

Kaa, Franz Ignaz

(*b* Offenburg, bap. 27 Oct 1739; *d* Cologne, 8 May 1818). German composer. His musical training included studies with J.A. Hasse and two years in Italy. By 1772 he was evidently living in The Hague. He became Kapellmeister at Cologne Cathedral when J.A. Schmittbaur left in 1777. After the French invaded Cologne in 1794 he was soon dismissed from his job, and for the rest of his life he made his living by giving music lessons and selling instrumental accessories. In 1804 he advertised a teaching method based on Marpurg's works. Most of his sacred music combines elements of the *stile antico* with orchestral passages in the Mannheim style.

WORKS

Vocal: Mass, d, solo vv, chorus, orch, 1786, *D-KNh*; Responsories for Holy Week, 4vv, 2 hn, va, b, 1786, *KNh*; Mass, A, solo vv, chorus, orch, hpd, 1791, *Bbs*; Missa solemnis, D, solo vv, chorus, orch, org, 1791, *Bsb*; 2 psalms, solo vv, chorus, orch, *KNh*

Inst: 6 Str Qts, op.1 (The Hague and Amsterdam, 1783); 12 syms., 12 str qts, 6 trios for hpd, vn, b, all pubd The Hague, before 1780, cited in *FétisB*; 12 str trios, 6 syms., 6 fl qts, 6 str qts, all advertised 1783; 3 syms. (Paris, n.d.), cited in *EitnerQ*

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EitnerQ

FétisB

GerberL

P. Mies: 'Zur Kirchenmusik der Kölner Domkapellmeister Joseph Aloys Schmittbauer und Franz Ignaz Kaa', *KJb*, xxxvii (1953), 84–95

K.W. Niemöller: 'Kaa, Franz Ignaz', *Rheinische Musiker*, iv, ed. K.G. Fellerer (Cologne, 1966)

KLAUS WOLFGANG NIEMÖLLER

Kàan, Jindřich z Albestů

(*b* Tarnopol, Galicia [now Ukraine], 29 May 1852; *d* Roudná, Tábora district, Bohemia, 7 March 1926). Czech teacher, administrator, pianist and composer of Galician origin. He was brought up in Klatovy, Bohemia, and in Prague, where he studied the piano and composition at the Proksch Institute; he also studied with Blodek, with Ludevít Procházka and at the Prague Organ School (1873–4). After a brief career as a piano virtuoso (1874–6), he was engaged as music teacher to the Fürstenbergs at their seat in Lány in 1876. He returned to Prague in 1884 and later that year accompanied Dvořák on his first visit to England. In 1889 he became a piano teacher at the Prague Conservatory and was, from 1907 until 1918, director. Although unpopular for his authoritarian approach, his good relations with Vienna enabled him to expand the conservatory; for instance, in 1909 he instituted master classes in composition under Vítězslav Novák. Through his piano transcriptions as well as his many editions he helped to popularize Smetana and other Czech composers. His own compositions, apart from piano music, include songs, two operas, two melodramas and

two ballets, *Bajaja* (1897, Prague National Theatre) and *Olim* (1904, Prague National Theatre).

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J. Křička: 'Jindřich Kàan z Albestů', *Almanach ČAVU*, xxxvii (1927), 130–35

L. Vrkočová: *Jindřich Kàan* (diss., U. of Prague, 1960)

Z. Böhmová-Zahradníčková: *Slavní klavíristé a klavírní pedagogové z 18. a 19. století* [Famous pianists and piano teachers from the 18th and 19th centuries] (Prague, 1986), 161–4

JOHN TYRRELL

Kabaivanska, Raina

(*b* Burgas, 15 Dec 1934). Bulgarian soprano. She studied at the Bulgarian State Conservatory and made her début in Sofia in 1957 as Tatyana. In 1961, after further study in Italy, she appeared at La Scala in Bellini's *Beatrice di Tenda*; her American début was at San Francisco in 1962 as Desdemona. She returned regularly to La Scala and has since sung in all the major Italian opera houses; she also appeared at the Metropolitan (début in 1962 as Nedda), Covent Garden (where her Desdemona, opposite Mario Del Monaco in 1964, received great critical acclaim), Moscow, Salzburg and Vienna. In 1973 she sang Hélène in Callas's production of *Les vêpres siciliennes* at the rebuilt Teatro Regio, Turin. In 1971 she became a permanent guest artist at Hamburg. She made her Paris début in 1975 at the Opéra as Leonora (*La forza del destino*). Butterfly and Tosca were considered her greatest roles, and her repertory also included the Countess (*Capriccio*), Elizabeth (*Roberto Devereux*), Adriana Lecouvreur and Francesca da Rimini. Late in her career she added roles in *The Makropulos Affair*, *The Turn of the Screw* and *La voix humaine*. Her voice was a strong and agreeable lyric soprano, secure in the top register and capable of warm, expressive shading; she was a natural and highly individual actress with a fine stage presence, particularly suited to the *verismo* repertory, as can be amply confirmed in her video recordings of *Tosca*, recorded on location in Rome, and of *Butterfly* caught at the Arena di Verona.

RODOLFO CELLETTI/R

Kabalevsky, Dmitry Borisovich

(*b* St Petersburg, 17/30 Dec 1904; *d* Moscow, 14 Feb 1987). Russian composer and teacher. He attended the Moscow Conservatory, graduating from Myaskovsky's composition class (1929) and Goldenweiser's piano class (1930). His first works for children appeared during these years (they were written for the pupils of the music college he taught at while a student) as did his first major work, *Poéma bor'bi* ('Poem of Struggle') in which he attempted to encapsulate the atmosphere and imagery of contemporary

life. During the ideologically partisan era of the 1920s, in which the proletarian RAPM group accused the more modernist ASM (which numbered Myaskovsky and Sabaneyev among its leadership) of elitism, Kabalevsky belonged to both groups. His Second Symphony achieved considerable success and was conducted by Coates, Gauk, Golovanov, Sargent and Toscanini; it is notable for its heartfelt lyricism and heightened dramatic effect. The appearance in 1938 of his opera *Kola Bryun'yon* ('Colas Breugnon') after Romain Rolland, marked a milestone in Kabalevsky's career. He depicted the hero in a heroic Gallic spirit and the music was based on themes stylized in a folk manner; mass scenes – and especially the choral finales – are focal points in the dramatic plan. The opera won approval from Rolland. During the 1930s Kabalevsky, like Prokofiev and Shostakovich, wrote a great deal of music for the emerging genre of films with sound. Many episodes from his film scores were successful in their own right (the *Improvizatsiya* for violin originated in *Peterburgskaya noch'* ('Night in St Petersburg') directed by G. Roshal'), while the popular suite *Komediant'i* ('The Comedians') started life as incidental music for the theatre. It was during the 1930s that Kabalevsky's style was defined; although Prokofiev served as a model to a certain extent, Kabalevsky was far less adventurous in terms of harmony and preferred a more conventional diatonicism interlaced with chromaticism and major-minor interplay. The important role played by the subdominant and the frequent juxtaposition of thirds in Kabalevsky's works are in fact features common to many Russian composers. His use of form is conventional; he preferred symmetrical rondo or variation structures.

Kabalevsky was appointed senior lecturer at the Moscow Conservatory in 1932 and was made professor in 1939. During these years he also worked as a music critic, later (1940–46) he was an editor for the journal *Sovetskaya muzika* and for the publishers *Muzgiz*, and also worked for the All-Union Radio as a critic. During World War II he wrote a series of works connected with that event – such as the cantata *Rodina velikaya* ('The Great Homeland') and the opera *V ogne* ('In the Fire') – but these were largely unsuccessful; he had greater success with the 24 Preludes for piano based on Russian folksong which he dedicated to Myaskovsky. These, along with the second and third sonatas (of 1945 and 1946), entered the repertoires of a few Russian pianists. The opera *Sem'ya Tarasa* ('The Taras Family') also dates from these years and concerns the events of the war. Although it was staged in both Leningrad and Moscow (in 1950 and 1951 respectively), it, like all of his later operas, never entered the repertory. The appearance of the Fourth Symphony (1956) was a significant event; its tense and gloomy elegiac style is greatly at odds with the Kabalevsky of preceding years. This lyrical and dramatic vein continued in the Cello Sonata (1962) and the later song cycles and it is perhaps significant that these more personal statements have entered the repertory.

Kabalevsky's most valuable legacy lies in the field of children's music, not only in terms of the many works he wrote for young performers but also in his development of a system of musical education for children. Some of his children's songs became musical symbols of the Soviet age (*Chetvyorka družnaya rebyat* ('The Band of Four Friends') and *Shkol'niye god'i* ('Schooldays') in particular) while several of his numerous instrumental concertos written for young musicians gained worldwide popularity.

Although he wrote a great deal for children's choruses, he frequently wrote for children within the context of a large-scale work intended for professional performance; the forces required for his *Rekviyem* ('Requiem') of 1962 which was dedicated to the victims of World War II included a children's chorus. The last 20 years of Kabalevsky's life saw a growing estrangement between him and his composer colleagues due to his unyielding rejection of new music. He concentrated instead on developing a programme for music in schools, made appearances at concerts and lectures and, like Kodály and Orff before him, actually taught at a school. These experiences resulted in his two books about music for children which appeared in the 1970s and 80s.

Kabalevsky's traditional stance as a composer and his strong sense of civil duty which found expression in his education work endeared him to the Soviet regime; the long list of honours and awards he received – and these include the Lenin Prize (1972) and Hero of Socialist Labour (1974) – is a testament to his ability to work as a creative artist in conditions under which many others had great difficulties.

WORKS

stage

Kola Bryun'yon 'Master iz Klamsi' [Colas Breugnon/The Master of Clamecy] (op, prol., 3, V. Bragin, after R. Rolland), op.24, 1936–8, as Master iz Klamsi, Leningrad, Maliy, 22 Feb 1938; rev. 1953, rev. 1968 as op.90, Leningrad Maliy, 16 April 1970

V ognе 'Pod Moskvoy' [In the Fire/Near Moscow] (op, 4, Ts.S. Solodar'), op.37, 1942, Moscow, Bol'shoy Branch, 19 Sept 1943

Sem'ya Tarasa [The Taras Family] (op, 4, S. Tsenin, after B. Gorbato: *Nepokoryonniye* [The Unvanquished]), op.47, 1947, Moscow, Stanislavsky-Nemirovich-Danchenko Music Theatre, 2 Nov 1947; rev.1950, Leningrad, Kirov, 7 Nov 1950; rev. 1967, Moscow, Stanislavsky-Nemirovich-Danchenko Music Theatre, 17 Nov 1967

Nikita Vershinin (op, 4, Tsenin, after V. Ivanov: *Bronepoyezd 14–69* [Armoured Train 14–69]), op.53, 1954–5, Moscow, Bol'shoy, 26 Nov 1955

Vesna poyot [Spring Sings] (operetta, 3, Solodar'), op.58, 1957, Moscow, State Operetta Theatre, 4 Nov 1957

Syostrī [Sisters] (op, prol., 3, epilogue, S. Bogomazov, after I. Lavrov: *Vstrecha s chudom* [Encounter with a Miracle]), op.83, 1967, Perm', State Academic, 31 May 1969

Incid music, film scores and radio scores

instrumental

Orch: Pf Conc. no.1, a, op.9, 1928; Sym. no.1, d \flat ; op.18, 1932; Sym. no.3, b \flat ; op.22, chorus, orch, 1933; Sym. no.2, c, op.19, 1934; Pf Conc. no.2, g, op.23, 1935; Komediāntī [The Comedians], suite, op.26, small orch, 1940; Syuita, op.29, jazz orch, 1940; Vn Conc., C, op.48, 1948; Vc Conc. no.1, g, op.49, 1948–9; Pf Conc. no.3, D, op.50, 1952; Romeo and Juliet, op.56, 1956 [suite from incid music]; Sym. no.4, c, op.54, 1956; Pathétique Ov., op.64, 1960; Vesna [Spring], sym. poem, op.65, 1960; Rhapsody, op.75, pf, orch, 1963; Vc Conc. no.2, C, op.77, 1964; Pamyati geroyev Gorlovki [In Memory of the Heroes of Gorlovka], sym. poem, op.78, 1965

Chbr and solo: Pf Sonata, op.6, 1927; 2 Pieces, op.2, vc, pf, 1927; Str Qt no.1, a, op.8, 1928; 2 Sonatinas, op.13, pf, 1930, 1933; Improvizatsiya, op.21, vn, pf, 1934;

24 Preludes, op.38, pf, 1943–4; Pf Sonata, op.45, 1945; Str Qt no.2, g, op.44, 1945; Pf Sonata, op.46, 1946; 6 Preludes and Fugues, op.61, pf, 1958–9; Rondo, op.69, vn, pf, 1961; Sonata, B♭, op.71, vc, pf, 1962; Shkola igrī na fortepiano [A School of Piano Playing], 2 pts, 1963 [pf method]; collections of children's pf pieces

vocal

Vocal-orch: Poēma bor'bī [Poem of Struggle], op.12, chorus, orch, 1930; Parad molodosti [Parade of Youth], op.31, children's chorus, orch, 1941; Rodina velikaya [The Great Homeland] (cant.), op.35, Mez, B, chorus, orch, 1941–2; Narodniye mstiteli [The Avengers of the People] (suite, Ye. Dolmatovsky), op.36, chorus, orch, 1942; Pesnya utra, vesni i mira [The Song of Morning, Spring and Peace] (cant., Solodar'), op.57, children's chorus, orch, 1957–8; Lenintsī [Leninists] (cant.), op.63, children's chorus, youth chorus, chorus, orch, 1959; Rekviyem [Requiem] (R. Rozhdestvensky), op.72, Mez, Bar, children's chorus, chorus, orch, 1962; O rodnoy zemlye [About Our Native Land] (cant., Solodar'), op.82, children's chorus, orch, 1965; Pis'mo v XXX vek [Letter to the 30th Century] (orat, Rozhdestvensky), op.93, 1972

Other: 3 romansa (A. Blok), op.4, 1927; Pesni [Songs] (S. Marshak), op.34, 1941; 4 pesni-shutki [4 Humorous Songs] (Marshak, S. Mikhalkov), op.42, 1945; 7 vesyolikh pesen [7 Jolly Songs] (Marshak), op.41, 1945; 10 sonetov Shekspira [10 Shakespeare Sonnets], op.52, 1953–5; 5 romansov [5 Romances] (R. Gamzatov), op.76, 1963–4; Vremya [Time] (Marshak), op.100, 1975; Pesni pechal'nogo serdtsa [Songs of a Sad Heart] (O. Tumanyan), op.101, 1980; 7 pesen o lyubvi [7 Songs about Love] (Dolmatovsky), op.103, 1985

Principal publisher: Mezhniga

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Prekrasnoye probuzhdayet dobroye [Beautiful things evoke goodness] (Moscow, 1973)

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Rovesniki: besedi o muzikye dlya yunoshstva [People of the same age: talks about music for young people] (Moscow, 1987)

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L. Mikheyeva: *Dmitry Borisovich Kabalevskiy* (Leningrad, 1977)

L. Grigor'yev and Ya. Platek: *Sovetskiye kompozitori i muzikovedi: spravochnik v 3-kh tomakh* [Soviet composers and musicologists: a reference work in 3 volumes], ii (Moscow, 1981)

DINA GRIGOR'YEVNA DARAGAN

Kabeláč, Miloslav

(*b* Prague, 1 Aug 1908; *d* Prague, 17 Sept 1979). Czech composer. He attended Prague Technical University (1926–8) but did not complete his studies there. He received private piano lessons (from 1926) from Mikeš, who recommended that he should devote himself to music professionally. In 1928 he was accepted at the Prague Conservatory where he studied composition under Jirák and conducting under Pavel Dědeček. His other teachers included Hába (counterpoint; new composition techniques), and Schulhoff (instrumentation). He graduated in composition with his *Sinfonietta* (performed by the Czech PO under Jirák in 1931) and in conducting the next year. In 1931–4 he attended Vilém Kurz's piano masterclass at the Prague Conservatory, graduating as a soloist with his *Fantasia for piano and orchestra*, op.1.

He was employed as a conductor and recording director for Prague radio (1932–41), then as head of musical production (1945–55). In the years 1942–5 he was obliged to leave Prague radio because of his wife's Jewish origin; during the Nazi occupation Kabeláč's works were not performed. In 1958–62 Kabeláč taught composition at the Prague Conservatory. In his early career Kabeláč frequently worked as a conductor (particularly of 20th-century music), but later he devoted himself fully to composition.

Already as a student, Kabeláč revealed a distinctive musical personality. He seldom used 12-note techniques, but often created unusual modes. This sometimes involved alternating smaller (particularly semitone) and larger intervals, or the gradual expansion of intervals when repeating or developing a motif. Such modes do not always span a whole octave but only a 5th. Kabeláč continued to retain tonality, in a broad sense, for most of his work.

Much of Kabeláč's inspiration came from studies of Gregorian chant and from a lifelong interest in non-European musical culture; he commented that 'Oriental music has inspired many European composers, and even me, to make use of the principles of this music. I stress that my only concern is those principles and that I simply drew inspiration in my own way. I only quoted from oriental music in my works under altogether exceptional circumstances' (*HRO*, 1969, p.297).

Kabeláč had close ties (especially in his younger years) with folklore. His work includes accompaniments to folksongs, and he also liked to use texts of folksongs for his own compositions. Kabeláč remarked that 'If someone can compose drawing from folklore, gaining nourishment and strength from it, then move further afield to an area less accessible to folklore, to stretch, yet not break, the link, then what a fine road this is. I know no greater master who took this road than Janáček' (*HRO*, 1959, p.96).

The first truly mature work, in a style which was already characteristic, is the cantata *Neustupujte!* ('Do Not Retreat!'), op.7, composed in autumn 1939 after the Nazi occupation of Bohemia and Moravia. It was written for male chorus, wind and percussion to Bohemian folk texts (from the time of the Prussian incursions into Bohemia in the mid-18th century) and a Hussite war song, the final words of which give the work its name. It was here, for the first time, that Kabeláč's lifelong fondness for percussion instruments was displayed. The radio première of this cantata was intended for an auspicious occasion: it was broadcast during the election of Beneš to the office of president of the Czechoslovak Republic in 1945.

The eight symphonies form a remarkable series, each being written for a different combination of instruments. The first (for strings and percussion) was completed in 1942; the last was composed in 1969–70 for a performance in the church of St Paul in Strasbourg; the performers were seated along the four sides of the church: the organ was at the back, the ensemble Les Percussions de Strasbourg was seated in front at the altar, the mixed chorus was on the left and the soprano soloist was in the pulpit, hence the work's title 'Antiphonies'. This performance was part of a concert dedicated exclusively to Kabeláč's work 'Hommage à Miloslav Kabeláč' at the 33rd International Festival in Strasbourg on 15 June 1971. The composer was not permitted by the regime in Czechoslovakia to travel and was unable to attend the concert. The Prague première of this work took place after the composer's death.

Kabeláč had earlier composed one of his most famous works, *8 Inventions* for percussion instruments (six players), op.45 (1962), for the ensemble Les Percussions de Strasbourg. Dance ensembles, such as that of Alvin Ailey in New York (for the choreography of his ballet *Streams*), have used this work many times. Kabeláč also wrote another cycle, *8 Ricercari*, op.51 (for one to six players) in 1966–7, for Les Percussions de Strasbourg, first performed at the Albi Festival in France in 1976. Other works which arose through foreign commissions include *Euphemias Mysterion* ('The Mystery of Silence'), op.50, for the Warsaw Autumn Festival in 1965, and the Seventh Symphony, op.52, commissioned by Ernest Bour, then conductor of the SWF SO, for the orchestra's appearance at the 1968 Prague Spring Festival.

The Sixth Symphony, op.44 (1961), marks the start of Kabeláč's use of new notation for his compositions and the style of his final creative period. Other significant orchestral works include *Mysterium času* ('The Mystery of Time'), op.31 (1953–7), *Hamletovská improvizace* ('Hamlet Improvisation'), op.46 (1962–3, to commemorate the 400th anniversary of Shakespeare's birth) and *Zrcadlení* ('Reflections'), op.49 (1963–4), nine miniatures using various composition techniques. His last orchestral work was *Metamorphoses II*, op.58, for piano and orchestra, based on the oldest Czech sacred song 'Hospodine, pomiluj ny' (Lord, have mercy on us), which Kabeláč completed in 1979 as another version of the vocal *Metamorphoses I*.

It was also thanks to Kabeláč (together with Herzog, Lébl and others) that studios for electronic music were established at several radio stations in Czechoslovakia. The result of his creative work in this area is the cycle *E*

fontibus Bohemicis, completed in 1972. What is apparent in this work, as in many others written by Kabeláč in his last period, is the inspiration taken from the deeply experienced humanist traditions of Czech and European culture.

The works of Kabeláč rank among the most distinctive in 20th-century Czech music. Editio Praga began a collected critical edition of his works in 1999.

WORKS

(selective list)

orchestral

Syms.: no.1, op.11, str, perc, 1941–2; no.2, op.15, 1942–6; no.3, op.33, org, brass, timp, 1948–57; no.4 'Camerata', op.36, chbr orch, 1957–8; no.5 'Drammatica', op.41, S (no text), orch, 1960; no.6 'Concertante', op.44, cl, orch, 1961; no.7, op.52 (Kabeláč, after Bible), spkr, orch, 1967–8; no.8, 'Antiphonies', op.54 (Bible), S, chorus, perc, org, 1969–70

Other orch: Sinfonietta, 1930–31; Fantasia, op.1, pf, orch, 1934; Ov. no.1, op.6, 1939; Ov. no.2, op.17, 1947; Dětem [For Children], suite, op.22, small orch, 1955; Mysterium času [The Mystery of Time], op.31, passacaglia, 1956–7; Hamletovská improvizace [Hamlet Improvisation], op.46, 1962–3; Zrcadlení [Reflections], op.49, 9 miniatures, 1963–4; Metamorphoses II, op.58, pf, orch, 1979

vocal

With orch: Neustupujte! [Do Not Retreat!] (cant., folk texts and Hussite chorale), op.7, male chorus, wind, perc, 1939; Suite from the music to Sophocles' Electra, op.28a, A, female chorus, orch, 1956; Suite from 'Master of Nine Songs', op.34a, Bar, orch, 1957, 9 [from incid music]; 3 Melodramas from 'Master of Nine Songs', op.34b, 1957 [from incid music]; 6 Lullabies (folk texts), op.29 (A, female chorus, inst ens)/(A, pf), 1956; Euphemias Mysterion [The Mystery of Silence] (Gk. words), op.50, S, chbr orch, 1964–5

With pf: Milostné písně [Love Songs], op.25 (folksong texts), S, Bar, pf, 1955; Ohlasy dálav [Echoes from Far-away] (textless), op.47, A, pf, 1963

Other choral: 6 Male Choruses, op.10 (J. Wolker), 1939–42; Modré nebe [Blue Sky], op.19 (F. Hrubín), children's chorus, pf, 1949–50; Přírodě [To Nature], op.35 (folksong texts), children's chorus, pf, 1957–8; Zpíváme [We Are Singing] (L. Macháčková), op.43, children's chorus, pf, 1961; Metamorphoses I, op.57, female spkr, Bar, male chorus, mixed chorus, 1978 [based on Czech chorale 'Hospodine, pomiluj ny']; Hebrew prayer (Kaddish), op.59, spkr, Bar, male chorus, 1976, rev. 1979

other

Chbr: Sonata, op.2, hn, pf, 1935–6; Wind Sextet, op.8, 1940; Sonata, op.9, vc, pf, 1941–2; Sonatina, op.24, ob, pf, 1955; Ballad, op.27, vn, pf, 1955; Suite, op.39, sax, pf, 1958–9; Lamenti e risolini, 8 bagatelles, op.53, fl, hp, 1969; Osudová dramata člověka [Fated Dramas of Man], sonata, op.56, spkr, tpt, perc, pf, 1975–6

Kbd: Passacaglia TGM, op.3, pf, 1937 [to the memory of T.G. Masaryk]; Suite, op.5, pf, 1939; 7 pieces, op.14, pf, 1944, 1946; 8 Preludes, op.30, pf, 1954–6; 2 Fantasias, op.32, org, 1957, 1958; Cizokrajné motivy [Motifs from Foreign Countries], op.38, pf, 1958–9; 4 Preludes, op.48, org, 1963

Perc: 8 Inventions, op.45, 6 perc, 1962; 8 Ricercari, op.51, 16 perc, 1966–7, rev.

Principal publishers: Panton, Editio Praga

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- 'S Kabeláčem o komponování a jeho názorech na hudbu' [With Kabeláč on musical composition and his opinions on music], *HRO*, xxii (1969), 294–8
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Kabos, Ilona

(*b* Budapest, 7 Dec 1893; *d* London, 28 May 1973). British pianist of Hungarian birth. At the Royal Academy of Music in Budapest she studied with Árpád Szendy (one of Liszt's last pupils), also with Leo Weiner and Kodály, and won the Liszt Prize in 1915. She made her début in Budapest in 1916, toured the Netherlands, Germany and Austria in 1918, and from 1924 travelled extensively, giving first performances of works by Bartók, Kodály, Weiner, Dallapiccola, Roy Harris, Chávez and Seiber. For a time she was married to the pianist Louis Kentner, and made a home in London. Her sense of style, refinement of taste and liveliness of mind in a wide artistic sphere made her one of the most esteemed teachers in the postwar decades; among her pupils were Peter Frankl, John Ogdon and Joseph Kalichstein. From 1965 she spent five months of each year on the staff of the Juilliard School in New York, besides giving masterclasses in the USA and Europe (including regular visits to the Dartington Summer School). She was also frequently a member of adjudicating panels at international piano competitions.

JOAN CHISSELL

Kabuki.

Japanese theatrical genre. See [Japan](#), §VI, 3.

Kacapi (i).

Plucked box zither used in Sundanese areas of West Java. The name is derived from the Sanskrit *kacchapī vīnā*. The *kacapi* may have a boat-shaped wooden frame (*kacapi parahu*) or a more box-like structure made of wooden planks, in both cases with metal strings stretched lengthwise over the soundboard. The strings are fixed at one end to metal or wooden pins and attached at the other to tuning-pegs; fine tuning is achieved by adjusting the movable wooden pyramids over which each string passes. The strings are plucked with the nails and flesh of combinations of thumb, index and middle fingers. The *kacapi indung* ('mother zither') usually has 18 strings, while the smaller, higher-pitched *kacapi rincik* has 15 strings. Both *kacapi* are used in the *tembang Sunda* ensemble, together with *suling*, in the accompaniment of sung poetry. The *kacapi-suling* ensemble is a derived recorded genre, featuring the metrical songs of *tembang Sunda* but without the vocal component.

The larger *kacapi* is also featured in the epic narrative genre *pantun*, in which a blind male vocalist accompanies himself. The 20-string *kacapi siter* is the central element of *kacapian*, a modern ensemble which can feature a variety of instruments including violin (*biola*), guitar (*gitar*) and even a gamelan in the accompaniment of *kawih* vocal music. (See also [Indonesia](#), §V, 1(ii)(d).)

The *kucapi* in Minangkabau is a similar instrument.

MARGARET J. KARTOMI/R

Kacapi [kacaping] (ii).

Boat-shaped plucked lute used in the Buginese and Makassar (*kacaping*) areas of the province of South Sulawesi and on the island of Sumba, Indonesia. The handle, soundboard, foot and bridge are all cut from one piece of wood, and the back of the resonator is closed by a lid which is perforated with several holes. The proportions of the instrument vary. It is elegantly shaped and often elaborately carved. It has two strings. Men or women play it, either solo or accompanying a vocal part or in an ensemble together with a *lea-lea* (bamboo zither), *ganrang* (double-headed drum) and gong. Although it is a popular instrument it is not mentioned in the historical Lontara (chronicles), which suggests that it has not been used as a court instrument.

Similar instruments include the *hasapi* in Batak Toba, North Sumatra, the *kulapi* in Batak Karo and the *kucapi* in Minangkabau.

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MARGARET J. KARTOMI

Kachamba, Daniel (James)

(*b* Limbe, Malawi, 1947; *d* 25 July 1987). Malawian composer. He was Malawi's foremost 20th-century guitar-song composer. He composed both for the six-string acoustic guitar and for the five-string band-guitar which he played in the Kachamba Brothers' Band from the early 1960s to the late 1970s. Within an original style, Kachamba's music integrates features of central and southern African guitar music of the 1950s.

His early compositions for band drew heavily on contemporaneous South African popular styles such as *kwela* and early *simanje-manje*, *hauyani* ('Hawaiian') guitar from Zimbabwe and *lumba* (*rumba*) from Kenya and the Democratic Republic of Congo (Zaire). His international career began in 1972 with visits to Nairobi and Addis Ababa and an invitation to participate in an international conference on jazz research hosted by the Hochschule für Musik und Darstellende Kunst in Graz. Some of his most celebrated songs were written during this period, including *Panali agogo* ('There was a Grandmother'), *I'm a Beggar Man*, *Wodala Sofiya* ('Lucky Sofia'), *Maliro aKachamba* ('The Funeral of Kachamba'), *Sunny Boy* and *Angoni ajiya ngoma* ('The Angoni Gather for the Ngoma Dance'). After 1972 Kachamba published several 45 r.p.m. recordings made by the now defunct NZERU Record Company in Malawi.

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MOYA ALIYA MALAMUSI

Kachulev, Ivan

(*b* Yambol, 4 June 1905; *d* Sofia, 12 July 1989). Bulgarian music folklorist. After graduating from the State Academy of Music in Sofia in 1938, he taught music in Bulgarian secondary schools from 1939 to 1945. He then worked until 1948 in the folk music section of the Ethnographical Museum in Sofia. From 1948 to 1956 he was junior research fellow at the Music Institute of the Bulgarian Academy of Science and from 1956 senior research fellow. At the same time he taught the piano at the State Academy of Music in Sofia (1947–52). The main area of his research was Bulgarian folk music, particularly Bulgarian folk music instruments.

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LADA BRASHOVANOVA

Kachura.

See [Cachua](#).

Kacsoh, Pongrác

(*b* Budapest, 15 Dec 1873; *d* Budapest, 16 Dec 1923). Hungarian composer, teacher and writer on music. He studied the piano and flute at the University of Kolozsvár (now Cluj-Napoca) and theory with Ödön Farkas; he also organized a student orchestra. From 1892 to 1896 he studied physics, and he taught mathematics and physics in Budapest before turning to composition and criticism. As a contributor to the journal *Zenevilág* he was among the first to recognize Bartók’s talent. The popularity of some songs and the musical play *Csipkerózsa* led to a commission for the operetta *János vitéz* (1904), which provided a welcome antidote to the Viennese works then in vogue and has remained the most popular Hungarian national operetta. It was followed by *Rákóczi* (1906), *Mary-Ann* (1908) and incidental music for Molnár’s *Liliom* (1909). After a period in Kecskemét, Kacsoh returned to Budapest in 1912, where he held various positions as a teacher and chorus master. He composed many

songs and some choral and piano music and also published textbooks on music.

WORKS

(selective list)

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ANDREW LAMB

Kaczkowski, Joachim

(*b* c1786; *d* Warsaw, 2 Jan 1829). Polish violinist and composer. He began his musical studies with his father, and as a youth in Lwów knew Kurpiński and Elsner. He made his début in February 1810 in Warsaw, and for the next seven years lived in Germany, gaining recognition and publishing chamber music. From 1818 until 1822 he worked as a teacher and chamber musician in the homes of the nobility in eastern Poland. In 1822 he moved to Warsaw, giving his last public concert in October of that year in the National Theatre; he then dedicated himself to composing piano music and teaching. As a violinist Kaczkowski modelled himself on Viotti and Rode; critics valued his refinement of taste, bravura and expert bowing, but criticized his intonation. His compositions show a limited grasp of technique, and his predilection for variations shows the influence of Rode. His polonaises for piano, written during his Warsaw period, number around 30, and are well-proportioned, lyrical and brilliant in style, and achieved great popularity; one was praised by Chopin. His other compositions include two violin concertos, duos and trios for strings and several sets of variations for string quartet (MSS and works in *PL-Kj*, *PL-Wn*, *PL-Tu* and the Library of the Jesuit Fathers in Święta Lipka.

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BARBARA CHMARA-ŻACZKIEWICZ

Kaddish.

See [Qaddish](#).

Kade, Otto

(*b* Dresden, 6 May 1819; *d* Bad Doberan, nr Rostock, 19 July 1900). German writer on music and editor. He attended the Dresden Kreuzschule and was awarded a scholarship to study harmony and counterpoint with Julius Otto and Moritz Hauptmann, and the piano and organ with Johann Schneider. In 1846 he went to Italy for further study, particularly of early vocal music, and on his return in 1848 founded the Dresden Cecilian Society for the promotion of early church music. In 1853 he became director of music at the Dreikönigskirche in Neustadt, and in 1860 succeeded Julius Schäffer as music director at the court of the Grand Duke of Mecklenburg-Schwerin, where he encouraged and promoted the performance of early works, in line with his research. He also taught at the Gymnasium in Schwerin from 1866 until his retirement in 1893. He was awarded an honorary doctorate by Leipzig University in 1884.

Kade was prolific both as a writer and as an editor of music. Many of his writings appeared first as articles in *Monatshefte für Musikgeschichte*, the publication of the Gesellschaft für Musikforschung founded at Kade's instigation by Robert Eitner. They include historical and biographical studies, many of which deal with aspects of Lutheran church music in the 16th century, representing an intimate knowledge and a perceptive understanding of a wide range of musical sources. His interest in this subject resulted in a number of works, including *Der neu aufgefundene Luthercodex vom Jahre 1530* (Dresden, 1871), which includes valuable information on early Lutheran church practice, and *Die ältere Passionskomposition bis zum Jahre 1631* (Gütersloh, 1893), which quotes extensively from the works of Obrecht, Walter and Scandello. Among Kade's most significant contributions to music history was his supplementary volume to Ambros's *Geschichte der Musik*, containing examples from celebrated Renaissance works and representing the fruits of many years' research. His work on important music collections resulted in several publications, including *Die Musikalien-Sammlung des ... Mecklenburg-Schweriner Fürstenhauses* (Schwerin, 1893–9). He ranks with Ambros, Chrysander and Eitner as one of the leading musical scholars of the second half of the 19th century.

Kade's son Reinhard (*b* Dresden, 25 Sept 1859; *d* Dresden, 16 June 1936) taught at the Dresden Gymnasium and collaborated with Eitner in compiling the catalogue of the music collection in the Dresden Royal Library. His research concentrated on local music history, mainly that of Dresden and Freiberg, and resulted in the publication of a number of articles in *Monatshefte für Musikgeschichte*, *Vierteljahrsschrift für Musikwissenschaft* and various local periodicals.

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(selective list)

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on music theory and history, with translator's introduction]

RICHARD SCHAAL

Kaden, Christian

(b Dohna, nr Dresden, 16 Nov 1946). German musicologist. He studied musicology and ethnography at the Humboldt University in Berlin with Knepler and Frederick Rose (1965–8). After working for one year as chief dramaturg at the Musiktheater am Landestheater Halle (1972–3), he completed a dissertation on *Hirtensignale* and obtained the doctorate at the Humboldt University, where he was appointed instructor in music sociology that same year. In 1983 he took the DSc at the Humboldt University with a study on notation and composition in early polyphony, and became reader there in 1986 and professor in 1993. His writings concentrate on music sociology, particularly on the relationship between social structures and the reception and analysis of music; he is also interested in how non-Western music may provide alternative models of musical production and reception. He has published works on the music of the Middle Ages, the history of musical terminology, semiotics and methodologies in music analysis. He became the editor of the series *Musiksoziologie* in 1996.

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- Des Lebens wilder Kreis: Musik im Zivilisationsprozess* (Kassel, 1993)
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- ‘Musiksoziologie’, *MGG2*
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BRADFORD ROBINSON

Kadenz

(Ger.).

See [Cadence](#).

Kadner, Johann.

See [Cadner, Johann](#).

Kadosa, Pál

(*b* Léva [now Levice, Slovakia], 6 Sept 1903; *d* Budapest, 30 March 1983). Hungarian composer, pianist and teacher. He studied the piano with Arnold Székely and composition with Kodály at the National Hungarian Royal Academy of Music (1921–7). From 1927 until 1943 he taught the piano at the Fodor Conservatory, and in 1943–4 at the Goldmark School of Music in Budapest. In 1928 he was a joint founder of the Society of Modern Hungarian Musicians, which later united with the Hungarian Association for New Music, the Hungarian section of the ISCM. It was under the aegis of the association that the first independent evening of Kadosa's compositions took place on 2 May 1933. At the same time his works began to appear in the international centres of new music: his Piano Concerto no.1 was first performed at the 11th ISCM Festival in Amsterdam, the Divertimento no.1 in 1934 at the Venice Biennale and the Divertimento no.2 in Strasbourg. After an enforced interruption because of World War II, Kadosa's career continued its development. In 1945 he was appointed professor of piano at the Budapest Academy, and from 1945 until 1949 he was vice-president of the Hungarian Arts Council. Also, in 1949 he became a committee member of the Association of Hungarian Composers, and in 1953 president of the Hungarian performing rights bureau Artisjus. For his work as a composer he was awarded the Order of the Freedom of Hungary in 1946, the Kossuth Prize in 1950, and in 1955 and 1962 the Erkel Prize. In 1953 and 1963 respectively he was made a Merited Artist and an Honoured Artist of the Hungarian People's Republic, and in 1967 he was elected an honorary member of the Royal Academy of Music, London.

Kadosa's early compositional style was influenced by Bartók, Kodály, Stravinsky, Hindemith and also Brecht. Rhythmically energetic allegro movements, harsh harmony, bewilderingly bizarre gestures, linear structures, gestures of an 'épater les bourgeois' type in the slow movements and aphoristic construction are the most important hallmarks of his music up to about 1937. The Hungarian influence appears in his works, as opposed to those of Bartók and Kodály, as a direct experience of nature, rather than an indirect, intellectual influence. Longer melodic lines and non-ironic lyrical moments first appear in the Piano Concertino (1938), while the works of around 1943–4, such as the Partita for orchestra, reflect in their convulsive melodies and their barren polyphony the apocalyptic mood of the time. The cantatas and orchestral pieces which appeared around 1949–51 are characterized by a deliberate lack of complexity, but these well-intentioned works, aimed to be accessible to the whole population, only led to an exaggerated simplicity and so to a creative cul-de-sac. The return to his natural complexity, the use of free 12-note elements, and the expression of collective and dramatic experiences in an individual but eloquent musical language all brought about the culmination of Kadosa's work, beginning with the Fourth Symphony. With all its triumphs and faults, the music of this important and highly educated composer represents the whole generation of Hungarians immediately following Bartók and Kodály.

As a pianist Kadosa was among the best interpreters of Bartók, and he gave numerous first performances in Hungary of important 20th-century

works. He was equally important as a teacher; among his students were the composers Sárai, Mihaly, Lehel and Kurtág, and the pianists Ránki and Schiff.

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Other: Divertimentos, nos.1–2, op.20, 1933–4; Partita, op.34, 1943–4; Gyászóda [Funeral Ode], op.36a, 1945; Márciusi nyitány [March Ov.], op.36b, 1948; Mezei csokor [Field Flowers], op.42, 1950; Becsület és dicső ség [Honour and Glory], suite, op.43, 1951; Suite, op.48, 1954; Pian' e forte, op.56, 1963; Serenade, chbr orch, op.65, 1967–8; Sinfonietta, op.70, 1974

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41 Three Cantatas, 1949–50: Terjed a fény [The Light is Spreading] (G. Devecseri), Sztálin esküje [Stalin's Oath] (Z. Zelk), A béke katonái [Soldiers of Peace] (G. Devecseri)

45 Március fia [Son of March] (I. Raics), 1952

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4 Four Songs (E. Ady, B. Balázs, E. Szép), 1923–4

8 Song (Szép), 1v, orch, 1926

24 Various works, 1935–6: 8 dal [8 Songs] (L. Kassák, Zelk, G. Juhász, A. Fenyő), 1v, pf; Regösének [Minstrel Song], chorus; Magyar népdalszvit [Hungarian Folk Suite], male chorus; Tréfás juhász [The Jolly Shepherd], chorus; 2-part Canons; Három zsidó katonadal [3 Jewish Marching Songs], male chorus; Három hasszid dal [3 Chassid Songs], 1v, pf; Zsidó népdalok [Jewish Folksongs], 1v, pf

44 Seven Petőfi Songs, 1951

46 Songs (J. Arany, Ady), 1952

60 Seven Songs (József), 1964

67 Six Choral Songs (Arany), 1969

68 Vier Lieder (N. Sachs), 1970

chamber and instrumental

2 Three Sonatinas, 1923–4: vn, rev. 1960; vc, rev. 1961; vn, vc, rev. 1974

5 Sonata no.1, vn, pf, 1925

6 Suite, vn, pf, 1925

12 String Trio no.1, 1929–30

- 14 Partita, vn, pf, 1931
- 16 Various works, 1931: Suite, vn; 4 Duets, 2 vn; Hungarian Folksongs, vn, pf; 5 Rhythm Studies, 2 vn; Little Suite, 2 vn; Nádihegedű [Straw fiddle], vn, pf
- 22 String Quartet no.1, 1934–5
- 25 String Quartet no.2, 1936
- 49 Various works: Wind Qnt, 1954; Str Trio no.2, 1955; Suite, pf 4 hands, 1955; Pf Trio, 1956; Sonatina, vn, pf, 1962
- 52 String Quartet no.3, 1957
- 56 Sonatina, fl, pf, 1961
- 58 Sonata no.2, vn, pf, 1963

piano

Various works, op.1: Suites nos.1–3, 1921–3, 7 Bagatelles, 1918–19, 3 Etudes, 1923; Epigrams, op.3, 1923–4; Sonata no.1, op.7, 1926; Sonata no.2, op.9, 1926–7; Al fresco, op.11a, 1926–9; Sonatina, op.11b, 1927; Sonata no.3, op.13, 1930; 3 könnyű szonaténa [3 Easy Sonatinas], op.18a, 1931; 5 Sketches, op.18b, 1931; Népdal szvit [Folksong Suite], op.21, 1933; Various works, op.23a–h, 1935: 4 Pieces for Children, 10 Easy Pieces, 6 Folksongs, Folksong Sonatina, Little Suite, 5 Etudes, Toccata, Capriccio; Rhapsody, op.28a, 1937; 6 Little Preludes, op.35a, 1944; 12 Little Pieces, op.35b, 1944; Sonata, 2 pf, op.37, 1947; Various works, op.38a–c, 1948: Epistulae ex ponto, Tristia, Sketches; Mezei csokor [Field Flowers], op.42, 4 hands, 1950; Suite, op.49c, 4 hands, 1955; 10 Bagatelles, op.51, 1956–7; Sonata no.4, op.54, 1960; 4 Caprichos, op.57, 1962; Kaleidoscope, op.61, 1965; Pillanatképek [Snapshots], op.69, 1971

Principal publishers: Boosey & Hawkes, Editio Musica

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- ‘A nevelő’ [The educator], *ibid.*, iii/12 (1952), 11 only [on Kodály]
- ‘Emlékbeszéd egy Bartók-szobor leleplezése alkalmából’ [Memorial speech on the occasion of the unveiling of Bartók’s statue], *ibid.*, iv/7–8 (1955), 1 only
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Kafenda, Frico [Fridrich]

(*b* Mošovce, central Slovakia, 2 Nov 1883; *d* Bratislava, 3 Sept 1963). Slovak composer, conductor, pianist and teacher. He studied composition with Jadassohn, Stephan Krehl and Heinrich Zoellner and conducting with Nikisch at the Leipzig Conservatory (1901–5). He remained in Germany until 1915, working as a conductor of opera and operetta in several provincial theatres and as a teacher at the Opernschule des Westens in Berlin (1908–9) and at his own former school in Dresden. As an Austrian soldier he was captured by the Russians in 1915 and incarcerated for the next three years in Russia. From 1920 onwards he performed with the Bratislava Piano Trio and taught the piano and other subjects at the Music Institute for Slovakia (now the Bratislava Conservatory), which he directed from 1922 to 1949. He then taught the piano at the Academy of Music and Dramatic Art until 1953.

Kafenda's musical language, shaped somewhat by the conservative, Leipzig training, revealed first the influence of German late-Romanticism, approaching the style of Reger; later he drew more obviously from the Brahms classical-romantic synthesis, instances of which can be heard in Kafenda's Violin Sonata, composed while held captive in Russia. His compositions generally show remarkable sophistication and thoughtful treatment of subjects and motifs. Kafenda disliked naive folklorism; the third movement of his Cello Sonata, for example, already shows his ability to deliberately subordinate thematic folk material to his individual style (then with knowledge of neither Bartók's nor Janáček's achievement). As a teacher of composition during the 1920s, he introduced his students to recent developments in composition (including Schoenberg's dodecaphony), and his theory of artificial modality greatly influenced Eugen Suchoň in particular.

WORKS

(selective list)

Vocal: Offertorium, chorus, orch, org, 1906; 4 piesne [4 Songs] (S. Hurban-Vajanský), high v, pf, 1913; 3 mužské zbory na texty a nápevy slovenskej ľudovej poézie [3 Male Choruses on Texts and Melodies from Slovak Folk Poetry], 1949; Okienka do minulosti [Mirrors to the Past] (folksong texts), 3 male choruses, 1952; Májová pieseň [May Song] (A. Plávka), male chorus, 1953; Pieseň o hrdinovi [Song of a Hero] (Plávka), male chorus, 1954; Na troskách [On the Ruins] (Plávka), male chorus, 1955; 3 Songs (J. Smrek), male v, pf, 1956; 4 Songs (Smrek), male v, pf, 1960; 3 miniatúrne piesne [3 Miniature Songs] (Plávka), high v, pf, 1961; Óda na radosť [Ode to Joy] (V. Mihálik), high v, pf, 1961

Inst: Suita v starom slohu [Suite in Old Style], pf, 1904; Sonata, vc, pf, 1905; Str Qt, G, 1916; Sonata, D, vn, pf, 1918; 3 Piano Pieces, 1949, rev. 1954; Variácie a fúga na vlastnú tému [Variations and Fugue on Own Theme], pf, 1957

Principal publishers: Slovenské hudobné vydavateľstvo, Slovenské vydavateľstvo krásnej literatúry, Slovenský hudobný fond

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VLADIMÍR ZVARA

Käfer, Johann Philipp

(*b* Schney, 21 April 1672; *d* Pforzheim, 24 Jan 1728). German organist and composer. He became court organist at Römhild in 1692, where, in the same year, he married Anna Maria Sterzberg, widow of his predecessor; he remained there until 1708 when he was appointed court Kapellmeister at Hildburghausen. In 1715 Käfer moved to Durlach as court composer to Margrave Carl Wilhelm of Baden-Durlach; subsequently he was made court Kapellmeister. He composed successful operas for the Durlach stage until 1718 when the court moved to Karlsruhe and he was required to produce sacred music for the new chapel; he wrote at least three cycles of cantatas. His attempts to have his operas performed in Karlsruhe were hindered by the director of stage machinery Philippe Scandalibene and the bass singer and Catholic priest Natale Bettinardo. Without this source of additional income Käfer ran into debt and in moving petitions he implored the Margrave to improve his salary. Through misunderstandings the situation became strained and on 23 August 1722 he was dismissed and succeeded by J.M. Molter. Käfer then settled in Pforzheim where he built up a modest existence from teaching and directing cantata performances at local churches.

Little can be said of Käfer's musical contributions as an opera composer, since all the scores are apparently lost, but the overture, aria, choruses and dance movements in his *Musicalische Battaille* give an idea of his operatic style. His Sonata a 4 and cantatas would have been somewhat old-fashioned in the 1720s (a fact that may have played a part in Käfer's dismissal), but they prove him to be a gifted contemporary of Kuhnau, Zachow and J.P. Krieger.

Käfer's son Johann (*b* Römhild, 18 May 1693; *d* Karlsruhe, 24 Jan 1725), who played the flute and organ and was a court musician at Durlach, wrote an opera trilogy *Die asiatische Banise* (pt i, *Balacin*, pt ii, *Chaümigren*, pt iii, *Banise*; some arias from pt iii, *D-SHs*, librettos in *Cl*, *W*, *WRtl*). These

operas were performed at Coburg in 1714 and later at Durlach (c1716), where his opera *Almire und Fernando* (to the same libretto as Handel's *Almira*) was performed in 1717 (music lost). In 1718 he wrote a cycle of epistle cantatas *Musicalische Seelen-Erbauung* (text only, Durlach, 1719) for the chapel at Karlsruhe, where he remained with his mother until his death. All his works have been frequently misattributed to his father.

WORKS

operas

first performed in Durlach unless otherwise indicated

Des teutschen Schulmeisters Anstalt zur Lust-Music, Hildburghausen, 1711, lib in *D-GOI*, music lost

Der durch sein Siegen bezwungene Hercules, 1716, lost

Iphigenia, 1716, lost

Die erste Königin derer Amazonen Marthesia, 1717, lost

Ixion, 1718, lost

sacred

Das Volk, so im Finstern wandelt, 4vv, 2 hn, 4 str, bc, *D-LEm*

Herr, es wartet alles auf dich, 4vv, 4 str insts, bc, *LEm*

Ich freue mich des, das mir geredt ist, dass wir werden in das Haüs, 4vv, 5 str insts, bc, *LEm*

Triumph, du nun erlöste Schar, 4vv, 4 insts, bc, *Bsb*

Gott verlässt die Seinen nicht, 4vv, 2 vn, 2 va, bn, bc, *F*, Strasbourg, St Thomas

Kommt, zehret von meinem Brot, 4vv, 2 vn, 2 va, bc, *D-F*

Siehe das ist det Mann, 4vv, 2 vn, 2 va, bc, *F*

So spricht der Harr, der Got von Ewigkeit, 4vv, 2 vn, 2 va, bc, *F*

c50 cants., c1704/05 and later, Grossfahner, nr Gotha

Texts of lost works: *Gott-gehei ligte Seelen-Lüst* (Römhild, 1705), some of the cants. in Grossfahner; arias, chorales, in S.C. Thomas, *Gott-geheiligte Tafel-Music* (Meiningen, before 1715); cants., in J.L. Hölzlein, *Geistliche Freuden-Bezeugung* (Durlach, 1717); 1st cycle of cants. for Karlsruhe and other cants., in J.L. Hölzlein, *H. Sabbaths-Freude, das, ist, Musicalische Andachten* (Durlach, 1718); morning services, in J.G. Dietrich, *Cum Deo et Die! Goldene Schaaalen Voll heiligen Rauchwercks* (Durlach, 1718); 2nd cycle of cants., in F.R. Crüger, *Musicalische Andachten* (Durlach, 1719); 2 passion orats, 2 lits, cants., in *Die Grosse Wochen, Das ist, Verschiedene Geistreiche Andachten* (Durlach, 1719); 3rd cycle of cants., in *Das Lob-schallende Hertzens-Zion* (Pforzheim, 1726)

Christmas orat and other sacred music, lost, listed in inventories in Bamberg, Rudolstadt and Karlsruhe

other

Musicalische Battaille, 4vv, 3 tpt, timp, 2 hn, 2 ob, str, bn, bc, drum, bagpipe, c1718, *D-ROu*

Sonata, g, vn, 2 va, bc, *ROu*

Conc., G, vn, viol, bc, *ROu*, title page only

12 concerti zu Kleinen Tafel Musiquen, lost [possibly amongst anonymous works in *KA*]

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KLAUS HÄFNER

Kaffka [Engelmann], Johann Christoph

(*b* Regensburg, 1754; *d* Riga, 1815). German composer. He studied the violin with his father, Joseph Kaffka (*b* Bohemia, c1730; *d* Regensburg, 1796), a violinist in the Thurn und Taxis court orchestra at Regensburg from about 1748 and composer of a *Missa solennis* (*D-Rtt*). Later he studied music theory with Joseph Riepel and was briefly a violinist in the Regensburg court orchestra. After studying to become a Jesuit, then a Cistercian, he changed his name and began a long and chequered theatrical career in 1775 as music director of the Brunian company in Prague. He worked as a composer, librettist and actor-singer with troupes in Nuremberg (Moser, 1777), Frankfurt (Marchand), Leipzig (Bondini), Regensburg (Schopf, 1778–9), Stuttgart (Schikaneder, 1778, 1793), Berlin (Döbbelin, 1779–81), Brno and finally Breslau (Maria Wäser, to 1789), where he composed most of his operas. He had his greatest success at Breslau, and his 'extremely advantageous figure' won him an ardent female following. His wife Theresine (née Rosenberger) Kaffka was also a performer and dancer. Kaffka also wrote melodramas, incidental music, ballets, celebratory prologues, oratorios, masses, vespers, a requiem, symphonies and songs, now mostly lost; his collection *Musikalischer Beytrag für Liebhaber des deutschen Singspiels* (Breslau, 1783) was meant to be a periodical, but only two issues appeared. In 1803 he settled in Riga as a bookseller and continued playing the violin only in amateur concerts.

Kaffka's operas are his most important works. As a composer he was keenly aware of current fashion; in a crushing review of *Bitten und Erhörung* (for the birthday of Frederick the Great, 1783), Cramer accused him of copying long passages from Benda, Gluck, Schuster and particularly Naumann's opera *Cora* (printed in German translation, 1780), and the melodrama *Rosemund* (1782) was also criticized for plagiarism. According to Schilling, however, *Das wütende Heer, oder Das Mädchen im Thurme* (1782) earned a warm reception with its use of folk legend and its pleasant music.

Kaffka's elder brother Wilhelm Kaffka (b Regensburg, 11 July 1751; d Regensburg, 1806) was a virtuoso violinist, leader of the Regensburg court orchestra, and composer of a Divertimento for nine instruments (*D-Rtt*).

WORKS

stage

Die Zigeuner (Lustspiel mit Gesang und untermischten Tänzen, 5, H.F. Möller, after M. de Cervantes: *La gitanilla*), Munich, 1778

Antonius und Cleopatra (Duodrama mit Gesang, 2, B.C. d'Arien), Berlin, 15 Nov 1779, *D-Bsb*

Der Äpfeldieb, oder Der Schatzgräber (Operette, 1, C.F. Bretzner), Berlin, 26 June 1780

Rosemund (Melodram, 1, Bretzner), Breslau, Jan 1782, vs (Breslau, 1784)

Das wütende Heer, oder Das Mädchen im Thurme (Operette, 3, Bretzner), Breslau, Jan 1782, lost

Der Guk Kasten, oder Das Beste komt zuletzt (komische Operette, 2, Kaffka), Breslau, 1782

So prellt man alte Füchse (Operette, 1, Kaffka, after F.L.W. Meyer), Breslau, 1782

Bitten und Erhörung (prol, 1), 24 Jan 1783, vs (Stettin, 1784)

Der blinde Ehemann (Operette, 2, J.F. Jünger), Breslau, 1788

Der Talisman, oder Der seltene Spiegel (romantisch-komische Oper, 3, Bretzner), Breslau, 1789, lost

Other works, lost, mentioned *GerberNL*

other works

Songs in J. André: *Lieder und Gesänge* (Berlin, 1779–80)

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Many other works, lost

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KLAUS RÖNNAU/THOMAS BAUMAN

Kafka, Johann Nepomuk

(*b* Neustadt an der Mettau [now Nové Město na Metově], 17 May 1819; *d* Vienna, 23 Oct 1886). Bohemian pianist, composer and collector of music manuscripts. He won considerable popularity as a composer of light piano pieces, among them nocturnes, idylls, impromptus and rhapsodies, of which about 200 were published. He is remembered chiefly as the owner of a number of Beethoven manuscripts, including the autographs of the piano sonatas opp.28 and 53 and various sketch miscellanies and leaves. The most important manuscript from his collection (the 'Kafka' Sketchbook), which contains sketches and autographs of many of Beethoven's earliest works, was acquired by the British Museum in 1875 (part of Add.29801). Another miscellany of sketches in the British Library (Add.29997) contains material for works written between 1799 and 1826; it was purchased from Kafka in 1876.

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WILLIAM DRABKIN

Kafui [Avotri], Kenneth

(*b* Hohoe, 25 July 1951). Ghanaian composer. After learning the harmonium and becoming school organist at Kpandu Secondary School, where his father was the music teacher, he studied music at the University of Ghana, Legon (1972–5). Kafui's compositions at Legon were greatly influenced by N.Z. Nayo. In 1978 Kafui was guest composer for the Ghana Broadcasting Corporation Orchestra. He became a music tutor (1979) then head of department (1981) at Achimota School. He pursued advanced studies in African music at the University of Ghana (1980–82) then taught orchestration and composition at the National Academy of Music, Winneba. Kafui became a conductor of the Ghana National SO in 1986; in 1988 he received the Entertainment Critics and Reviewers Association of Ghana award for best contemporary art music composer in Ghana in 1986–7. He conducted and performed in many of the premières of his works at a concert held at the British Council Hall in Ghana in 1987. Despite initial scepticism towards avant-garde techniques, Kafui was prompted by his participation in the International Composers Workshop at Breukelen in the Netherlands (1982) to explore serialism in *Visitation* (1985) and aleatoricism in *Black Visitation* (1986). Indigenous rhythmic and sonic patterns feature prominently in such pieces as *Pentanata*, *Kale* and *Drumnata*; local dialects and themes are important elements of his choral works.

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(selective list)

Choral: Nutifafa [Peace], op.1 no.1, 1972; Yehowa fe Lolo Lolo [God's Love is Great], op.1 no.2, 1973; Dzifo Gbowo Navu, chorus, orch, op.2 no.1, 1974; Nunya Adidoe [Wisdom is like a Baobab Tree], op.1 no.5, 1979; Kokoeto [Holy One], op.1 no.6, 1980; Dom Ko Mayi, chorus, orch, op.2 no.5, 1982; Miwo Do Kple Lolo, SSAA, op.1 no.11, 1983; Ne Nyo Ko Noviwo, SSAA, op.1 no.12, 1984; Brighten the Corner where you Are, op.1 no.14, 1988

Solo vocal: Nunya [Wisdom], T, pf, 1976; Dzogbenyuie [Goodwill], T, pf, 1977; Eny yie Enuanom, T, orch, 1986

Pf: 6 Easy African Pf Pieces, 1976–7; Pentanata no.1, op.10 no.1, 1980; Visitation, 1985; Black Visitation, 1986; 4 Kbd Songs, 1986; Pentanata no.2, op.10 no.2, 1986; Divine Love and Peace, 1987; Sonata, D, 1987

Orch: Sym. no.1, D, op.3 no.1, 1975; Rhapsody, op.3 no.2, 1976; Kale, op.3 no.3, 1977; Cl Conc., B♭, op.3 no.4, 1980; Pentaphony, op.3 no.5, 1986

Other inst: Sonata, cl, pf, 1983; Drumnata (Drum Sonata), African perc insts, 1980s

DANIEL AVORGBEDOR

Kagan, Oleg

(*b* Sakhalin, 22 Nov 1946; *d* Munich, 15 July 1990). Russian violinist. Born into a family with a love of the arts, he was brought up in Riga, Latvia, and from 1953 studied at the music school of the conservatory with Joachim Braun. At 13 he was taken to Moscow by Boris Kuznetsov, who took him into his own home while teaching him during the day at the Central Music School and then from 1965 at the conservatory. In 1964 he took fourth prize at the Enescu Competition in Bucharest, in 1965 he won the Sibelius Competition in Helsinki, in 1966 he took second prize in the Tchaikovsky Competition in Moscow and in 1968 he won the Bach Competition in Leipzig. On Kuznetsov's death he continued his studies with David Oistrakh, who arranged for him to record all the Mozart concertos with Oistrakh conducting. In 1969 he began to play chamber music with Richter – their duo became known internationally – and gradually he acquired a circle of friends with whom he regularly appeared. Apart from Richter they included his second wife, the cellist Natalya Gutman, the viola player Yuri Bashmet and the pianists Vasily Lobanov, Aleksey Lyubimov and Elisso Virsaladze. With them he arranged chamber music programmes at the Kuhmo Festival in Finland and at his own summer festival in Zvenigorod. During his last illness he planned a further festival at Kreuth am Tegernsee in the Bavarian Alps; and he was able to give two performances there just before he died. As a player Kagan excelled in the more lyrical music, lacking the grand manner of David Oistrakh and Leonid Kogan. However, he and Gutman made a fine team in Brahms's Double Concerto, inspiring Schnittke, Tigran Mansuryan and Anatol Vieru to write works for them. Unusually for a Russian, Kagan also had an interest in Hindemith, Messiaen and the Second Viennese School; he and Richter played Berg's Chamber Concerto and pieces by Webern and Schoenberg, and Kagan was a leading exponent of Berg's Violin Concerto. Schnittke, Mansuryan, Lobanov and Sofia Gubaidulina dedicated compositions to him. At the other extreme, he was a refreshingly unselfconscious interpreter of Bach's

and Mozart's music. Many of his concert performances have been released on compact discs, adding to his posthumous reputation. (*CampbellGV*)

TULLY POTTER

Kagel, Mauricio (Raúl)

(b Buenos Aires, 24 Dec 1931). German composer, film maker and playwright of Argentine birth. Increasingly regarded as among the most important of late 20th-century European composers, his elaborate imagination, bizarre humour and ability to play with almost any idea or system has brought powerful and unexpected drama to the stage and concert hall.

1. Life.

2. Works.

WORKS

WRITINGS

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PAUL ATTINELLO

Kagel, Mauricio

1. Life.

Born into an Argentine-Jewish family with strongly leftist political views, he took theory, singing, conducting, piano, cello and organ lessons with private teachers such as Juan Carlos Paz and Alfredo Schiuma, but was self-taught as a composer. He studied philosophy and literature at the University of Buenos Aires, where Borges was among his lecturers. Although he failed the entrance examinations for the local music conservatory, he became artistic advisor to the Agrupación Nueva Música (Buenos Aires) in 1949. In 1950 he began to compose, seeking ideas that opposed the neo-classical style dictated by Juan Perón's government. After co-founding the Cinémathèque Argentine and making an unsuccessful attempt to establish an electronic studio, he became a student conductor at the Chamber Opera, chorus director and rehearsal accompanist at the Teatro Colón, music advisor at the University of Buenos Aires, and cinema and photography editor for the journal *nueva visión*.

In 1957 Kagel travelled to Germany on a DAAD student grant and settled in Cologne. His first activities included attending the Darmstadt summer courses (from 1958) where he later lectured (1960–66, 1972–6), and conducting contemporary music concerts for the Rhine Chamber Orchestra (1957–61). He made several concert and lecture tours of the USA (1961, 1963) and held the posts of Slee Professor of Composition at SUNY, Buffalo (1964–5), visiting lecturer at the Berlin Film & Television Academy (1967) and director of the Göteborg new music courses (1968). In 1969 he became director of the Institute of New Music at the Hochschule für Musik, Cologne, and, succeeding Stockhausen, director of the Cologne courses in new music (until 1975); in 1974 he was appointed professor of new music theatre at the Cologne Musikhochschule. A co-founder of the Ensemble for New Music, Cologne, he has worked at the WDR electronic studios as well as at studios in Berlin and Utrecht. In 1989 he served as composer-in-

residence of the Cologne PO. He has conducted many of his own works and directed and produced all of his own films and radio plays. Among his awards are the Koussevitzky Prize (1965), Zürich's Scotoni Prize (*Hallelujah*, 1969), the Adolf Grimme Prize (1970, 1971), the Karl Sczuka Prize of Southwest Radio, Baden-Baden (1980) and the Erasmus Prize (1998). Other honours include the Mozart Medaille of Frankfurt, the French *Order des arts et des lettres*, the German *Bundesverdienst Orden*, First Class and membership in the Academy of Arts, Berlin. Festivals and retrospectives of his works have been held in Europe, the USA and Canada (1975–95).

[Kagel, Mauricio](#)

2. Works.

The structures of many of Kagel's works are based on subversive rhetorical gestures such as paradox, disjunction and irony. Many compositions feature unusual instruments or use traditional instruments in unusual ways (such as *Musik für Renaissance-Instrumente*, 1965–6; *Exotica*, 1971–2). While European and American avant-garde ideas of the 1950s were broadly influential to his style, most of his works developed from his own imagination. Some compositions, such as *Tremens* (1963–5), seem to reflect his clinically supervised experiences of mescaline and LSD. His typical practice has been to work on more than one piece at a time and to develop fragments of ideas over several years. Discrepancies and approximations of dates appear in all his published work-lists, as he changed his procedure for dating his works in mid-career: at first dates reflected the beginning and end points of composition; later they came to represent a single date of publication, first performance or completion.

In his early works, written in Buenos Aires, Kagel experimented with notation, the visual aspects of music and unexpected transpositions of elements from one medium to another; the composed and notated lighting for *Música para la torre* (1952) exemplifies these interests. Juan Allende-Blin (Klüppelholz, ed., 1991, pp.61–72) has also observed the influence of local surrealist writers and the general 'tango atmosphere' of erotic, rebellious irony common in anti-Perón artistic circles. Kagel's disillusionment with the communists in the Spanish Civil War (whom, he felt, in choosing to fight the anarchists became easy prey for the fascists) also left its mark. From that time on he sympathized with anarchists, both political and artistic.

Kagel's first famous works, the String Sextet (1953, rev. 1957), *Anagrama* (1957–8) and *Transición II* (1958–9), exhibit a quasi-serial technique that is internally subverted by perversely uncontrollable elements and exaggerated demands for precision, implying a subtle critique of formal control. The sophisticated counterpoint of techniques featured in the sextet attracted much attention at its première, as did the wide range of timbres and vocalizations of *Anagrama*, which influenced Stockhausen's *Momente* and later works by Berio when it was first performed. The first work to show clearly Kagel's inclination for radical theatre and his interest in the deconstruction of aesthetic systems was *Sur scène* (1958–60), in which a sonically and logically distorted lecture on the goals of contemporary music is accompanied by disconnected fragments of instrumental sound,

vocalization and mime. Works such as *Exotica* (1971–2) and *Mare nostrum* (1973–5) exhibit similarly unexpected musical or theatrical situations that attack political or cultural preconceptions, often with reference to European cultural imperialism.

With *Sonant* (1960/ ...) Kagel established an 'instrumental theatre' idiom that became central to many of his later works. Instrumental theatre acknowledges the physical presence of the performers and requires them to perform sound with a presentational dramatic meaning. Performers comment (either verbally or in mime) on their playing and that of others, or create sounds in dramatic contexts, pointing to various aspects of difficulty, mockery or confusion. Works such as *Match* (1964), a contest between two cellos arbitrated by a percussionist, create theatre out of sound, while works such as *Pas de cinq* (1965), in which clacking noises result from choreography, create sound out of theatre. Other works, beginning with *Tremens* (1963–5), present dramatic situations (based on texts or scenarios by the composer) in which music plays an accompanying role; this approach became particularly important in the later *Hörspiele*.

Another large category of works, to which *Die Himmelsmechanik* (1965) belongs, are essentially visual. These compositions, with or without sound, lead towards Kagel's numerous films, the first two of which, *Solo* (1966–7) and *Duo* (1967–8), are based on pieces by Schnebel (who was at the time working on a book about Kagel). Kagel's films on his own works, such as *Hallelujah* (1967–8) and *Ludwig van* (1969–70), include music that functions as only one of a number of symbolic elements, competing for primacy with visual and textual domains. Many are scored in a purely visual manner that owes almost nothing to conventional notation. Like the visual/dramatic *Kommentar + Extempore* (1966–7), *Hallelujah* is a collection of possible actions, composed separately on cards and put together in a relatively formal or informal manner to create the whole.

The most important and extended example of this compositional technique is *Staatstheater* (1967–70), Kagel's first opera and one of his most sharply anti-institutional works. He has described the work as 'not just the negation of opera, but of the whole tradition of music theatre'. Each of its nine sections involves performers – soloists, chorus members, dancers and players – in a set of actions that subverts the normal performance hierarchy: members of the chorus sing overlapping solos; soloists sing in ensemble; and non-dancers perform a ballet. The first section, *Repertoire*, consists of fragmentary scenes of instrumental theatre symbolizing disturbing existential states; this section also employs more than 20 minutes of 'anti-musical' sound, a feature that likely contributed to the tumultuous reaction at the opera's first performance. The sensual, overwhelming 'mass scenes' at the end of the work reverse the anarchistic chaos of earlier sections, creating a threatening finale that suggests institutional conformity.

Der Schall (1968), for small ensemble, demonstrates Kagel's approach to old, unusual or invented instruments, including household appliances, cash registers and sirens. Notable for its focussed formal structure, the work has been described by Schnebel (1970) as '... debilitated or run-down and worn-out sounds, the notes of strange instruments and the noises of non-

instruments ... employed in musical progress that radiates the aura of great classical music; a symphony, composed ... from the wreckage of the old symphonic school'. This resonates with Kagel's own remark that, 'An essential aspect of my work is strict composition with elements which are not themselves pure'.

Kagel's strong respect for the canon, qualified by his restless desire to deconstruct it, is apparent in *Ludwig van* (1969–70), a recreation of Beethoven scores as furniture, *Variationen ohne Fuge* (1971–2), an onstage confrontation between the characters of Brahms and Handel, and *Aus Deutschland* (1977–80), an opera regenerating the world of lieder through Schubert. *Aus Deutschland*, possibly because of its hallucinatory reflection of German ideas, legends and history, established Kagel as a fully European artist, a status that has been strongly supported by his numerous texted works and essays embarking upon sophisticated explorations of levels of meaning in German and other European languages.

Although few of Kagel's numerous works resemble one another, as they vary widely in material and construction, his compositions of the 1970s and early 1980s share a common reflection of the issues discussed above. In the 1980s, however, around the time of the composition of the *Sankt-Bach-Passion* (1981–5), he began to increase his use of conventional notation, traditional instrumentation and tonal harmony; his deconstructive ideas shifted to the level of narrative or concept, leaving the musical elements in a state of relative 'normalcy'. The *Sankt-Bach-Passion*, a lucid and dramatic narrative that treats its subject with respect, signals Kagel's increasing interest in relating to, rather than rebelling against history and culture. His neo-tonal works include many wide-ranging pastiches such as *Rrrrrr ...* (1981–2), *Les idées fixes* (1988–9), *..., den 24.xii.1931* (1988–91) and the *Windrose* (1988–94) pieces. The last of these examples, named for the eight compass directions, brings stylistic references to the foreground; *Westen* represents Europeans in Africa and African music in America as Kagel plays with the changing implications of musical gestures in different geographical locations.

Almost all of Kagel's works of the late 1980s and after follow a tonal path, leading some critics to label them as postmodern. His obsession with deconstruction and subversion, however, makes it possible to interpret even his very early works in this way; his surgical investigation of existing systems and institutions, whether musical or not, has remained consistent throughout his career.

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stage and multimedia

Música para la torre, tape, lighting, 1952

Sur scène (Kammermusikalisches Theaterstück), 1958–60, Bremen, 6 May 1962

Journal de théâtre (situations for insts, actors, etc), 1960

Antithèse, elec and environmental sounds, 1962, Munich, 20 March 1963; rev. for actor, elec and environmental sounds, 1962, Cologne, 23 June 1963; film version, 1965, NDR TV, 1 April 1966

Diaphonie (I), SATB, orch, 2 slide projectors, 1962–4, Buffalo, NY, 2 March 1965; Diaphonie (II), orch, 2 slide projectors, 1962–4; Diaphonie (III), chorus, 2 or more slide projectors, 1962–4; Musik aus Diaphonie, 6–10 pfms, 2 slide projectors, 1962–4

Prima vista, 2 ens, 2 slide projectors, 1962–4, Cologne, 14 Oct 1969

Die Frauen, 1962–4, unfinished

Phonophonie (4 melodramas), 1963–4, Munich, 1 Dec 1965

Tremens (szenische Montage eines Tests), 1963–5, Bremen, 6 May 1966; Variaktionen über Tremens, 1963–5; Musik aus Tremens, 1963–5; Schlag auf Schlag, 1963–4 [from Tremens]

Camera oscura (chromatisches Spiel), 1965, Cologne, 1976

Die Himmelsmechanik (Komposition mit Bühnenbildern), 1965, Venice, 14 Sept 1969

Pas de cinq (Wandelszene), 1965, Munich, 14 June, 1966

Kommentar + Extempore (Selbstgespräche mit Gesten), 1966–7, Frankfurt, 5 June 1967

Solo (film, Schnebel: *visible music II*), 1966–7, collab. Feussner, NDR TV, 15 Dec 1967

Duo (film, Schnebel: *visible music I*), 1967–8, collab. A. Feussner, NDR TV, 29 March 1969

Staatstheater (szenische Komposition), 1967–70, Hamburg, 25 April 1971: Repertoire (szenisches Konzertstück); Einspielungen; Ensemble; Debüt; Saison (Sing-Spiel); Spielplan (Instrumentalmusik in Aktion); Kontra → Danse (Ballett für Nicht-Tänzer); Freifahrt (gleitende Kammermusik); Parkett (konzertante Massenszenen)

Variaktionen, 1966–7, Frankfurt, 5 June 1967; Musik aus Variaktionen, 1966–7

Hallelujah (film), 1967–8

Synchronstudie, actor, 1v, film, 1–3 tape recs, 1968–9, Basle, 5 May 1969

Ein Aufnahmestand (radio play), 1969, rev. 1971, WDR, 4 Dec 1969

Klangwehr (I), military band in motion, 1969–70, Bremen, 30 May 1970; Klangwehr (II), military band, chorus, closed-circuit TV, 1969–70

Ludwig van (film), 1969–70 [based on music by Beethoven]

Guten Morgen (Hörspiel), 1971, WDR, 11 Nov 1971

Probe (Versuch für ein improvisiertes Kollektiv), 1971

Zwei-Mann-Orchester, 1971–3

Con voce, 1972, Berlin, 23 Jan 1973

Kantrimusik (Pastorale für Stimmen und Instrumente), 1973–5, Donaueschingen, 18 Oct 1975

Mare nostrum (Entdeckung, Befriedung und Conversion des Mittelmeerraumes durch einen Stamm aus Amazonien), 1973–5, Berlin, 15 Sept 1975

Bestiarium (Klangfabeln auf zwei Bühnen), 1974–5, Cologne, 6 March 1976

Ex-Positionen, 1975–8, Oslo 14 Sept 1978, film version 1978: Chorbuch; Die Rhythmusmaschinen (Aktion für Gymnasten)

Soundtrack (film-radio play), 1975

Die Umkehrung Amerikas (Hörspiel), 1975–6, WDR, 27 Dec 1976

Die Erschöpfung der Welt (szenische Illusion, 1), 1976–8, Stuttgart, 9 Feb 1980; concert version, 1982

Quatre degrés, 1976–7, Metz, 18 Nov 1977: Dressur (Schlagzeugtrio für Holzinstrumente), [film version, 1987]; Présentation für zwei, 1976–7; Umzug [Déménagement] (stummes Schauspiel für Bühnenarbeiter); Variété (Concert-Spectacle für Artisten und Musiker, 1976–7, arr. as suite

Zählen und Erzählen (Musiktheater für Unerwachsene), 1976

Aus Deutschland (Lieder-Oper, 27 scenes), 1977–80, Berlin, 9 May 1981

Blue's Blue (ethnomusicological reconstruction), 1978–9, film version, 1981

MM51 (film score), 1977; film version, 1983

Der Tribun (Hörspiel), 1978–9, Aix-en-Provence, 1 Aug 1981

Rrrrrrr ... , (radio fantasy), 1981–2, Donaueschingen, 15 Oct 1982; arr. as Hörspiel, 1982; arr. as Er (TV play), 1984

La trahison orale (Der mündliche Verrat) (Musikepos über den Teufel), 1981–3, Paris, 27 Oct, 1983; arr. as Hörspiel, 31 March 1987

... nach einer Lektüre von Orwell (Hörspiel), 1983–4, 1 May 1984>

Ein Besuch bei der Heiligen (Hörspiel), 1985, 17 Dec 1985

Tanz-Schul (Ballet d'action), 1985–7, Saarbrücken, 18 Nov 1988

Zwei Akte, Grand Duo, 1988–9

instrumental

Orch: 2 piezas, 1950–52; Heterophonie, 42 solo insts, 1959–61; Variationen ohne Fuge, 1971–2; 10 Märsche, um den Sieg zu verfehlen, wind, perc, 1978–9 [from Der Tribun]; Finale, chbr orch, 1980–81; Musik, kbds, orch, 1987–8; Les idées fixes, rondo, chbr orch, 1988–9; Die Stücke der Windrose, small orch, 1988–94: Osten; Süden; Nordosten; Nordwesten; Südosten; Südwesten; Norden; Westen; Konzertstück, timp, orch, 1990–92; Opus 1991, 1990; Etude no.1, 1992; Interview avec D, nar, orch, 1993–4; Etude no.2, 1995–6; Orchestrion-Straat, chbr orch, 1995–6; Etude no.3, 1996

Chbr and solo inst: Variaciones, fl/vn, cl/vn, vn, vc, 1952; Str Sextet 1953, rev. 1957; Pandorasbox, bandoneon, 1960; Sonant (1960/ ...), gui, hp, db, drums, 1960–; Match, 2 vc, perc, 1964 [film, 1966]; Mirum, tuba, 1965; Musik für Renaissance-Instrumente, 2–22 insts, 1965–6; Str Qt I/II, 1965–7; Der Schall, 5 pfmrs, 1968; Charakterstück, zither qt, 1971; Exotica: soli, non-European insts, 1971–2 [arr. as Exotica, non-European insts, tape]; General Bass, insts, 1971–2; Musi, 12 mand, 6 mandola, 12 gui, vc, 2 db, 1971; Siegfriedp', vc, 1971; Aus Zungen Stimmen, accdn qnt, 1972; Unguis incarnatus est, pf, inst, 1972; Klangwölfe, vn, pf, 1978–9; Aus dem Nachlass, 16 pieces, va, vc, db, 1981–6; Pf Trio, 1984–5; Pan, pic, str qt, 1985; Old/New, tpt, 1986; Str Qt no.3, 1986–7; For us: Happy birthday to you!, 4 vc, 1987 [arr. pic/a fl, cl, va, db, mand, gui, hp, perc, 1990]; Phantasiestück, (fl, pf)/(fl, cl, b cl, pf qt), 1987–8; Episoden, Figuren, accdn, 1993; Fanfanfaren, 4 tpt, 1993; Str Qt no.4, 1993; L'art bruit, 2 perc, 1994–5; Serenade, pic/fl/b fl, ukulele/gui/t banjo/mand, perc, 1994–5; Schattenklänge, b cl, 1995; Auftakte, pf, 2 perc, 1996

Kbd: 4 piezas, pf, 1954; Improvisation ajoutée, org, 2 assistants, 1961–2; Metapiece (Mimetics), kbd, 1961; Mimetics (Metapieces), kbd, 1961; An Tasten, étude, pf, 1977; Der Eid des Hippokrates, pf 3 hands, 1984; Passé composé (KlavieRhapsodie), pf, 1992–3; Melodien, carillon, 1993; A deux mains 'Impromptu', pf, 1995–6

With tape/elects: Transición II, pf, perc, 2 tapes, 1958–9; Phantasie, org, assistants, 2 tape recs, 1967; Morceau de concours, 5 tpt [1–2 pfmrs], tape rec, 1971; Unter Strom, gui ens, props, elects, 1969 [film, 1970]; Atem, 1 wind, tape rec, 1970; Tactil, pf, 2 gui, harmonica, experimental sound generators, 1970 [film, 1971]; Szenario, str, tape, 1981–2 [film score for Buñuel: *Le chien andalou*, 1983]; De-A-Ge-E, pf, harmonizer, 1987

vocal

Choral: Palimpsestos, SATB, 1950; Anagrama, S, A, Bar, B, speaking chorus, fl, cl, b cl, 3 perc, cel, 2 pf, 2 hp, 1957–8; Die Mutation, 30 male/children's vv, pf/hpd, 1971; Vom hören sagen, 18 girls' vv, hmn/org, 1971–2; 1898, children's vv, insts, 1972

[rev. female chorus, 1996]; Gegenstimmen, SATB, hpd, 1972; Vox humana? (cant.), solo loudspkr, SA, orch, 1978–9; Mitternachtsstück (R. Schumann), spkr, S, A, T, chorus, insts, 1980–86 [film, 1987]; Sankt-Bach-Passion (orat), spkr, Mez, T, B, boys' chorus, 2 SATB, orch, 1981–5; Intermezzo, spkr, SATB, insts, 1983; Fragende Ode, double chorus, brass, db ens, perc, 1988–9; Liturgien, T, Bar, B, SATB, orch, 1989–90

Other vocal: 5 Cantos de génesis, 1v, pf, 1954; De ruina mundis (cant.), 1v, insts, 1955; Recitativarie, hpd + 1v, 1971–2; Abend, 2S, 2A, 2T, 2B, 5 trbn, pf, elec org, 1972; Tango alemán, 1v, vn, bandoneon/accdn, pf, 1977–8; Fürst Igor Stravinsky, B, eng hn, hn, tuba, va, 2 perc, 1982; 2 Balladen, male v/SATB, ens, 1983 [arr. of G. de Machaut]; Ein Brief, concert scene, Mez, orch, 1985–6; Quodlibet (15th-century French lyric), S/A, orch, 1986–8; ... , den 24.xii.1931 (Verstümmelte Nachrichten), Bar, vn, va, vc, db, pf 4 hands, 2 perc, 1988–91

other works

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Kagen, Sergius

(*b* St Petersburg, 9/22 Aug 1909; *d* New York, 1 March 1964). American teacher, composer and pianist. In 1921 he went to Berlin, where he studied with Leonid Kreutzer and Paul Juon at the Hochschule für Musik. After emigrating in 1925 to the USA, he attended the Juilliard School, studying with Carl Friedberg, Rubin Goldmark and Marcella Sembrich (diploma 1934). He taught singing and vocal literature at the Juilliard from 1940 to 1964 and at the Union Theological Seminary from 1957 also until his death. Through his teaching, writings and editions of a wide variety of vocal works he was an influential vocal pedagogue. As a pianist, he specialized in accompanying singers. His compositions include more than 50 songs written in a chromatic idiom with careful attention to text declamation. His

three-act opera *Hamlet*, in a lyrical style ranging from tonal to 12-note, was first performed in Baltimore on 9 November 1962. A second opera, *The Suitor* (based on Molière's *Monsieur de Pourceaugnac*), was never completed. He became an American citizen in 1930.

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Kahl, Willi

(*b* Zabern, Alsace, 18 July 1893; *d* Cologne, 3 Oct 1962). German musicologist. He studied philology, philosophy, German and musicology at Freiburg, Munich (under Schiedermaier and Kroyer) and, after World War I, at Bonn, where he took the doctorate in 1919 with a dissertation on the history of lyrical keyboard pieces to 1830. He then settled in Cologne as a freelance writer and was appointed music critic to the *Kölnische Zeitung* in 1922. He completed the *Habilitation* at Cologne University in 1923 with a history of 18th-century piano music and became Bibliotheksrat of the Cologne university and city library (1928–58). He was appointed reader at Cologne University in 1928; from 1949 he was a lecturer at the Bibliothekar-Lehr institute, Cologne.

His wide-ranging musicological research took four main directions: the history of piano music to the mid-19th century (he also edited piano music by Benda, Mützel, J.A.P. Schultz, and Schubert's duet works); Schubert studies; the history of music in the Rhineland; and musical bibliography. Although he wrote prolifically in each of these fields, his most important publications were probably his bibliographical works, particularly his Schubert bibliography (1938).

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Kahn, Erich Itor

(*b* Rimbach, Germany, 23 July 1905; *d* New York, 5 March 1956). American pianist and composer. He studied at the Hoch Conservatory in Frankfurt and was co-director of the state radio there from 1928 to 1933. Touring extensively both as a soloist and in ensemble, he was influential in introducing contemporary music. After moving to Paris in 1933, he became active mostly in chamber music and was one of the founders of the Schubert Society. He toured Europe and North Africa with Pablo Casals in 1938–9 and settled in New York in 1941, performing thereafter with such artists as Tourel, Francescatti, Dushkin, Garbousova and Roland Hayes. With Alexander Schneider and Benar Heifetz he formed the Albeneri Trio in 1944 (the name was derived from the first names of the members). In 1948 he was awarded the Coolidge Medal for eminent service to chamber music. Three years later he joined the Bach Aria Group as a pianist. As a composer he inventively used both traditional and serial techniques. He employed the latter freely, with clear tonal implications, as in the *Ciaccona* (1943), and strictly, as in the String Quartet (1954).

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(selective list)

Präludien zur Nacht, suite, chbr orch, 1927; Suite, va, pf, 1937, rev. as Suite concertante, vn, orch, 1937, orchestration completed by R. Leibowitz, 1964; 3 chansons populaires (J. Leibowitz), Mez, pf, 1938; Les symphonies bretonnes, orch, 1940; 3 caprices de Paganini, vn, pf, 1942; Ciaccona dei tempi di guerra, pf, 1943; Actus tragicus, 9 insts, 1946; 4 Nocturnes (T. Corbière, J.P. Worlet, V. Hugo, P.B. Shelley), S, pf, 1954; Str Qt, 1954

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Obituaries: *Herald Tribune* (6 March 1956); *New York Times* (6 March 1956)

D. Newlin: 'In memoriam: Erich Itor Kahn, Retrospect and Prospect', *American Composers Alliance Bulletin*, vi/3 (1957), 16–18

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F. Kahn: *Generation in Turmoil* (Great Neck, NY, 1960)

J. Allende-Blin: *Erich Itor Kahn*, Musik-Konzepte, no.85 (1994) [incl. complete list of works]

PHILIP L. MILLER/MICHAEL MECKNA

Kahn, Robert

(*b* Mannheim, 21 July 1865; *d* Biddenden, Kent, 29 May 1951). German composer and teacher. He received his early musical training at the Berlin Musikhochschule (1882–5) and at the Munich Akademie der Tonkunst (1885–6). A short visit to Vienna (1887) brought him into regular contact

with Brahms, whose acquaintance he had made earlier in Mannheim. Brahms reputedly invited the young composer to study with him but the offer was declined out of diffidence. After a period of military service, Kahn settled in Berlin. His String Quartet op.8 was dedicated to and performed by the Joachim Quartet, and the orchestral Serenade was given its première by the Berlin PO under von Bülow. From 1890 to 1893 Kahn served as rehearsal conductor at the Leipzig Stadttheater. In 1894 he was appointed to the Berlin Musikhochschule where he taught the piano and music theory until 1930. In 1916 he was elected to the Berlin Akademie der Künste, but the Nazis forced his resignation in 1934. He emigrated to England in 1937, but appears to have played little part in musical life and died in relative obscurity in Kent.

Kahn began his compositional career in the tradition of Schumann, Mendelssohn and Brahms, the latter exerting the most telling influence. He was also an admirer of Reger's works. Kahn's music is sober and solidly contrapuntal. He avoided for the most part the large forms of late Romanticism: the main exceptions are the *Konzertstücke* for piano and orchestra and the Serenade. His greatest contribution was in chamber music and lieder. Among the chamber pieces the Violin Sonata op.50, the Piano Quartets opp.30 and 41 and the String Quartet op.60 are noteworthy. Kahn also composed a number of distinguished choral works, *Mahomets Gesang* op.24, the *Sturmlied* op.53 and the *Festgesang* op.64 being the most successful in this genre.

WORKS

(selective list)

for fuller list see KdG

Orch: Serenade (Aus der Jugendzeit), chbr orch, c1890; Konzertstücke, op.74, pf, orch, 1920

Chbr: 2 Violinstücke mit Klavier, op.4, 1887; Sonata, g, op.5, vn, pf, 1886; Str Qt, A, op.8, 1890; Pf Qt, b, op.14, 1891; Pf Trio, E, op.19, 1893; 3 Stücke, op.25, vc, pf, 1897; Sonata, a, op.26, vn, pf, 1897; Pf Qt, a, op.30, 1899; Pf Trio, E, op.33, 1900; Pf Trio, c, op.35, 1902; 5 Tonbilder, op.36, vn, pf, 1902; Sonata, F, op.37, vc, pf, 1903; Pf Qt, c, op.41, 1904; Trio, g, op.45, cl, vc, pf, 1906; Sonata, E, op.50, vn, pf, 1907; Qnt, c, op.54, cl, hn, vn, vc, pf, 1910; Sonata, d, op.56, vc, pf, 1911; Str Qt, a, op.60, 1914; Suite, d, op.69, vn, pf, 1920; Pf Trio, e, op.72, 1922; Serenade, f, op.73, ob, hn, pf, 1922 Variationen über ein altes Lied, vn, pf, 1925; Pf Qnt, D, 1926

Choral: Mahomets Gesang (J.W. von Goethe), op.24, chorus, orch, 1896; Sommerabend (C. Morgenstern), op.28, solo vv, chorus, pf, 1897; Sturmlied (A. Ritter), op.53, chorus, orch, org, 1910; Festgesang (Pss), op.64, S, chorus, orch, org, 1917; 4 feierliche Gesänge (after H. Thürnau), op.76, unison chorus, pf, 1924; 14 sets of lieder; 70 canons, 2vv

Songs: 180 lieder, 13 duets

Principal publishers: Bote & Bock, Breitkopf & Härtel, Dreililienverlag, Leuckart, Simrock, Soler, Willcocks

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MGG1 (R. Schaal)

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B. Laugwitz: 'Robert Kahn and Brahms', *MQ*, lxxiv (1990), 595–609

R. Kahn: 'Erinnerungen an Brahms', *Brahms-Studien*, x (1994), 43–51

S. Fahl: *Tradition der Natürlichkeit: zu Biographie, Lyrikvertonung und Kammermusik des spätromantischen Klassizisten Robert Kahn* (Sinzig, 1998)

CHARLOTTE ERWIN/ERIK LEVI

Kahnt, Christian Friedrich

(*b* Leipzig, 10 May 1823; *d* Leipzig, 5 June 1897). German music publisher. He founded a firm in Leipzig in 1851 that brought out good contemporary music (e.g. by Liszt, Draeseke, Grabner, Busoni, Nielsen and Mahler) and a great deal of salon music. It also published careful editions of major works and various works by unfamiliar composers of the 16th and 17th centuries such as Frescobaldi, Georg Muffat and Praetorius. Kahnt also sponsored the *Neue Zeitschrift für Musik* after 1857, and published Peter Cornelius's *Der Barbier von Bagdad* in 1886. The firm passed in that year to Oskar Schwalm, in 1889 to Paul Simon and subsequently to the banker Alfred Hoffmann (1903), who enhanced its reputation by publishing musicological works (by Sandberger, Schering and Grabner) and reprinting earlier music. As C.F. Kahnt Musikalien- und Verlagsbuchhandlung the firm remained in the family's possession after Hoffmann's death (1926), moving to Bonn in 1951 and then to Wasserburg on Lake Constance in 1958.

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HANS-MARTIN PLESSKE/JAMES DEAVILLE

Kahowez, Günter

(*b* Vöcklabruck, 4 Dec 1940). Austrian composer. He studied at the Bruckner Conservatory, Linz, with Helmut Eder, among others, and at the Vienna Hochschule für Musik (graduated 1966), where his teachers included Karl Schiske, Hanns Jelinek and Helmut Gottwald. Between 1961 and 1969 he attended seminars given by Stockhausen, Messiaen, Kagel, Ligeti and Tudor at the Darmstadt summer courses. Active as a percussionist, he performed with the ensemble die reihe and the Neues

Ensemble Linz (1966–9). From 1969 to 1982 he worked for Universal Edition, where he became head of the music editorial department. He was appointed to a post at the Vienna Hochschule für Musik in 1988 (professor 1994).

Kahowez's early works retain links with tonality. In 1958, however, he turned to serial techniques (*Plejaden*, 1961; *Kyrie I*, 1962). After 1962 his style became more relaxed, exhibiting a freer atonal language, though one still bound by such organizational procedures as rhythmic sequences (*Prolationen I*, 1962). He also turned his attention to tone colour and sound planes (*Schichtungen*, 1962–3). Between 1965 and 1970 he experimented with aleatory composition (*Duale II a/b*), mobile multimedia works (*Palle – Palle*, 1968) and graphic notation, including notation in colour (*El sol ha venido*, 1970). The influence of Asian thinking and transcendental ideas is clear in his works after 1972 (*Bardo I – Das unbegrenzte Licht*, 1976–7; *Tempel-Musik*, 1976–8).

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(selective list)

Stage: *Klitsch* (Kurconcert), op.35, 4 pfmrs, children's insts, radio, 1968; *Palle – Palle* (sportives Bewegungsspiel), op.36, 3–5 pfmrs, 1968; *Spektakel im Debakel* (after Bible: *Apocalypse*), op.41a, 4 pfmrs, tape, 1971

Vocal: *Wintertod*, motet, op.48a, SATB, 1957–77; 2 Lieder (G. Trakl, J. Guillén), op.8, A, vn, pf, 1958; *Mondromanze* (F. García Lorca), op.3, Bar, pf, 1958; *Vexilla regis*, motet, op.11, SATB, 1958–64; *Kyrie I*, op.16, 8vv, 1962; 4 Chöre (J. Ringelwitz), op.22, SATB, 1964; *Sommerpoesie – Winterpoesie* (W. Seidlhofer), op.27, S, ob, cl, va, trbn, pf, 1965; *Mitologo* (Ovid: *Metamorphoses*), op.46, spkr, cl/b cl, 1967–77, rev. 1993; *Ps liiii*, op.42, 2 boys' voices, children's chorus, 3 men's vv, SATB, 1971; *Bardo I – Das unbegrenzte Licht* (Tibetan Book of the Dead), op.63, spkr, SATB, wind qnt, tpt, str, perc, 1976–7, rev. 1994; *Weihnachtslieder & Quodlibets*, op.53, SATB, insts, 1980; *Auferstehung*, motet, op.56, SATB, brass, 1987

Orch: *Prolationen I*, op.18, 1962; *Schichtungen*, op.20, 1962–3; *Serenade*, op.24a, chbr orch, 1965–79; *Plejaden II*, op.32, 1966; *Prolationen II*, op.54, 1981

Chbr and solo inst: *Sonata*, op.55, pf, 1952, rev. 1982; 3 *Inventionen*, op.1, cl, bn, 1958; *Polychromatische Passacaglia*, op.33, org, 1958–67; *Wind Qnt no.1*, op.7, 1959; *Klangrhythmen I–V*, op.13, pf, 1960–69; *Str Qt no.1*, op.12, 1960; *Plejaden*, op.14a, pf, 1961 [rev. as op.14b, 1966]; *Flächengitter*, op.17, fl, 1962; *Duale Ia, Ib, Ila, Ilb*, op.3, cl, gui, 1963–7; *Structures*, op.25, wind qnt, pf, 1965 [arr. as op.46, orch, 1966]; *Als wäre eine Sonate*, op.31, hpd, 1966; *Orgel*, op.37, org, 1968; *Bardo – Puls*, op.45, 11 insts, 1973–4 [from the Tibetan Book of the Dead]; *Elementalchemie*, op.44, vc, perc, 1975; *Tempel-Musik*, op.47, 12 insts, 1976–8; *Tripelpartita*, op.51, org, 1980–81; *Wind Qnt no.2*, op.52, 1982; *Chiron – Charon*, op.57, vc, pf, 1988–9; *Mandala*, op.58, pf, 1990–96; *Feuerrose*, op.59, str qt, 1991; *Strophen des Dzyan*, op.60, 21 insts, 1994

Other works: *Megalyse*, op.19, tape, 1962; *El sol ha venido*, multimedia, op.40, 1970; 2 graphische Blätter, op.39, 1970

Principal publishers: Doblinger, Edition Modern, DAP-Edition, Universal

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H. Goertz: 'Kahowez, Günter', *Österreichische Komponisten unserer Zeit* (Kassel, 1994)

LOTHAR KNESSL

Kahrer, Laura.

German pianist. See [Rappoldi](#) family, (2).

Kaifeng Jews, music of the.

See [Jewish music](#), §III, 8(vi).

Kail, Josef

(*b* Bozí Dar [Gottesgab], Bohemia, 11 March 1795; *d* Prague, 29 Jan 1871). Czech horn player, teacher and inventor. He graduated from the Prague Conservatory in 1817, and played the horn in the theatre orchestra of Pest from 1819 to 1822 and in the Vienna Hofoper (Kärntnertortheater) from 1822 to 1 December 1824. He then returned to Prague to become principal horn in the Estates Theatre. In June 1826 he was summoned by B.D. Weber, the director of the Prague Conservatory (whose variations 'for the newly invented keyed horn' Kail had performed in 1819), to be its first professor for trumpet and trombone (both with valves). From 1852 he also taught the flugelhorn; he retired in 1867.

On 1 November 1823 Kail obtained a privilege, together with the Vienna maker Joseph Riedl, for a trumpet with two Vienna valves; on 11 September 1835 the two received a privilege for a rotary valve; and from 1855 the Prague maker A.H. Rott built instruments with a fine-tuning mechanism for the valve slides developed by Kail.

Not only did Kail write an early method for low F and E♭ trumpet and flugelhorn, but he also composed the first work in history for the newly developed valved trumpet, a set of variations for trumpet in F, which was first performed on 23 March 1827 by his pupil Karl Chlum. To add to the new instrument's repertory Kail made transcriptions of works by Donizetti and Mozart as well as duets, terzets and quartets, and commissioned works by Lindpaintner (performed in 1829), Kalliwoda (1832), Conradin Kreutzer, Höfner, Grimm, Smita and B.D. Weber.

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E. Tarr: 'The Romantic Trumpet', *HBSJ*, v (1993), 213–61; vi (1994), 110–215

T. Albrecht: 'Elias (Edward Constantin) Lewy and the First Performance of Beethoven's Ninth Symphony', *Horn Call* (1999) (forthcoming)

EDWARD H. TARR

Kaioni, Ioan [Joan, Joannes, Johannes].

See [Căianu, Ioan](#).

Kaipainen, Jouni (Ilari)

(*b* Helsinki, 24 Nov 1956). Finnish composer. He is also an enthusiastic writer on music, both for the written media and the radio; his mother, Anu Kaipainen, is a writer and lyric poet well known in Finland. At the age of 13 Kaipainen resolved to be a composer after a chance hearing of Beethoven's 'Eroica' Symphony. He studied composition at the Sibelius Academy in Helsinki with Sallinen (1973–6) and Heininen (1976–80). During his studies in the 1970s he was an active member of the Ears Open Society which, founded by young composers and players, held performances of not only its members' music but also introduced that of modern composers from abroad. It was not a homogeneous group or school, and the music of its most conspicuous members – Hämeenniemi, Lindberg, Saariaho and Kaipainen himself – covered a wide range of styles.

From the outset of his composing career Kaipainen has been stylistically eclectic: his output includes all traditional types and forms of music, with the exception of purely electronic music. In his early work the stylistic tendency was already towards the protean, and the influence of his teachers is evident: a richness of detail and sometimes a clearly post-serial musical language are both legacies from Heininen; a certain down-to-earth quality and a pluralist musicianship point back to Sallinen. Despite harmony anchored in free dodecaphony, melody is among the basic elements of Kaipainen's music. His style has continually moved towards greater melodiousness and accessibility. His earliest works were lyrical, for example the piano piece *Je chante la chaleur désespérée* (1981) or *Cinq poèmes de René Char* (1980) for soprano and orchestra. His breakthrough came with *Trois morceaux de l'aube* (1981) for cello and piano, which won a UNESCO prize for composers under the age of 30. In the early 1980s he concentrated on solo works and chamber music (*Quartetto III* for strings, 1984). An exception was the First Symphony (1980–85), composed over five years: this one-movement work is full of energy, with the emphasis more on harmonic colours than on motivic development. Since the mid-1980s he has written an abundance of vocal music, at first solo songs and, especially in the 1990s, choral works. The two-movement Second Symphony (1994) is more traditional in nature than most of his earlier works. It opens with a quotation from Sibelius, but otherwise approaches the orchestral sound of Lutosławski: significantly, it is also more classical in structure than its predecessor or most other contemporary Finnish symphonies.

In the 1990s Kaipainen composed a number of concertos. The series began with the clarinet concerto *Carpe diem!* (1990), which is light and playful in character. It was written in close consultation with the clarinetist Kari Kriikku, who has developed novel ways of playing and is particularly concerned with multiphonic technique. In a similar manner a musician provides inspiration in the Oboe Concerto (1994), a collaboration with the Swedish oboist Helén Jahren. *Accende lumen sensibus* (1996), a concerto for small orchestra, is a solid and concentrated work. A more highly coloured composition is the *Vernal Concerto* (1996) for saxophone quartet, the structure of which approaches the *sinfonia concertante* with the classical division of solo group and orchestral *ripieno*. Over a few months in 1997 Kaipainen composed a concerto each for the piano and for the viola. The former is a large-scale, robust work based directly on the cornerstone works of the Classical and Romantic piano concerto repertory, whereas the latter is an intimate, warm composition. In 1987 Kaipainen began work on *Konstanzin ihme* ('The Miracle of Constance'), an opera to a libretto by Juha Siltanen commissioned by Finnish National Opera. Arias from this work in progress have been performed separately.

WORKS

(selective list)

Opera: *Konstanzin ihme* [The Miracle of Constance] (2, J. Siltanen), op.30/60, 1987–

Orch: *Sym. no.1*, op.20, 1980–85; *Carpe diem!*, cl conc., op.38, 1990; *Ob Conc.*, 1994; *Sisyfoksen uni* [The Dream of Sisyphus], op.47, 1994; *Sym. no.2*, op.44, 1994; *Accende lumen sensibus*, op.52, 1996; *Vernal Conc.*, from *Equinox to Solstice*, conc. for sax qt and orch, op.53, 1996; *Pf Conc.*, op.55, 1997; *Va Conc.*, op.56, 1997

Chbr: *Ladders to Fire*, conc. for 2 pf, op.14, 1979; *Far from Home*, op.17, fl, a sax, gui, perc, 1981; *Trois morceaux de l'aube*, op.15, vc, pf, 1981; *Far from Home*, op.17, fl, a sax, gui, perc, 1981; *Trio I*, op.21, cl, vc, pf, 1983; *Piping down the Valleys Wile*, op.26, b cl, pf, 1984; *Quartetto III*, op.25, str, 1984; *Trio III*, op.29, vn, vc, pf, 1987; *Quartetto IV*, op.45, str, 1994; *Time Flies*, op.48, fl, vn, vc, pf, 1995; *Sestetto*, op.57, fl, a sax, hn, vn, vc, pf, 1997

Solo inst: *Je chante la chaleur désespérée*, op.16, pf, 1981; *Altaforte*, op.18, tpt, live elec, tape, 1982; *Conte*, op.27, pf, 1985; *Gena*, op.31, accdn, 1987; *L'anello di Aurora*, op.34, vn, 1988; *Tenebrae*, op.39, gui, 1991

Vocal: *Yölauluja* [Nocturnal Songs] (B. Juyi, trans. P. Nieminen), op.11, S, orch, 1978; *Cinq poèmes de René Char*, op.12, S, orch, 1980; *Pitkän kesän pokki iltaan* [A Long Summer's Journey into Evening] (O.-M. Ronimus), S, fl, hn, vc, perc, 1979; 3 arias from *Konstanzin ihme*, op.30d, S, chbr orch, 1993; *Stjärnenatten* [The Starry Night] (E. Södergran), op.35, S, chbr ens, 1989; *Antiphone SATB super 'Alta Trinità beata'*, op.40, children's and male chorus unacc., 1992; *Jauchzet!*, op.41, SS (boys), SATB unacc., 1993; *Matkalla* [On the Road] (Nieminen), op.49, 1995; *Runopolku* [Rune Walk] (L. Otonkoski), op.50, 1995

Principal publishers: Fazer, Hansen

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- [R. Nieminen]:** *Jouni Kaipainen* (Copenhagen, c1992)
- A. Häyrynen:** *Jouni Kaipainen* (Helsinki, 1997)

OSMO TAPIO RÄIHÄLÄ

Kaiser, Joachim

(b Milken, East Prussia, 18 Dec 1928). German music and theatre critic, and writer on music. He studied the piano and cello, and musicology (from 1948) at the universities of Göttingen, Frankfurt and Tübingen, where his most influential teachers were Adorno, Rudolf Gerber and Helmuth Osthoff; he took the doctorate at Tübingen in 1957 with a dissertation on Grillparzer's dramatic style. In 1951 he began writing for the *Frankfurter Hefte*, and subsequently held posts as producer for Hessischer Rundfunk in Frankfurt (1954) and music and theatre critic of the Munich *Süddeutsche Zeitung* (1959), where he became co-editor of the *Feuilleton* section. His critiques of Wieland Wagner's new Bayreuth style established his reputation; he then became known for his studies of contemporary styles of piano playing, producing television and radio portraits of several pianists and the book *Grosse Pianisten in unserer Zeit*. His later writings are concerned with music appreciation, particularly in opera. He won the Theodor Wolff Prize (1966), the Johann Heinrich Merck Prize (1970) and the Salzburg Critics' Prize.

WRITINGS

- 'Musik und Katastrophe', *Frankfurter Hefte*, vi (1951), 435–40 [on T.W. Adorno: *Zur Philosophie der neuen Musik*]
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- Beethovens 32 Klaviersonaten und ihre Interpreten* (Frankfurt, 1975)
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- Leben mit Wagner* (Munich, 1990)
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HANSPETER KRELLMANN/R

Kaithros.

Ancient Jewish instrument, possibly a kithara, mentioned in *Daniel*. See [Jewish music](#), §I, 4(iv).

Kajanus, Robert

(*b* Helsinki, 2 Dec 1856; *d* Helsinki, 6 July 1933). Finnish conductor and composer. His reputation rests on his pioneering work on behalf of Sibelius and as the founder of the first permanent orchestra in Helsinki. He was a pupil of Richard Faltin and Gustav Niemann in Helsinki, and he continued his studies with Schradieck, Reinecke, Jadassohn and E.F. Richter in Leipzig (1877–82); he also spent a period studying in Paris with Svendsen. In 1882 he founded the Helsinki Orchestral Society, in 1885 an orchestral school (incorporated in the Helsinki College of Music in 1914) and in 1888 the choir Sinfoniakuoro. In 1897 Kajanus successfully competed with Sibelius for the post of director of music at Helsinki University; he held this post until 1926, and was appointed professor in 1908. The survival of the Orchestral Society (from 1914 the Helsinki PO) was largely due to Kajanus's energy and resource, and he conducted it for the rest of his life. Sibelius gave the first performances of most of his works with this orchestra, and his music became, along with Beethoven, the cornerstone of Kajanus's repertory. In 1892 Sibelius composed *En Saga* for the orchestra. In 1900 Kajanus conducted the orchestra on a tour of northern Europe, Germany and the Netherlands, ending at the Paris Exposition Universelle; for this tour Sibelius revised his First Symphony and *Finlandia*.

In 1930 and 1932 Kajanus made a series of Sibelius recordings with the LSO, including *Tapiola*, *Pohjola's Daughter* (of which he was the dedicatee), the suite from *Belshazzar's Feast* and the first, second, third and fifth symphonies. These performances have the ring of authenticity and show a rare poetic insight allied with strong classical instincts.

In the 1880s Kajanus was one of the leading Finnish composers: his works from this period include *The Death of Kullervo* (1880), two Finnish Rhapsodies (1881, 1886) inspired by the example of Svendsen, and a symphonic poem with a final chorus, *Aino* (1885). After the successful première of Sibelius's *Kullervo* in 1892 Kajanus virtually retired as a composer. His works are nationalist in flavour but not sufficiently personal to hold a place in the repertory.

WORKS

(selective list)

Orch: *The Death of Kullervo*, 1880; 2 Finnish Rhapsodies, 1881, 1886; *Aino*, sym. poem, with final chorus, 1885; *Air élégiaque*, vn, orch, 1887; *Sommarminnen* [Summer Memories], 1896; *Adagietto*, str. orch, 1913; *Sinfonietta*, str. orch, 1915; *Overtura sinfonica*, 1926; *Intermezzo*, 1926; *Suite ancienne*, str. orch, 1931

Inst: Impromptu, pf, 1875; Fantasie (Nocturne), pf, 1875; Sonata, vn, pf, 1876; Albumblätter, pf, 1877; Lyrische Stücke, pf, 1879; 2 Miniatures, pf, 1912; Konzertetüde, harp, 1914; other pieces

Choral, orch: Cantata (Lidner), 1874; Nouskaa aatteet (K. Leino), 1898; Kalevala-Hymm (K. Leino), 1910

Other vocal: Sotamarssi (A. Oksanen), male vv, 1889; Ylioppilaskunnan marssi (Koskimies), male vv; other songs

Principal publishers: Breitkopf & Härtel, Kistner, Westerlund (Warner)

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L. Madetoja: 'Robert Kajanuksesta säveltäjänä' [About Robert Kajanus as a composer], *Kirjoituksia musiikista* (Helsinki, 1989)

ROBERT LAYTON/FABIAN DAHLSTRÖM

Kajoni, Ioan [Joan, Joannes, Johannes, János].

See Căianu, Ioan.

Kakaki.

The most common name for the exceptionally long metal trumpet found in West Africa (see [Hausa music](#), fig. 1). It is used in the ceremonial music of certain traditional states in the east and south of the Republic of Niger, the central and northern zones of Nigeria, central Cameroon and parts of Chad and the Central African Republic. It is normally associated with Islam.

The earliest known reference to the instrument is by the 16th-century historian Mahmoud Kâti in an account of the conquest of Air (now in Niger) by the army of the Songhai emperor Askia Mohammed I. During the 15th and 16th-centuries the expansion of the Songhai empire (with its capital at Gao on the Niger) led to the spread of the instrument eastwards via the Hausa states and Borno to beyond Lake Chad and south-eastwards down the Niger valley via the former Nupe state to beyond the river's confluence with the Benue. Its adoption by the Hausa states of the 17th and 18th centuries as part of the regalia of kingship established it as a royal instrument throughout the areas of their influence. After the jihad of Usuman Dan Fodiyo (early 19th century), Fulani emirs who had control of the Hausa kingdoms adopted not only the traditional Hausa administrative organization but also the associated regalia including the *kakaki*. It either

replaced or was used in conjunction with long trumpets of wood or cane, such as those seen in the 1820s by the explorers Denham and Clapperton at the courts of Kukawa, Mandara and Logone.

The status of the instrument was reinforced in the following period and its use spread in neighbouring areas, including those which in many respects remained hostile to the growing cultural and political influence of the Hausa emirates. The exclusive association of the *kakaki* with kingship (or an equivalent degree of authority) is reflected in two traditional Hausa *kirari*, identifying praise epithets: *kakaki busan mutum 'daya* ('*kakaki*, blown for one man alone'); and *barawon kakaki ba shi da iko ya busa shi* ('he who steals a *kakaki* nonetheless has no authority to blow it').

In both form and usage the Hausa *kakaki* has become a model for practices over a considerable area of West Africa. In Nigeria the Nupe people refer to the instrument as *kakati* and Edo-speakers as *kaki*, while to peoples around Lake Chad (including the Kanuri of Nigeria, the Mului of Chad and the sedentary Fulani of northern Cameroon), it is known variously as *kashi*, *gashi*, *gachi*, *gatshi* or *gatci*. Although the etymology of *kakaki* remains a mystery, *gashi* etc. would appear to be connected with the Hausa praise-words 'ga shi' meaning 'see him', which are frequently 'blown' on the instrument to announce the appearance of a high official; this usage was first recorded of the Sultan of Borno in the 1850s by the German traveller Heinrich Barth (1857).

The *kakaki* is usually made from kerosene tins, more rarely from large brass measuring pans. Gold and silver trumpets are mentioned in legends which should, perhaps, not be taken too literally. Normally made in two detachable sections of approximately equal length, the whole instrument is between 2 and 4 metres long. A typical example from the emirate of Katsina in Nigeria consists of a mouthpiece section formed from three tubes soldered together (total length about 1.25 metres) with a fairly uniform bore of about 2.5 cm; and a bell section formed from two tubes (total length about 1.25 metres) and a bore which increases from 2.5 cm at the junction with the mouthpiece section to 7 cm at the start of the actual bell and 10 cm at the end of the instrument. An unusual instrument from Niger has two bells branching from the narrow stem. The trumpet's 2nd and 3rd partials, forming an interval of between a perfect and an augmented 5th (approximately 750 cents), are the two principal notes blown. The 2nd partial of a *kakaki* such as that described is around *c*, with a frequency of about 130 Hz. A third note, rarely used, is produced from the 2nd partial but is pitched about a semitone below it.

In performance the player is either standing or on horseback, with the trumpet held to his mouth in a near horizontal position by one hand and supported part way down the stem by the extended other hand. The *kakaki* may at times be blown as a solo instrument (e.g. for the Emir of Zaria, Nigeria, or at Kano Airport to herald the arrival or departure of high officials) but is normally used in groups of four or more with matching groups of the double-headed cylindrical [Ganga](#) drums. Their performance is based on the linguistic tones and syllabic quantities of an un verbalized text, the *take*, in praise of an official patron. This is frequently divided into a solo statement and a chorus response; the solo trumpet is pitched about a

semitone below the chorus trumpets, as in [ex.1](#). This *take* was formerly performed for the installation of the head of Kusada District in Katsina Emirate, Nigeria. Acute and grave accents mark high- and low-tone syllables in the text, the sequence of long and short syllables is shown in the scansion and the small note heads on the top staff represent secondary strokes used either to fill in long syllables or to complete a phrase before its repetition.



Often included with the *kakaki* and *ganga* is the *algaita* (oboe, see illustration). Other instruments in the ensemble vary according to locality and may include the *kuge* (clapperless bell), *farai* (wooden trumpet) and *kaho* (side-blown trumpet). As the *kakaki* itself is generally associated with kingship and its blaring timbre and deep tone are immediately recognized as symbolic of status, it is blown only on ceremonial occasions, such as the Thursday evening salutation to the ruler, the procession to the mosque the following day and the great parades accompanying the major Islamic festivals. Former uses include signalling in warfare; for example, among the Nupe of Nigeria it would signal the order to charge. Although today the *kakaki* is almost entirely associated with Islamic functions, this has not always been so: at the end of the 19th century the Chief of Illo at Girris (now on the Nigeria-Benin border) ordered a blast from 12 trumpeters to drive away evil spirits.

The instrument itself is probably much older and considerably more widespread in distribution than its documented history would indicate. A depiction of a Roman tuba on Trajan's Column, Rome (113 ce; for illustration see [Tuba \(ii\)](#)) bears a remarkable resemblance to the *kakaki*, as do trumpets shown in an Egyptian military band of the 14th century, in China in the later Middle Ages and in the mouths of Giotto's angels in the painting *The Crowning of the Virgin* (c1317). It can be assumed that the long metal trumpet, if not its name, reached West Africa from the north.

There may be a relationship between the West African *kakaki* and the Maghribi *nafir*, which Chottin (1927) suggested was devised by the Moors in Spain and introduced in the mid-14th century into Fez, from where it spread throughout the Maghrib. He also suggested that it was initially used as a military instrument but later acquired a religious role, being blown from the tops of minarets during the nights of Ramadan. However, he described the *nafir* as producing only a single note, unlike the *kakaki*, whether blown singly or in pairs.

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ANTHONY KING/R

Kalabis, Viktor

(b Červený Kostelec, nr Náchod, 27 Feb 1923). Czech composer. He studied with Hlobil at the Prague Conservatory (1945–8) and with Řídký at the Academy of Musical Arts (1952). During this period he also studied philosophy and musicology at Prague University, taking the doctorate there in 1991. Between 1953 and 1972 he was editor and music producer at Czechoslovak Radio. In 1972 he abandoned other commitments to devote his time to composition.

Kalabis's rapid rise to prominence as a composer is an accurate reflection of his intellectual and creative abilities. After an initial period characterized by his admiration for music of the late Romantic period his own music acquired a neo-classical sense of form and expressive means, as evidenced by the First Piano Concerto (1954). This new development reached full maturity and poise in the First Symphony (1957). His compositional values and philosophical perspective have made him one of the leading figures in Czech music during the second half of the 20th century. Of his generation of composers he was the first whose music became known abroad. Many of his works have been composed to commission, including the Concerto for Orchestra for the Czech PO, the

Fourth Symphony for the Dresden Staatskapelle, *Canticum canticorum* for the Gächinger Kantorei, the Second Violin Concerto for Josef Suk and *Dialogy* for János Starker; the First Piano Concerto and Harpsichord Concerto were commissioned for his wife Zuzana Růžičková. Kalabis's output – modest in size on account of his methodical and careful approach – contains music that is perfectly formed, displaying a feel for structure and proportion. Rather than goals in themselves, these technical considerations represent an expressive means of conveying content. Kalabis has a talent for producing striking sonorities and using timbre and large instrumental forces effectively (e.g. Concerto for Orchestra). His music enjoys wide recognition: the *Sinfonia pacis* is one of the most frequently performed contemporary Czech works worldwide and performances of the Harpsichord Concerto have been given at major international concert halls. He has received many awards from his homeland, including the State Prize (1969) and the honorary title Artist of Merit (1983).

WORKS

(selective list)

Stage: Dva světy [Two Worlds] (ballet, after L. Carroll: *Alice in Wonderland*), op.54, 1980

Orch: Conc. for Chbr Orch 'Hommage à Stravinski', op.3, 1948; Vc Conc., op.8, 1951; Pf Conc. no.1, op.12, 1954; Sym. no.1, op.14, 1957; Vn Conc. no.1, op.17, 1959; Sym. no.2 'Sinfonia pacis', op.18, 1961; Komorní hudba pro smyčce [Chbr Music for Str], op.21, 1963; Sym. variace, op.24, 1964; Conc. for Orch, op.25, 1966; Sym. no.3, op.33, 1971; Sym. no.4, op.34, 1972; Tpt Conc., op.36, 1973; Hpd Conc., str, op.42, 1975; Sym. no.5, op.43, 1976; Vn Conc. no.2, op.49, 1978; Tristium, concertant fantasie, va, str, op.56, 1981; Bn Concertino, wind, op.61, 1983; Bajka [Fable], chbr orch, op.59, 1983; Pf Conc. no.2, wind, op.64, 1985; Diptych, str, op.66, 1987

Choral: Vojna [The War] (chbr cant., folk poetry), op.45, SATB, cimb, fl, 1977; Canticum canticorum (cant., Vulgate), op.65, A, T, SATB, chbr orch, 1986

Str Qts: no.1, op.6, 1949; no.2, op.19, 1962; no.3, op.48, 1977; no.4 (Ad honorem J.S.B.), op.62, 1984; no.5, op.63, 1984; no.6, op.68, 1987; no.7, op.76, 1993

Other chbr: Divertimento, wind qnt, op.10, 1952; Suite 'Dudácka' ['Bagpiper'], op.11, ob, pf, 1953; Malá komorní hudba [Small Chbr Music], wind qnt, op.27, 1967; Sonata, op.28, vn, hpd, 1967; Sonata, op.29, vc, pf, 1968; Sonata, op.30, cl, pf, 1969; Variace, op.31, hn, pf, 1969; Sonata, op.32, trbn, pf, 1970; Pf Trio, op.39, 1974; Nonet no.2 'Pocta přírodě' [Homage to Nature], op.44, 1975; Jarní píšťalky [Spring Whistles], wind octet, op.50, 1979; Suite, op.55, cl, pf, 1981; Sonata, op.58, vn, pf, 1982; Inkantace [Incantation], 13 wind, op.69, 1988; Podivní pištci [Strange Pipers], op.72, 2 ob, 2 bn, 2 eng hn, dbn, 1990; 4 obrazy [4 Images], op.73, fl, hpd, 1991; Hallelujah, op.74, vn, pf, 1991; Dialogy, op.77, vc, hpd, 1994; Ludus per 4, op.82, pf qt, 1996

Solo inst: Sonata no.1, op.2, pf, 1947; Sonata no.2, op.4, pf, 1948; 6 dvouhlasých kánonických invencí [Six 2-Part Canonic Inventions], op.20, hpd, 1962; Symfonická freska [Sym. Fresco], op.22, org, 1963; Akcenty, cyklus, klavírních výrazových studií [Accents, cycle of études of interpretation], op.26, pf, 1967; 3 Pieces, op.35, fl, 1973; Entrata, Aria e Toccata, op.41, pf, 1975; Akvarely [Aquarelles], op.53, hpd, 1979; Reminiscences, op.46, gui, 1977; 3 Polkas, op.52, pf, 1979; Sonata no.3, op.57, pf, 1982; 4 Enigmas for Graham, op.71, pf, 1989; Preludio Aria e Toccata 'I casi di Sisyphos', op.75, hpd, 1992

Solo vocal: Ptačí svatby [Bird's Weddings] (folk poetry), song cycle, op.5, T, pf,

1949; 5 romantických písní o lásce [5 Romantic Love Songs] (R.M. Rilke), op.38, high v, str, 1973; Kolotoč života [Carousel of Life] (Rilke), song cycle, op.70, low v, pf, 1989

Principal publishers: ČHF, Panton, Schott, Supraphon, Zimmermann

Principal recording companies: Panton, Supraphon

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J. Pilka: *Viktor Kalabis: Život a dílo* (Prague, 1999)

JIRÍ MACEK

Kalachevs'ky, Mykhailo Mykolayovych

(*b* Popivtsi, Kirovohrad Province, nr Poltava, 2 October 1851; *d* nr Poltava, between 1910 and 1912). Ukrainian composer. He received degrees in both jurisprudence and music (composition and theory at the Leipzig Conservatory, graduating in 1876) before he settled in Kremenchytsi where he practised law and continued his musical activities. Unfortunately, by 1905, he had developed a serious debilitating disease that left him more or less paralyzed. An enigmatic figure, who lived in relative obscurity, he wrote a small number of works. Most of them are presumed to be lost (they include a Requiem, a String Quartet, a Piano Trio and a number of works for chorus). What have survived are the 'Ukrainian' Symphony (written as a diploma work in Leipzig), a collection of 19 songs on texts by various Russian poets, and four piano pieces. The piano pieces reveal a debt to Tchaikovsky, while the influence of Glinka and Dargomizhsky is evident in his vocal settings. His artistic individuality infused all his work with a distinctive Ukrainian lyricism. Kalachevs'ky's major surviving work is his 'Ukrainian' Symphony, composed in 1876. The symphony is written in the traditional four movements and scored for a typical mid-19th-century orchestra. Although unquestionably influenced by the aesthetic tendencies of Robert Schumann's followers, it transforms such traditions by use of certain characteristics of Ukrainian national style: a clever use of folk romance, song and dance forms (such as the *kozachok*) in place of the usual *ABA* form, scherzo or rondo. For example, the theme of the introduction, a tranquil and lyrical melody in 4/4 which is based on the popular song *Viyut vitry, viyut buyni* ('Winds are blowing, violent winds'), is transformed into the turbulent and dance-like principal theme in 6/8 of the first movement. Kalachevs'ky's symphony belongs to that class of early symphonies by youthful composers, such as Bizet's Symphony in C, which, although lacking the maturity of the recognized masters of the genre, are nevertheless fully formed, with a subtle individuality that deserves repeated

hearing. Due to the peculiar political circumstances of 19th-century Ukraine, it represents, along with Volodymyr Sokals'ky's Symphony in G minor (1892), one of only two symphonies of importance written by Ukrainian composers during the second half of the 1800s.

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(selective list)

Ukrains'ka symfoniya [Ukrainian Symphony], orch, 1876; Barcarolle, pf (1955); Nocturne, pf (1955); Romance, pf (1955); Valse-Caprice, pf (1955); 19 songs (Russ. poems) (1966); Pf Trio, lost; Requiem, solo vv, chorus, str, org, lost; Str Qt, lost

Principal publishers: Muzychna Ukraïna, Mystestvo

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VIRKO BALEY

Kalafati, Vasily Pavlovich

(*b* Yevpatoriya, Crimea, 29 Jan/10 Feb 1869; *d* Leningrad, March 1942). Russian composer and teacher. In 1899 he graduated from the St Petersburg Conservatory where he studied composition with Rimsky-Korsakov. He later taught composition and polyphony there (1906–29, from 1913 as professor). Kalafati's pupils include Asaf'yev, Heino Eller, Kushnaryov, V. Shcherbachyov, A. Stepanian, Stravinsky, A. Ter-Gevondyan, M. Yudina and others. His symphonic poem *Legenda* ('A Legend'), written in memory of Schubert, was awarded a prize at the International Schubert Competition (Vienna, 1928). Kalafati published the dictionary *Sputnik muzikanta* ('The musician's companion', St Petersburg, 1911); he also made four-hand piano arrangements of Skryabin's Second Symphony, various symphonic works by Lyadov (*The Enchanted Lake*, *Kikimora*, *Baba-Yaga*), and also for the vocal score of Spendaryan's opera *Almast*. Kalafati's musical style comes close to the scholasticism of Rimsky-Korsakov and the Belyayev circle.

WORKS

Op: Tsïgani [The Gypsies] (after A.S. Pushkin), 1941

Choral: *Reve ta stogne* [Howling and Groaning] (Ukr. text), mus. picture, chorus, orch, after 1917

Orch: Fantasy-Ov.; Polonaise; Sym., a; *Zvyozdï Kremlïya* [The Stars of the Kremlin], march, wind band (1942), awarded a prize at a competition during the siege of Leningrad

Chbr inst: Octet, ww, pf, str; Pf Qt; 2 pf sonatas; 2 str qts

Songs, choruses, folksong arrs.

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MIKHAIL MISHCHENKO

Kalamos

(Gk.; Lat. *calamus*).

A term used in antiquity for various wind instruments, including the [Aulos](#). For the use of the plural *kalamoi* to describe the syrinx or its separate pipes see [Theocritus](#), and [Virgil](#); see also [Isis](#).

Kalangu [*kalanggual*, *kalungu*, *danko*].

Double-headed hourglass drum of West Africa (see [Drum](#), §I, 2(ii)(c)), known principally among the Hausa people of Nigeria, who call the drum *kalangu* or *kalungu* (see [Hausa music](#), §§1, 4). It is a variable tension drum, held under the arm and beaten with a hooked stick. The drum is of medium size for an hourglass drum, being about 35 cm long, 17 cm in diameter at each end and 8 cm in diameter at the waist. The past and present patrons of Hausa *kalangu* drumming are butchers. Originally the drum was associated exclusively with them, but today it is used for drumming not only their praise epithets but also those of boxers and of young people. It is also used to accompany young girls' dancing and by popular freelance professional musicians such as Alhaji Muhamman Shata. The main additional occasions of performance are at name and marriage ceremonies and during co-operative farm work; in the Sokoto and Zamfara areas the drum is used with single-string [Goge](#) bowed lutes (fiddles) and calabash or metal percussion vessels in music and dance of the *bori* spirit possession cult.

In the performance of praise epithets, the Hausa drum may be used solo but is more often played with a fixed-pitch hourglass drum, *dan karbi*, and the small *kuntuku* kettledrum. The *dan karbi* is strapped to the thigh of the *kalangu* player, who beats both drums. A smaller version of the *kalangu*, the *karamar kalangu*, is played in the market both by amateur freelance musicians, sometimes to promote trade for butchers, and by professional satirists (*yan gambara*).

Many Nigerian peoples use such hourglass drums to accompany dancing, including the Bole (or Bolewa), Bariba (or Baatonun), Cishingini (or Kambari) and Gbari (who refer to the drum as *kalanggual*). The Busa and Tyenga (or Kenga) peoples employ the drum for *bori* dancing at the conclusion of a lengthy funeral feast. The Lela *kalangu* is used traditionally for drumming on the death of noted warriors and their immediate kin, and the Nupe version of the instrument, the *danko*, is used together with a very small *kalangu*-type drum, the *munugi*, by royal musicians on Muslim festivals, Fridays and other important occasions.

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K.A. GOURLAY/ROGER BLENCH

Kalaniemi, Maria

(*b* Espoo, 27 May 1964). Finnish accordionist and composer. She started playing a five-row button accordion at the age of eight, then received a classical training for 11 years while developing an interest in traditional music. In 1983 she won the Golden Accordion award which resulted in her first recording. She then studied with Heikki Laitinen at the folk music department of the Sibelius Academy, forming the pioneering ensemble Niekku, which set out to reinvent Finnish folk music by modernizing through arrangement, texture and style. In 1989 Kalaniemi went to Paris to study with the accordionist Marcel Azzola. The next year she began to investigate the use of left-hand free bass melodies, used previously only in art music. She has become a master player, composing and performing her own music on the instrument. Kalaniemi has led her own group since the early 1990s, officially named Aldargaz in 1995 and including Timo Alakotila (piano), Olli Varis (guitars), Tapani Varis (double bass), Petri Hakala (mandolin) and Arto Järvelä (violin). They have reworked traditional Swedish and Finnish tunes, polskas and tangos, as well as interpreting Kalaniemi and Alakotila's original compositional work. Kalaniemi's work is distinguished by brooding melodies, striking dexterity of playing imbued with intensity, and a muted passion. In 1996 Kalaniemi and Aldargaz won the Finland Prize awarded by the Ministry of Education for artistic excellence, the first folk musicians in Finland to receive this award. In 1997 she was awarded a three-year artist's grant from the Finnish state to pursue her own compositional work. Kalaniemi has taught accordion at the Sibelius Academy since 1985.

RECORDINGS

Maria Kalaniemi, Olarin Musiikki OMCD 40 (1992)

Iho, perf. M. Kalaniemi and Aldargaz, Olarin Musiikki OMCD 57 (1995);
reissued as Rykodisc HNCD 1396 (1997)

Ahma, perf. M. Kalaniemi and Aldargaz, Rockadillo ZENCD 2059 (1999)

JAN FAIRLEY

Kalaš, Julius [Kassal, Luis]

(*b* Prague, 18 Aug 1902; *d* Prague, 12 May 1967). Czech composer. He studied composition with Foerster and Křička at the Prague Conservatory (1921–4) and in Suk's masterclasses there (1924–8). From 1925 until 1953 he was the pianist and artistic director of the popular male sextet 'The Teachers of Gotham', who satirized, parodied and caricatured social and artistic conditions, famous personalities, compositions and critics. They made more than 1300 live and broadcast appearances in Czechoslovakia, were in six films and made a successful visit to London on the occasion of the Czech Film Festival (1947). For the group Kalaš wrote 125 satirical ballads and songs, most of them to texts by Karel Hrnčíř. From 1948 he was also a professor at the film department of the Prague Academy of Musical Arts, where he also served as dean (1949–50) and vice-dean (1955–7). In addition, he held official positions in the Authors' Protection Union, the Theatre and Literary Agency and the Czech Music Foundation, of which he was first president (1954–60).

Kalaš wrote both light and serious music. In the former category he composed six operettas (of which the most successful was *Mlynářka z Granady*, 'The Miller's Wife of Granada'), 40 film scores, music for the stage and radio, music for the sports exercises at the Sokol Festival etc. Of his serious compositions, the most important are those for chamber forces or orchestra. His style is lucid and texturally straightforward though capable of humorous and grotesque moods. In his chamber and orchestral pieces the influence of Suk is discernible, particularly in the lyrical passages and in the use of instrumental colour, while the humorous atmosphere of his other works owes more to Křička.

WORKS

(selective list)

Stage: *Mlynářka z Granady* [The Miller's Wife of Granada] (operetta, K. Konstantin, K. Hrnčíř), op.78, 1954, Prague, 1954; *Slavnost v Coqueville* [Fête in Coqueville] (ballet, after E. Zola), op.80, 1955, Rostock, 24 Nov 1956; *Nepokoření* [The Proud Ones] (M.V. Kratochvíl), 1960, Prague, National, 1961

Orch: *Vzkříšení* [Resurrection], op.51, sym. poem, 1945; *Vc Conc.*, 1949; *Va Conc.*, 1950; *Slavík a růže* [The Nightingale and the Rose], sym. poem, 1956; *Bubny míru* [Drums of Peace], sym. picture, 1960; *Bohatýrská fantasie* [Heroic Fantasy], op.73, vc, orch

Cants.: *Ve jménem Páně* [In the name of the Lord] (J. Týml), op.33, 1939; *Kejklíř* [Juggler] (O. Fischer), op.37, 1939; *Jen dál* [Still Further] (J. Neruda), op.70, 1951

Chbr: *Str Qt, A*, op.1, 1924; *Quartettino, G*, op.8, 1928; *Str Qt, f*, 1942

Film scores: *Obrácení Ferdyše Pištory* [The Conversion of Ferdyš Pištora], 1931; *U nás v Kocourkově* [At our House in Kocourkov], 1934; *Jízdní hlídka* [The Mounted Guard], 1936; *Katakomby* [Catacombs], 1940; *Císařův pekař a pekařův císař* [The Emperor's Baker and the Baker's Emperor], 1953

Principal publishers: Český Hudební Fond, Mojmir Urbánek

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Kocourkovští učitelé aneb Chudí hoši, kteří se proslavili [The Teachers of Gotham, or the poor lads who became famous] (Prague, 1939)

A.M. Brousil: *Hudba v našem filmu* [Music in our films] (Prague, 1948), 33, 97

J. Kalaš: 'Jak jsem psal svůj violoncellový koncert' [How I wrote my Cello Concerto], *HRo*, iii/10–12 (1950–51), 72 only

OLDŘICH PUKL

Kalbeck, Max

(*b* Breslau, 4 Jan 1850; *d* Vienna, 4 May 1921). German author, music critic and editor. He studied at the University of Breslau, first law, later philosophy. From 1872 to 1874 he was a private tutor in Munich, where he also wrote poetry and studied at the music school. In 1875 he returned to Breslau to become a music critic and columnist for the *Schlesische Zeitung* and an assistant director of the Schlesisches Museum; subsequently he worked as a music critic for the *Breslauer Zeitung*. He moved to Vienna in 1880 and, on the recommendation of Hanslick, joined the staff of the *Wiener allgemeine Zeitung*. He became the music critic of the *Neue freie Presse* in 1883, the *Neues Wiener Tageblatt* in 1886 and the *Wiener Montags-Revue* in 1890.

Kalbeck was an influential music critic in Vienna and, like Hanslick, a partisan of Brahms. While his earliest published critical studies are devoted to Wagner's music dramas, his main work of musical scholarship is the very large-scale biography of Brahms. He was a close friend of Brahms in the composer's latter years and his biography has been the basis of most subsequent Brahms scholarship; it will not be superseded (Kalbeck's Brahms is somewhat akin to Boswell's Johnson), though it will be supplemented (as Alfred Ehrmann has already done in his biography of 1933). Brahms set some of Kalbeck's poetry: the song *Nachtwandler* op.86 no.3 and the partsong *Letztes Glück* op.104 no.3. Kalbeck also edited seven of the 16 volumes in the collected correspondence of Brahms issued by the Deutsche Brahms Gesellschaft in Berlin. Besides his activity as a critic and scholar, he wrote new librettos for Mozart's *Bastien und Bastienne* and *La finta giardiniera*, made new translations of librettos (e.g. *Don Giovanni* and Gluck's *Orfeo*) and wrote librettos for contemporary opera and operetta composers. Some of his literary works appeared under the pseudonym Jeremias Deutlich.

WRITINGS

librettos

Jakuba (1894): operetta by Johann Strauss (ii), Vienna, 1894

Das stille Dorf (1897): opera by A. von Fielitz, Hamburg, 1900

Nubia (1898): opera by G. Henschel, Dresden, 1899

Decius der Flötenspieler (1899): opera by E. Poldini

Die Hochzeit zu Ulfosa: opera by P. Caro, unperf., unpubd

biography and criticism

Richard Wagner's Nibelungen (Breslau, ?1876, 2/1883)

Das Bühnenfestspiel zu Bayreuth (Breslau, 2/1877)

- Richard Wagner's Parsifal* (Breslau, 1883)
Gereimtes und Ungereimtes (Berlin, 1885)
Wiener Opernabende (Vienna, 1885)
Humoresken und Phantasien (Vienna, 1896)
Opern-Abende, i–ii (Berlin, 1898)
Johannes Brahms, i (Vienna, 1904, 4/1921/R); ii (Berlin, 1908–9, 3/1921/R); iii/1 (Berlin, 1910, 3/1922/R); iii/2 (Berlin, 1912, 2/1931/R); iv (Berlin, 1914, 2/1915/R)
ed.: *Johannes Brahms: Briefwechsel*, i–ii (Berlin, 3/1912) [correspondence with H. and E. von Herzogenberg]; viii (1915) [correspondence with J.V. Widman, E. and F. Vetter and A. Schubring]; ix–xii (1917–19) [correspondence with P.J. and F. Simrock]
J. Brahms: Preface to *Johannes Brahms: Drei Lieder* (Vienna, 1921) [facs. of MSS of *Die Mainacht*, *Sapphische Ode*, *Nachtwandler*]

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M.G. Musgrave: 'Brahms und Kalbeck: eine missverstandene Beziehung?', *Brahms Congress: Vienna 1983*, 397–404

ROBERT PASCALL

Kalcher [Kalchner], Johann Nepomuk

(*b* Freising, Bavaria, 15 May 1764; *d* Munich, 2 Feb 1827). German organist and composer. He studied in Freising with the court organist J.G. Berger, and in Munich with Joseph Grätz (1790), who recommended him as Bavarian court organist in 1801. Weber studied with him at Munich between 1798 and 1800 and under his guidance began the so-called *Jugendmesse*, and wrote his first opera, *Der Macht der Liebe und des Weins*, which was possibly destroyed in a fire in Kalcher's house. However, the Six Variations on an Original Theme op.2 were printed in June 1800, with a dedication to Kalcher as 'famous Munich piano teacher and composer'. Shortly before his death Kalcher was appointed court organist of the Lutheran parish at Munich. Contemporary accounts describe Kalcher's organ playing as academically sound, powerful and solid, not that of a virtuoso. Although his compositions include keyboard concertos, symphonies, songs and church music which, according to Lipowsky, were all performed with great success, his only published works seem to be 15 songs printed by Falter in 1800.

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GerberNL
LipowskyB
M.M. von Weber: *Carl Maria von Weber* (Leipzig, 1864–6, abridged 2/1912 by R. Pechel; Eng. trans., 1865/R)

F.W. Jähns: *Carl Maria von Weber in seinen Werken* (Berlin, 1871/R)
J. Veit: *Der junge Carl Maria von Weber: Untersuchungen zum Einfluss Franz Danzis und Abbé Georg Joseph Voglers* (Mainz, 1990)

JOHN WARRACK/JOACHIM VEIT

Kaldenbach [Caldenbach], Christoph

(*b* Schwiebus, Silesia [now Siebodzin, Poland], 11 Aug 1613; *d* Tübingen, 16 July 1698). German composer, poet, writer, teacher and educationist. His earliest musical training included singing in the local church choir and probably instruction from an uncle, Georg Lindner, a composer with a local reputation. While he was still a boy his family was forced by war to move to Frankfurt an der Oder. Here he attended the Pädagogium and in 1629 entered the university. In 1631 he went to the University of Königsberg but soon left and became a music tutor at the estate of Georg Reimer at Schtejki, north-east of Memel (now Klaipda). In 1633 he returned to Königsberg, where he resumed his university studies and tutored the sons of patrician families. He received a broad education and was skilled in several languages, including Latin, Greek, Hebrew and Polish. He thus was qualified to be appointed, in 1639, Konrektor and, in 1645, Prorektor of the Lateinschule in the Old Town of Königsberg. After receiving the master's degree in philosophy in 1647, he was made professor of Greek at the university. In 1655 he was called to Tübingen University as professor of eloquence, poetry and history. He was also 'Paedagogarcha' for the schools of Württemberg 'ob der Staig', i.e. for the territory south of Stuttgart. He wrote a number of vocal works for various local occasions such as weddings, funerals and political ceremonies. His influence in Tübingen was long felt, for he continued to teach there until he was 83. An anonymous portrait of him dated 1660 (reproduced in *MGG1*) is at Tübingen University.

Kaldenbach wrote a large amount of poetry, and dramas, academic orations, speeches for various private and public occasions, a manual for teaching rhetoric, and commentaries on various Latin authors. Among these works is a disputation, *Dissertatio musica, exhibens analysin harmoniae Orlandi di Lasso*, which he wrote in his capacity as chairman for the examination of a student, Elias Walther, who was the respondent. Much of his text is taken from the well-known analysis by Joachim Burmeister in *Musica autoschediastikē* (Rostock, 1601) describing the musical-rhetorical structure and figures in Lassus's motet *In me transierunt*. His music is very little known and cannot yet be evaluated. His various secular and sacred vocal compositions are much in the style of the arias of Heinrich Albert; the latter set some of his poems to music, and he himself included works by Albert in his *Deutsche Sappho* of 1651.

WORKS

occasional

Der 23. Psalm, wedding anthem, 5vv, bc (Königsberg, 1645)

Omnia possideat ... oder die Selige Ewigkeit (Selig Ewigkeit, Lohn), funeral ode,

5vv (Königsberg, 1656); extract ed. in EDM, 2nd ser., *Ostpreussen und Danzig*, i (1939)

Christliches Begräbnuss-Lied (Meiner Hoffnung grund steht fest), 5vv (Tübingen, 1657)

Ode (Tuque pulcher, tristiorem lachrymarum), 1v, vn, bc, suppl. to Panegyricus memoriae ac honori Thomae Lansii (Tübingen, 1658)

Ode germanica (Herr, ich lige gantz darnieder), 2vv, bc, suppl. to Joachimus Wibelius, aeternum convalescens, seu laudatio ejus posthuma (Tübingen, 1661)

Klag- und Trauer-Lieder (Die Zeit und ihre Macht vergeht; Also fleucht der Zeiten Drang), 9 March 1668, 2, 5vv, bc (n.p., n.d.)

Glückwüdschungs-Lied (Der verwaisten Tugend Stul), 2vv, bc (Tübingen, 1672)

Werther Stul, gelehrte Zimmer, unsterblicher Nachruhm des ... Herren Georg Fridrichs, 3 May 1686, 1v, vn, bc, suppl. to Virtutum heroicarum idea (Tübingen, 1689) [music as for Tuque pulcher, 1658]

Christliches Lied (In einem finstern Thale), 5vv (?Königsberg, 1646); Christliche Sterbens-Lust (Bis zur Grabes-Kammer), 5vv (?Königsberg, 1654); Preiss der Hülffe Gottes (Der Herr ist meine Macht), 8vv (Königsberg, 1654); Braut-Tantz (Die Jugend sucht einmal), 5vv (Königsberg, 1654), extract ed. in EDM, 2nd ser., *Ostpreussen und Danzig*, i (1939); Geistliches Sühn-Opfer (Herr kehre dich doch wieder zu uns), 10vv (Königsberg, 1654); Hymnus (Judica me Deus), 9vv (Königsberg, 1656): all lost, cited in *EitnerQ*

other vocal

Deutsche Sappho, oder Musicalische Getichte, 23 secular, 7 sacred works, 1651⁴

Deutsche Sappho, oder Dreystimmige musicalische Getichte, 3vv (Stuttgart, 1687) [incl. 7 pieces from 1651 edn; many of the texts by Kaldenbach, previously pubd without music, 1668]

WRITINGS ON MUSIC

Dissertatio musica, exhibens analysin harmoniae Orlandi di Lasso, 5 voc. cui textus est: 'In me transierunt', juxta leges & regulas musicae poeticae institutam, praeside Christophoro Caldenbacchio, El. Prof. Respondente Elia Walthero (Tübingen, 1664)

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WaltherML

G. Reichert: 'Martin Crusius und die Musik in Tübingen um 1590', *AMw*, x (1953), 185–212

GEORGE J. BUELOW

Kalevala.

Finnish epic songs in trochaic tetrameters. See [Finland](#), §II, 2.

Kalichstein, Joseph

(b Tel-Aviv, 15 Jan 1946). Israeli pianist. He moved to the USA in 1962 to study at the Juilliard School of Music with Edward Steuermann and Ilona Kabos. In 1967 he made his New York recital début and won the Young Concert Artists Award; the following year he performed Beethoven's Piano Concerto no.4 in a nationally televised concert with Bernstein and the New

York PO. After winning first prize in the Leventritt Competition (1969), he made his European debut with Previn and the LSO in 1970. Since then he has maintained an active career as a recitalist and soloist, appearing with the Cleveland Orchestra, Chicago SO, Boston SO, Berlin PO, LSO and LPO and the Israel PO, and in Japan, Australia and Latin America. He has performed regularly with the violinist Jaime Laredo and the cellist Sharon Robinson since 1976, and in 1981 the three officially formed the Kalichstein-Laredo-Robinson Trio; together with the Guarneri Quartet they presented Brahms's complete works for piano and strings in New York in 1983 to celebrate the 150th anniversary of the composer's birth. In 1992 the group gave the première of Pärt's Adagio for piano trio. Kalichstein specializes in the standard repertory of the 19th century, bringing to it creative interpretations that are sometimes lacking in fidelity to the score but are powerfully communicative and dazzling in their display of virtuoso technique.

JAMES WIERZBICKI/R

Kálik, Václav

(*b* Opava, Silesia, 18 Oct 1891; *d* Prague, 18 Nov 1951). Czech composer and conductor. He studied history and art history at Prague University (1909–14) and composition with Vítězslav Novák (1911–13) and Suk (1924–6); in addition, he privately studied conducting. His studies took him to Germany and Italy, a bursary enabling him to stay in Rome (1926–7); some of his music, particularly that for orchestra, was based on his Italian experiences. In Czechoslovakia he devoted much energy to work with choirs: between 1911 and 1923 he directed the university choirs in Prague, the Prague Hlahol, the mixed choir of the Workers' Academy and the Southern Bohemian Teachers' Chorus, the last of which he toured with abroad. An honorary member of many other choirs, he became a member of the Czech Academy of Sciences and Art in 1946. His richly lyrical and expressive music found wide popularity, and his choral pieces were particularly well received. Technically, his style betrays the influences of Bach and the Italian Renaissance masters.

WORKS

(selective list)

Ops: Jarní jitro [Spring Morning] (1, Kálik), 1933; Lásky div [The Miracle of Love] (1, J. Zeyer), 1943; Posvěcení mládí [The Consecration of Youth] (3, J. Mahen), 1946
Choral: Můj kraj [My Countryside], male vv, 1916; Návrat [Return], female vv, 1916; Její kraj [Her Countryside], female vv, 1917; Návrat do vlasti [Return to the Fatherland], male vv, 1917; Letní den [Summer Day], male vv, 1919; Zimní den [Winter Day], female vv, 1919; Jarní den [Spring Day], 1935; Z domoviny [From the Homeland], male vv, 1936; 3 české tance [3 Czech Dances], 1940; 6 českých tanců, 1940; Malé rekviem [Little Requiem], female vv, 1946; Zpěv noci osvobození [The Song of Liberation Night], 1946; Pražské obrazy [Prague Scenes], male vv, 1943–50; Srdce [The Heart], male vv, 1951
Inst: Pf Suite, 1914–15; Fantasy, orch, 1915; Sonata, vn, pf, 1919; Moře [The Sea], sym. poem, 1924; Preludium, orch, 1931; Venezia, orch, 1932; Sym. no.2, 1943
Solo vocal: Zlá láska [Evil Love], S, vn, pf, 1919; Mírová symfonie [A Sym. of

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JAN VRATISLAVSKÝ

Kalimantan.

The part of Borneo belonging to the Republic of Indonesia. See [Indonesia](#), §VII, 1.

Kalina z Chotěřiny, Matouš.

See [Collinus](#), [Matthaeus](#).

Kalindula.

Musical genre named after a one-string chordophone and derived from the traditional heptatonic Bemba rhythms of the Luapula province of north-eastern Zambia; it first came to national prominence in the late 1970s. The conscious return to traditional idioms arose in part from the highly influential, 1972 visit to Zambia by Osibisa, but perhaps more in response to President Kaunda's plea for more indigenous music to challenge the pre-eminence of imported Zairean rumba and Western popular music.

The challenge was picked up by record companies (Teal, DB Studios and Zambia Music Parlour), producers (Khuswayo, Skinner, Musingilo and Mulenga), as well as individual musicians who produced a uniquely Zambian dance style noted for its up-tempo rhythm, brash guitar work and rapid-fire bass lines. By the early 1980s a number of tight four- to six-piece guitar bands such as Amayenge, Shalawambe, Julizya, Serenje and Masasu had refined the style and attracted the attention of the growing World Music market. By the mid-1980s, *kalindula* was widely regarded as the national dance style of Zambia.

Inspired by the global, but short-lived, appeal of *kalindula*, a second wave of Luapula stylists turned their attention to the new idiom and, in a curious process of re-indigenization, produced a new wave of robust, rural roots style of *kalindula*. Now often featuring dance ensembles and drawing more on original Bemba rhythms, the new stars (who quickly rose to national prominence) included Mashabe, Makishi, Majoza and the Bwaluka Founders. By the early 1990s, the *kalindula* craze had passed, as Zambia entered deep economic recession and reverted to external and most often pirated musical entertainment. Yet, along with the pioneering work of Alick Nkhata 40 years earlier, the *kalindula* of the 1980s remains the most authentic expression of Zambian musical identity.

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RONNIE GRAHAM

Kaliningrad

(Ger. Königsberg).

City in Russia. Until April 1945, as Königsberg, it was the main city of the German province of East Prussia; after World War II it was named Kaliningrad, becoming part of the USSR in 1946 and of Russia since 1991. The name Königsberg originally designated a monastic castle (1255) on the river Pregel, and from 1286 also the settlement that grew up under its protection, which developed as three towns (Altstadt, Löbenicht and Kneiphof), unified in 1724. In 1525 the monastic settlement became the site of a princely court, that of the margraves and subsequently (from 1603) electors of Brandenburg, until 1701, when Berlin became their capital.

Königsberg's remote geographical position did not prevent close cultural contact with the German Empire and other parts of Europe; the influences of the Netherlandish style of Lassus and Sweelinck, of the English lute song, of Italian monody and of the French *air de cour* are more apparent than in many less remote German towns and residences. Close musical connections naturally existed with Poland too. In the 18th century secular music flourished in Königsberg, and C.P.E. Bach and his contemporaries found an enlightened audience there. The philosophical revolution of the later 18th century was led by men born, educated or working in Königsberg: Kant, Hamann, Herder, and the writers on music J.F. Reichardt and E.T.A. Hoffmann.

Among the musical institutions of the city the three churches were the most consistently important. The cathedral already had a fine organ in the mid-15th century, and in 1587 a very large new one was installed; Heinrich Albert was organist from 1631 to 1651. The office of Kantor at the cathedral school was an esteemed position, held by such men as Johann Stobaeus and Günter Schwenkenbecher (1682–1714), as was that of the Altstadt church, held by Jonas Zornicht, Johann Weichmann, Conrad Matthaei and Georg Riedel.

The growth of the Königsberg Hofkapelle is closely connected with that of the large and skilled trumpet ensemble which was a prominent feature of the town's musical life around 1525. From about 1540 the office of Hofkapellmeister was permanently established; eminent among its holders were Johannes Eccard (1586–1608), Stobaeus (1627–46) and Johann Sebastiani (1661–83). Together with Albert, these figures constituted the 'Preussische Tonschule', devoting themselves chiefly to the lied, of which they composed numerous examples, generally in a serious vein. Among the resident princes, the 16th-century Margrave Albrecht was renowned as a patron and friend of musicians; this is demonstrated by his correspondence with Senfl and others, his collection of music and the Lutheran hymns he wrote. His successors Margrave Georg Friedrich (1578–86) and Elector Johann Sigismund (1611–19) had particularly

magnificent court music at their disposal; the former brought his own orchestra from Ansbach, and the latter employed additional musicians from England.

Other important musicians employed by the Hofkapelle in the 16th century were Adrianus Petit Coclico (1547) and the trumpeters and composers Johann and Paul Kugelmann. In the 17th century the Kantors of the Altstadt church, Christoph Kaldenbach (from 1639) and Weichmann (1647–52), were important for the development of German song. Among musicians who visited Königsberg in the 16th century were the lutenists Valentin Bakfark and Matthäus Waissel, and, around 1600, the versatile Valentin Haussmann.

The Hofkapelle was disbanded in 1707, but in the course of the 17th century musical activity had become largely confined to such civic occasions as weddings, funerals and academic festivals; performances of dramatic allegories with words by Simon Dach and music by Albert – *Cleomedes* (1635) and *Sorbuisa, oder Prussiarchus* (1645) – are recorded. In the 18th century the musical life of the city was characterized by amateur concerts; in 1755 a theatre was built, although it did not have its own orchestra until 1793. Important figures of this period were the cathedral Kantor Schwenkenbecher and the Altstadt Kantor Riedel, who set to music the entire Gospel according to St Matthew, the Psalms of David and the book of Revelation.

In the 19th century Königsberg continued to maintain wide musical connections: the Kapellmeister F.E. Sobolewski corresponded with Schumann; Wagner worked at the theatre for a brief period in 1836–7; the university conferred an honorary doctorate on Liszt on 14 April 1842 (probably, however, recognizing him more as a virtuoso than as a composer); and Brahms visited the town in April 1880. Other visiting musicians were Zelter (1810), Joachim (1872), von Bülow (1890) and Busoni (1896). Otto Nicolai was born in the city in 1810. Musical societies flourished, including the Singverein (1818), the Liedertafel (1824) and the Philharmonische Gesellschaft (1838). A champion of 'New Music' in Königsberg was the writer, critic and teacher Louis Köhler (1849–86), whose pupils included Adolf Jensen and Hermann Goetz. Leading conductors of the opera were Dorn (1828–9), Sobolewski (1847–53) and Max Stägemann (1875–9).

In the 20th century the critic Erwin Kroll was active in Königsberg (1924–34) and attempted to 'convert the Brahms city ... into a Pfitzner city' (see Kroll, p.221); the Band für Neue Tonkunst, founded on 10 February 1919 and later associated with Hermann Scherchen, also encouraged contemporary composers. Prominent conductors of the early part of the century were Max Brode (*d* 1917), Ernst Wendel and Paul Scheinpflug.

Königsberg University, founded by Albrecht in 1544 and later known as the Albertina, played an important part in the musical history of the city through its teaching of music and its use of music for academic ceremonies. In 1546 Thomas Horner edited a work on composition, *De ratione componendi*, for use in academic instruction, and at the beginning of the 19th century C.H. Saemann gave lectures on the history and theory of music. From 1922 musicology was taught.

Polyphonic music was first printed in Königsberg by Johann Daubmann in the mid-16th century; a century later Paschen Mense and Johann Reussner were the leading music printers. The most important library in the city was the Königliche und Universitätsbibliothek zu Königsberg in Preussen, which had the large music collection of F.A. Gotthold (d 1858), of which only a small portion remains.

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WERNER BRAUN

Kalinnikov, Vasily Sergeyevich

(*b* Voina, Oryol district, 1/13 Jan 1866; *d* Yalta, 29 Dec/11 Jan 1901). Russian composer. The son of a police official, he belonged to an ecclesiastical family, and was therefore eligible to attend the seminary when the family moved to Oryol in 1879. His father, who played the guitar and sang in a local choir, encouraged his musical interests. He had taken violin lessons at Voina, and became director of the seminary choir at the age of 14. In 1884 he went to Moscow to enrol in the elementary classes at the conservatory, but he was unable to pay the fees and had to withdraw after only a few months. He then won a scholarship as a bassoon player at the Moscow Philharmonic Society Music School, where he studied with Il'yinsky and Blaramberg until 1892. During these years he lived in dire poverty, playing the violin, the bassoon and occasionally the timpani in theatre orchestras and finding employment as a copyist to eke out a meagre existence. He was much helped at this time, and later, by his sympathetic teacher and devoted friend S.N. Kruglikov. Tchaikovsky also thought highly of Kalinnikov and recommended him for the conductorship at the Mal'iy Theatre in 1892; in the following year he was appointed assistant conductor at the Italian Theatre. He also gave private lessons in music theory. In autumn 1893 his health, never robust and perhaps undermined by his privations as a student, broke down completely; he spent the rest of his life in the Crimea, depending mainly on his friends for financial support. In spite of his illness he composed regularly, and at the time of his death he had a small but enthusiastic following.

Kalinnikov made his name with his First Symphony. He sent the score to Kruglikov, the dedicatee, who was sufficiently impressed to submit it to leading Russian conductors. Rimsky-Korsakov, while admitting to finding in it evidence of real talent, maintained that it contained too many technical mistakes to make a performance worthwhile (it has been suggested that these 'mistakes' were in fact copyist's slips). However, Vinogradsky undertook to conduct the work at a Russian Musical Society concert in Kiev. It was a great success, and the second and third movements received an encore. Performances in Moscow, Vienna, Berlin and Paris followed, and it remains in the Russian repertory.

An admirer of Turgenev (also born in Oryol), Kalinnikov expressed a wish to emulate in musical terms the literary achievements of his fellow countryman, including the evocation of Russian country life and scenery. However, he was firmly opposed to descriptive music which follows a complex programme in every detail, and sought rather to conjure up the atmosphere of his native land with themes whose melodic contours and rhythmic patterns are characteristic of folksong, and by carefully planned textural effects and colourful orchestration. This attitude to composition finds its fullest expression in his First Symphony. This work, as in the more extended but less successful Second Symphony, shows a mature handling of the polyphonic techniques that were laboriously practised in a series of fugues written in the late 1880s. The skilful and lengthy development section of the first movement, mostly based on contrapuntally conceived melodic variation, includes a strictly ordered fugato passage. The influence of Borodin, apparent in the shape of the themes, is further suggested by

several unexpected modulations and unusual key relationships. Another instance of Borodin's influence is seen in the string tremolandos and chromatically inflected melody at the beginning of *Kedr i pal'ma* ('The Cedar and the Palm'), which recalls *In the Steppes of Central Asia*. The drooping melodic lines are at times also strongly reminiscent of Tchaikovsky. However, in his best works – the two symphonies, *The Cedar and the Palm*, the incidental music to *Tsar Boris* – the handling of thematic material is entirely individual and results in an unmistakably personal style. Although several of his pieces would repay a hearing, it is on his symphonies alone (particularly the first) that Kalinnikov's slender reputation rests. In his own country his place in musical history is secure. Indeed, Asaf'yev considered that, had he lived out a normal life span, he might have been numbered in the first rank of Russian composers.

Kalinnikov's brother Viktor (1870–1927) was a composer, chiefly of choral music, and a professor at the Philharmonic School of Moscow.

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stage

Operetta, 1887, lost

Knyazhna Mara, ili Smert' Kashcheya [Princess Mara, or Kashchey's Death] (projected op, K.M. Fofanov), c1894, lib and sketch of 89 bars, *USSR-Mcm*

Tsar Boris (incid music, A.K. Tolstoy), 1898, Moscow, Bol'shoy, 1 Feb 1899, score, ov., 4 entr'actes, arr. pf 4 hands (1901)

V 1812 godu [In 1812] (op, S.I. Mamontov), 1899–1900, inc., *Mcm*, excerpts (1901)

instrumental

Orch: Fugue, d, ?1889, *Mcm*; Fugue, d, ?1889, orch pts *Mcm*; Nimfi [The Nymphs], sym. picture after I.S. Turgenev, ed. (1954); Serenade, str, 1891, ed. (1950), arr. pf 4 hands (1952); Suite, 1891–2, score and arr. pf 4 hands (1901); Bilina [Epic Poem], ov., ?1892, ed. (1951), arr. pf 4 hands (1952); Ov., d, 1894, arr. pf 4 hands, *Mcm*; Sym. no.1, g, 1894–5 (1900); Sym. no.2, A, 1895–7 (1901); Intermezzo no.1, f♯, 1896 (1901); Intermezzo no.2, G, 1897 (1901); *Kedr i pal'ma* [The Cedar and the Palm], sym. picture after H. Heine, trans. Maykov, 1897–8 (1901)

Pf: *Grust'* [Sadness], begun 1884, lost; Scherzo, F, 1888–9, *Mcm*; *Grustnaya pesenka* [Chanson triste], g, ?1892–3 (1901) [?rev. of *Grust'*]; *Russkoye intermetstso*, f, 1894, ed. V. Kiselyov in *V. Kalinnikov: p'yesī dlya fortepiano* (Moscow, 1950); Minuet, E, ?1894 (1901); Waltz, A, 1894, MS in private Gnesin collection; Nocturne, f♯, 1894 (1901); Elegy, b♭, 1894 (1901); Moderato, e♭, ed. V. Kiselyov in *V. Kalinnikov: p'yesī dlya fortepiano* (Moscow, 1950); Polonaise, B♭, pf 4 hands, *Mcm* [on a theme from Sym. no.1]; pieces for str qt, lost

vocal

For 1v, pf: *Kogda zhizn' gnetut i stradan'ya, i muki* [When Life is Weighed Down with Suffering and Torment] (Polivanov), 1887 (1901); *Na chudnoye plechiko miloy*

[On your Lovely Little Shoulder Dear] (Heine, trans. V.A. Fyodorov), 1887 (1901); Na starom kurgane [On the Old Burial Mound] (I.S. Nikitin), 1887 (1901); Nam zvyozdī krotkiye siyali [The Gentle Stars Shone Down on Us] (A.N. Pleshcheyev), 1894 (1900); Zvyozdī yasniye [Bright Stars] (K.M. Fofanov), 1894 (1901); Bil stariy korol' [There Was an Old King] (Heine, trans. Pleshcheyev), 1894 (1901); Molitva [Prayer] (Pleshcheyev), 1900 (1900); Kolokola [Bells], 1900 (1901); Ne sprashivay, zachem uniloy dumoy [Do not Ask why I Smile in Thought] (Pushkin) (1901); Ya li tebya, moya radost' [I am Yours, my Darling] (Heine, trans. Fyodorov), *Mcm*; Ya zhelal bī svoi pesni sdelat' chudnīmi tsvetami [I would Like to Make my Songs into Wonderful Flowers] (Heine, trans. Fyodorov), *Mcm*; Prezent na 1-oye yanvarya 1900 goda [A Present for 1 January 1900], *Mcm*; 16 musical letters, 1892–9, *Mcm*

Other: Kheruvimskaya [Cherubic Hymn] nos.1–2, chorus, 1885–6, lost; Malen'kiy khorik [Little Chorus], chorus, 1887, lost; Gornīye vershinī [The Mountain Tops] (M.Yu. Lermontov), chorus, 1887, lost; Gospodi, Gospodi nash' [Lord, our Lord], 4vv, ?1889, *Mcm*; Christe eleison, 4vv, ?1889, *Mcm*; Ioann Damaskin (cant., Tolstoy), solo vv, chorus, orch, 1890, lost, pf arr. in *Mcm*; Nad morem krasavitsa deva sidit [A Beautiful Girl Sits on the Sea] (Lermontov), female vv, orch, 1894 (1901); Pridi ko mne [Come to Me] (A.V. Kol'tsov), S, A, B, pf, *Mcm*; Torzhestvo Lilliputa [The Triumph of Lilliput], chorus, pf, *Mcm*

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JENNIFER SPENCER

Kalinnikov, Viktor Sergeyeovich

(*b* Voini, Mtsensk district, 1870; *d* Saltikovka, Moscow province, 23 Feb 1927). Russian composer and conductor. The brother of Vasily Sergeyeovich Kalinnikov. In 1896 he completed his studies at the College for Music and Drama at the Moscow Philharmonic Society in the composition and theory class (under Pavel Blaramberg, Aleksandr Il'yinsky and Semyon Kruglikov and the oboe class (under Ye. Gurevich). On graduation from the college he ran the orchestral class there, becoming a teacher and later a professor of music theory; he ran the oboe class for a year from 1897. From 1899 to 1901 he was head of the music department and conductor at the Moscow Arts Theatre. He was also a teacher at the Moscow Synodal School (1897–1923, from 1917 known as the Choral Academy), and from 1922 until the end of his life he was a professor at the Moscow Conservatory. He was involved in the work of the ethnographic commission attached to the conservatory, conducted choral concerts, directed the student orchestra, and ran classes in choral singing at the junior teaching institutions of Moscow. He was one of the founders of the People's Conservatory of Moscow (1906). In Kalinnikov's small output choral works occupy a key place: they comprise 15 a cappella choruses set to the words of Russian poets, choral arrangements of Russian folksongs for two- and four-part choir, and children's songs with piano accompaniment and church music. He also made choral transcriptions of romances by Russian composers (Glinka, Borodin, Musorgsky, Arensky and others) and arrangements for choir of revolutionary songs (including the *Marseillaise* and the *Internationale*). Kalinnikov's works entered the repertoires of Russia's leading choruses.

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(selective list)

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Principal publishers: Jürgenson, Gosizdat (MuzSektor), Muzgiz, Muzika

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IOSIF GENRIKHOVICH RAYSKIN

Kalisch, Paul

(b Berlin, 6 Nov 1855; d St Lorenz am Modensee, 27 Jan 1946). German tenor. He studied in Italy with Leoni and the younger Lamperti, and in 1879 made his début in Rome (under the name of Paolo Alberti) as Edgardo. As Alberti he created Sandro in Giulio Litta's *Il violino di Cremona* at La Scala (1882), then (under his own name) sang Raoul and the Duke of Mantua at Munich (1883). He was engaged at the Berlin Hofoper from 1884 to 1887, and made his Metropolitan début in the first New York performance of the Paris version of *Tannhäuser* (1889). At the Metropolitan he appeared frequently with his wife, the soprano Lilli Lehmann. With her he sang *Die Walküre*, *Fidelio*, *La Juive*, *Norma* and *Il trovatore*, but his lyric voice and refined style were perhaps better suited to Don Ottavio or to Nureddin, which he sang at the American première of Cornelius's *Der Barbier von Bagdad* (1890).

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ELIZABETH FORBES

Kalish, Gilbert

(b Brooklyn, NY, 2 July 1935). American pianist and teacher. A graduate from Columbia University (1956–8), he studied with Leonard Shure, Julius Hereford and Isabella Vengerova. In 1962 he gave his New York début (Carnegie Recital Hall, programming Bach and Schoenberg), and appeared for the first time in Europe (Wigmore Hall, London, playing Beethoven, Schubert and Chopin). A founder-member of the Contemporary Chamber Ensemble (active in New York during the 1960s and 70s), he was appointed pianist of the Boston Symphony Chamber Players in 1969, which position he still held in 2000. Artist-in-residence at Rutgers, the State University of New Jersey (1965–7), and Swarthmore College, Pennsylvania (1966–72), Kalish was for many years an influential faculty member of the Berkshire Music Center, Tanglewood (1968–97, chairman 1985–97). He has also appeared at the Banff Center and Steans Institute, Ravinia. In 1970 he was appointed professor at SUNY, Stony Brook, where he later become head of performing studies. With a discography of around 100 recordings (ranging from landmark Haydn sonatas to reference versions of Ives, Bartók, Carter and Crumb), Kalish is an admired modernist. His 30-year partnership with the mezzo-soprano Jan DeGaetani (with whom he recorded Ives songs), and his more recent collaboration with the soprano Dawn Upshaw both drew particular critical acclaim. In 1995 the University of Chicago presented him with the Paul Fromm Award for distinguished service to the music of our time.

ATEŞ ORGA

Kalistratov, Valery Yur'yevich

(b Beloretsk, Bashkir ASSR [now Bashkortostan], 7 June 1942). Bashkir composer. He completed his studies at the Central School of Music in Moscow, and graduated from the choral conducting class of Boris Tevlin (1970) and the composition class of Vladimir Fere and Al'bert Leman (1974) at the Moscow Conservatory. He gained recognition comparatively early on owing to his unique, rhythmic and harmonically colourful choral arrangements of Russian folk music, in particular *Tanya-Tanyusha* (1970) and the wedding lament *Ya ne znala, ne vedala* ('I did not know, I did not understand'). He directed the chorus of the Central House of Art Workers (1967–82), the Pyatnitsky Russian Folk Choir (1991–2) and became conductor of the Moscow Male-Voice Chamber Choir in 1994.

The dual role, that of composer and performer, has concentrated Kalistratov's compositional activities; principally, his work ranges from song to oratorio, and from choral concertos to arrangements of traditional romances. A number of his works display a Russian characteristic: a combination of juxtaposing choral timbres and unusual means of execution (*Sibirskie pesni* ('Siberian songs'), for example, includes a part for a solo folksinger).

Certain works by Kalistratov are notable for their monumental and fresco-like writing, such as the oratorios *Sten'ka Razin* and *Zolotiye vorota* ('Golden Gates'), which have both been recorded. Here the choral writing is

amplified by percussive and sonorous effects. However, the composer is at his most successful in miniature forms, in short lyrical pieces rather than in large-scale compositions demanding symphonic development. As part of the composer's widening interests in spiritual music, Kalistratov wrote a number of chants on Eastern Orthodox canonical texts during the 1990s.

WORKS

(selective list)

Orat: Sten'ka Razin (1, A.S. Pushkin, V.M. Shukshin, folklore), 1v, nar, chorus, 1977; Zolotiye vorota [Golden Gates] (2, Kalistratov, after *Laurentian Chronicle*, folklore), vv, B-nar, chorus, 1978; Yaroslavna (5, A. Prokof'yev, S. Ostrovoy, *The Lay of Igor's Campaign* (Russ. 12th century), folklore), female v, nar, chorus, orch, 1980; Kulikovskaya bitva [The Battle of Kulikovo Field] (8, B. Dubrovin), vv, nar, mixed chorus, children's chorus, 1981; Plach zemli [Lament of the Earth] (7, Russ. spiritual verses), vv, nar, chorus, 1994; Svyatoy Stepan [St Stephen] (3, Bible), vv, male chorus, vc, org, 1996

Vocal conc.: Lebyodushka [The Swan] (3, trad.), chorus, fl, ob, bn, vc, db, 1975; Russkiy kontsert [Russian Conc.] (6, folklore), chorus, 1977; Sibirskiye pesni [Siberian Songs], 1v, chorus, ob, 1981–4 [from folksongs]; Preobrazheniye [Transfiguration] (7, folklore, Bible: New Testament, historical chronicles and Russian Orthodox prayers), Tr, folksinger, male chorus, 1990; Dnes' musikiya [Music this Day], vv, chorus, 1992 [transcr. of 17th- and 18th-century Russ. chants]; Sentimental'niy salon [Sentimental Salon] (Old Russ. romances), vv, chorus, vn, vc, pf, 1995

Other vocal: 3 svadebniye pesni [3 Wedding Songs], chorus, 1972 [from folksongs]; Vokal'niy triptikh [Vocal Triptych] (M. Tsvetayeva), 1v, pf, 1972; Ya ne znala, ne vedala [I did not know, I did not understand], chorus, 1975 [version of folksong]; Prel'yudiya i Passakal'ya [Prelude and Passacaglia], girls' chorus, org, 1976

Inst: Conc., va, orch, 1974; 3 p'yesī [3 Pieces], vc, pf, 1978 [based on motifs from Russ. folk melodies]; Kartini russkikh skazok [Pictures of Russ. Fairy Tales], pf, 1982

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YURY IVANOVICH PAISOV

Kalitzke, Johannes

(b Cologne, 12 Feb 1959). German composer and conductor. He studied at the Cologne Musikhochschule (1978–95), where his teachers included Aloys Kontarsky (piano), Wolfgang von der Nahmer (conducting) and York Höller (composition), with Globokar (1982–4) at IRCAM and with Hans

Ulrich Humpert. He has served as Kapellmeister at the theatre in Gelsenkirchen (from 1984), chief conductor and director of the Forum für Neue Musik (from 1986) and artistic director of the ensemble Musikfabrik NRW (Nord-Rhein Westphalen, 1990–97). He has also appeared as guest conductor with European radio orchestras and contemporary music ensembles. His honours include first prize at the Ensemblia competition, Mönchengladbach (1981), the Johann Wenzel Stamitz prize (1986), the Bernd Alois Zimmermann prize (1990) and commissions from the Donaueschinger Musiktage and opera houses in Wiesbaden and Kiel.

Kalitzke's music, frequently inspired by words and pictures, has been strongly influenced by electronic sound manipulation. His self-imposed limitations on material (some works are based on only a few notes) creates a high degree of coherence in his compositions. Explosive force generating from a single focal point often serves to integrate diverse facets of sound, causing both compression and extension to occur within each structural layer. Many of his compositions address questions arising from contemporary experience or tragedies stemming from what he has described as the 'universal condition of dualism in mankind'. The paradox of coexisting contradictions is continually revisited and reformulated in his music.

WORKS

(selective list)

Stage: Bericht über den Tod des Musikers Jack Tiergarten (music theatre, T. Brasch), 1990–91, Wiesbaden, 1992; Molière (Die Henker der Komödianten) (op, M. Bulgakow), 1995

Inst: Szenische Verwandlung, vc, pf, 1978–94; Spiegelbild, 2 pf, 1979; De profundis, chbr ens, 1980–86; Berceuse intégrale pour Hieronymus Bosch, orch, tape, 1982–3; Macchina d'autunno, pf, tape, 1982; Rotations-Etüde, 3 perc, tape, 1985–6; Trio infernal, va, vc, db, 1985; Salto-Trapez-Ikarus, 13 insts, 1990; Hände im Spiegel, pf conc., 1992–3; Chasse royale, orch 1995; Crucifications, 4 orch, 1997–8

Vocal: Die Hundertjahrfeier der Nacht (H. Heine, G. Trakl and others), 1v, pf, 1986; Jardins paradoxaux (various authors), A, T, 5 inst ens, tape, 1986; Das Labyrinth der Lieder (various authors), vocal qt, orch, cptr, 1987; Tübingen, Jänner (P. Celan), spkr, b fl, vc, 1988; Nachtschleife (J.L. Borges and others), vocal sextet, 1989; Die Rückseite der Tage (various authors), S, orch, tape, 1994; Circus Frenzy (various authors), S, B-Bar, orch, 1995

Principal publisher: Edition Gravis

Principal recording companies: Wergo, CPO, col legno, Koch, Sony

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Kalivoda, Jan Křtitel Václav.

See Kalliwoda, Johann Wenzel.

Kalkant

(Ger.; Fr. *souffleur*).

An accessory [Organ stop](#) used for communicating with the bellows-blower.

Kalkbrenner, Frédéric [Friedrich Wilhelm Michael]

(*b* early Nov 1785; *d* Enghien-les-Bains, 10 June 1849). French pianist, teacher and composer of German extraction. He was born while his parents were en route from Kassel to Berlin. He presumably received his early musical education from his father, Christian Kalkbrenner, but the most important part of his training took place at the Paris Conservatoire, which he attended from 1799 to 1801, studying the piano with Nicodami and Louis Adam and harmony with Catel. In 1801 he won *premiers prix* in both piano and harmony. From 1803 to 1804 he visited Vienna, where he received guidance from Haydn and had the opportunity of hearing and making the acquaintance of Clementi. He met Clementi's pupil A. Klengel, with whom he performed his Concerto for two pianos, a work he revived (according to Fétis) for a performance in Paris with Hiller in 1831. On his journey home, he gave public performances at Munich, Stuttgart and Frankfurt, making an excellent impression with his playing. Yet on returning to Paris he does not seem to have been initially very active as a pianist, as his name hardly ever appeared on concert programmes between 1805 and 1814; however, his first works were published in Paris by Sieber. One of his piano concertos, although played in a public concert by pupils of the Paris Conservatoire on 1 June 1806, was not among his published works.

At the end of 1814 he decided to move to England, where he remained for ten years; there he won the reputation which placed him in the front rank of European pianists. He stayed first for a few weeks in Bath, where in January 1815 he gave four successful concerts. He then took up residence in London, where his rise to fame was rapid. Camille Pleyel, in a letter to his parents from London on 3 April 1815, wrote: 'Kalkbrenner is in great favour here, even eclipsing Cramer'. Kalkbrenner now became extremely active as a pianist, teacher and composer, and amassed a considerable fortune.

The year 1823 marked the starting-point of his great international career. On 5 May he performed his First Piano Concerto op.61 in the Argyll Rooms; he also went to Germany with the harpist Dizi, and the two artists enjoyed spectacular successes in Berlin and Vienna. Shortly after his return to London in the spring of 1824, Kalkbrenner embarked on a tour of Ireland and Scotland; he played at a festival in Edinburgh before an

audience of more than 800. At the end of 1824 he finally settled in Paris. On his return there he joined the piano manufacturing firm of Pleyel in a largely financial capacity which proved lasting and rewarding: he was an excellent businessman as well as artist. Shortly afterwards he married Marie d'Estaing, a general's daughter. They had a son, Arthur (1828–69), who also became a pianist and composer but without attaining his father's celebrity.

The decade from 1825 to 1835 was the highpoint in Kalkbrenner's career. As a performer, he was then at the peak of his ability and popularity (see illustration). He not only reigned supreme in Paris, which had become a great centre for piano playing, but had won renown all over Europe. Official recognition came in the form of several honours and awards including the Légion d'Honneur (1828), the Order of the Red Eagle of Prussia (1833) and the Order of Leopold of Belgium (1836). In 1831 Kalkbrenner published his *Méthode pour apprendre le piano-forte à l'aide du guide-mains* op.108. In the same year he started a further training course for 'young teachers'. When Chopin came to him after his arrival in Paris in November 1831, Kalkbrenner proposed that he should join this course which had just begun. Chopin, who had a high regard for Kalkbrenner but was already aware of the measure of his own talent, hesitated and finally declined; but the two artists remained on good terms, and Chopin dedicated his Concerto in E minor op.11 to him. Kalkbrenner played an active part in arranging Chopin's first concert in Paris, which took place in the Salons Pleyel on 26 February 1832.

The years 1835 to 1836 marked the beginning of Kalkbrenner's decline as a performer. A new generation of great pianists – Chopin, Liszt and Thalberg among them – was transforming the public's taste and demands. Moreover, Kalkbrenner's health was failing: he suffered from gout and nervous disorders. After 1839 he virtually ceased to perform in public although he remained active as a teacher and composer, continuing right up to his death (during a cholera epidemic).

Kalkbrenner undoubtedly had an overweening fondness for honours and a well-developed sense of his own superiority; he also had a mercenary streak to his nature. On the other hand, he was cultured, sociable and amiable. He was one of the first performers to achieve an independent international career and, for at least a decade, enjoyed unprecedented success. His playing was outstanding for its masterly clarity and beauty of tone. He embodied a classical ideal, despite his attraction to brilliance and his pandering to contemporary taste. His public performances were confined almost exclusively to his own works, as was customary at that time.

As a teacher he left a lasting influence. The hand-guide he invented consisted of an adjustable horizontal rail, parallel to the keyboard, on which the forearm rested. Its purpose was to rid the playing of any arm action and develop the independence of the fingers, the basic principle of Kalkbrenner's technique. The hand-guide is not essential to the use of his *Méthode* op.108 which contains a vast amount of good advice and excellent exercises, some of which are still included in modern teaching manuals. Kalkbrenner's most notable pupils were Mme Pleyel, George

Osborne and Camille Stamaty. The latter two did a great deal to publicize his *Méthode*; Stamaty used it, hand-guide included, in teaching the young Saint-Saëns.

A prolific and varied composer, Kalkbrenner concentrated mainly on the piano. He always made concessions to virtuosity, even in his most 'serious' works (sonatas, chamber music). His style, which at first was similar to that of Clementi, Cramer and Dussek, developed rapidly after 1820 along lines that brought him closer to Hummel and Field; but he went further than these two from a technical point of view, especially in the use of the whole range of the keyboard and of octaves, particularly in the left hand. His work sometimes foreshadows Chopin, who later influenced him somewhat, but it shows less lyricism and a greater propensity for outward, dramatic effects. Although not remarkable for its originality, his musical thinking is always carefully and clearly developed and, especially after 1820, concise. His pianistic writing prefigures that of Saint-Saëns in its paucity of counterpoint, its abundance of traditional rhetorical formulae and its use of ornamentation and virtuoso figuration in an easily recognizable melodic framework.

WORKS

published in Paris, London and Leipzig unless otherwise stated

orchestral

Concerto, C, 2 pf, orch, op.125 (Paris and Leipzig, 1835)

4 concs., pf, orch: d, op.61 (Paris, London and Bonn, 1823), e, op.80 [86] (1826), a, op.107 (1829), A, op.125 [127] (1835)

Other works, pf, orch: Grand rondeau 'Gage d'amitié', op.66 (Paris, London and Berlin, 1823); Grand rondeau brillant 'Les charmes de Berlin', op.70 (Berlin, 1824); Fantasia and Grand Variations, on 'My lodging is on the cold ground', op.70 [72] (1824); Variations brillantes, on Rossini's 'Di tanti palpiti', op.83 (1826); Variations, on 'God Save the King', op.99 (1828); Adagio e allegro di bravura, op.100 [102] (1828); Introduction et rondeau brillant, on 'Frère Jacques', op.101 (1828); Fantaisie 'Le rêve', op.113 (1833); Grand rondeau brillant 'Les charmes de Carlsbad', op.174 (1845)

chamber

Septet, E, pf, 2 hn, str qt, op.15 (Paris and Bonn, 1814); Septet, A, pf, ob, cl, hn, bn, vc, db, op.132 (1835); Sextet, G, pf, str qt, db, op.58 (Paris, London and Bonn, 1821); Sextet, f, pf, 2 hn, bn, vc, db, op.135 (Paris and Leipzig, 1838)

Pf Qnt, C, op.30 (1817); Qnt, a, pf, cl, hn, vc, db, op.81 (1826); 2 pf qts: D, op.2 (Paris, 1808), e, op.176 (Paris, London and Berlin, 1845); 5 pf trios: e, op.7 (Paris and Bonn, 1810), A, op.14 (Paris and Bonn, 1814), B, op.26 (1817), D, op.84 [85] (1827), A, op.149 (Paris and Leipzig, 1841)

Vn, pf: Sonata, E, op.22 [27] (1816); Duo, b, op.44 [49] (Paris, London and Vienna, 1821); Grand duo, B, op.97 (Paris and Leipzig, 1828), collab. C.P. Lafont; Duo, on an Algerian theme, D, op.134 (Paris and Leipzig, 1835), collab. A.J. Artôt; various duos based on opera themes

Fl, pf: Sonata, B, op.39 (1818), vc ad lib; Grande valse, A, op.63 (1823); Nocturne, G, op.84 [86] (1827)

Other: Duo, d, vc, pf, op.11 (Paris, 1812); Grand duo, F, hp, pf, op.82 (Paris, 1827),

collab. F.J. Dizi; Nocturne, f, hn, pf, op.93 [95] (1828); various shorter pieces

piano duets

For 2 pf: Grand duo, D, op.128 (1835)

For pf 4 hands: Sonata, C, op.3 (Paris, 1809); Grand Sonata, F, op.76 [79] (1826); variations, marches, waltzes etc

piano solo

13 Sonatas: f, C, G, op.1 (Paris, 1807); g, C, a, op.4 (Paris, 1809); g, op.13 (Paris, 1813); F, op.28 (1816); A, op.35 (1817); A \flat , op.42 (1818); a, op.48 (1820); F, op.56 (1821); A \flat , op.177 (1845)

Essais sur différents caractères [6 rondeaux], op.34 (1817); Elégie harmonique 'Les regrets', op.36 (1817); Grande fantaisie 'Effusio musica', op.68 (1823); Caprice, b, op.104 (1830); Scène dramatique 'Le fou', op.136 (1837)

c80 fantasias, variation sets and rondeaux on popular songs, romances, opera themes etc

Airs variés, romances, pensées fugitives, rondeaux, waltzes, other fantasias etc

Didactic: 24 études dans tous les tons, ded. Clementi, op.20 (Paris and London, 1816); 24 préludes dans tous les tons, op.88 (1827); Méthode pour apprendre le piano-forte à l'aide du guide-mains, op.108 (1831); 12 études préparatoires, op.126 (1835); 25 grandes études de style et de perfectionnement, op.143 (1839); 12 études progressives, op.161 (Paris, London and Mainz, 1843); Ecole du pianiste: 20 études faciles et progressives, op.169 (1843); 3 études en forme de toccata, op.182 (1847); Traité d'harmonie du pianiste, op.185 [190] (Paris and Leipzig, 1849); various individual études

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PAUL DEKEYSER

Kallberg, Jeffrey

(b Glencoe, MN, 17 Oct 1954). American musicologist. He took the AB at UCLA (1975) and the MA at the University of Chicago (1978); he took the doctorate under Philip Gossett in Chicago (1982) with a dissertation on Chopin sources. He joined the faculty of the University of Pennsylvania in 1982, and was named associate professor there in 1987. He has also held visiting appointments at SUNY, and Harvard and Princeton Universities. His main areas of study include Chopin, Verdi, critical theory, the history of sexuality, gender studies, and editorial theory. His theoretical interests have been particularly brought to bear on a number of articles on Chopin discussing style, formal structure, publication history and gender and ideological issues. He also prepared and wrote commentaries for the ten-volume facsimile series *Piano Music of the Parisian Virtuosos, 1810–60* (New York, 1993). With Anthony Newcomb he is founder and general editor of the monograph series *New Perspectives in Music History and Criticism*.

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PAULA MORGAN

Kallimulin, Rashid (Fagimovich)

(b Zelenodol'sk, Tatar Republic, 6 May 1957). Tatar composer. He graduated from B.N. Trubin's class at the Kazan' State Academy of Music in 1985, and completed postgraduate composition studies with A.B. Luppov in 1987 when he also joined the Composers' Union. He returned to the Kazan' Academy in 1988 to teach and was appointed head of the composition department in 1992. He has received various awards, including first prize at the Weber chamber music competition in Dresden in 1987 with his Third String Quartet 'In Memory of Gabdulla Tukay', and has served on several juries and committees. He is an Honoured Artist of the Republic of Tatarstan (1990) and an Honoured Artist of the RSFSR (1996). He first gained recognition in the mid-1980s with works such as the Third Quartet which combines the inner world of the national poet Gabdulla Tukay with a depiction of the epoch of the beginning of the 20th century. Organic fusion of different styles has become a characteristic principle of many of Kallimulin's important works; the rock-opera *Cry of the Cuckoo* juxtaposes 20th-century dynamism with the ancient roots of the Tatar people in the Volga Bulgariya epoch of the 10th to the 13th centuries. In this innovatory work, elements of the Romantic tradition are synthesized with the folk genre *bait* and elements of rock and jazz; the national tradition, rather than being destroyed, is enriched with new colour. In works written in the 1990s he has attempted to renew the harmonic language of Tatar music and has experimented with unusual combinations of timbre.

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(selective list)

Ww Qt, 1981; About Quiet (poem, N. Arslanov), Bar, pf, 1985; CI Conc., 1985; Pf Sonata no.1, 1985; Bulgar, sym. poem, 1986; Sonata, fl, pf, 1986; Sonata, vc, 1986; About Happiness (poem, R. Mingalim), T, fl, 1987; Pf Sonata no.2, 1987; Quiet and Calm (sym. poem), vv, orch, 1987; Tukay (incid music), 1987; Cry of the Cuckoo (rock-op., I. Uzeyev), 1989; 3 str qts; songs and solo inst pieces

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MARGARITA PAVLOVNA FAYZULAYEVA

Kalliope [Kalliopeia, Calliope, Calliopea].

The Muse of heroic poetry and of playing on string instruments. See [Muses](#).

Kalliwoda, Johann Wenzel **[Kalivoda, Jan Křtitel Václav]**

(*b* Prague, 21 Feb 1801; *d* Karlsruhe, 3 Dec 1866). Bohemian composer and violinist, active mainly in Germany. He entered the newly founded Prague Conservatory in 1811, studying violin with Friedrich Wilhelm Pixis (ii) and theory and composition with Bedřich Diviš Weber. After graduating with honours, he joined the Prague Theatre Orchestra in 1816, just as C.M. von Weber, its director, was about to move to Dresden. In 1821 he left Prague to embark on a career as touring virtuoso that took him to Germany, Switzerland and the Netherlands. Impressed by Kalliwoda's musicianship, Prince Karl Egon II von Fürstenberg invited the young artist to become Kapellmeister at his court at Donaueschingen; following a brief visit to Prague, where he married the singer Therese Brunetti, Kalliwoda accepted the prince's offer and took up residence in Donaueschingen in December 1822. He conducted the court orchestra, appeared often as violin soloist, coordinated musical activities at the local cathedral, directed the court opera (including performances of Mozart's *Don Giovanni*, *La clemenza di Tito* and *Die Zauberflöte*, and Cherubini's *Les deux journées*), and gave musical instruction to the prince's children. He further enriched the town's cultural life by engaging such artists as Clara and Robert Schumann, Liszt, Thalberg and Dreyschock for appearances at court. He was also able to maintain his career as a violinist, performing in Germany, Switzerland, the Netherlands and his native Bohemia on the Stradivarius given him by Prince Karl Egon. At its height his playing was described as agile and spirited, but already in 1846 K.F. Brendel suggested that he was no longer in his prime (*NZM*, xxiv, 118–19).

During almost 40 years of service in Donaueschingen, Kalliwoda was also highly active as a composer, his reputation having been established as early as 1826 by performances of his Symphony no.1 op.7 in Leipzig and Prague. The esteem in which Kalliwoda was held is demonstrated by the offers he received from such musical centres as Cologne, Mannheim, Leipzig, Dessau and Prague, and by his election to honorary membership of musical societies in Germany, Sweden, the Netherlands and Bohemia. The revolutions of 1848 led to the disbanding of Karl Egon's Hofkapelle and to Kalliwoda's move to Karlsruhe, where his son Wilhelm (1827–93), a talented pianist, composer and conductor in his own right, was director of the court theatre. The destruction by fire in 1850 of the theatre in Donaueschingen dealt the court a blow from which it was unable to recover even after Kalliwoda's reinstatement at the behest of Karl Egon III in 1857. In July of the following year he appeared for the last time in Prague, conducting his Overture no.15 in E op.226 for festivities held to commemorate the founding of the conservatory. He retired to Karlsruhe in 1866 and died there later that year.

Kalliwoda composed over 450 works (243 published with opus numbers, 44 without and 170 in manuscript), ranging from opera, concerted Mass,

symphony, overture and concerto, to Lieder, choral partsongs, instrumental chamber music, salon and character pieces, as well as instructional works for violin. Of the seven symphonies (composed 1825–43), the first three formed a regular part of the repertory of orchestras until the mid-19th century and received considerable attention from contemporary critics. The symphonies also provide an interesting case study in the problems faced by a composer whose allegiance to late 18th-century ideals was tinged by an incipient Romantic spirit. Several writers, G.W. Fink (*SchillingE*, iv, 36; *AMZ*, xxxiv, cols.223–4) among them, praised their clarity of form, graceful, at times italianate melodies, skilful developments, finely wrought contrapuntal textures and deft orchestration. Schumann, who maintained cordial relations with Kalliwoda and in 1833 accorded him the dedication of his *Intermezzos* op.4, took a more critical stance in a series of reviews published in the *Neue Zeitschrift für Musik* between 1834 and 1841 and predicted that only his earlier symphonies would endure, dismissing his overtures, solo works with orchestra and salon pieces as charming but ultimately shallow compositions. Although Kalliwoda's two operas also received favourable notices from contemporary journalists, neither work established itself in the repertory.

History has proven even less generous to Kalliwoda. The only one of his works to endure in 20th-century concert life was the *Deutsches Lied* for male chorus, which until the 1930s served as an unofficial national anthem for Germans in Bohemia.

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operas

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Donaueschingen, 1827, vs (1840)

Blanda, die silberne Birke (3, J.F. Kind), Prague, 29 Nov 1847

orchestral

7 syms.: no.1, f, op.7 (1825–6); no.2, E \flat , op.17 (1829); no.3, d, op.32 (1830); no.4, C, op.60 (1835); no.5, b, op.106 (1840); no.6, g (1841); no.7, F (1843)

18 ovs., incl. no.1, d, op.38 (1838); no.2, F, op.44 (1834); no.6, E \flat , op.85 (1838); no.8 'Ouverture pastorale', A, op.108 (1843); no.9 'Ouverture solennelle', C, op.126 (n.d.); no.10, F, op.142 (1846); no.11, B \flat , op.143 (1846); no.15, E, op.226, 1858; no.18, ov. to Blanda (1847)

With solo insts: 18 works, incl. Concerto, vn, op.9 (1821); Variations brillantes, 2 vn, op.14 (1829); Concertino no.1, E, vn, pf, op.15 (1830); Grosses Rondo, pf, op.16 (1830); Concertante, 2 vn, op.20 (1832); Introduction et Rondo, F, hn, op.51 (1834); Grand Divertissement, G, fl, op.52 (1834), Concertino, F, ob, op.110 (1844); Concertino no.6, vn, op.151 (1848); Variations et rondo, bn, op.57 (1856)

other works

Chbr: 3 pf trios, no.1, op.61 (1835), no.2, op.130 (1845), no.3, op.200 (1854); Duet, A, vn, pf, op.111 (1842); 3 str qts; vn duets

Pf 2 hands: Rondo, A, op.11 (1828); Rondo passionata, g, op.49 (1834); Variationen über ein eigenes Thema, F, op.53 (1834); Scherzo, op.141 (1845); Sonata, E♭, op.176 (Magdeburg, 1851); 6 Phantasiestücke, op.10 (1859)

Pf 4 hands: Divertissement, G, op.47 (1835); Grosse Sonate, op.135 (1846); Konzertouvertüre, f, op.142 (1846); Introduction et rondo, op.168 (1850); Allegro, op.162 (1852); Grosses Divertissement, G, op.203 (1854)

Vocal: choruses, incl. Wenn sich der Geist auf Andachtsschwingen (Das deutsche Lied); songs; 10 masses

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JOHN DAVERIO (text), ALENA NĚMCOVÁ (work-list)

Kallman, Chester

(*b* Brooklyn, NY, 7 Jan 1921; *d* Athens, 18 Jan 1975). American poet, librettist and translator. Auden said he 'was the person responsible for arousing my interest in opera, about which previously ... I knew little or nothing'. Their collaborative works are discussed under [w.h. Auden](#). Independently, Kallman – a witty, resourceful and most 'musical' poet, and an operatic erudite – wrote a libretto for Carlos Chávez, *The Tuscan Players*, and made singing translations of, among other operas, Monteverdi's *L'incoronazione di Poppea*, Verdi's *Falstaff* and Bartók's *Bluebeard's Castle*.

ANDREW PORTER

Kallmann, Helmut

(*b* Berlin, 7 Aug 1922). Canadian musicologist and librarian of German birth. He studied the piano, first with his father then privately in London (1940) and Toronto (1944–8), where he also took the BMus in 1949 under Arnold Walter. After working at the CBC music library in Toronto as a clerk (1950), librarian (1951), senior librarian (1961) and supervisor (1962), he was appointed chief librarian of the music division of the National Library of Canada in 1970. He was made an adjunct research professor at Carleton University in 1975 and he retired in 1987.

Kallmann was one of the founders (1956) and chairman (1957–8, 1967–8) of the Canadian Music Library Association, and was a member of the

Canadian Music Council (vice-president, 1971–6); he also co-founded the Canadian Musical Heritage Society (1982) and served as chair from its inception. His major interests are Canadian music history and bibliography; his publications include a book on music in Canada and articles on Canadian music in the 18th and 19th centuries. He received an honorary doctorate from the University of Toronto in 1971 and was made a Member of the Order of Canada in 1986.

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ed., with G. Potvin and K. Winters: *Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992; Fr. edn 1983, 2/1993) [2/1990 with G. Potvin only]

'The Canadian League of Composers in the 1950's: the Heroic Years', *Célébration*, ed. G. Ridout and T. Kenins (Toronto, 1984), 99–107

'Music in Upper Canada', *SMC*, ix (1984), 37–53; repr. in *The Shaping of Ontario from Exploration to Confederation*, ed. N. and H. Mika (Belleville, ON, 1985), 220–27

'Canada and the Music of the Grand Siècle', *Musicanada*, no.58 (1986), 3–4

'The Music Collection of the National Library of Canada', *FAM*, xxxiv (1987), 174–84

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F.A. Hall and J. Beckwith, eds.: *Musical Canada: Words and Music Honouring Helmut Kallmann* (Toronto, 1988) [incl. R. Johnston: 'Homage to Helmut', 134–42 and list of writings, 315–24]



Kallmeyer.

German firm of music publishers. In 1821 C.P.H. Hartmann founded a book and music shop in Wolfenbüttel, and this was extended by Ludwig Holle from 1837 to 1874. Julius Zwisler, who had founded a publishing firm in Brunswick in 1872, took over Holle's firm and moved to Wolfenbüttel, but sold Holle's business in 1894 to C.F. Siegel of Leipzig. In 1913 Georg Kallmeyer became a partner and in 1916 sole owner of the Zwisler publishing house, which he renamed Georg Kallmeyer Verlag in 1925. After Kallmeyer's death, Karl Heinrich Möseler (*b* Hildesheim, 11 Jan 1912) bought the firm in 1947 and gave it his own name. In 1951 Georg Kallmeyer (*b* Brunswick, 29 June 1924), a son of the previous owner, retrieved the rights of his father's book and art publishing house from Möseler.

Although the Holle music publishing business had made a name for itself for its numerous editions of the classics, within Zwisler's publishing programme music retired into the background. It was only through Kallmeyer's initiative that music publishing was re-established after World War I. Scholars such as Friedrich Blume (*Praetorius complete edition, Das Chorwerk, Kieler Beiträge zur Musikwissenschaft*), Fritz Jöde (*Der Musikant, Das Chorbuch, Der Kanon*) and Adolf Hoffmann (*Deutsche Instrumentalmusik*) have determined the publishing programme, which Möseler extended after World War II and which now encompasses all areas of secular music-making, contemporary choral music, musicological editions and music journals.

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C. Vinz and G. Olzog, eds.: *Dokumentation deutschsprachiger Verlage* (Munich and Vienna, 1962, 12/1995)

Musikverlage in der Bundesrepublik Deutschland und in West-Berlin (Bonn, 1965), 132

THEODOR WOHNHAAS

Kallos, Sandor (Aleksandr Ernestovich)

(*b* Chemortsï, Ukraine, 23 Oct 1935). Ukrainian composer, violinist and lutenist. He graduated in 1961 from L'viv Conservatory where he studied composition and theory with Adam Soltis; he then undertook postgraduate studies at the Moscow Conservatory with Yury Shaporin (composition) and Sergey Skrebkov (theory) which he completed in 1964. He appears regularly as a performer: as a violinist in symphony and opera orchestras (1954–63), as a lutenist (since 1971) and from 1975 as a conductor. Since 1975 he has also been a soloist of the Moscow PO. He is a member of the

Association of Contemporary Music, and a member of the Moscow Union of Composers.

The many years which Kallos devoted to the lute were no accident: the basic trend in his work is a latter-day interpretation of the philosophy and the musical style of the Middle Ages. This has given rise to his predilection for instrumental monodic writing (the orchestral *Élegiya*, *Posidelki* ('Village Gatherings') for ensemble) and his preference for writing multi-movement Baroque-style sonatas for solo instruments (trio sonatas and the sonata for horn, viola, double bass and harpsichord). This interest also lies at the root of his interpretations of ancient Greek and mediaeval texts in his cantatas and has equally influenced settings of Villon, Ronsard and other Renaissance poets in which period instruments are employed.

WORKS

(selective list)

Stage: *Milaya Dzhakomina* [Darling Jacomina] (op), 1980; *Makbet* [Macbeth] (ballet), 1984; *Deystvo o Fauste* [A Play about Faust], 1985, rev. 1991; *Deystvo o Tristan i Izol'de* [A Play about Tristan and Isolde], 1985; *Mono* (op), 1990

Orch: *Sym. no.1*, 1957; *Sym. no.2*, 1960; *Elegiya*, 1961; *Sym. no.3*, 1961, *Vn Conc. no.1*, 1964; *Vn Conc. no.2*, 1969; *Posidelki* [Village Gatherings], *suite no.1*, 1971, *suite no.2*, 1972; *Sym. no.4*, 1976; *Conc., va, db, orch*, 1977

Chbr and solo inst: 3 sonatas, vn, pf, 1960, 1962, 1963; *Richekar no.1* [*Ricecar no.1*], va, 1969; *Sonata-improvizatsiya*, va, pf, 1969; *Richekar no.2*, va, 1972; *Richekar no.3*, va, 1974; *Sonata*, vn, pf, 1974; 2 trio sonatas, va, db, hpd/hp, 1974, 1975; *Sonata*, fl, 1976; *Richekar no.4*, va, 1977; *Sonata*, hn, va, db, hpd, 1977; sonatas for solo inst, tape; lute music, organ works, 1986–91

Settings of ancient Greek and Latin texts, chorus, ensemble

Songs (for 1v, old insts) to texts by F. Villon, P. de Ronsard, other Renaissance poets

Incid music

ALLA VLADIMIROVNA GRIGOR'YEVA

Kallstenius, Edvin

(*b* Filipstad, 29 Aug 1881; *d* Danderyd, 22 Nov 1967). Swedish composer. He studied natural sciences at Lund University (1898–1903) and music at the Leipzig Conservatory (1904–7). From 1928 to 1946 he was music librarian to Swedish radio, and he was a committee member of the Society of Swedish Composers (1932–61) and of its international music bureau (STIM, 1932–57). A pioneer of novel techniques in Sweden, he developed a pungent harmony, organized in later works by an adapted 12-note method. This harmonic style, demanding a constantly flexible tempo, caused difficulties in performance: not until the mid-1960s was he able to hear his music played to his satisfaction.

WORKS

(selective list)

Syms.: op.16, 1926; op.20, 1935; op.36, 1948; op.43, 1954; *Sinfonia su temi 12-tonici*, op.52, 1960

Other orch: Sista striden [The Last Battle], ov./tone poem, op.5, 1908; En serenad i sommarnatten, tone poem, op.10, 1918; Pf Conc., op.12, 1922; Sinfonietta, 1923; Dalarapsodi, op.18, 1931; Lustspelsuvertyr, op.19, 1934; Dalslandsrapsodi, op.22, 1936; Romantico, ov., op.24, 1938; Musica gioconda, op.27, str, 1942; Sinfonietta, op.34, 1946; Sinfonietta 'dodicitonica', op.46, 1956; Sinfonietta 'semi-seriale', op.50, 1958

Choral: När vi dö [When we are dying], requiem, op.11, 1919; Hymen, o Hymenaios, cant., op.45, solo vv, chorus, orch, 1955

Chbr: 8 str qts incl. no.3, c, op.8, 1914; Vc Sonata, op.6, 1908; Vn Sonata, op.7, 1909; Cl Qnt, op.17, 1930

Solo vocal music

Principal publishers: Gehrmans, Hansen, Nordiska musikförlaget, Suecia, Universal

WRITINGS

'Edvin Kallstenius om sig själv', *Musikvärlden*, iv/3 (1948), 66–70 [incl. list of works]

'Edvin Kallstenius' 'Min första symfoni', *Modern nordisk musik*, ed. I. Bengtsson (Stockholm, 1957), 29–45 [incl. list of works, 27–8]

'En riktningslös tonsättares testamente', *På begäran* (1968), no.1, 15

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SBL (N. Castegren)

N.L. Wallin: 'Edvin Kallstenius: en första introduktion', *Nordisk musikkultur*, i (1952), 176–81; also in *Musikrevy*, vii (1952), 296–301; also in *DMt*, xxvii (1952), 344–9

F. Lindberg: 'Sveriges radios musikbibliotek', *STMf*, xliii (1961), 227–37

B. Wallner: 'Edvin Kallstenius: en Profilteckning', *Musikrevy*, xxxvi (1981), 6–9

ROLF HAGLUND

Kálmán, Emmerich [Imre]

(*b* Siófok, 24 Oct 1882; *d* Paris, 30 Oct 1953). Hungarian composer. At an early age he showed musical talent and an interest in the theatre, being a frequent visitor to the summer theatre in Siófok. He had high hopes of becoming a concert pianist, but he had to abandon these studies due to the onset of chronic neuritis. In 1900 he joined Koessler's composition class at the National Hungarian Royal Academy of Music, where for a time he was a fellow student of Bartók, Kodály and Leó Weiner, as well as the future operetta composers Albert Szirmai and Viktor Jacobi. He also pursued law studies for a time. From 1904 to 1908 he was music critic for the daily *Pesti napló*, meanwhile presenting himself as composer of 'serious' works such as the symphonic poems *Saturnalia* (1904) and *Endre és Johanna* (1905). In 1907 he received the Franz Josef Prize of Budapest for his compositions, and was thereby enabled to visit Bayreuth. That same year the popularity of some humorous cabaret songs led him towards the composition of his first operetta, *Tatárjárás* ('The Gay Hussars', 1908). This achieved enormous success throughout Europe and the USA, and its reception in Vienna led to his settling there.

In Vienna, Kálmán began a sequence of successful works that in due course ranked him with Lehár as the leading exponent of the Viennese operetta genre in the period after World War I. *Die Csárdásfürstin* (1915) and *Gräfin Mariza* (1924) were the most successful, being produced around the world and remaining today among the best-loved examples of that time. Kálmán also created new works for Budapest, London, New York and Zürich, being forced to leave Vienna after the Anschluss. He then moved to Paris in 1939 and, on the German occupation of that city, to the USA, where he worked unsuccessfully with Lorenz Hart on a musical. He retained his Hungarian nationality until 1942, becoming an American citizen only when the Hungarian government aligned itself definitely with Hitler. He returned to Europe in 1949, finally settling in Paris. His posthumously performed operetta, *Arizona Lady* (1954), was given its final form by his son Charles Emmerich Kálmán (b Vienna, 17 Nov 1929), himself the composer of various light pieces and musicals.

Kálmán's librettos were always carefully chosen – sometimes after years of searching – and were equally carefully set. Yet he managed to produce a rich vein of seemingly natural melody. In *Die Herzogin von Chicago* (1928) he experimented with jazz-flavoured American popular music, and in *Kaiserin Josephine* (1936) he attempted a more ambitious work, of which a projected production at the Vienna Staatsoper with Richard Tauber and Jarmila Novotná had to be abandoned for political reasons. However, Kálmán's most successful and typical works are those in which the Viennese waltz is mixed with the Hungarian popular style. His major international operetta successes all had Hungarian settings, while other works had sub-plots with opportunities for music in the Hungarian manner. Even in his last work, set on a ranch in Arizona, the heroine is a Hungarian. Thus he was able to add to his fund of melody an almost obsessive taste for Hungarian popular rhythms, set off by a penchant for opulent orchestral colouring and instrumental counterpoint. His orchestrators used a full orchestra, incorporating such distinctive instruments as glockenspiel, harp, celesta, tam-tam, cimbalom, banjo, guitar and (in *Die Bajadere* and *Der Teufelsreiter*) the native Hungarian tárogató. He provided some particularly rewarding solos for tenor and soprano, especially in *Gräfin Mariza* and *Die Zirkusprinzessin* (1926). His works also give important opportunities for the chorus, while his finales, often recapitulating themes heard earlier, are particularly well constructed and crafted to achieve maximum dramatic effect in the theatre.

WORKS

(selective list)

dramatic – all operettas

WW Vienna, Theater an der Wien

Tatárjárás [The Gay Hussars] (3, K. von Bakonyi and A. Gábor), Budapest, Vig, 22 Feb 1908; rev. as Ein Herbstmanöver (3, Bakonyi and R. Bodanzky), WW, 22 Jan 1909

Az obsitos [The Soldier on Leave] (3, Bakonyi), Budapest, Vig, 1910; rev. as Der gute Kamerad (2, V. Léon, after Bakonyi), Vienna, Bürger, 27 Oct 1911; rev. as Gold gab ich für Eisen [Her Soldier Boy] (Léon, after Bakonyi), WW, 16 Oct 1914
Der Zigeunerprimas [Sari] (3, F. Grünbaum and J. Wilhelm), Vienna, Johann

Strauss, 11 Oct 1912

The Blue House (1, A. Hurgon), London, Hippodrome, 28 Oct 1912

Der kleine König (3, Bodanzky, after Bakonyi and F. Martos), WW, 27 Nov 1912

Kivándorlók [The Emigrants] (1, Gábor), Budapest, Modern, 1913

Zsuzsi kisasszony [Miss Springtime] (3, Martos and M. Bródy), Budapest, Vig, 23 Feb 1915

Die Csárdásfürstin [The Riviera Girl; The Gipsy Princess] (3, L. Stein and B. Jenbach), Vienna, Johann Strauss, 17 Nov 1915

Die Faschingsfee (3, A.M. Willner and R. Oesterreicher), Vienna, Johann Strauss, 21 Sept 1917 [partial musical reworking of Zsuzsi kisasszony]

Das Hollandweibchen [A Little Dutch Girl] (3, Stein and Jenbach), Vienna, Johann Strauss, 30 Jan 1920

Die Bajadere [The Yankee Princess] (3, J. Brammer and A. Grünwald), Vienna, Car, 23 Dec 1921

Gräfin Mariza (3, Brammer and Grünwald), WW, 28 Feb 1924

Die Zirkusprinzessin (3, Brammer and Grünwald), WW, 26 March 1926

Golden Dawn (2, O. Harbach and O. Hammerstein II), Wilmington, Oct 1927, New York, Hammerstein's, 30 Nov 1927; collab. H. Stothart

Die Herzogin von Chicago (2, Brammer and Grünwald), WW, 5 April 1928

Das Veilchen vom Montmartre [Paris in Spring] (3, Brammer and Grünwald), Vienna, Johann Strauss, 21 March 1930; rev., WW, 25 July 1930

Ronny (film operetta, R. Schünzel, E. Pressburger, R. Schanzer and E. Welisch), Berlin, Gloria-Palast, 22 Dec 1931

Der Teufelsreiter (3, Schanzer and Welisch), WW, 10 March 1932

Kaiserin Josephine (8 scenes, P. Knepler and G. Herczeg), Zürich, Stadt, 18 Jan 1936

Miss Underground, 1943 (P. Gallico and L. Hart), inc.

Marinka (K. Farkas and G. Marion), New Haven, 1945, New York, Winter Garden, 18 July 1945

Arizona Lady (2, Grünwald and G. Beer), broadcast, Munich, Bayerische Rundfunk, 1 Jan 1954; stage, Berne, Stadt, 14 Feb 1954; completed C. Kálmán

other works

Orch: Scherzando, str, 1903; Saturnalia, scherzo, 1904; Endre és Johanna, sym. poem, 1905

Large-scale vocal: Mikes bucsuja [Mikes's farewell] (Mezey), sym. melodrama, chorus, orch, 1907

Other works: pf pieces, 1903; art songs, 1902–7; cabaret songs 1907

Principal publisher: Weinberger

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GänzlEMT

R. Oesterreicher: *Emmerich Kálmán: der Weg eines Komponisten* (Vienna, 1954, 2/1988 as *Emmerich Kálmán: Das Leben eines Operettenfürsten*)

V. Kálmán: *Grüss' mir die süssen, die reizenden Frauen: mein Leben mit Emmerich Kálmán* (Bayreuth, 1966)

A. Lamb: 'Emmerich Kálmán – a Centenary Tribute', *Opera*, xxxiii (1982), 1009–15

R. Traubner: *Operetta: a Theatrical History* (New York, 1983)

V. Klotz: 'Nach-Kakanische Operette um '33 und '38 am Beispiel von Emmerich Kálmán und Ralf Benatzky', *Österreichische Musiker im Exil: Vienna 1988*, 66–72

V. Klotz: *Operette: Porträt und Handbuch einer unerhörten Kunst* (Munich, 1991)

ANDREW LAMB

Kalmár, László

(*b* Budapest, 19 Oct 1931; *d* Budapest, 27 May 1995). Hungarian composer. He began composition studies with Ervin Major at the Budapest Conservatory and was then a private pupil of Ferenc Farkas (1958–60). He worked as an editor for Editio Musica of Budapest, as head of music at this publishers (1987–91) and as vice-president of the Association of Hungarian Composers. His *Senecae sententiae* won first prize in a competition organized by Boosey & Hawkes in association with the Kodály Foundation, and his Trio was performed at the 1969 ISCM Festival. He was awarded the Erkel and Bartók-Pásztory prizes in 1985 and 1991 respectively.

WORKS

(selective list)

Orch: Cicli, str, 1971; Horae, 1982; Olvasmányok [Lectures], chbr orch, 1982; Hermes, 1983–4; Ballet des fleurs blanches, str, 1984–5; Ballet des amphores, 1985–6; Chbr Conc., 1986; 3 szimfonikus kép [3 Sym. Pictures], 1986–7; Hommage à Johannes Brahms, variations, chbr orch, 1988; Janus kapujában [At Janus's Gate], 1988; Sym. for Str, 1995

Choral: *Senecae sententiae*, chorus, 1959–65; Memoriale, chorus, str orch, perc, 1969–71; Cantus, 2A, cl, vc, hp, 1969–72; Szivárvány havasán [On Rainbow Mountains], chorus, 1982–3; O vos omnes, chorus, 1983; A tölgyek alatt [Under the Oak Trees], chorus, 1985; Ecce servus meus, chorus, 1988–9

Chbr and solo inst: 4 Kánon, pf, 1966; Monologo, gui, 1968; Trio, mar, fl, gui, 1968; Sonata, fl, pf, 1970–71; Triangoli, pf, hp, perc, 1970–71; Distichon, pf, hp, perc, 1970–71; Qt, eng hn, viol, vib, hp, 1972; 2 duett, 2 tpt, 1972; Str Trio, 1972; Combo, gui, conga, db, 1971–3; Sotto voce, hnm, vib, hp, 1973; Sereno, vc, hp, 1974–5; Trio Sonata, cl, hn, vc, 1981; Ad blasium, brass qnt, 1982

Principal publisher: Editio Musica Budapest

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I. Szigeti: 'Az írott zene számomra többet jelent, mint a hallható' [The written music means more to me than the audible], *Muzsika*, xxxv/4 (1992), 15–18 [interview with Kalmár]

F. ANDRÁS WILHEIM/ANNA DALOS

Kalmus, Alfred (August Uhrich)

(*b* Vienna, 16 May 1889; *d* London, 25 Sept 1972). British music publisher of Austrian birth. He graduated in law at Vienna University, gaining the

doctorate of letters in 1913. In addition he studied music under Guido Adler. His career in music publishing started in 1909 when he joined the young and enterprising Viennese firm Universal Edition, where he became associated with some of the seminal figures of the earlier part of the 20th century, Schoenberg, Berg, Webern, Bartók and Janáček. In April 1923 he founded the [Wiener Philharmonischer Verlag](#), an independent company in which Universal Edition was a shareholder. It was purchased by Universal in 1925 and Kalmus returned to his old firm. Driven by political events to leave Austria, he went to London in 1936 and inaugurated the London branch of Universal Edition. He was actively concerned in running this branch up to his death, his publishing career thus spanning well over 60 years.

With the outbreak of World War II Universal Edition, London, operated under the aegis of Boosey & Hawkes, where Kalmus added a new concern, the Anglo-Soviet Press, to propagate the music of leading Soviet composers including Prokofiev and Shostakovich. By 1949 Universal Edition, London, was again independent and there Kalmus was able to carry on the enterprise shown earlier by the parent company, with particular attention to younger and more radical composers. Of those from abroad, he was particularly associated with Berio, Boulez and Stockhausen, while in his English catalogue he fostered notably Richard Rodney Bennett, Harrison Birtwistle, David Bedford and Hugh Wood. A remarkable tribute was paid to Kalmus on his 80th birthday when 11 composers, including all of the foregoing, wrote works dedicated to him which were performed at a London concert under the title 'A Garland for Dr. K'. No publisher in the 20th century could have pursued more assiduously the task of gaining recognition and financial reward for composers of new music.

ALAN FRANK/NIGEL SIMEONE

Kalmus, Edwin F.

(*b* Vienna, 15 Dec 1893; *d* New York, 30 April 1989). American music publisher. He founded his firm in New York in 1926. With his son-in-law, Lawrence Galison, who became the vice-president and manager in 1961 and later chairman of the board, the firm began printing its own music, established an art and camera department, and later added a complete bindery; it is one of the largest self-contained publishing houses in the USA. Kalmus publishes orchestral music, as well as music for piano, organ and solo instruments, and reprints of standard classics. With the exception of its orchestral department, Kalmus was purchased by Belwin-Mills in 1976. The company's headquarters in Boca Raton, Florida, continues to handle orchestral music and offers a rental service.

W. THOMAS MARROCCO, MARK JACOBS/R

Kalniņš, Alfrēds

(*b* Cēsis, 23 Aug 1879; *d* Riga, 23 Dec 1951). Latvian composer and organist. He studied the organ with Louis Homilius and music theory with

Lyadov at the St Petersburg Conservatory (1897–1901) before working as an organist, teacher and conductor in various Estonian and Latvian cities. In 1919 he settled in Riga, where he continued to perform and conduct and became a member of the directorate of the Latvian National Opera and head of the ministry of education's music section. During the period 1927–33 he held an appointment at New York, where he staged concerts and played an active role in American music societies; his works set to American poetry date from this period. Following an invitation to become organist at the Dome cathedral, Riga, he returned to Latvia in 1933 and in the following year began giving a series of organ recitals on Latvian Radio; he continued to give Radio performances until 1945. In 1944 he became professor at the Latvian State Conservatory and was rector there between 1944 and 1948.

Kalniņš was a pre-eminent composer of vocal music and the founder of Latvian opera. He completed a large number of works in all genres, including folksong arrangements and over 250 songs. His compositional style ranges from the idyllic Romanticism favoured by Grieg to the Expressionism and Constructivism of the 1930s. Although Kalniņš generally refrained from using folk tunes (except for arranging), the melodiousness of his work is imbued with a specifically Latvian spirit. In its reflection of Latvian landscapes, folklore and literature, and of the national Romantic trend, his music has become as important for Latvian culture as the contributions made by Grieg and Dvořák in their respective countries. He completed an autobiography in 1950 and wrote approximately 350 articles for Latvian and Estonian journals.

WORKS

(selective list)

Stage: Baņuta (op, 4, A. Krūmiņš), 1918–9, Riga, 29 May 1920; Salinieki [The Islanders] (op, 4, Krūmiņš), 1922–5, rev. 1933, Riga, 10 Feb 1926; Staburags [The Rock] (ballet, E. Leščevskis), 1939–43, Riga, 24 Nov 1943

Orch: Mana dzimtene [My Motherland], sym. idyll, 1906; Dziesma par dzimteni [Song of the Motherland], suite, 1915; Latvija, sym. poem, 1919; In memoriam, 1949; Desmit latviešu tautas dziesmas [10 Latvian Folksongs, suite], 1951; other works, incl. 9 suites from stage works

Choral: Mūzikai [To Music] (cant.), 1913; Pastardiena [Judgment Day], 1917; Darbs un dziesma [Work and Song] (cant.), 1924; The Sea (cant.), 1929; c100 choral songs incl. Šurp, brāļi!, [Come, brothers!], 1907; Brīvība [Freedom], 1924; Karogs [The Flag], 1943; Ziedoņa rīts [Spring Morning], 1946, Ave Sol, 1947, c100 folksong arrs.

Chbr and solo inst: Elegy, vn, pf, 1904; Suite, vc, pf, 1912; c30 org pieces; c130 pf pieces

Other, incl. c250 songs incl. Bernības rīti [Mornings of Childhood], 1903; List klinsi [It is raining quietly], 1904; Pļāvēja diendusa [The Midday Rest of the Mower], 1913; Indu serenāde [The Indian Serenade], 1930; Ūdens liliņa [A Water-lily], 1943, c100 folksong arrs. (1v, pf), incid music

Principal publishers: Latvijas valsts izdevniecība, Liesma, Muzyka

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- E. Dārziņš:** 'Alfrēds Kalniņš', *Zalktis*, ii (1907), 127–45
J. Vītoliņš: *Alfrēds Kalniņš* (Riga, 1968)
A. Klotiņš: *Alfrēda Kalniņa klaviermūzika* (Riga, 1970)
V. Briede-Bulavinova: *Latviešu opera* [Latvian opera] (Riga, 1975), 53–106
V. Briede-Bulavinova: *Opernoye tvorchestvo latīshskikh kompozitorov* [Operas of Latvian composers] (Leningrad, 1979), 14–25
A. Klotiņš: *Alfrēds Kalniņš* (Riga, 1979)
A. Klotiņš: *Alfrēds Kalniņš: komponista dzīve un darbs* [The composer's life and work] (Riga, 1979)
J. Vitolin: *Alfreds Kalnin* (Leningrad, 1980)

ARNOLD KLOTIŅŠ

Kalniņš, Imants

(b Riga, 26 May 1941). Latvian composer. He graduated from Skulte's composition class at the Latvian State Conservatory, Riga, in 1964. Until 1973 he worked as music director for the State Theatre in Liepāja. Thereafter he was leader of a rock group in Riga. He taught at the conservatory (1986–7) and became an elected member of the Latvian parliament in 1991.

Kalniņš has cultivated an individual style that combines innovation with classical tradition, sometimes incorporating elements of rock music, as in the Fourth and Fifth Symphonies and the dramatic vocal works. In his music he has radically and successfully brought closer the 'high' and popular genres, using diatonic melodicism, consonance and simple harmonic progressions. Kalniņš is also author of many popular songs.

WORKS

(selective list)

Stage: *Princis un ubaga zēns* [The Prince and the Pauper] (musical, after M. Twain), Liepāja, 1968; *Ei, jūstur* [Hello, Out There] (rock-op, 1, after W. Suroyan), Liepāja, 1971; *No saldenās pudeles* [From the Sweet Bottle] (operetta, after R. Blaumanis), 1975; *Quo vadis, my Guitar* (operetta, M. Tetere), 1976; *Spēlēju, dancoju* [I Play, I Dance] (op, 3, after J. Rainis), Riga, 1977; *Ifiķēnija Aulda* [Ifigenie in Aulis] (op, 2, after Euripides), Riga, 1982

Choral: *Oktobra oratorija* (Ye. Yevtushenko and others), 1967; *Dzejnieks un nāra* [The Poet and the Water Nymph] (I. Ziedonis) (orat), 1973; *Rīta cēliens* [Morning Hours] (orat, after A. Upītis), 1977

Orch: *Vc Conc.*, 1963; *Sym. no.1*, 1964; *Sym. no.2*, 1965; *Conc. for Orch*, 1966; *Sym. no.3*, 1968; *Sym. no.4 'Rock-Symphony'*, 1973; *Sym. no.5*, 1979

Rock music, choral songs, incid music, film scores

Principal publishers: Liesma, Muzyka

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V. Briede-Bulavinova: *Opernoye tvorchestvo latīshskikh kompozitorov*

[Operas of Latvian composers] (Leningrad, 1977), 140–48

L. Mūrniece, ed.: *Muzika Sovetskoy Latvii* [Music of Soviet Latvia] (Riga, 1988), 87–94

ARNOLDS KLOTIŅŠ

Kalniņš, Jānis

(*b* Pärnu, Estonia, 3 Nov 1904). Canadian composer and conductor of Latvian parentage. He received initial instruction in the piano and organ from his father, Alfrēds Kalniņš, and studied composition with Vītols at the Latvian Conservatory (1920–24). In 1923 he began working at the National Theatre in Riga as music adviser and conductor, and in 1933–4 was conductor at the National Opera. His works from the 1930s include three operas, two ballets and music for some 20 plays, as well as orchestral and chamber music. Kalniņš achieved recognition as a composer both at home and abroad, his style retaining Latvian national characteristics while following contemporary trends as represented by Hindemith, Stravinsky and Prokofiev. He fled from the advancing Soviets in 1944 and later settled in Canada, where he took appointments as professor at the Fredericton College of Music, New Brunswick (1949–68), and conductor of the Fredericton SO (1952–68); in 1981 he received an honorary doctorate from Mount Allison University. During his émigré years he has concentrated on orchestral and chamber music.

WORKS

(selective list)

Ops: *Lolitas brīnumputns* [Lolita's Wonderbird] (1, after A. Brigadere), 1930–34, Riga, 6 Dec 1934; *Hamlets* (3, after W. Shakespeare), 1934–5, Riga, 17 Feb 1936; *Ugunī* [In the Fire] (3, after R. Baumanis), 1936, Riga, 20 March 1937

Ballets: *Lakstīgala un roze* [The Nightingale and the Rose] (1, after O. Wilde), Riga, 1938; *Rudens* [Autumn] (1, O. Lēmanis), Riga, 1938

Orch: *Brāļu kapi* [Soldiers' Graves], 1931; *Latvian Rhapsodie*, 1934; Sym. no.1, 1943; *Vn Conc.*, 1946; Sym. no.2, 1950; *Sym. of the Beatitudes*, B, chorus, orch, 1953; *Music for Strings*, 1965; *New Brunswick Rhapsody*, 1966; Sym. no.3, 1973; Sym. no.4, 1978

Chbr and solo inst: *Str Qt*, 1947; *Sonata*, ob, pf, 1962; *Pf Trio*, 1966; *Org Sonata no.1*, 1971; *Sonata*, vn, pf, 1975; *Str Trio*, 1978; 2 pf sonatas, 1978, 1980; *Org Sonata no.2*, 1982

Other vocal works, incl. c10 cantatas, c80 songs, c20 choral pieces; incid music

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JOACHIM BRAUN/ARNOLDS KLOTIŅŠ

Kalomiris, Manolis

(*b* Smyrna, 14 Dec 1883; *d* Athens, 3 April 1962). Greek composer, teacher and administrator. As a composer he was the most imposing figure of what he managed to create as his own conception of the Greek national

school, and as an administrator highly influential, if also controversial. His strong predilection for music was evident during his school years in Athens (1894–9) and Constantinople (1899–1900); he studied the piano with Timotheos Xanthopoulos in the former city, and with Sophia Spanoudi in the latter. Also in Constantinople he came into contact with two of the earliest scholars of Greek folk music: Pachtikos and Aramis. He spent the years 1901–6 in Vienna, studying at the Gesellschaft der Musikfreunde with Wilhelm Rauch and August Sturm (piano), Hermann Grädener (theory and composition) and Eusebius Mandyczewski (history).

His first appointment was to teach the piano at the Obolensky Lyceum in Kharkov, Russia (1906–10). He returned to Athens for the first concert of his works at the Athens Conservatory in June 1908, and he settled there permanently in 1910. From 1911 to 1919 he was professor of piano and a teacher of advanced harmony and counterpoint at the Athens Conservatory. He was inspector general of military music (1918–20, 1922–36), and in 1919, after a clash with the head of the Athens Conservatory, Georgios Nazos, he resigned in order to found the Hellenic Conservatory in Athens, directing it until 1926 when he founded the National Conservatory, which he directed until 1948. Kalomiris was president of the Union of Greek Composers (1936–45, 1947–57), becoming its honorary president in 1958. He was also general director (1944–5) and later chairman (1950–52) of the administrative board of the National State Opera in Athens. He was a prolific writer on music, publishing a number of textbooks and acting as critic for the Athens daily *Ethnos* (c1926–58). He received the National Award for Arts and Letters in 1919 and was elected a member of the Academy of Athens in 1946.

Anoyanakis suggested that Kalomiris's creative personality was shaped by four factors: his native environment and the folksong he heard there; his Viennese studies and his acquaintance with German music, particularly that of Wagner; his stay in Kharkov, when he heard the works of the Russian nationalists; and his participation in the struggle in favour of demotic Greek, as opposed to *Katharevousa*, which was associated with the cultural establishment. This struggle united the leading Greek creative artists; Kalomiris formed a close association with the nationalist poet Palamas, whose work he often set, and he was also drawn to the poetry of Kazantzakis and Sikelianos. Considering ancient Greek civilization to be too distant from the consciousness of his audience, Kalomiris based most of his work on the folklore, spirit and mythology of late Byzantine and, more particularly, post-Byzantine Greece. His veneration of folk music enriched his profound melodic feeling, evident principally in his operas and his numerous songs. The operas, which make use of Wagnerian leitmotivic techniques, exploit well-known folksongs in a dramatically effective manner, while the songs (and the song-cycles especially) are among the most beautiful in the 20th-century Greek musical literature. His style, instantly recognizable, has had an effect on several younger Greek composers. Kalomiris's music often exhibits a rich (sometimes over-rich) polyphonic texture which is brilliantly orchestrated and driven forward exuberantly, frequently with a powerful sense of dramatic impact. A melodic pathos is achieved through the skilful expansion of folksong modality into chromaticism. The flamboyant and epic scale of his work forms a counterpart to similar tendencies in contemporary Greek literature.

As an administrator, Kalomiris was associated with turning private conservatories, previously marginal, if not impoverished institutions, into financially thriving enterprises. However, he has been accused of having channelled more of his energy into polemics against 19th-century Ionian composers (whom he deprecated as 'italianate'), and into promoting his own music and his own conception of the national school, than into raising the general standards and conditions of music-making in Greece.

WORKS

stage

Ops: O Mavrianos ki o vassilias [Mavrianos and the King] (comic-op, 2, Kalomiris, after a Gk. folksong), 1907–8, inc.; O Protomastoras [The Master Builder] (music drama, 2 and int, Myrriotissa [T. Drakopoulou], N. Poriotis and Y. Stefopoulos, after N. Kazantzakis), 1915, Athens, Municipal, 11 March 1916; To dakhtylidi tis manas [The Mother's Ring] (music drama, 3, A. Orfikos [Y. Stefopoulos], after Y. Kamyssis), 1917, Athens, Municipal, 8 Dec 1917, rev. Berlin, Volksoper, 10 Feb 1940; Anatoli [Sunrise] (musical fairy-tale, 2, Kalomiris, after Kamyssis), 1945, Athens, Olympia, 18 Dec 1945, rev. 1948; Ta xotika nera [The Shadowy Waters] (musical dramatic poem, prol, 1, Kalomiris, after W.B. Yeats, trans. V. Pezopoulou), 1950, Athens, Olympia, 4 Jan 1951; Konstantinos o Palaeologos, i Piran tin Poli (Constantin Palaeologue, or They Took the City) (musical tragedy-legend, 3, after Kazantzakis), 1961, Athens, Herod of Atticus Theatre, 12 Aug 1962

Other stage: O thanatos tis andriomenis [The Death of the Valiant Woman], ballet, 1943–5; incid music

vocal

Choral: I elia [The Olive Tree] (Palamas), female chorus, orch, 1907–9, rev. 1944; Sym. 'Levendia' [Valour], chorus, orch, 1920, rev. 1937, 1952; I eleftheroi poliorkimenoι [The Free Besieged] (D. Solomos), 1v, chorus, orch, 1926; I symphonia ton anidheon ke ton kalon anthropon [Sym. of Simple and Kind-Hearted People] (J. Richepin, trans. Z. Papantoniou), chorus, orch, 1931; To traghoudi tis irinis [The Song of Peace] (S. Myrivilis), S, female chorus, orch, 1940; Embrós [Forward] (Sikelianos), male chorus, orch, 1940; 69 choruses a cappella or with pf

Solo vocal: lamvoi ke anapaestoi II: Mayovotana [Magic Herbs] (Palamas), 1v, orch, 1912; O pramateftis [The Pedlar] (I. Gryparis), 1v, orch, 1920, rev. 1924; lamvoi ke anapaestoi I (Palamas), 1v, orch, 1918–25, rev. 1943; From Sikelianos's Lyric Poems, 1v, orch, 1936, rev. 1937; Vassiliki prostazei [Vassiliki Commands] (after folksong), 1v, orch, c1937; St' Hossiou Louka to monastiri [At St Luke's Monastery] (Sikelianos), nar, orch, 1937; Astrapsen i anatoli [The East is Glowing] (trad.), 1v/unison chorus, orch, 1940

Apo ti zoi ke tous kaimous tou Kapetan Lyra [From the Life and Longings of Captain Lyras] (Kalomiris), nar, S, S/Mez, T, Bar, orch, 1941–3, rev. 1946, 1956–7; Stis traghoudhistras technis ta palatia [To the Palaces of the Art of Song] (Palamas), nar, fl, str, 1943, rev. 1946; I katastrofi ton Psaron (Solomos), nar, orch, ?1949; Sym. no.3 'Palamiki' (Palamas), nar, orch, 1955

Songs (1v, pf unless otherwise stated): 3 Songs (Kalomiris), 1902; Apo hores ke horia [From Countries and Villages] (Kalomiris), 1904–9; Ores [Hours] (M. Malakassis), 1906; Tambouras ke kopanos [Lute and Stick] (A. Pallis), 1908; I katara [The Curse] (trad.), 1909; Qnt with voice (L. Mavilis, trad.), female v, pf qnt, 1912; 3 kopelles lygheres [3 Young Maidens] (Palamas), 1913, rev. 1943; 2 adherfadhēs [2 Sisters] (I. Damverghis), 1914/1915; To thama [The Miracle] (N. Papagheorghiou), 1915; Venizelos (A. Doxas), 1917

Vradhynoi thryloi [Evening Legends] (K. Hatzopoulos), 1940–41; Sotto voce (Carthaeos), 1943; To palio dhendro [The Old Tree] (Carthaeos), 1943; Pentasyllavoi (Palamas), 1943; Kýklos tón tetrástichon [Cycle of Quatrains] (Palamas), 1v, va, 1943; Kapoia loghakia [Some Tender Words] (Palamas), 1v, cl, hp, 1943; 5 Songs (Palamas), 1944; Pérases [You Passed By] (Hatzopoulos), 1944; 23 folksong arrs.

instrumental

Orch: Romeiki, suite, 1907, rev. 1910, 1936; Rhapsody, pf, orch, 1925, orchd Pierné; Nissiotikes zografies [Island Pictures], vn, orch, 1928, rev. 1939; 3 Greek Dances, 1934; Sym. Conc., pf, orch, 1935, arr. 2 pf; Triptych, 1937, rev. 1940; Minas o rebelos, sym. poem, after K. Bastias, 1940; Concertino, vn, small orch, 1955, arr. vn, pf; To dachtylidi tis manas, suite [from op]

Chbr: Anatoliki zografia [Oriental Picture], pf, 1902; Ya ta hellinopoula [For Greek Children], 3 vols., pf, 1905–49; Ballades, pf: no.1, e, 1905, rev. 1933, no.2, A, 1905, no.3, e, 1906, rev. 1958; Nocturne, pf, 1906, rev. 1908; Patinadha, pf, 1907; Prelude and Fugue, 2 pf, 1908; 2 rhapsodies, pf, 1921; Pf Trio, 1921; Fantasy Qt, fl, eng hn, va, hp, 1921, rev. 1954; 5 Preludes, pf, 1939; Sonata, vn, pf, 1948

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GEORGE LEOTSAKOS

Kalophonic chant

(from Gk.: 'beautiful sound').

A genre of ornate liturgical chant found in post-14th-century Byzantine *Akolouthiai* and other musical manuscripts. The kalophonic technique of embellishment was applied to traditional melodies, which from the 14th century onwards were regarded as 'ancient', and in newly composed florid settings. Kalophonic chants gradually replaced the more limited centonate *asmatikon* chants of the 13th century.

Two types of text are generally interwoven within a kalophonic chant: one or more lines from a Greek liturgical text combined with *teretismata* (passages of meaningless syllables). In those chants with texts drawn from the psalms, composers would often juxtapose lines and edit verses to suit their own purposes (*anagrammatismoï*). The chant melodies are melodically embellished and frequently amplified by *kratēmata* (independent melodic units made up of *teretismata*), resulting in a rhapsodic assemblage of melodic fragments linked sequentially. A characteristic of the kalophonic style, occurring particularly in the highly prolix *kratēmata*, is the use of series of repeated pitches – a repercussive vocal effect often accompanied by rapid changes of pitch at the interval of a 4th or 5th. The performance of the kalophonic repertory would have required not only a professional cathedral or monastic choir but also highly trained soloists; that singers existed who possessed the necessary vocal abilities is evidence of the flowering of Byzantine chant during the late empire.

The tendency towards virtuoso decoration and expansion was confined first of all to those musical items in the Byzantine rite that gradually acquired new and prominent positions, such as the *doxastika*, *kontakia*, *allēlouīaria* and processional chants; but in time the new style came to dominate all categories. More specifically, the Palaeologan composers understood this idiom in terms of the *kratēmata*, which they believed improved and enhanced the older hymns and psalms. A special kind of kalophonic chant in the *akolouthiai* is the 'composite' setting, in which a short texted *prologos* precedes a *kratēma*; the latter functions as an effusive coda and can be described as a single, long *teretisma*. Although most kalophonic chants are by a single composer, 'composite' chants may combine the work of two; for example, the *prologos* may be by one composer and its appended *kratēma* by another.

Since kalophony enabled composers to express their own creative preferences, the technique eventually became a medium for free composition, independent of traditional models. Nevertheless, the innovation was not without a theoretical foundation: the melismatic flourishes operated within a system of standardized ornaments known as *theseis*, which indicated the nature and extent of the embellishment. Below the diastematic neumes Byzantine composers added a subsidiary line of notation for the *theseis*, enabling singers to supply the required dynamic refinement and melodic extension to the chants.

See also Byzantine chant, §12.

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DIMITRI CONOMOS

Kalous, Václav

(bap. Solnice, nr Rychnov nad Kněžnou, 27 Jan 1715; *d* Rychnov nad Kněžnou, 22 July 1786). Czech composer. He is best known under his monastic name, Simon à Scto Bartholomaeo (or simply Simon). After studying at the Piarist Gymnasium in Rychnov nad Kněžnou, he began serving his novitiate in Lipník nad Bečvou (17 October 1736), where with special dispensation he was able to take his vows after a year, on 23 October 1737. Thereafter he worked in colleges and schools of his order as priest, teacher, organist and choirmaster. His best-known pupils were F.X. Brixi and Antonín Brosmann. He taught in Strážnice (1737–8, 1761–9), Vienna (1738–9, 1741–2), Horn (1739–41, 1742–4), Mikulov (1745–6), Kosmonosy (1746–8, 1756–7), Lipník nad Bečvou (1748–50), Benešov (1750–52), Prague (1752–6), Slaný (1757–9) and Kroměříž (1759–61). In 1769 he began working in Rychnov nad Kněžnou, where he remained until his death, even though the local Piarist Gymnasium was closed in 1783.

Kalous is one of the prolific Czech composers of the 18th century who mastered the technique of church music but had little individuality. The mingling of Baroque elements (mainly from the works of Caldara and J.J. Fux) with incipient Classical traits (simplification of the harmony and the preponderance of homophonic writing) is typical of Kalous's work. His melody is vocal, rich in Baroque sequences and coloratura, but almost without chromaticism and dotted rhythms. He composed mostly for one or four voices accompanied by two violins, viola, bass and organ, occasionally with added oboes, horns and trumpets. He introduced into Czech church music the type of three-sectional Italian offertory made up of a homophonic vocal tutti, solo arias and a concluding vocal fugue prefaced by a short homophonic introduction. Kalous's works were popular in Bohemia and Moravia up to the first two decades of the 19th century. A thematic catalogue compiled by Straka lists 103 items, but does not include (for instance) the music for school plays which Kalous presumably wrote but which has not been found.

WORKS

MSS, mostly in CZ-Bm, KRa, Pnm, SQ-BRnm

27 masses; Requiem

2 Vespers; 8 litanies; 11 Regina coeli; 5 Salve regina; 4 Stationes theophoricae; Sepulcro Affectus erga Christum in sepulcro (on parts of the Stabat mater text)
44 offertories, graduals and other smaller church compositions

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JIRÍ SEHNAL

Kalsons, Romualds

(b Riga, 7 Sept 1936). Latvian composer and conductor. He graduated from Skulte's composition class (1960) and from Lindberg's orchestral conducting class (1971) at the Latvian State Conservatory. From 1957 to 1973 he was a producer for Latvian radio and television; he then joined the teaching staff at the conservatory, becoming a professor in 1987 and head of the composition department in 1992. A versatile, individual and searching composer, he has concentrated on symphonic and vocal genres. His early symphonic pieces, neo-romantic in character, also bear the marks of Expressionism. During the 1970s he was greatly influenced by the neo-classical tradition, while folk music features prominently in his music of the 1980s. His orchestral works are characterized by intense emotional expression and rich, pointed orchestration. His perception, especially in the song cycles, is highly romantic and incorporates elements of irony, satire and the grotesque.

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Orch: Sym. no.1, 1965; Pirms aiziešanas [Before the Departure], sym. episode, 1966; Sym. no.2 'In modo classico', 1968; Romantiska poēma, 1969; Vc Conc., 1970; Sym. no.3, 1972; Sym. no.4 'Jauni sapņi no vecām pasakām' [New Dreams from Old Tales], after O. Vācietis, orch, nar, 1974; Poem-fantasia, 1975; Conc. grosso, 1977; Variations, pf, 1978; Vn Conc., 1978; Kāzu dziesmas [Wedding Songs], suite, 1979; Retrospection [Retrospekcija], sym. poem, 1980; Chbr Sym., 1981; Conc., cl, chbr orch, 1982; Variations, 1982; Gadskārtu ieražu dziesmas [Calendar Songs], suite, 1985; Mosaic, suite, 1991; Chbr Sym. no.2 'Finnish' ['Somn'], 1992; Concertino 'Serio é buffo', 2 pic tpt, chbr orch, 1993

Choral: Atvadvārdi [Parting Words] (cant.), 1971; Halleluja, 1989; Petrus (orat), 1993

Chbr and solo inst: Str Qt, 1973; 12 Latvian Folksongs [12 latviešu tautasdziesmas], pf, 1980; Mosaic, pf 4 hands, 1982; Trio Piccolo, vn, vc, pf, 1985; Dialoghi quasi sonata, cl, vc, 1987; 5 movimenti, pf, 1987; Ostinato Variations [Harmoniskas ostinato variācijas], hpd, 1991

Song cycles: early works (Omar Khayyām, J. Prévert, F. García Lorca, Ye. Yevtushenko, M. Carème), 1958–69; Daži prātīgi dialogi [Some Sensible Dialogues] (I. Ziedonís, I. Auzinš, U. Leinerts, V. Lirzemnieks), 1967; Kēžu dziesmas [Chain Songs] (M. Čaklais), 1974; Vienkāršās dziesmas [Simple Songs] (L. Briduka, D. Avotiņa, M. Losberga, A. Bergmanis, M. Bārbale, M. Kerliņa), 1976; Mīlestība [Love] (Vācietis), 1977; Mātei [To Mother] (Ā. Elksne), 1981; 8 Latvian Folksongs [8 latviešu tautasdziesmas], 1983; Tēma ar variācijām, 1987; Visa mūža garumā [All Life Long] (K. Skujenieks), 1987; Triptych '1941...1949...1989', 1990

Solo and choral songs, org music, incid music, film scores

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JĒKABS VĪTOLIŅŠ/ARNOLDS KLOTIŅŠ

Kalter [Aufrichtig], Sabine

(*b* Jarosław, 28 March 1890; *d* London, 1 Sept 1957). Polish mezzo-soprano. She studied in Vienna and made her début at the Volksoper in 1911. From 1915 to 1935 she was engaged at Hamburg, and was especially successful in Verdi and Wagner, and as Delilah, Gluck's Orpheus, Fidès (*Le prophète*) and Marina (*Boris Godunov*). Being Jewish, she had to leave Germany in 1935; she settled in London, where she sang with much success at Covent Garden, 1935–9, as Ortrud (the role of her début there), Fricka, Waltraute, Brangäne, Herodias (*Salome*) and Háta (*The Bartered Bride*). From 1939 she sang in concert and recital and taught in London. She had a warm, beautiful voice and strong dramatic ability. She made few recordings, among them Brangäne in a complete 1936 *Tristan* with Melchior and Flagstad.

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HAROLD ROSENTHAL/R

Kalthum, Ibrahim Um.

See *Umm kulthūm*.

Kalwitz, Seth.

See *Calvisius, Sethus*.

Kamal, Trisutji (Djuliati)

(b Jakarta, 1936). Indonesian composer. She grew up in the Sultanate of Langkat in Binjai, Sumatra, which was renowned for its appreciation of Western classical music. Unusually for an Indonesian woman, Kamal trained in Europe, studying the piano and composition with Badings at the Amsterdam Conservatory, then attending the Ecole Normale de Musique in Paris and the Rome Conservatory. Returning to Indonesia in 1967, she joined Frans Haryadi and Jaya Suprana at the forefront of Indonesian contemporary music during the Suharto regime. In 1969 she was commissioned to write the work for percussion ensemble *Dari Celah-celah Kehidupan* ('From the Spaces of Life'). Pentatonic gamelan music began to influence Kamal's works in the 1950s and 60s, as in the ballet suite *Gunung Agung* ('Mount Agung', 1963–70). Inspired by the call to prayer, she began to incorporate elements of Islamic culture into her music in 1974. These dual influences have caused her to move away from tonal music. Her religious experiences in Mecca are reflected in the piano piece *Menara Mesjid Nabawi* ('The Minaret of the Nabawi Mosque'), in which she transcends her preoccupation with sophisticated playing technique, attempting instead to find a musical language appropriate to her expressive needs. While echoes and silences attest to her economy of material, the soft, long-flowing unaccompanied melodies recall the Islamic call to prayer. One of the most prolific of Indonesian composers, she has written music for opera, ballet and film as well as orchestral, chamber and choral works. Performances of her works in Europe and Asia have often involved the ensemble of two pianos and traditional percussion instruments that she founded to perform her works.

FRANKI RADEN

Kamāncheh [k'aman, kamancha, kamanja, k'emanch'a, kemanche, kemence]

(Persian: 'little bow').

Term applied to various types of fiddle found mainly in Iran, the Caucasus and Turkey. The word *kamāncheh* is documented from the 10th century, and the instrument probably reached Byzantium in the 11th or 12th century via Anatolia. Related instruments are found in Arab countries (*kamanja*, but alternative terms are more common) and in the Balkans.

1. Spike fiddles.

The *kamāncheh* is the spike fiddle of Iran, Armenia (*k'emanch'a*), Azerbaijan (also *kamancha*) and Georgia (*kemanche*). This instrument has a spherical body built of tapering wooden sections or carved in one piece; the type used in popular music may have a cone-shaped body open at the back, or be made of a spherical gourd. It is often decorated with mother-of-pearl and bone. The bridge rests on a circular sound-table which is made

of animal membrane or fish-skin. The rounded neck is fixed to a spike which passes through the body and acts as a support for the instrument; the total length is usually 65 to 90 cm. Formerly the *kamāncheh* had three silk strings, while the modern classical instrument has four metal strings attached to wooden pegs. Originally in Armenia they were tuned in 4ths; contemporary tuning is in 4ths and 5ths: *a–e'–a'–e''*. This tuning was standardized in Armenia by the virtuoso *k'emanch'a* player Sasha Oganezashvili (Aleksandr Oganyan) at the beginning of the 20th century. During performance the player rests the instrument vertically on the knee, and turns the instrument to meet the bow rather than guiding the bow across the strings, as in Western practice. The bow hair is tightened by inserting the fingers between the horsehair and the wood.

The classical *kamāncheh* in Iran dates from the 15th century or earlier (see illustration), and was mentioned in Azerbaijan by Nezāi Ganjavi (1141–1203). It is used for light music (*motrebi*), and is the only bowed string instrument in the classical tradition of Iran. The Turkmen regard it as their principal instrument alongside the *dotār*, as do the Lors in south-west Iran, and it is also found among the Kurds in the north, and in Khorāssān. The 18th-century Armenian *ashugh*-poet Sayat'-Nova celebrated the instrument in a poem called *K'amancha*.

Because of its soft, beautiful timbre and technical possibilities, the *kamāncheh* is used equally as a solo or an ensemble instrument. At the end of the 1920s, the Armenian master Vardan Buni (Buniatyan) created a *k'emanch'a* family (soprano, alto, bass and double bass) which he used in the Yerevan Oriental Symphony Orchestra.

The four-string spike fiddle of Iraq, currently called *joza* (Arabic 'coconut'), is also known as *al kamāna-l-baghdādiyya*. It consists of a small resonator made from a hollowed-out coconut cut off at both ends. One opening is covered by the skin of a still-born lamb or a fish; the other remains open. The shape and size of the instrument, which is usually between 60 and 70 cm long, are dictated by those of the coconut; on average the diameter of the membrane is from 5 to 7 cm and that of the opposite opening is between 10 and 13 cm. The neck, between 50 and 60 cm long, is of apricot or bitter orange wood; there are four pegs (*mafātīh*), two on each side. A metal spike at the other end passes through the coconut. Steel strings of different gauges are attached to the spike and pass over a grooved wooden bridge (*ghazāla*) on the membrane. The bow is made of pliable wood – bitter orange, oak or white beech – and is slightly curved; lengths of horsehair are attached to each end and drawn tight.

The *joza* is traditionally tuned in perfect 4ths, usually *a–d'–g'–c''*, but sometimes the alternative tuning *g–d'–g'–c''* is used. A tuning in 5ths is also found, akin to that of the Western violin family. The exact pitch is chosen to suit the voice it accompanies, and transposition is often effected by a *capo tasto* made of thread. The compass is about two octaves. It is possible to increase the instrument's range by using Western tuning, but as a result the traditional sonority associated with the instrument is sacrificed. The instrument rests at an angle on the knee of the player, who grasps the neck in his left hand. To reach certain positions, the player must swivel the neck while playing.

The *joza* is used to accompany urban classical music (*al maqām al ‘iraqi*) as part of the local traditional ensemble, *al chālghī al baghdādī*. Recently the instrument has been played solo. Its technique is transmitted orally; more recently it has also been taught in music institutes where Western methods have had increasing influence.

2. Short-necked fiddles.

In Turkey the *kemençe* has a box resonator carved in the shape of a trough with rounded ends and covered with a coniferous wooden sound-table. The short neck, with or without fingerboard, tapers to a flat pear-shaped pegbox. There are three strings of gut or metal which are tuned in 4ths and played underhand with a short horsehair bow. The *kemençe* is played either sitting, with the lower part of the body resting on the knee, or standing. Sometimes the player leads a dance while playing. The instrument is used solo and to accompany song as well as dance.

The *kemençe* of the eastern Black Sea coastal region is sometimes called the *karadeniz kemençesi* ('Black Sea fiddle'); in western Turkey the *kemençe* is similar to the Greek *lira* of the eastern Aegean type, and is sometimes called the *fasıl kemençesi* ('classical *kemençe*) or *kemençe rumi* ('Greek *kemençe*'). It has a pear-shaped body and three metal or gut strings which are stopped from the side with the fingernails. It is rested on the player's knee or held against the chest and played with underhand bowing. This type of *kemençe* is used mainly in classical *fasıl* (Turkish art music) and is becoming rarer as the *keman* (European violin) gains in popularity.

The short-necked fiddle of Armenia, the *k'aman* or *k'amani*, was one of the favourite instruments of the Armenian *ashugh*, but has now become rare. It has a narrow rectangular body with a wooden belly and fingerboard, and is played held vertically on the knee. The three (sometimes four) metal strings do not have a fixed tuning, but are often tuned in 4ths. A special characteristic of the *k'aman* is the presence of sympathetic strings under the fingerboard, which are tuned either in unison with the main strings or an octave above them.

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JEAN DURING, ROBERT AT'AYAN, JOHANNA SPECTOR,
SCHEHERAZADE QASSIM HASSAN, R. CONWAY MORRIS

Kamburov, Ivan

(*b* Lyaskovets, 26 Sept 1883; *d* Sofia, 23 Jan 1955). Bulgarian musicologist. After schooling in Ruse he studied with Reger, Krehl and Schering at the Leipzig Conservatory (1905–9, with interruptions), and on returning to Bulgaria taught music and trained choirs in Plovdiv and (from 1918) in Sofia, where he began his career as a critic and popularizer of music. He worked with the ethnomusicologist Vasil Stoin (1926–8) as editor of the journal *Muzikalen zhivot* (1928, 1930–31) and as director of the music section of the chamber of folk culture (1945–7). His publications are mainly about Bulgarian music and include about 800 articles.

WRITINGS

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LADA BRASHOVANOVA

Kamel, Antonín.

See *Kammel, Antonín*.

Kamieński [Kamięski, Kamenický, Kamenský], Maciej

(*b* Slovakia, 13 Oct 1734; *d* Warsaw, 25 Jan 1821). Polish composer of Slovak origin. He studied music in Sopron under the patronage of Count Henckl von Donnersmarck, after whose death in 1760 he continued his studies in Vienna; there, in 1762, he heard the young Mozart play. His first visit to Warsaw appears to have been in 1773, when the publishing house of J. Engel issued a number of his works for harpsichord (no longer extant). He supported himself by giving piano and singing lessons. For many years he was the proprietor of a Warsaw inn (on Świętojerska street) and he organized public concerts at the so-called Dulfowski manor house.

Kamieński composed eight operas, two to German texts. His place in the history of Polish music is assured primarily on account of his opera *Nędza uszczęśliwiona* ('Poverty made Happy') (1778), the first Polish opera performed in a public theatre. This was a reworking and extension of his earlier two-act cantata of the same title. The opera made a considerable impact in Warsaw and opened a new, golden era for Polish musical theatre. Kamieński referred to his operas as operettas. His musical language comprised a mixture of styles, including elements of Baroque opera, *galant* and Classical styles, together with some characteristics of *opera buffa*; each of these is well represented in *Nędza uszczęśliwiona*.

In his subsequent operas, particularly in *Zośka, czyli Wiejskie zaloty* ('Sophia, or Country Courtship') (1780), which was received with even greater acclaim (76 performances in Warsaw up to 1820), Kamieński turned more and more towards folklore, adapting structures drawn from authentic Polish folk music. In addition to extended coloratura arias, and arias of the *expressivo* type, there now appeared typical village songs and various Polish dances, above all the polonaise. Kamieński's overall creative achievement in his operas is defined by his good understanding of the stage, by his melodic ingenuity and by his skilful choice of musical techniques. His *Krótki rys o egzystencji najpierwszej oryginalnej opery polskiej* ('A Short Outline of the Original Polish Opera') was edited in *Biblioteka Warszawska*, iv (Warsaw, 1878). Kamieński also composed instrumental music. Early Romantic tendencies are present in his piano piece *Duma na kształt ronda* ('Duma in the form of a rondo'), which opened the way for a new Polish lyric instrumental style.

WORKS

first performed in Warsaw unless otherwise stated

Nędza uszczęśliwiona [Poverty made Happy] (operetta, 2, W. Bogusławski, after F. Bohomolec), 11 July 1778, *PL-Kj*, frag., pf, *Wtm**; ed. in *Opery polskie*, ii (Kraków, 1978)

Zośka, czyli Wiejskie zaloty [Sophia, or Country Courtship] (operetta, 1, S. Szymański), 17 Oct 1780, lost

Prostota cnotliwa [Virtuous Simplicity] (operetta, 3, Bohomolec), 8 Feb 1781, lost

Balik gospodarski [The Burgher's Ball] (comic op, 3, F. Zabłocki, after C.-S. Favart), 14 Sept 1783, lost

Anton und Antoinette, 1785 (1, A. Słowaczyński, after J. Desboulmiers), unperf., lost

Tradycja dowcipem załatwiona [Tradition Resolved by Humour] (operetta, 1, Zabłocki), 27 May 1789 [ov. by Antoni Wejnert, Kamieński's brother-in-law], *Wtm**; ed. J. Prosnak, *Kultura muzyczna Warszawy XVIII wieku* [Music in Warsaw in the 18th Century] (Kraków, 1955)

Słowik czyli Kasia z Hanką na wydaniu [The Nightingale, or Kasia and Hanka, Two Marriageable Girls] (operetta, 2, M. Witkowski), 19 Jan 1790 [ov. by Wejnert], *Wtm**
Sultan Wampum, oder Die Wünsche, 1794 (op, 3, A. Kotzebue), unperf., lost

other works

Kantata w dzień inauguracji statui króla Jana III Sobieskiego [cant. on the Unveiling of the Statue of Jan III Sobieski] (A. Naruszewicz), 3 S, T, chorus, orch, 14 Sept 1788, *Wtm**; ov. frag. ed. J. Prosnak, *Kultura muzyczna Warszawy XVIII wieku* (Kraków, 1955)

Pieśń na dzień 3 maja na parafie [Song on the Anniversary of the Constitution of 3 May 1792] (J. Lubański), 1v, pf (Warsaw, 1792)

Duma na kształt ronda [Ballad in the Form of a Rondo], pf; Andante, pf; Czy to nie jest udręczenie [Isn't it Anguish?], 1v, pf: all in *Wybór pięknych dzieł muzycznych i pieśni polskich* [Collection of the Finest Musical Works and Polish Songs], ix–xii (Warsaw, 1805), *Duma na kształt ronda* also ed. H. Feicht, *Muzyka staropolska* [Old Polish Music] (Kraków, 1966)

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BARBARA CHMARA-ŻACZKIEWICZ

Kaminski, Heinrich

(*b* Tiengen, nr Waldshut, 4 July 1886; *d* Ried, nr Benediktbeuren, 21 June 1946). German composer of Polish descent. Kaminski's musical talent emerged relatively late. In 1909 he went to Berlin where he took composition lessons with Juon, H. Kaun and W. Klatte, but he was otherwise largely self-taught. In 1914 he retired to Ried near Lake Kochel, where he remained, taking private pupils (including Carl Orff), until 1930, when he was given charge of a masterclass in composition at the Prussian Academy of the Arts in Berlin, in succession to Pfitzner. In 1933 he resigned his appointments. An invitation to return to Berlin in 1938 foundered because Kaminski's origins were not 'pure Aryan', and for the same reason, performances of his music in Germany were made difficult, or even forbidden. His last major work was an opera, *Das Spiel vom König Aphelius*, which had its first performance in Göttingen five years after his death.

For Kaminski, music was not a 'craft', but a revelation of the fundamental laws of the universe and of life. This standpoint resulted in insularity, and Kaminski's esoteric art has not had wide appeal, except for a few successes in the 1920s. Among his first works was the Clarinet Quartet (1912), a piece that is close to Brahms and shows little sign of Kaminski's later austerity, and a setting of Psalm cxxx (1912), a late-Romantic view of Bach. However by the beginning of the 1920s these traits, together with a connection with late Beethoven evident in the String Quintet in F \flat minor (1916), were left behind. While titles such as that of his most successful orchestral work, the Concerto grosso, suggest contemporary neo-classical trends, Kaminski was far from adopting old forms, although he had a deep affinity with the counterpoint of the Baroque. His organ toccata *Wie schön leuchtet uns der Morgenstern* takes Reger as its point of departure, but goes beyond him in the intricacy of the counterpoint and the decidedly non-

orchestral handling of the instrument (for example, the swell and crescendo pedals are not used). Other organ pieces – the *Choralsonate* and the Toccata and Fugue – show his struggle to achieve organic development without dependence on formal schemes. The songs, which are richly melismatic and have freely polyphonic accompaniments, have been described as solo motets. Of the choral works, the *Magnificat* suggests a return to the spirit of the Gothic period. Kaminski was essentially an untheatrical composer; his first opera, *Jürg Jenatsch*, characterized by a mixture of spoken and sung dialogue, was first staged in Dresden in 1929; the second, *Das Spiel vom König Aphelius*, is a drama of ideas rather than action.

WORKS

vocal

Passion (incid music, Old Fr., trans. W. Schmittbonn), perf. 1920

Jürg Jenatsch (op, Kaminski, after C.F. Meyer), perf. 1929

Das Spiel vom König Aphelius (op, Kaminski), ?–1946

Choral: Ps cxxx, 1912; Ps lxxix, chorus, orch, 1914; 6 Chorales, 4vv, 1915; O Herre Gott, 8vv, 1918; Introitus und Hymnus, chorus, orch, 1919; 3 Poems (J. von Eichendorff), male chorus 6vv, 1924; Mag, S, chorus, va, orch, 1925; Der Mensch, A, 6vv, 1926; Prelude and Prologue: Der Mensch, chorus, orch, 1926; Die Erde, 6vv, 1928; Die Messe deutsch (1947), inc.; Sylvesterchoral, 4vv (1949); other motets, folksong arrs.

Songs incl. Brautlied, S, org, 1911; Cantiques bretons, 1v, pf, 1923; 3 geistliche Lieder, S, cl, vn, 1924; Triptychon, A, org, 1926–9; Lied eines Gefangenen, 1v, pf, 1936; Weihnachtsspruch, 1v, pf, 1938; Hochzeitsspruch, 2A, org, 1940; In memoriam, A, vn, orch, 1940; Dem Gedächtnis eines verwundeten Soldaten, 2S, pf, 1941

instrumental

Orch: Concerto grosso, double orch, 1922; Werk für Streichorchester [version of Str Qnt], 1927; Dorische Musik, 1933; Orchesterkonzert mit Klavier, 1936; Tanzdrama, 1942

Chbr: Qt, cl, vn, vc, pf, 1912; Str Qt, F, 1913; Str Qnt, fl, 1916, rev. 1927, orchd 1927; Qnt, cl, hn, vn, va, vc, 1924; Prelude and Fugue on 'Abegg', str qt, 1927; Musik, 2 vn, hpd, 1931; Prelude and Fugue, va, 1934; Musik, vc, pf, 1938; Hauskonzert, vn, pf, 1941; Ballade, hn, pf, 1943

Organ: Wie schön leucht' uns der Morgenstern, 1923; Choralsonate, 1926; 3 Chorale Preludes, 1928; Toccata and Fugue, 1939; Andante, 1939; Chorale Prelude 'Mein' Seel' iststille', 1940; small pieces for vn, org

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KLAUS KIRCHBERG

Kaminski, Joseph

(*b* Odessa, 17 Nov 1903; *d* Tel-Aviv, 14 Oct 1972). Israeli composer and violinist. The son of the Jewish actress Esther Rachel Kaminska, he grew up in Warsaw. After working as a violinist he studied composition in Berlin with Friedrich Koch (1922) and in Vienna with Gál. On his return to Warsaw he was made leader of the Polish RO and he founded the Warsaw String Quartet, which won the Marshal Pilsudski Competition in 1934. In 1937 Kaminski was invited by Bronislaw Huberman to become one of the leaders of the Palestine Orchestra (later the Israel PO), then in its second year. He settled in Tel-Aviv and stayed with the orchestra until his retirement in 1969. His creative work was influenced by a range of sources from Gregorian chant to the music of Richard Strauss, and including the oriental elements of Israeli folk music.

The best of Kaminski's work is found in the progressive Triptych for piano and two concertante pieces: the witty Trumpet Concertino and the Violin Concerto, a more powerful and dramatic work although its last movement is lighter, with a Jewish theme and Sephardi dance rhythms. Kaminski played the solo part at the work's première in 1954, and in the same year was awarded the Engel Prize of the Tel-Aviv municipality.

WORKS

(selective list)

Tpt Concertino, 1941; Ballad, hp, orch, 1944; Str Qt, 1945; A Comedy Ov., 1946; Vn Conc., 1947–8; Israeli Sketches, orch, 1955; Triptych, pf, 1959; Sym. Ov., 1960

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Kamisangō, Yūkō

(b Otaru, 1 April 1935). Japanese musicologist. After graduating from the department of French studies at the University of Tokyo (BA 1959), he entered the department of Japanese language and literature to study Japanese music, which he had practised since childhood. After receiving a second BA in 1963, he continued to carry out research on Japanese music while working as a part-time Japanese language lecturer and a general assistant at various universities. In 1969 he joined the faculty of Tōhō Gakuen College of Music as lecturer in Japanese music, and was promoted to the rank of associate professor in 1971. After helping to form a department of musicology at the Musashino Academia Musicae (1975–84), he moved to the Tokyo National University of Fine Arts and Music in 1984 as associate professor; he was promoted to full professor in 1990. His administrative abilities have been a great asset to all these universities as well as to scholarly societies such as the Musicological Society of Japan and the Society for Research in Asiatic Music.

Reflecting his training in Japanese philology, his research methodology is based upon the close examination of written sources (both manuscript and printed sources) and detailed interpretations of song texts. As a result of this research tendency, he has co-edited facsimile editions of Edo-period music books with critical commentaries (1978). At the same time, profiting from his unusual skills in Western languages, he has contributed significantly to the introduction of Japanese musics to foreign countries and has published several important works in English.

WRITINGS

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YOSIHIKO TOKUMARU

Kamkars.

Iranian ensemble formed by a Kurdish family of seven brothers, one sister and her son. The Kamkars were all born in Sanandaj [Sina], Iran, and were introduced to music by their father, Hasan Kamkar, who was in charge of the music division of the Iranian army in Sanandaj. The sister, Qashang Kamkar (*b* 1953), studied the violin and the *setār* and taught the latter instrument in Tehran. Houshang Kamkar (*b* 1947) is a composer, violinist and *kamānche* player. Bizhan Kamkar (*b* 1949) plays the *tār*, the *rubāb*, the *tombak* and the *def* and sings in Kurdish and Persian. Early in his career he played in the children's programme broadcast by Radio Sanandaj and in the Culture and Art Orchestra of his home town; he later moved to Tehran to study music and was one of the founders of the Shaida and 'Arif ensembles. Pashang Kamkar (*b* 1951) is a composer and *santur* player and broadcast on Radio Sanandaj for five years before moving to Tehran to continue his musical career. Arzhang Kamkar (*b* 1956) is a painter as well as a *tombak* player; Arsalan Kamkar (*b* 1960) plays the violin and the *'ūd* in the Tehran SO and is a composer of Kurdish and Persian melodies. Ardeshir Kamkar (*b* 1962) plays the *kamānche* and Ardawan Kamkar (*b* 1968) the *santur*. Omid Lotfi (*b* 1977), the son of Qashang Kamkar and Mohammad Reza Lotfi, frequently performs with his mother and uncles.

The work of the Kamkars has flourished in an environment of official hostility towards music. This is due partly to the ensemble's interest in both Persian and Kurdish music and partly to the tolerance shown by the state for folk-based Iranian music as an alternative to the allegedly corrupting influence of Western music. Although some Kurdish nationalists have criticized the Persian influence on the ensemble's Kurdish music, their work is very popular among Kurds both within and beyond Iran. Their concerts and recordings often include compositions associated with earlier Kurdish musicians.

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AMIR HASSANPOUR, STEPHEN BLUM

Kammel [Kamel, Kammell, Kamml, Khaml, Cammell], Antonín

(*b* Běleč, bap. 21 April 1730; *d* ?London, 5 Oct 1784). Bohemian violinist and composer. His father was a forester on the Wallenstein estate. He studied at the Patres Piores College, Slaný (1746–51), where he received a thorough musical education. From 1751 to 1753 he probably studied philosophy at Prague University; in 1753–4 he was enrolled in the faculty of law. Kammel's marked musical talent, however, determined his career. At an unknown date Count Vincent of Waldstein sent him to Italy, where he was a pupil of Tartini in Padua. After returning to Prague Kammel excelled, according to contemporary witnesses, in the playing of adagios. By early 1765 (not 1774, as has often been maintained) he was in London; he is mentioned among London musical personalities in Leopold Mozart's travel notes from that year. In 1766 he published his first compositions in London, at his own expense. He made his first known public appearance that year and his second on 6 May 1768, at a concert arranged by J.C. Bach and C.F. Abel in Almack's Assembly Rooms. Kammel obviously had close ties with these musicians, as is indicated by the programmes of their concerts in the following years and the joint publication of quartets by Bach, Abel and Kammel. Apparently Kammel was not a member of the royal orchestra, but he was probably a royal chamber musician, as a number of his contemporaries (e.g. Forkel) mentioned. He appeared at court in chamber ensembles as a violinist and viola player, and gave annual benefit concerts in London up to 1782. He also played in Stamford, Lincs, in Bath in 1768 and 1769, and made many appearances at Blandford as well as the Salisbury and Winchester festivals in the 1770s. He may have also played in Newbury c1775 (he wrote a composition 'for the Assembly in Newberry'). Traditional stories about his marriage to a rich woman do not seem to be based on fact. On 20 January 1768 he was married by special licence to Ann Edicatt, who was not of age and could not write; they had six children. From 1771 they lived in the parish of St George, Half Moon Street. Kammel's will, made on 18 March 1784 in favour of his wife, their daughter and three of their sons, was taken up on 15 October the same year by two of the three executors. (The third, Charles [Carl] Christian Besser, who was in Germany at the time, was the husband of Ann Kammel's sister Lydia, mentioned in Kammel's letters as an outstanding singer.)

Kammel composed exclusively instrumental works (reports of masses by him have not been confirmed), mostly for strings: violin sonatas, duos, string trios, quartets and violin concertos, as well as sinfonias and divertimentos, where he also used wind instruments. In style these works belong to the final stages of early Classicism. They have many features in common with Haydn's early works, and in particular with the works of J.C. Bach. Kammel's simply-phrased melodies flow smoothly and have a charm bordering on oversweetness in places, with a variable degree of individuality. In many of his works, particularly in the minuets and the second themes of the sonata movements, melodic patterns reminiscent of elements of Czech folk music can be found.

From the technical point of view, Kammel's works vary in their degree of difficulty, from compositions obviously meant for amateurs or for teaching purposes to works containing exacting concertante parts (especially in the violin concertos and certain of the duets). A number of works, mainly those with higher opus numbers, have elaborate dynamic markings for all the instruments, and his inventive scoring in his music for strings also suggests a striving for originality in the use of sonorities. The works using keyboard and wind instruments show considerably less self-assurance in style.

In his time Kammel was a very successful composer, as is indicated by the number of works he published and their numerous re-editions. Most of his works were published between 1770 and 1777 in London, Paris, Amsterdam, The Hague and Berlin; only rarely were they published after 1786. A number of copied manuscripts of his works dating from the second half of the 18th century are to be found in castle and monastery collections in Bohemia; they include both copies of compositions in print as well as other, unpublished works.

WORKS

op.	
1	Sei trii, 2 vn, b (London, 1766)
2	Six Duets, 2 vn (London, 1770)
3	A Second Sett of 6 Sonatas, 2 vn, b (London, c1770)
4	Six Quartettos, 2 vn, va, vc (London, c1770)
5	Six Duets, 2 vn (London, c1768)
6	Six Notturnos, 2 vn, b (London, c1770)
7	Six Quartettos, 2 vn, va, vc (London, c1775)
7	Concert de violon, acc. 2 vn, va, vc (Paris, c1770)
7	Six sonates, 2 vn (The Hague, c1770)
8	Six Solos, vn, hpd (London, c1775)
9	Six Sonatas, pf/hpd/harp, vn, vc (London, c1776)
9	Six sonates, vn, bc (The Hague, c1775); 1 ed. in MVH, xviii (1967)
10	Six Overtures, 2 vn, 2 ob/fl, 2 hn, hpd (London, 1775); 1 ed. in The Symphony, 1720–1840, ser. B, xiii (New York, 1984)

10	Six sonates, vn, b (Paris, c1772); ed. S. Gerlach and Z. Pilková, <i>Böhmische Violinsonaten</i> , i (Munich, 1982)
11	Concerto violons (Paris, c1772)
11	Six duos, 2 vn (Paris, c1780)
12	Six Divertimentos, a 4 (London, c1790)
13	Six sonates, vn, b (Paris, c1774)
14	Six Divertimentos: 3, 2 vn, va, vc; 3, ob/fl, va, vc (London, c1780)
14	Six quatuors, 2 vn, va, b (Paris, c1774)
15	Six Duetts: 4, 2 vn; 2, vn, va (London, c1785)
16	Six Sonatas, 2 vn, vc (London, c1785)
16	Six sonates, hpd/pf, vn, vc (Paris, c1776)
17	Six Divertimentos, vn, vn/va (London, c1781)
18	Six Duetts, 2 vn (London, c1785)
18	Six symphonies, 2 vn, va, b, 2 ob, 2 hn ad lib (Paris, 1782)
19	Six Nottornos, 2 vn, vc (London, c1785)
19	Six duos, 2 vn (Paris, n.d.)
20	Six duos, 2 vn (Paris, c1777)
21	Six divertimentos, a 4 (Paris, 1777)
22	Six duos, 2 vn (Paris, 1782)
23	Six trios, 2 vn, b (Paris, 1782)
25	Six notturnos, 2 vn, b (Paris, 1786)
26	Six duos, 2 vn (Paris, 1786)

Further duplication of op. nos. between London, Paris and Amsterdam cannot be ruled out. Op.24 is missing.

6 Sonatas, 2 vn, b, arr. C. Roeser (Paris, c1770)

A Third Sett of Trios or Ballo, consisting of 2 acts, with a short introductory ov. to each act and a collection of airs (London, c1770)

6 Dancing Minuets, 2 vn, b (London, c1775)

6 quatuors concertants ... de vari autori (Paris, c1778)

6 duetti notturni, 2 vn (Paris, c1780)

6 sonates, hpd, vn, b (Paris, c1780)

6 duos concertants, 2 vn (Paris, n.d.)

4 sonates, in 6 Sonatas, 2 vn, vc, bc, by Bach, Abel, Kammel (London, c1780)

Other works (some copied from prints) in MS *A-Wgm*, *B-Bc*, *CZ-Pnm*, *D-Dl*, *F-Pn*, *GB-Lbl*; 1 sym. ed. in *The Symphony, 1720–1840*, ser. B, xiii (New York, 1984)

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ZDEŇKA PILKOVÁ

Kammermusik

(Ger.).

See [Chamber music](#).

Kammermusikaufführungen zur Förderung Zeitgenössischer Tonkunst.

Festival of modern chamber music held in [Donaueschingen](#) from 1921 to 1926.

Kammerorgel

(Ger.).

See [Chamber organ](#).

Kammersymphonie

(Ger.).

See [Chamber symphony](#).

Kammerton

(Ger.: 'chamber pitch').

The modern spelling of [Cammerton](#), a term used today to denote a pitch of $a' = 440$. See also [Pitch §1, 3](#).

Kamml, Antonín.

See [Kammel, Antonín](#).

Kampa, Johannes de.

See [Łodzia z Kępy, Jan](#).

Kampanus, Jan.

See [Campanus, Jan](#).

Kämper, Dietrich

(*b* Melle, Lower Saxony, 29 June 1936). German musicologist. After piano, organ and music theory lessons with Karl Schäfer in Osnabrück he studied music at the Cologne Staatliche Hochschule für Musik and musicology at Cologne University under K.G. Fellerer (from 1956); he also studied under Kurt von Fischer in Zürich. He took the doctorate at Cologne in 1963 with a dissertation on Franz Wüllner. From 1965 he was director of the department of Rhenish music history and of the Max-Bruch-Archiv at Cologne University, where he completed his *Habilitation* (1967) with a work on 16th-century instrumental ensemble music. He was appointed lecturer (1970) and subsequently professor (1995) at Cologne University; he was also made professor of musicology at the Cologne Musikhochschule in 1986. Kämper's main areas of research are 16th-century Italian music, 20th-century music (particularly Futurist composers) and the music history of the Rhineland. He edited the sixth and seventh volumes of the music dictionary *Rheinische Musiker* (Cologne, 1969–81). A Festschrift was published in honour of his sixtieth birthday (*Musik, Kultur, Gesellschaft: interdisziplinäre Aspekte aus der Musikgeschichte des Rheinlandes: Dietrich Kämper zum 60. Geburtstag*, ed. N. Jers, Kassel, 1996).

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HANS HEINRICH EGGBRECHT/WOLFRAM STEINBECK

Kämpfer, Joseph

(*b* Pressburg [now Bratislava], 1735; *d* after February 1796). Austro-Hungarian double bass player. While serving in the Austrian army he taught himself the double bass with the help of a violin method, and developed an amazing technical quality and a beautiful tone hitherto unknown on this instrument. After resigning his commission he moved to Vienna in the 1760s; Gerber and others place him in the Esterházy orchestra around 1765, but there is no proof of this. He was, however, a member of the Salzburg court orchestra (1774) and later served with Cardinal Batthyány's orchestra in Pressburg (1777–81). With the support of Joseph von Mannl, an amateur violone player, Kämpfer began a career as a soloist during which he played throughout Europe, notably in Germany in 1777 and in Germany, St Petersburg, Copenhagen and London in 1781–4. In 1784 he joined the Hofkapelle at Burgsteinfurt, and in 1787 made a public appearance in Paris; despite critical acclaim for his artistry in the *Mercure de France*, however, the double bass did not gain favour in France. His last two officially recorded public concerts took place in March 1796 in Stockholm. The whereabouts of his final years are unknown. In general, Kämpfer made an important contribution to the popularization of the double bass as a solo instrument. His works, now lost, included concerted pieces with double bass and chamber music.

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MARY TÉREY-SMITH

Kamphuysen, Dirk Rafaelszoon.

See [Camphuysen, Dirk Rafaelszoon](#).

Kamu, Okko (Tapani)

(*b* Helsinki, 7 March 1946). Finnish conductor and violinist. The son of a double bass player in the Helsinki PO, he was given violin lessons and entered the Sibelius Academy at the age of six as a pupil of Onni Suhonen. He became a violinist in the Helsinki Youth Orchestra, and at 18 the leader of the Suhonen Quartet. A year later he joined the Helsinki PO as associate principal second violin, and became leader of the Finnish National Opera Orchestra (1966–8), where he also gained experience as third conductor with the opera company. Self-taught as a conductor, he won the first Herbert von Karajan International Competition at Berlin (1969), which led to engagements with major orchestras in Europe, the USA, Israel and Japan, and to recordings; these brought him a reputation for youthful spontaneity tempered by sensitivity and disciplined feeling. His British début was with the NPO at the Festival Hall in 1970. Kamu was chief conductor of the Finnish RO from 1971 to 1977, and conductor and artistic director of the Oslo PO from 1975 to 1979, musical director of the

Helsinki PO, 1981–8, and principal conductor of the Netherlands RSO, 1983–6. In 1988 he was appointed permanent conductor of the Zealand SO, Copenhagen. Kamu conducted the premières of Sallinen's operas *The Red Line* (1978, Helsinki) and *The King Goes Forth to France* (1984, Savonlinna), the latter a joint commission with Covent Garden, where he conducted the work's British première in 1987. He also gave the first performances of Sallinen's second and third symphonies (1973, 1975), and has made authoritative recordings of many of the composer's major orchestral works. His other recordings, mainly of Scandinavian music, include works by Tor Aulin, Berwald, Larsson and Adolf Lindblad.

NOËL GOODWIN

Kamu-purui [gammu burui].

Panpipes of the Cuna Indians of the San Blas Islands of Panama.

Kanai [née Kawahira], Kikuko

(*b* Okinawa, 13 March 1911; *d* Tokyo, 17 Feb 1986). Japanese composer. She studied singing at the Nihon Music School and composition with Shimofusa and Hirao at the Tokyo Music School, graduating in 1938, and became one of the first Japanese women composers. In 1954 she studied 12-note techniques with Koellreutter in Brazil while participating in the International Ethnomusicological Conference in São Paulo. Her musical style involves the extensive use of melodic material from Okinawa and Ryūkyū Islands. Her collection of folksongs, published as *Ryūkyū no min'yō* ('Folksongs of Ryūkyū') (Tokyo, 1954), won a Mainichi Prize of Cultural Publication (1955); her opera *Okinawa monogatari* was awarded a prize by the Okinawan government (1968).

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Vocal: Okinawa min'yō niyoru gasshōkyoku-shū [Choral Pieces on Okinawan Folksongs], 1953–60; Haha to ko no Okinawa no uta [Okinawan Songs for a Mother and Children], 1965

MASAKATA KANAZAWA

Kanawa, Kiri Te.

See [Te kanawa, kiri](#).

Kanazawa, Masakata

(b Tokyo, 6 Jan 1934). Japanese musicologist. Raised in an environment that emphasized both Japanese and Western music, he began piano lessons at the age of 13 and his interest in music led him to study musicology. He took the BA at the International Christian University, Tokyo (1953–7) with Charles Burkhart and continued his studies at Harvard University (MA 1961, PhD 1966 with a dissertation on polyphonic music), influenced by John M. Ward and Nino Pirrotta. He began his teaching career at Harvard University (1963–6) before returning to Japan and joining the International Christian University in 1966, where he was appointed professor of musicology and director of Sacred Music Centre in 1982. His area of interest in early music; his research on Anthony Holborne and the Montecassino manuscript are highly regarded and he was able to further his research on Italian Renaissance music during a research fellowship at the Harvard University Center for Italian Renaissance Studies, Florence (1970–71). He has taught Medieval and Renaissance music at various universities in Japan, increasing awareness of these styles by organizing concerts and lecture-concerts for the general public. His interest in early keyboard music, particularly the organ, led him to encourage churches and music halls to install the instrument and promote organ music. His chief efforts were centred on the International Christian University church, where a Rieger organ was installed in 1970. Kanazawa has been active in promoting Japanese musicology and building bridges between Japanese and foreign musicologists. Since the 1970s he has been involved in supervising and editing encyclopedias, notably the Japanese versions of *The New Grove Dictionary of Music and Musicians* and *Larousse de la musique*.

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YOSHIKO TOKUMARU

Kancheli, Giya [Gia]

(b Tbilisi, 10 Aug 1935). Georgian composer. He performed as a popular musician before studying composition at Tbilisi Conservatory under Iona Tuskiya, graduating in 1963, and later teaching orchestration there (1971–8). He has served as musical director at the Rustaveli Theatre in Tbilisi (1971–90) and General Secretary of the Georgian Union of Composers. In 1991 he was invited to Berlin through DAAD for a year, where he lived until 1995 when he went to Antwerp as guest composer of its SO. Kancheli has been awarded the USSR State Prize (1977), the Rustaveli State Prize of the Georgian SSR (1981), the Nika Prize for film music (1987) and the National Order of Merit (1995). He became a National Artist of the Georgian SSR in 1980.

Kancheli has breathed new life into Georgian music. Among the composers of the former Soviet Union he is one of the few who, thanks to the originality of his musical thought, has been able to find his own place in late 20th-century music and to become known worldwide. Although he has never lost contact with his roots in Georgian culture, he has grasped stylistic innovations of 20th-century Western music. His music has been influenced, both subconsciously and organically, by Eastern Christian spirituality. While absorbing the widest range of new influences, no originality has been lost. Kancheli's work displays stylistic coherence while embracing almost every genre; he is also recognized as a leading composer of film and theatre music.

His only opera, *Da ars musika* ('Music for the Living'), represents an important stage in his fusing of abstract and applied forms; written in the form of a mystery play, a moment of life reflects eternity, the music – itself like a kind of mysterious matter – both flows out of life and its history, and in towards it. The conflicting drama and extreme emotional states prevalent in his symphonies, which form the core of his output, are also a feature of his chamber works and the opera. Form is organized through sound and silence: silence is almost omnipresent, with sounds growing from it, building over it, but not suppressing it. Arising out of the silence, the music is mostly slow, static and mysterious, with mystical and ritual overtones.

Placing slow sections along the framework of the structure makes for a predominance of meditative elements. Borrowing Stravinsky's principle of dynamic statics Kancheli fuses this with his own type of collision between episodes of quiet music and sudden aggressive intrusions of orchestral tutti. Precise quasi-geometrical calculation in combination with free development of episodes brings a concentration and deepening of ideas and emotional content, in the context of an extremely transparent Webernesque style and the acoustically ethereal effect of the sounds.

The fragmentary, discrete developmental logic – ontologically related to cinematography – gives rise to separate and independent episodes or groups which are quite short, highly concentrated and, as a rule, incomplete in themselves. Once the genre prototype is established, Kancheli simply marks it with some of its stylistic features, so that one is reminded of the whole: in consequence, episodes freely confronting each other are necessarily highly cohesive.

A distinctive quality of Kancheli's music is its controlled lyricism, with the composer reflecting not on himself but on music itself and its sound, born out of silence. His world view conforms to the aesthetic norms of his epoch; however, it contains information about the history of the culture of past times. The collision of styles of past and present gives rise to a conception of a 'lost' harmony, whose basis serves as a motif of nostalgia and memories, with tonal reminiscences acquiring particular shades of meaning. It is as though, in aspiring to interpret history and antiquity for oneself in music, and having transformed them within, the themes of wandering, so characteristic of the Western intellectual heritage, emerge in an original interpretation. The eras of human history, as embodied in music, and the time scale of psychologically perceived reality become absolutely conditioned: now they are compressed into 'instant', now stretched into 'eternity'.

The spiritual and ethical essence of Kancheli's instrumental music is removed from the social or cultural nuances typical of Western symphonism. At their basis lies a religious-philosophical idea of the integrity of the world and of a man within it, in the poetic idea of eternity, expressed in contemplation of ancient epic strata of national cultures that are also consonant with the present. A particular instance of this can be found in the appearance of a Georgian canticle, used in his work as part of a general sound-picture of the world, growing out of silence like a symbol of higher spirituality. Such super-temporal ideas are characteristic of Kancheli from his earliest works; he constantly returns to universal ideas and tries to penetrate the mysteries of the eternal and of beauty through the exposing of new possibilities of sound.

Kancheli's world of sound, with its inspired simplicity, its metaphorical nature and deep, multi-faceted cultural links, did not come to him at once. He had found a model, of a one-movement rondo-like form based on the dynamic statics principle and on open, associative activity, by the time of his Third Symphony. In each subsequent work the conception appears a little different, more multi-layered under the influence of the principles that were taking root in it such as the sonoristic organization of sounds and techniques of the Western avant garde. An important influence on Kancheli

in the 1990s was also the improvisatory Caucasian instrumental folk music, whose unfamiliar sounds were used by the composer in a new context to increase the possibilities of the normative instruments. The complex simplicity inherent in Kancheli's musical and spiritual world has gradually become largely characteristic of much 20th-century Western music. Though several analogies could be made with minimalist composers, the course chosen by Kancheli is still at the beginning of its creative path.

WORKS

Op: Da ars musika [Music for the Living] (2, R. Sturu), 1982–4

7 syms.: 1967; 'Sagaloblebi' [Canticles], 1970, 1973; 'In memoria de Michelangelo' 1975; 1977; 1980; 'Epilog', 1986

Other orch: Sevda nateli; [Light Sorrow] (J.W. von Goethe, A.S. Pushkin, W. Shakespeare, G. Tabidze), 2 solo vv, children's chorus, orch, 1985; Karit datirebuli [Mourned by the Wind], A, orch, 1989; Noch einen Schritt [One More Step], tape, orch, 1992; Bez kril'yev [Wingless], 1993; Trauerfarbenes Land [Land of the Colour of Sorrow], 1994; Lament, funeral music in memory of Luigi Nono, S, vn, orch, 1994; Simi [Chord], vc, orch, 1995; ... à la Duduki, brass ens, orch, 1995; Valse Boston, pf, str, 1996; Diplipito, vc, Ct, chbr orch, 1997

Chbr and solo inst: Ww Qt, 1961; Sitsotskhle Shobisgareshe [Life Without Christmas]: Dilis lotsvebi [Morning Prayers], tape, chbr orch, 1990, Dg is lotsvebi [Midday Prayers], cl, S, chbr ens, 1991, Sagamos lotsvebi [Evening Prayers], fl, chbr ens, 1992, Gamis lotsvebi [Night Prayers], str qt, tape, 1992, arr. s sax, str, tape, 1994; Abii ne viderem, fl/A, chbr orch, 1992–3; Exil, S, ens, tape, 1994; Caris mere, S, va, 1994; Magnum ignotum, ww, tape, 1994; Nach dem Weinen, vc, 1994; V & V, vn, recorded v, str, 1994; Rag-Gidon-Time, vn, pf, 1995; Instead of a Tango, vn, bandoneon, pf, db, 1996; Time ... and Again, vn, pf, 1997, Pf Qt, 1998

Incid music

Principal publishers: Belaieff, Peters (Leipzig), Schirmer, Sikorsky, Sovetskiy kompozitor

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- I. Barsova:** 'Muzikal'naya dramaturgiya chetvyortoy simfonii Gii Kancheli' [Musical drama in the Fourth Symphony of Giya Kancheli], *Muzikal'niy sovremennik* (Moscow, 1984), 108–34
- T. Kurisheva:** *Teatral'nost' i muzika* [Theatricality and music] (Moscow, 1984)
- G. Orjonikidze:** 'O simfoniakh G. Kancheli' [The symphonies of G. Kancheli], *Sbornik nauchnikh trudov Konservatorii im. V. Saradzhishvili* (Tbilisi, 1985), 188–91
- A. Schnittke:** 'Real'nost' kotoruyu zhdal vsyu zhizn' [Reality I have waited for all my life], *SovM* (1988), no.10, pp.17–28
- L. Nono:** 'Nayti svoyu zvyozdu' [To find your star], *SovM* (1989), no.2, pp.109–14
- N. Zeyfas:** *Pesnopeniya: o muzike Gii Kancheli* [Canticles: the music of Giya Kancheli] (Moscow, 1991)

LEAH DOLIDZE

Kancionál

(Cz.).

See [Cantional](#), §1.

Kandela, Philipp.

See [Caudella, Philipp](#).

Kander, John (Harrold)

(b Kansas City, MO, 18 March 1927). American composer. He studied music at Oberlin College, where he composed songs with James Goldman (a childhood friend) and at Columbia University, where he studied with composers Jack Beeson, Otto Luening and Douglas Moore, while working as a vocal accompanist. After serving as the dance music arranger for *Gypsy* (1959) and *Irma La Douce* (1960), Kander was given the opportunity to compose *A Family Affair* (1962) for Broadway with James Goldman and his brother William. Publisher Tommy Valando introduced him to Fred Ebb (b New York, 8 April 1932) in 1962, and the new team immediately produced two hit songs, *My Coloring Book* and *I Don't Care Much*, both recorded by Barbra Streisand. From 1965 to 1997 Kander and Ebb produced ten musicals on Broadway, including the Tony Award-winning *Cabaret* (1966; revived 1987 and 1998) and *Kiss of the Spider Woman* (1993), and at least two other major successes, *Zorba* (1968; revived 1983) and *Chicago* (1975; revived 1996). They have had numerous song hits in films, 'Maybe this Time', 'Money, Money', and 'Mein Herr' (*Cabaret*, 1972), 'How lucky can you get?' (*Funny Lady*, 1975), 'And the World Goes Round' and 'New York, New York' (*New York, New York*, 1977). The careers of several major female stars were greatly aided by Kander and Ebb's special material and star turns, in particular Liza Minnelli, who received a Tony Award in her début at the age of 19 in the title role of their first Broadway show, *Flora, the Red Menace* (1965), an Emmy for her one-woman television broadcast, *Liza with a Z* (1972), and an Oscar for her portrayal of Sally Bowles in the film version of *Cabaret* (1972). She played the starring roles in their shows *Chicago* (in the role originally created for Gwen Verdon), *The Act* (1977) and *The Rink* (1984). Other featured female stars cultivated by Kander and Ebb included Chita Rivera (*Chicago*, *The Rink*, *The Kiss of the Spider Woman*), Lauren Bacall (*Woman of the Year*) and, in film, Streisand (*Funny Lady*). Despite several commercial failures (*Flora*, *70, Girls, 70* and *The Rink*) Kander is almost invariably praised for his tuneful scores, his professionalism, and his ability to compose music that serves the show at hand. His impressive mastery of styles range from Weill pastiches (*Cabaret*), Greek bouzouki music (*Zorba*) and popular styles of the 1920s and 30s (*Flora*, *Chicago* and *Steel Pier*), to the glittery musical spectacles of Las Vegas floor shows (*The Act*). In 1991 about 30 Kander and Ebb songs formed the centrepiece of a popular Broadway revue, *And the World Goes 'Round*; the following year another revue anthology of Kander and Ebb songs appeared in London, *Sing Happy*. Kander's singular collaboration with one partner – they work almost every day and

compose together in the same room – is as constant as Richard Rodgers's 40-year creative serial monogamy with Lorenz Hart and Oscar Hammerstein II.

WORKS

(selective list)

stage

unless otherwise stated, all are musicals, and dates are those of first New York performances; librettists and lyricists are listed in that order in parentheses

A Family Affair (J. and W. Goldman), orchd R. Ginzler, Billy Rose, 27 Jan 1962

Never Too Late (incid. music, play by S.A. Long), 27 Nov 1962

Flora, the Red Menace (G. Abbott and R. Russell, F. Ebb, after L. Atwell: *Love is Just Around the Corner*), orchd D. Walker, Alvin, 11 May 1965 [incl. A Quiet Thing; Sing happy]

Cabaret (J. Masteroff, Ebb, after J. van Druten: *I Am a Camera* and C. Isherwood), orchd Walker, Broadhurst, 20 Nov 1966 [incl. Willkommen, Meeskite, Cabaret]; film 1972 [incl. Maybe this Time, Money, Money, Mein Herr]

The Happy Time (N.R. Nash, Ebb, after R.L. Fontaine), orchd Walker, Broadway Theatre, 18 Jan 1968 [incl. The Happy Time, I don't remember you]

Zorba (J. Stein, Ebb, after N. Kazantzakis: *Zorba the Greek*), orchd Walker, Imperial, 17 Nov 1968 [incl. Life Is]

70, Girls, 70 (Ebb and N.L. Martin, Ebb, after J. Masteroff: *Make Mine Mink*), orchd Walker, Broadhurst, 15 April 1971 [incl. Yes]

Chicago (Ebb and B. Fosse, Ebb, after M.D. Watkins), orchd R. Burns, 46th Street, 1 June 1975 [incl. And All That Jazz, Roxie]

The Act (G. Furth, Ebb), orchd Burns, Majestic, 29 Oct 1977 [incl. City Lights]

Madwoman of Central Park West (P. Newman and A. Laurents), 22 Steps, 13 June 1979; [one song with Ebb]

Woman of the Year (P. Stone, Ebb, after R. Lardner and M. Kanin), orchd M. Gibson, Palace, 29 March 1981 [incl. The grass is always greener]

The Rink (T. McNally, Ebb), orchd Gibson, Martin Beck, 9 Feb 1984 [incl. Colored Lights]

Kiss of the Spider Woman (McNally, Ebb, after M. Puig), orchd Gibson, London, Shaftesbury, 20 Oct 1992; [incl. I do miracles, Kiss of the Spider Woman]

Steel Pier (D. Thompson, Ebb), orchd Gibson, Richard Rodgers Theatre, 24 April 1997

Over and over (J. Stein, Ebb, after T. Wilder: *The Skin of our Teeth*), orchd M. Gibson, Arlington, VA, Signature, 6 Jan 1999

film and television

Film: Cabaret, 1972 [collab. Ebb]; Funny Lady, 1975 [collab. Ebb]; Lucky Lady, 1975 [collab. Ebb]; French Postcards, 1979; Kramer Vs. Kramer, 1980; The Still of the Night, 1982; Blue Skies Again, 1983; Places in the Heart, 1984; Stepping Out, 1991; Norman Rockwell: a Short Subject

Television: Liza with a Z, 1972 [collab. Ebb]; An Early Frost

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- S. Suskin:** *Show Tunes ...: the Songs, Shows, and Careers of Broadway's Major Composers* (New York, 1986, enlarged 3/2000), 331–41
- K. Mandelbaum:** *Not Since 'Carrie': 40 Years of Broadway Musical Flops* (New York, 1991)

GEOFFREY BLOCK

Kandinsky, Aleksey Ivanovich

(b Moscow, 24 Feb 1918). Russian musicologist. He was born into an artistic family (his grandfather was the artist Wassily Kandinsky). He studied with V.N. Argamakov at the Ippolitov-Ivanov College of Music, Moscow (1935–9), but his postgraduate study was interrupted by war service (1941–5). He took the MA in 1948 at the Moscow Conservatory, where he studied with Yury Keldish. He became a lecturer at the Moscow Conservatory in 1948 and took the doctorate there in 1956 with a dissertation on problems of national roots in the operas of Rimsky-Korsakov; he rose to the rank of professor (1958) and head of the Russian music history department (1959–92). His main areas of study are Russian music of the 19th and early 20th centuries, and the works of Dargomizhsky, Balakirev and Rachmaninoff. His publications include an important book on Rimsky-Korsakov (1984); he has also written numerous critical articles on Russian musical life. He was made a Merited Artist of Russia in 1969.

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- ‘O muzikal’nikh kharakteristikakh v tvorchestve Rimskogo-Korsakova vtoroy polovini 1890-kh godov’ [On musical characteristization in Rimskiy-Korsakov’s work of the 1890s], *Rimsky-Korsakov: muzikal’noye naslediyе*, ed. M.O. Yankovsky, i (Moscow, 1953), 79–144
- Operi S.V. Rakhmaninova* (Moscow, 1956, 2/1979)
- Problema narodnosti v opernom tvorchestve Rimskogo-Korsakova 1860–70-kh godov* [Problems of national roots in Rimsky-Korsakov in the 1860s and 70s] (diss., Moscow Conservatory, 1956)
- N.I. Peyko i yego balet ‘Zhanna d’Ark’* [Peyko and his ballet *Zhanna d’Ark*] (Moscow, 1958)
- ‘Rimskiy-Korsakov’, *Russkaya muzikal’naya literatura*, iii, ed. E.L. Frid (Leningrad, 1959), 3–179
- ‘S.V. Rakhmaninov’, *Russkaya muzikal’naya literatura*, iv, ed. M.K. Mikhaylova and E.L. Frid (Leningrad, 1960), 192–255
- ed., with others: *Istoriya Moskovskoy konservatorii (1866–1966)* (Moscow, 1966)
- ‘Simfonicheskiye skazki Rimskogo-Korsakova 1860-kh godov’ [Symphonic fairy tales by Rimsky-Korsakov in the 1860s], *Ot Lyulli do nashikh dney*, ed. V.D. Konen and I. Slepnev (Moscow, 1967), 105–44
- ‘Rozhdeniye “vesenney skazki”’ [The birth of a ‘spring fairy tale’], *SovM* (1969), no.3, pp.52–63 [on the first sketches of *The Snow Maiden*]

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- 'Glinka i yego "Ruslan"' [Glinka and his *Ruslan*], *SovM* (1972), no.12, pp.102–21
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- 'Simfonizm Rakhmaninova i yego poema "Kolokola"' [Rachmaninoff's symphonism and his poem *The Bells*], *SovM* (1973), no.4, pp.83–93; no.6, pp.88–98; no.7, pp.86–98
- 'O muzikal'nikh kharakteristikakh v tvorchestve Rimskogo-Korsakova 90-kh godov' [On musical characterization in Rimsky-Korsakov's work of the 1890s], *Muzika XX veka: ocherki*, ed. B.M. Yarustovsky (Moscow, 1977), 79–144
- 'Opit rekonstruktsii' [An experiment in reconstruction], *SovM* (1977), no.3, pp.63–70 [on the new edn of *Prince Igor* by Levashov, Fortunatov and Pokrovsky]
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- with Ye.N. Rudakova: *A.N. Skryabin* (Moscow, 1979; Eng. trans., 1984)
- ed., with N.P. Savkina: *Voprosi dramaturgii i stilya v russkoy i sovetskoy muzike* (Moscow, 1980)
- ed.: *Voprosi metodologii sovetskogo muzikoznaniya* [Problems of methodology in Soviet musicology] (Moscow, 1981) [incl. 'O realizme i romantizme v russkoy muzike vtoroy polovini XIX veka' [On realism and romanticism in Russian music in the second half of the 19th century], 19–43]
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- 'Musorgsky i russkaya muzika nachala XX veka' [Musorgsky and Russian music of the early 20th century], *Sovremennyye problemi interpretatsii tvorchestva Musorgskogo*, ed. T.A. Gaydamovich (Moscow, 1990), 5–27
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- “Vsenoshchnoye bdeniye” Rakhmaninova i russkoye iskusstvo rubezha vekov' [Rachmaninoff's *All-Night Vigil* and Russian art at the turn of the century], *SovM* (1991), no.5, pp.4–9; no.7, pp.91–7
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Kandler, Franz Sales

(b Klosterneuburg, 23 Aug 1792; d ?Baden, 26 Sept 1831). Austrian writer on music. He was the son of Franz Kandler, a schoolteacher, who gave him his first singing lessons. In 1801 he became a member of the Hofkapelle of Emperor Franz II in Vienna; as a pupil at the choir school there, he studied harmony with Albrechtsberger and composition with Salieri and Adalbert Gyrowetz. He also studied at the Gymnasium from 1804, and after his voice broke he began to study philosophy (1808) and law (1810) at the University of Vienna, though he never earned a degree. After a short time as a teacher Kandler entered the service of the imperial war office (1815) and in 1817 was appointed an official at the imperial naval office in Venice (then an Austrian possession) because of his knowledge of Italian. His official duties there afforded him ample opportunity for musical activity and research. He ascertained the places of burial of Zarlino, Marcello, Antonio Lotti and Galuppi, and erected a marble monument to Hasse in the church of S Marcuola. After passing an examination in conducting in 1820, he became an honorary member of the Accademia Filarmonica in Bologna. The following year he was appointed a military official in Naples, and he undertook a journey to Rome to visit Fortunato Santini, who furthered his interest in music history. The German version of Giuseppe Baini's monograph on Palestrina, published posthumously by Kiesewetter, dates from this period, as do many of Kandler's writings on Italian music and the state of music in Italy, which appeared in various periodicals. In 1826 he returned to the war office in Vienna in a subordinate position.

Kandler, who was in correspondence with Mayr and Schubert, among others, and who was a friend of Meyerbeer and Mercadante, is, together with Joseph Sonnleithner, Ignaz Franz von Mosel, Kiesewetter and Anton Schmid, regarded as one of the founders of Austrian musicology. He was Hasse's first biographer, and his German version of Baini's monograph on Palestrina contributed significantly to the composer's revival in the 19th century. He also gained a reputation as a critic through his sharp and objective assessment of the contemporary musical scene in Italy, and translated a number of German, English and French opera and oratorio librettos into Italian. His compositions are comparatively insignificant.

WRITINGS

Cenni storico-critici intorno alla vita ed alle opere del celebre compositore di musica Giovanni Adolfo Hasse detto il Sassone (Venice, 1820)

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Cenni storico-critici sulle vicende e lo stato attuale della musica in Italia (Venice, 1836)

Articles and reviews in *AMZ; Allgemeine musikalische Zeitung mit besonderer Rücksicht auf den österreichischen Kaiserstaat* (Vienna); *Wiener Zeitschrift für Kunst, Literatur, Theater und Musik; Caecilia; Revue musicale* [complete list in *MGG1*]

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R. Schaal: 'Unveröffentlichte Briefe von Georg Nikolaus Nissen', *MJb* 1965–6, 195 [incl. letters to Kandler]

G. Brosche: 'Ein Opernstreit auf Wiener Boden', *OMz*, xxviii (1973), 500–03

OTHMAR WESSELY

Kandov, Aleksandar

(b Sofia, 2 June 1949). Bulgarian composer. At the Bulgarian State Music Academy in Sofia he studied composition with Tapkov and the piano with Lyuba Obretenova. Appointments followed as music editor at Bulgarian Radio and at the publishers Muzika, and as lecturer in counterpoint at the Sofia Academy. In 1990 he moved to Spain, where he has since taught and secured work as a composer. He began composing in the late 1960s, and by the end of the 70s he had become one of the most original Bulgarian composers of his generation. Between 1982 and 1990 he was head of the Association of Young Composers and one of the founders of the Bulgarian Society of New Music. His works are regularly performed at the New Bulgarian Music festival, and he has thrice received the prize of the composers' union. His *Muzika za orkestar* (1985), *Oda* ('Ode', 1987) and *Zodiak na kristalite* (1989) have acquired permanent places in the repertory of Bulgarian ensembles.

His work is marked by a tendency to stylization and to eclectic experimentation over a broad range of styles. Several of his works have been recorded by Bulgarian Radio and by Balkanton.

WORKS

(selective list)

Varianti, pf cycle, 1975; Mladezhka simfoniya [Youth Sym.], 1976; Sonata, org, 1976; Primireniye [Endurance] (E. Dickinson), 2vv, fl, va, pf, 1979; Sonata, orch, 1979; Kheterotempi, elecs, 1981; Yepitafios (T. Trayanov), 1v, orch, org, 1981; Conc., 2 pf, 1983; Monodrama (R. Akutagava), 1983; Muzika za orkestar, 1985; Oda [Ode], S, A, Bar, org, orch, 1987; Apoteoz [Apotheosis], T, orch, 1988; Zodiak na kristalite, mar, pf, tape, 1989; Noshtni peperudi [Night Butterflies], pf, 1993; Fablio, after the drawings of N. Maystorov, 5 pfms, 1994; Protsesia [Procession], fl, va, hp, hpd, 1995; Igra s kubcheta [A Cube Game], children's musical; Tragnal kos [A Blackbird Embarked on a Journey], ballet; Malki gramofonni prikazki [Short Gramophone Tales], ballet

Incid music; other chbr and solo inst works; songs

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C. Neicheva: 'Aleksandar Kandov', *Balgarska muzika*, xxxiv/10 (1983), 42–3

A. Palieva: *Sovetskaya kultura* (27 Sept 1986)

ANDA PALIEVA

Kandrusevich, Wladzimir Pyatrovich

(b Grodno, 29 Sept 1949). Belarusian composer. He attended the National Conservatory in Minsk where he studied composition with Ye.A. Hlebaw and the piano with L.P. Yushkevich, graduating in 1979 and 1973 respectively. His works combine a mastery of classical instrumentalism with a leaning towards programmaticism and a closeness to the written word. He attempts to convey the ethical and philosophical concerns of the Belarusian nation not only in large, poster-like orchestral pieces – such as the Symphony *Plach perepyolki* ('The Lament of Mother Quail') – but also in oratorios, cantatas – most notably *Oblachko Chernobilya* ('The Chernobyl' Cloud') – and in his works for the stage. Although fascinated by the Anglo-American musical in particular, his own involvement with the stage has been broad and has encompassed work with ballet, theatre, musicals, puppetry, film and spectacle in the widest sense. Essentially a composer with a straightforward style, his interest in the motoric rhythms inherent in dance is pronounced; he is also captivated by the timbres associated with popular electronic music in addition to endeavouring to interpret both ancient and contemporary Belarusian folk music in a psychological and not ethnical manner.

WORKS

Stage: *Dzhuliya* [Julia] (musical, Kandrusevich, Ya. Svirsky, after W.S. Maugham), 1982, Minsk, 1991; *Krīl'ya pamyati* [The Wings of Memory] (ballet, B. Yelizar'yeva), 1983, Minsk, 1985; *Nevesta dlya Martina* [A Bride for Martin] (musical, A. Vol'sky), 1987; *Intriga* [A Love Affair] (musical, V. Konstantinov and B. Ratser), 1993; *Stakan vodi* [A Glass of Water] (musical, Kandrusevich, after E. Scribe) 1994, Minsk, 1995; *Tayna starogo zamka* [The Secret of the Old Castle] (children's op, Kandrusevich, after O. Wilde), 1995; *Mefistofel'* (ballet, V. Butrimovich), 1996

Orch: *Trubi trubyats' garodzyanskiya* [The Trumpets of Grodno Resound], sym. poem, 1979; *Divertiment*, clvd, str, 1981; *Hipotesis*, sym. poem, 1981; *Pf Conc.*, 1981; *Gimn solntsu* [Hymn to the Sun], sym. poem, 1982; *Suite*, str, 1982; *Devochka i medved'* [The Girl and the Bear], 1992

Choral: *Pevitsa* [The Singer], cant., chorus, orch, 1978; *Padaniye* [Falling] (orat., Ya. Kupala), 1979; *3 khora* [3 Choruses] (I. Martīnovich, A. Matveyev, M. Yasnov), 1986; *Oblachko Chernobilya* [The Chernobyl' Cloud] (cant., G. Buravkin, A. Ryazanov), 1989; Sym. 'Plach perepyolki' [The Lament of Mother Quail], chorus, orch, 1992; *3 monologa* [3 monologues] (old church slavonic texts)

Other: incid music for over 60 theatrical productions, romances, inst pieces

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- A. Varlamov:** 'Na krīl'yakh pamyati narodnoy' [On the wings of the people's memory], *Mastatstva Belarusi* (1987), no.1, pp.63–5
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Kanerstein, [Kannershteyn] Oleksandr (Mikhaylovich)

(b Kiev, 13 July 1933). Ukrainian composer. The son of the conductor M.M. Kanerstein (1902–88), he graduated from Lyatoshyns'ky's composition class at the Kiev Conservatory, where he also studied the piano with K.N. Mikhaylov. He then worked with the Philharmonia in L'viv as a solo pianist and accompanist (1956–7) after which he moved back to Kiev where he ran classes in piano and chamber ensemble work at the R. Gliere Music School. He has been a member of the management of the Ukrainian Union of Composers, and is an Honoured Representative of the Arts of Ukraine (1993) and a Laureate of the B. Lyatoshyns'ky Prize (1996). His frequently large-scale works reflect his interest in three main subject areas: the epoch of Kievan Rus' is portrayed in the ballet *Yevpraksiya* ('Eupraxia') and in the symphonic fresco *Kiyevskaya Rus'* (Kievan Rus'), while he reacted to the events of World War II in the symphonic epitaph *Babiy Yar* and to more recent times – especially the first years after the break up of the Soviet Union – in *Mal'chish-Kibal'chish* ('Mudlark') and *Neulovimiye v gorode* ('The Elusive Ones in the Town').

WORKS

stage

Ops: *Ne sklonivskiye golovi* [Those Who Did not Bow their Heads] (I. Komarova, G. Kon'kova, after S. Cramer), 1967, rev. 1983 as *Skovanniye odnoy tsep'yu* [Bound Together by One Chain]; *Vstrecha s proshlim* [An Encounter with the Past] A. Stel'mashenko), 1985; *Otel' lyubvi* [Hotel of Love] (Stel'mashenko, after A. Maurois), 1993
Ballets: *Mal'chish-Kibal'chish* [The Mudlark] (after A. Gaydar), 1974–7; *Neulovimiye v gorode* [The Elusive Ones in the Town], 1986; *Yevpraksiya* [Eupraxia] (A. Asaturian, Stel'mashenko, after A. Zagrebel'niy), 1982, rev. 1993

other

Syms.: no.1, 1955; no.2, 1959; no.3, 1976; no.4 (I. Drach), S, hpd, pf, str 1978; no.5 (I. Dudin), synth, rock singer, orch, 1989; no.6 'Amerikanskaya' [American], 1994, from *Skovanniye odnoy tsep'yu*
Other orch: Pf Conc., 1967; Vn Conc., 1971; *Kiyevskaya Rus'* [Kievan Rus'], sym. fresco, 1983; Conc., ob, bn, chbr orch, 1984; Vc Conc., 1992; *Babiy Yar*, epitaph, 1991;

Chbr and solo inst works, romances, music for cartoons

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L. Raaben: *Sovetskiy instrumental'niy kontsert* [The Soviet instrumental concerto] (Moscow, 1976)

Borovik: *Ukrainskiy kamerno-instrumental'niy ansamb'l'* [The Ukrainian chamber and instrumental ensemble] (Kiev, 1996)

YELENA ZIN'KEVICH

Kang, Dong-Suk

(*b* Seoul, 28 April 1954). Korean violinist. He began playing the violin at six and made his first solo appearances in 1967 with the Seoul PO and Korean National SO. He studied with Galamian at the Juilliard School, 1966–71, and the Curtis Institute with Zino Francescatti and Leonid Kogan. In 1971 he won competitions in San Francisco and Washington, on the strength of which he made his *début* at the Kennedy Center. He took second prize in the Carl Flesch Competition in 1974 and won first prize in the Queen Elisabeth Competition in Brussels in 1976. He made his London recital *début* in 1975 and in New York in 1976; he played in his first Proms in 1987, and appeared subsequently from 1990 to 1993. He has since achieved an international reputation playing with leading orchestras and conductors throughout the world. His regular recital partners are the pianists Pascal Devoyon and Gordon Back. Kang has also made numerous recordings, for which he has won many awards. His playing is elegant, with flawless intonation, and his bowing has been described as 'seamless'; he plays a violin by Omobono Stradivarius (the 'Freicher'), dated 1740.

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MARGARET CAMPBELL

Kangro, Raimo

(*b* Tallinn, 21 Sept 1949). Estonian composer. He studied at the Tallinn Conservatory (graduated 1973), where his composition teachers were Rääts and Tamberg. In 1989 he was appointed to teach composition at the Estonian Academy of Music and in 1994 he became director of the Estonian Music Foundation. His temperamental, often ironic music presents bold and unexpected contrasts, and features powerful rhythmic energy, marked pulsations and polyrhythmic textures; his harmonies are often formed from tone clusters. Many scores call for percussion instruments or feature percussive writing for the piano. Early works, such as the Piano Suite (1968), show the influence of Baroque rhythmic models.

Kangro's most important compositions are his operas and concertos. Beginning with the successful *Imelugu* ('A Miraculous Story', 1972), he borrowed rhythmic formulas from rock music and Latin-American dances. *Põhjaneitsi* ('The Nordic Maiden', 1980), the first Estonian rock opera, was written in collaboration with popular song composer Andres Valkonen. *Ohver* ('The Victim', 1981), based on Aleksey Tolstoy's *The Snake*, gives a psychological portrayal of its characters, while the chamber opera *Reetur* ('The Traitor', 1995) concentrates on the grotesque. Kangro's vocal writing is characterized by abundant melodic leaps and prolongations of single syllables of text over extensive segments of angular melody.

WORKS

(selective list)

stage

Ops: Imelugu [A Miraculous Story] (K. Süvalep, after G. Boccaccio), 1972, Tartu, 1974; Ooperimäng [Playing Opera] (children's op, L. Tungal), Estonian TV, 1977; Põhjaneitsi [The Nordic Maiden] (rock op, A. Jaaksoo and Tungal, after K. Skalbe), 1980, Tartu, 1980, collab. A. Valkonen; Ohver [The Victim] (Süvalep and Tungal, after A. Tolstoy), 1981, Tallinn, 1981; Sensatsioon (Tungal, after K. Čapek), Estonian TV, 1986; Reetur [The Traitor] (Tungal), 1995, Tallinn, 1995; Süda [The Heart] (K. Kangro, M. Kangro), 1999, Tallinn 1999

Children's musicals: Saabastega kass [Puss in Boots] (puppet op, after C. Perrault), Tallinn, 1980; Seakarjus [The Swineherd] (after H.C. Andersen), 1988; Hunt ja seitse kitsetalle [The Billy Goats Gruff] (puppet op, after J.L.C. and W.C. Grimm), Tallinn, 1991

other works

Orch (for chbr orch, unless otherwise stated): Vn Conc. no.1, 1971; Fl Conc., 1973, rev. 1984; Lihtne sümfoonia [Simple Sym.], 1976; Pf Conc. no.1, 1976; Vn Conc. no.2, 1976; Conc. no.1, 2 pf, orch, 1978; Bn Conc., 1981; Sinfonia sincera, op.31, 1986; Conc. no.2, 2 pf, orch, 1988; Conc., gui, vc, chbr orch, 1992; Conc. no.3, 2 pf, orch 1992; Circulus quadratus, 1994; Phoenix und Tschatschatatut, 2 pf, chbr orch, 1995; Arcus, orch, 1998; Conc. no.2, pf, orch, 1999

Vocal: Leelolaulud [Songs for Leelo] (L. Tungal), vocal qnt, bn, str qt, timp, 1975; Uksed lahti! [Open the Doors!] (P.-E. Rummo), chorus, chbr ens, 1977; Mannile [For Mann] (H. Runnel, trad. Estonian, arr Tungal), chorus, chbr ens, 1981; Gaudeo (A. Tamm), chorus, chbr ens, 1987; Mass (Tungal), chorus, orch, 1989; Saalomoni õpetussõnad [Solomon's Proverbs] (Bible), chorus, 1990

Chbr and solo inst: Suite, pf, 1968; 6 Pieces, 2 pf, 1976–90; Str Qt, 1976; Sonata, 2 pf, 1981; Geomeetiline Süit [Geometric Suite], vn, pf, 1984; Tandem con gioconda, vn, vc, 1985; Display I–X, various ens, 1991–8; Idioomid [Idioms], fl, vn, gui, 1992; Variatio delectat, gui, pf, 1993; Cordis, cl, b cl, 1994; 4 pf sonatas, 1969–78; pf pieces for children

Principal publishers: Sikorski, edition 49

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MERIKE VAITMAA

Kang Sukhi [Kang Sōkhŭi]

(b Seoul, 22 Oct 1934). Korean composer. He studied music at Seoul National University (1955–60), then, after informal study with Isang Yun, who was in a Seoul hospital recuperating after his imprisonment, moved to Berlin to study at the Hochschule für Musik with Boris Blacher (1970–1) and at the Technische Universität (1971–5). He helped to organize the first

concerts in Korea of the music of Messiaen and Cage, and composed the first Korean electronic music, *The Feast of Id* (1966); the Technische Universität has provided the studio for many subsequent pieces. A notable electronic piece is *Prometheus Kommt* (1988), commissioned for the lighting of the stadium torch at the Seoul Olympiad. In 1970 he began to divide his time between Korea and Germany.

The structural and rational techniques which Kang learnt in Germany are evident in *Catena* (1975), while *Mosaico* (1981), for tape, is architectural in form. Reasserting his Korean identity while in Germany, he began to take titles of works from traditional music: in *Nong* (1973) he adopted a term for ornamentation. *Buru*, commissioned for the Berlin Meta Musik Festival in 1976, presents a more literal grafting of Korea to the West by evoking Korean Buddhist philosophy and shamanism through an expansive melody in the tritonic *kyemyŏnjo* mode from southwest Korea. A solo alto flute is set against a chorus of flutes in *Manpa* (1982), which retells a legend of the invention of the Korean flute. The flutes are overlaid to create chord clusters reminiscent of the East Asian mouth organ, while the soloist adopts contemporary Western techniques such as flutter-tonguing and multiphonics. As evinced by his eclectic output, Kang refuses to be cast in a single stylistic mould, though his Korean identity has assumed greater importance as he has matured as a composer. The cantata *Peace on the Brilliant Green Earth* (1992) celebrates Korean independence from Japan, while the opera *Transcendence* (1995) describes the 19th-century persecution of Korean Christian converts. In Korea, Kang has been influential in the ISCM as a board member and vice-president, and in the contemporary art scene through association with the journal *Konggan*.

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Orch: Generation '69, 1969; Reflexionen, 1975; Catena, 1975; Dalha, 1978; Mega-Melos, 1980; Mutatio perpetua, 24 insts, tape, 1982; Symphonic Requiem, 1983; Successions, 1985; Ch'wit'ahyang, Korean trad. orch, 1987; Prelude 'Gala', 1989; The Feast of Autumn, 1991; Danse et masques, str, 1995; Fantasies, vn, str, 1995; Pf Conc., 1996

Chbr: Nirmanakaya, vc, pf, perc, 1969; Roundtone, fl, ob, cl, va, vc, vib, perc, 1969; Kleines Stück, ob, vc, hp, 1973; Strukturen, 4 vc, 1973; Banya, fl, ob, cl, tuba, vn, vc, pf, perc, 1974; Metamorphosen, fl, str qt, 1974; Myung, 4 hun [vessel fl], taegŭm, kayagŭm, tam-tam, 1976; Dala (Parodie Waltz), cl, trbn, vc, pf, tape, 1980; Manpa, solo fl, 16 fl, 1982; Str Qt no.1, 1986; Nori A, 6 vc, 1990; Moulin d'ande, vn, va, vc, 1995; Legend, cl, vn, vc, pf, 1997

1–2 insts: Pf Sketch no.2, 1966; Ape, pf, 1972; Parodie, fl, org, 1972; Nong, fl, pf, 1973; Dialog, va, pf, 1976; Bronzenzeit, perc, tape, 1980; Aniri I, gui, 1981; Thal, cb fl, 1983; Inventio, pf, tape, 1984; Sonatebach, pf, 1986; Aniri IV, hp, 1987; Passacaglia, vn, pf, 1991; Impromptu, fl, b cl, 1993

Vocal: Lyebul, Bar, male chorus, 30 perc, 1969; Buru, S, fl, cl, pf, 2 perc, 1976; Yong-bi (cant.), 3 solo vv, double chorus, orch, 1978; Vision, S, gui, tape, 1978; Aniri II, S, tape, 1983; Aniri III, S, 1984; The Rite of Sun (cant.), solo vv, SATB, orch, 1985; Peace on the Brilliant Green Earth (cant.), S, Mez, Bar, SATB, orch, 1992; Transcendence (op), 1995

Tape: The Feast of Id, 1966; Mosaico, 1981; Klangspuren, 1981; Odysse, musique concrète, 1984; Penthesilea (music for theatre), 1986; Lung [Dragon] (soundtrack), 1986; Feng-hwang [Phoenix] (soundtrack), cptr, 1988; Prometheus Kommt, 1988;

Stone Lion, 1990

Principal publishers: Modern, Breitkopf & Härtel, Sonoton, Gravis, Max Eschig

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'In Search of the Lost Sound', *International Composers Symposium* (Taiwan, 1997)
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'Composer's Portrait: Sukhi Kang', *Perspective Composer's Group* (Seoul, 1990)

KEITH HOWARD

Kania, Emanuel

(*b* Uszyce, Opole, 26 March 1827; *d* Warsaw, 16 March 1887). Polish pianist and composer. He studied the piano under K. Schnabel in Wrocław, and from 1850 to 1853 stayed in Berlin where he taught music, gave concerts and published his first works. He then settled in Warsaw. From 1869 to 1873 he was professor of the piano at the Music Institute in Warsaw, and afterwards at the Aleksandryjski Institute, where he worked until his death. He gave concerts in Poland, Germany, Russia and Paris, and composed about 150 works, largely of a salon type. His songs, dances, *Zadumki wieczorne* ('Evening Meditation') for piano, and his comic opera *Werbel domowy* ('The Family Drum'), brought him much success; his most interesting works are his Piano Trio in G minor and his Cello Sonata in A minor, one of the few Polish Sonatas for this combination from the period. Some of his works were published in Germany and Poland. Most of them are preserved in manuscript in *PL-Kj*. Kania also wrote a piano tutor, which remains in manuscript, as well as numerous articles on music.

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SMP [*incl. work-list*]
Z. Kościów: *Emanuel Kania* (Kraków, 1995)

ZOFIA CHECHLIŃSKA

Kanitz, Ernest [Ernst]

(b Vienna, 9 April 1894; d Menlo Park, CA, 7 April 1978). American composer of Austrian birth. He studied law at the University of Vienna (doctorate 1918) and was a composition pupil of Schreker (1914–20). He became a lecturer at the Neues Konservatorium (1922–38) and in 1930 founded the Vienna Women's Chamber Choir. After emigrating to the USA in 1938, he was appointed professor at Winthrop College, Rockhill (1938–41); he later served as director of the music department at Erskine College (1941–4) and professor at the University of Southern California, Los Angeles (1945–59), and Marymount College (1960–63). After early works reflecting the colourful chromaticism of the Schreker school, his style assumed a neo-classical simplicity. From the 1950s he also employed 12-note techniques within his principally free-tonal compositions. His honours included the Austrian State Prize for composition (1936). He is the author of *A Counterpoint Manual* (Boston, 1948).

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Ops: Der Wunder-Wilan (prol, 3, Kanitz), 1923-9, rev. 1930; Room #12 (1, R. Thompson), 1956; Royal Auction (1, S. Shrager and A. Chorney), 1957; The Lucky Dollar (chbr op, 2 scenes, A. Stanford), 1959; Perpetual (chbr op, 1, E. Terry), 1960, rev. 1963, 1971

Vocal: Das Hohelied (Bible), solo vv, chorus, orch, 1920; 4 Gesänge (R. Tagore, P. Louÿs), S, orch, 1922; Abendfeier, S, orch, 1930; Zeitmusik (Kanitz), solo female vv, Bar, chorus, chbr orch, 1932; Gotthelf Schlicht (Das Lebenslied eines einfachen Menschen) (W. Alt), solo vv, chorus, orch, 1936; songs, other choral works

Orch: Heitere Ov., 1916-18; Intermezzo, chbr orch, 1917; Ballett-Musik, female vv, chbr orch, 1929; Bläuserspiel (Serenade), wind, pf, perc, 1930; Concertino, theremin, orch, 1938; Motion Picture, 1944; Concerto grosso, 1945; Intermezzo concertante, a sax, sym. band, 1948; Concert Piece, tpt, orch, 1950; Conc., chbr orch, 1955; Bn Conc., 1962; Sinfonia seria (Sym. no.1), 1963; Moods, chbr orch, 1965; Sym. no.2, 1965; Sinfonia concertante (Sym. no.3), vn, vc, orch, 1967

Chbr music and solo inst works

MSS in *US-LAusc*

Principal publishers: Schlesingersche, Universal, Artisan, Associated, C.C. Birchard, Carl Fischer, Hall & McCreary, Mills, Theodore Presser, Valley Music

REINHARD KAPP

Kañjīrā [kanjeera].

A frame drum of South India. It consists of a skin (usually iguana) stretched and pasted on a circular wooden frame. There are three or four slots in the side of the frame, in which bell-metal jingle-discs are suspended from metal cross-bars. The width of the drum is from 21 to 25 cm and the depth from 7 to 10 cm. The name *kañjīrā* probably relates to the *khañjari* and *khañjani* of North and East India. The *kañjīrā* is tuned to various pitches by wetting the

skin. It is held at the bottom of the frame by the left hand, which also varies the tension of the skin, and is beaten with the fingers of the right hand.

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For further bibliography see India, §III

ALASTAIR DICK

Kaňka, Jan (Nepomuk) [Kanka, Johann Nepomuk]

(*b* Prague, 10 Nov 1772; *d* Prague, 15 April 1863). Czech composer and pianist. After graduating in philosophy and law at Prague University in 1794, he had a distinguished career as a lawyer and academic. Among the posts he held were dean of the law faculty at the university (1829) and university rector (1829). His wealthy family maintained a strong tradition of amateur music-making, their house being an important venue in Prague for concerts and musical soirées during the 18th and early 19th centuries. His father, Jan Kaňka (*b*Prague, 1744; *d* Prague, 1798), also a lawyer, was an accomplished amateur cellist, two of whose compositions survive in the National Museum in Prague (12 *Balli tedeschi* on themes from Mozart's *Figaro*, and an *Aria pastorale* on a Czech text).

Kaňka was an excellent pianist and composer, and was active as performer, composer and musical organizer in Prague musical culture throughout the first half of the 19th century. He was co-founder of the Cecilia Society (1840) and a member of the committee of the Prague Conservatory, and a member of the Society for the Promotion of Church Music in Bohemia (1826). His works, initially rooted in classicism, are always polished, effective and imaginative. After the gradual demise of the city's Mozart cult during the 1830s his style began to absorb Romantic characteristics, perceptible in an increasing breadth of harmonic language, and more fluid and expressive melodic writing. Although he expressed some Czech patriotic sentiment, which surfaced artistically in a handful of Czech songs, he had little active connection with the revivalist movement.

He is perhaps best known for his close friendship with Beethoven, whom he first met in 1796; in 1814–15 he acted as intermediary in negotiations over the German composer's overdue honorarium from the Kinsky family.

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(selective list)

many MSS in CZ-Pu

Inst: 2 pf concs., E♭ (Leipzig, c1804), D (Leipzig, 1804); Sym., E♭; 1808, finale with ad lib Turkish music; Sextet, E♭; pf, str; 3 qnts, pf, str, c, E♭; D, the last also with 1v; 4 qnts, pf, wind, C, E♭; E♭; F; 2 pf sonatas, G, b; many single works for pf
Vocal: Ger. cants and choruses on Austrian patriotic hymns, incl. O Freundschaft, S, vv, orch, Lieblichste der Huldgöttingen, vv, orch; many Ger. songs, inc. Lieder der Österreichischen Wehrmänner (Prague, 1809); 5 Cz. songs; 1 Fr. song

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KARL STAPLETON

Kanne, Friedrich August

(*b* Delitzsch, 8 March 1778; *d* Vienna, 16 Dec 1833). Austrian composer of German birth. After studying medicine at Leipzig and theology at Wittenberg he devoted himself to music, studying with C.E. Weinlig. His cantata *An die Tonkunst* was performed with success at Leipzig in 1801; the next years saw the performance and publication of some songs and ballads. In 1808 he moved to Vienna, where he spent the rest of his life. Befriended by Prince Joseph Lobkowitz and working as music teacher, poet and journalist, he nevertheless failed to establish himself to the extent that his considerable talents promised. He turned down various permanent posts apart from a briefly held Kapellmeister appointment at Pressburg (Bratislava) in 1809, preferring to maintain a tenuous independence. Some of his contributions to the *Wiener allgemeine musikalische Zeitung* (on the troubadours, 1817, and early German song, 1819) show a thorough and scholarly mind; others (on musical tone-painting, 1818, and the relationship between music and the visual arts, 1821) reveal the breadth of his sympathies, even if they have little to add to the by then well-established Romantic aesthetic. He briefly edited the *Wiener allgemeine musikalische Zeitung*, and he reviewed musical events for several newspapers, showing a balanced judgment, and most notably a then uncommon awareness of the achievements of Beethoven's late works.

As a composer, Kanne enjoyed a few major successes. His opera *Orpheus* (to his own libretto) was performed 15 times in the Kärntnertheater and Burgtheater in 1807–8; *Miranda* was staged at the Theater an der Wien in 1811; in 1814 he was represented (along with Mozart, Beethoven, Hummel, Gyrowetz and Weigl) in Treitschke's pasticcio *Die gute Nachricht* at the court theatres. His greatest popular success was achieved with his music for Bäuerle's *Lindane, oder Die Fee und der Haarbeutelschneider*, given 68 times at the Theater in der Leopoldstadt between 27 March 1824 and 1841. This parody of the Vestris ballet *Die Fee und der Ritter* (music by Rossini) was revived in the Theater in der Josefstadt as late as 1852. Although Kanne wrote other fairly successful scores for the Leopoldstadt, and a melodrama and incidental music for several plays in the Theater an

der Wien, he lacked the application to develop his potential fully; his last years were clouded by penury and alcohol. In addition to a dozen operas and a similar number of other theatre scores, some of which were briefly successful outside Vienna, he composed songs and duets, a mass, a cantata, a symphony and some instrumental works. He also wrote a number of plays and poems.

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PETER BRANSCOMBE

Kanon

(Ger.).

See [Canon](#) (ii).

Kanōn

(Gk.: 'rule').

A liturgical poem chanted at [Orthros](#) in the Byzantine rite, in the position once occupied by the biblical canticles. It is one of the two most important poetic forms in medieval Byzantine religious poetry, the other being the *kontakion*.

1. Form.

The codification of a series of nine *ōdai* (odes, or biblical canticles) consisting of the 'Psalms outside the Psalter' gave rise to the poetic form of the *kanōn*. In its complete form the *kanōn* consists of a series of nine odes, each paraphrasing one of the biblical canticles. Within a *kanōn* each ode is assigned a number that refers to the canticle being paraphrased; the theme of an ode is taken from the subject of the corresponding canticle. Each ode consists of a model stanza (*heirmos*) and three, four or sometimes more further stanzas called *troparia* (see [Troparion](#). The first stanza of an ode, its *heirmos*, establishes the basic rhythmic and accentual pattern followed in the *troparia*. The last *troparion* in an ode usually praises the Virgin Mary

(Theotokos) and is called a *theotokion*. In some *kanōnes*, the initial letters of each stanza form an acrostic.

Each ode of a *kanōn* has a different melody; a *kanōn* thus contains eight (if *Ōdē* 2 is omitted) or nine melodies, which are each sung for the first time to the first *heirmos* of an ode. The additional *troparia* of an ode are also chanted to the same melody as the *heirmos*; but in the past full musical performances of the *kanōn* appear to have been reserved for the most important feasts in the church year and to have been undertaken primarily in monastic communities and cathedrals. In present-day practice (which may serve as a guide for past centuries) only the *heirmos* is sung, and the accompanying *troparia* are recited.

The *kanōn* is not performed continuously but divided into three parts analogous to the division of the *kathismata* of the Psalter into three *staseis* (see [Psalm, §III, 1](#)). The first part consists of *Ōdai* 1 and 3 (*Ōdē* 2 being omitted from most *kanōnes* except during Lent). It is followed by a different type of hymn, the *hypakoē* (which may originally have been chanted by the congregation instead of one chanter as at present), and a short collect. The second segment of the *kanōn* follows with *Ōdai* 4 to 6; it is followed in turn by another interpolation, consisting of one stanza of the now drastically reduced *kontakion*, a reading from the synaxarion (brief biographical notes about the saint of the day) and another collect. The third part of the *kanōn* begins with *Ōdē* 7. After *Ōdai* 8 and 9 it is usual for the semichoruses to leave their places at the sides of the nave and assemble in the middle of the church to sing together the *katabasia* hymn (in practice this usually means the *heirmos* for *Ōdē* 1 of the *kanōn*, or the *heirmos* for that particular ode, sung more slowly and probably with additional melodic embellishments).

The *kanōn* is followed by the chanting of the *exapostellarion* hymn, which is replaced during Lent by the *phōtagōgikon* (of which there are eight, one for each mode). According to the church calendar more than one festival may occur on a single day, each with its own separate *kanōn*. In such instances the 1st ode of each *kanōn* is performed in succession, followed by the 2nd odes, and so on, rather than having one *kanōn* stated in full before moving to the next.

The full texts of the *kanōnes* are in the *mēnaion*, a liturgical book containing the full text of the Proper for each day (equivalent to the Latin Proper of the Saints). Since for practical purposes, in order to perform a *kanōn*, the singers need only the melodies of the *heirmoi*, another type of liturgical book, the [Heirmologion](#), had come into existence by the 9th century.

2. History.

The pattern of a model stanza (the *heirmos*) followed by additional stanzas emulating its rhythmic, accentual and probably melodic patterns was fairly well known in Byzantium as early as the 6th century. The origin of this poetical practice seems to be Syrian. The term *heirmos*, however, seems to have been used for the first time only in the 7th century in Byzantium.

It has been customary to refer to Andrew of Crete (c660–c740), the author of the ‘Great Kanōn’ of 250 stanzas (at present performed on Thursday of the fifth week in Lent), as the first author of *kanōn* poetry. Some poetry of this type may, however, have been in use in Constantinople shortly before Andrew arrived there in the mid-680s, and Germanus (c634–c733), Patriarch of Constantinople from 715 to 730, may have written some *kanōnes* before Andrew began writing poetry. This hypothesis is supported by the fact that all nine odes appear in most of the *kanōnes* generally attributed to Germanus. The omission of *Ōdē* 2 may already have begun in about 700 ce, and in Andrew’s *kanōnes* there is a much smaller proportion containing the *heirmos* for *Ōdē* 2 than in those of Germanus.

In the first half of the 8th century the greatest poets of *kanōnes* were in Jerusalem: John Damascene and Kosmas of Jerusalem (also ‘of Mayuma’). John is especially remembered for his iambic *kanōnes*. Many *kanōnes* are attributed to ‘John the Monk’, who has often been identified with John Damascene, although this attribution is not always certain. Of other poets writing and composing *kanōnes*, the most prominent were Theodore of Stoudios (759–826), his brother Joseph of Thessaloniki, and the brothers Theophanes and Theodore surnamed *hoi graptoi* (‘the branded ones’). *Kanōnes* have been written ever since the 8th century, but their golden age was from the 8th century to the 10th.

See also [Byzantine chant, §10 \(iii\) and ex.10.](#)

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MILOŠ VELIMIROVIĆ

Kansas City.

American city. Although in Missouri, about half of its metropolitan area lies across the state line in Kansas. The city was incorporated in 1850 and there are records of musical activity from that time onwards. With the opening of the Coates Opera House in 1870, touring opera companies began visiting; operas, plays and concerts were presented there until it burnt down in 1901. Other early venues were the Butler Standard Theater (from 1900), the Gillis Opera House (1902–17), the Shubert Theatre (1906–35) and Convention Hall (1899–1935), rebuilt after a fire in 1900 to seat 15,000.

During the first half of the 20th century the city's position as a communication centre for the south-western and mid-western states, combined with four decades of lenient government under the political machine of the Pendergast brothers, gave it an extraordinarily active night life, providing ideal conditions for the development of ragtime and jazz. Among important ragtime figures were Euday L. Bowman (*12th Street Rag*, 1914), James Scott and Charles L. Johnson (*Dill Pickles*, 1906). In the 1920s and 30s Kansas City had as many as 500 nightclubs, ranging from small bars featuring blues musicians to large dance halls such as the Sunset, Subway and Reno clubs, all noted for their highly competitive after-hours jam sessions. Of the many jazz bands based in the city, those led by Bennie Moten (1918–35), Andy Kirk (1929–48), Harlan Leonard (1931–46) and especially Count Basie (founded 1935) developed national followings and contributed to the style known as Kansas City or South-west Jazz. The city also had a strong tradition of blues shouters (Big Joe Turner, Jimmy Rushing and Walter Brown) and a notable concentration of jazz saxophonists, culminating in Lester Young, Ben Webster and Charlie Parker. Between 1936 and 1940 the most important bands moved to Chicago and New York; the collapse of the Pendergast machine and with it the city's night life meant the eclipse of the local jazz tradition. In 1964 Kansas City Jazz, Inc., was formed to preserve and re-create that tradition through research, concerts and festivals. From 1976 some of the former jazz venues were restored, and a Women's Jazz Festival was held from 1977 to 1985.

The conductor, composer and teacher Carl Busch, a Dane who arrived in 1887, founded the Kansas City SO (active 1911–18). Its successor, the Kansas City PO, was founded in 1934 by Karl Krueger, who conducted it until 1943, followed by Efrek Kurtz (1943–8), Hans Schwieger (1948–71), Jorge Mester (1971–4) and Maurice Peress (1974–80). It was dissolved in 1982; a new Kansas City SO was formed under the aegis of the Lyric Opera of Kansas City, whose director Russell Patterson conducted the orchestra until 1986, followed by William McGlaughlin. The Kansas City Chamber Orchestra (founded 1987) and the Kansas City Camerata (1991) are both professional orchestras.

Lyric Opera of Kansas City was founded in 1958 to present opera in English. Along with the standard repertory, the company has given early performances of many American operas including works by Samuel Barber, Carlisle Floyd and Lee Hoiby. Both the Lyric Opera and the SO perform at the Lyric Theatre, a Masonic temple of the 1920s reconfigured as a theatre seating 1600. Since 1951 Starlight Theatre has produced Broadway musicals in its outdoor amphitheatre in Swope Park. The Performing Arts Foundation sponsored performances of operas by Handel and Purcell in 1965–6.

In 1897 W.H. Leib organized the Oratorio Society, which continued until 1917 under Carl Busch; at its peak it had about 1000 members. Other choral groups have included the Apollo Club (founded 1899), the Schubert Club (1912), the Haydn Male Chorus (1925), Choral Arts (1982), the Fine Arts Chorale (1972), the Kansas City Chorale (1981) and the Kansas City Symphony Chorus (the last three still active).

Grace and Holy Trinity Cathedral (established 1868) has long had an active music programme. The world headquarters of the Reorganized Church of Jesus Christ of Latter Day Saints, in nearby Independence, has two large and outstanding organs, by Aeolian-Skinner (1959, in the auditorium) and Casavant (1993, in the temple). Handel's *Messiah* has been performed in its auditorium annually since 1916.

Other musical organizations include the Kansas City Athenaeum (established 1894), the Kansas City Musical Club (1899) and the Kansas City Chapter of Young Audiences (1962). The William Jewell College Fine Arts Program (begun 1965) and the Friends of Chamber Music (1975) bring soloists and ensembles to the 1100-seat Folly Theater (originally the Butler, restored 1981) and the 2400-seat Music Hall. Concert series are also given nearby at Johnson County Community College in Overland Park, and at the University of Kansas in Lawrence. The Kansas City Conservatory of Music was founded in 1906 and the Horner Institute of Fine Arts in 1914; the two were joined in 1926, and in 1959 they merged with the music department of the University of Kansas City. The latter became a unit of the University of Missouri in 1963.

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JACK L. RALSTON/SCOTT CANTRELL, J. BRADFORD ROBINSON

Kantate

(Ger.).

See [Cantata](#).

Kantele.

The Finnish version of a psaltery played throughout the eastern Baltic Sea region, collectively known as 'Baltic psalteries'. The various names of the instruments are etymologically related. In Finnish they are called *kantele* or *kannel*, in Estonian *kannel*, in Karelian *kandele*, in Latvian *kokle* or *kuokle* and in Lithuanian *kankles* (see [illustration](#)). Similar names are also known among Livonians, Vepsians and Setus. The 'wing-shaped' *Gusli* of north-western Russia is also related.

The oldest forms of Baltic psalteries were carved from a single piece of wood, usually alder, spruce or birch, to form an irregular triangle- or trapezoid-shaped body with the narrow end cut off. The body might be carved from the top, side or bottom. If carved from the top, separate soundboards were added; if carved from the bottom or side, they were usually left open. Soundboards may feature one or more soundholes in a variety of shapes, the most common being a round hole, cross or flower. Examples in Finnish museums range from 45 to 100 cm long, 10 to 32 cm wide and 3 to 11 cm thick.

The carved Baltic psalteries had between five and 15 strings, typically made of copper or steel. The strings were attached to a single rod, which was most frequently held in place between the sides of a wide notch carved in the top of the narrow end. The strings were usually not parallel, fanning out from the rod to the tuning pegs at the wide end. The tuning peg side usually formed an oblique angle with the rod, thus giving the strings graduated lengths. The Finnish five-string *kantele* was tuned in a major, minor or neutral pentachord. Those with greater numbers of strings were generally tuned diatonically, although the lowest strings could be tuned lower to produce a drone.

The top was extended on the wide end in order to allow space to insert the tuning pegs from below. On some instruments this extension was quite large, and was called *laba* (Estonian: 'blade' or 'paddle'). Virtually none of the Finnish carved *kanteles* had this extension, rather they had a downward curving extension at the narrow end called *ponsi*. The variations in structure between those instruments featuring a *laba* or a *ponsi* is believed to derive from different playing positions. The instrument could be played horizontally, laid across the player's lap or on a table, or vertically with the long side of the instrument on the lap and the short side propped against the body. In both cases, the shortest string was closest to the player. According to Finnish folklore the *ponsi* was placed on the knee, so it may have served the function of securing the instrument in the horizontal playing position. The *laba* was believed to function as a place to rest the left arm in the vertical position.

There were two basic playing techniques. The Finnish carved *kantele* was played by plucking the strings with the fingers of both hands. Strings were always plucked by the same fingers with interlocking finger patterns which Väisänen and subsequent Finnish scholars call the 'together position'. The playing style could be fast since it alternated between hands. In the second technique the fingers of the left hand covered or depressed the strings not needed to produce a chord, while the right hand strummed a rhythm with a

finger or plectrum. This 'covering technique' made it particularly suitable for dance music. Some players combined both techniques. The earliest repertory described by Väisänen and others included improvisations, rune melodies, songs and dances.

During the 19th century Baltic psalteries began to be built in larger versions with bodies constructed of individual pieces of wood that formed enclosed boxes (thus the Finnish versions have been called 'box *kanteles*'). The strings were strung parallel and were attached between hitch pins and tuning pins. The number of strings on these diatonic instruments increased to 36 or more with a five-octave range, though the majority of museum specimens have 24–32 strings. They were played using the 'apart position', where one hand played a melody and harmony in 3rds, while the other hand played a chordal accompaniment and bass. The repertory included the same styles of folk music, songs, marches and dances as played on other Western folk instruments.

Modern varieties of Baltic psalteries have been developed with tuning mechanisms or chromatic strings in various arrangements that make the instrument more suited for Western art music. Contemporary composers, especially in Finland, have written pieces that exploit the instrument's wide range of sound qualities. Conservatories throughout the eastern Baltic Sea region teach the more advanced forms of the instrument. However, there has been a strong revival in playing the older style instruments throughout the region, and among North American immigrants.

Due to its prominent position in folklore, the Baltic psaltery has become a national symbol in every country in which it is played. According to the Finno-Karelian rune songs which formed the basis of the *Kalevala* epic, the first *kantele* was fashioned by the eternal sage Väinämöinen from the jawbone of a pike and the hair of a maiden. Like Orpheus, Väinämöinen's *kantele* playing enchanted all those who listened. In addition to mythology, folk runes also gave accurate descriptions of the carved *kantele* and playing styles. Similar folklore survives throughout the region.

In spite of more than a century of research, the early history, diffusion and etymology of the names of the Baltic psalteries remain obscure. The debate centres around whether the instrument originated among the Finns, Balts or Slavs, and the direction of its dissemination. Some scholars attribute great antiquity to the Baltic psaltery, believing it to be the same age as its folklore. Recent scholarship has postulated connections with other ancient string instruments. The earliest artefacts have been reconstructed with fragments dating from the 11th century to the 15th found in archaeological excavations in Novgorod, Pskov, Opole and Gdańsk. These instruments all have the same basic shape as the oldest Baltic psalteries, but some feature a large opening in the body that suggests they were a kind of lyre. During the 1990s there were three international conferences devoted to Baltic psaltery research.

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CARL RAHKONEN

Kantional

(Ger.).

See [Cantional](#), §2.

Kantor (i)

(Ger.).

The principal or solo singer in liturgical music (see [Cantor](#)).

Kantor (ii).

In Germany, the director of music in a Lutheran church and usually also the musical head of a Gymnasium, Lateinschule or other educational establishment connected with the church. From the Reformation until the mid-18th century the post of Kantor at a large city such as Hamburg or Leipzig (where Bach was Kantor of the Thomasschule from 1723 until his death) was one of the most highly esteemed in Germany; in addition to composing and directing sacred music the duties often included training the choir, teaching practical and theoretical music and other subjects, and taking part in civic secular music.

See also [Germany](#), §1, 2–4, and [Kantorat](#).

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Kantorat

(Ger.).

Term describing the office of a Kantor or cantor, who directed the performance of predominantly liturgical sacred music; the position is generally connected with a secondary school (a cathedral school or Lateinschule) and in its strict sense does not describe a singer or, as with the Jewish Kantor, the function of a principal singer. The Kantorat is particularly widespread in Lutheran Germany, but is also found in the Baltic states, Scandinavia and Slovakia.

The pre-Reformation Kantorat developed from the function of the principal singer into the office of a director, and after the 11th century it became a highly respected administrative post. The musical duties of the position passed to a succentor, while the cantor undertook its more formal functions; these posts, still described by the term 'Kantorat', survived the Reformation, sharing the fate of the monastic or cathedral chapters to which they were attached, and as the educational system was restructured the Lutheran Kantorat was established in many cities. Its duties were divided equally between sacred and municipal functions (providing music for divine service, in schools and for ceremonial occasions), and the post thus came within the jurisdiction of both the ecclesiastical and the municipal administrative bodies; the Lutheran Kantor occupied a social position somewhere between the clergy and the laity.

The performance of sacred music and the training of singers were important responsibilities for municipal Kantorats; as a *cantor eruditus* and a university-trained teacher the Kantor would often also teach academic subjects such as Latin. In small towns and in the country the Kantorat often covered non-musical activities as well, such as the duties of sacristan. From the 17th century the activities of municipal Kantors often extended to include the prestigious musical performances commissioned by the public authorities or by private individuals. With these occasional performances and the growing opportunities for composing, Kantors increasingly became music specialists, combining their traditional function as director of musical performances (*director musices*) with the new role of participating in the town's rapidly developing concert life. The functions and structures of the post became less rigid after the 17th century, and debate about the traditional role of the Kantor can be traced in the writings of Kuhnau, Bendeler, Mattheson and Mizler. Yet even in the 18th century many theorists, citing Luther in support of their view, still insisted that singing was the essence of the Kantorat. At great churches such as the Marienkirche in Danzig and the Barfüsserkerche in Frankfurt, the Kantorat entailed duties similar to those of a Kapellmeister. The constant adaptations and changing specializations of the post, such as when Kantors stopped teaching non-

musical subjects or extended their publishing activities, are important factors in its history. This tendency is seen in J.S. Bach and G.P. Telemann's disinclination to take on the post's traditional duties of teaching music and Latin. Such developments led ultimately to the loss of the Kantorat's original educational function, a change that came about very early in some places: in about 1630–40 in Hamburg, and, according to Rüetz, affecting the Leipzig Thomaskantor in 1753.

Cathedral Kantors, for instance in Bremen, Magdeburg and Breslau, seem to have had more freedom than their colleagues who held civic appointments to participate in public music-making and concert life (no thorough studies have been made of the relationship between cathedral and civic Kantorats). On the other hand, not only did such city Kantorats as those of Dresden and Leipzig survive, so also did many Kantorats in small communities; Mendelssohn considered them the principal seat of the traditional practice of contrapuntal music. Around 1800 the decline of liturgical forms and of sacred song led to the abolition of the Kantorat or its amalgamation with the office of organist.

Attempts were made to re-establish Kantorats in the 19th century. Although little research has been done on this area, it seems that the intention was not to revive the earlier, municipal office but to establish an ecclesiastical position. In the 20th century the reintroduction of the post in churches united areas of church music for which the earlier Lutheran posts of organist and Kantor used to be separately responsible.

The history of the Kantorat is closely connected with the history of schools and education, as well as with aspects of institutional, regional, ecclesiastical and social history. As a result, its sources and literature are to be found in the fields of educational, liturgical and ecclesiastical history, in the history of music teaching and in studies of regional history.

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JOACHIM KREMER

Kantorow, Jean-Jacques

(b Cannes, 3 Oct 1945). French violinist and conductor. He studied at the Paris Conservatoire with René Benedetti (1959–60) and was awarded a *premier prix* (1960). He made his solo début at the Théâtre des Champs-Élysées in 1959. He re-entered the Conservatoire in 1963 to study chamber music with Joseph Calvet and won a *premier prix* in 1964. He was leader of the Orchestre de Paris (1977–8) and the Netherlands Chamber Orchestra (1978–84). He was principal conductor of the Auvergne Chamber Orchestra (1985–94) and of the Helsinki Chamber Orchestra (1992–3), and in 1993 became principal conductor of the Ensemble

Orchestral de Paris and the Tapiola Sinfonietta in Finland. He has played in several chamber music groups, including the Paganini Ensemble, and formed a duo with the guitarist Anthea Gifford in 1984. Kantorow has made numerous recordings, of which those of the Ravel and Debussy sonatas and of works by Liszt have won major awards. He has won many international competitions and has held a number of teaching posts: in 1985 he was appointed professor of the violin at the Rotterdam Conservatory and in 1995 professor of the violin at the Paris Conservatoire. He also holds masterclasses at the Salzburg Mozarteum and the Nice Summer Academy. Kantorow has an infallible technique and a beauty of tone which combines the best features of the French and Russian schools. He plays a Stradivarius dated 1699, the 'ex-Leopold Auer'. (H. Kurzbauer: 'Diverse Interests', *The Strad*, xcix (1988), 776–9)

MARGARET CAMPBELL

Kapell, William

(*b* New York, 20 Sept 1922; *d* King's Mountain, CA, 29 Oct 1953). American pianist. He studied with Dorothea Anderson La Follette in New York, then with Olga Samaroff in Philadelphia and at the Juilliard School. In 1941 he won the Philadelphia Orchestra's youth competition and the Naumberg Award; the Naumberg Foundation then sponsored his New York début on 28 October the same year, which brought him the Town Hall Award for the year's outstanding concert by a musician under 30. He achieved fame in the next few years not least by his championship of the Piano Concerto of Khachaturian, at that time a name new to the USA, and proceeded to an international career which was cut short by his death in a plane crash on the way back from Australia.

There was some tendency to typecast Kapell as a performer of flashy repertory; his technique was exceptional, but he was a versatile pianist and could also give memorably graceful performances of Mozart and Chopin, as well as championing the works of contemporary composers such as Copland, sometimes against the advice of managers and promoters. Copland wrote of him: 'I cannot conceive of his ever having given a dull performance – an erratic one, perhaps, a misguided or stylistically incongruous one maybe, but invariably one that was electric and alive.' During the 1990s Kapell's recordings of works by Chopin, Rachmaninoff, Khachaturian and others were reissued and achieved something of a cult following.

MICHAEL STEINBERG/R

Kapelle

(Ger.).

See [Chapel](#).

Kapellmeister

(Ger.).

The musician in charge of a Kapelle or [Chapel](#). See *also* [Bandmaster](#).

Kapelye

(Yid.).

In the Ashkenazi Jewish tradition, an ensemble of *klezmer* musicians. See [Jewish music](#), §IV, 3(ii).

Kaper, Bronislaw [Bronislau]

(*b* Warsaw, 5 Feb 1902; *d* Los Angeles, 26 April 1983). American composer of Polish birth. He was educated at the Warsaw Conservatory and was active as composer and pianist in Warsaw, Berlin, Vienna, London and Paris before settling in Hollywood and joining the staff of MGM in 1940. He was one of a number of versatile musicians of European origin and orientation who helped to create Hollywood music. He composed a number of popular songs besides his articulate and closely-knit film scores. His best work dates from the 1960s: *Mutiny on the Bounty* (1962) and *Lord Jim* (1965) reveal a pronounced flair for musical depiction of the sea and tropical landscapes. Kaper's theme from *Green Dolphin Street* (1947) became popularized when recorded in a jazz idiom by Miles Davis; his theme for *Invitation* (1952) was also widely recorded. Kaper's dramatic score for the science fiction film *Them!* (1954) is largely regarded as one of the classics of horror movie music of the period; regrettably, a 'Fugue for Ants' that Kaper wrote for the film was ultimately deleted from the final soundtrack. After 28 years and more than 100 scores for MGM, Kaper, like many Hollywood composers in the mid-1960s, found film work declining as pop music became more prevalent. As a result he turned to composing for television.

Kaper's style, which was securely rooted in late European Romanticism, has fluency, melodic charm and fine, elegant craftsmanship; like many Hollywood composers he established a useful rapport between popular and symphonic music (for example, from his Oscar-winning score, the song 'Hi-lili, hi-lo' in *Lili*, 1953, and the use of extended ballet in *The Glass Slipper*, 1955). While his music is warm, colourful and melodically appealing, it is rarely meretricious and, within the confines of its idiom, achieves a certain individuality of voice. Other notable scores of his include *Gaslight* (1944), *The Naked Spur* (1952), *The FBI* (television theme, 1965), *Tobruck* (1967) and *The Way West* (1967).

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T. Thomas: *Music for the Movies* (South Brunswick, NJ, and New York, 1973)

W.F. Krasnoborski: 'Interview with B. Kaper', *Soundtrack Collector's Newsletter*, no.2 (1975), 13; no.3 (1976), 3; repr. in *Motion Picture Music*, ed. L. Van de Ven (Mechelen, NJ, 1980), 122

T. Thomas: *Film Score: the View from the Podium* (South Brunswick, NJ, and New York, 1979), 115–25

Kapp.

Estonian family of composers.

- (1) Artur Kapp
- (2) Eugen Kapp
- (3) Villem Kapp

JOACHIM BRAUN (1), URVE LIPPUS (2 and 3)

Kapp

(1) Artur Kapp

(*b* Suure-Jaani, 16 Feb 1878; *d* Suure-Jaani, 14 Jan 1952). His father and first teacher, Joosep Kapp, was an organist and choral conductor. Artur, one of the first Estonian musicians to receive academic training, studied at the St Petersburg Conservatory, graduating from the organ class in 1898 and from the composition class of Rimsky-Korsakov and Lyadov in 1900. He settled in Astrakhan where he directed the music school from 1903 to 1920. Like many Baltic musicians he returned to his homeland after the revolution. In Tallinn he was professor of composition at the conservatory (1924–43) and conductor at the Estonia Theatre (1920–24). Kapp taught a number of leading Estonian composers and founded the ‘Tallinn School’, a circle notable for its attention to vocal-instrumental genres. In 1945 he was given the title Honoured Art Worker. The first composer to use Estonian folk material (in the suite of 1906), he was the originator of Estonian art music. His work is rich and sonorous, epic and monumental in form. Among his most successful pieces is the oratorio *Hiob*; the Fourth Symphony won him the Stalin Prize in 1950.

WORKS

(selective list)

Orch: Don Carlos, sym. poem, 1900; Suite no.1, 1906; 5 syms., 1924–49; Suite no.2, 1930; 5 concs., 1934–46; Suite no.3, 1936; Suite no.4, 1947

Chbr: Sonata, vn, pf, 1897; Str Qnt, 1918; Trio, vn, vc, org, 1936; Str Sextet, 1951

Vocal: *Hiob* (orat), 1929; 4 cants., c130 songs, choral pieces

BIBLIOGRAPHY

P. Anton, ed.: *Artur Kapp sõnas ja pildis* [Antun Kapp in memoirs and pictures] (Tallinn, 1968)

Kapp

(2) Eugen Kapp

(*b* Astrakhan, 13 May 1908). Son of (1) Artur Kapp. After graduating from his father’s composition class at the Tallinn Conservatory in 1931, he joined the Conservatory staff, teaching music theory (from 1935) and composition (from 1941). In 1947 he was appointed professor at the Conservatory, acting as rector from 1952 to 1964. He also served as chair

of the Estonian Composers' Union (1948–65). His many awards included Stalin Prizes for the operas *Tasuleegid* ('Fire of Revenge') and *Vabaduse laulik* ('Bard of Freedom') in 1946 and 1950 respectively, and for the ballet *Kalevipoeg* in 1952. His music, characterized by simple harmonies, march rhythms and an appealing melodic style, found particular favour in the 1940s and 50s, conforming as it did to then current political demands for art.

WORKS

(selective list)

Stage: *Tasuleegid* [Fire of Revenge] (op. 3, P. Rummo), Tallinn, 21 July 1945; *Kalevipoeg* (ballet), 1947; *Vabaduse laulik* [Bard of Freedom] (op. 4, Rummo), Tallinn, 22 July 1950; *Kullaketrajad* [Goldspinnners] (ballet), 1956; *Talvemuinasjutt* [Winter Fairytale] (op. 3, I. Nasalevich), Tartu, 28 Oct 1958; *Tabamatu* [Elusive Marta] (op. 3, J. Galitski), 19 March 1961; *Assol* (operetta, I. Vsevolozhski), 1965; 2 other operettas

Orch: 6 suites, 1933–57; 3 Syms., 1942, 1954, 1964; Pf Conc., 1969

Chbr: Str Qt no.1, 1935; Sonata no.1, vn, pf, 1936; Sonata no.2, vn, pf, 1942; *Tallinna pildid* [Pictures of Tallinn], pf, 1949; Str Qt no.2, 1960; other chbr and pf music

Vocal: an oratorio, 9 cantatas, many songs and choruses

Principal publisher: Muzgiz, Musfond

BIBLIOGRAPHY

G. Polyanovsky: *Eugen Kapp* (Moscow, 1951)

H. Kõrvits: *Eugen Kapp* (Moscow, 1959; Estonian trans., 1964)

J. Jürisson, ed.: *Heliloojad Kapid ja Eesti muusika* [The composers Kapp and Estonian music] (Tallinn, 1978)

[Kapp](#)

(3) Villem Kapp

(*b* Suure-Jaani, 25 Aug 1913; *d* Tallinn, 24 March 1964). Nephew of (1) Artur Kapp. His uncle was his first teacher. He studied at the Tallinn Conservatory where he graduated from August Topman's organ class in 1938 and Heino Eller's composition class in 1944. From 1944 until his death he taught composition at the Conservatory, also remaining active as a choral conductor and organist. His primary contribution as a composer was to the genres of solo and choral song. Among his most popular works is the choral poem *Põhjarannik* ('The Northern Coast', 1958). His talent for writing melody is also clear in his instrumental music. Although quotations from folk sources are rare in his oeuvre, a popular mood prevails throughout.

WORKS

(selective list)

Op: *Lembitu* (A. Pirn), 1961

Vocal: *Tervitus* [Salutation] (choral cant.), 1949; *Meie kodu* [Our Homeland] (choral

cant.), 1956; Põhjarannik [The Northern Coast], 1v, male chorus, orch/pf/org, 1958; Kevadele [For the Spring] (choral cant.), 1963; several hundred songs
Inst: Sonata, pf, 1940; Pf Trio, 1946; Sym. no.1, a, 1947; Sym. no.2, c, 1955; Wind Qnt, 1957

BIBLIOGRAPHY

H. Tõnson: *Villem Kapp* (Tallinn, 1967; Russian trans., 1969)

J. Jürisson, ed.: *Heliloojad Kapid ja Eesti muusika* [The composers Kapp and Estonian music] (Tallinn, 1978)

Kapp, Julius

(*b* Steinbach, Baden, 1 Oct 1883; *d* Sonthofen, 18 March 1962). German writer on music. He studied chemistry and music and worked as a freelance writer in Berlin, where he co-founded and edited the *Literarischer Anzeiger* (1904–7). He was adviser on productions to the Berlin Staatsoper and edited the *Blätter der Staatsoper*, 1921–45; he then held the same position with the Berlin Städtische Oper, 1948–54.

Kapp was a prolific writer, centring his work largely on the study of opera composers, Wagner in particular. His monumental biography of Wagner (1910) was followed by editions of his writings (1914) and the first two volumes of his collected letters (1914, 1933). These and his earlier work on Liszt (biography 1909, editions of the writings 1910) are his most important works, although his studies of Berlioz, Meyerbeer, Paganini and Weber were also influential. While directing productions at the Berlin Staatsoper he edited several operatic texts for use there.

WRITINGS

Richard Wagner und Franz Liszt: eine Freundschaft (Berlin, 1908)

Franz Liszt (Berlin, 1909/R)

Franz Liszt: gesammelte Schriften (allgemeine Inhaltsübersicht) (Leipzig, 1910)

Franz Liszt und die Frauen (Leipzig, 1911)

Liszt-Brevier (Leipzig, 1910)

Richard Wagner (Berlin, 1910/R; Eng., Fr., Dutch, Russ. and Swed. transs.)

ed.: *Der junge Wagner: Dichtungen, Aufsätze, Entwürfe, 1832–1849* (Berlin, 1910)

ed.: *Franz Liszt: gesammelte Schriften* (Leipzig, 1910)

Richard Wagner und die Frauen: eine erotische Biographie (Berlin, 1912/R; Eng. trans., 1951)

Niccolò Paganini (Berlin and Leipzig, 1913/R)

ed.: *Richard Wagner: gesammelte Schriften*, i–xiv (Leipzig, 1914)

ed.: *Richard Wagners gesammelte Briefe*, i–ii (Leipzig, 1914–33)

ed.: *Richard Wagner an Mathilde und Otto Wesendonk* (Leipzig, 1915, 2/1936)

Berlioz (Berlin, 1917, 4–7/1922)

Das Dreigestirn: Berlioz, Liszt, Wagner (Berlin, 1920)

Meyerbeer (Berlin, 1920/R)

Franz Schreker: der Mann und sein Werk (Munich, 1921)

Das Opernbuch (Leipzig, 1922, rev. 1941; rev. (1991) by R. Reher and F.D. Geck as *Lexikon der Oper*)
Die Oper der Gegenwart (Berlin, 1922)
Weber (Stuttgart and Berlin, 1922, 5/1931 as *Carl Maria von Weber*, 15/1944)
ed.: *Ludwig van Beethovens sämtliche Briefe* (Leipzig, 2/1923) [rev. of edn by E. Kastner]
ed. with H. Jachmann: *Richard Wagner und seine erste 'Elisabeth', Johanna Jachmann-Wagner* (Berlin, 1927)
185 Jahre Staatsoper: Festschrift zur Wiederöffnung des Opernhauses (Berlin, 1928)
Giacomo Meyerbeer (Berlin, 1932)
Richard Wagner: sein Leben, sein Werk, sein Welt, in 260 Bildern (Berlin, 1933)
ed.: *Richard Strauss und die Berliner Oper*, i–ii (Berlin, 1934–9)
Geschichte der Staatsoper Berlin (Berlin, 1937)
ed.: *200 Jahre Staatsoper im Bild* (Berlin, 1942)

HUGH COBBE

Kappel, Gertrude

(*b* Halle, 1 Sept 1884; *d* Pullach, 3 April 1971). German soprano. She studied in Leipzig, making her début in 1903 as Leonore at Hanover, where she was engaged until 1924. At Covent Garden she sang Brünnhilde (1912–14) and also Isolde, Sieglinde, Senta, the Marschallin and Electra (1924–6). She appeared at the Vienna Staatsoper (1921–7), at Salzburg, where she sang Donna Anna (1922), and at the Staatsoper in Munich (1927–31). She made her Metropolitan début in 1928 as Isolde, later singing Ortrud, Fricka, Brünnhilde, the Marschallin and Electra (the first Metropolitan performance, 1932). She sang Isolde at San Francisco in 1933 and retired in 1937. Her 1924 recordings of 'Pace, pace, mio Dio' (*La forza del destino*) and the closing scene of *Götterdämmerung* reveal the wide range of her voice and the richness and security of her singing.

ALAN BLYTH

Kapr, Jan

(*b* Prague, 12 March 1914; *d* Prague, 29 April 1988). Czech composer. He turned to music as the result of a serious accident at the age of 16 that left him an invalid for the rest of his life. He studied composition with Jaroslav Řídký at the Prague Conservatory (graduating in 1938) and at the conservatory's master school with Jaroslav Křička, completing his studies in 1940. He was a music producer for Czech Radio (1939–46) and editor-in-chief of the music publisher Orbis (1950–53). From 1953 to 1960 he dedicated himself exclusively to composition. After the communists came to power in 1948, Kapr became one of their leading musical figureheads, receiving several prizes and honours from the regime. The highest of these was the Stalin Prize awarded to him in 1951 for the music for the documentary film *Nové Československo* ('The New Czechoslovakia'). He did not play a prominent role for long, however. During the years of the

Stalinist terrors, he ceased to believe in the communist ideology and in 1953 he began to distance himself from it. This change of view is also reflected in his creative output. From beginnings rooted in late Romanticism, Kapr had moved to those genres required in the context of 'realist' music (including more than 60 songs for massed voices). In the later 1950s, however, he began to consider issues in contemporary music (which led to his book *Constants*) and his musical language changed from the intuitive to the rational. He taught composition at the Janáček Academy in Brno (1961–9). His teaching career was interrupted, however, when he protested publicly against the occupation of Czechoslovakia by Warsaw Pact troops in 1968. With the reimposition of a communist regime, he spent the next 20 years as an isolated figure, without the hope of hearing his best works which were banned from performance. Illness confined him to bed for two years and he died after the recurrence of a stroke.

WORKS

(selective list)

stage

Muzikantská pohádka [Musical Fairytale] (op. 2, L. Tomášková), 1961

orchestral

Syms: no.1, 1942; no.2, 1946; no.3, 1956; no.4, 1956; no.5 'Olympijská' [The Olympian], 1959; no.6, 1960; No.7 'Krajina dětství' [The Land of Childhood], children's chorus, orch, 1968; no.8 'Campanae Pragenses', S, B, chorus, orch, 1977; no.9 'K počtě Josefa Mánesa' [In Honour of Josef Mánes], 1982; No.10 'Lanžhotská' [The Lanžhot], T, orch, 1985

Other orch: 3 tance [3 Dances], 1937; Pf Conc. no.1, 1938; Fantasie, 1939; Marathon, sym. scherzo, 1939; Symfonietta no.1, small orch, 1949; Pf Conc. no.2, 1953; Zítřa ['Tomorrow'], sym. poem, 1953; Suite, 1955; Vn Conc., 1955; Concert Vars, fl, str, 1958; Omaggio alla tromba, 2 tpt, chbr orch, 1967; Anachron, chbr orch, 1974; Conc., accdn, str, 1981; Brněnské allegro [Brno Allegro], brass ens, 1983; Symfonietta no.2, 1984; Conc. E-G, pf, orch, 1986

chamber

Str Qts: no.1, 1937; no.2, 1942; no.3, 1955; no.4, 1958; no.5, 1963; no.6 with Bar, 1963; no.7, 1965; no.8, 1978;

Other chbr: Fantazie, va, pf, 1937; Suite, wind qnt, 1940; Divertimento, fl, cl, bn, 1943; Nonet, 1943; Sonatina, vn, pf, 1948; Fantazie, vn, pf, 1956; 4 nálady [4 Moods], nonet, 1959; Preludium, 3pf, tpt, hn, org, 1964; Dialogy, fl, hp, 1965; Šifry [Numbers], pf, perc, tape, 1965; Oscilace, vn, ens, 1966; Rotace 9, pf qt, 1967; Cimb Sonata, 1968; Testimonianze, b cl, vn, pf, vc, lighting; Šachová sonáta [Chess-Game Sonata], 2pf, 1973; Woodcuts, 8 wind, 1974; Barvy ticha [The Colours of Silence], fl, ob, bn, vn, va, vc, db, hpd; Circuli, vn, accdn, 1974; Concertino, cl, vc, pf, perc, 1975; Signály, tpt, pf, 1976; Sonata, fl, hn, pf, 1976; Sonatina, vn, va, vc, accdn, 1976; Claricello, cl, vc, 1981; Duetti, vn, gui, 1981; Miniatury, cl, ob, vc, 1984

piano

Sonatas: no.1, 1944; no.2, 1947; no.3, 1963; no.4, 1980

Other pf: Domov [Home], 2 sets, 1955; Variations on a Theme by Křička, 1963; Opportunities, 1976; Monology, 1983

vocal

Solo: Ztracené písně [Lost Songs], S, pf (S. Hanuš), 1943; Krystal, T, pf (Hanuš), 1944; Milostné písně [Love Songs] (J. Pilař, L. Tomášková, S. Shchipachev, Chin. trad.), Bar, pf, 1954; Dítě [Child] (Kapr), Mez, pf, 1963; Contraria romana (ancient poets), Bar, pf, 1965; Cvičení pro Gydlí [Exercises for Gydlí] (Kapr), S, fl, hp, 1967; The Dream-Book (Kapr), S, fl, hp, 1971; Flauti magichi (Kapr), S, fl, 1972; Vendanges (P. Verlaine), S, Bar, pf, 1975

Choral: Sny a plány [Dreams and Plans] (L. Tomášková, J. Seifert, N. Vaptsarov), T, mixed vv, 1960; Guten Morgen, Stern (C. Morgenstern), mixed vv, 1973; Mánesův orloj [Mánes's Astronomical Clock] (F. Hrubín), mixed vv, 1982

Other works: cants., songs for massed vv, film scores

Principal publishers: Hudební matice, Umělecké besedy, Melantrich, Orbis, Panton, SNKLU, Supraphon

WRITINGS

'O sobě' [About myself], *Rytmus*, viii (1942), 106

Konstanty: nástin metody osobního výběru zvláštních znaků skladby [The Constants: outline of a method of personal choice of the criteria for a composition] (Prague, 1967)

'O přátelství' [On friendship], *HRO*, xxii (1969), 42 only

'O své VII symfonii "Krajina dětství"' [About my symphony no.7 *The Land of Childhood*], *HRO*, xxii (1969), 652 only

'Teória naznačovania a vychyl'ovania prvkov' [Theory of the indication and variation of elements in new music], *SH*, xv (1971), 179–85, 234–42

O některých problémech hudební notace [On some problems of musical notation], *MS* (1988)

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M. Kuna: 'Masová píseň Jana Kapra' [Kapr's songs for massed voices], *HRO*, viii (1955), 737–54

M. Kuna: 'Nové uzrávání tvůrčích sil Jana Kapra' [New fruits of Kapr's creative art], *HRO*, xvii (1964), 182–5

J. Bártová: 'Konstanty, šifry a Jan Kapr' [Constants, numbers and Kapr], *HRO*, xxi (1968), 84–7

A. Němcová: 'Musik und Wort in der Komposition "Übungen für Gydlí" von Jan Kapr', *Music and Word: Brno IV 1969*, 205–6

E. Zámečník: 'Jan Kapr pedagog aneb Vzpomínání' [Kapr: teacher; or A reminiscence], *OM* xx (1988), 278 only

J. Bártová: 'Dvanáct let mlčení' [Kapr's 12 years of silence], *HRO*, xliii (1990), 162–5

J. Bártová: *Jan Kapr: nástin života a díla* [Kapr: an outline of his life and work] (Brno, 1994)

JINDŘIŠKA BÁRTOVÁ

Kaprál, Václav

(b Určice u Prostějova, 26 March 1889; d Brno, 6 April 1947). Czech composer and teacher. He studied under Janáček at the Brno Organ School (1908–10) and under Novák in Prague (1919–20), later following

Cortot's interpretation course in Paris (1923–4). In 1911 he founded his own music school in Brno, and in 1927 he was appointed reader in music at the university; from 1936 he was professor of theory at the Brno Conservatory. His pupils included M. Barvík and Milan Harašta. One of the leaders of progressive musical life in Brno, he made foreign tours and was vice-president of the Czech section of the ISCM from 1936. His Fourth Piano Sonata was written as a protest at the invasion of Czechoslovakia, and his left-wing political views caused him to be interned in a concentration camp during the German occupation. When he was released his health had broken. His main interest as a composer was in piano and chamber music, and his miniatures were most successful. Originally influenced by Chopin, he assimilated contemporary developments to achieve the balanced style of his last years. This combined an evocative variety of harmony with transparent structural clarity and a considerable lyrical talent. Kaprál also wrote reviews and articles on piano instruction in the Brno music press of the 1920s and 30s.

WORKS

(selective list)

Vocal: Ukolébavka [Lullaby] (Bal'mont), female chorus, 1921; Pro ni [For her], 1v, pf qt, 1927; Str Qt no.2, Bar, str qt, 1927; Píseň podzimu [Song of autumn], 1v, str qt, 1929; Uspávanky [Lullabies] (Slovak trad.), 1v, chamber orch, 1932; Milodějně kvítí [Flowers of Love], 2 solo female vv, pf, 1942; Svatobořické lidové písně [Folksongs from Svatobořice], 1944

Inst: 4 pf sonatas, 1912, 1921, 1924, 1939; Miniatury, pf, 1922; Str Qt no.1, 1925; Con duolo, pf left hand, 1926; Lyrica, pf, 1927; Fantasie, E♭, pf, 1934

Principal publishers: Hudební Matice, Pazdřírek

MSS in *CZ-Bm*

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J. Racek: *Leoš Janáček a současní moravští skladatelé* (Brno, 1940)

L. Kundera: *V. Kaprál* (Brno, n.d.)

JAN TROJAN

Kaprálová, Vítězslava

(*b* Brno, 24 Jan 1915; *d* Montpellier, 16 June 1940). Czech composer. Encouraged by her father, the composer Václav Kaprál, she started to compose at the age of nine. At the Brno Conservatory (1930–35) she studied composition with Vilém Petrželka and conducting with Zdenek Chalabala; her graduation work was a piano concerto, which she conducted herself. For the next two years she participated in the masterclasses of Vítězslav Novák (composition) and Václav Talich (conducting) at the Prague Conservatory, after which a French government scholarship enabled her to move to Paris in 1937. There she studied conducting with Charles Münch and composition with Martinů. For Martinů she became more than a compatriot and talented pupil: they influenced each other when working on similar compositions (Martinů's *Madrigaly*,

Kaprálová's *Koleda milostná*, 'Love Carol'), and their correspondence regarding Martinů's *Tre ricercari* and Kaprálová's Partita op.20 confirms their close cooperation.

The music Kaprálová wrote in Paris reveals a mature mastery of contemporary musical language as she mingles a concise polytonality with her own melancholy melodic expression. The outstanding works of this period are the Variations on the peal of St Etienne-du-Mont for piano, the *Deux ritournelles* for cello and piano, the Partita for piano and strings, the unfinished Concertino and the orchestral *Suita rustica* – the last and perhaps her best work.

In 1938, to great acclaim, she conducted the BBC SO in her *Vojenská symfonieta* ('Military Sinfonieta') at the ISCM Festival in London. At the end of that year she briefly visited her homeland, Moravia, but under the threat of war she returned to Paris in January 1939. There she married the writer Jiří Mucha, son of the painter Alfons Mucha; but she died of military tuberculosis during the evacuation of Paris.

WORKS

(selective list)

Orch: Vojenská symfonieta [Military Sinfonieta], op.11; Suita rustica, op.19; Partita, op.20, pf, str orch; Concertino, op.21, vn, cl, orch, inc.

Chbr and solo inst: Dubnová preludia [April Preludes], op.13, pf; Variace na zvonkovu hru kostela St Etienne du Mont v Paříži [Variations on the Peal of the Church of St Etienne-du-Mont in Paris], op.16, pf; Deux ritournelles, op.25, vc, pf; Groteskní passacaglia [Grotesque Passacaglia], pf (from op.9)

Vocal: Jablko s klína [The Apple from the Lap] (J. Seifert), op.10, 1v, pf; Navždy [Forever] (J. Čarek, Seifert), op.12, high v, pf; Sbohem a šáteček [Waving Farewell] (V. Nezval), op.14, S, orch/pf; Zpíváno do dálky [A Faraway Song], op.22, 1v, pf; Koleda milostná [Love Carol] Vteřiny [Seconds] (8 songs), op.18, incl.

Some material in *CZ-Bm*

Principal publishers: Český hudební fond, Hudební matice Umělecké besedy, La sirène musicale, Supraphon

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ČSHS

J. Macek: *Vítězslava Kaprálová* (Prague, 1958)

J. Mucha: *Podivné lásky* [Strange loves] (Prague, 1988)

JIRÍ MACEK, ANNA ŠERÝCH

Kapsberger, Johann Hieronymus.

See Kapsperger, Giovanni Girolamo.

Kapsperger, Giovanni Girolamo [Giovanni Geronimo; Kapsberger, Johann Hieronymus; 'Il Tedesco della tiorba']

(b ?Venice, c1580; d Rome, Jan 1651). Italian composer, lutenist, theorbist and guitarist of German descent. (He seems to have used the spelling 'Kapsperger' rather than the 'Kapsberger' favoured by German scholars.) His father, Colonel Guglielmo Kapsperger, was a noble military official with the Imperial House of Austria and may have settled in Venice. Kapsperger was in Rome soon after 1605, where through his reputation as a virtuoso and his status as a *nobile alemanno* he moved in the circles of powerful families such as the Bentivoglio and the Barberini. Other supporters in Rome included the Orders of S Stefano and S Giovanni and the academies of the Umoristi and the Imperfetti whose members arranged for the publication of his works; the academies Kapsperger organized in his house were described as among the 'wonders of Rome'. Around 1609 he married the Neapolitan Gerolima di Rossi, by whom he had at least three children. In 1612 his *Maggio Cantata*, dedicated to the Grand duchess Maria Maddalena, was performed in Florence at the Palazzo Pitti.

In 1622 his *Apotheosis*, on Jesuit themes, was performed at the Collegio Romano on the canonizations of the first two Jesuit saints, Ignatius Loyola and Francis Xavier; the most elaborate musical production in Rome before the Barberini operas, it marked the period of Kapsperger's deepening relationship with the papal circle. In 1624 his settings of verses by the newly-elected Pope Urban VIII Barberini were published as *Poematia et carmina*, which G.B. Doni forwarded enthusiastically to Mersenne. In the same year Kapsperger entered the service of Urban's nephew, Cardinal Francesco Barberini, where for 30 years he worked alongside Frescobaldi, Luigi Rossi, Domenico Mazzocchi, Stefano Landi and Doni, and collaborated with the poets Ottavio Tronsarelli, Giovanni Ciampoli and Giulio Rospigliosi (the future Pope Clement IX). His son Filippo Bonifacio also joined Francesco's household. Doni wrote that Kapsperger's music was often sung 'in the chamber of His Holiness' and in 1626 and 1627 his masses were performed in the Cappella Sistina at Urban's request. Later, Doni denounced Kapsperger for attempting to replace Palestrina's music with his own at the Sistine Chapel, an allegation uncritically accepted by Hawkins and Ambros (and effectively contaminating Kapsperger's later reputation); Bainsi, however, remained sceptical of Doni's story and no such incident is documented, although other contemporary accounts describe him as an extraordinary talent but opportunistic, unco-operative and vainglorious. Kapsperger continued as a salaried member of Francesco's household until the death of Urban in 1644 and the dissolution of Francesco's establishment in 1646. Curiously, only two of his works were printed after 1633, when Allacci published an inventory of Kapsperger's music that included the titles of many additional collections that he was preparing for publication. Kapsperger died in 1651 and was buried in the church of St Blaise outside Rome.

Kapsperger was a prolific, highly original and often extraordinary composer and was seminal in the development of the theorbo as a solo instrument. The theorbo collections contain virtuoso toccatas, variations and dances (some for a 19-course instrument) that combine arpeggiated sections, unusual rhythmic groupings, broken-style figuration and slurred passages within an ornamented and highly syncopated context that has many parallels with the keyboard works of Frescobaldi. The 1640 book also contains an important preface regarding performance. The 1611 lute book includes eight toccatas – described by Gilbert as ‘possibly the finest set of its kind in the Italian repertoire’ – that employ more fluid textures proceeding almost spontaneously from suspended harmonies over long pedals to recitative-style passages, motivic sequences, short *ricercare* sections and dramatic bursts of scales. Among his other instrumental works are one of the few collections of instrumental ensemble dances of this period (1615) and the more canzona-like *Sinfonie a quattro* of the same year, which feature solo-tutti contrasts, echo effects and multiple continuo parts.

In his vocal music, Kapsperger explored the limits of both Baroque opulence and Counter-Reformation austerity. The *Mottetti passeggiati* and *Arie passeggiate* contain monodies (1612) and duets (1623) with extensive (and sometimes exaggerated) written-out ornamentation. The larger Petrarch and Guarini settings stand out among the 1612 *Arie* (which are actually solo madrigals); the 1623 collection is less ornate, but more satisfying musically. The *Mottetti* suffer from lengthy and predictable florid passages but reflect aspects of current Roman taste and were influential in Germany. The Thomaskirche Kantor Tobias Michael acknowledged in his *Musicalischer Seelen-Lust* (1637) that ‘the art of Herr Kapsberger is very attractive to me, and I have followed him as much as I was able’. The madrigals of 1609 rely mainly on homorhythmic textures and reveal Kapsperger’s awareness of current literary trends through his setting of Marino. But Kapsperger’s most engaging and popular secular works (as testified by concordant versions) are found among his seven books of villanellas, which use simple poetry, set mostly syllabically in contrasting sections of duple and triple metre, often with attractive dance rhythms.

In the finely crafted *Poematia et carmina* (1624), Kapsperger’s intense setting of Urban VIII’s poetry was lauded by Doni for its absence of affectations and its ‘pure and simple’ melody. Similarly, the lavishly staged *Apotheosis* (1622) sets a monological Latin text to a remarkably restrained declamatory style, occasionally relieved by triple-time choruses. This stylistic template is maintained in the Christmas cantata *I pastori di Bettelemme* and the *Litaniae Deiparae Virginis*. The three *Missae Urbanae*, dedicated to Urban VIII, and the *Cantiones sacrae* (1628) feature homorhythmic textures as well, and in the case of the masses polychoral technique. Similar to the 1612 *passeggiate* collections but displaying greater sensitivity to textual-musical relationships are the motets of *Modulatus sacri diminutis* (1630) which employ lavish embellishment and challenging rhythmic figures (e.g. ‘Beata Dei genitrix’). Kapsperger’s stage works, which include *La vittoria del principe Vladislao in Valacchia* (1625), an opera about the Polish-Turkish war of 1621, are all lost, apart from the *Apotheosis*.

In a time of intense musical polemics, Kapsperger was praised by moderns and conservatives, from the art collector Vincenzo Giustiniani and the world-traveller Pietro della Valle, to the neo-classic theorist G.B. Doni and the Jesuit polymath Athanasius Kircher, who annointed him as the successor to Monteverdi. The collective applause offered from individuals of such diverse backgrounds testifies to the wide stylistic breadth and uncommon invention of a composer whose works are representative of early 17th-century Roman music.

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published in Rome unless otherwise stated

instrumental

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Libro I d'intavolatura di lauto (1611/R1970, 1982); ed. K. Gilbert (Bologna, 1997)

Libro I de [8] balli, [6] gagliarde et [6] correnti, a 4 (1615); ed. in IIM, xxv (1993)

Libro I di [18] sinfonie a 4, bc (1615); ed. in IIM, xxv (1993)

Libro II d'intavolatura di chitarrone (1616), lost

Libro II d'intavolatura di lauto (1619), lost

Libro III d'intavolatura di chitarrone (1626), lost

Libro IV d'intavolatura di chitarrone (1640/R1982); 12 toccatas, ed. M. Lubenow (Germersheim, 1994)

3 gagliarde, *I-Bc*

Other pieces, *F-Pn, I-MOs*

Intavolatura di chitarrone, bks V–VI; Intavolatura di lauto, bks III–IV; Balli, bks II–III; Sinfonie, bks II–III: listed by Allacci, pubn doubtful

Intavolatura di chitarra; Intavolatura di chitarra spagnola spizzicata: listed in Franzini catalogue, 1672, see Wessely

sacred

Libro I di [20] mottetti passeggiati, 1v, bc (1612/R1980)

[21] *Cantiones sacrae*, 3–6vv, bc (1628)

Modulatus sacri diminutis voculis concinnati, 1v, bc (1630)

I pastori di Bettelemme ... dialogo recitativo (G. Rospigliosi), 6vv, bc (1630)

[3] *Missae urbanae*, 4, 5, 8vv, bc (1631)

[4] *Litaniae deiparae virginis*, 4, 6, 8vv, bc (1631)

Mottetti passeggiati, bks III–IV; Salmi per vesperi, bks I–III; Concetti spirituali: listed by Allacci, pubn doubtful

Motets, 2–4vv, listed in Franzini catalogue, 1672, see Wessely

secular vocal

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Libro I di [20] villanelle, 1–3vv, bc, theorbo [tablature], gui [*alfabeto* system] (1610/R1979)

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Maggio Cantata nel Real Palazzo de Pitti (Florence, 1612), lost, lib in *I-Fn*

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Libro III di [20] villanelle, 1–3vv, bc, gui (1619/R1979)

Libro IV di [23] villanelle, 1–3vv, bc, gui (1623/R1979)

Libro II d'[30] arie [passeggiate], 1–2vv, bc (1623/R1980)

[10] Poematia et carmina ... liber I, 1v, bc (1624)

Coro musicale, wedding cant, 1–5vv, insts, bc (1627)

Epitalamio ... recitativo a più voci (1628), lost

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Libro III d'arie passeggiare a una e più voci (1630), lost

Li fiori, Libro VI di villanelle, 1–4vv, bc, gui (1632)

Poematia et carmina ... liber II (1633), lost

Libro VII di villanelle, 1–3vv, bc, gui (1640)

Arie, bks IV–VI; Carmina Cardinalis Barberini, bk III; Dialoghi latini diversi; Dialoghi volgari diversi: listed by Allacci, pubn doubtful

stage

Apotheosis sive Consecratio SS Ignatii et Francisci Xaverii (prol, 5, O. Grassi), Collegio Romano, Rome, 1622, *A-Wn, F-Pn**

La vittoria del principe Vladislao in Valacchia (op, 3, G. Ciampoli), Rome, 1625, lost; lib in *Rime scelte di Monsignor Ciampoli* (1666)

Fetonte (dramma recitato a più voci, 5, O. Tronsarelli), Rome, 1630, lost; lib in *Drammi musicali di Ottavio Tronsarelli* (1632)

Drammi diversi, listed by Allacci, pubn doubtful

Doubtful: Il contrasto di Apollo con Marsia (Tronsarelli), palace in via Quattro Fontane, Rome, Aug 1628, lost; lib in *Drammi musicali di Ottavio Tronsarelli* (1632)

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VICTOR ANAND COELHO

Kapustin, Nikolay Girshevich

(b Gorlovka, Donetsk province, 22 Nov 1937). Ukrainian light music and jazz composer. He graduated in 1961 from the Moscow Conservatory where he studied the piano with Goldenweiser. At various points in his career he has been the pianist in Oleg Lundstrem's Symphony Orchestra of Light Music (1961–72), the Television and Radio Light Orchestra of Vadim Lyudvikovsky (1972–7), the State Cinematography SO (1977–84), and he has appeared in ensembles with jazz musicians such as the saxophonists G. Garanyan and A. Zubov and the guitarist A. Kuznetsov. Primarily the composer of instrumental music, he made his début as composer and pianist at the Sixth International Festival of Youth and Students in Moscow (1957) with his Concerto for piano and jazz orchestra with the TsDRI (the youth light orchestra of the Central House for Employees in the Arts) under the direction of Yu. Saul'sky.

Kapustin's work largely belongs to the 'third stream', a stylistic trend associated with experiments to synthesize jazz and more formal music. In the works he wrote during the 1960s there was a perceptible attempt to interpret the traditions of George Gershwin, Duke Ellington and A. Tsfasman, on the one hand, and Russian piano music, on the other (First Piano Concerto and various piano pieces). In the 1970s the composer focussed his investigations on the fusion style based on an amalgamation of elements of jazz and rock, European formal music and non-European folklore. In his sonatas, symphonies and concertos, he supplements these genres with the ideas and the specifics of jazz performance. The large-

scale works are lent the rhythmic drive and inner energy of big band writing, with all the accompanying garishness and vitality (the concertos for piano, for saxophone, for double bass, the Sinfonietta and the Chamber Symphony). In chamber music the classical structures are radically transformed by principles which are specific to jazz thinking, namely improvisation and refinement in the development of rhythm and modal harmony (the instrumental sonatas and the *Syuita v starinnom stile* ('Suite in the Old Style')). His music forms a part of the repertory of musicians such as the celebrated pianist Nikolay Petrov who has performed the Second Piano Concerto and three of the *Vosem' kontsertnikh étyudov* ('Eight Concert Studies').

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Concs.: 6 Pf, 1961, 1973, 1987, 1990, 1993, 1993

Other orch: rhapsodiya, pf, orch, 1976; Conc., 1979; Sinfonietta, 1986; Sax Conc., 1989; Chbr Sym., 1990; Db Conc., 1994

Chbr: Sonata, vc, pf, 1991; Sonata, va, pf, 1992; Sonata, vn, pf, 1992; Prazdnichniy final [Festive Finale], sextet, 1995

9 Pf sonatas: 'quasi fantasia', 1984; 1989; 1990; 1991; 1991; 1991; 1991; 1995; 1995

Other pf: *Syuita v starinnom stile* [Suite in the Old Style], 1977; 8 kontsertnikh étyudov [Eight Concert Studies], 1984; Variations, 1984; 24 prelyudii, 1989; 10 bagateley, 1991; 3 éksprompta [3 Impromptus], 1991; 3 étyuda, 1992; 5 étyudov v razlichnikh intervalakh [5 Studies in Various Intervals], 1992; Kaprichchio, 1992; 10 inventsiy [10 Inventions], 1993; numerous individual pieces

ALLA VLADIMIROVNA GRIGOR'YEVA

Kapyrin, Dmitry Yur'yevich

(b Moscow, 28 Feb 1960). Russian composer. He studied at the L'viv Conservatory under Leshek Mazepa. He later studied with Denisov and Ruders. His first acknowledged works date from 1986, when he had finished his military service and when Soviet culture embarked on a distinct liberalization. He lives in Moscow and works as a freelance composer.

One of the most prominent composers of the younger generation of Russians, Kapyrin uses various modes of limited transposition in combination with free 12-tone writing; these harmonic tendencies are incorporated into textures which, while relying on microthematic constructional techniques, can often be described as minimalist in the broadest sense. Works such as *Sni* ('Dreams'; 1990) for orchestra possess a self-supporting musical fabric in which horizontal and vertical planes – some tonal, others 12-tone – are constantly changing and replacing each other. In the chamber work *Zvuki i golosa* ('Sounds and Voices'; 1990) he manages to unify a considerable amount of thematic material; as always, the tone colours are skilfully and originally handled. Kapyrin's works have featured at international festivals such as the Moscow Autumn, the Music Biennial Zagreb, Resources g3 (Paris) and the Almeida (London). In 1994 he won second prize in the ICONS competition in Turin, and in 1995 received a scholarship from the Berlin Akademie der Künste and spent time in Germany writing his stage work *Voploshcheniye tsveta* ('The Incarnation of colour'; 1995).

WORKS

Stage: Voploshcheniye tsveta [The Incarnation of Colour], 3 painters, 3 dancers, fl, cl, perc, pf, vn, vc, tape, 1995

Orch: Sym., op.3, 1984; Muzika, hp, bells, str, 1986; Snī [Dreams], 1990; K poezii [To Poetry], 1991; Muzika dozhda [Rain Music], 1993

Vocal: Chose de soir (V. Hugo, G. Richepin, P. Reverdy), song cycle, S, fl, cl, 2 perc, pf+cel, str qt, 1994

Chbr: Priblizheniye k yupiteru [An Approach to Jupiter], vn, va, vc, pf, 1987; Sostoyaniya [Conditions], pf, 1987; Vechernaya muzika [Evening Music], gui, 1987; Sonata, cl, pf, 1988; I svet skvoz' listu [And a Light through the Foliage] fl, vc, pf, 1989; Zvuki i golosa [Sounds and Voices], fl, cl, hp, vib, pf, vn, 1990; Sotto voce, pf, 1991; Muzika tishini [Music from Silence], fl, ob, 2 cl, tpt, trbn, perc, pf, vn, va, vc, db, 1992; Pastorale, (6 rec, vib, cel, pf)/(fl, ob, cl, vib, cel, pf, 2 vn, vc), 1992; Tikhaya pesnya dereva [Quiet Song of a Tree], mar, 1992; Po techenyu [With the Stream], s sax, fl, ob, cl, bn, hn, tpt, trbn, perc, hp, pf, 2 vn, va, vc, db, 1994; Kartochniy domik [House of Cards] cl, vn, vc, pf, 1995; Muzika dlya dvoikh [Music for Two], s sax/cl, pf, 1995; Iz vozdukh [From Air], cl, vn, 2 va, db, accdn, 1996

Incid music

Principal publisher: Chant du Monde

GALINA GRIGOR'YEVA

Karabyts, Ivan Fyodorovich

(b Yalta, Donets region, 17 Jan 1945). Ukrainian composer. Along with Hrabovs'ky, Sil'vestrov, Stankovych and others, he established the major trends in post-1960s Ukrainian music. In 1971 he graduated from Kiev Conservatory, where he was a student of Lyatoshyns'ky and Skoryk. While still a student, Karabyts wrote a series of works including the oft-performed Sonata no.1 for cello and piano (1968), dedicated to Lyatoshyns'ky, and the First Piano Concerto (written after Lyatoshyns'ky's death in 1968), for which he received a prize at the all-Union Competition for Young Composers. He is the winner of the important Ostrovsky Prize and, more recently, the National Artist of Ukraine prize. He is one of the founders and present director of the International Kiev Music Fest and is Music Director of Kiev Camerata.

The music of Karabyts is multi-faceted and spans almost all genres. He first attained success with his Concerto for chorus, soloists and orchestra, *Sad bozhestvennikh pisen* ('The Garden of Heavenly Songs') of 1971, on poems of the 18th-century philosopher, poet and musician, Hryhory Skovoroda, in which he tried to rejuvenate the choral concert genre of 17th- and 18th-century Russian and Ukrainian music, as exemplified in the works of Berezovs'ky and Bortnyans'ky. With his second and third symphonies (1977 and 1978), he established his mature style, which, despite the presence of a cross-section of tendencies, is rooted in, and protected by, tonality, no matter how extended and elusive it may at times seem. The influence of neo-romanticism has expanded his tonal system which borrows freely from chromatic, freely atonal and modal orientations; he

shapes these into various subsystems governed by a predominantly classical or Apollonian outlook. As a composer centred in the 20th-century renaissance of polyphony, Karabyts conceives harmonic movement in polyphonic terms. In his works, every musical idea fits into a musical tapestry in which the interplay of melodies is woven by use of contrapuntal devices, some of them fleeting. For Karabyts, the components of such a tapestry always have thematic significance: even the pedal tones have melodic properties. He does not challenge himself with seeking new technical methods, preferring instead, in works such as the Third Concerto for Orchestra, the Third Symphony and the Concert-Triptych (1996), to filter his artistic preferences through his individual world-view.

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Choral: Sad bozhestvennikh pisen [The Garden of Heavenly Songs] (H. Skovoroda), conc. for chorus, soloists and orch, 1971; Molytva Kateryny [Prayer for Kateryna], narr, children's chorus, orch, 1992

3 syms.: no.1 'Five Songs about the Ukraine', 1974; no.2, 1977; no.3, 1978

2 pf concs: 1968, 1972

3 concs for orch: no.1 'Muzychnyi darunok Kuyevu' [A Musical Gift to Kiev], 1981; no.2, 1986; no.3 'Holosinnya' [Lamentations], 1987

Vocal: Pastels (P. Tychnya), S, pf, 1970; Z pisen' Khiroshima [From the Songs of Hiroshima], S, fl, 1973

Chbr and solo inst: Sonata no.1, vc, pf, 1968; Lyric Scenes, vn, pf, 1970; Sonata no.2, vc, pf, 1972; Str Qt, 1973; Divertimento concertante, 6 insts, 1975; 24 Preludes, pf, 1976; Disko-Khorovod, cl, pf, 1981; Concertino, 9 insts, 1983; Music from the Waterside, 5 insts, 1994; vio-serenade, str, 2000

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VIRKO BALEY

Karaca, Cem

(*b* Bakırköy, Istanbul, 1945). Turkish popular singer and lyricist. His parents ran a theatre in Beyoğlu, Istanbul's main theatre district, providing him with an early experience of the stage which continues to mark his distinctive and theatrical vocal style. Educated at Robert College, Istanbul, he was involved with the efforts of the Turkish left to provide an alternative to European popular culture in the late 1960s and was conspicuously associated with the Anatolian Rock movement. In 1967 he joined Apaşlar, winning a national music competition run by *Hürriyet* (the main Turkish daily newspaper) with *Emrah*, whose lyrics were drawn from the Turkish *aşık* repertory (see [Turkey](#), §2) and whose music owed much to the French

chanson. Success in the competition provided opportunities to travel, buy equipment and record outside Turkey; Karaca worked extensively with the Werner Müller orchestra in Germany in the late 1960s. With Kardeşler in 1969 he employed more politically radical texts based on Anatolian models, but also attempted to reconcile the use of rural instruments with the demands of rock style. In 1972 he joined Moğollar, participating in some of the most extensive experiments in connecting rural Turkish music with European counter-culture. In 1974 Karaca joined Dervişan; their music, including the rock opera *Safinaz* (telling of the plight of a girl from a poor family) and *1 Mayıs* (celebrating the international labour movement), attracted unwelcome attention from the Turkish right in a period of turbulent radicalism. In 1979 Karaca left the country to self-imposed exile in Germany, returning only in 1987.

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MARTIN STOKES

Karaite Jews, music of the.

See Jewish music, §III, 10.

Karajan, Herbert von

(*b* Salzburg, 5 April 1908; *d* Anif, 16 July 1989). Austrian conductor. He appeared in public at the age of five as a pianist, and studied the piano at the Salzburg Mozarteum while still a schoolboy, but changed his intentions and took further studies in conducting with Franz Schalk at the Vienna Music Academy. His spectacular career was launched when he conducted *Le nozze di Figaro* on 2 March 1929 at Ulm, where he worked for five years at the Städtisches Theater. Here the limited resources of orchestra and stage apparently influenced his almost obsessive concern with technical perfection in his later approach to conducting and producing. In 1934, at the age of 26, he was appointed Generalmusikdirektor at Aachen (holding that position until 1942), and in 1937 a now legendary performance of *Tristan und Isolde* at the Berlin Staatsoper marked the turning-point in his career. In 1938 he made his débuts with the Berlin PO, the Berlin Staatsoper and at La Scala. Reviews hailed him widely as 'Das Wunder Karajan'. From 1941 he based himself in Berlin, where his reputation soon rivalled Furtwängler's.

During the war he was active as Staatskapellmeister at the Berlin Staatsoper and as occasional conductor in occupied territories. After the war the question of Karajan's political affiliations pursued him. He never denied membership of the Nazi party; rather, he insisted it was mere

pragmatism, essential to his career, and compared it to joining an Alpine Club. Vaughan and others have documented that he joined the party on 8 April 1933 at Aachen, and again on 1 May 1933 at Ulm, contrary to the 1935 date he long asserted. He spent the last six months of the war in Italy and the next two years appealing for denazification. It was granted in time for concerts with the Vienna SO and Philharmonia Orchestra in London in 1947, and resumption of his role at the Salzburg Festival in 1948. From the 1948–9 season he was active at La Scala as producer as well as conductor, and from 1950 he was engaged in extensive recording activities with Walter Legge in London and Vienna. His role as conductor of the Philharmonia (1948–54) saw the re-establishment of his continental reputation.

He conducted the *Ring* and *Die Meistersinger* in 1951 at Bayreuth (where he dared to change Wagner's orchestral seating plan); took the Philharmonia Orchestra on its first European tour in 1952; and made his American début in Washington DC, on a tour with the Berlin PO in 1955, the year in which he succeeded Furtwängler as the orchestra's principal conductor. He became artistic director of the Salzburg Festival (1956–60), and on 1 January 1957 succeeded Böhm as director of the Vienna Staatsoper, thereby acquiring a musical 'empire' which gave currency to the comment that he was becoming 'the Generalmusikdirektor of Europe'. He sought to keep a link with Milan by mixing the *stagione* principle of La Scala with the Vienna repertory system, and took increasing responsibility for production in the *Ring* and other operas, including *Fidelio*, *Die Frau ohne Schatten*, *Otello* and *Pelléas et Mélisande*. After artistic and administrative disagreements, and believing that traditional methods of opera presentation held little hope for the future, he resigned his Vienna post in 1964.

On 15 October 1963 he gave the inaugural concert at Berlin's new Philharmonie, a hall built to his specifications. In 1964 he rejoined the directorate of the Salzburg Festival, and in 1967 founded the Salzburg Easter Festival. Using the Berlin PO, he planned to record each year's productions after the festival performances, film them for television and cinema, and take them to New York (where he made his Metropolitan Opera début in 1967 with his Salzburg production of *Die Walküre*). His artistic results in this venture brought controversial reactions, and he failed to secure a financially independent basis for it. In 1973 he called on major European opera managements to coordinate their productions to maintain standards, and to halt what he considered to be a decline in operatic presentation. He returned to the Vienna Staatsoper in 1977.

Karajan served as music advisor to the Orchestre de Paris (1969–71), but concentrated his principal work in Berlin and Salzburg and enormously strengthened his influence through tours, and in recordings using the most advanced audio and video technologies. In his lifetime he sold more than 100 million copies of some 800 recordings in concert and opera. The establishment of the Karajan Foundation (1968) led to major conferences and a biennial international competition for young conductors. Although named conductor for life of the Berlin PO in 1967, his last years there were not happy. Increasing alienation from players, his struggle in 1982 to appoint the clarinettist Sabine Meyer and growing ill-health (constant back

pain, near-paralysis in the legs, numerous operations) combined with managerial and artistic conflicts to cause his retirement from Berlin in April 1989. He died of a heart attack three months later.

An adherent of Zen Buddhism, Karajan possessed an astounding magnetism, sense of rhythm, acuity of ear, memory for a score's minutest details and control of his work in all its facets. His finest performances combined, as he once declared, 'Toscanini's precision with Furtwängler's fantasy'. Even so, some critics insisted that Karajan's commitment to aural perfection came at a cost of spiritual values and intellectual rigour. He favoured a flowing, rounded legato line, elasticity of accompaniment and transparency of sonority, with a flair for exactness and love of effect. Numerous singers testify to his subtlety and consideration as a conductor of opera, although he sometimes persuaded sopranos to undertake roles that were too heavy for them. His large, if fundamentally conservative repertory, much of which he recorded several times, ranged from Bach (which he conducted from the keyboard) through the Viennese Classical composers, the Austro-German Romantics (many regarded him as at his greatest in Bruckner, Mahler and Richard Strauss) and the Second Viennese School to Stravinsky, Henze and Penderecki. For the last three decades of his life no conductor had a greater influence in concepts of sound and texture.

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GERHARD BRUNNER/CHARLES BARBER, JOSÉ BOWEN

Karalayev, Sayakbai

(*b* Zheti-Oguz, near Katakol [now in the Issyk-Kul province], 1894; *d* Frunze, 1971). Kyrgyz *Manas* bard. He belonged to the Kyrgyz *bugu* clan. His family was poor, and Karalayev took part in rebellions during 1916; he

later joined the Red Army as a volunteer, and until 1922 he fought with the White Guards in Central Asia. He was also a collective farm activist. He learnt to perform *Manas* from his fellow countryman Choyuke Omurov (1863–1925), a famous bard whose biography was the subject of many later poems. Karalayev became a *Manas* bard in 1924, and from 1935 he worked as an actor for the Kyrgyz Philharmonic Society. Between 1935 and 1947 he produced a full version of *Manas* (250,000 verses), including two chapters entitled *Semetei* and *Seitek*, about the son and grandson of Manas, and a fairy-tale in verse, *Er Tyoshtyuk*, connected with the *Manas* cycle. Following the traditional principles of genealogical cycles, he also created a new chapter about the descendants of Manas, namely the hero Kenen (the son of Seitek), a grandson and his sons Alymsaryk and Kulansaryk. The version performed by Karalayev, a solo recitation without instrumental accompaniment, was recorded on eight LPs and afterwards partially transcribed by V.S. Vinogradov. On the basis of this version, the composers Abdilas Maldibayev, Vladimir Vlasov and Vladimir Fere together wrote two operas, *Aychurek* (1939) and *Manas* (1946). A large part of *Manas* was published in English in 1977, and since 1986 all three parts of Karalayev's version of *Manas* have been published in five volumes in Kyrgyz. Karalayev was acclaimed for his skill in poetic improvisation and became known as a representative of the Issyk-Kul tradition of epic performance.

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ALMA KUNANBAYEVA

Karamanov, Alemdar Sabitovich

(b Simferopol', 10 September 1934). Ukrainian composer. His mother was a Russian singer while his father was Turkish and – as a Crimean – was imprisoned and exiled by the Soviet authorities. Karamanov considers himself a Crimean/Ukrainian/Russian composer. He began studying music at the age of five and started composing almost immediately; he wrote an opera at the age of nine. He entered the Moscow Conservatory in 1953 where he studied with Semyon Bogatiryov and Natanson, and later took a postgraduate course with Kabalevsky and Khrennikov, graduating in 1963. After initial public successes, which prompted Shostakovich to call him '... one of the most original and unique composers of our time', his subsequent adoption of an avant-garde style destroyed a promising career. He left Moscow in 1964 and returned to the Crimea, where he continued to live as a recluse, creating a wealth of works, including 15 more symphonies (he had already written ten). His decision to express his beliefs by writing works on prohibited Christian themes, and even writing a symphony titled 'America' at the height of the cold war, further isolated him and placed him in potential danger. Official and international recognition came his way after

1990 – this trend culminated in 1995 with major performances in Berlin and London. Ukraine has honoured him with the titles Merited Artist of Ukraine (1990) and National Artist of Ukraine (1994), and awarded him the Lyatoshyns'ky State Prize and the State Prize of the Autonomous Republic of Crimea (1996).

Although Karamanov's creative development went through an intensely avant-garde period, he began in his maturity to create music linked with the reawakening of spiritual and religious beliefs. First and foremost a symphonist, he began to look for appropriate musical metaphors to express his essentially apocalyptic vision. The central cycle of his output to date is *Byst'* ('Let It Be', 1976–80), a collective title for symphonies 18 to 23, based on themes from the apocalypse. Although each symphony has an individual title (for example, no.18 is entitled *He Who Loves Us* and no.22 *Let It Be*), but since such religious subject matter was simply forbidden at the time of the works' composition, the Nineteenth Symphony was renamed *Born For Victory* for the purposes of its première in Kiev in 1977. Likewise, for a Moscow performance in 1982 the Twenty-third Symphony, in fact named *I Am Jesus*, became *Risen from the Ashes* and the whole cycle renamed *Poem of Victory*. The music of the symphony is driven by stark, often biblical, symbols which are then translated into images. The composer said that the 'symphony depicts St John, then Christ, then the fate of John and his radiance after death as a saint'. In his Third Piano Concerto 'Ave Maria' (revised in 1996), he was attempting to express allegorically God's mercy as spring rain. Karamanov is comparable to Messiaen in attempting to express Christian mystical beliefs through music.

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(selective list)

Ballet: *Sil'neye lyubvi* [Stronger Than Love] (after I. Lavrenev: *Sorok perviy* [The Forty-first]), 1961; *Fontan lyubvi* [The Fountain of Love] (after A.S. Pushkin: *Bakchisaray Fountain*), 1982; *Brilliant World* (after A. Grin), 1985

Choral orch: *Lenin zhiv* [Lenin is Alive] (cant., V. Mayakovsky), 1963; *Pesnya zhenatogo soldata* [Song of a Married Soldier], cant., 1963; *Stabat Mater*, 1967; *Requiem*, 1971, rev. 1991; *Mass*, 1972, rev. 1992; *Khersones*, cant., 1995

Syms: no.1, 1954; no.2, 1955; no.3, 1956; no.4 'Mayskaya', 1956; no.5 'Lenin' (cant., Mayakovsky, narr, solo vv, chorus, orch), 1956–7; no.6 'Sinfonietta', 1957; no.7 'Lunnoye Mose', 1958–9; no.8 'Klassicheskaya', 1960; no.9 'Liberation', 1962; no.10 'Molodost' Mira', 1963; nos.11–14 'Sovershishasya' (after *The Bible*: Four Gospels, Psalm 117), 1965–6; nos.15 and 16 'Et in amorem vivificantem', 1974; no.17 'America', 1975; nos.18–23, 'Liubyashchu Nu', 1980, 'Krovin Agncheiu', 1976, 'Blazhenni Mertvii', 1977–8, 'Grad Velikiy', 1978–9, 'Byst'', 1980, 'Az Lisus', 1980; no.24 'Adzhimushkay', solo vv, chorus, orch, 1983; no.25, 'Nebesnyi Iyerusalim', 1985

Other orch: *Fairy Tale*, sym. poem, 1954; *Forest Pictures*, suite 1956; *Pf Conc. no.1*, 1958; *Oriental Cappricio*, vn, orch, 1961; *Pf Conc. no. 2* 1961; *Vn Conc. no.1*, 1961; *Festival Ov.*, 1964; *Heroic Ov.*, 1964; *Vn Conc. no.2*, 1964; *Conc.*, tpt, jazz orch, 1965; *Pf Conc. no.3 'Ave Maria'*, 1968, rev. 1996; *Heroic Dances*, sym. poem, 1979; *Crimean Ov.*, 1980; *Spring Ov.*, 1984

Chbr: *Str Qt no.1*, 1953; *4 Pieces*, ob, pf, 1954; *5 Pieces*, 2 ob, pf, 1954; *Str Qt no.2*, 1954; *Variations*, ob, pf, 1954; *Suite*, jazz band, 1960; *Music*, vn, pf, 1962; *Str Qt no.3*, 1962; *Music*, vn, pf, 1963; *Scherzo*, cl, pf, 1963; *4 Pieces*, trbn, pf, 1964;

Pf: Five Preludes, 1953; Eight Pieces/Variations, 1954; Vremeni goda [The Seasons], 12 pieces, 1954; 4 sonatas, 1954–61; Music no.1, 1962; 5 Children's Pieces, 1956; Variations, 1961; 6 Etudes, 1962; Music no.2, 1963; Prologue-Thought-Epilogue, 1963; Window Into Music, 16 pieces, 1963; Three Preludes, 1963; 19 Concert Fugues, 1964

Other works: choruses; songs and romances after F. García Lorca, Karamanov-Sampurova, A.S. Pushkin, A. Tolstoy, African poets; film scores; National Anthem of the Crimea, 1992

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- Ye. Pol'dayeva:** 'Apokrif ili poslaniye? O tvorchestve Alemdara Karamanova' [Apocryphal story or a message? About Karamanov's work], *MAk* (1996), no.2

VIRKO BALEY

Karamanuk, Sirvart

(b Constantinople [now Istanbul], 1 Dec 1912). Armenian composer. She studied at the Istanbul Conservatory with Ferdi Statzer (piano) and later took masterclasses with Lazare Lévy and Jean Roger-Ducasse but was mainly self-taught as a composer. In 1942 she joined the faculty of the Istanbul Conservatory as an assistant professor. Her compositions have been heard in cities including New York, Los Angeles, Paris and Buenos Aires. She is the recipient of the St Mesrop and St Sahak Medal from Catholicos Vazken I of Armenia. She possesses a facile melodic gift that is imbued with the spirit of traditional Armenian music. Often her work is vivid, opulent in colour and buoyant in texture; a bravura style informs much of her piano works.

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Stage: Valvan arvestagetnerë [Tomorrow's Artists] (children's op, after A. Dadryan), 1949

Vocal: Alt'amar (sym. poem), 1v, SATB, orch, 1969; Džar tari [Hard Year], SATB, orch, 1969; Garnan aravot [Spring Morn], SATB, orch, 1969; Erg Petros Duryani [Song of Petros Duryan] (cantata), 2vv, SATB, chbr orch, 1972

Chbr and solo inst: Pf Suite, 1936; Caprice orientale, pf, 1944; Parerg [Dance Song], pf, 1944; Pastoral, pf, 1944; Admiration, pf, 1958; Histoire bizarre, pf, 1959; Kuysi hogi [Maiden's Soul], after M. Zarifian, str qt, 1973

Over 100 songs, vocal works for children, arrs. of liturgical chants

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ŞAHAN ARZRUNI

Karaoke [Jap.: 'empty orchestra'].

A form of popular social singing from the late 20th century, using pre-recorded backing tracks. It originated in Kobe in the late 1970s and spread rapidly through Japan and around the world; credit for its invention was claimed by Hisayoshi Hiya. In karaoke the backing tracks of well-known recordings by popular and pop singers are played, over which singers emulate the original vocal tracks. Words are provided on television screens to prompt the singers. Although originally an amateur form of social entertainment in such public recreational areas as cafés and bars, karaoke has evolved a worldwide circuit of clubs and competitions that have brought elements of the professional into what remains essentially an amateur form of musical recreation. Developments in technology have aided the accessibility of the form: the tapes of original karaoke have been successively replaced by CD, video and laser disc, allowing for the selection of songs from a huge available range and providing additional sophistications, such as the immediate transposition of any backing arrangements as needed.

The links of karaoke with fast-developing technology for its production and the reliance on the staples of US popular and pop music for its repertory ensured fast global dissemination: within some 20 years it spread from Japan, through South-east Asia to the USA and Europe and has been the subject of detailed studies in such diverse places as Australia, Germany, Finland and Brazil.

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C.R. Yano: 'The Floating World of Karaoke in Japan', *Popular Music and Society*, xx/2 (1996), 1–17

Karas, Simon

(b Strovitsion, nr Olympia, 21 May 1905). Greek musicologist and folk music scholar. He devoted his early youth to the study of folk music and neo-Byzantine chant, receiving his first lessons in ecclesiastical music from the priest Efstathios Lambrinopoulos. Later he studied Western music at Athens Conservatory and law at Athens University (1922–6). In 1926 he founded the School for National Music in Athens, where he lectured in neo-Byzantine chant, traditional Greek folk music and dances, and national

instruments, and he was director of the folk music division of Greek radio, 1937–70. He aimed to build up archives of traditional ballads and songs recorded in remote villages and to study in particular their possible relationship to Byzantine monophony. Karas was also involved with the study of Byzantine neumatic notation and the intervallic structure of the neo-Byzantine modes.

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DIMITRI CONOMOS

Karasowski, Maurycy

(*b* Warsaw, 22 Sept 1823; *d* Dresden, 20 April 1892). Polish writer on music and cellist. He studied in Warsaw under Walenty Kratzer and August Freyer, and later in Berlin, Vienna and Paris. From 1852 he was the leader of the Warsaw Opera orchestra. He travelled in Germany and France from 1858 to 1860; in 1864 he settled in Dresden, where he played in the opera orchestra and from 1868 was a court musician. He composed several cello pieces and songs, but was most important as a prolific writer on music. He published reviews and articles in many Polish music periodicals, as well as the first history of Polish opera (1859) and the first important study of Chopin (in German; 1877).

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Karastoyanov, Asen

(*b* Samokov, 3 June 1893; *d* Sofia, 8 Sept 1976). Bulgarian composer. After attending the Sofia Music Gymnasium (1914–18), he studied the flute and harmony with Juon at the Berlin Hochschule für Musik (1921–2). Later he was a composition pupil of Dukas at the Ecole Normale (1930) and of Raphael at the Leipzig Conservatory from which he graduated in 1932. During the period 1923–30 he directed Bulgarian provincial amateur orchestras. In 1933 he was appointed to teach theory at the Sofia State Academy of Music, and was professor there from 1944 until 1958. His compositions have their basis in folksong.

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3 syms.; 5 operettas incl. *Balgari ot staro vreme* [Bulgarians from the Old Times], 1958; Fl Conc., 1965; Vc Conc., 1969; 200 mass songs, chorus/chorus, orch; cants., pieces for wind orch, chbr music, songs, entertainment music

Principal publisher: Nauka i izkustvo

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Polifonichna kharmoniya (Sofia, 1959; Russ. trans., enlarged, 1960)

LADA BRASHOVANOVA

Karatigin, Vyacheslav Gavrilovich

(*b* Pavlovsk, 5/17 Sept 1875; *d* Leningrad, 23 Dec 1925). Russian music critic, historian and composer. He graduated from the department of physics and mathematics at St Petersburg University in 1897, and then worked as a chemist for the naval department. However, his interest in music (which he had formed in early childhood) and his close friendship with the members of the Belyayev circle encouraged him to abandon this career in 1907 and to take up music criticism. From 1897 until 1902 he had studied composition with Nikolay Sokolov at the St Petersburg Conservatory, and by 1906 he was already publishing articles on music in various periodicals. He was one of the organizers of the *Vechera Sovremennoy Muziki* (Evenings of Contemporary Music, 1910–12) and one of the founders (in 1923) of the *Assotsiatsiya Sovremennoy Muziki* (Association for Contemporary Music). From 1916 until his death he lectured on music history and aesthetics at the Petrograd Conservatory, and also conducted courses in art criticism at the Institute for the History of the Arts. From 1919 he was professor of music at the conservatory; he also

lectured on various topics in music at institutes throughout Petrograd, gave talks at the Philharmonia and taught natural science.

During his 19 years as a music critic Karatigin produced over 1000 articles which were published in a variety of journals, including *Zolotoye runo* (1906–7), *Rech'* (1908–17), *Apollon* (1909–14), *Sovremennoye slovo* (1911–15), *Severnīye zapiski* (1913–16), *Muzīkal'nīy sovremennik* (1915–17) and *Nash vek* (1918), *Zhizn' iskusstva* (1923–4). He wrote articles on many Russian and foreign composers and performers, and he is particularly noted for his critical essays on Musorgsky and for his work on the unfinished manuscripts of *Sorochintsy Fair* and *Salammbô*; shortly before World War I he prepared carefully collated texts of both operas for publication. His versatility as a critic and teacher enabled him to make an important contribution to the development of Russian musical culture. In his musical compositions, Karatigin adhered to the tradition cultivated by the heirs of the 'Mighty Handful', whilst absorbing later influences and giving them his own interpretation. Some of his works (piano compositions, romances, folksong arrangements, incidental music and the stage work *The Russian Wedding Ceremony*) were published.

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'Noveyshiye techeniya v zapadno-yeropeyskoy muzike' [The latest trends in Western European music], *Severnīye zapiski* (1913), no.12, pp.31–44

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YELENA ORLOVA/IOSEF GENRIKHOVICH RAYSKIN

Karayev, Faraj

(b Baku, 19 Dec 1943). Azerbaijani composer. He graduated in 1966 from the Azerbaijan State Conservatory where he studied composition with his father, Kara Karayev. He then undertook postgraduate work and served as a teaching assistant, receiving a doctorate in 1971. He began to compose early: *Music for Chamber Orchestra, Percussion and Organ* dates from 1966 but his first acknowledged work, the *Sonata for Two Players*, was written ten years later. Many of his compositions are influenced by 19th- and 20th-century poetry; Char, Hikmet, Prévert, Ungaretti and Williams are among his favourite writers. The work of these poets forms the basis of the monodrama *Journey to Love* (1978) in which the texts are all employed in their original languages. The music of this work incorporates elements of *mugam* and jazz as well as sonoristic and aleatory techniques; it is scored for singer and an unusual ensemble including three pianos. His tragic-comedy *Waiting for Godot* is also hard to classify along conventional lines: part comedy, part happening, this concerto for four performers was written for the 1983 Zagreb Biennale. The death of his father in 1982 instigated the composition of *I Bade Farewell to Mozart on Charles Bridge*; a year later he made a version of this work for chamber orchestra called *1791*, referring to the year of Mozart's death. Since 1980 he has composed many works for various chamber ensembles. His style incorporates extra-musical noises and elements of ethnic music for dramatic and structural purposes. In 1994 he became professor of composition at Baku City Conservatory and in 1998 he was appointed professor of composition at the Moscow Conservatory. In 1986 he founded the Baku Festival of 20th-Century Music in memory of his father; in 1991 he helped Denisov set up the Association for Contemporary Music in Moscow.

WORKS

(selective list)

Stage: The Shadows of Kobistan (ballet, 1, M. Mamedov, V. Yesman), 1969; Kaleidoscope (ballet, 1, R. Akhundova, I. Dadashidze), 1971 [on themes from sonatas by D. Scarlatti]; Journey to Love (monodrama, 20th-century poets), S, chbr orch, 1978; Waiting for Godot (music for performance, S. Beckett), 4 solo vv, chbr ens, 1983

Orch: Music for Chamber Orchestra, Percussion and Organ, 1966; Concerto grosso, 1967 [in memory of Webern]; Conc., pf, chbr orch, 1974; Tristessa II, orch, chbr orch, 1980, I Bade Farewell to Mozart on Charles Bridge, serenade, 1982; Tristessa I 'Parting Sym.', chbr orch, 1982; 1791, small orch, 1983; 4 Postludes, 1990; The (Moz)art of Elite, chbr orch, 1990

Chbr and solo inst: Piano Sonata no.2, 1967; Sonata for Two Players, 2 pf, prep pf, perc, 1976; In memoriam, suite, str qt, 1984; A Crumb of Music for George Crumb, chbr ens, 1985; Terminus, vc, 1987; Chbr Conc., ww qnt, 1988; Alla Nostalgia, chbr conc., 8 insts, 1989; Klänge einer traurigen Nacht, chbr ens, 1989; Aus ..., basset-horn/b cl, vib/mar, 1990; Postlude I, pf, 1990; Postlude II, pf, db, str qt, 1990; Der Stand der Dinge, ens, tape, 1991; Musik für die Stadt Forst, 2 pf, 1992; Postlude III, 2 pf, 8 hands, 1992; Ist es genug?, ens, tape, 1993; Khutba, Mugam and Surah, ens, tape, 1997; ... Monsieur Bee Line, pf, 1997; (K)ein kleines Schauspiel, 2 gui, b fl, 1998; Postludes IV–VII, ens, 1998; 5 Stück mit Kanons von A. Schoenberg, chbr ens, 1998

TAT'YANA REXROTH

Karayev, Kara (Abul'faz-ogli)

(*b* Baku, 5 Feb 1918; *d* Baku, 25 May 1982). Azerbaijani composer and teacher. The leading figure in Azerbaijani music after World War II, he studied the piano under Sharoyev at the Baku Music Technical School (1930–35) and then entered the Azerbaijan State Conservatory, where he was a pupil of Rudolf'f (composition) and Hajibeyov (foundations of Azerbaijani folk music). While at the conservatory he wrote his earliest surviving compositions, made an intensive study of Azerbaijani folk art, led an expedition in 1937 to study the folklore of some regions of the republic and transcribed *ashug* songs, dances and *mugam*. In 1938 he began studies with A.N. Aleksandrov (composition) and Vasilenko (instrumentation) at the Moscow Conservatory, after which he became a composition pupil of Shostakovich (1942–6). During the war, together with Hajiyev, he also wrote the heroic-patriotic opera *Veten* ('Fatherland'), which won a State Prize in 1946. His diploma composition was the Second Symphony (1946), which, though to a certain extent revealing Shostakovich's influence, marked the emergence of the composer's individuality.

Simultaneously with his compositional work Karayev took an active part in the musical life of Azerbaijan. He was artistic director of the Baku PO (1941–2), director of the music section of the Institute of Azerbaijani Art (1949–50), a teacher (from 1946), rector (1949–52) and professor (from 1959) at the State Conservatory, a board member (from 1948) and secretary (from 1962) of the Composers' Union of the USSR, and president (from 1953) and first secretary (from 1956) of the board of the Azerbaijani Composers' Union. A member of the central committee of the Communist party of Azerbaijan, he was also honoured with the title National Artist of

the USSR and with membership of the Azerbaijani Academy of Sciences (both 1959).

Karayev's works of around 1950 show the influence of the poet Nizami, notably in the choral piece *Osen* ('Autumn'), the symphonic poem *Leyli i Mejnun*, the symphonic suite *Sem' krasavits* ('Seven Beauties') and finally in the ballet of the same title as the suite, this last marking the first peak in his career. The symphonic poem, proclaiming with rare expressive qualities the tragic doom but unvanquished love of Leyli and Mejnun, achieved immediate recognition with the award of a State Prize (1948). But the picturesque clarity of Karayev's thought and his profound feeling for music drama are most clearly displayed in the ballet *Seven Beauties*. The work's dramatic principles approach those of Tchaikovsky and Prokofiev, a congruence particularly striking in the truly symphonic development. All the thematic material is organized in a patently structural manner and the ballet combines through-composition with number form: the fantastic, lyrical and psychological images are fused and intermingled with folkdance scenes in an impetuous and colourful movement. Furthermore, the free use of rhythmic formulae from national dances and the melodic and harmonic support given by folk modality reveal the composer's integral aesthetic involvement with folklore.

Karayev's second ballet, *Tropoyu groma* ('In the Path of Thunder'), written in 1957 and winning the Lenin Prize in 1967, was a new achievement in Soviet musical theatre. In this work the composer's social engagement, already strongly evident in *Seven Beauties*, becomes still more important: the deaths of the black man and the white girl, guilty only of love for each other (the plot is based on a novel by the South African writer Peter Abrahams), constitute not only a personal but also a social tragedy. In the score Karayev used black folk music, but altered according to his own creative ideas; he continued to 'symphonize' the ballet form, proving, in his own words, that 'the contemporary music of blacks and coloured people contains the principles of symphonic development in the same way that the music of other nations contains them'. The grandiose basso ostinato on the folk march 'In the Path of Thunder' forms a true apotheosis to the ballet.

Among Karayev's non-dramatic compositions, the 24 Preludes for piano are outstanding for their expression of concise and concentrated ideas. The cycle, which is based on polyphonic forms, describes a single line of development, from the simple pieces of the first notebook to the more complex and delicate, psychologically and stylistically, of the other three. To some extent the evolution within this work, composed between 1951 and 1963, reflects the evolution of Karayev's style in general. His unremitting interest in the musics of different peoples, and his enthusiastic development of the expressive means of contemporary music, led to a degree of universalization in his work. Significant in this respect are the 'symphonic prints' *Don Kikhot* (1960), which are permeated by the spirit of Spanish art, though it is only in certain numbers that the themes and developmental methods can be traced directly to Spanish folk music.

Besides his expressive, at times romantically emotional, local colour, powerful tendencies towards neo-classicism are detectable in Karayev's music, notably in his form and contrapuntal development. His later works

show a more rational technique and a wider stock of expressive methods. He made much use of the established semantics of Azerbaijani modal formulae and, though his works do not conform exactly with the national pattern, he remained a national composer: his works are modelled on the very principles of folk-musical thought, even in the 12-note Third Symphony and Violin Concerto. Karayev's markedly individual style gave him scope to assimilate seemingly incompatible traditions, so that his creative synthesis of Prokofievian chromaticism with Azerbaijani folk modality led to the establishment of a new modal harmonic system on which he was able to base his works of the 1940s and 50s. His subsequent quests in the realm of sound organization proved similarly successful.

WORKS

(selective list)

for full list see Karagicheva and Kyazimov (1969)

dramatic and vocal

Ops: Vetén [Fatherland] (I. Idayat-zade, M. Ragim), 1945, Baku, 1945, collab. D. Hajiyev; Nezhnost' [Tenderness] (monodrama, Karayev, after A. Barbyus), female v, chamber orch, 1972

Ballets: Sem' krasavits [Seven Beauties] (Idayat-zade, S. Rakhman, Yu. Slonimsky, after Nizami), 1952, Baku, 1952; Tropoyu groma [In the Path of Thunder] (Slonimsky, after P. Abrahams), 1957, Leningrad, Kirov, 1958

Musical comedy: Cirano de Berzherak (after Rostand), 1973

Other dramatic works: 20 incidental scores, 20 film scores

Vocal orch: Pesnya serdtsa [Song of the Heart] (cant., P. Rza), 1938; 3 tesnifa (Nizami), 1v, orch, 1939; Pesnya schast'ya [Song of Happiness] (cant., Ragim), 1947; 3 noktyurna (L. Kh'yuz), 1v, jazz orch, 1958, orchd O. Lundstrem; Partiya nasha [Our Party] (S. Vurgun, cant.), 1959; Gimn druzhbe [Hymn to Friendship], 1972

Choral: Kol'ibel'naya [Lullaby], unacc., 1939; Osen' [Autumn] (Nizami), unacc., 1947; Pesnya neftyanikov morya [Song of the Oil Workers of the Sea] (M. Svetlov), 1v/vv, pf, 1954

Songs: 6 rubayi (O. Khayyam), 1v, pf, 1946; Na kholmakh Gruzii [On the Hills of Georgia], Ya vas lyubil [I Loved You] (A.S. Pushkin), 1v, pf, 1949

instrumental

Orch: Azerbaydzhanskaya syuita, 1939; Sym. no.1, b, 1943; Sym. no.2, C, 1946; Leyli i Mejnun, sym. poem, 1947; Sem' krasavits [Seven Beauties], suite, 1949; Albanskaya rapsodiya, 1952; Don Kikhot, sym. prints, 1960; Sym. no.3, chamber orch, 1965; Klassicheskaya syuita, 1966; Vn Conc., 1967; suites from ballets and film scores

Chamber: Quartettino, 1942; Str Qt no.1, f, 1942; Str Qt no.2, a, 1946; Sonata, d, vn, pf, 1960

Pf: Sonatina, 1940; Sonatina, a, 1943; 24 Preludes, 1951–63

Other works for orch, band, light orch, folk orch etc.

WRITINGS

for full list see Karagicheva and Kyazimov (1969)

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'Neskol'ko misley o tragicheskom v muzike' [Some thoughts on the tragic in music], *SovM* (1957), no.4, pp.62–5

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YURY GABAY

Karbusicky, Vladimir [Karbusický, Vladimír]

(b Velim, nr Prague, 9 April 1925). Czech musicologist, active also in Germany. He studied engineering at the Prague Technical College (1945–8) and then aesthetics (with the structuralist Jan Mukařovský) and musicology at Prague University (1948–53), taking the doctorate in 1953 with a dissertation on the history of workers' songs in Bohemia. This topic, typical of its time, resulted in a two-volume collection, *Dělnická píseň* (Prague, 1959; with V. Pletka), and an extensive source list (*Soupis dělnických písní*, 1964), part of his CSc degree. Appointed to the Czechoslovak Academy's Institute for Ethnography and Folk Studies (1954–66) and then the Academy's Musicology Institute (1966–8), Karbusicky broadened his interests into popular music and folksong, in particular their origins, the boundaries between them, and their sociological implications. At first such research went in tandem with the increasingly tolerant ideological atmosphere in Prague, but the change of regime after

Russian invasion led in 1969 to the confiscation of the edition of *Podstata umění* ('The basis of art', which took a hostile stance towards Marxist aesthetics) and to his permanent removal to West Germany, where he taught at the Hochschulen in Neuss, Cologne, Wuppertal, Kassel and Aachen and where in 1973 he became a naturalized citizen.

In Germany Karbusicky quickly established himself in a new working language and environment. His first major publication there, drawing together much of his previous work, was his *Empirische Musiksoziologie* (1975), a work which soon acquired classic status. A year later he was appointed to a new chair of systematic musicology at Hamburg University and his book *Systematische Musikwissenschaft* (1979) quickly established itself as a widely used university textbook. His interests expanded in other fields such as musical semiotics, in which he published a survey, *Grundriss der musikalischen Semantik* (1986) and a historical anthology, *Sinn und Bedeutung in der Musik* (1990), but also cultural and historical musicology. For instance his study *Gustav Mahler und seine Umwelt* (1978) examined both the Czech influences on Mahler's early life and, conversely, the reception of Mahler in Czechoslovakia. In exile Karbusicky showed increasing sympathy with Czech music. His *Empirische Musiksoziologie* included analyses of a wide range of Czech music; his later studies feature composers such as Janáček, Ostrčil, Suk, Ullmann, Martinů and, in particular, Foerster, and has provided a valuable bridge between Czech and German cultures. From this position he has been well placed to formulate criticisms of the limiting effects of Hegelian German-centredness.

With the fall of the communist government in 1989, Karbusicky was welcomed back by Czech musicology. After retiring from Hamburg as professor emeritus in 1990, he served as guest professor in Prague, Brno and Bratislava, joined the editorial board of *Hudební věda* and has published an increasing proportion of his writings in Czech. The Czech Academy of Sciences awarded him the Golden Plaque of František Palacký (1992) for services to social sciences.

WRITINGS

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- 'Datování lidových písní vojenských: příspěvek k dějinám naší lidové písně' [The dating of military folksongs: a contribution to the history of Czech folksongs], *Český lid*, xlv (1958), 193–9
- Dělnická píseň v národní kultuře* [Workers' songs in national culture] (CSc diss., U. of Prague, 1959; extracts in *Soupis dělnických písní* [A catalogue of workers' songs], Brno, 1964, with V. Pletka)
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JOHN TYRRELL

Karchin, Louis (Samuel)

(b Philadelphia, 8 Sept 1951). American composer and conductor. He attended the Eastman School of Music (BM 1973) and Harvard University (MA 1975, PhD 1978), where he studied with Samuel Adler, Joseph Schwantner, Fred Lerdahl and Earl Kim. He co-founded the Harvard Group for New Music and later studied conducting with Barzin in Paris (1978–9). In 1979 he joined the composition department at New York University. He has served as president and chair of the US section of ISCM (1981–5) and co-founded the ISCM chamber players. Among his honours are the Koussevitsky Tanglewood Award, the Beams Prize and grants from the

American Academy of Arts and Letters, the ACA, the New Music Consort and the Fromm Foundation.

An advocate of the American modernist tradition, Karchin follows in the tradition of Stefan Wolpe, Dallapiccola and late Stravinsky. His music is characterized by intense, angular, rhythmically active surfaces, as in the *Capriccio* (1977), but is also distinguished by a lyricism and formal clarity that suggests a Classical influence. The *Songs of John Keats* (1984) and *Songs of Distance and Light* (1987) feature consonant, even overtly tonal gestures. The first movement of the Cello Sonata (1989) articulates a sonata form through long-range tonal centres and the *Sonata da camera* (1995), crafted around widely voiced motifs, suggests a Beethovenian rhetoric. His work is discussed in R. Carl: 'Three Points on the Spectrum: the Music of Louis Karchin, Lois V. Vierk and Paul Dresner', *CMR*, x/1 (1994), 11–31.

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Op: Romulus (A. Dumas, trans. B. Shaw), S, T, Bar, B, fl, cl, hn, pf, perc, str, 1990
Vocal: Songs of John Keats, S, fl, cl, perc, pf, vn, vc, 1984 [arr. chbr orch]; 5 Songs (S. Standing), S, orch, 1985 [arr. S, pf, 1985]; Songs of Distance and Light (E. Bishop, J. Rose), S, fl, ob, cl, perc, vn, va, vc, 1987; A Way Separate ... (R. Whitman, H. Senesh), S, fl, cl, vn, vc, pf, 1992; 2 Songs (Y. Yevtushenko), Bar, fl, cl, perc, pf, vn, vc, 1997
Inst ens: Capriccio, solo vn, fl, ob, b cl, perc, pf, va, db, 1977; Duo, vn, vc, 1981; Viola Variations, va, pf, 1981; Orch Variations, 1982; Canonic Mosaics II, fl, cl, bn, perc, pf, vn, va, vc, 1986; Sonata, vc, pf, 1989; Str Qt, 1991; Galactic Folds, fl + pic, cl, vn, vc, pf, 1992; Str Qt no.2, 1994; Rustic Dances, vn, cl, mar, 1995; Sonata da camera, vn, pf, 1995; Rhapsody, orch, 1996
Solo inst: Attuned to the Times, vn, 1978; Soliloquy, fl, 1983; Caprice, pf, 1984; 3 Miniatures, pf, 1984; Canzona and Elegy, vn, 1988; Pf Sonata, 1988; Soliloquy II 'Chimerical Images', fl, 1989; Ricercare, vn, 1992; Summer Songs, cl, 1994; Cascades, pf, 1997

Principal publisher: Peters

ROBERT CARL

Kardoš, Dezider

(*b* Nadlice, central Slovakia, 23 Dec 1914; *d* 18 March 1991). Slovak composer. He studied composition with Alexander Moyzes at the Bratislava Academy (1933–7), read musicology at Comenius University, Bratislava (1934–7), and attended Novák's composition masterclasses at the Prague Conservatory (1937–9). Appointments followed as head of music at the radio stations of Prešov (1939–45) and Košice (1945–51), director of the Slovak PO (1952–4) and as chairman of the Slovak Composers' Union (1955–63). He was lecturer (1961–8) and professor of composition (1968–84) at the Bratislava Academy of Music and Dramatic Art. A recipient of numerous awards, he was awarded the title National Artist in 1975.

Kardoš's early compositions were influenced by Alexander Moyzes; a good example of this is the *Piesne o láske* ('Songs of Love') of 1935. Under

Moyzes's guidance, he mastered the use of modal chromaticism. However, it was the music of Bartók that had a decisive effect on the composer's later bearings, the beginnings of which can be heard in the grotesque march from Kardoš's Piano Suite no.2, and the Bagatelles, which were modelled on Bartók's *For Children*. Kardoš accepted Bartók's innovations without compromise and found here motivating stimuli for works that were to follow. Bartók's ideas – including his analytical approach to modes used in folk music – were developed by Kardoš in a most original way: coupled with the development of his interest in contrapuntal part-writing, they represented the door to atonality and timbral concerns (as in Lutosławski, though less radical in manner). The typical features of Kardoš's music are ferocious vitality; Honegger-like motoric sections (where sharply rhythmical motifs play an important role in thematic work) in combination with meditative passages; and frequent use of the concertante style. With a few exceptions from the 1950s, his works largely avoided the demands of socialist realism; even in ostensibly programmatic pieces such as the *Hrdinská balada* ('Heroic Ballad') an autonomous, purely musical form predominates. His masterpieces – the fourth and fifth symphonies and the Partita for 12 string instruments – are increasingly characterized by polyphonic textures and a tightly controlled formal structure. In his extensive work as a folklorist he adapted numerous folksongs from eastern Slovakia.

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(selective list)

Orch: Allegro simfonico (Finale), op.4, 1937; Sym. no.1, op.10, 1942; Moja rodná [My Native Land], ov., op.14, 1946 (rev. 1985); Východoslovenská predohra [East Slovakian Ov.], op.22, 1951; Sym. no.2 'O rodnej zemi' [O Native Land], op.28, 1955; Conc. for Orch, op.30, 1957; Hrdinská balada [Heroic Ballad], op.32, str 1959; Sym. no.3, op.33, 1961; Sym. no.4 'Piccola', op.34, 1962; Conc. for Str, op.35, 1963; Sym. no.5, op.37, 1964; Pf Conc., op.40, 1969; Res philharmonica, ov., op.41, 1971; Sym. no.6, op.45, 1974; Slovakofónia, op.46, 1976; Sinfonietta domestica, op.50, 1979; Vn Conc., op.51, 1980; Bratislavská predohra [Bratislava Ov.], op.52, 1981; Symfonietta, op.55, str, 1987: see Vocal [Sym. no.7]

Vocal: Piesne o láske [Songs of Love] (V. Beniak, M. Haľamová), op.2, S/T, pf, 1935, arr. S, orch, 1966; 4 slovenské ľudové piesne [4 Slovakian Folksongs], S, T, orch, op.7, 1938; Východoslovenské ľudové spevy [East Slovakian Folksongs], op.8, Mez/Bar, pf, 1939; V Zemplíne spievajú [They Sing in Zemplín], folksong arrs., op.9, S, T, B, orch, 1940; Valalské spevy [Village Songs], op.12, S, T, female chorus, orch, 1944; Východoslovenské koledy [East Slovakian Carols], op.13b, S, Bar, female chorus, orch, 1945; Východoslovenské spevy, op.17, Mez/Bar, pf, 1948; Zem moja rodná [My Native Land] (cant., M. Rázusová-Martáková), op.19, chorus, 1949; Pozdrav veľkej zemi [Greetings to the Great Land] (cant., J. Brezina), op.25, S, chorus, orch, 1953; Spevy o živote [Songs about Life] (4 microdramas, M. Válek, Haľamová), op.44, S, T, orch, 1973; Októbrové poémy [October Poems] (A. Plávka, Brezina, P. Koyš), op.48, chorus, 1977; Sym. no.7 'Balada o sne' [Ballad of a Dream] (P. Horov), op.53, Bar, chorus, orch, 1984

Chbr and solo inst: Str Qt no.1, op.3, 1936; Pf Suite no.2, op.5, 1937; Wind Qnt, op.6, 1938, rev., 1978; 3 Skladby [3 Pieces], vn, pf, 1947; Bagatelles, op.18, pf, 1948; Str Qt no.2, op.38, 1966; Elevazioni, op.39, org, 1968; Partita, op.43, 12 str, 1972; Conc. for Wind Qnt, op.47, 1977; Str Qt no.3, op.49, 1978; Str Qt no.4, op.54, 1985; Partita, op.56, va, 1988

Principal publishers: Opus, Slovenské hudobné vydavateľstvo, Slovenské vydavateľstvo krásnej literatúry, Slovenský hudobný fond, Supraphon, Štátne hudobné vydavateľstvo

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VLADIMÍR ZVARA

Karel, Rudolf

(*b* Plzeň, 9 Nov 1880; *d* Terezín, 6 March 1945). Czech composer. He studied law at Prague University and music at the Prague Conservatory, where his teachers included Karel Hoffmeister (piano), Josef Klička (organ) and Knittl (theory). In 1903 he became Dvořák's last composition student. From 1906, after a period of military service, he worked as a freelance composer in Prague. He made his name in professional circles with the opera *Ilseino srdce* ('Ilsea's heart', 1906–9) and the symphonic poem *Ideály* ('Ideals', 1906–9), works inspired by the bohemian circles in which he lived. In 1911 he received an author's contract from Simrock. His fame as a composer grew with the increasingly wide distribution of his works, and his increased income allowed him to undertake extensive study tours of Scandinavia, Dalmatia and Bulgaria.

When World War I broke out in 1914, Karel was on holiday in Russia. Unable to return to his native land, he taught music in various Russian cities, finally becoming director of the Irkutsk music school in Siberia. Although he first placed himself at the disposal of the local Bolshevik administration and joined the recently founded Communist artists' union, he soon joined the troops of the Czech Legion, an interventionist force of Czechs living abroad who were initially successful in fighting the Bolsheviks. He founded a military symphony orchestra, which gave concerts in the zones where the Legion was fighting and in cities through which they travelled. These activities brought him into contact with leading intellectuals and artists of the Legionary movement, including the writers Rudolf Medek and Josef Kopta.

After returning to Prague in 1920, Karel concentrated on the composition of vocal music. In 1923 he was appointed to a professorship at the Prague Conservatory and in 1926 he received the Czechoslovakian State Prize (1926) for *Capriccio* for violin. He wrote comparatively few new compositions at this time, working for five years (1923–7) on the cantata *Vzkříšení* ('Resurrection', 1923–7), which takes the liberation of Bohemia from Habsburg rule as its subject. The successful première of *Smrt kmotříčka* ('Godmother's Death', 1928–32, Brno, 1933), a work which had received a prize from the Smetana Jubilee Foundation, marked the beginning of a new creative period. He subsequently composed in rapid

succession further song cycles, the symphonic vocal work *Vlajka* ('The Flag', 1935), a third string quartet (1935–6) and the *Jarní symfonie* ('Spring Symphony', 1935–8).

Now distanced from the Czech Legion, Karel became a member of a leftist political movement. *Revoluční predehra* ('Revolutionary Overture', 1938–41), written for the anniversary of the foundation of the Czechoslovakian Republic, uses the St Wenceslas chorale as a symbol of Czech resistance to Nazi occupation. Despite his change of allegiance, he was dismissed from his post in 1940 because of his former activities in the Legion. On 19 March 1943 he was arrested as a member of the Košírsk resistance group and interned in the Gestapo prison of Prague-Pankrác. Despite illness and inhumane conditions he composed songs and piano works later published as *Skladby vězení* ('Works from Prison', 1944–5) and began writing the libretto for the opera *Tři vlasy děda Vševeda* ('Three Hairs of an Old Wise Man', 1944–5). On 7 February 1945, already seriously ill, he was deported to Theresienstadt. With the last of his strength he began to compose the Nonet op.43. On 6 March 1945, before he could finish the composition, he died of dysentery. Shortly before his death, he was portrayed by a fellow prisoner, the painter Antonín Bares.

As a composer, Karel began by experimenting with sound and form, a process resulting in consistent linearity and a reserved musical language. His first stylistic change came during the 1920s. While in *Ilseino srdce* he used expressionistic miniature building blocks of music (including leitmotifs) to create a kaleidoscopic effect, in *Smrt kmotřička* he merged elements of folk music with imaginative fairy tale images, replacing leitmotifs with dramatically motivated melodic reminiscences. This tendency towards simplification, with an inclination to write in a plain, folk-inspired style, remained characteristic of his later works.

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(selective list)

Stage: *Ilseino srdce* [Ilsea's Heart] (op, Kropáček and Hillar), op.10, 1906–9, Prague, 1924; *Smrt kmotřička* [Godmother's Death] (op, S. Lom), op.30, 1928–32, Brno, 1933; *Zkrocení zlé ženy* (op, after W. Shakespeare) [The Taming of the Shrew], 1942–4, inc.; *Tři vlasy děda Vševeda* [Three Hairs of an Old Wise Man] (Karel), 1944–5 [completed Z. Vostrák]

Orch: *Suite*, op.4, 1903–4; *Scherzo capriccio*, op.6, ?1904; *Fantasie*, op.8, 1905; *Ideály* [Ideals], sym. poem, op.11, 1906–9; *Renesanční symfonie*, op.15, 1910–11; *4 slovanské taneční nálady* [4 Slavic Dance Tunes], op.16, 1912; *Adagio*, vn, orch, 1914–24; *Capriccio*, op.21, vn, orch, 1914–24; *Sym.*, op.20, vn, orch, 1914–24; *Démon*, sym. poem, op.23, 1918–20; *Jarní symfonie* [Spring Sym.], D, op.38, 1935–8; *Revoluční predehra* [Revolutionary Ov.], op.39, 1938–41

Vocal: *V září helenského slunce* [In the Beams of Light of the Hellenic Sun], op.24, 1v, pf/orch, 1921; *Zborov* [Ruins] (R. Medek), op.25, male vv, 1922; *Vzkříšení* [Resurrection] (cant., J. Kopta, Medek), sym., op.27, solo vv, mixed chorus, orch, 1923–7; *Sladká balada dětská* [Sweet Ballad for Children] (Medek), op.29, S, mixed chorus, orch, 1928–30; *Samá láska* [Love only] (Seifert), op.33, 1v, pf, 1933; *Černoch* (exotická alada) [The Negro], op.34, 1v, pf, 1933–4; *Láska* [Love] (Neumann), op.36, 1v, pf, 1934; *Vlajka* [The Flag] (Dyk), op.35, 1v, orch, 1935; *Píseň svobody* [Song of Liberty] (Falta), op.42, 1v, pf, 1944; see also chbr [Skadby

z vězení, 1944–5]

Chbr and solo inst: Klavírní skladby [6 pf works], op.2, 1902–3; Str Qt no.1, d, op.3, 1902–3; Notturmo, op.9, pf, 1906–7; Str Qt no.2, E♭, op.12, 1907–10; Sonata, op.14, pf, 1910; Theme and Variations, op.13, pf, 1910; Sonata, op.17, vn, pf, 1912; 3 Waltzes, op.18, pf, 1913; Burleska, op.19, pf, 1913–14; Pf Qt, op.22, 1915; Str Qt no.3, op.37, 1935–6; Skladby z vězení [Works from Prison], op.42, 1944–5 [incl. works for solo pf; 1v, pf; vn, pf]; Nonet, 1945 [orchd F. Hertl]

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BEATE SCHRÖDER-NAUENBURG

Karest, Joes [Joos Careest, Joost Kareest, Kerrest etc.]

(*b* Cologne, c1495; *d* Antwerp, 1559–60). German harpsichord and clavichord maker, active in the southern Netherlands. Both his place of birth and the existence of a document stating that his father was called Jan have led to speculation that he was the son of the noted organ builder Hans Suys (see [Suisse](#)), although this fails to explain why he was always known by the surname Karest (however spelt). He became a citizen of Antwerp in 1516–17 and in 1523 was admitted to the Guild of St Luke as a 'clavecordmaker', sculptor and painter.

Karest was the founder of the Antwerp school of harpsichord making and its most prominent member before the rise of the Ruckers family. His name headed the list of ten harpsichord makers who in 1557 successfully petitioned to form a separate section of the Guild for their own craft. Karest's extant work, two beautifully made and decorated polygonal virginals dated 1548 and 1550 (in the Brussels Conservatory and the Museo nazionale degli strumenti musicali, Rome) are important specimens of the early northern European style of harpsichord making (see [Harpsichord](#), §2(ii)).

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JOHN KOSTER

Karetnikov, Nikolay Nikolayevich

(b Moscow, 28 June 1930; d 10 Oct 1994). Russian composer. His family was highly cultured – his grandmother was star of the Imperial Opera and had appeared alongside Chaliapin – and nurtured in him a distrust of many of the values of the Soviet regime. He studied with Shebalin and Nikolayeva at the Moscow Central Music School and then continued his training under Shebalin at the Moscow Conservatory, graduating in 1953. In 1957 he became instantly fascinated by the music of Schoenberg, Berg and Webern; the comparative freedom of the Krushchyov thaw had allowed this to filter into Russian musical circles through a visit by Glenn Gould. He soon developed a language that combined the formal rigour of the Second Viennese School with the colour, directness of emotion and vitality that characterize the Russian traditions. His earliest works, which include several ballets for the Bol'shoy Theatre, earned him some official approval, so his increased interest in developing a language based on European modernism made him a target for menacing pressure from the Composers' Union. His String Quartet, Fourth Symphony (both of 1963) and Chamber Symphony (1969) show him handling serial techniques most effectively whilst articulating powerful and dramatic emotions. After writing these works, none of which were performed in public, he embarked on the opera *Til' Ulenshpigel'* ('Til Eulenspiegel') which he completed only in 1985. During this period he survived, like many other unofficial or underground composers, writing film music. With its thinly veiled strain of political satire and allegory, performance of *Til Eulenspiegel* was unthinkable during the 20 or so years he worked on it. He managed, eventually, to persuade musicians, singers and technicians to work on the project without pay in order to record the opera, which has subsequently been referred to as the 'first *samizdat* opera'. In addition to this project, the opera-oratorio *Misteriya apostola Pavla* ('The Mystery of the Apostle Paul'), also unperformable for obvious reasons, occupied him during the period 1972–87. During the eras of Gorbachev and Yeltsin, these works inevitably and justly brought him some measure of respect and attention, both at home and abroad: *Til Eulenspiegel* was staged in Germany in 1993 while his Fourth Symphony was played in Britain in early 1994. During the last years of his life he turned again to writing abstract instrumental works, leaving a second chamber symphony incomplete at the time of his death. His memoirs, *Tema s variatsiyami* ('Theme and Variations') caused a scandal at the time of their publication in 1990 by their open discussion of the manner in which certain composers had pursued their careers through the patronage of not only the Composers' Union but also the KGB. Along with Denisov, Gubaydulina and Schnittke, Karetnikov was the most important Russian composer of his generation and like them made through his music profoundly impressive statements despite almost intolerable pressure to do otherwise.

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Stage: The Geologists, 1956; Vanina Vanini (ballet, 1, after Stendhal), 1961; Til' Ulenshpigel' [Til Eulenspiegel] (singspiel, after C. de Coster), ?1964–85; Kroshka Tsakhes po prozvnaiyu Tsinnober [Little Tsakhes alias Tsinnober] (ballet, 3, after E.T.A. Hoffman), 1967; Misteriya apostola Pavla [The Mystery of the Apostle Paul] (op-orat), 1972–87; Volshebniy Kamzol [The Fairy Kamzol] (ballet, after Hoffmann) Choral: Yulius Fuchik, orat, solo vv, chorus, orch, 1953; 5 dukhovnikh pesnopenii [5 Sacred Melodies], chorus, brass, 1969

4 syms.: 1951, 1956, 1959, 1963

Other orch: Dramaticheskaya poëma, 1958; Conc., ww, 1965; Chbr Sym., 19 insts, 1969; Conc., str, 1991

Chbr and solo inst: Sonata, vn, pf, 1960; Lento variazione, pf, 1961; Str Qt, 1963; Kontsertnaya p'yesa [Concert Piece], pf, 1969; 4 p'yesī, fl, cl, b cl, pf, 1969; 2 p'yesī, pf, 1973; Pf Qnt, 1993

Numerous film scores

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L. Raaben: 'N. Karetnikov', *O dukhovnom renessanse v russkoy muzīke* (St Petersburg, 1998), 208–15

GERARD MCBURNEY

Kargel [Kärgel, Kargl, Kärgl], Sixt [Sixtus]

(*b* c1540; *d* ?Zabern [now Saverne], after 1593). German lutenist and composer. His first recorded publication, a lost print of 1569, appeared at Mainz, which suggests that he may have been identical with the lutenist Sixt who was living there in 1568. From 1574 Kargel was an editor for the printer Bernhard Jobin at Strasbourg and quickly became one of the best-known lutenists in Alsace. According to the dedications of his prints of 1574 and 1586 he was a lutenist in the service at Strasbourg of Prince-Bishop Johann of Manderscheid-Blankenheim, Landgrave of Alsace, and also of Cardinal Charles of Lorraine. In 1593 he was lutenist to the prince-bishop at Zabern. He became a member of the St Michael brotherhood at Zabern in 1594.

In German lute music Kargel occupies a place similar to that of Melchior Neusidler, whose works appear with Kargel's first published pieces in *Theatrum musicum, longe amplissimum* (RISM 1571¹⁶); both composers strove to imitate the north Italian lute style with its rich figuration. This collection has been attributed to Kargel, but it is now known that he did not edit it; it contains four fantasias by him, one of which was reprinted in his 1574 publication. Two of Kargel's anthologies, those of 1574 and 1586,

contain portraits of him. The print of 1574, which is in Italian tablature, affords important evidence of the later development of the lute passamezzo. In his last collection (1586), a late example of German tablature containing 52 pieces, Kargel intabulated pieces by Crecquillon, Lassus and Rore, as well as some by eight other composers, including major figures such as Arcadelt and Jacob Handl. The six fantasias by Kargel himself are more homophonic than his earlier examples.

Kargel's collections of 1575 and 1578 are important in the limited repertory of music for cittern. The first is based on the tuning *bb–Gg–dd'–gg–d'd'–e'e'*. The four-course cittern in *Renovatha cythara* is tuned *aa'a'–gg'g'–d'd'–e'e'*. As in Luys Milán's Spanish vihuela tablature, the lowest line of the system corresponds to the lowest string of the instrument, while his figures follow Italian tablature. Unlike the collections of Fredericus Viaera (1564), Le Roy & Ballard (1565), Sebastian Vredeman (1568, 1569) and Phalèse (1570, 1582), his volume includes rapid Italianate diminutions.

Hans Kaspar Kärigel, a lutenist at the Württemberg court between 1606 and 1610, was probably Sixt Kargel's son.

EDITIONS

all published in Strasbourg

Novae, elegantissimae, gallicae, item et italicae cantilenae, mutetae & passomezo, adjunctis suis saltarellis, mira dulcedinae in testudine canendae, lute (1574¹¹; Nova & elegantissima italica & gallica carmina, 1569, lost, see Göhler, probably earlier edn of 1574 pubn) [incl. fantasia by Kargel previously pubd 1571¹⁶]

Toppel Cythar: nova eaque artificiosa et valde commoda ratio ludendae cytharae ... aliquot elegantissimis, italicis, germanicis, & gallicis cantionibus & saltationibus, exempli vice ornata, cittern (1575¹⁸) [collab. J.D. Lais]; 1 ed. in Wolf

Renovatha cythara, hoc est Novi et commodissimi exercendae cytharae modi: constantes cantionibus musicis, passomezo, padoanis, gaillardis ... ad tabulaturam communem redactis, cittern (1575, lost; 1578²⁵, dedication dated 1575); 3 ed. in Wolf

Lautenbuch viler newerlessner fleissiger, schöner Lautenstück von artlichen Fantaseien, künstlichen Music artlichen lateinischen Muteten ... in die teutsch Tabulatur, lute (1586²³); fantasia ed. in Engel

4 fantasias, lute, 1571¹⁶ [1 repr. in 1574 pubn]

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WOLFGANG BOETTICHER, HANS RADKE

Karg-Elert [Karg], Sigfrid (Theodor)

(*b* Oberndorf am Neckar, 21 Nov 1877; *d* Leipzig, 9 April 1933). German composer and keyboard player. A devoted advocate of harmonium music, he is best known for his compositions for that instrument and for his organ works.

1. Life.

2. Works.

WORKS

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FRANK CONLEY

Karg-Elert, Sigfrid

1. Life.

Son of a newspaper editor and publisher and the youngest of 12 children, Karg-Elert moved with his family to Leipzig at the age of five. He began his musical studies as a member of the Johanniskirche choir, composing under the guidance of the cantor, Bruno Röthig, who conducted several of his early choral works. Although his father's death in 1889 meant there was no money to spend on music lessons, a Leipzig family provided him with a piano; he continued to depend on the patronage and support of others throughout his life.

In 1891 the church director decided that Karg-Elert should train in Grimma to become a teacher. After two years in which he learned to play the flute, oboe and clarinet, he discontinued the course and moved to Markranstädt where he supported himself as a freelance musician while studying philosophy and music theory. He returned to Leipzig about 1896 to study at the Conservatory, where his teachers included Emil Nikolaus von Reznicek, Carl Reinecke, Salomon Jadassohn, Paul Homeyer and Karl Wendling. In 1900 a performance of his First Piano Concerto with himself as soloist so impressed Reisenauer that his scholarship was extended and he contemplated a career as a performer. After a successful tour of Germany, he returned to Leipzig where he engaged in further composition study with Teichmüller, a decision that caused a breach in his relationship with Reisenauer. He added his mother's maiden name [Ehlert] to his

original surname [Karg] when his first published composition, a song, appeared in *Musikwoche*.

In 1902 Karg-Elert was appointed head of the piano masterclass at the Magdeburg Conservatory. The following year he met Grieg, who advised him to study the contrapuntal forms and dance idioms of the 17th and 18th centuries. He took this advice so seriously that he cancelled a proposed tour of the USA in order to concentrate on composition. Extremely grateful to Grieg for recommending him to several publishers, he later described the elder composer as 'my unforgettable patron'. Grieg also became an important influence on his musical style. During the same period he fell in love with the keyboard player Maria Oelze. When her father insisted that their relationship end, he returned to Leipzig in a state of mental collapse. In 1904 an illegitimate son was born to him by Henriete Kretschmar, whose daughter, Minna, he married in 1910.

By 1903, most likely influenced by August Reinhard, Karg-Elert had begun to compose for the harmonium. August Robert Forberg's publication of *Sechs Skizzen* (1903), numbered as op.10 so that the pieces would not appear to be the work of an immature composer, unwittingly launched a tradition of unreliable opus numbers for Karg-Elert's works. Unprepared to publish any further harmonium compositions, Forberg recommended Karg-Elert to Carl Simon, who accepted additional pieces on the condition that the composer become familiar with the Kunstharmonium. This contingency was to alter the course of Karg-Elert's subsequent career: 'the Kunstharmonium, with its capacity for expressiveness, its wealth of differentiation of tone and its technical perfection became the instrument which met my highly strung artistic demands'. For the next ten years the instrument dominated his musical life, both as a composer and a performer. He gave his first Kunstharmonium concert in March 1906 and his first compositions for the organ were arrangements of harmonium works; these led him to write original works for the organ, bringing him to the attention of figures such as Max Reger and Karl Straube.

Virtually all of Karg-Elert's harmonium music and much of the rest of his output was written before World War I. In 1915 he enlisted in the 107th Infantry Regiment, but because of his musical reputation was not allowed to see active service. After failing to gain the position of organist at Berlin Cathedral in 1917, he underwent an artistic crisis. From 1912 he had been strongly influenced by contemporaries such as Debussy, Schoenberg and Skryabin. His study of orchestral repertory during the war, however, led him to regard the styles of these composers as 'fruitless artistic self-indulgence'. Embracing 'the purity of classical and romantic art' he destroyed about 20 works; as he later told Paul Schenk, he 'began again in C major, and prayed to the muse of melody'. After the war he succeeded Reger at the Leipzig Conservatory, but never gained a permanent post as organist.

From 1924 Karg-Elert gave weekly radio recitals on the harmonium from his home, not allowing the instrument to be moved to another location. His 50th birthday in 1927 was celebrated with concerts and radio broadcasts, including his own performance of the Second Harmonium Sonata (1909–12). His growing reputation in England culminated in the Karg-Elert Festival

at the church of St Lawrence Jewry, London, in 1930. English support, however, caused a decline in his popularity in Germany, particularly as his modernist image collided with the developing political situation there. In 1926 he wrote to his English friend Godfrey Sceats, 'Because some of my works have French or English titles I am automatically an "Ungermann", someone to be boycotted ... one is immediately dismissed as a Jew, traitor or Bolshevik'. Personal and financial circumstances led him to undertake a recital tour in the USA in 1932, but already in poor health the result was a musical disaster, variously described as 'utterly impossible' and 'total chaos'. He declined a post in Pittsburgh a year before his death.

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2. Works.

Karg-Elert was most successful as a composer when he was working within clear limitations. He tended to avoid sonata form and fugue in favour of an emphasis on timbre, and his large-scale structures have a tendency to sprawl, as in the first piano (1904) and *Kunstharmonium* (1905) sonatas. He was particularly successful in extended variation forms such as the *passacaglia* and *chaconne*. Though he experimented with atonality, a warmly chromatic musical language featuring lush harmonies and complex key relationships is more characteristic of his output.

Karg-Elert's most substantial body of works are his pieces for the harmonium and the organ. The harmonium offered a range of colours, the possibility for kaleidoscopic changes of registration, and 'expression' (see [Harmonium](#)) achieved by subtle variations in the amount of pressure applied to the instrument's pedals, qualities that appealed to his musical sensibility. Unlike French theorists such as René Vierne who believed that 'expression' should be used selectively, Karg-Elert identified the device as the 'soul' of the instrument. His earliest harmonium works, written for the four-rank instrument used by French composers, include the *Passacaglia* (1903–5), one of his most successful musical structures, the *Partita* (1905) and the *Phantasie and Fugue* (1905).

The *Kunstharmonium* provided Karg-Elert with a much greater range of colours and mechanical devices, and he exploited these to an extent not attempted by any other composer. Between 1905 and 1914 he produced numerous extended works as well as sets of shorter pieces. The *Second Sonata* (1909–12) is on an immense scale and can be considered his masterpiece for the instrument. The *Third Sonatina* (1906) and the second of the *Orchestrale Konzertstudien* (1907) are also notable. Of the shorter pieces, the eight *Konzertstücke* (1905–6) deploy all the possibilities of the instrument: the central section of no.6 'Capricietto' features 17 changes of registration in 29 bars. The seven *Idyllen* (c1914) contain some of his most daring experiments with Expressionism and atonality.

Though he continued to play the harmonium and to advocate its use, Karg-Elert only published two sets of short pieces and a second book of *Portraits* for the instrument after World War I. With the exception of those pieces arranged for the organ, his music for the harmonium fell into obscurity until the revival of interest in the instrument as part of the performing practice movement in the late 20th century. In contrast, his organ music – which

can be divided into three main periods: up to 1914, 1921–4, and from 1930 onwards – continued to hold a prominent place in the repertory.

Although encouraged and influenced by Reger, Karg-Elert's earliest works for the organ reflect the inspiration of J.S. Bach. He was proud to assert that each piece of op.65 (*66 Choral-Improvisationen*) had 'its own appropriate type of form – Trio, Sarabande, Ciacona, Canon ... etc'. The best-known, *Nun danket alle Gott*, is a triumphal march and trio, while *O Lamm Gottes, unschuldig* is a strict canon at the 7th. *Pastels from the Lake of Constance* and *Cathedral Windows*, Impressionistic works based on Gregorian chant melodies, were composed in the 1920s. Later he became interested in 'Werkprinzip' organs and his music became more abstract. The most significant pieces from his last compositional phase are the Symphony (1930) and the Music for Organ (1931). His final completed work, the Passacaglia and Fugue on BACH (1931), is based largely on the first movement of the Second Harmonium Sonata.

Although he began his career as a pianist, Karg-Elert's piano music has not established a place in the repertory. Much of it is technically demanding, although the Sonatinas (1909) and *Mosaik* (1933) are in a lighter, more accessible style. The Third Sonata (1914–20) is a single movement that generates its momentum through repeated rhythmic figures. Unlike anything else in his output, it echoes the sonatas of Skryabin. His transcriptions of Elgar and Dvořák (1908–14) are impressive in transferring a great deal of orchestral detail to the piano, but their tremendous technical difficulty places them out of the reach of most performers.

Unfortunately, much of the remainder of Karg-Elert's output, particularly his chamber music has been neglected. The works for wind instruments largely date from his years of military service. His interest in Schoenberg is apparent in the *Suite pointillistique* (1919), in which the second movement is entitled 'Der kranke Mond', one of the poems set in *Pierrot lunaire*. During the 1920s he apparently worked on a number of chamber works, but they were not published and may be lost. His songs owe much to the style of Robert Schumann and Robert Franz.

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WORKS

(selective list)

[see Gerlach and Kaupenjohann \(1984\) for more complete list](#)

[works without opus numbers reflect Gerlach's numbering system](#)

instrumental

Orch: Sinfonia brevis, F, op.1, 1897, unpubd; Pf Conc. no.1, d, op.6, 1900, unpubd; Suite, op.21, 1902 [after Bizet: *Jeux d'enfants*]; Pf Conc. no.2, D \flat ; woo 21, 1913, unpubd; Deutsche Helden, sym. march, woo 29, wind, 1915; Kammersinfonietta, A, chbr orch, woo 44, 1918–19, unpubd

Chbr: Trio, d, op.49, ob, eng hn, cl, 1902; Qnt, c, op.30, ob, 2 cl, hn, bn, 1904; Sonata, A, op.71, vc, pf, 1907–8; 10 Leichte Charakterstudien, op.90, 2 vn, 1911–

12, nos.1, 3, 4, 7, 8, arr. 2 vn, pf as Divertimento, op.90b, 1920; Little Sonata, C, op.68, vn, pf, 1914; Sinfonische Kanzone, E♭, op.114, fl, pf, 1917; Sonata, B♭, op.121, fl, pf, 1918, rev. as Trio Buccolico, op.121b, fl, vn, pf, 1918–25; Impressions exotiques, op.134, fl + pic, pf, 1919; Suite pointillistique, op.135, fl, pf, 1919; Jugend, op.139, fl, cl, hn, pf, 1919, arr. cl/va, pf as Sonata no.2, op.139b; 8 Pieces, op.112, vn, pf, 1922

Solo: Etüden-schule, op.41, ob/eng hn, 1905; Partita, D, op.89, vn, 1910; Sonata no.1, e, op.88, vn, 1910; Sonata appassionata, f♯, op.140, fl, 1917; 30 Capricien 'Gradus ad Parnassum', op.107, fl, 1918–19; Sonata c♯, op.110, cl, 1924; 25 Capricien und Sonate, op.153, sax, 1929

vocal

Acc. choral: Pfingst-Motette, op.60, solo vv, 8vv, org, 1909, unpubd; Bs, op.82/1, chorus, vn, hp, org, 1912; Vom Himmel hoch, chorale canzone, op.82/2, chorus, vn, org, 1912; Nearer, my God to Thee, canzone, op.81, solo vv, chorus, orch, 1913; Die Grablegung Christi, passion canzone, op.84, S, chorus, ob, eng hn, org, 1913; 2 Hymns (R. Tagore), woo 47, A/B, chorus, orch/(a fl, hmn, pf), 1920, unpubd; Ps i, woo 63, 1v, chorus, org/orch, 1922, unpubd; Mass, b, woo 64, solo vv, chorus, orch, org, 1923–7, unfinished, unpubd

Unacc. choral: 4 Männerchöre, op.55, 1907; 15 geistliche Frauenchöre, op.44, 3–4vv, 1908; Das christliche Kirchenjahr, woo 11, 1909; Triumph, op.79, 1912; Requiem aeternam, op.109, 8–12vv, 1913; Die Verhüllten (R. Dehmel), woo 24, 4–8 male vv, 1914, unpubd; 2 Männerchöre, woo 30, 1915; 6 Frauenchöre, op.59, 1920

Lieder: 8 Lieder (J. Uhland, T. Storm, F. v. Bodenstedt, A. Trager, A. Christen), op.11, 1898–1900; Stimmen und Betrachtungen (J. Mosen, K. Müller, H. Heine), op.53, 1905; An mein Weib (R. Dehmel, F. Rückert, T. Schäfer, M. Itzerott, K. Müller, E. Rittershaus), op.54, 1906; 10 Epigramme (G. Lessing), op.54, 1907; 10 Impressionen und Gedichte (A. v. Wegerer), bk 1: 3 Rosenlieder, bk 2: 5 Gedichte, bk 3: 2 Madrigale, 1907–8; 6 Lieder im Volkston (Dehmel), op.111, 1914; other Lieder on texts by Dehmel, Lessing, Ritter, Rückert, Schuler and Uhland and others, 1900–22

harmonium

Hmn: Passacaglia, e♭, op.25, 4-rank hmn, 1903–5, arr. org, 1905–7; 6 Skizzen, op.10, 4-rank hmn, 1903; Improvisation (Ostinato und kleine Fuge), E, op.34, 4-rank hmn, 1905, arr. org; 5 Monologe, op.33, 4-rank hmn, 1905, no.4 arr. org; Partita, D, op.37, 4-rank hmn, 1905, movts 1, 3, 4, arr. org, 1906–11; Phantasie and Fugue, D, op.39, 4-rank hmn, 1905, arr. org

Kunsthmn: 5 Aquarellen, op.27, 1905, arr. org; 8 Konzertstücke, op.26, 1905–6, nos.1, 4, 6, 7 arr. hmn, pf; Sonata no.1, b, op.36, 1905, 2nd movt arr. org; 3 Sonatinas, G, e, a, op.14, 1906; Scènes Pittoresques, op.31, 1906, nos.1 and 6 arr. hmn/pf; Silhoutten, op.29, hmn/pf, 1906; Leichte Duos (T. v. Obendorff), c, woo 7, hmn/pf, 1906; Madrigale, op.42, 1906; 2 Orchestrale Konzertstudien, op.70, 1907; Poesien, op.35, hmn/pf, 1907; Renaissance, op.57, 1907, rev. 1917; 5 Miniaturen, op.9, 1908, rev. 1918; Sonata no.2, b♭, op.46, 1909–12, 2 movt arr. org, 1911; Intarsien, op.76, 1911; Funerale, woo 18, 1912; Die hohe Schule des Ligatospieles, op.94, hmn/pf, 1912; Ersten grundlegende Studien, op.93, 1913; Gradus ad Parnassum, op.95, 138 arrs., 1913–14; Portraits 'von Palestrina bis Schoenberg', 33 pieces, op.101, 1913–23; 12 Impressionen, op.102, 1914; 6 Romantische Stücke (Impressionen aus dem Reisengebirge), op.103, suction hmn, 1914; Schule für Hmn, op.99, 1915; Tröstungen Innere Stimmen, op.58, 1918–19; Tröstungen (8

religiöse Stimmungsbilder), op.47, 1918; Innere Stimmen, op.58, 1918–19; arrs of works by other composers, incl. 3 vols. of works by Wagner (1914)

organ

Solo: Sequenz no.1, a, woo 8, 1908; 66 Choral-Improvisationen, op.65, 1908–10; 3 Impressions, op.72, 1909; Sonatina, a, op.74, 1909; Sequenz no.2, c, woo 12, 1910; 4 Diverse pieces, op.75/1, 1910–11; 10 charakteristische Tonstücke, op.86, 1911; 17 kleine Charakterstücke, woo 13, 1911; 3 Pastels, op.92, 1911; 4 Chorale Improvisations, woo 16, 1912; 20 Prae- und Postludien, op.78, 1912; [22] Pedalstudien, op.83, 1913; Homage to Handel, op.75/2, 1914; 7 Pastels from the Lake of Constance, op.96, 1921; Cathedral Windows, op.106, 1923; 3 Impressions, op.108, 1923; Partita no.1, E, op.100, 1924; Kaleidoscope, e/E, op.144, 1930; 3 Pieces (3 New Impressions), op.142/2, 1930; Sym., f♯; op.143, 1930; Triptych, op.141, 1930; Music for Org, op.145, 1931; Partita retrospectiva III, op.151, 1931–2; Passacaglia and Fugue on BACH, op.150, 1931 [based on op.46/1]; Sempre semplice, op.142/2, 1931 [arr. of hmn pieces]; Rondo alla campanella, a, op.156, 1932; arrs. of works by other composers, arrs. of hmn works

With vv or insts: Chaconne and Fugue Trilogy, op.73, B, org, perc, 1908; 3 sinfonische Kanzone: op.85/1, org, opt. brass, op.85/3, 1v, female chorus, vn, org, 1910; 3 sinfonische Chorale: op.87/3, 1v obbl, vn, org, 1911

piano

Reisebilder, op.7, 1895–1911; Arabeske no.1 'Filigran', G♯; op.5, 1900; 3 Caprices, op.16, 4 hands, 1900; Variations on a Theme of Brahms 'Verrat', op.8, 1902, unpubd; 5 Bagatelles, op.17, 1902; 2 Konzertetüden, op.22, 1902; Walzerszenen 'Carneval', op.45, 1902; Aus dem Norden, op.18, 1903; 4 Pieces, op.23, 1903; Skandinavische Weisen, op.28, 1903; 7 charakteristische Stücke, op.43, 1903; Sonata no.1, f♯; op.50, 1904, rev. as op.50b, 1920, unpubd; Dekameron, op.69, 10 teaching pieces, 1904; Aphorismen, op.51, 1905; Aus meiner Schwabenheimat, op.38, 1906; Sonata no.2, b♭; op.80, 1907, lost; 3 Sonatinas, G, a, e, op.67, 1909; 9 poetische Bagatellen, op.77, 1911; Nächtlicher Regen, woo 19, 1912; Zwielficht-Impressionen, woo 20, 3 pieces, 1913; Sonata no.3 'Patetica', c♭; op.105, 1914–20; Romantische Studien, woo 35, 1916, unpubd; Hohburgiana, woo 36, 1916, unpubd; Exotische Rhapsodie (Dschungel Impressionen), op.118, 1917; Hexameron, op.97/1, 1920; Heidebilder, op.127, 1920; Schwere Düfte, woo 48, 1920; Partita, g, op.113, 1922; Patina, op.64/1, 1923; Mosaik, op.146, 29 teaching pieces, 1933; arrs. of works by other composers incl. Dvořák: Sym., G, op.88, 1908; Elgar: Sym. no.1, 1909; Sym. no.2, 1912; Falstaff, 1914, unpubd; Duos with hmn

Principal publishers: Breitkopf & Härtel, Kistner, Leuckart, Novello, OUP, Pantheon, Peters, Schmidt, Simon, Zimmermann

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Das Problem der künstlerischen Transmission der Orgel (MS, 1911–13)
Vergleichende Orgel-Dispositionen (MS, 1913–14)
Die Grundlagen der Musiktheorie (Leipzig, 1922)
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Karges [Carges], Wilhelm

(*b* ?Berlin, 1613 or 1614; *d* Berlin, 27 Nov 1699). German composer and organist. Through visits to Hamburg and Lübeck he came into contact with the Sweelinck-influenced north German school of organists. For a time he was assistant to Andreas Düben (i) at the German Church (St Gertrud), Stockholm. In 1645 he was in Königsberg to attend the marriage of the daughter of the Elector Georg Wilhelm to Duke Jakob of Courland. On 28 January 1646 he was appointed chamber musician and composer at the court of the Elector Friedrich Wilhelm of Brandenburg in Berlin, and it may have been at about this time that he took up the post of cathedral organist there. Owing to poor eyesight he was relieved of some of his court duties in 1668, and in the 1670s and 1680s he had several assistants in his cathedral duties. He was by this time an organist of great repute in Berlin and in 1683 his salary was nearly doubled.

Few of Karges's compositions survive; those that do are all short pieces for a small organ, and one or two are doubtful. Three pieces in one source (ed. in *Organum*, 4th ser., xxi) include a Fantasia in D minor dated 13 July 1664 (*D-Bsb*). The other three surviving pieces are variations on chorale melodies after the manner of Sweelinck (*Bsb*; edns in *20 Choralvariationen*

der deutschen Sweelinckschule, ed. H.J. Moser and T. Fedtke, i, Kassel, 1953, and *Choralbearbeitungen und freie Orgelstücke der deutschen Sweelinck-Schule*, ed. idem, i, Kassel, 1954–5). Two of these pieces are attributed to ‘M.W.C.B.M.’, which has been interpreted as ‘Magister Wilhelmus Carges Berolinensis Marchicus’; one is dated 1628. The third piece was copied about 1630 and is attributed to ‘W. Karges’. These are therefore either very early pieces by Karges or by an older composer of the same name, the first two being adapted by Karges – hence the distinguishing added initials ‘B.M.’.

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GWILYM BEECHEY

Kargl [Kärgl], Sixt.

See *Kargel, Sixt*.

Karkoff, Ingvar (Rolf Mikael)

(*b* Stockholm, 14 Sept 1958). Swedish composer. He is the son of the composer Maurice Karkoff. Following private studies in orchestration and counterpoint aged 16, and playing in different genres on various instruments, he studied composition with Bucht and electro-acoustic music with Lindgren at the Royal Danish Conservatory in Copenhagen from 1978 to 1982. He also took lessons with Ferneyhough. He gave instruction in ear training at the Edsbergs Musikinstitut from 1985 to 1987 and in orchestration and theory, first at the Stockholms Musikpedagogiska Institut and then, from 1986 to 1992, at the Royal College of Music in Stockholm. Since 1992 he has also been programme host on Swedish Radio and a writer on music for the newspaper *Dagens nyheter*. His music is sharp in detail and finely polished in the manner of chamber music (his orchestral music included), but many works appear fragmentary, with emphasis on the moment and allusions to earlier music (especially that of the Romantic period) and to non-European music. Of his piece *Svävan* he has said, ‘Notes sing themselves in and out of each other, melody is created via harmonic intersections between the instruments, like the meshes in a net’ – an observation applicable to many of his works. His rhythms tend to be equally flexible and rhapsodic. *Fenix* (1992–3) was written for the 75th anniversary of the Royal Stockholm PO. *Symphony no. 1* (1994–5) recalls the ardent, concentrated music of Allan Pettersson.

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Stage: Enhörningen [The Unicorn], ballet, 1985; Ola och handklaveret [Ola and the Accordion] (L. Forssell), 1987

Orch: Texture, 1977–8; Process, wind orch, 1979–80; Pf Conc. 'Den himmelska fågeln' [The Celestial Bird], str orch, 1986; Ora, 1986–7; Nostalgia, 1988–9; Fl Conc., fl/a fl, str orch, 1989; Cirkusdanser, jazz big band, 1989; 5 Easy Pieces, small orch, 1989–90; 3 Orch Movts, 1989–91; Double Conc., fl/a fl, vn, 1989, rev. 1994; Molnet [The Cloud] (after E.J. Stagnelius), brass band, 1990; Intermezzo: 'Stjärnskuggor' [Star Shadows], str orch, 1991; Oregon, 1992; Fenix, 1992–3; Sym. no.1, 1994–5; Carnavalito, chbr orch, 1995; Mand Conc., chbr orch, 1996; Tpt Conc., 1998

Chbr: Con intensita, 2 vn, 1978; As the Wind Blows, ob, 1978; Tomorrow No One Knows, fl/pic, a fl, s sax, bn, 2 gui, pf, db, 4 perc, tape, 1978–9; Rytmer, drum set, tape, 1982–3; Repriser, wind qnt, live elec, 1984; 4 stycken, lute, gui, 1985; 4 stycken, fl, vc, 1985; Canon à 8 voci, 2 pf, 2 vn, 2 vc, 1986; Str Qt no.1, 1987; Ricercare, sax qt, 1988; Conc., a sax, perc, 1988; Svåvan [The Hover], fl/a fl, cl, vn, va, vc, pf, perc, 1988–9; 3 Pf Pieces, 1989; Nattstycken, a fl, hp, 1989; Suite, a sax, gui, 1989, rev. 1993; Suite, fl/a fl, gui, 1989, rev. 1990; [3] Meditationer, fl, hpd, 1989–92, arr. a sax/cl/a fl/va, pf; 2 danses exotiques, wind, 1990; Madrigale, sax, pf, 1990; Chant, lek och epilog, wind qnt, str qnt, 1990–91; Corde illuminate, pf, 1991; Epitaf, eng hn/ob, hp, 1993; Parad, 8 wind, perc, 1993; A Siberian Tune, fl, 1994; A Siberian Tune II, vc, pf, 1994, rev. 1996; Drömspel, vc, pf, 1994; Drömspel II, vn, pf, 1994, rev. 1995; Ceremonia angelica, 13 brass, timp, perc, 1995; Fantasia, vc, va, 1996; Canzona, pf trio, 1997; Pf Trio, 1997; Tango Ginestra, str qt, 1997; Str Qt no.2 'Fiddle Music', 1997

Choral: Super flumina Babylonis (Bible: Pss), 8-pt SATB, 1977; Molnet [The Cloud] (Stagnelius), SATB, 1990; Ödet och slumpen [Destiny and Chance] (Stagnelius), solo v, male choir/SATB, 1990; Vid havet [At the Seaside] (P. Lagerkvist), large SATB chorus, large wind orch, 1996

Other vocal: Jag lyssnar till vinden [I listen to the wind] (Lagerkvist), S, fl, 1977, rev. 1990; 2 sånger (Lagerkvist, anon. Jap. song), A, va, 1977, rev. 1979; Canon in 8 Pts (syllabic), A, a fl, va, vc, pf, 1986; Sömn och tomhet [Sleep and Emptiness] (G. Ekelöf), Mez, a fl, elec gui, perc, 1994; Quechua-sånger (trad., trans. S. Cedering), S, fl, vc, pf, 1995; Elden jag tände [The Fire I Lit] (trad., trans. Cedering), S, pf trio, 1996; Insekterna [The Insects] (D. Alonzo), S, pf trio, 1996

El-ac: Kill Him, 1980; Hundarna [The Dogs], 1981; The Bells, 1981

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S. Kristersson: 'Musik måste vara självutlämnande', *Nutida musik*, xxxi/6 (1987–8), 32–5 [on Ora]

J. Jeverud: 'Med omsorg om dealjen', *Nutida musik*, xxxii/2 (1988–9), 14–15 [on Sax Conc. and Variations on Gujarati]

H.-G. Peterson: '... kan det smärtorna fördela', *Nutida musik*, xl/3 (1997), 38–48 [on Sym. no.1]

I. Karkoff: *Elektronisk resurs* (Stockholm, 1998)

ROLF HAGLUND

Karkoff, Maurice (Ingvar)

(b Stockholm, 17 March 1927). Swedish composer and teacher. He studied at the Stockholm Musikhögskolan (1945, 1948–53); his teachers included

Larsson, Blomdahl, Erland von Koch, Holmboe, Jolivet and Vogel. Assistant music critic of the *Stockholms-tidningen* (1962–6), he was appointed in 1965 to teach theory and composition at the Stockholm training college for music teachers. He became a member of the Swedish Royal Academy of Music in 1977 and received Litteris et Artibus in 1993. In his music he broke away in the 1950s from his Swedish contemporaries, enthusiastically experimenting with a wide range of new forms and techniques. However, his work is essentially Romantic, lightly orchestrated and with an expressive melodic style. After the turning-point of the *Variations for orchestra* (1961), he found a new sense of freedom in the ensuing decade with his discovery of oriental rhythms and harmonies. Many works show his involvement with contemporary social and political issues: *Epitafium* (1968), for example, was the result of visits to the Czech cemeteries for Jewish victims of the Nazis. Other pieces, notably the solo songs, have a sophisticated lyrical concentration. Karkoff has also written a good deal of valued educational music for the piano and for chorus.

WORKS

(selective list)

Chbr op: Gränskipbutzen [The Border Kibbutz], op.115, 1972–3

12 Syms., incl. no.3 (Sinfonia breve), op.38, 1958–9, no.6, op.117, 1972–3, rev. 1975, no.7 (Sinfonia da camera), op.128, 1974–5; no.8, op.145, 1980, no.9 (Dolorous Sym.), op.149, 1982, no.10, op.158, 1984–5, no.11 (Sinfonia della vita), op.202, 1993–4, no.12 (Sinfonia semplice), op.206, 1994–8

Other orch: Vc Conc., op.31, 1957–60; Variations, op.58, 1961; 7 pezzi, op.63, 1962; Suite, op.67, str, hpd, 1962; Vision, op.79, 1965–6; Sym. reflexioner, op.110, 1971; Concertino, op.125, ob, perc, str orch, 1974–5; Tre colori, op.142, str orch, 1978; Musica seria, op.146, fl, cl, str; A Short Sym., op.147, sym. band, 1981; Liten symfoni [Small Sym.], op.162, 1987; Fantasia (Poema), op.166, 1988; Bn Conc., op.175, str, 1990; Tuba Conc., op.184, str, 1991; Concertino lirico, op.197, fl, grande, str, 1992

Choral: Sju rosor senare [7 Roses Later] (cant., after P. Celan), op.73, spkr, chorus, orch, 1964–5; Stark är Herren (Pss), op.163, SATB, 1988; Ljus och mörker [Light and Darkness] (cant., T. Tranströmer), op.189, SATB, fl, perc, 1991; Evig morgon [Eternal Morning] (P. Lagerkvist, B. Setterlind), op.194, SATB, 1992–3; other cants., c200 pieces for amateurs

Chbr and solo inst: Kärlekens vandring [Love's Wandering] (R. Tagore), T, pf, op.64, 1962; Epitafium, op.93, 9 insts/small orch, 1968; Quattro parti, op.94, 13 wind, perc, 1968; 4 momenti, op.106, vn, pf, 1970; Karaktärer, op.118, wind, perc, 1973–4; 3 nokturner, op.122, pf, 1974; Kammarkonsert 2 från 803, op.120, 17 wind insts, 2 perc, 1974; Quasi una marcia, op.123, double wind qnt, perc, 1974; Miniatursvit, vn, op.126, 1975; Svit, bn, op.127, 1975; Riflessioni, org, op.130, 1975; Ballata, intermezzo e leggenda, op.152, pf, 1983; Musica solenne, op.153, vc, 1983; Ernst und Spass, op.156, sax qt, 1984; Poem, op.165, a sax, pf, 1988; Poem, op.166, va/vc, pf, 1988; Kleine Musik, op.187, eng hn, t sax, 1991; Fantasia, op.193, pf left hand, 1992; The Lord is my Shepherd, op.196c, fl/s sax, 1992; Musica rituale, op.201, a fl, va, eng hn, a sax, 1993; September 1994, op.205, pf left hand, 1994; Dreamvisions (Fantasy on a Fantasy), op.207, pf, 1996; Contemplations, op.210, a sax, pf, 1996; Divertimento, op.211, a sax, bar sax, 1997

Solo vocal: 10 japanska årstidsbilder, op.62, Bar, pf, 1961–9; 6 kinesiska impressioner, op.116, 1v, ens, 1973; Varsel och aningar, op.129, T, 7 wind insts, perc, 1975; 4 indiska kärlekssånger, op.133, S, 3 fl, perc, 1976; [8] Luce e dolore

(various authors), op.140, A, pf, 1978; [7] Voices from the Past (Korean poems), op.148, A/Bar, str orch, 1981; [9] Skuggspel, klara vatten [Shadow-Plays, Limpid Waters] (Chin. poems), op.173, 1v, pf, 1990; [5] Glühende Rätsel (N. Sachs), op.177, A/Mez, pf, 1990; Jag vill gärna [I Will] (K. Boye), op.174b, high v, pf, 1990, rev. 1992; [5] Early Summer (Chin. poems), op.179, Mez/Bar, pf, 1991; [5] Flykt och förvandling [Escape and Transformation] (Boye, E. Grave, Sachs), op.212, high S, pf, 1997; Jag såg dina fotspår [I saw your footsteps] (G. Ekelöf), op.213, 1v, recit, a cl, 1997; over 200 songs with pf, orch songs

Principal publisher: Da Capo, Gehrman, Suecia, Swedish Music Information Centre

WRITINGS

- with others:** 'Fyra unga om sin musikuppfattning' [4 young people on their appreciation of music], *Nutida musik*, ii/1 (1958–9), 8–13, esp. 10–11
'Synpunkter på körmusik' [Views on choral music], *Musiklivet – Vår sång*, xxxv/2 (1962), 26
'Vändpunkten i mitt musikaliska skapande' [The turning-point in my composition], *Vintergatan* (1965), 39
'Okuvlig instinkt driver mig att berätta i toner' [Irrepressible instinct drives me to speak in music], *Konsertnytt*, i/1 (1965–6), 17
'Den svenske tonsättarens situation', *Nutida musik*, xiv/2 (1970–71)

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H. Connor: *Samtal med tonsättare* [Conversation with composers] (Stockholm, 1971)
L. Fischbach: 'Maurice Karkoffs opus', *Musikrevy*, xxx (1975), 192–6 [list of works with commentary]
L. Hedwall: 'Maurice Karkoffs 80-tal', *Musikrevy*, xlvi (1991), 143–8

ROLF HAGLUND

Karkoschka, Erhard

(b Mährisch Ostrau [now Ostrava, Czech Republic], 6 March 1923). German composer and musicologist. He studied at the Stuttgart Musikhochschule (1947–53) under Karl Marx (composition) and Gustav Koslik (conducting), and at the University of Tübingen (1956–9), where his teachers included Georg Reichert (musicology) and Walter Gerstenburg (philosophy, comparative religion). He graduated from the latter in 1959 with a dissertation on Webern's early compositional techniques. In 1958 he returned to the Stuttgart Musikhochschule as a lecturer in music theory and composition. He became professor there in 1964, a post he held until 1996. He founded the Ensemble Neue Musik at the Musikhochschule in 1963 and the Studio für Elektronische Musik in 1973, remaining its director until 1989. He also served as a council member of the Institut für Neue Musik und Musikerziehung, Darmstadt (1962–70) and was president of the Gesellschaft für Neue Musik, the Federal German section of ISCM (1974–80). He became a member of the Akademie der Freien Künste Mannheim in 1987.

The primary concern of Karkoschka's music is to present musical time as a structural phenomenon. He attempts to realize this principle in almost every work and to expound upon it in his writings. While these are primarily addressed to academic readers, his 'audio-scores' (*Hörpartituren*) such as that of *Vierstufen* (1965), present many of the same ideas visually to less musically knowledgeable audiences.

Karkoscha never fully accepted the serial techniques of the 1950s, although serial thinking has infiltrated some of his compositions. His abiding insistence on clearly comprehensible and assimilable forms is evidence of his belief in direct musical communication.

WORKS

(selective list)

Op: Orpheus? Oder Hadeshöhe (chbr op), 1993

Orch: Kleines Konzert, vn, chbr orch, 1955; Polyphone Studie in 2 Stufen, 1957; 4 Stufen, 1965; Teleologies, 1978; Entfalten, 4 soloists, orch, 1982; Kammermusik, 1983; Unterwegs 'Zwischen 2 Schubert-Ländlern', 1994

Vocal: Versuch für alle (Karkoschka), 2 vocal qts, orch, audience, 1969; Nach Paul Celan, spkr, 6 insts, 1988; Variationen mit Celan Gedichten: I, Bar, pf, 1996; II, children's chorus, 1996; III, unacc. chorus, 1997

Chbr and solo inst: Bewegungsstrukturen, 2 pf, 1960; Quattrologe, str qt, 1964; Triptychon über B–A–C–H, org, 1966–7; Antinomie, wind qnt, 1968–9; Szene im Schlagzeug, perc, 1970; Tempora mutantur, str qt, 1971; Desideratio mortis, org, 1985; Aramizdaki köprü, gui, 1987; Bläsergedichte, wind qnt, 1988; Zeitvariation, vc, 1993; In quarto 'Papafrebe', rec qt, perc, 1995

El-ac: LSD, elec, 1973; Allklang 'Musik-Himmels-Theater für ein Planetarium', tape, 1978; Dialog, bn, elec, 1982; Zeitmosaik, elec, 1985; Klangzeitspektakel, str qt, cptr, slides, 1988, collab. T. Arns [from Skiptogramm by K. Leonhard]

Other works: Komponiere selbst! 'Ein Baukasten aus Klang-, Zeit-, Raum- und Bewegungselementen,' 1972

Principal publishers: Ahn & Simrock, Ariadne, Bärenreiter, Gravis, Moeck, Tonos, Universal

WRITINGS

'Zum Terminus "strukturell"', *Terminologie der neue Musik* (Berlin, 1965), 70–82

Das Schriftbild der neuen Musik (Celle, Lower Saxony, 1966)

'Zur musikalischen Form und Formanalyse', *Probleme des musiktheoretischen Unterrichts* (Berlin, 1967), 40–63

'Einige Aspekte, musikalische Zeit zu komponieren', *Musik als Schöpfung und Geschichte* (Laaber, Bavaria, 1989), 151–85

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C. Dahlhaus: 'Erhard Karkoschka und die Dialektik der musikalischen Form', *Melos*, xl/2 (1973), 78–81

STEFAN FRICKE

Karłowicz, Jan.

See under [Karłowicz, Mieczysław](#).

Karłowicz, Mieczysław

(*b* Wiszniew, Święcany district, Lithuania, 11 Dec 1876; *d* nr Zakopane, Tatra Mountains, 8 Feb 1909). Polish composer. He was the son of the philologist and ethnographer Jan Karłowicz (*b* Subortowicze, Troki district, Lithuania, 28 May 1836; *d* Warsaw, 14 June 1903), who translated works of music theory, wrote (in English) *Project of a New Way of Writing Musical Notes* (Warsaw, 1876) and articles on Polish folk music, and composed songs, piano music and pieces for cello.

Mieczysław's nomadic childhood, the result of his father's ambition to study in various European cities, meant that he received academic and musical education in Heidelberg (1882), Prague (1885) and Dresden (1886) before the family settled in Warsaw in 1887. There he received violin lessons with Stanisław Barcewicz (1858–1929) and composition lessons with Gustaw Roguski (1839–1921) before going to Berlin, where he studied composition with Heinrich Urban (1837–1901) from 1895 to 1901. During this period he composed about 25 songs (17 of which were published as opp.1, 3 and 4). His instrumental works of this time are the Serenade for string orchestra (1897); *Bianca da Molena* ('Bianca from Molena', 1900), a symphonic prologue and intermezzo to the drama *Biała Gołąbka* ('The White Dove') by Jozafat Nowiński; the programmatic *Symfonie odrodzenie* ('Rebirth Symphony', begun ?1900 and completed in 1902); and the Violin Concerto in A major (1902).

On his return to Warsaw he became actively involved in musical life through his membership of the Warsaw Music Society, which organized concerts and published music and musicological literature. In 1904 the Society published Karłowicz's *Nie wydane dotychczas pamiątki po Chopinie* ('Previously Unpublished Memorabilia of Chopin'). Throughout his short career he published his own works and conducted them in Berlin, Vienna and Warsaw. However, his relationship with the Polish musical establishment was strained as is evident from his correspondence and polemics in the Warsaw press.

Karłowicz's reputation as a significant composer in Polish music history rests on the six programmatic orchestral works: *Powracające fale* ('Returning Waves', 1903–4), the triptych *Odwieczne pieśni* ('Eternal Songs', 1904–6), *Rapsodia litewska* ('Lithuanian Rhapsody', 1906), *Stanisław i Anna Oświęcimowie* ('Stanisław and Anna of Oświęcim', 1907), *Smutna opowieść* ('A Sorrowful Tale', 1908) and the sketch *Epizod na maskaradzie* ('Episode at the Masquerade', 1908–9), which was completed in 1913 by Grzegorz Fitelberg (a recording was made with Fitelberg conducting).

In both technique and aesthetics Karłowicz was a neo-romantic epigone. His symphonic poems, apart from *Lithuanian Rhapsody*, which quotes Lithuanian and Belarusian folk tunes, are heavily indebted to Wagner and Richard Strauss in respect of orchestral polyphony, harmonic and melodic language, and orchestration. His earlier instrumental works show frequent Tchaikovskian gestures. *Stanisław and Anna of Oświęcim* is undoubtedly

the best orchestral work of the *Młoda Polska* ('Young Poland') period (c1898–1914). The philosophical pessimism of Nietzsche and Schopenhauer which informed the literature and artistic culture of the Polish *fin-de-siècle* is to be found in the programmes of Karłowicz's orchestral works and in many of his songs, ten of which are settings of words by Kazimierz Tetmajer (1865–1940), an eminent Young Poland poet.

Karłowicz's name is frequently associated with the group of composers known as *Młoda Polska w muzyce* ('Young Poland in Music'): Fitelberg, Ludomir Różycki, Karol Szymanowski and Apolinary Szeluto. In 1905, at the instigation of Fitelberg and Różycki in Berlin, they formed themselves into *Spółka Nakładowa Młodych Kompozytorów Polskich* ('The Young Polish Composers' Publishing Company'). Karłowicz operated independently of this group. However, in ideological and practical terms, Karłowicz and Young Poland in Music embraced the modernism of late 19th-century European music and thus challenged the prevailing conservative nationalism of their forebears.

WORKS

instrumental

Orch: Serenade, C, str, op.2, 1897 (Berlin, 1897); Bianca da Molena [Bianca from Molena] (incid music to J. Nowiński: *Biała Gołąbka* [The White Dove]), sym. prol and int, op.6, 1899–1900, ed. (Kraków, 1953); Symfonie odrodzenie [Rebirth Symphony], e, op.7, ?1900–02, ed. (Kraków, 1993); Vn Conc., A, op.8, 1902 (Berlin, 1906); Powracające fale [Returning Waves], sym. poem, op.9, 1903–4 (Berlin, 1907); Odwieczne pieśni: Pieśń o wiekuistej tęsknocie, Pieśń o miłości i o śmierci, Pieśń o wszechbycie [Eternal Songs: Song of Eternal Longing, Song of Love and Death, Song of Eternity], sym. poem, 3 movts, op.10, 1904–6 (Kraków, 1908); Rapsodia litewska [Lithuanian Rhapsody], op.11, 1906 (Warsaw, 1909); Stanisław i Anna Oświęcimowie [Stanisław and Anna of Oświęcim], sym. poem, op.12, 1907 (Warsaw, 1912); Smutna opowieść (Preludia do wieczności) [A Sorrowful Tale (Preludes to Eternity)], sym. poem, op.13, 1908 (Warsaw, 1912); Epizod na maskaradzie [Episode at a Masquerade], sym. poem, op.14, 1908–9, frag., completed by Fitelberg, 1913 (Warsaw, 1931)

Chbr and pf: Prelude and Double Fugue, pf, op.5, 1897–8 (Warsaw, 1899); other pf works and pieces for str qt and for vn, pf and vc, pf

songs

6 pieśni [6 Songs], op.1, 1895–6 (Warsaw, 1897): Zasmuconej [Saddened] (K. Gliński), Skąd pierwsze gwiazdy [Whence the First Stars] (J. Słowacki), Na śniegu [In the Snow] (M. Konopnicka), Zawód [Disillusion] (K. Tetmajer), Pamiętam ciche, jasne, złote dni [I Remember Quiet, Clear Golden Days] (Tetmajer), Smutną jest dusza moja [My Soul is Sad] (Tetmajer)

Drugi śpiewnik [2nd Songbook], op.3, 1896 (Warsaw, 1898): Mów do mnie jeszcze [Speak to me Still] (Tetmajer), Z erotyków [From Erotica] (J. Waśniewski), Idzie no pola [It Goes Over the Fields] (Tetmajer), Na spokojem, ciemnym morzu [On the Calm Dark Sea] (Tetmajer), Śpi w blaskach nocy [Asleep in the Splendours of the Night] (H. Heine), Przed nocą wieczną [Before the Eternal Night] (Z. Krasiński), Nie płacz nade mnie [Weep not Over Me] (J. Iwański), W Wieczną ciszę [In the Calm of the Evening] (Tetmajer), Po szerokim morzu [Over the Wide Sea] (Tetmajer), Zaczarowana królowa [The Enchanted Princess] (A. Asnyk)

Najpiękniejsze piosnki [The Most Beautiful Songs] (Asnyk), op.4, 1898 (Warsaw, 1899)

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- A. Chybiński:** *Mieczysław Karłowicz (1876–1909): Kronika życia artysty i taternika* [Chronicle of the life of an artist and a Tatra mountaineer] (Kraków, enlarged 2/1949)
- I. Bełza:** *Mieczysław Karłowicz* (Moscow, 1951)
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- H. Anders, ed.:** *Mieczysław Karłowicz w listach i wspomnieniach* [Karłowicz in letters and remembrances] (Kraków, 1960)
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- B. Chmara-Żaczkiewicz, A. Spóz and K. Michałowski:** *Mieczysław Karłowicz: Katalog tematyczny dzieł i bibliografia* [Thematic catalogue of works and bibliography] (Kraków, 1986)
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- A. Wightman:** *Karłowicz, Young Poland and the Musical fin-de-siècle* (Aldershot, 1996)

MICHAEL MURPHY, JIM SAMSON

Karlsen, Kjell Mørk

(b Oslo, 31 March 1947). Norwegian composer. He was educated as an organist at the Oslo Conservatory (1965–9) and later studied with Viderø in Copenhagen. Later, during the 1980s, he took private composition tuition from Kokkonen in Helsinki. For some years he earned his living as an oboist in orchestras in Sweden and Norway. He also led an early music group, playing the recorder, and he served for several years as organist and choral conductor at the cathedrals of Tønsberg and Stavanger.

He composed from an early age, his youthful works rooted in German neo-classicism with an emphasis on liturgical compositions and Lutheran church music. His organ music, motets and oratorios are widely performed.

His instrumental music is also in demand and he has received many commissions. In his secular works he adopts a freer style, and his chamber music – for example his sonatas for violin 'Mesto' and viola 'Nuova', with piano – is noted for its expression and musicianship, while his works for brass or symphonic band (and also those with solo instruments) are vigorously rhythmic and brightly coloured.

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Orch: Conc., op.28b, org, sym. band/brass, 1973, rev. 1986; Viking Hymn, op.59a, orch, 1982, arr. sym. band as op.59b; Chbr Conc., op.60, fl, str, timp, 1982; Julepartita for lite orkester, op.64, 1983; Sinfonia facile, op.68, chorus, orch, 1984; Sinfonia piccola, op.69, small orch, 1984; Sym., op.70, large orch, 1984; Festival intrata, brass ens/wind orch, 1985; Sym. no.2 'Sinfonia da requiem', op.73, SATB, orch, 1985, rev. 1995; Salmesymfoni, op.73b, SATB, org, sym. band, 1985; Conc., op.76, tpt/euphonium, brass band, 1986; Sym. no.3 'Is-slottet' [Ice Palace], op.78, 1986; Conc., op.83, trbn, str, 1987; Sym. no.4 'Liturgical Sym.', op.87b, 1989; Conc., op.90, pf, str, 1988; Concerto Furvus, op.97, tuba, orch/sym. band, 1990; Renaissance Variations for Brass Band (Hommage à Tielman Susato), op.98 no.1, 1990; Cantilena for Baltikum, str, 1991; Conc. grosso, op.98 no.2, cl, E♭, hn, euphonium, tuba, brass band, 1991; Conc. grosso, op.98 no.2b, brass, 1991; Sym. no.5 'Sinfonia romantica', op.99b, 1991; Nor. Suite, str, 1992; Serenata, op.113, bn, str, 1995; Sinfonia simplex (Sym. no.6), op.118, 1996; Conc. da camera, op.123, ob, str, 1998

Chbr: Trio, op.12, fl, ob, bn, 1969, rev. 1991; Short Chorale, partita, op.7, no.2, tr rec/fl, hpd/pf/org, 1975; 3 Chorale Intradas, op.36, org, 2 tpt, 2 trbn, 1975; Kors og lilje (S. Tidemann Andersen), op.34, S, fl, pf, 1976; Sonata, op.40, tpt, pf, 1976; Sonatina, ob, pf, 1977, rev. 1983; 12 barnerim fra Jaeren, op.50, S, fl, ob, cl, bn, hn, 1979; Messe over norske folketoner, op.51 no.2, org/(org, 2 tpt, hn, 3 trbn), 1979; 6 barnerim fra Gudbrandsdalen, op.54, S, pf, 1981; Partita on a Folk Tune from Lom, op.7 no.3, fl, pf/org/hpd, 1983; Sonata, op.74, tuba, pf, 1985; Om kjaerlighet [About Love], op.77, 5 songs, S, pf, 1986; Divertimento, op.79, va, vc, db, 1986; Musica decima, op.85, 7 ww, 2 hn, db, 1987; Bruheim-songar, op.86, Bar, pf, 1988; Missa da tromba, op.87, tpt, org, 1988; Sonata da chiesa, op.94, tpt, org, 1989; Nuncdimittis, op.63 no.2, (S/A)/(SS, AA), fl, tambourine, org, 1990; Sonata 'Mesto', op.96, vn, pf, 1990; Sonatina on a Folk Tune from Etne, op.7 no.4, fl, pf/org, 1991; Nor. Suite, brass qt, 1992; Sonata 'Nuova', op.101, va, pf, 1992; Str Qt no.1, 1986, rev. 1993; Sonata da requiem, op.102, tpt, brass band, 1993; Partita brevis 2 on a Nor. Folk Tune, rec/fl, va/vc, 1994; Sonata dolorosa, op.108, vc, pf, 1994; Blessings, op.114 no.1, S, ob, org, 1996; Str Qt no.2 'Stabat mater dolorosa', op.117b, 1996; Antiphonae, op.119, fl, 2 vn, va, vc, 1997; Str Qt no.3, op.121, 1998

Solo org: Little Organ Book, op.18 no.1, 1970; Little Organ Book from Greverud, op.18 no.2, 1970; 6 Chorale Partitas on Nor. Folktunes, op.20 nos.1–6, 1968–71; TeD, op.33, 1975; 12 improvisasjoner over gregorianske melodier, op.47, 1972–80; Org Mass on Gregorian Melodies, op.51 no.1, 1977–82; Sinfonia arctandriae (Org Sym. no.2), op.105, 1992, rev. 1993; Org Sym. no.3 'Sinfonia antiqua', op.116, 1996; Kristusmeditasjoner, op.120, 1997

Other solo inst: Microdrops, op.75, pf, 1983, rev. 1985; Variations for Hp, op.29, 1973, rev. 1986; Meditatio, op.109 no.1, ob, 1996; Sonata brevis, op.109 no.4, fl, 1996

Choral: Kom Hellig Ånd med skapermakt (Veni Creator Spiritus), cant., op.6, SATB, 2 tpt, 2 trbn, org, 1968; Mag noni toni, op.14, org ad lib, SATB, tpt, trbn, 1969; Krist lå i dødens lenker, cant., op.21 no.1, SATB, fl, ob, bn, org, 1970; De ni lesninger

[The Nine Lessons], op.22, SATB, children's chorus, S, celebrant, nar, org, Orff insts, congregation, 1971; Jeremias klagesanger, op.25, S, chorus, ob, Orff insts, hpd, 1973; Fantasi over Julesalmer [Fantasia on Christmas Carols], op.32 no.1, S, SATB, hpd/org, 2 vn, va, vc, db, 1975; Ps xxii, op.41 no.1, mixed chorus, recitation, 1975, rev. 1992; Kall oss på ny (Pinsekantate) (A. Borch Sandsdalen), op.38, SSAATTBB, org, timp, perc, nar, 1976; Missa brevis, op.46 no.1, SATB, 1977; Jeg vil alltid synge om Herrens gjerninger [I shall always sing of the deeds of the Lord], op.49, SSA/SAB, 1979; Missa brevis III, op.52, SSA, ob/vn/fl, org, 1980; Juleoratorium, op.57, S, Bar, SATB, children's chorus, orch, 1981; Completorium, op.48 no.3, SSA, org, 1982; Mag 2, op.63, S, female chorus, vc, hpd, org, 1983; Advent (Bible), op.71, SATB, children's chorus, S, fl, 2 tpt, 2 trbn, org, 1984; Cor mundum crea in me deus, op.41 no.3, SATB, org, 1984; Kvitsunn, op.72, S, SATB, rec, hpd, vn, 1984; Requiem, op.32 no.2, SSA, str orch/org, 1985; Blix-kantate, op.80, Bar, SATB, ob, org, str orch, 1986; Dominus pascit me, op.41 no.4, SATB, org, str orch, 1987; Lilja, sym. orat, op.82, mixed chorus, T, recitation, chbr orch, 1987; 7 korsanger (J.M. Bruheim), op.91, SATB, 1988; Ps ciii, op.65 no.2, mixed chorus, brass band, 1989; Hymner til kyrkja, op.92, chbr chorus, chorus, 3 tpt, 3 trbn, tuba, 3 perc, hp, org, 1989; Petter Dass-serenade, op.93, SATB, fl, ob, hn, bn, 3 vn, va, vc, db, 1989; TeD laudamus, op.95, mixed chorus, male vv/B, 4 tpt, org, 1990; Passio Domini Nostri Jesu Christi Secundum Joannem, op.100, SATB, T, Bar, B, 2 ob, 2 vc, org, 1991; Shakespeare-suite, op.76 no.3, mixed chorus, pf, 1992; Milska, chbr orat, op.103, mixed chorus, A, str qt, recitation, org, 1993; Missa nova, op.104, SATB, 1993; Spelet om Heilag Olav og Dale-Gudbrand [The Play on St Olav and Dale-Gudbrand], op.106, SATB, org, nar, fiddlers, 1993; Olav Aukrust-suite, op.106b, chorus, org, 1993; Folketonmesse, op.46 no.3, SATB, 1994; Missa antiqua, op.46 no.4, S, A, T, B/SATB, 1994; Påske, op.107, SSA, S, 2 tpt, 2 hn, timp, org, 1994; Babel (Bible), op.111, SATB, nar, org, 1995; Sankt Johannes-vesper, SATB, descant chorus, children's chorus, 2 tpt, 2 trbn, 2 vn, va, vc, org, 1995; Stabat mater dolorosa, op.117, SATB, 2 vn, va, vc, 1996; 5 gregorianske antifoner, op.119b, SATB, 1997

Other vocal: Missa brevis, op.10 no.1, A/Mez, fl, hpd, 1969; Jesu syv ord på korset [Jesus' Seven Last Words on the Cross], op.11, S, A, nar, org, 1969; 3 Julesekvenser [3 Christmas Sequences from the Middle Ages], op.53, S, fl, org, 1980; Resurrexi, op.10 no.3, Bar, tpt, org, 1988; Missa simplex, op.52 no.2, S, A, org/SA, org/str orch ad lib, 1994; How Long, o Lord, op.114 no.2, S, vn, org, 1998

Principal publishers: NMIC, Norsk musikforlag

ARVID O. VOLLSNES

Karlsons, Juris

(*b* Riga, 19 Aug 1948). Latvian composer. He graduated from Jānis Ivanovs's composition class at the Latvian State Conservatory in 1972, then worked as sound director of Latvian Radio (1968–75) and of the State Art Theatre (1975–82). From 1977 Karlsons has been teaching at the Latvian State Conservatory; from 1990 he has been its rector. From 1989 to 1993 he was chairman of the Latvian Composers' Union. Karlsons has written works in all the main musical genres. He uses simple ideas in a logical way, with a concrete emotional effect. He also completed and scored Ivanovs's unfinished Symphony no.21.

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(selective list)

Stage: Ugunī [In the Fire] (ballet, 1, after R. Blaumanis), Riga, State Opera and Ballet, 14 May 1977; Ole Lukoije (children's musical, after H.C. Andersen), 1987, Riga, Operetta, 11 March 1988

Orch: Per i giovani, 1974; Conc. solenne, chorus, org, orch, 1974; Vasaras mūsika [Summer Music], 1978; Sym., 1980; Pf Conc., 1983; 1945, 1985; Ceļš [The Way], 1993

Vocal-orch: Atvadu vakars [Farewell Party] (A. Akhmatova), Mez, orch, 1981

Chbr and solo inst.: Org Sonata, 1976; Dedication, org, 1984; Pf Qt, 1985; Pf Sonata no.2, 1985; Smilšu laiks [Sand Time], fl, vn, pf, 1988; Variations-Reminiscence, fl, vn, pf, 1989

Choral: Raganas dziesmas [Witch's Songs], (O. Vācichs), spkr, mixed chorus, inst ens, 1981; Neslēgtais gredzens [Open Ring] (J. Rainis), mixed choir, 1982; Magna opera Domini (cant., Ps cx), boy's chorus, org, 1989; Deus conversus (cant., Ps lxii), insts ens, S, SATB, 1990; Ziemas-svētku kantāte [Christmas Cant.] (K. Skalbe, A. Dāle, E. Kezberc, Mez, SATB, 1991

Song cycles: Zemes dēls [Earth's Son] (F. Bārda), Mez, pf, 1980; No ilgu slāpēm [Exhausted by Yearning] (J. Rainis), 1982; Rudens stars [Autumn Beam] (Aspazija), 1989

Film scores, incid music

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ARNOLDS KLOTIŅŠ

Karlsruhe.

City in south-west Germany, capital of Baden. Before it was founded, music was cultivated by the margraves of Baden-Durlach at the court of Durlach. Its opera dates from 1712, the Kapelle numbering 38 musicians in 1715. In the same year Margrave Karl Wilhelm founded the city of 'Carlsruhe', and in 1719 he took his Hofkapelle, dancers and actors to the new capital, where a court theatre had been built. Early German opera was at the centre of activity; only one work survives, Casimir Schweizelsperg's *Die romanische Lucretia*. In 1717 J.P. Käfer became Hofkapellmeister, followed in 1722 by J.M. Molter. Molter left Karlsruhe in 1733, when political events curtailed musical life at court; the court theatre was dissolved in 1738 after the death of Margrave Karl Wilhelm. Molter returned in 1743 to restore the Kapelle. He cultivated the late Baroque and pre-Classical style; many manuscripts of his works are in the Badische Landesbibliothek.

After Carl Friedrich inherited the margravate of Baden-Baden in 1771, the musicians there moved to Karlsruhe. At the end of the 18th century the Kapelle (under J.A. Schmittbaur) once more had 38 members, but the town had no opera; touring companies dominated the scene until the beginning of the 19th century. In 1806 Napoleon and Tsar Aleksandr I created the Grand Duchy of Baden, which gave new impetus to musical life. Two years

later Grand Duke Carl Friedrich commissioned 'a proper theatre' in the Schlossplatz; it opened in 1810 with Paer's *Achille*. The Kapellmeister at that time were Johann Brandl and Franz Danzi (who was among the last representatives of the Mannheim School), succeeded by Joseph Strauss (1824–63). In 1847 the theatre was destroyed by fire. A temporary theatre was opened the same year, and by 1853 the handsome theatre designed by Heinrich Hübsch stood on the site of the old building. Eduard Devrient's period as Intendant there, 1852–70, was a brilliant one. As early as 1853 Liszt conducted Beethoven's Ninth Symphony, and Wagner appeared as a conductor in 1863. The Allgemeiner Deutscher Musikverein organized music festivals in Karlsruhe in 1853 (with Joseph Strauss and Liszt as conductors), 1864 and 1885. Clara Schumann gave several concerts, as did Brahms, who repeatedly visited the town. The first performance of his Symphony no.1 was conducted in Karlsruhe in 1876 by Otto Dessoff, Generalmusikdirektor of the theatre from 1875 to 1880. The tradition of public symphony concerts was initiated by Joseph Strauss in 1856 (now given by the Badische Staatskapelle).

In this period the opera had two musical directors of major importance: Hermann Levi (1864–72), the first conductor of *Parsifal*, and Felix Mottl (1880–1903), during whose tenure Karlsruhe was regarded as a 'Little Bayreuth'. At that time Cosima Wagner worked at the court theatre as a producer. Under Mottl, Karlsruhe saw the première of the whole of Berlioz's *Les Troyens* (1890), the first performance of Schubert's *Fierrabras* (1897) and premières of works by Emmanuel Chabrier. In the early 20th century the theatre had close contacts with Richard Strauss and Siegfried Wagner, whose own *Banadietrich*, *Schwarzschanenreich* and *Der Friedensengel* were first given there. The opera company (from 1919 called the Badische Landesbühne and since 1933 Badisches Staatstheater) has maintained its high standing to this day. The theatre was destroyed by bombing in 1944, and opera performances then took place in the Konzerthaus until a new theatre opened in 1975. Since that year the company has shared its repertory with the Opéra du Rhin of Strasbourg.

Church music in Karlsruhe depended during the 19th century mainly on the court and its musicians. Concerts have been given in the Stadtkirche, St Stephan and the Lutherkirche. The leading choirs are the Oratorienchor and the Bach Chor. Since 1948 Süddeutscher Rundfunk (Stuttgart) has maintained the Studio Karlsruhe, which organizes recitals and orchestral concerts in the castles of Schwetzingen, Bruchsal and Ettlingen, and also promotes contemporary music.

A Musikbildungsanstalt was established in 1837. In 1884 Heinrich Ordenstein founded the Grand Ducal conservatory (from 1920 called Badisches Konservatorium für Musik), which was amalgamated with the Badische Hochschule für Musik in 1949. The two later separated, the conservatory now belonging to the town and the Hochschule (since 1971 the Staatliche Hochschule für Musik) to the state of Baden-Württemberg. Directors of the Hochschule have included Wilhelm Rumpf, Walter Rehberg, Gerhard Nestler, Walter Kolneder, Eugen Werner Velte and Fanny Solter. Karlsruhe University (formerly the Technische Hochschule) has a chair in musicology.

The annual Handel Days began in Karlsruhe in 1978 (renamed the Handel Festival in 1985), and the European Days of Culture began in 1983. The Karlsruher Musiktage (established 1982) during May and June includes symphonic, church and chamber music, vocal recitals and musicological meetings. Contemporary music is performed at the recitals of the Wintermusik in February and the Musik auf dem 49ten in autumn, both managed by Ensemble 13 (conducted by Manfred Reichert). In 1989 the Zentrum für Kunst und Medientechnologie was established with a studio for experimental music.

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WERNER STEGER/GÁBOR HALÁSZ

Karlsruhe Anonymous.

See [Dietricus](#).

Karma

(b Lhasa, 1972). Tibetan singer. His father was a *thang-ka* painter and his mother took care of their six children. He left school when he was 13 and helped to renovate Ganden monastery for two years. When he returned to Lhasa he was unemployed, so he bought a keyboard and taught himself how to play. After a one-year pilgrimage he started singing in night clubs in 1991, primarily performing songs written for him by his friend, the well-known Tibetan composer Pelnor. In 1993 Karma borrowed money to produce his first cassette, *rang gi lam* ('My way'). Shortly afterwards he opened a Tibetan-style bar in Lhasa to raise money to produce a second album. In 1995 he won a silver medal at a Chinese contemporary music competition in Beijing, and in 1997 he recorded a second album, *bsang-gsol* ('Incense offering'). In May 1997 he and some friends formed a band called 'od-nag ('Black Light'). They gave a charity concert in Lhasa to raise money for single-parent families. In 1998 Karma briefly opened a *nang-ma-khang* where young singers performed rock-style music, and in 1999 he began to prepare another album for which he planned to write the lyrics. He has become well known throughout central Tibet.

Karmins'ky, Mark Veniaminovich

(*b* Kharkiv, 30 Jan 1930; *d* Kharkiv, 19 Dec 1995). Ukrainian composer. He initially studied philology at the University Khar'kiv, but then entered the conservatory and graduated in 1953 from the composition class of Klebanov. In 1980 he was made an Honoured Arts Worker of the Ukrainian SSR. Although he left a work in almost every genre, his main contribution was in the field of opera. In this he experimented by attempting to present a communist world-view without relying on stock responses. The most notable opera is *Desyat' dniv, shcho potryasly svit* ('Ten Days that Shook the World'), where he rejected the notion of creating a socialist-realist opera; rather he mixed various genres and methods (including epic choral sections) and constructed a collage of styles that reflected the tumultuous events described in the opera. This revival of agitprop theatre (which gave rise to an opera-spectacle) paralleled similar experiments being carried out in the West in the 1970s by left-orientated film makers and playwrights such as Jean-Luc Godard and Richard Foreman. Karmins'ky's musical style was broadly influenced by the Soviet style made universally known by Shostakovich.

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Stage: Bukovyntsi [People of Bukovyna] (4, epilogue, I. Muratov), 1957, Khar'kiv, Lysenko Academic, 1957, rev. as Karpats'ka bil' [Carpathian Pain], 1960, concert perf., Moscow, 1960; *Desyat' dniv, shcho potryasly svit* [Ten Days that Shook the World] (prol, 10 scenes, V. Dubrovsky, after J. Reed), 1970; *Donets'k*, 1970; *Irkutskaya istoriya* (3, Dubrovsky, after A. Arbuzov), 1977; *Rembrandt* (ballet), 1984; *Vsego odin den'* [One Day Left] (prol, 2, Dubrovsky), 1987, L'viv, Ivan Franko, and Odessa, Academic, 1987

Inst: Trio, 1950; *Molodyizhnaya uvertyura* [Youth Overture], orch, 1952; *Ukrainian Suite*, orch, 1952; *Sym.*, orch, 1966; *Pieces*, pf, 1982; *5 Partitas*, pf, 1983–94; *Concertino*, fl, orch; *Concertino*, vn, orch; *5 Suites*, str

Vocal: *Ya rozgovarivayu s Rodinoy* [I Speak with my Homeland] (R. Rozhdestvensky), Bar, orch, 1965; *Khorovi tetrady* [Choral Trilogy] (15 settings), chorus, 1982; *Doroha do khramu* [The Road to the Cathedral] (27 settings), children's chorus, women's chorus, 1984; many solo vocal works (H. Heine and others), 1982–94

Film and TV scores, incid music for over 100 plays

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VIRKO BALEY

Karn.

Canadian firm of reed organ, piano and organ manufacturers. Dennis W. Karn (*b* North Oxford Co., Canada West, 6 Feb 1843; *d* Toronto, 19 Sept 1916), an amateur musician, joined the reed organ firm of John M. Miller around 1867, buying out his employer in 1870 and continuing under the name of Karn & Miller in Woodstock, Ontario. The firm was also known at various times as the Woodstock Organ Factory and the Woodstock Church Organ Co. In the late 1880s the firm began making pianos, and after a merger in 1896 with the firm of [Warren](#) continued the latter's pipe organ business in Toronto under the name of Karn & Warren. The first Karn player piano was made in 1901, and by the first decade of the 20th century the firm had branches in several major Canadian cities as well as London and Hamburg. Karn retired in 1909, and the business was merged with the Morris piano firm as Karn Morris Piano & Organ Co. Ltd; both companies retained their original factories and produced their own lines of instruments. This partnership was dissolved in 1920, and the piano operation was purchased by John E. Hoare (Cecilian Piano Co.) and A.A. Barthelmes (Sterling Action & Keys). The firm was again sold in 1924 to Sherlock-Manning, which continued to make the Karn piano until 1957.

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BARBARA OWEN

Karnavičius, Jurgins

(*b* Kaunas, 5 May 1884; *d* 22 Dec 1941). Lithuanian composer. He studied law at the University of St Petersburg, graduating in 1908. He then attended the conservatory there, graduating as a singer in 1910, and as a composer in 1912. Karnavicius was a pupil of Steinberg at the conservatory, and the influence of 19th-century Russian music looms large in his output. He later taught at the St Petersburg and the Kaunas conservatories. His works include the operas *Gražina* (1932) and *Radvila Perkunas* (1936), four ballets, symphonic poems, several chamber works and songs.



Károlyi, Pál

(*b* Budapest, 9 June 1934). Hungarian composer. He studied the piano and then composition with Szelényi (1953–6) at the Budapest Conservatory, transferring in 1956 to the Liszt Academy of Music for composition studies with Viski and Farkas. He graduated in 1962, and in that year was appointed to teach theory, composition and the piano at the State Music School in Budapest. In 1990 he became professor of music theory at Szombathely University. In 1965 he was awarded the prize commemorating the 200th anniversary of the Bergen PO's 'Musikelskabet Harmonien' (for *Introduzione e allegro*).

At the beginning of his career he followed mainly the trends of 20th-century French music, particularly that of Honegger, and concentrated on vocal genres. A notable work of this period is the oratorio *Aucasin et Nicolette* (1961–4). Influenced by his musical experiences in Stockholm, from 1966 Károlyi came to represent the aspirations of the avant garde in Hungary. During the 1980s he introduced the use of computers into his music, though abandoned them in favour of 20th-century instruments and a simpler, more traditional approach to melody and harmony during the following decade.

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(selective list)

Orch: Introduzione e allegro, 1964; Sym. Fragment, 1966; Consolatio, 1974; Epilog, 1974; Pásztorjáték [Pastoral], suite, 1976

Choral orch: *Aucasin et Nicolette*, orat, 1961–4; Szerelmes párbeszéd [Lovers' dialogue] (cant., Theocritus), 1969–72

Unacc. choral: Kamarazene [Chbr music] (J. Joyce), 1962; Töredékek [Fragments] (A. Tóth), 1963; Ad Lydiam, in memoriam Jean de Ockeghem (Horace), 1967; Missa brevis, 2 female choruses, 1969–70; Incanto, 1973; Notturmo, 4 female choruses, 1974; Synaesthesia a 22, female vv, 1978; Nisi Dominus, 1993; Lukas Passion, S, T, 2 Bar, 1994–5

Solo vocal: 3 Songs (Lorca), T, 3 hn, hp, 1963; 2 Songs (J. Keats), S, pf, 1964; A lomb ragyog [The Leaves are Shining], S, pf, 1980; Mehme virágok [Mehme Flowers] (ancient Egyptian texts), S, str, 1995

Chbr: Str qt no.1, 1965; Meditazione, cl, pf, 1967; Campane, 12 insts, 1967–9; Serenata notturna, vn, va, hp, 1970; Contorni, bn, pf, 1970; Triptongus 3 no.1 'Conclusio', hn, org, 1975; Triptongus 3 no.2 'Constellatio', vn, org, 1975; Formations, vib, perc, 1976; Epitaxia, 12 accdns, 1977; Conc., 5 str trios, 1979–80; Fern von ku'Damm, perc (10 players), org, 1985; Marionetten, 2 cl, 3 hn, 1994; Besser singen als fluchen, va, org, 1995; AN KIG, pf trio, 1996; Lontano, fl, pf, 1996

Solo inst: 5 zongoradarab [5 Pf Pieces], 1963; 24 zongoradarab gyermekeknek [24 Pf Pieces for Children], 1964; Toccata furiosa, pf, 1966; 4 Pieces, dulcimer, 1966; Triptongus 1–2, org, 1968, 1970; Accenti, pf, 1969; 4 Etudes, pf, 1972; Motivo, va, 1973; 6 Bagatelles, pf, 1972–4; Equazione, prep pf, 1976; Aperto, pf, 1977; Marmor, org, 1985; Reminiscenzen, pf, 1991; Silhouetten, pf, 1991; Jugendalbum, pf, 1992; Modelle, pf, 1992; Zueignung, pf, 1992; Versteckte Worte, org, 1993; Passacaglia, org, 1993; Canzonetta, org, 1994; Preludium, org, 1994

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MELINDA BERLÁSZ

Karp, Theodore C(yrus)

(b New York, 17 July 1926). American musicologist. He attended Queens College of the City University of New York (BA 1947) and the Juilliard School of Music. From 1949 to 1950 he was enrolled at the Catholic University of Leuven. Returning to the USA he obtained the PhD in 1960 at New York University, where he studied with Sachs and Reese. In 1963 he became a member of the faculty of the University of California at Davis and in 1971 was appointed professor of music. From 1973 until his retirement in 1996 he was professor of music at Northwestern University; he chaired the department from 1973 to 1988. Karp has contributed to the study of medieval secular monophony, particularly *trouvère* music. In his articles on the polyphony of St Martial, Santiago de Compostela and the Notre Dame school he proposed methods of transcription which emphasize the importance of consonance at points of rhythmic stress and cadence; the structure is clarified by transcribing recurring melodic motifs in similar rhythmic configurations. Karp is also interested in the application of computer techniques to the analysis of medieval music.

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PAULA MORGAN

Kárpáti, János

(b Budapest, 11 July 1932). Hungarian musicologist. He studied musicology at the Liszt Academy of Music under Kodály, Szabolcsi and Bartha, gaining the MA in 1956 with a dissertation on Bartók's style in the period 1908–23. He was editor at the music department of Hungarian radio (1957–9), then music producer at the Hungaroton Record Company, Budapest (1959–61), and in 1961 became chief librarian at the Liszt Academy, where he was also a guest lecturer in music history, musicology and bibliography, and later professor. Kárpáti took the CSc in 1968, the PhD in 1969 with a dissertation on Bartók's string quartets, and the DSc in 1996. He won the Erkel Prize in 1971 and has been awarded the Grand Prize of the National Association of Hungarian Artists. He was chairman of the Hungarian IAML committee from 1977 to 1999 and of the Hungarian Musicological Society from 1997. His main musicological interests are Bartók and 20th-century music and Asian music cultures, especially Japanese traditional music.

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ISTVÁN KECSKEMÉTI/AGNES GÁDOR

Karpeles, Maud Pauline

(*b* London, 12 Nov 1885; *d* London, 1 Oct 1976). English authority on folksong and folk dance and folksong collector. In 1909, intending to acquire teaching materials for her social work with children, she attended Morris dance competitions adjudicated by Cecil Sharp at the Shakespeare Festival, Stratford-on-Avon. Fascinated, she joined his first school of Morris dancing at South Western Polytechnic, London, and began a career devoted to promoting his vision of an English folk revival. With Sharpe's encouragement, she recruited friends and in 1910 formed the Folk Dance Club; its membership became the nucleus of the English Folk Dance Society, founded by Sharp in 1911. Karpeles was a committee member of the new society and a key figure in the group which provided demonstrations for Sharp's lectures and trained folk dancers (her dancing was particularly admired). Following Sharp's illness in 1913, she also assisted increasingly with his duties as the director. Sharp transferred his activities to North America at the outbreak of World War I, and Karpeles joined him in 1916. As well as lecturing and teaching, they spent 46 weeks in remote settlements of the Appalachian Mountains in the southern United States collecting 1,612 variants of 'folksongs of English origin'.

Following Sharp's death in 1924 Karpeles' brother-in-law, Douglas Kennedy, became director of the English Folk Dance Society, although Karpeles herself was better qualified for this position. Together with Kennedy and Vaughan Williams, she was a member of the artistic board, but her adherence to Sharp's educational approach to folk dance provoked

growing opposition from her male colleagues (including Kennedy), who regarded folk dance as a fertility ritual – a view that the international folk dance festival she organized in London in 1935 paradoxically strengthened. As Sharp's literary executor, her control of the copyright to his works was also seen as too inflexible and after a prolonged battle, 1937–8, the national executive of the society broke the Sharp trustees' monopoly. Karpeles resigned and thereafter concentrated mainly on work in folksong: she took a leading role in founding the International Folk Music Council in 1947, ensuring it adopted Sharp's theories and serving as its secretary for 15 years and as its honorary president in 1963. She also worked extensively on editions of Sharp's material, publishing two volumes of the songs from Appalachia (1932) and revising *The Country Dance Book* (vols. i, v, 1934–46) and *English Folk Songs: some Conclusions* (3/1954). From 1929 to 1930 she carried out Sharp's unrealized plan to collect folksongs from Newfoundland, compiling 191 songs of which 30 were selected for publication with arrangements by contemporary composers (1934). She collaborated with Fox Strangways on Sharp's biography (1933) and produced an expanded, but less reliable, highly partisan version in her name alone in 1967. As scholarship progressed, her editions of both Sharp's works and the Newfoundland folksongs as well as her *Introduction to English Folk Song* were increasingly criticized. She received honorary doctorates from Laval University, Canada (1961) and the Memorial University of Newfoundland (1970) and an OBE in 1961.

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GEORGINA BOYES

Karr, Gary (Michael)

(b Los Angeles, 20 Nov 1941). American double bass player. Born into a family of double bass players he studied with Herman Reinshagen, Warren Benfield and Stuart Sankey. In 1962 he appeared as a soloist with the New York PO under Bernstein and gave his recital début at Town Hall, New York. He toured Europe in 1964, making his London début at the Wigmore Hall. In 1967 he founded the International Institute for the String Bass (later the International Society of Bassists), which published 17 issues of the *Bass Sound Post*, at the time the only journal devoted to the instrument.

One of the most influential players of his generation, Karr has enjoyed a successful international solo career, has recorded extensively and has pioneered new and individual playing techniques. His repertory of concertos, several commissioned by him or written specially for him, includes works by Henze (1967), Gunther Schuller (1968), Wilfred Josephs (1980), John Downey (1985) and Lalo Schifrin (1988). In 1971 he formed a duo with the pianist Harmon Lewis, with whom he has given over 50 premières. He has held teaching posts at Yale University, the Juilliard School and other American and Canadian universities, and has written double bass methods. His often humorous approach to the instrument has made him a popular figure at summer schools and double bass gatherings, as well as with television audiences worldwide. He plays a 1611 Amati, formerly owned by Koussevitsky.

RODNEY SLATFORD

Karrer, Paul.

See [Carrer, Pavlos](#)

Kartāl [karatāla, kartāla, kartār].

A South Asian term denoting pairs of wooden clappers, but in East India small cymbals.

Generally the term denotes wooden clappers, with or without jingles (either inserted bronze discs, or pellet bells, or both). Wooden or bamboo clappers, held two in each hand, are described in medieval Sanskrit works as *kamrā*. In Tamil Nadu *kartāla* denotes flat, round or oblong, wooden bats, with handles held between the fingers of one hand, which are struck together; these are called *cekkai* (Tamil) for the oblong type or *cekkalu*

(Telugu) for the circular type with handles found in Andhra. Other wooden clappers include the *catkulā* of Madhya Pradesh, the *kāthi* of Orissa, the *rāigidgidī* of Rajasthan and the *dandā* of Bihar; the *cimtā* of South Asia and the *tokā* of Assam are analogous, sprung clappers (tongs).

In northern and central areas *kartāl* denotes pairs of thick wooden clappers, about 15 to 30 cm long, with flat inner surfaces; attached to the outer sides, which may be convex or concave, are metal rings, leather straps or incised wooden handles by which the clappers are held with thumb and fingers. They are clashed together in performance. Some have no jingles but most have thin bronze discs held vertically in slits at each end by metal pins; sometimes also bronze pellet bells are attached to the ends. These are used primarily in religious music. In the South this type is known as *ciplā*, in Maharashtra *cipliyā* and in Sind *caprun*.

For the *kartāl* of Bengal and Orissa see [Tāl](#).

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ALASTAIR DICK

Kartomi, Margaret J(oy)

(b Adelaide, 24 Nov 1940). Australian musicologist and ethnomusicologist. She studied piano (diploma, 1961), music (BA, 1963) and composition (BM, 1964) at the University of Adelaide and took the doctorate in 1968 at Humboldt University, where she studied with Doris Stockmann and Usmann Effendi; she also took lessons in composition from Günther Kochan (1964–7) and performed her works in Berlin. She returned to Australia to teach at Monash University, Melbourne, where she was appointed research fellow (1969), lecturer (1970), reader (1974), director of the Institute for Contemporary Asian Studies (1989), and professor and chair of the music department (1989). She also served as president of the Musicological Society of Australia (1984–6), member of the editorial board of *Musicology* (1978–84) and *Acta musicologica* (1982–95), editor of the series Australian Studies in the History, Philosophy, and Social Studies of Music, and was elected director-at-large of the council of the IMS in 1992 and representative of the International Society for Traditional Music in

1997. Her interests as a scholar are wide-ranging and include organology, historiography, ethnology of Indonesian and South-east Asian musics, and children's music of the Australian Aborigines. She has conducted important research on the musics of Sumatra and the outer Islands of Indonesia and her work on organology, summed up in the book *On Concepts and Classifications of Musical Instruments* (1990), is considered seminal; she also actively promotes the performance of South-east Asian instruments at Monash University. She was made a member of the Order of Australia in 1991.

WRITINGS

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TERRY E. MILLER

Karyotakis, Theodore

(*b* Argos, 21 July 1903; *d* Athens, 14 June 1978). Greek composer. He went to Athens Conservatory and then was a pupil of Mitropoulos for composition (c1925–32) and Varvoglis for counterpoint and orchestration (c1933–6). In 1957 he was appointed general secretary of the Union of Greek Composers. Setting out from a nationalist style, often drawing on folksong modes and rhythms, in the 1960s he explored atonality and 12-note writing in search of a more austere expression. His *Ballade*, *Rhapsody*, *Petite Symphonie* and *Epic Song* rank among the most noteworthy achievements of the late national school.

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Principal publishers: Greek Ministry of Education, Karyotakis, Union of Greek Composers

GEORGE LEOTSAKOS

Kasanda, Nicolas [Kasanda wa Mikalay; 'Docteur Nico']

(*b* Mikalay, Belgian Congo, 7 July 1939; *d* Brussels, 22 Sept 1985). Congolese guitarist. In 1953 he formed his first group, African Jazz, in which he played acoustic guitar with Joseph Kabasele, 'le Grand Kallé'. The Cameroonian saxophonist Manu Dibango and the singer Tabu Ley Rochereau joined the band in 1961 after a pre-Independence concert tour to Brussels. Several changes in the name of Kasanda's band and its personnel led to the formation of Orchestre African Fiesta, which developed a productive competitive relationship with the band led by the guitarist [Franco Luambo](#). For ten years Kasanda and African Fiesta enjoyed great success in the newly named Zaire. His guitar playing technique transformed Central African popular music, defining the Congolese music sound of the 1960s and 70s. He introduced the Hawaiian steel guitar to the band as well as a dance style, *kiri kiri*, that became an extremely popular alternative to *soukous*. He lost his recording contract in the 1970s but launched a comeback in the 1980s, producing the albums *Dieu de la guitare (no.1)*, *Aux USA* and *Adieu*.

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Kasarova, Vessalina

(*b* Stara Zagora, 18 July 1965). Bulgarian mezzo-soprano. She studied with Ressa Koleva at the conservatory in Sofia, where she made her first appearances with the Sofia National Opera in such roles as Rosina (her stage début), Dorabella, Preziosilla and Fenena (*Nabucco*). She joined the Zürich Opera in 1989, making her début as Second Norn, followed by Olga and Anna (*Les Troyens*). In 1998 she returned to the house, scoring a particular success in the title part of Offenbach's *La Périchole* with Harnoncourt. She was briefly engaged at the Vienna Staatsoper in 1991, the year she made her début at the Salzburg Festival as Annius (*La clemenza di Tito*). But it was a concert performance of *Tancredi* at Salzburg the following year which really established her credentials as a dedicated artist with a strong, vibrant mezzo and great fluency in her runs. Kasarova made her Covent Garden début as Rosina in 1993 and returned as Sextus in *La clemenza di Tito* in 2000. In 1998 she appeared at the Munich Festival as Jane Seymour (*Anna Bolena*) and made her début at the Rossini Festival at Pesaro in the title part of *La Cenerentola*. In 1999 she sang the role of Ruggero (*Alcina*) at Barcelona and Sextus and Isabella (*L'italiana in Algeri*) at the Staatsoper in Munich. Among other roles in Kasarova's repertory are Zerlina, Charlotte and Bellini's Romeo, which she has recorded to considerable acclaim. A recital of Mozart arias with Colin Davis likewise testifies to her vivid powers of communication and consummate technique. She is also an accomplished exponent of French and Russian song. (A. Blyth: 'Vesselina Kasarova: The Voice of Romeo', *Gramophone*, lxxvi/Sept (1998), 10–12).

ALAN BLYTH

Kasatschok.

See Kazachok.

Kaschau

(Ger.).

See Košice.

Kaschendorf [Caschindorf, Castendorfer, Kastendörfer], Stephan

(*b* Breslau, c1425; *d* ?Schweidnitz, Silesia, after 4 Feb 1499). German organ builder. He was initially apprenticed to a carpenter called Nickel; it is not known who taught him organ building. By 1460 he was considered an 'egregius magister in ista arte'. He was active in a wide geographical area

extending from Silesia to Saxony, Thuringia, Franconia and Swabia far into southern Germany. Like many leading organ builders of the second half of the 15th century (such as Heinrich Traxdorf, Leonhard Mertz, Burkhart Dinstlinger, Friedrich Krebs and Hans Tugi) he was well-travelled. His organs are characterized by the use of independent divisions and stops (*Hauptwerk* and *Rückpositiv* or *Brustwerk*); no specifications have survived. He built organs for St Maria Magdalena, Breslau (1455), the St Egidien, Nuremberg (1460), St Elisabeth, Breslau (1460–64), the Georgskirche, Nördlingen (1464–6), the Frauenkirche, Nuremberg (1464–6), Grossenhain, Saxony (1469), Erfurt Cathedral (1480–83), St Ulrich und Afra, Augsburg (chancel organ; 1490), and Schweidnitz (1495–9). In 1467 he offered his services in Rothenburg ob der Tauber, but was turned down. As an organ builder he also had the task of laying and repairing lead roofing (e.g. St Sebaldus, Nuremberg, 1483). His three sons Caspar, Melchior and Michael were also active in the organ-building profession, and assisted him in Erfurt. He owned houses in Dresden and Schweidnitz, but seems to have died penniless and alone. Two organ contracts and a teaching contract with his pupil Lorenz Gisse remain.

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HERMANN FISCHER

Kaschmann [Kašman], Giuseppe

(*b* Lussimpiccolo [now Mali Lošinj], Istria, 14 July 1847; *d* Rome, 7 Feb 1925). Italian baritone. After studying in Rome, he made his début in 1869 at Zagreb. He first sang in Italy in 1876 at Turin as Alphonse (*La favorite*) then appeared at Venice, Rome, Trieste and La Scala, where he made his début in 1878 as Posa. In the inaugural season of the Metropolitan (1883–4), he sang Enrico Ashton, Don Giovanni and Thomas' Hamlet, a role he also sang at Lisbon and Madrid, and at the S Carlo, the Colón and La Fenice. He sang Wolfram and Amfortas at Bayreuth (1892, 1894) and returned to the Metropolitan (1895–6) as Kurwenal, Wotan and Telramund. His repertory also included Valentine, Escamillo, William Tell, Riccardo (*I puritani*), Severo (*Poliuto*), Rigoletto, Macbeth, Amonasro, Don Carlo (*Ernani* and *La forza del destino*), Iago, Tonio and Scarpia. In his 60s he turned to *buffo* roles such as Rossini's Dr Bartolo and Don Pasquale; his last performance was in Rome in Cimarosa's *Astuzie femminili* (1921). His few records reveal a velvety voice of great beauty, employed with style.

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GV (R. Celletti; R. Vegeto)

ALAN BLYTH

Kasemets, Udo

(b Tallinn, 16 Nov 1919). Canadian composer and conductor of Estonian origin. He studied at the Tallinn Conservatory and the Stuttgart Musikhochschule, and attended the Darmstadt summer courses before moving to Canada in 1951. As a freelance musician he has pursued an extraordinary variety of activities: teaching the piano and theory, accompanying and working as a vocal coach, conducting and organizing concerts, serving as a church organist and choirmaster, writing newspaper criticism (for the Toronto *Daily Star*), editing and lecturing. In addition to his compositional activities, which include writing pieces for students and amateurs, he founded and conducted the Toronto Bach Society, and served as editor of the notable Canavanguard series of new scores. From 1970 to 1987 he taught music and mixed media at the Ontario College of Art, Toronto. In 1991 he received an honorary LLD from York University and a grant from the Memorial Foundation of Adele, Adolf and Axel Toom for his contribution to Estonian-Canadian cultural life.

Kasemets's early scores show two consistent stylistic features: an appeal to folklike expression and the use of highly schematic developmental processes. In the many works of the 1950s that incorporate elements of Schoenbergian dodecaphony, basic sets often emphasize perfect intervals or scale patterns, generating lines and textures that recall folk music. Sometimes genuine folk materials are quoted: those of both his native and his adopted country attracted his interest at this time. During the same period numerous fugues, double fugues and passacaglias appear in his music: the double fugue in the *Sonata da camera* for solo cello (1955) marks a climax of this type of writing.

In 1960–61 Kasemets renounced much of his earlier creative thinking and withdrew a large number of scores. He made contact with the leaders of some of the avant-garde movements in music, visual art and literature in the USA and brought them to Canada to perform in various concert series. The works inspired by this exploration of new ideas were at first of two types: those in which charts and graphic notation (sometimes combined with staff notation) were used to explore new sound possibilities; and those in which sound was only one of a number of elements not necessarily predominant, in a composition emphasizing an open framework for variable realization. The first category recalls the chart pieces of Feldman, Brown and others; the second relates to American artists associated with 'happenings' (Young, Allan Kaprow). Examples of the former group include *Timepiece* (1964), in which 36 events can be interpreted in any medium, and *Fifth Root of Five* (1962–3), in which two pianists determine the order of succession of five-second segments. Characteristic of the second category is Kasemets's most performed composition, *Trigon* (1963), realizable in three purely musical media or in as many as 81 mixed media, including instruments, spoken voices, electronics, live actions, films and slides and visual art.

By the late 1960s Kasemets prioritized the process of bringing a realization into being over the more static notion of the 'work'. Later pieces, therefore, often take the form of 'lecturessays' (on such issues as the cultivation of sensitivity, pollution, aboriginal rights or other topics) or 'combination scores', in which several basic schemes are employed simultaneously. Kasemets's influence and models range wide. Prominent among them are

Satie, Duchamp, Cage, Fuller, Joyce, Beckett, the Canadian poet B.P. Nichol and the Canadian visual artist and jazz performer Michael Snow. In *Time/Place Interface* (1970–71) readings from randomly located pages in a reference work are controlled by lighting, recorded and combined (in the largest of various possible realizations) with other readings in various languages exchanged electronically across great distances and superimposed in continuous performance.

Comparable manifestations include *Wor(l)dmusic* (1974), 'a globally realized collective speechsoundsong, ... a radio event circling the earth'; *Thunderword* (1978), based on the 'ten 100-lettered thunderwords' in *Finnegans Wake* ('the ideal performance ... should take place during a thunderstorm'); and *Whole Earth Music* (1979), 'an everongoing & everchanging replay-cum-mix of recordings of sounds/musics of varied origins'.

In a programme note in 1995, Kasemets said that his newest productions, musical and literary, 'attempted to establish correspondences' between various 'systems ... devised to bring order' to the consideration of broad universal questions and 'systems ordering sounds in time and space'. The former included patterns and procedures from the I Ching and from traditional Japanese *haiku* and *renga* poetics, the Mayan calendar, the structure of the DNA helix, findings of Fuller, Reeves and Hawking, and the fractals of Mandelbrot. *Eighty Flowers* (1994–5) is a series of 80 short piano solos whose pitches, durations and dynamic shapes exactly parallel the phonemic structures of a cycle by the American poet Louis Zukofsky. *Requiem Renga* (1992), 'memorial music for victims of human cruelty', is based on the classical Japanese genre of chain-poetry, but introduces a familiar Western-music phrase, from the sequence for the Mass for the Dead ['Dies irae']. *Time Trip to Big Bang and Back* (1990–93) is an extravagantly imagined 'universe symphony' based on Stephen Hawking's *A Brief History of Time*. The score of one section, 'Messiermusics', consists of photos of star clusters and nebulae to be interpreted musically by a performer on glass instruments.

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conventional media

Orch: Recit and Rondino, op.36, str, 1954; Vn Conc., op.41, 1955–6; Passacaglia, fl, vn, orch, 1959; Sinfonietta, small orch, 1959

Vocal: *Choreola gaudiae*, op.32 (old Christmas carols), S, A, T, pf, 1952; *Poetic Suite*, op.37 (K. Raine), S, pf, str orch, 1954; *The Thousand Nights and One Night*, op.39, S/T, pf, 1956; *Canciones*, op.42 (F. García Lorca), S, fl, gui, 1955–6; *2 Sym. Songs*, op.43 (D. Thomas), Mez/Bar, pf/orch, 1956, orch version withdrawn; *3 Miniatures*, op.46 (P.B. Shelley), S/T, pf, 1956; *2 Songs*, op.49 (J. Donne, anon.), TTBB, 1957; *Songs from the Atlantic Provinces*, S/T, pf, 1959; *Hano* (Indian dirge), 1v, pf, 1960; *19NooN61* (W. Hickling), 1v, pf, 1961; *Haiku*, S, fl, vc, pf, 1961; *Communications* (e.e. cummings), vv, insts, 1963; *5 Songs for Children*, 1v, pf, 1964; *Variations (on Variations [on Variations])* (E. Olson), 1v, inst, tape/tape rec, 1967; *And M.D. Said* (M. Duchamp), 1v, 1969

Inst: *Sonata*, op.24/1, pf, 1951; *6 Preludes*, op.30, pf, 1952; *Str Trio*, op.33, 1953;

Recit Fugue, op.40a, 2 vc, 1955; Sonata da camera, op.40, vc, 1955; Sonata concertante, op.50, pf qt, 1957; Wind Qnt, op.48, 1957; Logos, fl, pf, 1960; Squares, pf duet, 1962; Fifth Root of Five, 2 pf, 1962–3

c30 works withdrawn before 1960; educational music, arrs.

multi-purpose scores, combination scores, theatre and participation pieces, 'lecturessays'

Cumulus, solo/ens, 2 tape recs, 1963–4; Trigon, 1/3/9/27 pfmrs, 1963; Timepiece, solo/ens, 1964; Cascando (S. Beckett), 1–128 pfmrs, 1965; Calceolaria, tape, any no. of pfmrs, 1966; Contactics, 1966; 5 PP (5 Perf. Pieces), 1966; Octagonal Octet and/or Ode, 1/2/4/6/8 pfmrs, 1967; T (Tribute to Buckminster Fuller, Marshall McLuhan, John Cage), readers, synths, slides, audience-controlled elects, 1968; DDD (Deadly Deafening Decibels), 4 spkrs, insts, 1970; Time/Place Interface, 1970–71; Bookmusic, 8 readers, audience-controlled elec, 1971; S (The Subject is S), spkr, tape, incense, 1971; Elaborations on Musical Erratum of Marcel Duchamp, 1971–2; Qt of Qts, 1971–2; Time/Space Interface, 1971–3; Colo(u)r is ... , spkr, slides, 16mm sound film, 1972; Guitarmusic for John Cage, any no. of guis, slides, 1972

J.C. (Without Saying Anything about John Cage that hasn't been said by John Cage himself), reader, tape rec, gramophone, doors, 1972; Quadrophony, 1972–3; Son of Vexations, tape loop, abacus, 1972; La Crasse du Tympan, 1973; Wordmusic/Interface, readers, tape recs, mixers, 1973–4; Silencesong: Litany for Lily, 1974; Wor(l)dmusic, 1974; In Memoriam Nelson Small Legs Jr. (Rites of Rights no.1), 1–10 readers, any no. of drums, opt. visuals, 1976; In Support of Justice Thomas Berger (Rites of Rights no.2), any no. of perc, public address system, 1976; Kanadanak, 1976–7; Watearthundair, 1976; Biographics, 1977; David & David & Larry & James, elects, 1977; Thunderword, 1978; M (on) ART: c'est la vie, 1979; Whole Earth Music, 92-track tape, 1979

Celestial Timescapes, elects, 1980; Onemanshow, 1980; Ragtime: an Intercultural Timescape, Asian ens, European ens, Zodiacanons, 1–12 insts and/or vv, 1981; Earthspin, pf, elects, 1982; Counterbomb Renga, 1983; 4-D I Ching, tape, 1984; Yi Jing Jitterbug, 1/8 ww/str, tape, 1984; Geo(sono)scope, 1986; Duchampera (M. Duchamp), vv, spkrs, actors, pf, perc, tape, lighting effects, 1987; Vertical Music in Memory of Morton Feldman, any 7 insts/2 pf, 1987, rev. 1995; Portrait: Music for the 12 Moons of the I Ching, 1988; Calendar Round, 1989; Lun(h)armonics: Music of the Chinese Calendar, elects, 1990; The Eight Houses of the I Ching, str qt, 1990; TimeTrip to Big Bang and Back, (spoken and chanted vv, perc, dancers, pre-rec sounds, slides)/elects, 1990–93

Fractal Epitaph for John Cage, (1v, pf)/(1v, str qt), 1992, rev. 1995; Koch Curves, ww qnt, 1992; Requiem Renga, (str, 2 perc)/(3 spkrs, 2 perc), 1992; Kuradi Kiik (Satan's Swing), accdn, 1993; Mikesnowflakes, (v, 2 pf, [4 pfmrs], mar)/(v, 2 pf [4 pfmrs], mar, 3 spkrs, visuals), 1993; Palestrina on Devil's Staircase, 2vv, 3 vn, 3 vc, 1993; The Eight Houses of the I Ching, 12 str, 1993; 80 Flowers of Louis Zukofsky, pf, 1994–5; Mandelbrot Music, (cl/b cl, tpt, vn/b vn, db/mand, 3 perc, pf)/(3 pf [or any insts]/pf/1v, str qt, ww qnt, inst sextet, inst octet), 1994; MOnoLLOYgue (Beckett), actor, bn, 1994; Music of the First Eleven Primes, pf, 1994; Peacewordchant, Bar, vc, 1994; Perpetual Tango +, pf, 1994 [after J. Cage and E. Satie]; Pythagoras Tree, pf, 1994; Reading John Cage (O. Paz), 1v, pf, 1994; Sappersong (D. Hartford), Bar, vc, 1994; 3/7 d'un Morceau en forme de poire, pf, 1995 [after E. Satie]; Feigenbaum Cascades, pf, 1995; SoUNdFLOWER, 5 hp/5 mar/5 kbd, 1995; fraCtal fibONaCCiERTO, pf, 2 perc, brass trio, ww qnt, str octet, 1996; 16 Stills of bpNichol, pf, 1996

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media, 1996–7; 777, '777 pulses in 70 parts on 7 times 7 harmonics', chbr orch, 1998; AQM (Anarchart Quantumandala), musicians, readers, 1998

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JOHN BECKWITH

Käser, Mischa

(b Zürich, 1 Jan 1959). Swiss composer. After obtaining the guitar diploma at the Winterthur Conservatory, he studied composition with Hans Ulrich Lehmann at the Zürich Conservatory from 1983 to 1985, and Roland Moser at the Basle Music Academy from 1985–9, as well as studying the medieval lute with Crawford Young at the Schola Cantorum Basiliensis, also from 1985–9. He gained the Working Year of the city of Zürich award for his compositions in 1992, and in 1998 was awarded the Queen Marie-José composition prize for *Ordoble*. A feature of Käser's composition is its musical approach to language and the linguistic aspects of music. His song cycles are central to his work, and although they are mainly settings of 20th-century texts they display an intense and often startling involvement with the classic models of Romanticism. Here, as in his instrumental works, the use of musical elements approaches that of linguistic elements: through quotations of style – they are seldom actual musical quotations –

historically conditioned idioms are set in unusual contexts to convey meaning, generally with an effect of alienation or fragmentation. The composer's great sensitivity to sound and his sureness of touch allow him to employ a broad range of expression between irony and derivative naivety, humour and profound gravity. He has felt increasingly drawn to the possibilities of expression offered by the theatre and music drama.

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Song cycles: Kafka-Zyklus, spkr, S, 3 perc, 1987–8; 7 Lieder zu Volkstexten, S, fl, cl, str trio, 1990; Einspruch (T. Huonker, P. Zahl, newspaper texts), spkr, Bar, accdn, db, sax, perc, 1990–91; 15 Liedl nach Jandl, S, chbr ens, 1991; The Hard Core of Beauty (W.C. Williams), S, chbr ens, 1992–7; Musik zu Alexander (E. Herbeck), S, chbr ens, 1993–4; Vom Grundriss der Brötchen (F. Grasshoff), v, ob, pf, vc, 1994; Mirliton (S. Beckett), v, 1996; Neue Liebeslieder (F. Daumer), vocal qt, pf (4 hands), 1998
Scenic works: 17 moments musicaux, 3 performers, 1991; Vier Jahreszeiten für eine Stahlwand, 4 performers, tape, 1992; Nettchen (R. Walser), mikrodramatisches Singspiel, 3 actors, S, Bar, chorus, inst ens, 1995–6
Other works: Er-schöpfung, str qt, 1983–4; Schattenflüstern, 10 rec, 8 gui, 1985; Musik zu Dufay, A, rec, gamba, lute, hpd, 1989; 3 Chorstücke (A.X. Gwerder), S, 2 choruses, 1990; Zwischen den Schiene ..., wind octet, 1990; Dupuy tren, 3–6 rec, 1991; Abenteuer in Sachen Haut, fl, 10 str, 1993; Nachklang, vn, pf, 1995; Hommage à Wolfgang Borchert, 3 vv, 3 rec, 1997; solo works for pf, hpd, gui, vn, fl

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PATRICK MÜLLER

Kashin, Daniil Nikitich

(*b* Moscow, 1769; *d* Moscow, Dec 1841). Russian folksong collector and composer. Son of one of General Bibikov's serfs, he was a pupil of Sarti in Bessarabia (1788), and in 1790 performed two of his own pieces (including a piano concerto) at a public concert given in Moscow by Bibikov's serf orchestra, of which Kashin was director in the 1790s. It is possible that he also visited Italy during this period. Freed from serfdom in 1798, he established himself as an important figure in Moscow's musical life from 1799, and, in addition to his activities as a composer, pianist, singer, opera conductor, teacher and folksong collector, he organized and conducted mammoth concerts sometimes involving a choir of 300 and an orchestra of 200. In 1800 (or perhaps 1805) he appeared as an opera composer with *Natal'ya, boyarskaya doch'* ('Natal'ya, the Boyar's Daughter'), which

enjoyed great success, holding the stage until 1817; the libretto, by S.N. Glinka, was based on a novel by Karamzin. His two other operas were *Sel'skiy prazdnik* ('The Village Holiday', 1807) and *Ol'ga prekrasnaya* ('Beautiful Olga', 1809, libretto also by S.N. Glinka).

Kashin's zeal for Russian folk music prompted him to inaugurate the *Zhurnal otechestvennoy muziki* ('Journal of national music'), which first appeared in 1806 and ran for 12 issues before ceasing publication in 1809. During the campaign against the French in 1812, Kashin composed a number of patriotic choruses, one of which, *Zashchitniki Petrova grada* ('The Defenders of Petrov Town'), achieved great popularity. *Makar'yevskaya yarmarka* ('The Fair at Makar'yev'), a stage piece by M.N. Zagoskin for which Kashin provided music in 1817, reflects the increased national colouring in Russian culture after 1812. Kashin was also attached to Moscow University, and a year before his death founded a music school. In 1833 and 1834 he published his three-volume collection of Russian folksongs, *Ruskiye narodniye pesni*, which contains arrangements of 108 tunes, some of which had appeared in his earlier *Journal of National Music*.

It is difficult to judge Kashin as an opera composer, since the music of all except *Natal'ya, the Boyar's Daughter* is lost, like much of his other music. In what has survived he shows himself to have been a typical Russian composer of the early 19th century, depending on foreign styles and writing in a characterless manner; his compositions are of purely historical interest. As an arranger of folksongs he belonged to the period before Russian musicians had become scrupulous about preserving the integrity of the tunes or had developed the ability to furnish them with distinctive accompaniments. Nevertheless, within their limitations, Kashin's straightforward arrangements are workmanlike and among the best of the period. In addition, he wrote original pieces in imitation of a folk idiom and frequently used folksongs as the basis of instrumental variations.

FOLKSONG EDITIONS

Ruskiye narodniye pesni [Russian folksongs] (Moscow, 1833–4); ed. V. Belyayev (Moscow, 1959)

WORKS

lost unless otherwise stated

Stage: *Natal'ya, boyarskaya doch'* [Natal'ya, the Boyar's Daughter] (op, S.N. Glinka, after Karamzin), 1800 or 1805, MS in library of the Maliy Theatre, Moscow; *Sel'skiy prazdnik* [The Village Holiday] (op), 1807; *Ol'ga prekrasnaya* [Beautiful Olga] (op, S.N. Glinka), 1809; *Makar'yevskaya yarmarka* [The Fair at Makar'yev] (incid music, M.N. Zagoskin), 1817

Vocal: Festive choruses, incl. *Zashchitniki Petrova grada* [The Defenders of Petrov Town], 1812 (St Petersburg, 1813); 15 folksong arrs., chorus; songs

Inst: Pf Conc., by 1790; Pf Trio; pf variations; other pf pieces

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DAVID BROWN

Kashkashian, Kim

(*b* Detroit, 31 Aug 1952). American viola player and teacher of Armenian descent. She studied at the Peabody Conservatory in Baltimore with Walter Trampler (1969–70) and Karen Tuttle (1970–75), and won both the Lionel Tertis and the ARD (Munich) competitions. Her career developed rapidly both as a soloist and chamber music player, and also as a teacher. She was a faculty member at the New School of Music in Philadelphia (1981–6), the Mannes College in New York (1983–6) and the University of Indiana School of Music in Bloomington (1985–7), and teaches regularly at the Lausanne Conservatoire. She has also taught at the Hochschule für Musik in Freiburg since 1989 and teaches regularly at festivals such as Marlboro, Spoleto and Lockenhaus. A fine chamber music player, she has played with the Beaux Arts Trio and the Guarneri, Galimir and Tokyo string quartets. In 1984 she discovered two unpublished sonatas for viola by Hindemith which she subsequently recorded. Kashkashian has collaborated with many contemporary composers who have written works for her; these include Sofiya Gubaydulina, Schnittke, Betsy Jolas, Alvin Brehm and Meyer Kupferman. She also took part in the first performances of Kolb's *Related Characters* (1982) and Penderecki's Quartet for clarinet and strings (1993).

MARGARET CAMPBELL

Kashkin, Nikolay Dmitriyevich

(*b* Voronezh, 27 Nov/9 Dec 1839; *d* Kazan', 3/15 March 1920). Russian critic and music teacher. Kashkin received his initial music education from his father, a bookseller who was a self-taught musician. By the age of 13 Kashkin was himself giving music lessons. In 1860 he moved to Moscow, where he studied the piano with Dubuque. His first critical writings appeared in the *Moskovskiye vedomosti* in 1862, and the following year Nikolay Rubinstein offered him a post as teacher of piano and theory in the music classes of the Moscow branch of the Russian Musical Society. When these developed into the Moscow Conservatory in 1866, Kashkin became a professor of theory, music history and piano, holding the appointment until 1896. In 1866 he also began a close friendship with Tchaikovsky. In addition to his personal teaching activities Kashkin published in 1875 a

textbook on elementary music theory. This was one of the earliest books on the subject in Russian and remained a fundamental work in Russian music education for over half a century.

As well as contributing to the *Moskovskiyе vedomosti*, Kashkin was critic for the *Russkiye vedomosti* (1877–8, 1886–97); his last article was written in 1918. Kashkin's period of critical activity therefore spanned more than half a century, during which time he distinguished himself by impartiality and discrimination of judgment, as well as by a direct and lucid prose style. Thus, while writing appreciatively of Balakirev and his nationalist circle, Kashkin could also give credit to Anton Rubinstein, and in the 1890s he wrote sympathetically of the new musical trends revealed in the music of Skryabin. His recollections of Borodin, Balakirev, Rimsky-Korsakov and, above all, Tchaikovsky form the most durable part of his work. Some of Kashkin's writings appeared under the pseudonym N. Dmitriyev.

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DAVID BROWN

Kashmir.

An area of the western Himalayas which includes parts of India, Pakistan and China. The political control and borders of Kashmir are currently in dispute. The valley of Kashmir, in the upper regions of the Jhelum river, is the most densely populated area and is part of Jammu and Kashmir, the northernmost state of India. This entry covers the principal musical genres of the valley.

1. History.
2. Treatises.
3. Genres.

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1. History.

Culturally Kashmir is a meeting point between Persian-dominated Central Asia and India. The cultural history of Kashmir can be divided into two periods; Hindu (3rd century bce to the 14th century ce) and Muslim (14th century to the present day).

During the Hindu period Kashmir was an important centre of Buddhism and Saivism, and the area from which Buddhism radiated further east. It was also a centre of Sanskrit learning and the Kashmiris produced important works on grammar (*Mahābhāṣya* by Patañjali), history (*Rājataranginī* by Kalhana) and music (*Sangīta-ratnākara* by Śarṅgadeva). The *Rājataranginī* reports that during the Hindu period professional female dancers associated with the temples enjoyed a high social status and often became the wives of rulers. However, the musicians, especially instrumentalists, were seen in unfavourable terms, together with meat-eaters and drunkards. Musics from outside Kashmir were performed in the courts and some rulers were well versed in Sanskrit works such as Bharata's *Nāṭyaśāstra*.

Islam entered Kashmir peacefully through the activities of Sufi mystics (the Suhравardīs, Kubravīs, Naqshbandīs and Qādirīs) from either Iran or the Islamized areas of Central Asia. It became the state religion in 1320 with the conversion of Rinchin, the first sultan. In spite of fundamental philosophical and social differences Islam was easily accepted; impregnated with elements of Sufism it had much in common with the mysticism of Saivism and Buddhism. The conversion of the population was especially large among the lower castes and it eventually resulted in the division of the society into a Muslim majority and a Hindu minority, the

Pandits. Gradually the paramount position of the Pandits was challenged and Persian replaced Sanskrit as the language of administration and learning.

Sufism had a major impact on all aspects of Kashmiri culture, especially on poetry and music. Kashmiri poets such as Shaikh Yaqūb Sarfī (d 1594), Ghālib (1797–1869) and Ghulām Ahmad Mahjūr (?1885–1952) produced a body of literature based on Persian models using forms such as *ghazal*, *rubāʿī* and *dōbeytī*. Most poems written in either Persian or Kashmiri were heavily imbued with Sufi philosophy, symbolism and imagery of wine, love and intoxication.

Information on music during the early Islamic period is fragmentary and comes from the *ʿAin-i akbarī* by Abul Fazl and the continuation of Kalhana's *Rājataranginī* by Śrivāra, Jonarāja and Sūka. From these we learn that musicians from India and Central Asia met at the court of Sultan Zainu'l ʿĀbidīn (1420–70), whose reign was a 'golden age' of Kashmiri culture. Zainu'l ʿĀbidīn's son, Haydar Shāh, studied the lute with Khwaja ʿAbd'al-qādir.

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2. Treatises.

In the 18th century, towards the end of the Mughal period, works specifically concerned with music were produced in Kashmir. Among them are theoretical treatises, the anonymous *Karāmat-e-majrā* ('The Marvel of Courses') and the *Tarāna-e-sorūr* ('The Song of Joy') by Daya Ram 'Khushdil', as well as anthologies of poetry, *majmūʿas*, containing poems to be sung in specific suites in specific modes or melody-types (*maqāms*) to specific rhythmic cycles (*tālas*).

These theoretical treatises are primarily concerned with listing and classifying the modes. The *maqāms* are organized in a system of one *reng*, six *āvāzs*, 12 *maqāms*, 24 *shuʿbas* and 48 *gushes*, thus following the duodecimal system found in many Arabic and Persian treatises from the Middle East and Central Asia from the 13th century onwards (see [Arab music, §1, 4\(i\)](#)). The modes are associated with the zodiac, the four elements, utterances of the prophets, sounds of animals, inanimate objects and have assigned therapeutic properties, as well as having an appropriate time for their performance.

The material in the treatises is heterogeneous, containing elements drawn from Arabic, Persian and Central Asian sources as well as India. This heterogeneous character, combined with a few specifically Kashmiri elements such as the identification of one of the *maqāms* as *Rāst-e-kashmīrī*, provides a strong argument that these treatises were actually produced in Kashmir. The *Karāmat-e-majrā* and the *Tarāna-e-sorūr* are speculative in character and do not provide much information about the musical practices of the time. However, many of the *maqāms* mentioned in them are presently in the repertory of the Kashmiri *sūfyāna mūsīqī* and *sūrnāy* ensembles.

The anthologies, *majmūʿas*, provide a closer link with the performing practice of the time. Many of the poems sung today in *sūfyāna mūsīqī* are

sung in the same modes using the same rhythmic cycles as prescribed in the *majmū'as*. It is thus highly probable that both the treatises and the anthologies refer to this genre of Kashmiri music.

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3. Genres.

Of the many musics performed in Kashmir, the majority are traditional Kashmiri genres, performed in both villages and urban centres. There are also genres recently imported, primarily from elsewhere in India, such as Indian film and popular musics, Hindustani music and Western popular styles. The majority of traditional genres are a part of the culture of the Muslim majority; relatively few belong to the heritage of the Hindu Pandits.

Often, however, the distinction between these genres is more in function and text than in musical style. The most prominent genres of the Kashmiri Muslims are: *sūfyāna mūsīqī*, considered by the Kashmiris as their classical tradition; the music of the instrumental *sūrnāy* ensembles, performed during the *bande pather* traditional theatre; and the traditional genres of *chakri*, *nande baeth*, *nande chakri*, *rūf*, *wanawun* and the music performed in the mosques. Hindu genres include the Hindu *chakri* and Kashmiri devotional *bhajans*.

(i) *Sūfyāna mūsīqī*.

Also known as *sūfyāna kalām*, *sūfyāna mūsīqī* is primarily the music of the Muslim urban élite. It is associated with Sufi circles but, at least in the recent past, it was also patronized by Hindu intellectuals who considered it a common Kashmiri heritage. It functions as both a ritual music performed at Sufi *mehfils* (meetings), especially of the Qādirī order, and as a secular music performed during secular *mehfils* and on the radio.

Sūfyāna mūsīqī is a vocal style performed by an ensemble of four to twelve musicians accompanying themselves on instruments (fig.1). The present-day composed repertory consists of 47 *maqām*-suites, each in a specific mode also named *maqām*. The performance of a *maqām*-suite opens with a short instrumental prelude in free rhythm, *shakl*, followed by a selection of metred songs. Each song, or group of songs, is performed in sequence according to the *tāla*, the longest and more complex *tālas* being performed before the shorter and simpler ones. Occasionally, after the *shakl*, the leader of the ensemble sings a *nather*, a solo vocal piece in free rhythm set to a poem of the same name. A radio performance of a *maqām*-suite typically consists of a *shakl* followed by two or three songs, each in a different *tāla*, lasting for 10–15 minutes. In the context of a *mehfil* a performance would include a *shakl*, *nather* and several songs in three or four *tālas* lasting up to an hour and a half.

Of the elaborate extra-musical associations of the *maqāms* described in the theoretical treatises of the past, only the concept of an appropriate time of the day for the performance of individual *maqāms* remains. In the traditional setting of an all-night Sufi *mehfil*, held during major Islamic holidays such as *mī'rāj*, the night-time *maqāms* are performed in the correct two-hour periods. For a radio broadcast only those *maqāms* appropriate for the time of broadcast are performed.

All the pieces in a *maqām*-suite are in the same mode, or *maqām*. Some of the names of individual *maqāms* come from Arabic and Persian terminology (e.g. *Nawā*, *Arā'q*, *Segāh*), some from Indian traditions (e.g. *Asāvārī*, *Dhanāsrī*) and some carry alternative names from both Indian and Arabic/Persian traditions (*Bahār* or '*Ushshāq*, *Tilang* or *Mahūr*). The tonal system of the instrumental parts may be different from that of the vocal parts. The instrumental *maqāms* use an untempered heptatonic scale with the third and seventh degrees either 'natural' (*shudd*) or 'flat' (*kōmal*). The vocal parts of some *maqāms* use microtonal variations of pitch, especially on the third and seventh degrees. This use of microtonal intervals is not articulated by the musicians but in performance the use of the altered pitches is consistent. The altered pitches are either sung together with those of the instrumental line or they are omitted in the instrumental parts. The range of the vocal parts is up to a 12th and the intervallic pattern of the main octave does not have to be the same as that in the upper register.

Maqāms are identified not only on the basis of a hierarchy of modal degrees (the note of primary importance being the *vādī*, that of secondary importance the *samavādī*) and the microtonal variations but also by melodic formulae. All pieces in a single *maqām* are built from a limited number of arhythmic melodic modules, recognizable by the musicians, used in different pieces with varying rhythms and in a different order.

Rhythmically the music is arranged in 14 cycles, *tālas*, which range from four to 32 *mātras* ('beats'). Within a *tāla* the *mātras* are organized in groups which start with either a strong beat (*tālī*), or an 'empty' beat (*khālī*). In performance the *tālas* are realized on a set of *dokra*; Hindustani [Tablā](#).

In a song a two- or three-line fragment of a poem is set to two musical ideas; the *āstā'ī*, usually in the lower register, and the *antara*, or *bait*, in the upper register. Between these sections an instrumental repeat, *jawāb*, is often played. Although in the anthologies of the 18th century about 85% of the poems are in Persian, in present practice about 60% are in Kashmiri.

Besides the *dokra*, the instruments used in *sūfyāna mūsīqī* are: the *santūr*, a relative of the Iranian instrument of the same name (see [Santur](#); the [Setār](#), again a relative of the Iranian instrument; and the *sāz-e-kashmīrī*, a bowed spike fiddle, related to the [Kamānche](#), with three playing and 14 sympathetic strings. Now played very rarely, the *sāz-e-kashmīrī* is the only *sūfyāna* instrument capable of microtonal intonation. In an ensemble the leader usually plays the *santūr* and the other musicians the *setār*. There is only one *dokra* player in the ensemble. In some ensembles, with the exception of the *dokra*, all the musicians play the *setār*.

Sūfyāna musicians have traditionally belonged to a single caste; however, by the second half of the 20th century some master musicians had come from outside that caste. The musicians are concentrated in three main localities in the valley. The largest group lives in Srinagar, with the others living in Watora and Bij Bihara. These localities have developed distinct styles of performance and repertory. Until the 1950s *sūfyāna mūsīqī* was associated with the dance of female entertainers known as *hāfizas*. There is little information on this art as it has now completely died out.

Presently *sūfyāna mūsīqī* is in a state of severe decline and, in view of the political instability of the area, its future is uncertain. The number of master musicians, often associated with Radio Kashmiri Srinagar, has rapidly diminished. Because of the low social and economic status of the musicians few young people are now pursuing it as a career.

Sūfyāna mūsīqī shares many features with the musics of the surrounding areas. Some of the *maqāms* show a melodic affinity with the Hindustani *rāgas* (e.g. *Asāvarī* and *Suhānī*), Middle Eastern *maqāms* (e.g. *Segāh*) and Bukharan *shu'bas* (e.g. *Sabā*) of the same name. However, the principal architecture of the suite is shared with several traditions of the Islamic Middle East, and Central Asia places *sūfyāna mūsīqī* firmly within that cultural area.

(ii) The *sūrnāy* ensemble.

Instrumental *sūfyāna maqāms* are also played by the traditional *sūrnāy* ensemble. This consists of several *sūrnāy* (oboes, see *Śahnāī*), one of them providing a drone, accompanied by a *naqqāra* (a single kettledrum also named *dulas* or *duśra*, see *Naqqāra*), a *wosūl* or a *dhol* (see *Dhol*) and occasionally a pair of hand-cymbals. Although the names of the *maqāms* do not always correspond to those used by the urban *sūfyāna* musicians, the heavily ornamented melodies of the suites are the same as those of *sūfyāna mūsīqī*. After the *shakl* one or two pieces from the *sūfyāna* repertory are played, followed by traditional local songs.

The ensembles are active in the villages and small towns of the valley and provide music for a variety of festive family occasions. The ensemble also accompanies the traditional theatre *bande pather* (fig.2). The shows, usually sponsored by a family to celebrate some special occasion, take place in the middle of the village. All the parts, including the female roles, are played by men. The plays are performed in a comic manner and may include social and political comments on current events. The *sūrnāy* ensemble provides the processional music for the arrival of the troupe, music for the opening and closing of the play and music for the interludes between the songs and dances performed at the conclusion of the drama. Occasionally the *sūrnāy* musicians are called upon to perform the vocal *sūfyāna* repertory for local Sufi gatherings in smaller towns. In this context they accompany themselves on *setārs* and *dokra*.

(iii) *Chakri*.

By far the most popular genre in Kashmir is *chakri*. This is a responsorial vocal genre for a solo leader and ensemble. *Chakri* is performed all over the valley, in villages as well as urban centres. In the past this was an exclusively male genre, but in recent decades a few female soloists have become leaders of the ensemble.

There are two types of *chakri*. The most common is a Muslim ensemble consisting of four to six musicians playing: a *rebāb*, a relative of the Afghan *Rabāb*; a *sārang* (see *Sāringdā*); a *nūt*, a clay pot played with the hands (see *Ghata*); a *tumbaknārī*, a large goblet drum usually made of clay; and, increasingly, a harmonium played by the leader of the ensemble. The now rarely heard Hindu ensemble also contains: *chumta*, a set of small cymbals

attached to a flexible forked rod; a *geger*, a brass vessel similar to a *nūt*; and various teacups played with sticks.

The Muslim *chakri* ensemble performs at family festive occasions such as weddings, circumcisions and also during religious holidays. In family contexts it often accompanies the *bacha naghma*, a dance-drama performed by cross-dressed male dancers. The *chakri* ensemble also provides music for Sufi *mehfils*, especially of the Qādirīs. In this context it is always performed by men. The texts are Kashmiri Sufi poems, similar to those used in *sūfyāna mūsīqī*. The *chakri* music is very dynamic, with sudden changes in tempo.

The *chakri* ensemble also performs *rūf*, a vocal dance genre similar to *chakri* but characterized by a steady tempo. In recent decades the practice of following a *chakri* piece with a *rūf* piece has become common.

Nande baeth and *nande chakri* are two genres of rice-planting songs. The former is unaccompanied, performed while planting rice or cleaning the fields. A leader sings the elaborate melody and is answered by a group in short responses. The texts are mystical Sufi poems, often written by famous Kashmiri poets. The *nande chakri* style is similar, except it is performed while sitting, either inside or outside, to the accompaniment of a *tumbaknārī* and one or two *nūts*.

(iv) Women's song.

During the month of Ramadan women from the neighbourhood gather in the evening and perform *rūf*. The genre is unrelated to the *rūf* performed by the *chakri* ensemble. The women line up in two rows facing each other, and holding each other's shoulders, move rhythmically backwards and forwards. They sing a largely improvised religious text which often has Sufi overtones. The singing is antiphonal and loud, using traditional stock melodies. The group that is ready first initiates the line and the other answers with a refrain, the leadership changing every few lines.

A similar style of antiphonal singing, *wanawun*, can be heard at weddings, circumcisions, boys' hair-cutting ceremonies and engagements. *Wanawun* is also sung at the funerals of young girls as it could not be sung at their marriage. The largely improvised text reflects the occasion and the singing is similar to that in *rūf*. The first group sings a line which is answered by a preset text, not always related, from the second group. During a short pause each group tries to provide the text for the next line; whichever group is ready first sings the next line.

(v) Religious musics.

The Friday noon services in the major mosques in Srinagar are tri-lingual and musically elaborate. Besides the recitation of the Qu'ran and the *adhān* (call to prayer), always in Arabic and sometimes performed by *muezzins* trained in other states of India, they include *na'ts* and *munājāts* (see India, §VI, 2), both in Persian. They are explained and commented on in Kashmiri. In some mosques the leaders are trained *sūfyāna* musicians. The music is stylistically heterogeneous, drawing on elements of North Indian Islamic religious music.

Two kinds of *bhajans* are sung in the Hindu temples. One follows the styles of *bhajan* singing found in other states of North India, drawing on North Indian popular melodies; the other is Kashmiri. In these the texts, always in Kashmiri, are poems set to music that closely resembles the Muslim *chakri*, with the leader singing elaborate solos in free rhythm, followed by metred responsorial sections. The instrumental accompaniment varies from ensemble to ensemble, but it usually includes the *tumbaknārī* and the *nūt*.

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Kashperov, Vladimir Nikitich

(*b* Chufarovo, Simbirsk province, 25 Aug/6 Sept 1826; *d* Romantsevo, Podol'sk region, nr Moscow, 26 June/8 July 1894). Russian composer. Trained as a youth for a military career, he left the service on receiving his commission and devoted himself to music. After piano studies with Henselt in St Petersburg, he went to Berlin on Glinka's advice to study counterpoint and composition with Siegfried Dehn. Back in Russia, 1848–56, he briefly resumed his military career, commanding a company at Sevastopol' during the Crimean War. He made his first stab at operatic composition with *Ts'igani*; a setting, begun in 1850 but never finished, of a libretto by Nikolay Ogaryov after Pushkin's *The Gypsies* (later the source for Rachmaninoff's *Aleko*).

In 1856 Kashperov returned to Berlin, resumed his studies with Dehn and became close to Glinka, who was there for a second educational visit. After Glinka's death the next year, Kashperov went on to Italy, where he lived until 1865 and produced three operas, the first by a Russian to be produced in Italy since the 18th century. He returned to Russia at Nikolay Rubinstein's invitation to join the faculty of the newly formed Moscow Conservatory, where he was professor of singing, 1866–72.

In Moscow he joined forces with Aleksandr Ostrovsky, whom he had met in Italy. The playwright, a great lover and connoisseur of Italian opera, eagerly arranged his own most famous play, *The Storm*, as a numbers libretto for Kashperov to set in his wonted Donizettian manner (*Groza*, 1867). The story was stripped down to the love intrigue, which, denuded of its social and cultural milieu (the most essential of its components for most readers), is reduced to a typical tale of a fickle woman, a spineless paramour and a ridiculous cuckold. Several roles are virtually eliminated, including that of Kabanova, the heroine's mother-in-law, often viewed as the play's central character. The individual, scattered speeches and admissions of the lovers Boris and Katerina are gathered into big expository arias, set, Italian-style, in sequences of mounting tempos. Each of the four acts is furnished with an impressive ensemble finale.

Most critics wrote off the result as a joke, and Kashperov lacked the wherewithal to captivate public taste. He was the main Russian epigone of Italian opera in the second half of the 19th century, but taste in Russia was veering sharply away from Italian opera in the period between the *Forza débâcle* (1862) and the advent of Adelina Patti (1869). Discouraged, 'Il Signor maestro Kasperoff' (as Cui dubbed him) lapsed into indolence. It took him two decades to produce another luckless opera (*Taras Bulba*, after Gogol'), and at his death he was deemed a walking anachronism.

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Groza [The Storm] (op, 4, A. Ostrovsky, after his play), St Petersburg, Mariinskiy, and Moscow, Bol'shoy, 30 Oct/11 Nov 1867

Taras Bulba (op, 5, I. Shpazhinsky, after N. Gogol'), Moscow, Bol'shoy, 20 April/2 May 1887

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RICHARD TARUSKIN

Kashua [kashwa].

See *Cachua*.

Kaşıklar

(Turkish: 'spoons').

See [Lozhky](#).

Kasilag, Lucrecia Roces

(b San Fernando, La Union, 31 August 1918). Filipina composer and administrator. She studied at the Philippine Women's University (BA 1936, BM 1949), at St Scholastica's College with Baptista Battig (teacher's diploma in piano 1939), and theory and composition at the Eastman School with Allen McHose and Wayne Barlow (MMus 1950). While her training in the USA developed a leaning towards neo-classicism, her active involvement as music director of the folkdance group Bayanihan significantly influenced her style, which is a combination of the rhythms and scales of Asian instrumental music with the structural and formal designs of Western classical music. In *Toccata* (1958) and *Divertissement* (1960) she used the *kulintang*, a Philippine gong-chime instrument. Her extensive output also includes a number of large-scale theatre pieces such as *Filasiana Choral Dance Kaleidoscope of Asia* (1964) and the opera-oratorio *Dularawan* (1969), as well as improvisational works, including *Ekologie I* (1972) for tape recorder and indigenous instruments and *East Meets Jazz 'Ethnika'* (1982). A prolific composer, Kasilag has composed hundreds of works in diverse genres.

A leading figure in art administration, she served as dean of the College of Music and Fine Arts of the Pacific Western University (1953–77), chair of the League of Filipino Composers from 1955, president and artistic director of the Cultural Center of the Philippines from its foundation (1969–86), president of the National Music Council of the Philippines (1973–83) and chair of the Asian Composers' League (1975–84). Among the many leading national musical and cultural organizations which she has headed are the Music Promotion Foundation and the National Music Competitions for Young Artists. She has won the Republic Cultural Heritage Award in Music (1960, 1966), the ASEAN Outstanding Award for the Performing Arts (1995) and awards from the BRD, China, France, Japan, Spain, Taiwan and the USSR; she has received three honorary doctorates. In 1989 she was proclaimed National Artist.

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(selective list)

Dramataic: Legend of the Sarimanok, orch, trad. insts, 1963; Filasiana Choral Dance Kaleidoscope of Asia, 1964; Dularawan (op-orat), 1969; Sisa (ballet), orch, synth, 1978; Legende (ballet), 1984; Trojan Women (incid music), chanter, trad. insts, 1994

Orch: *Divertissement*, pf, orch, 1960; *Vn Conc., no.1*, 1983; *Vn Conc. no.2*, 1994

Chbr and solo isnt: *Toccata*, wind, perc, 1958; *Derivations I–IV*, pf, 1961–89;

Ekologie I, tape rec, trad insts; *Ekologie II–IX*, various trad. insts ens, 1979–89; 5

Portraits, 2 amp pf, gongs, kubing, radio, 1973; *Visions: Dialogue*, fl, Pinoy fls, 1996

Vocal: *Misang Pilipino*, chorus, org, 1975; *Teacher dearly beloved (cant.)*, 1967;

Trichotomy, 1v, Western and Asian insts, tape, 1967; Dichotomy, S, orch, trad. insts, 1973; De profundis, solo vv, double chorus, orch, 1977; East Metts Jazz 'Ethnika', 1v, jew's hp, jazz qt, 1982; Ethnic Mindanao Songs, children's chorus, trad. perc insts, 1989

RAMÓN P. SANTOS

Kašlík, Václav

(b Poličná, 28 Sept 1917; d Prague, 4 June 1989). Czech composer, opera producer and conductor. He studied musicology with Nejedlý at Prague University and composition with Alois Hába and Karel, conducting with Talich and opera production with Pujman at the Prague Conservatory (1936–42). In 1940 he began working as a conductor for Brno radio, and in the following year he made his first appearance with the Czech PO. He worked with E.F. Burian at the theatre D 41 and at the Prague National Theatre (1941–3), at which he made his début as producer with Vomáčka's *The Watersprite*. In 1945 he and Hába founded the Grand Opera of the Fifth of May in Prague. In 1953 he returned to the Prague National, after which he established an international reputation as a producer. His daring stagings of Janáček in Prague have been widely acclaimed, and his use of television, film and projections brought new dimensions to Martinů's *Julietta* in Prague, *Les contes d'Hoffmann* in Berlin, *Die Soldaten* in Munich, *The Fiery Angel* in Frankfurt and *Samson et Dalila* in Milan. In 1969 he produced an imaginative *Pelléas* at Covent Garden, where he returned to produce *Nabucco* in 1972 and *Tannhäuser* in 1973. He was also in demand as a producer in Canada, the USA and Argentina.

His compositions are coloured by the folk music of Moravia and Wallachia, stylized in a manner that has something in common with that of Janáček; yet he also used serial techniques. He enjoyed most success with the stage works, and in particular with *Krakatit*, which was originally composed as a television opera but later adapted for the stage. The score effectively uses electronic means together with orchestral, jazz and pop music; the text deals with the possible dangers and profits attached to the peaceful or military use of atomic energy. His brother Buhumil (1894–1974) was an ethnomusicologist, and Hynek (1904–80) a musicologist and flautist.

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(selective list)

Zbojnická balada [The Brigand's Ballad] (op, 1, Kašlík, after V. Školaudy and folk poetry), 1939–42, Prague, Grand Opera of 5 May, 17 June 1948; rev. 1978 (3), Prague, National, 2 Oct 1986

Křížová cesta [The Way of the Cross] (op, 13 stations, J. Bogner), 1941–5, inc., unperf.

Krakatit (op, 2, O. Vávra, after K. Čapek), 1960–61, Czechoslovak TV, 5 March 1961

La strada (Spl, Kašlík, after F. Fellini; lyrics P. Kopta, J. Kainar, V. Nezval and J. Wolker), 1976, Prague, Smetana, 13 Jan 1982

Krysař [Pied Piper] (Spl, Kašlík, after V. Dyk, lyrics J. Brukner), Plzeň, Chamber, 27 Oct 1984

Ballets: Don Juan, 1940; Jánošík, 1950; Pražský karneval [Prague Carnival], 1959
Orch works, vocal works, film scores

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BRIAN LARGE/MOJMÍR SOBOTKA

Kašman, Giuseppe.

See [Kaschmann, Giuseppe](#).

Kasparov, Yury Sergeyevich

(*b* Moscow, 8 June 1955). Russian composer. He is a graduate of the Moscow Institute of Energy (1978) and the Moscow Conservatory (where he studied composition with Denisov until 1991). He has been the chief music editor of the Central Studio of documentary films (1984–9) and since 1990 he has been artistic director of the Moscow Ensemble of Contemporary Music (MECM). He is a member of the Union of Composers of Moscow.

A turning point in Kasparov's development was his First Symphony *Guernica* – his first orchestral score – which won first prize at the All-Union Competition of Composers in 1985. His *Ave Maria* was his first international success; it won first prize at the Guido d'Arezzo choral competition in 1989. By preference a composer of chamber works, Kasparov uses the music and aesthetics of Bach and of both the Classical Viennese and the Second Viennese schools as his most important points of reference. His music is saturated with detail and displays a mastery of many contemporary techniques. Despite this, Kasparov considers that the avant-garde is now exhausted and that the composer must open up new horizons by rethinking the fundamental concepts of tonality, sense of tonic, and broader issues of stability and flux (in Russian: *ustoy* and *neustoy*). Perhaps as a result of his background in physical sciences, he frequently concentrates on rhythmic structures, interpreting rhythm as a distinctive kind of tonic, and more broadly, as the core of the thematic content of the composition. It was in this vein he wrote his *Dvenadtsat' primerov sootvetstviy mezhdú fagotom, vosem'yu kontrabasami i vosem'yu litavrami* [12 Examples of Conformity between a Bassoon, Eight double-basses and Eight kettle-drums] (1985). The recipient of many commissions (from the Zürich New Music Days, Radio France Festival and the publishers Le Chant du Monde, Billaudot and Sikorski), his works have received

performances in festivals in Russia, Italy, Germany, France, Sweden and Finland.

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(selective list)

Op: Nevermore (mono-op, after E.A. Poe: *The Raven*), Bar, 17 insts, 1992

Orch: Sym. no.1 'Guernica', 1984; Sym. no.2 'Kreutzer-Sinfonie', 1986; Linkos, sequence for orch, 1988; Ob Conc., 1988; Genesis, microsymb., 1989; Sym. no.3 'Ecclesiastes', 1999; Logos, conc., 1993; Bn Conc., 1996;

Chbr and solo inst: Diffusion, offstage tuba, 3 ens, 1988; Epitaph in Memory of Alban Berg, ob, vn, hp, perc, 1988; Invention, str qt, 1989; Chbr Sym. no.1 'Silencium', 14 insts, 1989; Sonata-infernale, bn, 1989; Cantus firmus, vn, 1990; Credo, org, 1990; Devil's Trills, 16 insts, 1990; Notturmo, cl, vn, pf, 1990; Postludio, hp, 1990; Sketch of the Picture with Collage, tpt, vn, pf, 1990; Variations, cl, pf, 1990; Goat's Song, bn, db, perc, 1991; Landscape Fading into Infinity, cl, vn, vc, pf, 1992; Over Eternal Peace, bn, 14 insts, 1992; Schoenberg-Space, vn, vc, pf, 1993; Briefly about Serious Matters, trbn, org, 1994; Game of Gale, t sax, pf, mar, 1994; Touching, 16 insts, 1994; 7 Illusory Images of Memory, 16 insts, 1995; 12 Samples of Interrelations, bn, 8 db, 8 timp, 1995

Vocal: Ave Maria, 12 solo vv, vn, org, vib, 1989; Stabat mater, S, str qt, 1991; A Dream (after Poe), S, org, 1996; Effet de Nuit (after P. Verlaine), B-Bar, cl, hn, vc, pf, vib, 1996

El-ac: Chaconne, bn, vc, elecs, 1992; Reminiscence, pf, elecs, 1993

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ALLA VLADIMIROVNA GRIGOR'YEVA

Kasprzyk, Jacek

(b Biała Podlaska, 10 Aug 1952). Polish conductor. He studied under Stanisław Wisłocki at the Warsaw Academy of Music and made his début at the Wielki Theatre, Warsaw, in 1975 (*Don Giovanni*). In 1977 he won third prize at the Karajan International Competition and was appointed principal conductor of the Polish Radio National SO in Katowice, becoming artistic director in 1980. Meanwhile he made his foreign début at Düsseldorf in 1976 (*Queen of Spades*) and his US début (at Carnegie Hall) in 1978. After moving to London Kasprzyk became principal conductor of the Wren Orchestra in 1983, and the same year conducted the LSO and the Hallé Orchestra as well as touring with the Chamber Orchestra of Europe. In 1984 he made his Proms début with the BBC Welsh SO. From 1991 to 1995 he was principal conductor of the North Netherlands Orchestra and in 1992 became principal guest conductor of the English Sinfonia; in 1995 he made his début with the New Zealand SO, in 1996 was appointed principal guest conductor of the Warsaw National PO, and

became artistic director of the Wielki Theatre, Warsaw in 1998. Kasprzyk has also appeared frequently as an opera conductor; he conducted *A Midsummer Night's Dream* in Bordeaux (1985), Weill's *Seven Deadly Sins* in Lyons (1987–8), *Der fliegende Holländer* for Opera North (1989) and *Il barbiere di Siviglia* for the ENO (1992). His recordings include symphonies by Schubert, Mahler, Rachmaninoff and Gorecki, and a notably atmospheric account of Szymanowski's Symphony no.2.

LUDWIK ERHARDT

Kassa

(Hung.).

See [Košice](#).

Kassal, Luis.

See [Kalaš, Julius](#).

Kassel.

City in Germany. Under the rule of the Hesse landgraves Kassel enjoyed several periods of musical prominence: with Schütz in the 17th century, with outstanding productions of French and Italian opera in the 18th century, and with Spohr in the 19th century; it is still an important musical centre. The earliest documented evidence of Kassel dates from 913. In 1170 the city obtained its charter. It was the seat of the landgraves of Hesse from 1277 until 1807, when it became capital of the Kingdom of Westphalia under Jérôme Bonaparte; in 1813 it was once more the seat of the landgrave, called Prince-Elector of Hesse from 1803. In 1866 the Hesse electorate was annexed by Prussia, and Kassel became capital of the Prussian province of Hesse-Nassau. After the partitioning of Germany in 1945 Kassel became part of the West German state of Hesse.

Kassel's earliest churches were the Ahnaberg monastery (founded 1148, building demolished 1897) and the Carmelite convent (1262–1526) with the Brüderkirche. In 1364 the Kollegiatstift St Martin was established in the Martinskirche. All the churches in Kassel had organs at early dates; the Martinskirche had its first perhaps as early as 1390 and was given a second in the 15th century. By 1402 the city's churches were employing singers. The court organist, in addition to his responsibilities at court, performed at the Martinskirche and the Brüderkirche. The organs were restored or replaced on many occasions, and in 1732 Bach stayed briefly in the city to try the reconstructed organ at the Martinskirche. Nevertheless, Kassel's church music was not particularly outstanding until 1960, when Klaus Martin Ziegler established a choir at the Martinskirche which has become distinguished for its performances of modern church music, giving an annual Contemporary Sacred Music Week.

Moritz the Learned (1592–1627) was outstanding among the Hesse landgraves. Under his rule Kapellmeister Georg Otto established a 'Kassel

school' of composers (see Blume), including Schütz, Christoph Cornet, Valentin Geuck and the prince himself. The landgrave corresponded with all the notable musicians of the day, and John Dowland, Alessandro Orologio and Michael Praetorius visited his court. He arranged for Schütz and other musicians to study with Giovanni Gabrieli in Venice. His compulsory introduction of Reformed (Calvinist) Protestantism did not decrease the splendour of his court Kapelle; he built the first theatre in Germany (the Ottoneum, erected 1603–6; see illustration) and after 1594 regularly engaged English acting troupes at court. He also founded a court school, which later became the Collegium Mauritanum (see below).

Under the rule of Wilhelm VI (1649–63) the court composers Georg Diessener, Christian Herwich and David Pohle wrote instrumental music in the French style. Landgrave Carl (1677–1730) assigned to Daniel Eberlin, and later Ruggiero Fedeli, the task of reorganizing the Kapelle, which then employed several notable violinists and viol players: August Kühnel, Gottfried Thielcke, Johann Adam Birckenstock, L.A.F. Baptiste and D. Agrell. Landgrave Friedrich II (1760–85), having been converted to Catholicism, required not only Catholic church music but also Italian and French opera of his Kapellmeister Ignatio Fiorillo and court composers C. Kalkbrenner and Matthia Morelli. French opera at the court was placed under the direction of the Marquis de Luchet at Voltaire's recommendation.

In spite of numerous ballet, theatre and opera productions no permanent theatre besides the Ottoneum was built until Landgrave Friedrich II ordered the erection of the Komödienhaus and a court theatre in the palace of Prince Maximilian. Electors Wilhelm II (1821–31) and Wilhelm III (1831–66) both oversaw the renewal of Kassel's theatre, appointing Spohr as Kapellmeister and retaining Moritz Hauptmann, K.F. Curschmann and Carl H.A. Reiss for the court orchestra. A larger theatre was built on the Friedrichsplatz in 1909, but was destroyed by bombs in 1943. After being housed temporarily for 16 years in the city hall, the Staatstheater entered its new building on the Friedrichsplatz in 1959: Wagner-Regeny's *Prometheus* was commissioned for the occasion.

Kassel's opera enjoyed its greatest renown under the direction of Spohr (1822–57), who performed works by Beethoven, Wagner and Weber as well as his own. In 1866 the Electoral Court Theatre became the Royal Prussian Court Theatre, and in 1919 the Prussian State Theatre. Between 1856 and 1914 Carl Reiss, Wilhelm Treiber and Franz Beier conducted the opera, while Emil Paur, Mahler (1883–5) and Ernst Zulauf (1903–27) were also on the staff. Krenek was dramaturg in 1925–7. After 1914 the chief opera conductors included Robert Laugs, Christoph von Dohnányi and Gerd Albrecht. General music directors have included James Lockhart, Woldemar Nelsson and Adam Fischer.

Kassel had a resident court orchestra from about 1512. Landgrave Philipp the Magnanimous (1518–67) appointed as Kapellmeister Johannes Heugel, whose many manuscripts now form a valuable part of the Kassel library. Georg Otto, Kapellmeister under Moritz the Learned, was likewise exceptionally prolific, as were his students Schütz and the landgrave himself. During these years about 30 musicians were enrolled in the Kapelle. At the beginning of the 18th century the Kapelle was put under

Italian leadership for the first time, with Ruggiero Fedeli and Fortunato Chelleri as Kapellmeister. Under Ignatio Fiorillo the Kapelle (numbering from 20 to 30 musicians) regularly performed operas and Catholic sacred compositions. Johann Friedrich Reichardt and later Felice Blangini directed the Kapelle under Jérôme Bonaparte; attempts to obtain Beethoven and Ries for the position were unsuccessful. Subscription concerts were instituted in 1815. Under Spohr's direction the Kassel orchestra was one of the largest and most important in Germany, and from his time to the present, in addition to its opera commitments, the orchestra has given subscription and chamber concerts and has held special performances for Good Friday and penitential days.

There was little choral activity in Kassel until the 20th century, though Bach's *St Matthew Passion* was first performed on 20 October 1832, Spohr directing several combined choral societies together with his own Cäcilienverein. Laugs founded the Städtischer Konzertverein, which, with the Lehrergesangverein, he conducted in performances of Schoenberg's *Gurrelieder* and Mahler's Eighth Symphony.

The Musikalische Gesellschaft, with its own instruments, library and concert series, was founded in 1766. Members of the court Kapelle were frequent guest artists, and often such notable visiting musicians as Karl Stamitz performed with the society. Six musical societies were active in Kassel around the year 1810.

Between the two world wars, while Laugs was musical director, Kassel was the site of numerous music festivals. Its more recently established festivals include the Documenta, the annual Kasseler Musiktage (held between 1933 and 1938 and from 1952), the Contemporary Sacred Music Week (from 1966) and the Gustav Mahler Festival (from 1989).

At first the Kassel schools were influenced and controlled by the Hesse princes. In 1595 Landgrave Moritz founded a court school for pages, choirboys and children of the nobility. From this the Collegium Mauritianum emerged, which in 1618 became a Ritterakademie and was renamed the Collegium Mauritianum Adelphicum. The Städtische Lateinschule was founded in 1539, with Petrus Nigidius as its first rector. The Partim Schüler of the Kassel school chorus was also responsible for performances at church services. In 1779 Friedrich II created the lyceum Fridericianum from the older Lateinschule. Although around 1910 there were several music schools in the city, only the Musikakademie and the university music department have remained important.

The Deutsches Musikgeschichtliches Archiv, a central institute of research with an extensive microfilm library of music sources, was founded in Kassel in 1954. The Central Secretariat of RISM also has its offices in Kassel.

The publishing house of Bärenreiter, located in Kassel since 1927, with its numerous affiliated houses and recording companies, has attracted many musicological societies to Kassel: the Internationale Heinrich Schütz-Gesellschaft, the Internationaler Arbeitskreis für Musik, the Landgraf-Moritz-Stiftung, the Louis Spohr-Gedenk- und Forschungsstätte, the Gesellschaft für Musikforschung and the Mitteldeutscher Sängerbund.

Despite serious fire damage during World War II the Kassel Library (founded c1580 by Landgrave Wilhelm IV and now known as the Landesbibliothek und Murhard'sche Bibliothek der Stadt Kassel) possesses a valuable music department with unique manuscripts by Giovanni Gabrieli, Schütz and other 16th- and 17th-century musicians.

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CHRISTIANE BERNSDORFF-ENGELBRECHT

Kassern, Tadeusz (Zygfryd)

(*b* Lemberg, 19 March 1904; *d* New York, 2 May 1957). Polish composer. He studied harmony, counterpoint and composition with Sołtys and the piano with Jerzy Lalewicz at the Lwów Conservatory, and then continued his studies at the Poznań Conservatory with Brzostowski and Opieński (1922–6); he also took courses in law. In 1931 he went to Paris, where he was closely associated with the circle around Boulanger, though he was never her pupil. On his return to Poland, he worked as a lawyer and music critic in Poznań until the outbreak of war. In 1945 Kassern, who was of Jewish descent, went to New York as cultural attaché to the Polish consulate, and in 1948 became Polish cultural delegate to the United Nations. Thereafter he taught at the Third Street Music School and the Jaques-Dalcroze Institute.

Kassern's early compositions were influenced by Szymanowski. He first made his mark as a composer with the Concerto for Soprano, which took second prize in the 1928 composers' competition of the Society of Young Polish Musicians in Paris. In the 1930s he was considered by some to be one of the most gifted Polish composers of his generation. He based many works (e.g. the Piano Sonata no.2 and the *Suita orawska*, 'Orawa suite', for male chorus) on Polish folk music. After World War II he turned to classical sources as models for the forms and polyphony of his music. Many of his works were lost during the war.

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(selective list)

Ops (all libs. in Eng.): The Anointed (Koniec Mesjasza) (4, Kassern, after J. Żuławski), 1949–51; Sun-Up (Jutrzenka) (Amer. folk op, after L. Vollmer), 1952; Comedy of the Dumb Wife (Komedia o niemej żonie) (Kassern, after Rabelais, France), 1953; Eros and Psyche (Kassern, after Żuławski), 1954, inc.

Orch: Fl Conc., 1934; Concertino, fl, cl, bn, 1935, lost; Dies irae, sym. poem, 1935, lost; Db Conc., 1937; Suita pastoralna, small orch, 1937, lost; Pf Concertino, 1940, lost; Conc., str, 1944; Concertino, ob, str, 1946; Concertino, fl, xyl, cel, str, 1948; Teen-Age Concs., pf, orch: no.1, F, 1952, no.3, C, 1955; no.4, F, 1955

Vocal: Conc. (T. Miciński), S, orch, 1928; Malowaski (children's cant., K. Iłakowiczówna), S, chorus, orch, 1934, lost; 4 motety kopernikowskie (J. Kasprowicza, after Copernicus), boys' chorus, male chorus, 1937; Suita orawska, unaccomp. male chorus, 1938; songs and folksong arrs.

Other inst: Pf Sonata no.1, 1926, lost; Pf Sonatina no.1, 1935; Pf Sonata no.2 'Orawska', 1937; Pf Sonatina no.2, 1944; Pf Sonatina no.3 'Kolędowa', 1945; Sonata brevis, pf, 1945; Sonatina, fl, pf, 1948; 4 Minatures/Piano, 1949; Sonatina on Themes of Stephen Foster, 1951; Słodki kramik (Candy Music Bk), 1955

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BOGUSŁAW SCHÄFFER/R

Kassia [Cassia, Kasia, Eikasia, Ikasia, Kasianē, Kassianē]

(*b* 810; *d* by 867). Byzantine-Greek composer and hymnographer. Born into a wealthy family associated with the imperial court in Constantinople, she received a sophisticated education, including the study of classical Greek literature (the influence of which may be seen in her liturgical and secular poetry, epigrams and moral sayings), and was once considered as a possible bride for the Emperor Theophilus. She became the abbess of a monastery and during the reigns of Theophilus (829–42) and his son

Michael (842–67) wrote a number of liturgical compositions to contemporary texts, some of which may be settings of her own poems.

More than 50 liturgical works have been attributed to Kassia (although the authenticity of 26 is now disputed), the majority of them *stichēra*. Her most famous composition in this genre is the hymn *Augoustou monarchēsantos* ('Augustus was reigning') for Hesperinos on Christmas Day; its melody was so well known in medieval Byzantium that it was mentioned in the chronicles. Words and music are closely interlinked in this hymn: the text compares and contrasts the reign of Augustus (27 bce – 14 ce), the first Roman emperor, with the rule of Jesus Christ, and the comparison is underlined by the use of paired, rhyming couplets with corresponding paired lines of music, exemplifying the sequence form. Most of Kassia's melodies are concise, syllabic settings that closely reflect the rhythms and structures of the text; musical motifs are often used to symbolize and mirror the words and there is a preference for the second and fourth modes. Kassia is the only hymnographer to have written a penitential hymn on Mary Magdalene, *Kyrie hē en pollais*.

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D. Touliatos: 'Kassia (ca. 810–between 843 and 867)', *Women Composers: Music through the Ages*, ed. M.F. Schleifer and S. Glickman (New York, 1996), i, 1–24 [incl. catalogue, facs., transcrs.]
D. Touliatos, ed.: *Kassia: Thirteen Compositions* (Bryn Mawr, PA, 1999)
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studies

- K. Krumbacher:** 'Kassia', *Sitzungsberichte der philosophisch-philologischen und der historischen Klasse der bayerischen Akademie der Wissenschaften* (1897), 305–70
H.J.W. Tillyard: 'A Musical Study of the Hymns of Cassia', *Byzantinische Zeitschrift*, xx (1911), 420–85
I. Rochow: *Studien zu der Person, den Werken und dem Nachleben der Dichterin Kassia* (Berlin, 1967)
J. Raasted: 'Voice and Verse in a Troparion of Cassia', *Studies in Eastern Chant*, iii, ed. M. Velimirović (London, 1973), 171–8
D. Touliatos-Banker: 'Women Composers of Medieval Byzantine Chant', *College Music Symposium*, xxiv/1 (1984), 62–80 [incl. catalogue and transcr. of Kassia's works]
A. Tripolitis: *Kassia: the Legend, the Woman and her Work* (New York, 1992)
D. Touliatos: 'The Traditional Role of Greek Women in Music from Antiquity to the End of the Byzantine Empire', *Rediscovering the Muses: Women's Musical Traditions*, ed. K. Marshall (Boston, 1993), 111–23, 250–53

DIANE TOULIATOS

Kastagnetten

(Ger.).

See [Castanets](#).

Kastal'sky, Aleksandr Dmitriyevich

(*b* Moscow, 16/28 Nov 1856; *d* Moscow, 17 Dec 1926). Russian composer and folklorist. The son of a priest, he acquired his musical education at the Moscow Conservatory (1876–78), where he studied music theory, composition and the piano. In 1887 he joined the Moscow Synodal School of Church Singing as a piano teacher on the recommendation of his teacher, Tchaikovsky. In later years he taught musical and theoretical disciplines and folklore at the schools of the Synod and the Philharmonia, as well as at the People's Conservatory. He was also active as a conductor (from 1891 he was assistant to the precentor, and from 1903 precentor of the Synodal Choir), and in studying folksongs and Russian music of the Middle Ages. From 1910 to 1918 Kastal'sky was the director of the Synodal School of Church Singing and did much work in transforming it into a higher educational establishment for choral training.

Kastal'sky's first choral works date from 1896, and like his later works in this genre, they were written for the Synodal Choir. In the period up to the 1917 Revolution he wrote over 130 works for the church, bringing him recognition as the foremost composer of liturgical music in Russia and the creator of a musical language based on old Russian chant and Russian folksong. The outstanding representative of the 'neo-Russian' style in Russian art, Kastal'sky had a great influence on the sacred music of his contemporaries, including Rachmaninoff. He was also the composer of secular choruses and cantatas, the opera *Klara Milich* (1907) and reconstructions of early music. In writing such works, Kastal'sky can be regarded as a pioneer of a style perpetuated by Stravinsky, who, in works such as *Svadebka* (The Wedding), also drew on historical and ethnographic sources.

After 1917 Kastal'sky concentrated on studying and arranging Russian folksongs. This material forms the basis of two of his books devoted to specific features of traditional musical systems, and also of numerous choral works and works for voice and instruments of which the *Derevenskaya simfoniya* ('The Village Symphony') (1923), and *Sel'skiye rabotī v narodnikh pesnyakh* ('Rural Work in Folksongs') (1924) are the most significant. His works with a political theme, written in homage to the times, are notable for their national colouring.

As director of the folk choir academies of Moscow and Petrograd (1918–23), as well as a professor of the Moscow Conservatory (1923–6) and a member of Narkompros (the People's Commissariat for Enlightenment, 1918–26), Kastal'sky was one of the most authoritative musical figures of the 1920s and took part in developing a concept of musical education in the new Russia, insisting on a distinctive path for the musical development of the country, based on its national traditions.

WORKS

(selective list)

choral

Sacred choral: Liturgiya sv. Ioanna Zlatousta. Izbranniye pesnopeniya dlya zhenskogo khora [The Liturgy of St John Chrysostom. Selected Canticles for Female Chorus], 1905; Stikh o russkom tserkovnom penii [A Verse about Russian Church Singing] (cant., A.D. Kastal'sky and N.L. Kastal'sky), chorus, orch, 1911; Bratskoye pominoveniye [Brotherly Prayer of Remembrance] (cant.), 1v, chorus, orch., 1916; Vechnaya pamyat' geroyam. Izbranniye pesnopeniya panikhidi [To the Everlasting Memory of Heroes. Selected Canticles from the Funeral Service], 1917; Iz patriarshego i arkhieyreyskogo sluzheniya [From the Patriarch's and the Bishop's Service], 1918; over 130 works for chorus, 1896–1926

Secular choral: Bilinka, Slava (1902); Pesni k rodinye [Songs to the Motherland] (N.V. Gogol' and I.S. Nikitin), 1901–3; K zarubezhnim brat'yam [To our Brothers Overseas], B, chorus, 1921; Gimn truda [Labour Anthem] (I. Filipchenko), chorus, insts (1923); Derevenskaya (Sel'skokhozyaystvennaya) simfoniya [A Village (Agricultural) Symphony], chorus, orch, 1923; Troyka (P. Oreshin), chorus, insts (1924); Poyezd [Train] (Oreshin), chorus, insts (1924); V.I. Leninu: u groba [To Lenin: at his Graveside] (V. Kirilov), reciter, chorus, orch, 1924, perf. at Lenin's funeral; Sel'skiye raboti v narodnikh pesnyakh [Rural Work in Folksongs], chorus, orch of folk insts, 1924; Kumach [Red Calico] (N. Aseyev), chorus, pf, perc (1925); Pesnya o kladye [Song about Hidden Treasure] (D. Bedny), chorus, pf, perc (1925); Kantata: 1905 (A. Bezimyansky), chorus, pf (1925)

other works

Klara Milich (op, after I.S. Turgenev), 1907; incid music for Stepan Razin (V.F. Kamensky), 1919; Korol' Lir [King Lear] (W. Shakespeare), 1919; Gannel' (Hauptmann), 1919

8 p'yes na gruzinskiye narodniye melodii [8 Pieces on Georgian Folktunes], pf (1901)

Principal publishers: Jürgenson, Muzsektor

editions and arrangements

Iz minuvshikh vekov [From Bygone Centuries], chorus, pf, 4 vols. (Moscow, 1906–1914)

Peshchnoye deystvo [Saving from the Furnace], B, chorus (Moscow, 1909)

Obraztsi tserkovnogo peniya na Rusi v XV–XVIII v. [Examples of Church Singing in Russia from the 15th Century to the 18th] (Moscow, 1915) [written in 1902]

Kartini narodnikh prazdnovaniy na Rusi [Scenes of Peasant Celebration in Russia], pubd in *Muzika i revolyutsiya* (1927), no.1

Collections of folksong and street cries, choral arrs. of folksong and revolutionary songs

WRITINGS

‘Prostoye iskusstvo i yego neprostiye zadachi’ [Simple art and its complex tasks], *Melos*, ii (St Petersburg, 1918)

Osobennosti narodno-russkoy muzikal'noy sistemī [Peculiarities of the Russian folk music system] (Moscow and Petrograd, 1923, 2/1961)

Osnovi narodnogo mnogogolosiya [Principles of folk polyphony], ed. V. Belyayev (Moscow and Leningrad, 1948)

S.G. Zvereva, A.A. Naumov and M.P. Rakhmanova, eds.: *Russkaya dukhovnaya muzika v dokumentakh i materialakh* [Russian religious

music in documents and materials], i: *Sinodal'niy khor i uchilishsche tserkovnogo peniya, vospominaniya, dnevniki, pis'ma* [The synodal school of church music, memoirs, diaries, letters] (Moscow, 1998) [incl. articles on church music, 165–8, and selected letters, 269–312]

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- I. Glebov**[**B. Asaf'yev**]: 'Kastal'skiy', *Sovremennaya muzika* (1927), no.19, 233–5
- B. Asaf'yev:** 'Cherez proshloye k budushchemu' [Through the past to the future], *SovM: sbornik* (1943), no.1, p.7
- D.V. Zhitomirsky:** *A.D. Kastal'skiy: stat'i, vospominaniya, material'i* (Moscow, 1960)
- M.P. Rakmanova:** 'Aleksandr Kastal'skiy i perspektivi yego idey' [Aleksandr Kastal'skiy and the outlook of his ideas], *SovM* (1977), no.6
- B.V. Asaf'yev:** 'O khorovom stile Kastal'skogo' [About Kastal'skiy's choral style], *O khorovom iskusstve* (Leningrad, 1990), 90–94

SVETLANA ZVEREVA

Kastendörfer, Stephan.

See [Kaschendorf, Stephan](#).

Kastens, Lambert Daniel

(d Viborg, 30 Oct 1744). Danish organ builder of German origin. He was the leading figure in Danish organ building during the high Baroque period. He was a pupil of Arp Schnitger in Neuenfelde, near Hamburg, and eventually became one of his most trusted workmen. In about 1715 he settled in Itzehoe, and after Schnitger's death (1719) Kastens took over his organ-building licence in Schleswig, Holstein, Oldenburg and Delmenhorst in 1721; he also established a workshop in Copenhagen in 1724. He built new organs in most of the major churches in the city after they had been destroyed in a great fire in 1728; a few façades survive. His instruments are similar in style to those of Schnitger, whose traditions were carried on by Kastens's pupils Johann Dietrich Busch (see [Buschfamily](#)) and Hartvig Jochum Müller.

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- DBL* (O. Olesen)
- N. Friis:** *Orgelbygning i Danmark* (Copenhagen, 1949, 2/1971)
- O. Schumann:** *Quellen und Forschungen zur Geschichte des Orgelbaus im Herzogtum Schleswig vor 1800* (Munich, 1973)
- G. Fock:** *Arp Schnitger und seine Schule* (Kassel, 1974)

OLE OLESEN

Kastner, Alfred

(b Vienna, 10 March 1870; d Hollywood, CA, 24 May 1948). American harpist, composer and teacher of Austrian origin. He studied the harp under Antonio Zamara at the Musikverein Konservatorium in Vienna (1882–8). His first important position was in 1890 as first harpist with the Polish National Opera in Warsaw; from 1893 he played with the Royal Hungarian Opera under Nikisch. Through Nikisch's effort a chair for harp was founded at the National Hungarian Royal Academy of Music, to which Kastner was appointed. He played in Zürich with the Municipal Orchestra, gave concerts in Switzerland from 1897 and during 1901–2 and 1903–4 went to the USA as first harpist with the Philadelphia Orchestra. Between seasons he rejoined his family in Warsaw (his wife was Polish) and gave concerts in Poland, Russia, Finland and Sweden. In 1904 Kastner joined the Queen's Hall Orchestra at the urging of his friend Fritz Kreisler. He played in the London premières of Debussy's *Danse sacrée et danse profane* and Ravel's *Introduction et allegro*. Kastner succeeded John Thomas at the RAM (1909–13) and also taught at the GSM. At the outbreak of World War I he returned to the USA to play with the New York PO, and in September 1919 he became principal harpist on the founding of the Los Angeles PO, from which he retired in 1936. He was a highly regarded teacher during the period of intensive growth in the film industry. His compositions, which are all for harp, include *50 leichte Übungen* op.11 (Bayreuth, ?1901), *Richard Wagner-Orchesterstudien* (Leipzig, n.d.) and about 20 other works.

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M.H. Cambern: 'Alfred Kastner, Man, Musician, Pedagogue', *Harp News*, i/10 (1954), 6

A.M. Stockton: 'Alfred Kastner', *American Harp Journal*, i/4 (1967–8), 5

ALICE LAWSON ABER-COUNT

Kastner, Emerich

(b Vienna, 29 March 1847; d Vienna, 5 Dec 1916). Austrian writer on music. He studied the piano with Liszt and was a conductor in Vienna (1870–72), but subsequently gave up practical music to devote himself to furthering the cause of Wagner, while working as a civil servant and later as a banker. He edited the periodicals *Parsifal* (1884–5, with the supplement *Wiener musikalische Blätter*) and *Kastner's Wiener musikalische Zeitung* (1885–8, with the supplements *Musikalische Chronik* (1886–7) and *Moniteur musical* (1887–8)), and in 1881 started a *Richard-Wagner-Kalender*, though this was published for only three years. With Julius Kapp he started work on *Richard Wagners gesammelte Briefe*, but owing to the outbreak of World War I only two volumes appeared (Leipzig, 1914), covering correspondence to the middle of 1850.

WRITINGS

Wagner-Catalog (Offenbach, 1878/R)

ed.: *Richard-Wagner Kalendar* (Vienna, 1881–3)

Bühnenfestspiele zu Bayreuth (Vienna, 1884)

ed.: *Briefe Richard Wagners (1830–1883) an: Berlioz, Boito, Cornelius* (Vienna, 1885)

Wagneriana, i: Chronologie der Briefe Richard Wagners (Vienna, 1885)
 ed.: *Neuestes und vollständigstes Tonkünstler- und Opern-Lexikon* (Berlin, 1889) [incomplete]
Chronologisches Verzeichnis der ersten Aufführungen von Richard Wagners dramatischen Werken (Leipzig, 1897, 2/1899)
Verzeichnis der Briefe Richard Wagners an seine Zeitgenossen (Berlin, 1897)
 ed.: 'Bibliographie [1900–1907]', *Beethoven-Jb 1908*, 139–81; *Beethoven-Jb 1909*, 331–86
 ed.: 'Briefe und andere Schriftstücke L. van Beethovens, nach den Textanfängen geordnet von Emerich Kaster', *Beethoven-Jb 1909*, 214–318
 ed.: 'Nachträge zum Verzeichnis der Briefe', *Beethoven-Jb 1909*, 397–400
 ed.: *Ludwig van Beethoven: sämtliche Briefe* (Leipzig, 1910, rev. 2/1923/R by J. Kapp)
Bibliotheca Beethoveniana: Versuch einer Beethoven-Bibliographie (Leipzig, 1913, rev. 2/1925 by T. von Frimmel) [suppl. to Nottebohm's Beethoven catalogue]
 ed., with J. Kapp: *Richard Wagners gesammelte Briefe* (Leipzig, 1914–33)

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G. Beechey: 'The First Wagner Catalogue', *MO*, cvi (1982–3), 215–16

M. LEDATA

Kastner, Georges Frédéric Eugène.

See under Kastner, jean–georges.

Kastner, Jean-Georges [Johann Georg]

(*b* Strasbourg, 9 March 1810; *d* Paris, 19 Dec 1867). French writer on music and composer. To respect his father's wishes he studied for a career in theology but this was abandoned in the 1830s. He was composing by 1826 and in 1830 was put in charge of the Strasbourg National Guard band; between 1826 and 1835 he wrote four operas, three symphonies, five overtures, ten serenades for wind, a piano concerto and numerous marches, choruses and waltzes. His first three operas were not performed, but after *Die Königin der Sarmaten* was played in Strasbourg (1835), the town council awarded him a stipend for study at the Paris Conservatoire. There he studied with Reicha (counterpoint and fugue) and H.-M. Berton (composition) and began work on the numerous treatises for which he was to become widely known. These include a *Méthode élémentaire* for voice and methods for nearly every wind instrument.

Kastner's marriage to a wealthy pupil, Léonie Boursault, enabled him to compose and write without financial worries. He wrote five operas in Paris, of which only *La maschera* (1841) was staged. He also wrote numerous songs and partsongs, mainly for men's voices. But his strongest interest was in wind music and he was particularly enthusiastic about the innovations of Adolphe Sax. His two compositions for the saxhorn and a

set of variations for the alto saxophone were among the earliest works for those instruments, and his *Manuel général de musique militaire* (1848) includes some of the earliest illustrations of Sax's instruments. Although his music never earned him much success, his theoretical works and writings on music won him a solid reputation. His *Traité général d'instrumentation* (1837, enlarged 2/1844) was the first of its kind and was adopted by the Conservatoire, along with its companion volume the *Cours d'instrumentation* (1839, suppl. 1844). Kastner reported the latest developments in the construction of wind instruments, in Germany as well as France, in the *Traité*, but he also described long-outmoded instruments, such as the cornetto and theorbo. The *Traité* certainly influenced Berlioz (1843) and the two men were good friends; in 1859 Berlioz gave Kastner the autograph manuscript of *Roméo et Juliette*.

Kastner wrote on a wide range of musical subjects: he contributed to the *Revue et gazette musicale*, *Le ménestrel*, the *Revue étrangère* and a number of German periodicals. At his death he left incomplete a vast project for a music encyclopedia. His most original writings were the nine *livres-partitions*, lengthy essays followed by music. These works attempt a synthesis of art and knowledge of a phenomenological or mystical cast; he tackled the relationships between music and death (*Les danses des morts*), music and mythology and mystic incantation (*Les sirènes*), music and phenomena of science (*La harpe d'Eole*) as well as other theoretical, historical and analytical works and several brief biographies.

His son Georges Frédéric Eugène Kastner (*b* Strasbourg, 10 Aug 1852; *d* Bonn, 6 April 1882) was a physicist who invented the pyrophone, an organ whose pipes were set in motion by gas jets; he wrote *Les flammes chantantes* (Paris, 1875).

WORKS

most printed works published in Paris

stage

Die Königin der Sarmaten (op, 5), Strasbourg, 13 June 1835

La maschera (oc, 2, A.J.F. Arnould and J. de Wailly), Paris, OC (Favart), 17 June 1841, vs (1841)

Le dernier roi de Juda (biblische Oper, 2, M. Bourges), concert perf., Paris, 1 Dec 1844

Unperf.: Gustav Wasa (op, 5) (1832); Oskars Tod (op, 4) (c1833); Der Sarazene (komische Oper, 2) (1835); Beatrice, die Braut von Messina (op, 2, G. Schilling, after F. von Schiller) (1839); Juana (oc, 2) (1840), inc.; Les nonnes de Robert-le-diable (oc, 3, Scribe) (1845); Pépito (oc, 3) (1846)

vocal

Choral: Trauergesang, acc. orch (1828); La résurrection de Christ, hymn, with solo v, orch (1835); Bibliothèque chorale, 72 songs, 2–4vv, unacc. (1838); Suite des cantiques, choruses, 3vv, unacc. (1838); Introduction à la bibliothèque chorale, 24 choruses, 1, 2vv, unacc. (1839); others, incl. some in Livres-partitions

c50 qts, duos and songs, incl. lieder, romances, ballades, dramatic scenes, most acc. pf (1836–48)

instrumental

Orch: Pf Conc. (1827); Märsche für Infanterie- und Kavalleriemusik (1830); 10 serenades, wind band (1832–5); 3 syms. (1832–5); 5 ovs. (1832–5); 2 Festival Ovs. (1858–60)

Chbr: Adagio et grande polonaise brillante, saxhorn, pf (1846); Fantaisie et variations brillants, a sax, pf (1847)

Pf: 13 vales nouvelles (1833); Grande march héroïque, pf 4 hands (1840); 9 polkas (1858–60); others, incl. many waltzes

pedagogical

Elementary methods: voice, piano, violin, flute, flageolet, cornet (1838, 2/1845); cello, oboe, clarinet, horn, ophicleide, trombone (1845)

Others, incl. methods for saxophone, timpani

livres-partitions

essays followed by works for chorus

Musik der Zigeuner – Les Romnitschels (F. Maillan), symphonie dramatique, with orch (1849–50)

Les danses des morts – La danse macabre (E. Thierry), with orch (1852)

Recherches historiques sur le chant en chœur pour voix d'hommes – Les chants de la vie, 28 choruses, 4–6, 8vv, unacc. (1854)

Essai historique sur les chants militaires des français – Les chants de l'armée française, 22 choruses, 4vv, unacc. (1855)

La harpe d'Eole et la musique cosmique – Stéphen, ou La harpe d'Eole (Maillan), grand monologue lyrique, with chorus, orch (1856)

Les voix de Paris – Les cris de Paris (Thierry), symphonie dramatique, with orch (1857)

Les sirènes – Le rêve d'Oswald, ou Les sirènes (Maillan), symphonie dramatique, with orch (1858)

Untersuchungen über die Beziehungen der Musik zum Mythos – La fille d'Odin, symphonie-cantate, with orch (1866)

Parémiologie musicale de la langue française – La Saint-Julien des ménétriers (Thierry), symphonie-cantate, with orch (1866)

WRITINGS

Traité général d'instrumentation (Paris, 1837, enlarged 2/1844)

Tableaux analytiques et résumé général des principes élémentaires de musique (Paris, 1838)

Cours d'instrumentation (Paris, 1839, suppl. 1844)

Mémoire sur l'état de la musique en Allemagne (Paris, 1843)

Manuel général de musique militaire (Paris, 1848)

La Marseillaise et les autres chants nationaux de Rouget de Lisle (Paris, 1848)

Other theoretical, historical, analytical works, some unpubd

Brief biographies in *RGMP* (1836–45), *Jb des deutschen Nationalvereins* (1839–41) and other periodicals [incl. H.-M. Berton, A. Reicha, G. Schilling, R. Schumann, G. Weber]

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H. Ludwig: *Jean Georges Kastner* (Leipzig, 1886)

P. Spitta: 'Johann Georg Kastner', *Musikgeschichtliche Aufsätze* (Berlin, 1894/R), 333–61

H. Bartenstein: 'Die frühen Instrumentationslehren bis zu Berlioz', *AMw*, xxviii (1971), 97–118

S. Carter: 'Georges Kastner on Brass Instruments', *Perspectives in Brass Scholarship: Amherst, MA, 1995*, 171–92

THOMASIN LA MAY/STEWART A. CARTER

Kastner, Macario Santiago

(*b* London, 15 Oct 1908; *d* Lisbon, 12 May 1992). British musicologist, pianist and harpsichordist, active in Portugal. He studied music in London, Amsterdam and Leipzig (theory with Friedrich Högner, the piano with Hans Beltz, the harpsichord with Ramin and musicology with Hans Prüfner); later he went to Barcelona, where he studied the harpsichord and clavichord with Juan Gibert Camins and musicology with Anglés (1930–36). He settled in Lisbon in 1933 and in 1947 became professor of the harpsichord, clavichord and the interpretation of early music at Lisbon Conservatory and was appointed a permanent member of the Spanish Institute of Musicology. He toured Europe as a clavichord and harpsichord player and lecturer. He directed the chamber ensemble *Menestréis de Lisboa*, which was devoted to early music, and from 1958 worked for the Gulbenkian Foundation as musicological adviser and editor of early music editions.

Kastner was primarily an expert on Iberian keyboard music of all periods, but particularly the 16th to 18th centuries, publishing many editions of this repertory together with important studies related to it. His other major interests were music for harp and for wind instruments of the 16th, 17th and 18th centuries, which he also edited. In Portugal, he taught at some stage all the main musicologists of the younger generation and his influence was decisive in the establishment of musicology as a scientific discipline. He also worked at the Museu Instrumental do Conservatório Nacional de Lisboa (now Museu da Música), cataloguing musical instruments, and collaborated in the organization of several exhibitions. Spain recognized his outstanding work on Spanish music by naming him corresponding member of the Real Academia de Bellas Artes in 1965 and in Portugal he was awarded the honorary doctorate by Coimbra University and the grade of Commander of the Military Order of Santiago de Espada in 1984, and posthumously the Great Cross of the Order of the Infante Dom Henrique. The Festschrift *Livro de homenagem a Macario Santiago Kastner*, ed. M.F. Cídras Rodrigues, M. Morais and R.V. Nery (Lisbon, 1992) was published in honour of his life and work.

WRITINGS

Música hispânica: o estilo de Padre Manuel R. Coelho, a interpretação de música hispânica para tecla desde 1450 até 1650 (Lisbon, 1936)

'La musique de clavier portugaise', *ReM*, nos.195–6 (1940), 139–45

Contribución al estudio de la música española y portuguesa (Lisbon, 1941)

'Tres libros desconocidos con música orgánica en las bibliotecas de Oporto y Braga', *AnM*, i (1946), 143–51

Carlos de Seixas (Coimbra, 1947)

Federico Mompou (Madrid, 1947)

'Los manuscritos musicales núms.48 y 242 de la Biblioteca General de la Universidad de Coimbra', *AnM*, v (1950), 78–96

- 'Parallels and Discrepancies between English and Spanish Keyboard Music of the 16th and 17th Century', *AnM*, vii (1952), 77–115
- 'Portugiesische und spanische Clavichorde des 18. Jahrhunderts', *AcM*, xxiv (1952), 52–61
- 'Le "clavecin parfait" de Bartolomeo Jobernardi', *AnM*, viii (1953), 193–209; abridged in *La musique instrumentale de la Renaissance: Paris 1954*, 293–303
- 'Relations entre la musique instrumentale française et espagnole au XVIe siècle', *AnM*, x (1955), 84–108; xi (1956), 91–110
- 'Una intavolatura d'organo italiana del 1598', *CHM*, ii (1956–7), 237–43
- 'Algunas cartas del P. Antonio Soler dirigidas al P. Giambattista Martini', *AnM*, xii (1957), 235–41
- ed.: J. Bermudo:** *Declaración de instrumentos musicales* (Kassel, 1957) [facs. edn]
- 'La música en la Catedral de Badajoz', *AnM*, xii (1957), 123–46; xv (1960), 63–83; xviii (1963), 223–38
- 'Le rôle des tablatures d'orgue au XVIe siècle dans l'avènement du Baroque musical', *Le 'Baroque' musical: Wégimont IV 1957*, 131–49
- ed.: F. de Salinas:** *De musica* (Kassel, 1958) [facs. edn]
- 'Órganos antiguos en España y Portugal', *Miscelánea en homenaje a Monseñor Higinio Anglés* (Barcelona, 1958–61), 433–48
- 'Palencia, encrucijada de los organistas españoles del siglo XVI', *AnM*, xiv (1959), 115–64
- 'Veinte años de musicología en Portugal (1940–1960)', *AcM*, xxxii (1960), 1–11
- 'Harfe und Harfner in der iberischen Musik des 17. Jahrhunderts', *Natalicia musicologica Knud Jeppesen septuagenario collegis oblata*, ed. B. Hjelmberg and S. Sørensen (Copenhagen, 1962), 165–72
- 'Randbemerkungen zu Juan Cabanilles' Claviersatz', *AnM*, xvii (1962), 73–97
- 'Quelques aspects du Baroque musical espagnol et portugais', *Actes des Journées internationales d'étude du Baroque [I]: Montauban 1963 [Baroque, i (1965)]*, 85–90
- 'Ursprung und Sinn des "medio registro"', *AnM*, xix (1964), 57–69
- 'Vestigios del arte de Antonio de Cabezón en Portugal', *AnM*, xxi (1966), 105–21
- 'Semitonia-Probleme in der iberischen Claviermusik des 16. und 17. Jahrhunderts', *AnM*, xxiii (1968), 3–33
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JOSÉ LÓPEZ-CALO/MANUEL CARLOS DE BRITO

Kastorsky, Vladimir

(*b* Bol'shiye Saly, 2/14 March 1871; *d* Leningrad [now St Petersburg], 2 July 1948). Russian bass. He studied with Stanislaus Gabel in St Petersburg and made his début in the provinces, going to the Mariinsky, St Petersburg [later Leningrad], in 1895. There he remained until 1930, singing in a wide repertory which included Wagnerian roles such as Wotan and King Mark. In 1908 he sang Pimen at Paris in the first performances of *Boris Godunov* outside Russia. For many years he taught singing in Leningrad, and at an advanced age appeared at the Bol'shoy in a supporting role in *The Queen of Spades*. He also became a famous singer of folksongs, especially with a male-voice quartet which toured extensively.

A voice of fine quality, almost baritonal in timbre, is heard in recordings, impressive also in the low register, evenly produced, tastefully directed and well preserved in later years.

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J.B. STEANE

Kastsyukavets', Larisa Filipawna

(b Minsk, 15 Feb 1939). Belarusian musicologist. After graduating from the M.I. Glinka Music School, Minsk in 1961, she studied at the State Conservatory of Belarus, Minsk (1961–6) under L.S. Mukharinskaya and later gained the *Kandidat* degree at the Moscow Conservatory with a dissertation on the *kant*, studying with A.V. Rudneva (1978). She began teaching at the State Conservatory of Belarus in 1965, working her way up to head of the music theory department (1982–6) and in 1996 she was appointed professor of the Belarusian music department. Her research and publications have broadened the base of source materials for the history of Belarusian culture. She has deciphered the singers' alphabet books and the collections of melodies from the divine service of the Orthodox church and had studied the mode and intonation of the *znamenniy* chant ('Iz istorii drevnerusskogo znamennogo peniya', From the history of the old Russian *znamenniy* chant, 1981). Kastsyukavets' has deciphered and provided commentaries on amateur compositions by secular composers in Belarus of the 16th century to the 18th and has published several works on Belarusian musical culture of the past, such as *Polatski sshitak* ('The Polatsk notebook', 1990). She has a particular interest in genre music, and is an advocate of the *kant*. She has also investigated the musical folk culture of Belarus, Russia, Ukraine and Poland, recording several thousand peasant songs, including research on the songs and the art of the performers ('Ob odnom tipe kupal'skikh pesen', On one type of Midsummer Night (Kupalle) song, 1983). She has organized concerts of newly-discovered music and has developed courses in musical palaeography, deciphering folksongs and their stylistic features.

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TAISIYA SHCHERBAKOVA

Kaswa.

See [Cachua](#).

Kas'yanov, Aleksandr Aleksandrovich

(*b* Bolobonovo, Nizhegorod region, 17/29 Aug 1891; *d* Gor'kiy, 13 Feb 1982). Russian composer. He graduated from the Petrograd Conservatory having studied composition with N.A. Sokolov and the piano with Lyapunov. In his youth he had been a pupil of Balakirev and Glazunov; he was also an acquaintance of Yu.A. Shaporin. From 1918 until his death he lived and worked in Gor'kiy (Nizhniy Novgorod). In the first years after the Revolution he helped set up a People's Conservatory, which was later converted into Nizhegorod Musical Training College. He worked in the radio laboratory of M. Bronch-Bruyevich, under whose direction the first Russian radio concert was produced. Kas'yanov directed the music department of the theatre in Gor'kiy and also conducted the symphony orchestra. From the mid-1930s he worked closely with the Opera and Ballet Theatre. In the 1950s he became head of the local section of the Union of Composers, and in 1957 he was appointed professor at the Gor'kiy Conservatory.

Kas'yanov's creative work links him with 19th-century Russian traditions of composition, especially those of the Balakirev circle. Characteristic of this is his preference for operatic and other vocal genres. Russian historical motifs predominate in Kas'yanov's operas, which are frequently set within the vicinity of the Volga. The opera *Stepan Razin* is written in the spirit of a folk-music drama and draws on the folksong traditions of the Volga regions. Chorus scenes with folk elements are found in the opera *Foma Gordeyev*, based on a novel by Gor'kiy. The opera *Ermak* is set in the time of the conquest of Siberia; Kas'yanov's treatment is in the epic-heroic mould established by Borodin.

In his romances Kas'yanov sets classic Russian poetry. The mode of expression, psychology and emotional range of the romances is reminiscent of Tchaikovsky and Rachmaninoff, while the oriental motifs found in songs such as *Vostochniy romans* (Eastern Song) suggest the traditions of the St Petersburg school. Kas'yanov also sets Russian poetry in the best of his choral works; these include *Nye penitsya more* (The Sea is not Foaming) after Tolstoy, and *Osen'* (Autumn) after Tyutchev.

Kas'yanov stopped composing between 1957 and 1967 owing to loss of hearing, the result of a lengthy progressive illness. In later years he recovered and revised his operas and also wrote a series of piano works (in particular the 24 Preludes) showing his admiration for Chopin. His last works are characterized by a chamber-like tone of utterance and clarity of writing.

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(selective list)

Ops.: *Stepan Razin*, 1939, rev. 1953; *Foma Gordeyev*, 1946, rev. 1966; *Ermak*, 1956, rev. 1961

Orch: *Fantasticheskaya Syuita*, 1947

Chbr: 2 pf trios on themes from Chuvash folksongs, 1934

Pf: 7 sonatas; 24 preludes, 1968; Ballade, 1970; Scherzo, 1971

Vocal: songs for 1v, pf after A.S. Pushkin, F. Tyutchev, Ye. Baratinsky, A. Blok, V. Bryusov, S. Marshak, V. Inber and others; arrangements of Russian and Chuvash folk songs

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TAMARA NIKOLAYEVNA LEVAYA

Katanga guitar style.

Term coined by Gerhard Kubik in 1965 for a type of acoustic guitar music that had developed in the late 1940s and early 1950s along the Copperbelt mining area in Katanga (southern Belgian Congo) and Northern Rhodesia. Its main exponents include the guitar music composers [Mwenda Jean Bosco](#), Losta Abelo, Edouard Masengo and others (Low, 1982). Hugh Tracey's comprehensive coverage of this style cluster (see *Guitar 1 and 2*, Decca 1170 and 1171) exerted considerable influence on the rise of popular music in Central and East Africa.

The Katanga guitar style embraces a stylistic conglomerate characteristic of a distinctive time period within which the most diverse individual forms and innovations became possible. Between 1946 and 1962 developments and mutations occurred prolifically, and this kind of music reached its peak of popularity. It was performed in a variety of township languages, including Ciluba (Luba), Lunda, Icibemba (e.g. Aushi) and, most important, Kingwana ('Congo Kiswahili'). The social environment of its exponents was that of mine workers and persons working for the Belgian colonial administration. Beginning in 1965 commercial and political factors marginalized this style. The mass media now promoted electrically amplified guitar music almost exclusively, and the major exponents of the Katanga guitar style frequently dropped into oblivion. Its techniques, however, persisted and influenced many guitarists in the region.

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GERHARD KUBIK

Katanyktikon

(Gk.: 'compunction').

A penitential *Stichēron* or *kathisma* (see *Hesperinos*, §2) sung in the Byzantine Office. Four of each type are set in each of the eight modes. Two *stichēra katanyktika* are sung as antiphons to psalm verses at *Hesperinos* on Sunday and Monday and the other two at *Orthros* (*hoi ainoi*) on Monday and Tuesday. However, from Lent until Pentecost all four are chanted one after the other at both services. The four *katanyktika kathismata* are normally sung in pairs after each of the two Psalter readings at *Orthros* on Monday and Tuesday, except during Lent when they are chanted only after the first reading; from Easter until Pentecost only two are used, one on Monday and the other on Tuesday. In addition to these two genres, the *paraklētikē* preserves *katanyktikoi kanōnes* by Joseph the Hymnographer, two in each mode for Monday and Tuesday

DIMITRI CONOMOS

Katchen, Julius

(*b* Long Beach, NJ, 15 Aug 1926; *d* Paris, 29 April 1969). American pianist of Russian ancestry. Educated privately, he played Mozart's D minor Concerto K466 in public at the age of ten, repeating it the following year with the Philadelphia Orchestra under Ormandy. Shortly afterwards he played with the New York PO and at the age of 12 gave his first New York recital. However, his parents then withdrew him from concert life and he subsequently entered Haverford College, Pennsylvania, where he specialized in English literature and philosophy. Later he claimed that such breadth of education was vital to his musical thinking and particularly to his view of works such as Schubert's B♭ Sonata and Beethoven's Diabelli Variations, speculative masterpieces that became central to his catholic repertory. Subsequently awarded a French government fellowship, Katchen left for France in 1946 and settled in Paris, which became his home for the rest of his life. An ambitious 20-year-old with a powerful musical intelligence and a virtuoso technique, Katchen quickly became a major figure on the international music scene and signed an exclusive recording contract with Decca. He included Britten's left-hand *Diversions* (which he recorded with the composer) and Ned Rorem's Second Sonata in his repertory; but the composer with whom he was most closely associated was Brahms. His cycle of the complete solo piano music was given in Berlin, London, New York, Amsterdam and Vienna, a formidable

undertaking complemented by frequent performances of both the Brahms piano concertos and much of his chamber music. He recorded all these works for Decca, together with a vast range of other music. Katchen's death from cancer at the age of 42 robbed the world of a pianist who could transcend the printed page and communicate that music is the richest and most inclusive reflection of human experience.

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BRYCE MORRISON

Kathakali.

A dance-drama of south-west India. See India, §IX, 1(iv).

Kathistē.

Sign used in pairs in Byzantine [Ekphonic notation](#).

Katims, Milton

(*b* New York, 24 June 1909). American conductor and violist. After attending Columbia University, where he studied the violin with Herbert Dittler, he changed to the viola and developed an interest in conducting. In both these activities his mentor was Leon Barzin, who at the time conducted the National Orchestral Association in New York. Katims was a violist and assistant conductor for the WOR radio station from 1935 to 1943, when he joined the NBC SO under Toscanini as first-desk viola, later becoming principal guest conductor (1947–54). During his time with the NBC SO he gave a masterclass for violists at the Juilliard School, was a member of the New York Piano Quartet, and was guest violist with the Budapest String Quartet. From 1954 to 1975 he was music director and conductor of the Seattle SO; he also conducted the New York PO, the Philadelphia Orchestra, the Boston SO, the London PO, the Israel PO and other orchestras, and conducted premières of works including *Visions of Poets* (1962) and *Spectrum* (1964), both by Benjamin Lees, Leon Kirchner's Piano Concerto no.2 (1964) and Roger Reynolds's *Graffiti* (1966); as a violist he gave the première of Morton Gould's Viola Concerto (1952). Katims was a member of the music panel of the US Information Service (1960–67) and of the first Washington State Arts Commission (1961); he became a member of the US State Department Music Panel for Cultural Presentations in 1967. He was artistic director of the School of Music, University of Houston, Texas, from 1976 to 1984.

GEORGE GELLES/JACOB HOSLER

Katin, Peter (Roy)

(*b* London, 14 Nov 1930). British pianist. He studied at the RAM from the age of 12 with Harold Craxton, and made his début at the Wigmore Hall in

1948. Concerts throughout England were followed by tours of Europe, Africa, the USA and Japan. In 1952 he made his first appearance at the Proms, and the following year achieved a notable success there in Rachmaninoff's Third Concerto. In 1958 Katin became the first British pianist to make a solo tour of the USSR. He specializes in Romantic and Impressionist music, particularly Chopin, and plays with a direct musicianship that is underpinned by considerable technical command; he has also directed concertos by Mozart and Beethoven from the keyboard. His recordings include Mozart's sonatas, Chopin's nocturnes and impromptus, Grieg's *Lyric Pieces* and Rachmaninoff's preludes, and he has written many articles on piano technique and interpretation. He taught at the RAM, 1956–9, the University of Western Ontario, 1978–84, and in 1992 was appointed to the RCM.

JOAN CHISSELL/JESSICA DUCHEN

Katowice.

City in southern Poland, capital of the Katowice region and the principal city of Silesia. Since the end of the 19th century Katowice has been the most important musical centre in Upper Silesia, notable for its various music societies, workers' ensembles and folk groups. The first professional musical institutions in the city were created after Poland regained its independence in 1918. These include the Opera (1925), the Polskie Towarzystwo Muzyczne (Polish Music Society, 1929), the Instytut Muzyczny (Music Institute, 1925–9), the conservatory (1929), the Katowice SO (1929), and the Wojskowa Szkoła Muzyczna (Army Music School, 1930), the only one of its kind in the country.

After the devastation of World War II new institutions were created which survive to the present day. From 1945 the Opera was directed by Adam Didur, a famous international bass. The Silesian State PO was formed in 1945 and has numbered among its artistic directors Stanisław Skrowaczewski (1949–54) and Karol Stryja (from 1953). The renowned Polish RSO, known as the Wielka Orkiestra Symfoniczna Polskiego Radia (WOSPR), was also founded in Katowice in 1945; its first music director was Witold Rowicki (1945–7), who was followed by Grzegorz Fitelberg and Henryk Czyż. In 1945 the conservatory was re-established as the Państwowa Wyższa Szkoła Muzyczna (State Academy of Music). In 1979 the institution changed its name to the Akademia Muzyczna im. Karola Szymanowskiego (Karol Szymanowski Academy of Music); it is notable for being the only Polish conservatory with a department devoted to light music. Musical education is also provided by the Gimnazjum i Liceum Humanistyczno-Muzyczne (Grammar School of Humanities and Music), Państwowe Liceum Muzyczne im. K. Szymanowskiego (Szymanowski State Music High School) and the music department of the University of Silesia. Other active music institutions include the Archiwum Śląskiej Kultury Muzycznej (Archive of Silesian Musical Culture), the Związek Zawodowy Muzyków (Union of Professional Musicians), the Związek Śląskich Szkół Śpiewaczych and the local branches (Union of Silesian Singing Schools) of the Związku Kompozytorów Polskich (Polish Composers' Union) and the Towarzystwa Chopinowskiego (Chopin

Society). Two important music festivals are held annually in Katowice: the Fitelberg Conductors' Competition, and (since 1979) the Jesień Gitàrowa ('Guitar Autumn'). Since 1952 the folklore of the Silesian region has been greatly popularized by the Państwowy Zespół Ludowy Piésni i Tanca 'Słàsk' (Silesian State Ensemble of Folksongs and Dance). The most significant composers working in and around Katowice have been Bolesław Woytowicz (1899–1980), Bolesław Szabelski (1896–1979), Wojciech Kilar (*b* 1932) and Henryk Gòrecki (*b* 1933).

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JOLANTA GUZY-PASIAKOWA

Kats, Boris Aronovich

(*b* Leningrad [now St Petersburg], 15 July 1947). Russian musicologist. He studied with Klimovitsky at both the Leningrad Conservatory (1966–71) and the Leningrad Institute of Theatre, Music and Cinematography (1972–6), taking the *Kandidat* degree in 1976 with a dissertation on variation cycles. From 1979 he was head of the department of history and theory at the Musorgsky College, Leningrad, and in 1997 he became dean of the department of art history at the European University of St Petersburg. He was visiting professor at the department of Slavonic languages and literature at the University of Illinois in 1995–6. Kats's primary research interest is the interaction of music and poetry. He has written authoritatively on the music of Vladimir Shcherbakhov, Galina Ustvol'skaya, Boris Tishchenko and Aleksandr Knayfel', and on settings of the poetry of Anna Akhmatova, Boris Pasternak and Osip Mandel'shtam. His work in this area resulted in his book *Muzikal'nīye klyuchi k russkoy poézii* (1997). He has undertaken important research into the methodology of musical analysis. He has developed his own research methodology that draws on aspects of cultural history, structuralism, semiotics and intertextual methods. He has also made contributions to Russian Bach studies, and has written a notable book on film music (1988). A prominent critic, his reviews touch on problems of musical language, as well as the psychology of perception and other matters.

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- O muzike Borisa Tishchenko* [On the music of Tishchenko] (Leningrad, 1986)
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- with R.D. Timenchik:** *Anna Akhmatova i muzika* [Anna Akhmatova and music] (Leningrad, 1989)
- 'Zur Emblematis im Spätwerk Bachs: einige Bemerkungen zum "Musikalischen Opfer" bwv1079', *Beiträge zur Bach-Forschungen*, ix–x (1991), 269–76
- Raskat improvizatsiy: muzika v sud'be, tvorchestve i v dome Borisa Pasternaka* [A thunder roll of improvisations: music in the fate, the work and the home of Boris Pasternak] (Leningrad, 1991)
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- 'Slovo, spryatannoye v muzike: k probleme, obostryonnoy sochineniyami Aleksandra Knayfelya' [A word hidden in music: on a problem made more acute by the works of Aleksandr Knayfel'], *MAk* (1995), nos.4–5, pp.49–56

‘Shostakovich kak ob"yekt poëticheskogo vnimaniya’ [Shostakovich as the object of poets’ attention], *D.D. Shostakovich: sbornik statey k 90-letiyu so dnya rozhdeniya*, ed. L.G. Kovnatskaya (St Petersburg, 1996), 367–78

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‘Bach Reception: Russia and Ukraine’, *J.S. Bach*, ed. M. Boyd (Oxford, 1999)

LYUDMILA KOVNATSKAYA

Katsaris, Cyprien

(*b* Marseilles, 5 May 1951). French pianist. After early musical training in Cameroon he studied piano at the Paris Conservatoire with Aline van Barentzen and Monique de la Bruchollerie, winning *premiers prix* for piano in 1969 and for chamber music (in the class of Jean Hubeau) in 1970. The same year he won the Prix Albert Roussel, and in 1974 he won first prize in the Cziffra Competition. His international career was launched with performances conducted by Bernstein and Dorati, and he has performed with leading orchestras throughout the world. He was the first pianist to record the complete Beethoven symphonies transcribed by Liszt and the original version for piano and voice of Mahler’s *Das Lied von der Erde* (with Brigitte Fassbaender and Thomas Moser); he has also recorded numerous works by Chopin, and has given particularly colourful and virtuoso accounts of the complete scherzos and polonaises.

CHARLES TIMBRELL

Katsarova(-Kukudova), Rayna

(*b* Sofia, 7 May 1901; *d* Sofia, 14 Sept 1984). Bulgarian ethnomusicologist. During her studies at the State Music Academy in Sofia, which she completed in 1925, she was greatly influenced by Dobri Khristov and Stoyan Brashovanov. In 1931 she did postgraduate work under Hornbostel and Lachmann in Berlin. Though Bartók, with whom she corresponded, and the work of the Soviet ethnomusicologists Filaret Kolessa and Klyment Kvitka all affected her development as an ethnomusicologist, her most influential teacher was probably the Bulgarian folklorist Vasil Stoin. From 1926 to 1927 she worked as a music teacher at a secondary school; she then became assistant keeper (1934–7), senior keeper and head of the folk music section of the Ethnographical Museum in Sofia (1947–52). In 1952 she was appointed senior research worker and head of the Institute of Musicology at the Bulgarian Academy of Sciences until her retirement in 1962; she was honoured by the state in 1971. A founder member of the International Folk Music Council, she became a member of the Société Internationale d’Ethnologie et Folklore in 1965. In her work on Bulgarian folksongs and dances she paid particular attention to children’s folk games and songs, folk puppet theatre and carnivals, and music education based on folklore. She delivered a number of papers at international congresses and many of her precise, carefully researched studies were published in foreign journals and dictionaries.

WRITINGS

- ‘Narodnata pesen v pomosht na narodното vaspitanie’ [The folksong as an aid in national education], *Prosveta*, iii (1935), 311ff
- ‘Lazarnica’, *JEFDSS*, ii (1935), 62–72
- ‘Dneshното sastoyanie na epichnia rechitativ v Balgariya’ [Present state of the recited epic poetry in Bulgaria], *Izvestiya na narodniya etnografski muzei v Sofiya*, xiii (1939), 182ff
- ‘Detski igri na pesen v Trakiya’ [Children’s singing-games in Thrace], *Balgarski narod*, i (1942), 60ff
- ‘Ugarchinska pentatonika’ [The pentatonic scales of Ugarchin], *Izvestiya na narodniya etnografski muzei v Sofiya*, xiv (1943), 78ff
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- ‘Folk Music: Bulgarian’, *Grove* 5
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- ‘Verbreitung und Varianten eines bulgarischen Volkstanzes’, *Studia memoriae Belae Bartók sacra*, ed. B. Rajezky and L. Vargyas (Budapest, 1956, 3/1959), 69–87
- ‘Narodni hora i igri v Strandzha’ [Folkdances (horos) and games in Strandzha], *Kompleksna nauchna Strandzhanska ekspeditsiya prez 1955 godina: dokladi i material*, ed. P. Stainov and L. Tonev (Sofia, 1957), 359–423
- ‘L’ethnomusicologie en Bulgarie de 1945 à nos jours’, *AcM*, xxxii (1960), 77–89
- ‘Phénomènes polyphoniques dans la musique populaire bulgare’, *SM*, iii (1962), 161–72
- ‘Balkanski varianti na dve turski pesni’ [Balkan variations of two Turkish songs], *Zbornik za narodni život i obiçaje Južnih Slavena*, xl (1962), 241–54
- ‘Padarevski kukeri’ [Kukeri from Padarevo], *Yugoslav Folklore Association: Congress IX: Mostar and Trebinje 1962*, 499ff
- ‘La classification des mélodies en Bulgarie’, *SM*, vii (1965), 293–300
- ‘Oplakvane na pokojnizi’ [Death laments], *IIM*, xiii (1969), 177–202 [incl. Fr. and Russ. summaries]
- ‘Variations and Permutations of a Spring Melody’, *SM*, xii (1970), 29–48

EDITIONS

- Koledarski pesni* [Christmas carols] (Sofia, 1934)
- Duli, duli gayda* [Duli, duli bagpipe] (Sofia, 1947) [children’s folksongs]
- with **K. Dzhenev**: *Balgarski tanzov folklor* [Bulgarian folkdances] (Sofia, 1955; Eng. trans., 1958/R)
- with **E. Stoin** and **I. Kachulev**: *Narodni pesni ot severoiztochna Balgariya* [Folksongs from north-west Bulgaria] (Sofia, 1962)

LADA BRASHOVANOVA

Kats-Chernin, Elena

(b Tashkent, 4 Nov 1957). Australian composer of Uzbek origin. She emigrated to Australia with her family in 1975. In 1980, after graduating from the Sydney Conservatorium (1979), she studied with Lachenmann at the Hochschule für Musik in Hanover. Remaining in Germany, she produced music for ballets and numerous soundtracks for theatre productions in Bremen, Bochum and Vienna. She remained fully occupied with theatre music (1985–9) until *Transfer* was commissioned by the Sydney SO. She returned to Sydney in 1994. In 1996 she won the Sounds Australian Award for Best Composition with *Cadences, Deviations and Scarlatti* (1995) and the Jean Bogan Prize with *Charleston Noir* (1996). In her music Kats-Chernin often combines simple formulaic material with idiosyncratic textures. This is demonstrated in three key works, *Tast-en* (1991) for piano, *Retonica* (1993) for orchestra and *Clocks* (1993) for 20 musicians and tape. Each of these pieces begins with a single idea such as a note, chord or pulse, which is then manipulated in varied and often unpredictable ways, pushing the material to its limits. Kats-Chernin works from an intuitive perspective. Important aspects of her works are concerned with an exploration of timbres and textures and a sense of the ridiculous.

WORKS

(selective list)

Music theatre: *Behind the Scenes*, 1985; *Choros*, 1988; *Hours*, 1990

Chbr ops: *Iphis* (R. Toop), 1997; *Matricide* (1, K.M. Fallon), 1998

Orch: *Pf Conc.*, solo pf, trbns, perc, double str orch, 1979; *Bienie*, 1980; *Transfer*, 1989; *Retonica*, 1993; *Stairs*, 1994; *Zoom and Zip*, str orch, 1997

Chbr: *Metro*, 2 pf, 2 metronomes, 1976; *Veter*, fl, cl, vc, 1977; *In Tension*, fl, cl, perc, pf, vn, vc, 1982; *Totschki*, ob, cl, 1992; *Clocks*, 20 pfms, tape, 1993; *Cadences, Deviations and Scarlatti*, fl + pic, ob, cl, hn, tpt, trbn, tuba, perc, hp, pf, str trio, db, 1995; *ProMotion*, cl, gui, pf, perc, vc, db, 1995; *Purple Prelude*, cl, hp, pf, str trio, db, 1996

Solo inst: *Tast-en*, pf, 1991; *Variations in a Serious Black Dress*, pf, 1995; *Charleston Noir*, pf, 1996; *The Schubert Blues*, pf, 1996; *Wild Rice*, vc, 1996

Choral: *Raspberry*, mixed chorus, 1989; *Doo* (K. Winter, Kats-Chernin), 3 SATB choruses, childrens' chorus, 1996

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K. Burke: 'Notable Success: profile Kats-Chernin', *Sydney Morning Herald* (19 Dec 1998)

RUTH LEE MARTIN

Kątski [de Kontski].

Polish family of musicians. They were the children of a minor official in Kraków, who played different instruments, sang and composed. All child prodigies, the older ones first appeared in a public concert on 3 February

1822 in Kraków; shortly afterwards their father moved the family to Warsaw, where they studied and performed. In 1827 they began their first tour through Poland and Russia; they visited St Petersburg, remaining there the first six months of 1829 and performing at court, and Moscow, which they left in July 1830, returning to Kraków in October 1831. In 1832 they went to Vienna, which was their base for several years. In 1835 they worked their way through Germany and France to Paris, where they arrived in 1836 and gave their first, very successful concert on 1 February 1837. Their careers began to diverge after they settled in Paris.

- (1) Karol Kątski [Charles de Kontski]
- (2) Maria Eugenia Kątski [Eugénie de Kontski]
- (3) Antoni Kątski [Antoine de Kontski]
- (4) Stanislaw Kątski [Stanislas de Kontski]
- (5) Apolinary Kątski [Apollinaire de Kontski]

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Kątski

(1) Karol Kątski [Charles de Kontski]

(*b* Kraków, 6 Sept 1815; *d* Paris, 27 Aug 1867). Violinist and composer. He studied at the Warsaw Conservatory and had composition lessons from Bianchi in St Petersburg and with Reicha in Paris (although he cannot have arrived in Paris long before Reicha's death, unless he preceded the rest of his family there). Although a respected musician, he did not, in Fétis's opinion, fulfil the promise of his childhood; he lived in Paris as a teacher, violinist (in the Opéra-Comique orchestra for several years) and viola d'amore player. He composed chamber music and pieces for violin and piano, published in Paris and Leipzig, and was a member of the music societies of Vienna, Munich, Stockholm, Kraków and Lublin.

Kątski

(2) Maria Eugenia Kątski [Eugénie de Kontski]

(*b* Kraków, 22 Nov 1816). Singer, sister of (1) Karol Kątski. Highly praised by critics for the beauty of her voice and the finished technique of her singing, she stopped performing in public after her marriage.

Kątski

(3) Antoni Kątski [Antoine de Kontski]

(*b* Kraków, 27 Oct 1817; *d* Ivanichy, nr Akulovka, Novgorod, 7 Dec 1899). Pianist and composer, brother of (1) Karol Kątski. He studied piano performance first with his father, and by the end of the 1820s he was probably a student of the music high school in Warsaw and with Field in Moscow (1829–30); he was later a composition pupil of Sechter in Vienna. In Paris, where he was a great success and had lessons from Thalberg, he was a member of the jury of the competitions of the conservatoire. He was a court pianist in Berlin between 1851 and 1853, and between 1854 and 1867 he was in St Petersburg, where he founded the Classical Music Lovers' Society. Later he lived in London and from 1883 to 1896 in America. In 1897 he started a world tour, visiting Australia, New Zealand, East Asia, Siberia and Warsaw. He died during this tour. He was decorated with orders by many kings in Europe. His playing was characterized by

great delicacy of touch and brilliance of execution, but some critics considered him superficial. His repertory changed from virtuoso pieces to more serious works by Bach, Handel, Mozart, Beethoven, Chopin and Mendelssohn. He started composing very early and his first pieces were published in Warsaw in 1825. He composed over 400 salon pieces, published in Germany, France, Russia and England, of which *Le réveil du lion* op.115 became widely popular. He also composed symphonies, piano concertos, overtures, chamber and sacred music as well as operas: *Marcello*, composed 1850; *Les deux distraits*, London, 1872 (to his own libretto), and *Le sultan de Zanzibar*, New York, 1886. He also wrote a piano tutor *L'indispensable du pianiste*, published in French, German and Russian.

Kątski

(4) Stanislaw Kątski [Stanislas de Kontski]

(b Kraków, 8 Oct 1820). Pianist and composer, brother of (1) Karol Kątski. He was a pupil of his brother (3) Antoni Kątski and lived mostly in Paris as a teacher and composer of salon music.

Kątski

(5) Apolinary Kątski [Apollinaire de Kontski]

(b Poznań, 2 July 1826; d Warsaw, 29 June 1879). Violinist and composer, brother of (1) Karol Kątski. His first teacher was his father. He played in public when he was four and toured with his family. He had great success in Paris (1837) and in London, where he performed during the coronation festivities. Returning to Paris in 1838, he was heard by Paganini, who took him as a pupil and is said to have bequeathed to him his violin and compositions. From the late 1840s he toured widely; during the 1848 Revolution he played in Germany for the benefit of Polish refugees. In 1852 he succeeded Vieuxtemps as solo violinist of the Russian imperial chapel, and in 1859 he received authorization to found a conservatory in Warsaw, which opened in 1861 with himself as director and violin master. He held this post until his death. Apolinary Kątski made a great contribution to the development of music education in Poland. Thanks to that, he managed to break down the resistance of the Russian authorities, and secured the support of the Russian administration for the establishment of the Warsaw Music Institute. (Since the Russians had closed the Warsaw Conservatory in 1831 there had been no place for the study of music to a high level.) At the institute Kątski gave classes in speech declamation (part of the operatic studies) and placed special emphasis on ensemble work. He also organized an orchestra, which he directed, giving regular concerts at St John's Cathedral in Warsaw.

Apolinary Kątski was a violinist of great technical proficiency, especially in the dexterity of his left hand; he was renowned for his 'pizzi-arco' (a combination of pizzicato and bowing), and his mastery of harmonics, and his beautiful, differentiated sound. He was also an excellent chamber music player. His compositions (violin concerto, mazurkas, fantasias, studies and other pieces for violin, piano pieces and a cantata (published in Warsaw, 1863)) are musically unimportant.

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'Apollinar von Kotski', *AMZ*, I (1848), 570–73

'Le conservatoire de musique de Varsovie et son fondateur', *RGMP*, xxxii (1865), 321–2

J.W. Reiss: 'Apolinary Kątski (1826–1879)', *Poradnik muzyczny* (1950), no.9, p.2

S. Świerzewski: 'Apolinary Kątski: słynny wirtuoz polski' [Apolinary Kątski: famous Polish virtuoso], *RM*, iv/23 (1960), 4–5

S. Śledziński: 'Na marginesie Symfonii a-moll Antoniego Kątskiego' [A marginal work: the symphony in A minor by Antoni Kątski], *Studia Hieronymo Feicht septuagenario dedicata*, ed. Z. Lissa (Kraków, 1967), 362–9

S. Śledziński: 'Bracia Kątscy w Rosji' [The Kątski brothers in Russia], *Polsko-rosyjskie miscellanea muzyczne*, ed. Z. Lissa (Kraków, 1967), 381–92

W. Grigor'ev: 'Apolinarij Kotskij i nekotorye problemy tvorceskogo nasledija Paganini' [Apolinary Kotskij and certain problems in the creative legacy of Paganini], *Voprosy smyckovogo iskusstva* [Problems in the art of bowing] (Moscow, 1980)

Kattnigg, Rudolf (Karl)

(*b* Oberdorf, nr Treffen, 9 April 1895; *d* Klagenfurt, 2 Sept 1955). Austrian composer, conductor and pianist. The son of a doctor, he was educated in Villach and then studied law at Graz University. After serving as an artillery officer during World War I he studied at the Vienna Music Academy under Joseph Marx, Ferdinand Löwe, Eusebius Mandyczewski and Clemens Krauss. In 1923 he became the conductor of the opera school there, and from 1928 to 1934 was the musical director at the Innsbruck music school. His early compositions were mostly orchestral and chamber works; from 1934 he lived in Germany and Switzerland, and after his marriage to the operetta singer Trude Kollin began composing operettas, through which he gained his widest fame. In 1939 he returned to Austria, devoting himself to composition and performing his music as conductor and pianist. His operettas are traditional in style, reflecting in their effective vocal writing and classical orchestral writing Kattnigg's thorough musical training. His other compositions include two symphonies, a piano concerto, chamber and vocal works.

WORKS

(selective list)

stage

Rosenmontag in Venedig [Donna Miranda] (comic op, H.W. Geissler and B. Hardt-Warden), perf. Graz, 1953

Tarantella (ballet), Vienna, op.30, 1942

Incid music to Lenau: Faust, op.9

operettas, unless otherwise stated

Der Prinz von Thule (O. Walleck, 'E. Kahr'), Basle, Stadttheater, 13 Dec 1936;
Kaiserin Katharina (H.F. Beckman and P. Beyer), Berlin, Admiralspalast, 3 Feb

1937; Die Gräfin von Durazzo [Balkanliebe] (4, 'Kahr', Hardt-Warden), Leipzig, Neues Operetten-Theater, 22 Dec 1937; Mädels vom Rhein (G. Quedtenfeldt), Bremen, Schauspielhaus, 1938; Die Mädels von St Goar (Quedtenfeldt), Bremen, Schauspielhaus, 4 Feb 1939; Hansi fliegt zum Negerkral (3, H. Kassmekat), Vienna, Opernhaus, 16 Dec 1942; Bel ami (musical, 3, F. Eckhard, after G. de Maupassant), Vienna, Raimundtheater, 18 Jan 1949; Rendezvous um Mitternacht (musical, O.E. Groh), Vienna, Raimundtheater, 20 May 1956

instrumental

Orch: Sym., C, op.6, 1925; Sym., g, op.10, 1930; Pf Conc., op.15, 1934; Concertino, pf, fl, str orch, 1940; 4 Konzert-Stücke, pf, orch

Orch suites: Burleske Suite, op.5, 1924; Bilder aus Südkärnten, 1952; Gipfelkreuz-Suite, 1948

Other orch works: Divertimento, 1935; 4 slowenische Tänze, 1950; Symphonische Walzer, 1942; Partita, str orch; Siciliana; Bolero

Chbr: Str Qt, a, 1940; Pf Qt no.1, op.3, lost; Pf Qt, e, op.4, 1924; Str Trio no.1, c, op.2; Str Trio no.2, D, op.8; Sonata, vn, pf; Rhapsodie, vn, pf

Pf solo: 3 Klavier-Stücke, op.1, 1932; 4 Präludien und Fugen im alten Stil, op.7, 1926

Sacred vocal works: 'Gegrüßet seist du Maria', S, vn and pf/str orch; 'Vater Unser', 4vv, mixed choir/str orch

Other vocal works: 8 einzelne Lieder; 5 ernste Lieder; 5 ernste Bonsels-Lieder

Film scores, incl. Hab ich nur deine Liebe (after Suppé), 1953

ANDREW LAMB

Katuar, Georgy.

See Catoire, Georgy.

Katul'skaya, Yelena Kliment'yevna

(*b* Odessa, 21 May/2 June 1888; *d* Moscow, 19 or 20 Nov 1966). Russian soprano. She studied privately in Odessa (1904) and St Petersburg (1905–7), then entered the St Petersburg Conservatory and graduated from Natal'ya Iretskaya's class in 1909. She made her début as Lakmé at the Mariinsky Theatre, St Petersburg, where she sang until 1911, then went to the Bol'shoy, Moscow (1913–45). Her roles included Rimsky-Korsakov's Volkhova, Swan Princess and Snow Maiden; Marguerite and Juliet; Cio-Cio-San and Massenet's Manon. A sensitive, cultured musician, she had a lyrical voice of beautiful timbre and wide range. She was also well known as a recitalist, with an extensive repertory ranging from Russian folksong and works by Soviet composers to early Italian and modern French music. From 1948 she taught at the Moscow Conservatory, as a professor from 1950.

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Ye.A. Grosheva: *Ye.K. Katul'skaya* (Moscow and Leningrad, 1957)

Ye.A. Grosheva, ed.: *Yelena Kliment'yevna Katul'skaya: sbornik statey* [Collection of articles] (Moscow, 1973)

I.M. YAMPOL'SKY

Katunda [Catunda], Eunice (do Monte Lima)

(*b* Rio de Janeiro, 14 March 1915; *d* São José dos Campos SP, Aug 1991). Brazilian pianist and composer. She studied the piano with Oscar Guanabara and Marieta Lion, and composition with Furio Franceschini and Camargo Guarnieri. Koellreutter instructed her in the use of 12-note technique, and she was also a conducting student of Hermann Scherchen, who performed her *Quatro cantos à morte* in 1949. An excellent pianist and an original composer, she has combined folk elements with 12-note writing in her *Homenagem a Schoenberg*, which was performed at the 1950 ISCM Festival. From 1944 she gave recitals in Brazil and elsewhere, including in her repertory such composers as Hindemith, Bartók, Stravinsky, Berg, Schoenberg, Paz, Santoro, Gilberto Mendes and Guerra Peixe. She was a member of the Música Viva group organized by Koellreutter. In 1950 she left the group, committing herself to socialism and the study of Brazilian folk music. She also undertook Brazilian studies under the supervision of Pierre Verger. Her music is characterized by the combination of serial music and Brazilian folk motives. Her *Negrinho do pastoreio* is a cantata for three voices, guitar, flute and percussion. She has taught composition at the Rio de Janeiro conservatory and musicology at the University of Brasília.

WORKS

(selective list)

Choral: *Negrinho do pastoreio* (cant.), 3vv, fl, gui, perc, 1946; *Cantata do soldado morto*, chorus, small orch, 1965; 6 líricas gregas, v, perc, 1974; *Cantata dos marinheiros*, chorus, orch, 1975

Orch: 4 cantos à morte, 1948; *A negrinha e Iemanjá*, chorus, orch, 1955; *Pf Conc.*, 1955

Chbr and solo inst: *Homenagem a Schoenberg*, cl, va, vc, pf, 1949; *Serestas*, 4 sax, 1956; 2 serestas, gui, 1972

Pf: *Momento de Lorca*, 1957; 4 momentos de Rilke, 1958; *Sonata de louvação*, 1960; *Sonata fúnebre*, 1970

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V. Mariz: *História da música no Brasil* (Rio de Janeiro, 1983), 269–72

C. Kater: 'Eunice Katunda', *Opus* [Port. Alegre], iii/3 (1991), 64–8

IRATI ANTONIO, JOHN M. SCHECHTER

Katz, Erich

(*b* Posen [now Poznań], 31 July 1900; *d* Santa Barbara, CA, 30 July 1973). German composer and music educator, naturalized American. He studied at the Berlin Hochschule für Musik and the University of Berlin (1918–21) and completed the PhD in musicology at the University of Freiburg (1922–6). Co-founder (1928) and co-director of the Freiburger Kurse für Musiktheorie (later the Freiburg Music Seminary), he was also a choral conductor, organist and music critic, and the editor of *Das neue Chorbuch* (Mainz, 1931). In 1939 he fled to England, where he taught at the Bunce

Court School. He moved to the USA in 1943 and became head of the composition department at the New York College of Music (later New York University) and the New School for Social Research. He also served as director of the American Recorder Society, which he helped to reorganize in 1947, and the Musicians' Workshop, a performing group specializing in early and contemporary works. Influenced by *Gebrauchsmusik*, Katz composed for recorders, other instruments, and voices and made numerous transcriptions and editions of early music. After retiring to California in 1959, he taught at the Santa Barbara City College and directed a Collegium Musicum.

MSS in *US-BO*

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CONSTANCE M. PRIMUS

Katz, Israel J(oseph)

(b New York, 21 July 1930). American ethnomusicologist. He attended UCLA (BA 1956) and then spent two years on a fellowship (1959–61) in Jerusalem, where he studied privately with Gerson-Kiwi while undertaking field research among the Sephardi Jewish communities of Israel. He returned to UCLA and took the doctorate in 1967 with a dissertation on Judeo-Spanish ballads; his mentors at university included Ki Mantle Hood, Boris Kremenliev, Klaus P. Wachsmann and Walter Rubsamen. After teaching at McGill University, Montreal (1968–9), he was assistant professor (1969–74) and then associate professor at Columbia University (1974–5). He conducted research in Spain on a Guggenheim Fellowship (1975–6), and joined the faculty of the Graduate School, CUNY in 1976. In 1982 he became associated with the University of California at Santa Cruz (1982–9) and at Davis (1989–97), collaborating as an associate researcher with Samuel G. Armistead and Joseph H. Silverman on the series *Folk literature of the Sephardi Jews*. He has also been a visiting lecturer at Brooklyn College, Hunter College, SUNY (Stony Brook) and the Hebrew Union College. He served as editor of *Ethnomusicology* (1970–72), the *Yearbook of the International Folk Music Council* (1977–9) and co-editor (with Albert Weisser, 1976–82) and editor (1983–8) of *Musica judaica*.

In his research Katz has concentrated on the ethnic groups of the Mediterranean region, particularly the music of the Sephardi and oriental Jewish communities. His dissertation compared the stylistic features of traditional ballads from Jerusalem with those of other eastern Jewish groups and he has studied various manifestations of the Judeo-Spanish

tradition, such as Moroccan ballads and traditional Spanish tunes. He has worked extensively on the Pan-Hispanic *Romancero*, particularly the Judeo-Spanish branch, whose diffusion throughout the greater Mediterranean region demanded a closer scrutiny and delineation of stylistic features. He has also studied the traditional folk music of Spain, including the *Cantigas de Santa Maria*. Transcription and analytical techniques, as well as comparative tune scholarship are basic to his scholarship.

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- ‘A Judeo-Spanish *Romancero*’, *EthM*, xii (1968), 72–85
- ‘The Traditional Folk Music of Spain: Explorations and Perspectives’, *YIFMC*, vi (1974), 64–85
- ‘Abraham Zvi Idelsohn (1882–1938): a Bibliography of his Collected Writings’, *Musica judaica*, i (1975–6), 1–32
- ‘Stylized Performances of a Judeo-Spanish Traditional Ballad’, *Studies in Jewish Folklore: Chicago 1977*, 181–200
- with S.G. Armistead and J.H. Silverman:** ‘Judeo-Spanish Folk Poetry from Morocco (the Boas-Nahon Collection)’, *YIMC*, xi (1979), 59–75
- ed., with J.E. Keller:** *Studies on the Cantigas de Santa María: New York 1981*
- ‘The Enigma of the Antonio Bustelo Judeo-Spanish Ballad Tunes in Manuel L. Ortega’s *Los hebreos en Marruecos* (1919)’, *Musica judaica*, iv (1981–2), 33–68
- ‘The Musical Legacy of the Judeo-Spanish *Romancero*’, *Hispania Judaica: Studies on the History, Language and Literature of the Jews in the Hispanic World*, ii, ed. J.M. Sola-Sole, S.G. Armistead and J.H. Silverman (Barcelona, 1982), 45–58
- ‘Higinio Anglés and the Melodic Origins of the *Cantigas de Santa Maria*: a Critical View’, *Alfonso X of Castile, the Learned King: Cambridge, MA, 1984*, 46–75
- ‘Contrafacta and the Judeo-Spanish *Romancero*: a Musicological View’, *Hispanic Studies in Honor of Joseph H. Silverman*, ed. J.V. Ricapito (Newark, DE, 1988), 169–87
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- ‘J.B. Trend’s Little-Known Bibliographical Contribution to the Study of Spain’s Traditional Folk Music’, *AnM*, xlvi (1991), 345–88
- ‘Kurt Schindler: la aventura individual y colectiva de un cancionero’, *Musica y poesia popular de Espana y Portugal* (Salamanca, 1991), 11–43, 97–173

- ed.:** *Libraries, History, Diplomacy, and the Performing Arts: Essays in Honor of Carleton Sprague Smith* (Stuyvesant, NY, 1991)
- 'Musical Settings of the Lament *Vida de freira* in Sixteenth- and Seventeenth-Century Spanish and Portuguese Sources', *Estudios de folklore y literatura dedicados a Mercedes Díaz Roig*, ed. B. Garza Cuarón and Y. Jiménez de Báez (Mexico City, 1992), 667–705
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- 'In the Footsteps of Kurt Schindler: the Portuguese Fieldwork', *Cancioneiro tradicional de Trás-os-Montes*, ed. S.G. Armistead and M. da Costa Fontes (Madison, WI, 1998)
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FOLKSONG EDITIONS

- with S.G. Armistead:** *Tres calas en el romancero sefardi* (Madrid, 1979)
- with S.G. Armistead:** *En torno al romancero sefardi* (Madrid, 1982)
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- with S.G. Armistead and J.H. Silverman:** *Judeo-Spanish Ballads from Oral Tradition* (Berkeley, 1986–94)
- with M. da Costa Fontes:** *Romanceiro da provincia de Tras-os-Montes* (Coimbra, 1987)
- with M. Manzano Alonso:** K. Schindler: *Folk Music and Poetry of Spain and Portugal* (New York, 1991)
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PAULA MORGAN/R

Katzenmusik

(Ger.).

See [Charivari](#).

Katzer, Georg

(b Habelschwerdt [now Bystrzyca Kłodzka], Silesia, 10 Jan 1935). German composer. He studied composition with Wagner-Régeny and Ruth Zechlin at the Hochschule für Musik in East Berlin (1953–9), and then with Karel Janeček at the Prague Academy of Musical Arts. His studies were completed in East Berlin in the masterclasses of Eisler and Spies at the Germany Academy of Arts, during which time he was a piano player for a Berlin cabaret. In 1976–7 he worked in electronic-music studios in Bratislava and Paris, and in 1978 became a member of the GDR's Academy of Arts, where he became artistic director of the studio for electronic music. Until 1991 he trained the advanced composition pupils (since 1987 as professor in composition). In 1982 he held a guest professorship at Michigan State University. From 1982 to 1989 he was vice-president of the East German Union of Composers and Musicologists. He was elected president of the GDR branch and board member of the International Society of Electro-Acoustic Music in 1989. In the following year he became president of the GDR's Music Council. Since 1993 he has been a member of the Akademie der Künste in Berlin. He has won many awards for composition.

At the beginning of his career Katzer followed the models of Bartók, Stravinsky and of his teacher Eisler. In the late 1960s, influenced by Lutosławski and B.A. Zimmermann, he departed from traditional tonal and formal conventions. However, classical forms as well as the idea of internal development continued to serve as a point of reference for his more experimental works, e.g. in his Sonatas I and II for orchestra. His music is generally characterized by a playful approach to given material rather than adherence to any aesthetic dogma. The stylistic means he employs are as manifold as the genres in which he composes. They include serial as well as aleatory and collage techniques and electronic sounds.

WORKS

(selective list)

Stage: Das Land Bum-Bum (op, R. Kirsch), 1974; 'Schwarze Vögel' (ballet, B. Köllinger), 1974–5; 'Ein neuer Sommernachtstraum' (ballet, Köllinger), 1978–9; 'Gastmahl oder Über die Liebe' (op, G. Müller), 1987–8; 'Antigone' (op, Müller), 1990

Vocal: Der Wanderer (J. Bobrowski), spkr, chorus, orch, 1969; Orchesterlieder (G. Maurer), Bar, orch, 1971; Die Igeltreppe (S. Kirsch), 1971; Heine-Lieder, S, pf, 1974; De musica, 12 vv, 1977; Stimmen der toten Dichter, S, pf, tape, 1977; Bobrowski-Lieder, Mez, fl, pf, 1982; 5 neue Heine-Lieder, middle v, pf, 1986

Orch: 3 sonatas: 1968, 1969, 1970; Baukasten, 1971–2; Conc for orch no.1, 1973–4; Die D-Dur-Musikmaschine, 1973–4; Jazz-Trio Conc., 1975; Empfindsame Musik, 58 str, 3 perc, 1976; Dramatische Musik, 1977; Sound-House (after F. Bacon), 1979; Pf Conc., 1980; Conc., vn, chbr orch, 1981; Fl Conc., 1984; Konfrontation, ob, chbr orch, 1986; Conc. for orch no.2, 1986; Vc Conc., 1986; Ob Conc., 1987; Landschaft mit steigender Flut, 1993

Chbr: Str Qt, 1965–6; Divertissement à trois, 3 insts, 1969; Trio ad libitum, 3 insts, 1969; Pas de deux, ens, 1970; Dialog, fl, pf, 1971; Hommage à Jules Verne, 9 insts, 1971; Die Igeltreppe (S. Kirsch), 1971; Streichermusik I, 14 str, 1971; Streichermusik II, 18 str, 1972; Pf Qt, 1972–3; Szene, chbr ens, 1975; Dialog, fl, pf, 1975; Saitenspiele, hp, vc, 1976; 2 Verlautbarungen, pf trio, 1976; Kammermusik, hpd, wind qnt, 1977; Essay avec Rimbaud, ob, vc, pf, tape, 1979; 5

Bagatellen, vn, cl, pf, 1981; Kommen und gehen, wind qnt, pf, 1982; miteinander – gegeneinander, eng hn, va, 1983; Str Qt, 1985; La Mettrie, pf, 5 insts, 1985–6; Str Qt, 1985–6; 3360, wind qnt, pf, 1986; Trio, accdn, gui, vn, 1987; La Mettrie II, fl, ob, cl, hn, bn, pf, 1988; Zungen und Saiten, accdn, vn, va, vc, 1988–9; Str Qnt, 1990; Sax Qt, 1993; Trio, str, 1994; Stille Stücke, vn, accdn, gui, 1994; Essays, cl, vn, pf, 1995; Klänge, Schattenklänge und mechanische Konstruktionen, 2 pf, perc, 1995; Oboenlandschaft mit Ovid, 2 ob soli, 8 ob, 1996

Elec: Rondo ('Bevor Ariadne kommt'), 1976; 'Stille, doch manchmal spürest du noch einen Hauch', 1977; Musikmaschine II, 1980; Aide-mémoire, tape, 1982–3; La flûte fait le jeu, 1983; Steine-Lied, 1985

Multimedia compositions; improvised music

Principal publishers: Bote & Bock, Deutscher Verlag für Musik, Peters (Leipzig), Verlag Neue Musik (Berlin)

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S. Amzoll: 'Georg Katzer', *Komponieren zur Zeit: Gespräche mit Komponisten der DDR*, ed. M. Hansen (Leipzig, 1988), 109–41

M. Vetter: *Kammermusik in der DDR* (Frankfurt, 1996)

S. Amzoll: 'Georg Katzer', *Kammermusikführer*, ed. I. Allihn (Stuttgart, 1998), 333–6

LARS KLINGBERG

Kauder, Hugo

(*b* Tobitschau, Moravia [now Tovočov, Czech Republic], 9 June 1888; *d* Bussum, Netherlands, 22 July 1972). Austrian composer, violinist and writer on music. His formal musical training consisted of violin lessons in his home town. In 1905 he moved to Vienna, where he played in the orchestra of the Konzertverein (1910–19). Self-taught as a composer, he studied the scores of Josquin Des Prez and other 15th- and 16th-century Franco-Flemish composers while a student at the Technische Hochschule and Vienna University. His own style is characterized by contrapuntal textures and conservative harmonies. Other influences include the conductors Ferdinand Löwe and Franz Schalk, the poets Rudolf Pannwitz and Otto zur Linde, and the linguist and anthropologist Helen Guttman, whom he married in 1923. His writings include two books, *Entwurf einer neuen Melodie- und Harmonielehre* (Vienna, 1932) and *Counterpoint: an Introduction to Polyphonic Composition* (New York, 1960/R), critical essays on musical events (1920–50) and articles for *Musikblätter des Anbruch* (1919–22). He moved to the Netherlands in 1938, but went on to England two years later. He settled in the USA in 1940. His honours include the City of Vienna composition prize (1928) for his First Symphony and a Fromm Foundation Award (1953).

WORKS

(selective list)

Stage: *Das Reich der Seele* (H.D. Tang), 3 songs, chorus, str, 1928–9; *Der Mensch in der Höhle der Völker* (R. Pannwitz), 1935–8; *Vorspiel zu einem Weltspiel* (Pannwitz), 1935; *Die Suche nach dem Traum* (Tang, trans. V. Hundhausen), 1937–8; *The Bride's Tragedy* (Pannwitz), S, A, T, chorus, orch, 1938; *Merlin* (musikdrama, prol, 2, Pannwitz), 1955–62

Orch: *Sym. no.1, a*, 1921; *Vn Conc.*, 1925; *Double Conc.*, vn, va, orch, 1926; 6 *Preludes, Passacaglias and Fugues*, 1927–54; *Ob Conc.*, 1928; *Hn Conc.*, 1930; *Va Conc.*, 1932; *Kleines Konzert*, pf, orch, 1933; *Prelude and Rondo, D*, 1934; *Suite concertante*, ob, orch, 1935; *Sym. no.2*, 1939; *Sym. no.3*, 1939; *Pf Conc.*, 1950; *Sym. no.4*, 10 insts, 1956; *Passacaglia*, 1961; *Sym. no.5*, 1965; 4 other works

Vocal: *Auf die sistinische Madonna* (A. Schopenhauer), 1v, orch, 1916; *Das Lied des Zwerges*, 1v, orch, 1919; *Die Welt ist Grün*, 1v, orch, 1921; *Venedig* (F. Nietzsche), 1v, orch, 1925; *Die Sonne sinkt* (Nietzsche), S, A, T, Bar, chorus, orch, 1933; *Chorbüchlein I–IV*, chorus (1937); *Gesang der Geister über den Wassern* (J.W. von Goethe), mixed chorus, str qnt, 1937; *Requiem* (F. Hebbel), A, chorus, orch, 1949; *Chbr Music* (J. Joyce), S, A, T, str qt, 1951; *c100 lieder*, 1v, pf; duos, 1v, inst; other choral works; other solo vocal works

Chbr and solo inst: 8 sonatas, vn, pf, 1913–56; 4 sonatas, va, pf, 1918–58; 19 str qts, 1921–69; *Str Qnt*, 1924; 3 suites, solo inst, 1925–6; *Qnt*, ob, vn, 2 va, vc, 1933; 6 sonatinas, vn, pf, 1934–41; 5 sonatas, 2 vn, 1940–61; 3 sonatas, hn, pf, 1944–7; *Little Suite*, 2 tpt, 2 hn, 3 trbn, tuba, 1954; *Qnt*, hp, str qt, 1954; 3 sonatas, vn, va, 1955; *Sym. no.4*, fl, ob, cl, bn, hn, str qt, db, 1956; *c28 trios*, various insts; many other chbr works; *c25 kbd works*

Arrs. of works by J.S. Bach, G.F. Handel, W.A. Mozart, R. Schumann, G.M. Tartini, F.M. Veracini, H. Wolf

Principal publishers: Universal, Doblinger, N.V. Uitgeverij-C.A. Mees, Boosey & Hawkes, Braude, E.C. Schirmer, Southern

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W. Pass, G. Scheit and W. Svoboda: *Orpheus im Exil: die Vertreibung der österreichischen Musik von 1938–45* (Vienna, 1994)

THOMAS L. GAYDA

Kauer, Ferdinand

(*b* Klein-Thaya [Tajax; now Dyjákovice], nr Znaim [now Znojmo], 18 Jan 1751; *d* Vienna, 13 April 1831). Austrian composer and conductor of Moravian birth. The son of a schoolmaster, he was educated by the Jesuits at Znaim, where he played the organ and studied classics. He then moved to the Jesuit seminary at Tyrnau (now Trnava), Hungary, as organist, also studying philosophy and later medicine. Although he prosecuted his studies 'bis zur Doctor Würde' (according to his autobiographical sketch in *A-Wgm*), he did not complete his qualifications; when the Jesuit university was transferred to Ofen, Kauer went to Vienna (c1777) and gradually

established himself as a musician: first as a keyboard teacher, then as organist in a suburban church (the Servite church of Mariae Verkündigung, Rossau) and reader to the music publishers Artaria. He studied composition with Heidenreich and Zimmermann and became a violinist in the orchestra of the Theater in der Leopoldstadt (probably quite soon after Marinelli opened it in 1781); in 1789, when he was appointed director of the theatre's newly founded music school, he was referred to as the 'former orchestra-director' (i.e. leader). Although his name is connected with a few Singspiele given at the Leopoldstadt Theatre in the 1780s, he did not become established as a composer until the early 1790s. Then for the next two decades he was second Kapellmeister to Wenzel Müller and, during Müller's Prague engagement, to Tuček. During these years he composed a succession of Singspiele and other theatre scores including *Das Faustrecht in Thüringen* (1796; together with its two sequels it received 157 performances in 20 years), *Die Löwenritter* (1799, with three sequels) and *Das Donauweibchen* (1798). This last is the work on which Kauer's fame was based: it held its place in the repertory of the Leopoldstadt Theatre for 40 years, being given over 100 times; the first sequel was even more successful. Goethe staged *Das Donauweibchen* at Weimar as *Die Saalnixe*, and mentions it in his novel *Die Wahlverwandtschaften*. It was frequently performed in various countries (including Scandinavia) for many years, giving rise to numerous imitations and sequels.

In 1810 Kauer went to Graz as Kapellmeister, staying there only one season (and writing some six new theatre scores) before returning to the Leopoldstadt Theatre. In 1814 he moved to the Theater in der Josefstadt as Kapellmeister, but the resources of this theatre were not comparable with those of the Leopoldstadt (its orchestra, numbering 25 players, was not notably smaller than that in the Leopoldstadt, which at this time was 32 strong, but the standards were much lower). The one famous actor and singer of the theatre was Ferdinand Raimund, who was also engaged in 1814; most of Kauer's successful scores from this period included leading roles for Raimund, especially the series of plays centring on the character of Adam Kratzerl, a violinist, first introduced in 1815 in *Die Musikanten am Hohen Markt*. These and several others of Kauer's scores for this theatre were written to texts by Josef Alois Gleich, Raimund's father-in-law and for a time the director of the theatre. In four seasons Kauer wrote more than 20 new scores for the Josefstadt Theatre, and revived about 30 of his older works.

In 1818 Kauer lost his post through a change in the management and serious financial difficulties at the theatre, and was deemed too old (and probably too feeble and old-fashioned as a composer) to be taken back into the Leopoldstadt company. For some years he eked out a miserable existence, occasionally having a new score accepted by the Josefstadt Theatre, until he was admitted to the Leopoldstadt orchestra in 1821 as a lowly second violinist. His name continues to appear among the orchestra members in the theatre's almanac until 1830. During the night of 28 February to 1 March 1830 he was among the victims of severe floods in the Leopoldstadt when a sudden thaw caused the Danube to overflow its banks. He lost almost all he possessed, including his musical scores, and died in utter poverty little more than a year later.

The events of the Danube flood, but also certain personal characteristics, encourage the opinion that Grillparzer may have had Kauer in mind in his depiction of the old musician hero in his story *Der arme Spielmann* (1842). Kauer is a good example of the once-popular composer pathetically outliving his fame, which, though modest enough viewed with the benefit of hindsight, brought him much artistic success if little financial gain. Goethe wrote a new text for Hulda's famous and touching air 'In meinem Schlösschen ist's gar fein' from *Das Donauweibchen*, and Gerber in 1813 revised his own earlier dismissive comments on Kauer on the basis of better acquaintance with his works. Kauer is at his best and most characteristic in simple strophic songs and airs, whose melodies and instrumentation often have considerable charm. However, harmonic and contrapuntal predictability all too often diminishes the impact of a promising number, and the ensembles seldom carry much weight or distinction. There are frequent echoes of Mozart and Wenzel Müller in his scores; Weber (who conducted *Das Sternenmädchen* in Prague) and Lortzing in their turn probably owed a debt to Kauer.

Although important primarily for his music for 200-odd stage works (including Singspiele, parodies, local plays, pantomimes etc.), Kauer also wrote examples of almost every musical genre then current. *Nelsons grosse Seeschlacht* (c1798, dedicated to the Duke of Sussex, and published in versions for wind ensemble and piano trio) and one or two other occasional pieces enjoyed considerable popularity, and quite a number of his works were published. He also brought out several theoretical works, including tutors for the flute, piano, violin and cello and on thoroughbass, and a singing manual, all published by Artaria between 1787 and 1794. A revised *Klavier Schule* was brought out by J. Eder in 1803. There are welcome signs of a renewal of interest in Kauer's music, signalled by the publication and recording of some of his instrumental works.

WORKS

stage

(selective list; for fuller list see GroveO)

all first performed in Vienna

WL Theater in der Leopoldstadt

WJ Theater in der Josefstadt

Der Streit zwischen dem Zauberer Scionco und der Fee Galantina, oder Kasperl bleibt Kasperl (comedy with machines and music, 3), WL, 3 Feb 1784

Der unschuldige Betrug, oder Auf dem Lande kennt man die Rache nicht (Kinder-Operette, 1, L. Huber), WL, 22 June 1790

Bastien und Bastienne (Operette), WL, 18 Aug 1790 [an anon. Spl with the same title was perf. 1781–6]

Die Serenade, oder Der gefoppte Alte (Spl, 2), WL, 4 June 1792

Das Faustrecht in Thüringen, pt 1 (Schauspiel, 4, K.F. Hensler), WL, 7 April 1796, ?D-Mbs; pt 2 (4), 28 June 1796; pt 3(4), 17 Jan 1797

Das Donauweibchen, pt 1 (romantisch-komisches Volksmärchen, 3, Hensler), WL, 11 Jan 1798, many MSS; vs (Brunswick, n.d.); pt 2 13 Feb 1798

Die Löwenritter (Schauspiel, 4, Hensler), WL, 5 Sept 1799; pt 2, 17 Sept 1801; pt 3

(Schauspiel, 4, J.A. Gleich), 4 Oct 1804

Das Sternenmädchen im Meidlinger Walde (romantisch-komisches Volksmärchen, 3, Huber), WL, 20 Oct 1801; ov., songs (Offenbach, n.d.)

Philibert und Kasperl, oder Weiber sind getreuer als Männer (Zauberoper, Hensler, 3), WL, 7 Feb 1804

Faschingswehen (Lustspiel, 3, J.F. Kringsteiner), WL, 4 March 1805

Die Kreuzerkomödie (Posse, 3, Kringsteiner), WL, 21 June 1805, ?Mbs

Der travestierte Telemach (Karikatur, 3, J. Perinet), WL, 29 Aug 1805; rev. of his own Telemach, Prinz von Ithaka (Hensler), 1801

Antiope und Telemach (Travestie, 2, Perinet), WL, 23 Oct 1805, second part of Der travestirte Telemach

Albert der Bär, oder Die Weiber von Weinsberg (Schauspiel, 3, J.A. Gleich), WL, 27 March 1806

Das bezauberte Kaffeehaus (magic pantomime, 2, F. Kees), WL, 19 March 1806

Heinrich der Stolze, Herzog von Sachsen (Schauspiel, 3, Gleich), WL, 5 Oct 1806

Orpheus und Euridice, oder So geht es im Olymp zu (mythologische Karikatur, 2, K. Meisl), WL, 20 Feb 1813

Antonius und Cleopatra (Posse, 1, M.F. Perth, after A. Kotzebue), WJ, 25 Feb 1814

Die Musikanten am hohen Markt (Posse, 3, Gleich), WJ, 28 March 1815

other vocal

Sanctus, Benedictus, Agnus Dei, 4vv, insts, *A-Wn*

Officium defunctorum, *KN*

Die Sündfluth, oder Noah's Versöhnungsoffer (orat, F.H. von Tibery), 1807, *Wgm*

Motet, *KN*; canon, *Wgm*

Other works, incl. 9 orats and cants., 3 requiem settings, 14 masses, smaller sacred pieces, all lost

instrumental

Orch: c30 syms., concertante syms., lost; Wellington's and Blucher's Famous Battle near Waterloo, orch, after 1815, *GB-Lbl*; 2 kbd concs., D, F, *A-Wgm*; concs. for vn, fl, ob, cl, db, lost

Chbr: Nelsons grosse Seeschlacht, pf, acc. vn, vc (Vienna, c1798), also pubd for wind ens; Grand trio, vn, va, vc (Vienna, 1802); 12 minuets, 6 trios, all 2 vn, b, 1791, *Wgm*; 12 fughe, vn (Vienna, n.d.); 24 piccole cadenze, vn (Vienna, n.d.); others, lost

Solo kbd: Sonata militare (Vienna, ?1789); Fantasia, hpd (Vienna, n.d.) [incl. themes from 9 ops]; 12 variations on the duetto 'Nel cor più', hpd (Vienna, n.d.); 12 hongroises, kbd 4 hands, 2 sonatas, 6 capricci on airs from L'arbore di Diana, 12 hongroises for the coronation, 1808, all *Wgm*; others, lost

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ADB (M. Fürstenau)

EitnerQ

GerberL

GerberNL

MGG1 (E. Badura-Skoda)

WurzbachL

Autobiographical sketch (MS, *A-Wgm*) [incl. list of works, inc.]

L. Schmidt: *Zur Geschichte der Märchenoper* (Halle, 1895)

B. Glossy and R. Haas, eds.: *Wiener Comödienlieder aus drei Jahrhunderten* (Vienna, 1924) [incl. 3 arias by Kauer]

- T. Haas:** 'Ferdinand Kauer (1751–1831): ein Künstlerschicksal', *Neue Musik-Zeitung*, xlv (1925), 273–5, 300–04
- R. Haas:** 'Singspiel und Volksmusik', *Almanach der deutschen Musikbücherei*, v (1926), 152–63
- K. Manschinger:** *Ferdinand Kauer: ein Beitrag zur Geschichte des Wiener Singspiels um die Wende des 18. Jahrhunderts* (diss., U. of Vienna, 1929)
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PETER BRANSCOMBE

Kauffmann, (Karl) Emil

(*b* Ludwigsburg, 23 Nov 1836; *d* Tübingen, 17 June 1909). German educator, conductor and composer. He attended the Gymnasium in Heilbronn. After the family moved to Stuttgart in 1851, he concentrated on developing his musical abilities, studying the violin with Edward Keller, the piano with W. Jung and theory with Immanuel Faisst. He joined the Hofkapelle orchestra in 1854, and was first violinist from 1862 to 1868. He also began what was to become an accomplished career as a choral director, culminating in his conducting of the German première (1900) of Bruckner's Mass in F minor. He taught violin and piano at the Allgemeinen Musikschule in Basel from 1868 to 1877, when he became music director at the University of Tübingen, a post he held until 1906. Among the many students guided and inspired by Kauffmann were the theorist and composer August Halm, the scholar Karl Grunsky and the singer Hugo Faisst.

Unlike his staunchly anti-Wagnerian father (see below), Emil Kauffmann was a champion in Swabia of the music of Wagner, Bruckner and especially Wolf. Kauffmann and Wolf established a lifelong friendship and maintained an exchange of correspondence that provides valuable insight into Wolf's life (Wolf's letters survive; Kauffmann's have been lost). Kauffmann promoted Wolf's music by arranging performances, encouraging students such as Hugo Faisst, Karl Diezel and Emma Dinkelacker to pioneer his works, and by writing a series of articles in the

Schwäbische Kronik and the Leipzig *Musikalisches Wochenblatt*. Other published writings include *Entwicklungsgang der Tonkunst von der Mitte des 18. Jahrhunderts in ihren Hauptvertretern* (diss., U. of Tübingen, 1883; Tübingen, 1884), the monograph *Justinus Heinrich Knecht: ein schwäbischer Tonsetzer des 18. Jahrhunderts* (Tübingen, 1892) and numerous newspaper articles on various topics.

Despite his support for 'progressive' music of the latter half of the 19th century, his own compositions are largely conservative. He published 64 lieder (opp.1–4, 6–7, 10–15, 17, 19–20) on texts by Mörike, Goethe, Eichendorff, Rückert, Byron, Heine, Schiller, Shakespeare and others, three pieces (op.8) and a sonata for piano (op.9), eight male choruses (op.5) and *Die Nacht* (Hölderlin, op.16) for male chorus, soloists and piano.

He was the son of the mathematician and composer Ernst Friedrich Kauffmann (*b* Ludwigsburg, 27 Nov 1803; *d* Stuttgart, 11 Feb 1856). A friend of Mörike, Kauffmann wrote mainly vocal works, usually settings of Swabian poets such as Mörike and Kerner. His published works include 54 lieder and 14 songs for male chorus. He wrote several other songs and a cantata on Goethe's *Rinaldo*. A fragment of an opera, *Das Tyrfingschwert*, survives.

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TIMOTHY MCKINNEY

Kauffmann, Georg Friedrich

(*b* Ostermondra, Thuringia, 14 Feb 1679; *d* Merseburg, 24 Feb 1735). German organist and composer. He received his early keyboard training from J.H. Buttstett in Erfurt and continued under J.F. Alberti in Merseburg, with whom he also studied composition. When Alberti suffered a stroke in 1698 which caused paralysis in his right hand, Kauffmann deputized for him, and in 1710 succeeded his teacher as organist at the court of Duke Christian I of Saxony and at Merseburg Cathedral. Kauffmann subsequently became court organist for the Duke of Saxe-Merseburg and was later promoted to court Kapellmeister.

Kauffmann's music and reputation spread beyond Merseburg within a few years of his appointment in 1710. Bach's friend J.G. Walther, who may have known Kauffmann in Erfurt, copied his chorale-prelude on *Herr Gott*,

dich loben alle wir early in the second decade of the century (*D-Bsb* Mus.Bach. P 802), and Walther's pupil J.T. Krebs copied Kauffmann's G major Fantasia at roughly the same time. (Two later manuscripts written by Walther, *D-Bsb* Mus.2254/1–4 and *NL-DHgm* 4.G.14, contain further copies of Kauffmann's organ works.) In Leipzig, the university considered asking Kauffmann to inspect the newly finished organ of the Paulinerkirche in 1717, but the invitation eventually went to Bach; five years later, two scribes who worked for Johann Kuhnau – one of them his nephew J.A. Kuhnau, who later worked for Bach – copied parts to Kauffmann's solo cantata *Unverzagt, beklemmtes Herz*, probably for a performance on 16 August 1722, shortly after Kuhnau's death. Kauffmann may have owed his Leipzig contacts to J.P. Kunzen, the librettist of his oratorio *Die Himmelfahrt Christi*. In Halle, the organist Gottfried Kirchhoff owned cantatas by Kauffmann, which he presumably used for performance in the Marienkirche; none of these copies, however, still exists.

In autumn 1722 Kauffmann went to Leipzig to compete for Kuhnau's former position of Kantor at the Thomaskirche. The minutes of the Leipzig town council for 22 November 1722 list Kauffmann, described as 'court organist and music director in Merseburg', as one of seven contestants. According to the *Hollsteinischer Correspondent* (Hamburg) of 8 December, he performed his test piece on 29 November, the first Sunday of Advent. The council minutes of 21 December report that Kauffmann 'requested again that he be admitted to examination'. The council acceded to the request since J.S.Bach and Graupner were allowed two cantata performances each. He remained among the finalists for the job until Bach ultimately received it in April 1723. Bach and Kauffmann may have had at least indirect contacts during the following years. In or about 1727, when Bach's son Wilhelm Friedemann was studying in Merseburg with J.G. Graun, J.A. Kuhnau copied the scores of two Kauffmann cantatas, *Komm, du freudenvoller Geist* and *Nicht uns, Herr*; he copied a third, *Die Liebe Gottes ist ausgegossen*, at an uncertain later date. The pieces most probably served for performance at the Neue Kirche in Leipzig.

In 1725 Mattheson's *Critica musica* carried an announcement for a treatise by Kauffmann, who referred to himself in the prospectus as 'director of church music to the Duke of Saxe-Merseburg'. The treatise – completed in manuscript but never printed, and since lost – bore the title *Introduzione alla musica antica et moderna, das ist: Eine ausführliche Einleitung zur alten und neuen Wissenschaft der edlen Music*; the contents, given in summary, included 'the general and special rules of composition in the old and new style', a formulation that suggests Kauffmann followed the tradition of 'figural' contrapuntal reduction established by Christoph Bernhard.

Eight years later Kauffmann began the serial publication of his *Harmonische Seelenlust*, the first collection of chorale preludes for organ to appear in print since Scheidt's *Tabulatura nova* of 1624. The title-page identifies the composer as 'chapel director and court organist to the Duke of Saxe-Merseburg' – somewhat confusingly, since according to other sources, J.T. Römhild had become ducal Kapellmeister in 1731. Kauffmann most probably planned the *Harmonische Seelenlust* as a complete edition of his organ chorales and it was published on a

subscription basis. He died of consumption before the entire collection appeared, but his widow saw the remaining instalments through the press; this may account for the inclusion of three pieces by Walther (two settings of *Wer nur den lieben Gott lässt walten* and one of *Wir Christenleut*) and one by Zachow (*Nun lasst uns Gott, dem Herren*), among the later numbers. The publication met with little initial success – in a letter of 4 August 1736, Walther reported a complaint from one of the publishers to the effect that ‘buyers are getting scarcer all the time, and if it continues like this, he will have to give it up’ – but it soon established itself as one of the most significant achievements of German organ music and remained in high esteem into the 19th century. Its 98 chorale preludes, described by the composer as ‘short, but elaborated with particular invention and pleasing style’, embrace virtually every type current in the early 18th century, including duets (‘in which there is always figural activity [etwas Obligates], which restores what the absence of other voices takes away’), fughettsas on the first line of the chorale, and a variety of cantus firmus settings, six of which have the melody ‘played *à part* on the oboe’ and are the earliest examples of the type. Kauffmann furnished unusually careful performance directions, often providing copious ornaments, tempo markings, and detailed suggestions for registration. The music reveals a vivid motivic imagination and a flair for affective dissonances and harmonic progressions.

Kauffmann’s vocal works, with their concise phrase structure and avoidance of polyphonic complexity, adhere to the stylistic norms of German sacred music in his generation. All use librettos of the post-Neumeister type, consisting almost exclusively of recitatives and arias; scriptural texts and chorales appear only in the outer movements of *Nicht uns, Herr* and *Die Liebe Gottes ist ausgegossen*. The opening choruses of these cantatas – one fugal, the other freely concerted – have considerable breadth and rhythmic vigour. In the Ascension Oratorio, Kauffmann aids the dramatic flow by avoiding text repetition and demonstrates his fine instrumental style in the symphonia – a French overture in the style of Handel. Kauffmann’s recitatives achieve notable fluency of declamation; his arias, all set as strict da capos, have attractive thematic material and maintain well-balanced proportions between sections.

The inventiveness and solid craftsmanship of Kauffmann’s music bear out Walther’s opinion that it ‘cannot but be considered estimable by people of judgment’. Despite the small extent of his surviving output, Kauffmann ranks among the very best of J.S. Bach’s German contemporaries.

WORKS

vocal

all in D-LEm

Die Himmelfahrt Christi (orat, J.P. Kunzen), SSATB, 2 tpt, timp, 2 ob, 2 vn, 2 va, bc, org [autograph score]

Die Liebe Gottes ist ausgegossen (cant. for Whit Sunday), SSTB, 2 tpt, timp, 2 ob, 2 vn, 2 va, bc [score copy by J.A. Kuhnau]

Komm, du freudenvoller Geist (cant. for Whit Sunday), SSTB, 2 ob, 2 vn, 2 va, bc [score copy by Kuhnau]

Nicht uns, Herr, sondern deinem Namen gib Ehre (cant. for Visitation), SATB, 2 ob, 2 vn, 2 va, bc [score copy by Kuhnau]

Unverzagt, beklemmtes Herz (cant. for the 11th Sunday after Trinity), S, 2 vn, bc [pts copied by Kuhnau and anon. scribe]

keyboard

Fantasia, G, *D-Bsb* Mus.Bach. P 801 [copy by J.T. Krebs]

Harmonische Seelenlust musikalischer Gönner und Freunde, das ist: Kurtze, jedoch nach besondern Genie und guter Grace elaborirte Praeludia von 2, 3 und 4 Stimmen über die bekanntesten Choral-Lieder, 98 preludes on 63 chorales and 66 figured bass settings, org (Leipzig, 1733–6); ed. P. Pidoux (Kassel, 1951)

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JOSHUA RIFKIN/PETER JANSON

Kauffmann, Leo Justinus

(*b* Dammerkirch [now Dannemarie, Alsace], 20 Sept 1901; *d* Strasbourg, 25 Sept 1944). German composer. After preliminary studies in Strasbourg he became a pupil of Jarnach in Cologne and also took lessons with Florent Schmitt during his military service. In 1929 he secured a teaching

position at the Rheinische Musikhochschule in Cologne, and from 1932 was director of music for broadcast drama and composer for Cologne Radio. Kauffmann achieved international prominence with his *Allemanische Suite*, which was first performed at the ISCM Festival in 1933, but during the early years of the Third Reich much of his music was condemned as modernist. As a consequence Kauffmann could only maintain his employment in Cologne by writing under a pseudonym. Nevertheless, during the war years he was allowed to resume his professional work, and in 1940 moved to Strasbourg, where he became a teacher in composition at the Conservatory. It was there that he was killed during an air-raid.

Kauffmann's large output contains works in almost every genre, but he became best-known throughout Germany for his opera *Die Geschichte vom schönen Annerl* (1940). Based on an episode of love and honour during the Thirty Years War, the work was first championed by the conductor Hans Rosbaud; its expanded diatonic style with clearly delineated numbers exerted considerable appeal. His next stage work *Das Perlenhemd* presented an intriguing mixture of opera, melodrama, pantomime and play, and was similarly accessible, although Goebbels's declaration of Total War in August 1944 halted its progress in German opera houses.

WORKS

(selective list)

operas

Abenteuer in Kaschgar (Märchenoper), 1924; Liebe um Gloria (Operette), Vienna, 1924; Die Ardwibele (Spl), 1928; Das Zauberflötchen (Märchenspiel, Mathiesen), 1934; Gesang ins Glück (Operette), 1935; Die Serenade (Funkoper, H. Kranz), Cologne Radio, 2 July 1936; Die niegesehene Braut (Spl, Kranz), 1937; Liebe im Park (Operette, E. Wippermann), 1937; Frühere Verhältnisse (Rundfunkburleske, after J.N. Nestroy), 1939; Die Geschichte vom schönen Annerl (9 scenes, E. Reinacher and E. Bormann, after Brentano), Strasbourg, 20 June 1942; Das Perlenhemd (Kammeroper, 6 scenes, Bormann and Kauffmann), Strasbourg, 22 July 1944; Agnes Bernauer (Reinacher, after F. Hebbel), 1944, inc.; Hyppolitos, inc.; Der Verwandelte (Wippermann), inc.

other works

Orch: Divertimento, vn, orch, 1925; Orchester-Stück, 1926; Stück für grosses Orchester, 1927; 4 Orch-Stücke, 1930; Allemanische Suite, 1933; Serenade, str, 1941; Musik, 4 hn, 3 tpt, 3 trbn, tuba, 1941; Sym., 1942; Concertino, db, orch, 1942; Festliche Musik, 2 tpt, 3 trbn, str, 1943; Concert Suite from Die Geschichte vom schönen Annerl, 1943

Vocal: Acherontische Suite, S, T, Bar, spkr, chorus, orch, 1929; Mass, chorus, org, str, 1935; Hymne der Heimat, male chorus, orch, 1938; c4 cants.; unacc. choral pieces; c25 songs; 3 song cycles

Chbr: Divertimento, fl, va da gamba/va, hpd/pf, 1938; Kleine Suite, va, pf, 1938; Str Qt, 1942; Qnt, fl, ob, cl, bn, hn, 1943; Variationen über ein Kinderlied, fl, pf, 1944

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ERIK LEVI

Kauffmann [Kaufman, Kaufmann], Paul

(bap. Nuremberg, 29 Feb 1568/9; bur. Nuremberg, 1632). German printer. One of ten children of Johannes Kauffmann and his wife Veronica (née vom Berg), he was the grandson of Katherina [Gerlach](#) and the heir, through his mother, to his grandmother's firm, previously owned by Johann vom Berg and Ulrich Neuber.

He had worked in his grandmother's printing house from the late 1580s (although not in the early 1580s, as some writers have indicated). After Katherina Gerlach's death in 1592, her will, dividing the firm between her two daughters, Katherina Dietrich and Veronica Kauffmann, was contested. In 1594 the legal dispute was resolved; Veronica Kauffmann's part of the firm, which apparently included the printing portion of the firm, formally became Paul Kauffmann's in 1595. There is no mention of the shop in Nuremberg documents between 1617 and 1632. After Kauffmann's death in 1632, the firm apparently passed to David Kauffmann, one of his younger brothers, who is however listed in the city's documents only as a bookseller, not as a printer.

In his early years, Kauffman printed almost exclusively secular lieder settings by Germans, including Demantius, Haussmann and Resinarius. Although this repertory continued to be important throughout his career, a major influence was his association with Hans Leo Hassler. In an extensive output (over 100 music books in 20 years) he printed much of the latter's music and also works by the Italians who had influenced Hassler's style. Thus following the German practice of printing large-scale miscellaneous anthologies, Kauffmann introduced much fine Italian music into Germany. Individual volumes were accorded to Croce, Gastoldi and Marenzio, as well as Vecchi, while the large anthologies edited by Kaspar Hassler concentrated on the Venetian repertory. In Kauffmann's hands, the firm continued to print many theological, legal and scientific books. A catalogue of his publications was prepared in 1609 by the Frankfurt bookseller Stein.

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S. Jackson: *Johann vom Berg and Ulrich Neuber: Music Printers in Sixteenth-Century Nuremberg* (diss., CUNY, 1998)

Kaufman, Fredrick

(b Brooklyn, NY, 24 March 1936). American composer and conductor. He studied the trumpet with Vacchiano, composition with Giannini, and jazz performance and arranging with John Lewis at the Manhattan School (BMus 1959, MMus 1960), and composition with Persichetti at the Juilliard School. He performed as a trumpeter in the New York City Ballet Orchestra, the Goldman Band (now the Guggenheim Memorial Band), the Woody Herman Band and the Sauter-Finegan Orchestra, as well as in various Broadway shows. From 1969 to 1971 Kaufman was assistant professor and composer-in-residence at the University of Wisconsin. In 1971 he moved to Israel, where he served as director of music for the city of Haifa (1971–2) and taught at the Rubin Academy in Jerusalem. His music was performed by the Israel PO, the Jerusalem SO and other resident organizations. He returned to the USA in 1976 and took up academic posts at Eastern Montana College (1977–82), Philadelphia College of the Performing Arts (1982–5) and in 1993 at Florida International University. In 1980–81 he also taught at King's College, London. Among his awards have been a Fulbright Fellowship for his research in Lagos which resulted in his book *The African Roots of Jazz* (Sherman Oaks, CA, 1979).

Kaufman's music reflects his varied cultural and intellectual background, combining eastern European folk traditions, jazz and the avant garde. These influences are manifested in such disparate works as *Stars and Distances* for 16-part chorus (1982), written with the stated intention of creating 'a polyrhythmic kaleidoscope in which melody, harmony and speech mingle', the neo-classical Clarinet Concerto (1988), and the opera *Masada* (1995), both of which make use of aleatory and 12-note techniques. Underlying all his music is a sense of balance and formal design showing a discipline and control which reflects his early classical training.

WORKS

Dramatic: A Children's Opera (Kaufman), 1967; The Nothing Ballet, 1971; Ballet Music, 1975; Masada (op, 3, C. Eisendrath), 1995

Orch and choral: Sym. no.1, str, 1966; Conc., vn, str, 1967; Sym. no.2, wind, 1971; 3 Cants. (Pss.), chorus, org, 1975; Triple Conc., pf, t sax, jazz band, orch, 1975; Echoes (Kaufman), chorus, cl, perc, 1978; Sym. no.3, str, perc, 1978; Sym. no.4 'When the Twain Meet', orch, 1981; Southeast Fantasy, sym. wind ens, 1982; Stars and Distances, spoken sounds and words, chorus, 1982; Prayer (Eisendrath), chorus, cl, perc, 1985, rev. SATB, cl, pf, 1988; Mother of Exiles, SATB, str, 1986; Conc. 'Kaddish', vc, str, 1987; Seascape, cel, hp, str, perc, 1987; Sym. no.5 'American', 1987; Cl Conc., 1988; Sym. no.6 'Dance of Death', 1990; Fanfare for Ob, ob, orch, 1990; Lachrymose, va conc., 1994, arr. vc, orch, 1996; Silver Fanfare, chorus, orch, 1997

Chbr and solo inst: Str Qt no.1, 1966 [based on Sym. no.1]; Gigue, pf/hpd, 1969; Interiors, vn, pf, 1970; Sonata, vn, pf, 1970; And the World Goes On, t sax, bar sax, pf, perc, elec gui, tape, 1971; Str Qt, 1972, withdrawn; Introduction and Dance, cl, vn, vc, pf, 1974; Yom Kippur War Piece, shofar, drum, tape, 1974; 5 Moods, ob,

1975; Perc Trio, 1977; 5 Fragrances, cl, hp, perc, 1980; Gigue, 2 vn, 1980; Gigue no.2, pf/hpd, 1980; Metamorphosis, pf, 1981; Time and Space, pf, 1981; Mobile Str Qt, 1982; Meditation for a Lonely Flute, 1983; A/V Slide Show, trbn, 1984–5; A Bud for Bloom, fl, ob, pf, 1988; 5 Reflections of Winter, cl, pf, perc, hp, 1989; Echoes, Mez, ob, vn, pf, 1990; Nodus, cl, pf, 1991; Catalan Concertante no.1, str qt, 1992; A/V Slide Show no.2, trbn, 1993; Genesis, vn, 1994; Sudon, cl, pf, 1999; Catalan Concertante no.2, gui qt, 1999

Film scores: Ein Hod (1973); San Francisco Bay (1977); Arabs in America (1979)

DOUGLAS TOWNSEND

Kaufman, Louis

(*b* Portland, OR, 10 May 1905; *d* Los Angeles, 9 Feb 1994). American violinist and viola player. He studied with Henry Bettman and then Franz Kneisel at the Institute of Musical Art in New York, graduating in 1926 with the Loeb Award. In 1927 he won the Naumburg Award, which resulted in a New York recital in 1928. He played the viola in the Musical Art Quartet from 1927 to 1933 but left to pursue a career as a soloist violinist. In 1933 he married the pianist Annette Leibole and together they appeared in concerts and made recordings for over 50 years. He was then engaged by MGM and subsequently played solos in some 400 film scores. He gave many premières of modern works, including Anthony Collins's Violin Concerto and Leighton Lucas's *Concert champêtre*. Kaufman possessed a faultless technique but sought above all else beauty of sound, perpetuating the school of Elman, Kreisler and Heifetz. He owned both the 'ex-Zimbalist' Guadagnini (1775) and the 'ex-Barrère' Stradivari (1727).

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MARGARET CAMPBELL

Kaufman, Nikolai

(*b* Ruse, 23 Sept 1925). Bulgarian folklorist and composer. He graduated in 1952 in both theory and performance at the State Academy of Music in Sofia and worked at the Music Institute of the Bulgarian Academy of Sciences, as junior research fellow (1953–66) and senior research fellow (1966–89). He received the doctorate at the institute in 1973 with a dissertation on Bulgarian polyphonic folksong; in 1979 he was appointed professor of ethnomusicology at the State Academy of Music and in 1989, senior research fellow at the Institute for Folklore of the Bulgarian Academy of Sciences. His areas of research include various aspects of Bulgarian and Jewish folk music and he has been a member of the Union of Bulgarian Composers' executive committee since 1965. Much of his work in the 1960s on the folksong from particular regions in Bulgaria was published in *Izvestiya na Instituta z muzika* (see vols.vi, vii, ix, xi, xii, 1960–67).

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- ‘The Folk Music of the Ashkenazi Jews’, *Godishnik na evreite ot Balgariya*, no.25 (1991), 197–212; see also *ibid.*, no.26 (1992), 211–43
- ‘Instrumentalna muzika uz pogreb u naseljima oko reke Dunav’ [Instrumental music at funeral rites in settlements along the Danube], *Značenje djelatnosti Vinka Žganca: Čakovec 1990 [Narodna umjetnost*, iii (1991)], 269–82 [with Eng. summary]
- Balkarska narodna muzika* [Bulgarian folk music] (Sofia, 1970; Ger. trans., 1977)
- Balgarskata svatbena pesen* [Bulgarian wedding songs] (Sofia, 1976) [with Eng. summary]
- Narodni pesni na balgarite ot Ukrainiska i Moldavska SSR* [Folksongs of the Bulgarians from the Ukraine and from Moldavia], i–ii (Sofia, 1982)
- with A. Spasov and D. Petkov:** *Okrazhen savet za kultura: narodni pesni ot Raikovo i za Raikovo* [Fragments of Soviet culture: folksongs from the Raikovo and for Raikovo] (Sofia, 1983)
- Ukrainski narodni pesni* [Ukrainian Folksongs] (Sofia, 1987)

FOLKSONG EDITIONS

- Pesni na balgarskoto rabotnichesko dvizhenie 1891–1944* [Songs of the Bulgarian workers’ movement 1891–1944] (Sofia, 1959)
- Balgarski gradski pesni* [Bulgarian urban songs] (Sofia, 1968)
- with T. Todorov and J. Manolov:** *Narodni pesni ot Yugozapadna Balgariya*, i–ii: *Pirinski kray* [Folksongs from south-west Bulgaria, i–ii: Pirin region] (Sofia, 1968–94) [thematic catalogue pubd Sofia, 1994]
- with T. Todorov:** *Narodni pesni ot rodopskiya kray* [Folksongs from the Rodopa region] (Sofia, 1970)

Kaufmann, Armin

(b Neu-Itzkany, Bukovina, Austria [now Romania], 30 Feb 1902; d Vienna, 30 June 1980). Austrian composer and violinist. The son of a customs inspector who later became a school headmaster and composer, he grew up in a household where music was played every evening. He received his first formal musical training in Brno where, in addition to violin and cello lessons, he studied theory with Bruno Weigl and assisted in the preparation of Weigl's *Harmonielehre* (Mainz, 1925). After World War I Kaufmann went to Vienna, where he resumed his study of music theory with Joseph Marx at the Vienna Music Academy in 1928. Soon he occupied a respected position in Viennese musical life. As a violinist he toured Europe and Africa in several string quartets (the last of which was the renowned Rothschild Quartet), taught at the Vienna Conservatory and played in the Vienna SO. These activities influenced his extensive compositional output, within which he recognized three stylistic periods: an early period marked by the influence of Romanian folk music; a middle period in which he developed a stylized bitonality connecting major and mediant-related minor keys; and a late period in which he attended to musical meaning and clarity of musical expression. In 1980, the year of his death, an Armin-Kaufmann-Gesellschaft was founded to promote his work.

WORKS

(selective list)

Op: Dem Krach im Ofen (children's op, A. Jirasek, W. Pribil), 1956, Vienna, 27 May 1961

Orch: Sym. no.1 'Kuckuck', 1952–3; Burletta, mand orch, 1953–4 [arr. mand/vn/vc, pf]; Sym. no.2, c1956; Festlicher Auftakt, wind ens, orch, 1957–8; Sym. no.3, 1962–6; Zirkus Poldrini (Zirkusgeschichte, H. Rubner), spkr, orch, 1963–4; Conc., tãrogatõ, chbr orch, 1966–7; Sym. no.4, 1967–8; Pf Conc., 1968–9; Konzertante Musik, fl, pf, str, 1977–8

Choral: Chorsinfonie, 4-pt male chorus, orch, 1935–7; Mutter (G. Körber), 3-pt female chorus, pf, 1949; 5 Chõre, 3-pt mixed chorus, 1951; Weinchor (H. Wamlek), male chorus, 1952; Der Masslose (E. Roth), 4-pt male chorus, 1954; Zucchini-Tomaten-Melanzan (C. Hocheneder), female vv, pf, 1969–70

Solo vocal: Lieder (H. Cloeter), 1v, pf, 1930–35; 5 Tierlieder (M. Berger), S, pf, 1932; 5 Lieder (M. von Dauthendey, C. Morgenstern, Berger, Cloeter), medium v, pf, 1935; Von der Liebe (various), 1v, pf, 1940–46; 3 Lieder (K. von Grüneisen, E. Lasker-Schüler, Werneck), S, pf, 1949; Ich denke an dich (St Chiavacci), Mez, pf, 1978

Chbr and solo inst: Str Qt nos.1–5, 1926–35; Quartettino II, mand, str trio, 1947; Trio und Rondo, cl, hn, hp, 1947 [arr. pf trio]; Quartettino III, gui, str trio, 1949; Suite, 2 gui, 1949; Trio, vn, gui, db/vc, 1950; Str Trio, 1952; Suite, zither, 1952; Für Heidi, vc, 1954; Trio, va d'amore, db, pf, 1955; Str Qt no.6, 1961–2; Sonata, va, pf, 1963; Pf Qnt, 1964; Festfanfare, brass, 1965; Str Qt no.7, 1969; 4 Miniaturen, fl, 1979

Kbd (pf, unless otherwise stated): Grotteske Sonate no.1, 1927; Aphorismen, 1933–4; Vorspiel und Nachspiel, org, 1947; 3 Stücke, 1952; 4 Stücke, 1959; 4 Stücke, 1975; Woodchuck, 1977; Kalenderblatt, 1979

Kaufmann, Dieter

(b Vienna, 22 April 1941). Austrian composer, conductor and stage director. He studied at the Vienna Hochschule für Musik (teaching diploma, 1965) with Schiske, von Einem and others and at the Paris Conservatoire (1967–9), where his teachers included Messiaen and Leibowitz; he also studied electro-acoustics with François Bayle and Pierre Schaeffer. He has worked as a freelance composer for Austrian Radio (from 1966) and taught at the Vienna Hochschule für Musik (from 1970, professor 1990). A founding member of the Groupe International de Musique Electroacoustique de Paris (1969), he also co-founded the K & K Experimentalstudio, Vienna (1975), which has staged many productions of his works, and the Gesellschaft für Elektroakustische Musik (1984, chair 1988–91). He has served as chair (1988–91) of the Austrian section of the ISCM and as a committee member for Austro Mechana (from 1992).

The electro-acoustic music and *musique concrète* that Kaufmann encountered in Paris influenced both his compositional style and his activities as a conductor and stage director. The student revolts of 1968 made him keenly aware of social issues, as is evident in *Evocation* (1968), his oratorio against violence. Central concerns of his works have included the relationship between the production and staging of art (*Volksoper*, 1973–8), and the role of women in contemporary life (*Bildnis einer Frau im Spiegel*, 1973). During the 1980s he explored the conflict between the individual and society: *Die Reise ins Paradies* (1987) depicts a failed attempt at Utopian life, while the church opera *Bruder Boleslaw* (1989) tells the story of a medieval penitent denied any form of communication. Kaufmann has described his relationship to tradition as parallel to that of the composer of *musique concrète* to sound: he emphasizes connections between existing material rather than inventing new material.

WORKS

(selective list)

Dramatic: *Aus der Arbeitswelt* (multimedia, Kaufmann), op.32, 1971–6; *Concertomobil* (Musiktheater), op.18, 1971; *Pupofon* (Musiktheater), op.19, 1971; *Spiegelstimme* (Musiktheater), op.21, 1972; *Semi-Buffera* (Miniaturoper), op.23, 1973; *Volksoper* (G. Jonke, after trad.), op.36, 1973–8; *Deklaration* (multimedia), op.31, 1975; *Ständchen für einen Potentaten*, op.45, 1982; *Die Reise ins Paradies* (vokales Theater, after R. Musil), op.56, 1987; *Bruder Boleslaw* (Spiel und Messe, R. Brandstätter and Kaufmann), op.61, 1989; *Still ist das Land* (multimedia), op.64, 1992 [after A. Tisal: *Tanzcafé Lerch*]; *Dolores – ein Heldenleben?* (Operette, M.G. Hofmann), op.76, 1996; incid music for radio and stage

El-ac: *Gefängnisse*, op.13, org, tape, 1968–71; *Wiener Werkel*, op.16, 1971; *Bildnis einer Frau im Spiegel*, op.24, 1973; *Konkrezia. Ton aus Ton*, op.28, pfmr, ceramic object, tape, 1975; *Meine Welt – ich sehe keine andere* (after W. Buchebner),

op.35, 1v, wind, perc, tape, 1977; Kakophonie – Euphonie (Missklang – Schönklang), op.40, pfmr, tape, live elects, light, 1979; Heiligenlegende (after E. Cardenal), op.44, various, 1982; Schreie, Schüsse, Stille, op.54, pfmr, tape, 1986 [from Der Schrei des Geduldigen]; Widerständchen, spkr, 1v, pf, tape, 1988; Wer hat mein Lied so zerstört (La guillotine permanente) (A. de Lamartine, S. Kestenholz, T. de Méricourt, B. Brecht), spkr, tape, op.62, 1989; Blech und Kehle (Eine Alpensymphonie), op.68, 1992; Schrott und Kron (Eine Abfallsymphonie), op.69, 1992; O santa acusmatica 'La mer', op.75, cptr, 1994

Other works: Wach auf, mein Herz, choral partita, op.1, org, 1964; Der Schrei (F.García Lorca), op.4, S, A, B, fl, bn, str trio, 1965; Evocation (orat, after I. Bachmann), op.11, spkr, S, A, T, B, chorus, vn, str, pf, 1968; Pax, op.15, 18vv, loud spkr, 1970; Es ist genug, op.39, variations, mixed chorus, org, 1979; Tuten und Blasen, op.42, wind, perc, 1980; Genius Compact, op.67, 6 bagatelles, sax qt, 1992; Requiem, A, Sp. bells, orch, op.71, 1993; O santa acusmatica 'Offenes Meer', op.75a, wind, str qnt, pf, perc, 1996

MSS in A-Wn

Principal publishers: Apoll, Alekto, Schott, Ars Viva, Reimers

Principal recording companies: Amadeo, Harmonia Mundi, Jeunesses Musicales

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C. Dahlhaus: 'Umgestülpte Operette: zu Diether Kaufmanns Volksoper', *ÖMz*, xxxix (1978), 223–7

M. Diederichs-Lafite: 'Um etwas zu sagen über die Welt, muss man mit dieser Welt arbeiten!', *ÖMz*, xlix (1994), 378–81 [interview]

A. Schiffer-Ekhardt and G. Trimmel: *Das K & K Experimentalstudio: Dieter Kaufmann and Gunda König: eine Bilddokumentation* (Vienna, 1996)

SIGRID WIESMANN

Kaufmann, Harald

(b Feldbach, 1 Oct 1927; d Graz, 9 July 1970). Austrian musicologist. He studied philosophy and jurisprudence, taking doctorates in both, and musicology with Hellmut Federhofer in Graz. He was a member of the circle of the philosopher Ferdinand Weinhandl, and was subsequently influenced by Ernst Bloch and Adorno. He worked as a music critic for the Graz newspaper *Neue Zeit* (1947–67) and for the Austrian radio; he was also a frequent lecturer and became an influential figure in the re-evaluation of cultural movements, such as the Second Viennese School, suppressed during the Nazi regime. His major study of Jewish culture under the Habsburg monarchy, *Geist aus dem Ghetto*, dates from this time. Through his active support of new music he helped establish Austria's first festival dedicated to avant-garde music, 'Musikprotokoll', as part of the Festival Steirischer Herbst in Graz. In 1967 he founded the Institut für

Wertungsforschung which sought to combine music analysis, sociology and philosophy in studies on aesthetics. As director of the institute Kaufmann had many exchanges with eminent composers, including Ligeti, Dallapiccola and Krenek, many of whom were personal friends. A Harald Kaufmann Archive was founded at the Akademie der Künste in Berlin in 1994 to make his manuscripts and correspondence available to the public. His work is collected in three volumes, *Spurlinien*, *Fingerübungen* and *Von innen und aussen*.

WRITINGS

Neue Musik in Steiermark (Graz, 1957)

Eine bürgerliche Musikgesellschaft: 150 Jahre Musikverein für Steiermark (Graz, 1965)

Hans Erich Apostel (Vienna, 1965)

Spurlinien: analytische Aufsätze über Sprache und Musik (Vienna, 1969)

Fingerübungen: Musikgesellschaft und Wertungsforschung (Vienna, 1970)

ed. **W. Grünzweig and G. Krieger**: *Von innen und aussen: Schriften über Musik, Musikleben und Ästhetik* (Hofheim, 1993)

Geist aus dem Ghetto: ein Beitrag zur jüdischen Kultur in der Habsburg-Monarchie (forthcoming)

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E. Marckhl: 'Harald Kaufmann zum Gedenken', *ÖMz*, xxv (1970), 637–8

W. Grünzweig and G. Krieger: 'Werten als Wissenschaft: Spurlinien eines Begriffs', *ÖMz*, I (1995), 741–51

WERNER GRÜNZWEIG

Kaufmann, Henry W(illiam)

(*b* Cambridge, MA, 23 Oct 1913; *d* New Brunswick, NJ, 24 Aug 1982). American musicologist. He received the BMus and MMus from Yale University, where he studied under Hindemith. At Harvard University he worked with John Ward, Nino Pirrotta and Walter Piston, and took the PhD in 1960 with a dissertation on the life and works of Nicola Vicentino. He taught at the University of Wisconsin (1948–50), at Boston University (1950–56) and at Ohio State University (1958–62). In 1962 he was appointed professor of music and chairman of the department at Rutgers University; he was chairman until 1972. Kaufmann's principal field of study was Italian Renaissance music, particularly in 16th-century Florence. His special interest in Vicentino resulted in modern editions of both his musical and theoretical works.

WRITINGS

The Life and Works of Nicola Vicentino (diss., Harvard U., 1960)

'The Motets of Nicola Vicentino', *MD*, xv (1961), 167–85

'Vicentino's Archiorgano: an Annotated Translation', *JMT*, v (1961), 32–53

'Vicentino and the Greek Genera', *JAMS*, xvi (1963), 325–46

'A "Diatonic" and a "Chromatic" Madrigal by Giulio Fiesco', *Aspects of Medieval and Renaissance Music: a Birthday Offering for Gustave Reese*, ed. J. LaRue and others (New York, 1966/R), 474–84

The Life and Works of Nicola Vicentino (1511–c.1576), *MSD*, xi (1966)

- 'Art for the Wedding of Cosimo de' Medici and Eleonora of Toledo (1539)', *Paragone*, no.243 (1970), 52–67
- 'More on the Tuning of the *Archicembalo*', *JAMS*, xxiii (1970), 84–94
- 'Music for a Noble Florentine Wedding (1539)', *Words and Music: the Scholar's View ... in Honor of A. Tillman Merritt*, ed. L. Berman (Cambridge, MA, 1972), 161–88
- 'Music for a *Favola pastorale* (1554)', *A Musical Offering: Essays in Honor of Martin Bernstein*, ed. E.H. Clinkscales and C. Brook (New York, 1977), 163–82
- 'Francesco Orso da Celano, a Neapolitan Madrigalist of the Second Half of the 16th Century', *Studi musicali*, ix (1980), 219–69
- 'Francesco Orso's Commentary on the Chromatic Writing of his First Book of Madrigals (1567)', *Essays on the Music of J.S. Bach and Other Divers Subjects: a Tribute to Gerhard Herz*, ed. R.L. Weaver (Louisville, KY, 1981), 156–64

EDITIONS

Nicola Vicentino: Opera omnia, CMM, xxvi (1963)

PAULA MORGAN

Kaufmann [Kaufman], Paul.

See [Kauffmann, Paul](#).

Kaufmann, Walter

(*b* Karlsbad [now Karlovy Vary, Czech Republic], 1 April 1907; *d* Bloomington, IN, 9 Sept 1984). American ethnomusicologist, conductor and composer of Austro-Hungarian origin. He studied at the Berlin Hochschule für Musik with Franz Schreker and Curt Sachs and at Prague University with Gustav Becking and Paul Nettl. He conducted opera in Karlovy Vary and Eger, Bohemia, 1927–8. His appointments included those of music director for All-India Radio (1935–46), head of the piano department at the Conservatory of Halifax, Nova Scotia (1947–8), conductor of the Winnipeg SO (1949–56), and professor of musicology at Indiana University (1957–77). Kaufmann is best known for his two books, *The Ragas of North India* (1968) and *The Ragas of South India* (1976), in which he exhaustively catalogued rāga according to indigenous taxonomies. His other writings concentrated on the transcription and notation of Asian music. His compositions show a mixture of Eastern and Western influences, often blending tonal and serial elements into dissonant polyphonic textures.

WORKS

(selective list)

Ops: *Der Hammel bringt es an den Tag*, Prague, 1934; *A Parfait for Irene*, Indiana U., 1952; *Sganarelle*, Vancouver, 1955; *The Scarlet Letter*, Indiana U., 1962; *The Research*, Indiana U., 1966; *A Hoosier's Tale*, Indiana U., 1966; 5 others

Orch: 6 syms., 1930, 1933, 1936, 1939, 1940, 1956; 2 pf concs., 1934, 1959; *Madras Express*, 1948; *Vc Conc.*, 1952; 6 *Indian Miniatures*, 1965; many ovs. and suites

Chbr music

Principal publishers: Indiana University Press, Shawnee

WRITINGS

Musical Notations of the Orient (Bloomington, IN, 1967/R)

The Ragas of North India (Bloomington, IN, 1968/R)

'The Mathematical Determination of the Twelve *lu* are Performed by Prince Liu An in his *Huai-nan tzu* (Second Century BC)', *Umakhak ronch'ong: Yi Hye-Gu paksa song'su kinyom* (Seoul, 1969), 371–82

'Parallel Trends of Music Liturgies and Notations in Eastern and Western Music', *Orbis musicae*, ii (1973–4), 97–119

Tibetan Buddhist Chant: Musical Notations and Interpretations of a Song Book by the Bkha Brgyud pa and Sa skya pa Sects (Bloomington, IN, 1975)

Musical References in the Chinese Classics (Detroit, 1976)

The Ragas of South India: a Catalogue of Scalar Material (Bloomington, IN, 1976/R)

Alt Indien, *Musikgeschichte in Bildern*, ii/8 (Leipzig, 1981)

Selected Musical Terms of Non-Western Cultures: a Notebook-Glossary (Warren, MI, 1990)

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T. Noblitt, ed.: *Music East and West: Essays in Honor of Walter Kaufmann* (New York, 1981) [incl. list of works and writings, 381–6]



Kaukesel, Guibert.

See [Guibert Kaukesel](#).

Kaun, Bernhard Theodor Ludwig

(*b* Milwaukee, 5 April 1899; *d* Baden-Baden, 3 Jan 1980). German composer of American birth, son of [Hugo Kaun](#). Largely self-taught as a composer, he was tutored by his father, and studied the violin and piano while attending Gymnasium in Berlin. During World War I he served in the German army, playing the clarinet in a military band. After the war he arranged and conducted for RCA Victor in Berlin for several years. In 1924 he moved to the USA, where he worked as a music copyist in New York, conducted at the Alhambra Theater, Milwaukee (1924), and taught at the Eastman School of Music (1925–8). Recognized particularly for his orchestrations, he arranged music from Wagner's music dramas for the New York release of Fritz Lang's film *Siegfried* and orchestrated Howard Hanson's *Legend of Beowulf* and *Organ Concerto*.

In 1930 Kaun was invited to Hollywood by Heinz Roemheld, music director of Universal Studios. Over the following decade he worked for both Warner Bros. and Paramount, composing music for over 170 films; his first assignments included the first full-length score for a sound film (*Heaven on Earth*, 1931) and music for *Frankenstein* (1931). Highly sought after as an

orchestrator, he orchestrated now classic film scores for Max Steiner (*King Kong*, 1933; *Gone with the Wind*, 1939), Erich Wolfgang Korngold, Ernst Toch (*Peter Ibbetson*, 1935), Dimitri Tiomkin (*Lost Horizon*, 1937) and Charlie Chaplin, as well as orchestrating his own scores. His eclectic, colouristic style, influenced by the music of Strauss, Sibelius, Ravel and early Schoenberg, was praised by Stravinsky. In 1941 Kaun left Hollywood for New York, where he devoted himself to composing concert music. He returned to Germany in 1953, where he conducted the Graunke Orchestra (Munich) until 1963.

WORKS

(selective list)

Film scores (names in parentheses are of directors): *Frankenstein* (J. Whale), 1931; *Heaven on Earth* (R. Mack), 1931; *Doctor X* (M. Curtiz), 1932; *I am a Fugitive of a Chain Gang* (M. LeRoy), 1932; *The Mystery of the Wax Museum* (Curtiz), 1932; *20,000 Years at Sing Sing* (Curtiz), 1932; *A Farewell to Arms* (F. Borzage), 1933, collab. W.F. Harling and others; *Luxury Liner*, 1933; *Death Takes a Holiday* (M. Leisen), 1934, collab. M. Roder and others; *The Firebird* (W. Dieterle), 1934 [after Stravinsky]; *The Scarlet Empress* (J. von Sternberg), 1934, collab. J. Leipold and others; *Oil for the Lamps of China* (LeRoy), 1935, collab. H. Roemheld; *She* (L.C. Holden and I. Pichel), 1935, collab. M. Steiner; *The Black Legion* (A. Mayo), 1936; *The Petrified Forest* (Mayo), 1936; *Story of Louis Pasteur* (Dieterle), 1936, collab. Roemheld; *The Walking Dead* (Curtiz), 1936; *The Patient in Room 18* (B. Connolly and C. Wilbur), 1937; *The Return of Doctor X* (V. Sherman), 1939; *Forest Murmurs* (S. Vorkapich), 1947; *Special Delivery* (J. Brahm), 1955; *Alle Wege führen heim* (H. Deppe), 1957; *Lassie* (TV series), 1958–9

Other works: *Entice Italienne*; *Zeitstimmung*, female vv; *Sketches*, suite, orch, 1927; *Niederländisches Volkslied*, 1v, pf, 1929–30; *Romantic Sym.*, C, 1930s, rev. 1960s; *Qnt.*, ob, str, 1940; *Sinfonia concertante*, hn, orch, 1940; *The Vagabond*, suite, orch, 1956 [based on film and TV scores]; 20 pf pieces

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C. McCarty: *Film Composers in America: a Filmography 1911–1970* (Oxford, forthcoming)

WILLIAM H. ROSAR

Kaun, Hugo

(*b* Berlin, 21 March 1863; *d* Berlin, 2 April 1932). German composer and choral conductor. Born into a merchant family, he composed prolifically as a youth. He studied at the Hochschule für Musik in Berlin (1879–80) and in 1881 began a determined study of the piano with Oscar Raif. At the same time he attended the composition classes of Friedrich Kiel at the Prussian Academy of Arts. Kaun busied himself with piano teaching, composition and conducting a mixed chorus, but following his father's death in 1886, he went to the USA, settling in Milwaukee, Wisconsin, where there was a large German community; while there, Kaun associated with, among others, the

music theorist Bernhard Ziehn. A hand injury forced him to give up thoughts of a career as a pianist, and so he spent his years in the USA teaching, composing and directing a choral society, the Milwaukee Liederkrantz. Some of his works were performed by the Chicago SO under Theodore Thomas, who was one of the early champions of Kaun's music.

Kaun returned to Berlin in 1902, and by the 1920s his fame as a composer had spread throughout German-speaking Europe. In 1912 he was elected a member of the Academy of Arts and in 1922 he joined the composition staff of the Berlin Conservatory. Kaun was a prolific composer whose output embraces most genres. Of his four neo-Wagnerian operas, *Der Fremde* (1920) was regarded as the most significant, though in the more radical cultural climate of the Weimar Republic, it quickly disappeared from the repertory, and attempts to revive it during the Third Reich faltered. Although Kaun died one year before Hitler came to power, his nationalist choral works, particularly those for unaccompanied male chorus, enjoyed great popularity throughout Germany after his death. He was out of sympathy with the modernist climate of the 1920s, and was one of a number of neo-Wagnerian composers who were espoused by the Nazis.

WORKS

(selective list)

Operas: *Der Pietist* (1, W. Drobegg), Leipzig 1895; *Sappho* (3, after F. Grillparzer), Leipzig, Neues, 27 Oct 1917; *Der Fremde* (4, F. Rauch), Dresden, Staatsoper, 24 Feb 1920; *Menandra* (3, Kaun, after F. Jansen), Kiel, 1926

3 sym., no.1 'An mein Vaterland', d; no.2, c; no.3, e; 3 pf concs., B, e, c; *Fantasie-Stück*, op.66, vn, orch; *Vineta*, op.8, sym. poem; *Im Urwald*, op.43, sym. poem; *Sir John Falstaff*, op.60, sym. poem; 3 suites, 3 ovs., 5 marches, 12 chbr orch pieces

4 str qts, F, d, c, a; 2 pf trios; *Octet*, F, op.26, cl, bn, hn, str qt, db; *Qnt*, fl, op.28, vc, str qt; *Pf Qnt*, op.82; many duos; *Aus den Bergen*, suite, sax, pf, 1932

Abendfeier in Venedig, op.17, 8vv chorus, str orch, 2 hp, 1890; *Auf dem Meer*, op.54, sym. poem, Bar, chorus, orch, n.d.; *Mutter Erde*, orat, soloists, chorus, orch, 1911; *Requiem*, Mez, boys' choir, org, 1921; c226 choral pieces, incl. c160 for male vv; c170 songs and duets

Pf Sonata, A, op.2; c115 pf pieces; arrs. pf duo/duet; org pieces

Principal publishers: Amsel, André, Breitkopf & Härtel, Kahnt, Rühle, Zimmermann

WRITINGS

Harmonie- und Modulationslehre (Leipzig, 1915, 2/1921)

Aus meinem Leben (Berlin, 1932) [with list of works]

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G.R. Kruse: 'Hugo Kaun', *Die Musik*, ix/4 (1909–10), 339–51

F. Stege: 'Hugo Kaun', *ZfM*, Jg.98 (1931), 105–10

R. Schaal: *Hugo Kaun, 1863–1932, Leben und Werk: ein Beitrag zur Musik der Jahrhundertwende* (Regensburg, 1948) [with list of works]

WILLIAM D. GUDGER/ERIK LEVI

Kavafian, Ani

(*b* Istanbul, 10 May 1948). American violinist of Armenian parentage, sister of [Ida Kavafian](#). She emigrated to the USA with her family in 1956 and began violin studies in Detroit with Ara Zerounian (1957–62) and Mischakoff (1962–6). At the Juilliard School of Music from 1966 (MA 1972), she studied the violin with Galamian and chamber music with Galimir and the Juilliard Quartet. In 1969 she made her *début* at Carnegie Recital Hall. Her European *début* was at the Salle Gaveau in Paris (1973). After winning the Avery Fisher Prize (1976), she performed with the New York PO (1977), when she played Beethoven's Violin Concerto under the direction of Leinsdorf. She later appeared with other major orchestras.

Kavafian has balanced her career as a solo artist with that of a chamber musician. She toured with Music from Marlboro (1971–2) and in 1972 began playing with the Chamber Music Society of Lincoln Center, of which she became an artist-member in 1980; in 1978 she made her first appearance with the Santa Fe Chamber Music Festival. Her *premières* include works by Husa, Rorem, Street and Takemitsu, and she has made several chamber music recordings. She combines technical virtuosity with sensitive musicianship, and her warm and rich tone is complemented by her violin, the 'Muir Mackenzie' Stradivari of 1736. Professor of violin at the Mannes College from 1982, she was appointed in 1983 to the same position at the Manhattan School and Queens College, CUNY.

K. ROBERT SCHWARZ/R

Kavafian, Ida

(*b* Istanbul, 29 Oct 1952). American violinist of Armenian parentage, sister of [Ani Kavafian](#). She emigrated to the USA with her family in 1956 and began violin studies in Detroit at the age of six with Ara Zerounian; later she studied with Mischakoff and (from 1969) at the Juilliard School (MA 1975) with Shumsky and Galamian. In 1973 she won the Vianna da Motta International Violin Competition in Lisbon, and in the same year was one of the founding members of the chamber ensemble Tashi; her recordings and engagements throughout the world with the group demonstrated a commitment to chamber music, especially new music. She joined the Beaux Arts Trio in 1992.

Kavafian made her New York recital *début* in 1978, accompanied by Peter Serkin. Her European *début* was in 1982 at the Queen Elizabeth Hall in London. She has appeared as a soloist with many orchestras, and as a chamber musician with the Guarneri String Quartet and at several festivals, including Spoleto (USA and Italy), the Berkshire Music Festival, the Santa Fe Chamber Music Festival and the Chamber Music Society of Lincoln Center. Active as both violinist and violist, she performed with her sister Ani Kavafian at a duo recital in Carnegie Hall (1983). She has given *premières*

of works by Takemitsu, Wuorinen, Peter Lieberson and Ruth Crawford, as well as joining Chick Corea and Gary Burton for an international jazz tour (1983–4). Her playing is fiery and uninhibited, and her sensuous tone is enhanced by her instrument, a J.B. Guadagnini of 1751.

K. ROBERT SCHWARZ/R

Kaval [kavali, kavall].

Wooden rim-blown flute of south-eastern Europe and Turkey, similar to the [Ney](#) of the Arab world. *Kaval* may once have referred to various Balkan duct and rim-blown flutes, accounting for the present day diversity of the term's usage. It is generally made of boxwood, with seven finger-holes and one thumb-hole, and is primarily a pastoral instrument.

The Bulgarian *kaval*, once made of a single piece of wood, is now constructed of three separate sections (of cornel, plum or boxwood), with a total length of 60 to 90 cm. Bone rings cover the joints, to prevent the wood from cracking. Metal decoration is also found. The finger-holes are located in the central section, while the lower (shorter) section has four additional holes called *dushnitsi* or *dyavolski dupki* ('devil's holes'); these are not covered in performance. The *kaval* can be made in various tunings, D being the most common. Its range is almost three octaves, mostly chromatic.

In the south-west Rhodope mountains, two *kavals* in the same tuning (called *chifte kavali*) are played together, one performing the melody, the other a drone. This type of *kaval* is made from one piece of wood. A similar use of the *kaval* is also known in the former Yugoslav Republic of Macedonia and Kosovo (Yugoslavia), where one *kaval* of the pair is 'male', the other 'female'. The Albanian *kavall* is better known as the *fyell*.

In Turkey the term 'kaval' is used generally to refer to all shepherd's pipes and more particularly (though not invariably) to ductless flutes. The presence or absence of a duct is sometimes specified by the addition of a qualification: *dilsiz kaval* ('*kaval* without a tongue'), *dilli kaval* ('*kaval* with a tongue'). Other qualifications may be added to describe materials, size or constructional features: *kamiş kavali* ('reed *kaval*'), *çam kavali* ('pine *kaval*'), *madenı kavali* ('metal *kaval*'); *cura kavali* ('small *kaval*'), *çoban kavali* ('shepherd's *kaval*', i.e. long *kaval*); *üç parçalı kavali* ('*kaval* with three parts'). The *kaval* can be made of wood, cane, bone or metal (usually brass) and has five or more finger-holes, one thumb-hole and sometimes additional unfingered holes like the Bulgarian instrument.

In Thraki and some of the Aegean islands the term 'kavali' refers to an end-blown flute of the floyera family. It has seven finger-holes and sometimes an additional thumb-hole. In northern Greece the term *kavali* is also used to denote the *souravli*.

The Romanian *caval* is a large duct flute. It has five finger-holes arranged in groups of two and three, counting from the distal end. Also from Romania, the *caval dobrogean* ('Dobrujan *caval*') or *caval bulgăresc* is a similar instrument to the Bulgarian *kaval*.

Kaveret [Poogy].

Israeli pop/rock band. It was formed in 1972 by Danni Sanderson, who composed and wrote the lyrics for most of the band's songs as well as playing the guitar and singing. The members of Kaveret included Gidi Gov (vocals), Alon Olearchik (bass guitar), Ephraim Shamir (guitar, vocals), Meir Fenigstein (drums), Yoni Rechter (keyboards) and Yitzhak Klepter (guitar), several of whom met while performing in the Nakhal Army Entertainment Ensemble. Kaveret's music was a combination of cheerful rock melodies, amusing wordplay and absurd, nonsensical humour, and during the period 1973–5 the band's first two albums and its shows gained enormous popularity. After the release of a less successful third album in 1975, the group disbanded in 1976, but during brief reunions in 1984, 1990 and 1998 Kaveret gave concerts which drew audiences of many thousands. Kaveret was the first group to introduce successfully the concept of a rock band within Israeli popular music; its blend of humour and rock proved highly influential, and its song repertory became well loved. Several members of the band contributed further to the development of Israeli popular music during their subsequent careers as performers, composers, arrangers and producers.

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Crowded in the Ear, Hed Artzi 14541 (1975)

MOTTI REGEV

Kavsadze.

Georgian family of folksingers. Sandro Kavsadze (*b* Khovle, nr Kaspi, 1874; *d* Tbilisi, 12 June 1939) came from a family of priests with a deep knowledge of folksinging. He acquired most of the traditional Kartli-Kakhetian (eastern Georgian) repertory from his family. Later, during his studies at Gori Theological College, he perfected his repertory of eastern Georgian church songs with Simon Goglichidze. While still a student, he conducted the college choir, as well as being one of the leading voices in the first Georgian professional choir organized by Lado Agniashvili. Between 1894 and 1911 he organized and conducted choirs in Gori and Tbilisi. In 1909 he made his early recordings of eastern Georgian folksongs, including the virtuoso solo song *Urmuli* ('The Bullock-Carters' Song'). In the period 1911–35 he taught Georgian traditional singing in Imereti (the central region of western Georgia). In 1935 he organized and led the eastern Georgian choir which participated in a major series of performances organized by the Soviet government in Moscow and Leningrad (St Petersburg) leading to the recording of 20 songs in 1937. His singing style, based on a strong and beautiful voice with a wide range and a virtuoso technique, influenced many other performers of the eastern Georgian singing tradition.

His grandson Anzor Kavsadze (*b* Chiatura, 7 Aug 1930) also acquired his knowledge of traditional Kartli-Kakhetian repertory from his family. In 1956 he graduated from the Tbilisi State Conservatory as a choir conductor, going on to take a postgraduate degree as an opera-symphonic conductor with Odyssey Dimitriadi (1964). From 1951 he worked as a singer and conductor of the Georgian Radio Folk Ensemble, conductor of the Tbilisi Conservatory Choir (1954–8), conductor of the Georgian Philharmonic choir (1956–7), chief conductor (1957–66) and then artistic director and chief conductor of the Georgian State Folksong Ensemble, with appearances throughout former USSR, Europe, and North and South America, studio recordings, and radio and TV broadcasts.

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- Sandro Kavsadze (1874–1939)*, coll. A. Erkomaishvili, rec. 1909–37, Melodiya M30 46085 and 46086 (1986)

JOSEPH JORDANIA

Kawai.

Japanese firm of instrument makers. Founded in 1927 and incorporated in 1951, Kawai was at the end of the 20th century the second largest producer of pianos in Japan, the world's largest producer of that instrument. Manufacture of instruments gave way to military supplies during World War II but was resumed in 1948, and by 1963 an American branch was opened. Annual production rose from approximately 2000 instruments during the early 1950s to about 30,000 by the late 1960s; in 1990 total production reached 2 million. The headquarters are in Hamamatsu, with factories in Ryuyo and Maisaka. The firm has a piano assembly plant in Lincolnton, North Carolina, and a finishing plant in Greer, South Carolina; the Lowrey Organ Co. is a wholly-owned subsidiary. Kawai's pianos have achieved a high reputation, the concert grand having been used in several international competitions. The company makes several excellent models of smaller grands, and a fine upright. In 1991 Kawai entered a cooperative venture with Steinway for the Boston piano, whereby Steinway designs and Kawai builds it under Steinway quality-control procedures. Kawai also makes other instruments and is heavily involved in educational projects in Japan.

CYRIL EHRLICH/EDWIN M. GOOD

Kay, Hershy

(*b* Philadelphia, 17 Nov 1919; *d* Danbury, CT, 2 Dec 1981). American composer and arranger. He studied at the Curtis Institute (1936–40), where his teachers included Randall Thompson (composition). Self-taught as an

orchestrator, he began a successful career orchestrating musicals and ballets in New York. His first professional project was to orchestrate several Brazilian songs for soprano Elsie Houston's night club act in the Rainbow Room. Beginning with Bernstein's *On the Town* in 1944, Kay became one of the most sought after orchestrators on Broadway. His credits include later works by Bernstein, Marc Blitzstein, Harvey Schmidt, Cy Coleman, Andrew Lloyd Webber and others. He created ballet scores for Balanchine and the New York City Ballet, the Joffrey Ballet, the Royal Ballet and the Royal Danish Ballet. He also arranged film and television scores, and night club acts. He completed the orchestration of Kurka's opera *The Good Soldier Schweik* after the composer's death. His last arrangement was of Bernstein's *Olympic Hymn*, first performed at the opening of the Olympic Congress in Baden-Baden (1981).

Kay's original compositions draw on a wide range of styles, including serialism (*The Clowns*, 1968). His ballets show the influence of a variety of sources, from folk music and British music hall ditties to John Philip Sousa, Noël Coward, Francis Poulenc, Jacques Offenbach and others. His reconstruction for Eugene List of Louis Moreau Gottschalk's *Grande tarantelle* for piano and orchestra, later choreographed by Balanchine as *Tarantella*, led to a revival of interest in Gottschalk's music. A modest, self-effacing man, Kay claimed he could teach all he knew about orchestration 'in twenty minutes'; he was widely admired for his skills and his ability to work well under pressure. He was a strong advocate for paying royalties to arrangers, rather than a set fee per page of completed work. He taught orchestration for a year (1972) at Columbia University.

WORKS

(selective list)

Ballets: *The Thief who Loved a Ghost*, 1950 [after C.M. von Weber]; *Cakewalk*, 1951 [after Gottschalk]; *Western Sym.*, 1954 [based on Amer. folksongs]; *The Concert*, 1956 [after Chopin]; *Stars and Stripes*, 1958 [after J.P. Sousa]; *Tarantella*, pf, orch, 1961 [after Gottschalk]; *L'inconnue*, 1963 [after F. Poulenc]; *The Clowns*, 1968; *Cortège burlesque*, 1969; *Meadowlark*, 1969; *Who Cares?*, 1970 [after G. Gershwin]; *Grand Tour*, 1971 [after N. Coward]; *Winter's Court*, 1972 [based on Renaissance dances]; *Union Jack*, 1976 [based on British folksongs]

Orchestrations (musicals, unless otherwise stated): L. Bernstein: *On the Town*, 1944; K. Weill: *A Flag is Born* (pageant), 1946; Bernstein: *Peter Pan*, 1950; J. Moross: *The Golden Apple* (op), 1954; E. Robinson: *Sandhog*, 1954; M. Blitzstein: *Reuben, Reuben*, 1955; Bernstein: *Candide*, 1956, rev. 1974; J. Urbont: *Livin' the Life*, 1957; R. Kurka: *The Good Soldier Schweik* (op), 1958 [completed by Kay]; *Mother Goose Rhymes*, 1958 [background music for C. Ritchard recording]; Blitzstein: *Juno*, 1959; M. Rodgers: *Once Upon a Mattress*, 1959; *The Happiest Girl in the World*, 1961 [after J. Offenbach]; J. Herman: *Milk and Honey*, 1961; H. Schmidt: *110 in the Shade*, 1963; M. Charlap: *Kelly*, 1965; M. Schafer: *Drat! The Cat!*, 1965; A. Previn: *Coco*, 1969; Bernstein: *Mass* (theatre piece), 1971; M. Hamlish: *A Chorus Line*, 1975; Bernstein: *1600 Pennsylvania Avenue*, 1976; J. Ross: *Music Is*, 1976; C. Coleman: *On the Twentieth Century*, 1978; B. Lane: *Carmelina* 1979; A. Lloyd Webber: *Evita*, 1979; Coleman: *Barnum*, 1980

Orchestrations (film scores): A. North: *Man with the Gun*, 1955; North: *The King and Four Queens*, 1956; North: *South Seas Adventure*, 1958; S. Kaplan: *Girl of the Night*, 1960; T.Z. Shepard: *Such Good Friends*, 1971; North: *Bite the Bullet*, 1975

Other works: Gottschalk: Grande tarantelle, pf, orch, 1961 [reconstruction]; wind music; music for TV, radio, night club acts

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WAYNE J. SCHNEIDER

Kay, Ulysses (Simpson)

(*b* Tucson, AZ, 7 Jan 1917; *d* Englewood, NJ, 20 May 1995). American composer. He was the nephew of black American jazz cornettist and bandleader Joe 'King' Oliver. After studying the piano, violin and saxophone from a young age, he enrolled at the University of Arizona as a liberal arts student, but soon changed his focus to school music. He completed the MA in composition at the Eastman School, where he studied with Bernard Rogers and Howard Hanson, and pursued further composition study with Hindemith at the Berkshire Music Center and Yale University. After military service, during which he played in the US Navy Band and in the dance orchestra at Quonset Point, Rhode Island, he studied with Luening at Columbia University. He was appointed editorial advisor (1953) and later music consultant for Broadcast Music, Inc., New York, a position he held until 1968. After serving briefly as visiting professor at Boston University and UCLA, Kay was appointed professor at Herbert H. Lehman College, CUNY (1968). He was named a distinguished professor in 1972, serving until his retirement in 1988. Among his honours and awards are a Fulbright Scholarship, a Rosenwald Fellowship, a Guggenheim Fellowship (1964–5), the Prix de Rome and six honorary doctorates. In 1958 he was selected by the US State Department to tour Russia with a delegation of American composers as part of a cultural exchange. He was elected to the American Academy and Institute of Arts and Letters in 1979.

Kay's musical language is tonal, though extensively chromatic. Lyrical melodies, rich harmonies and polyphonic textures are also characteristic. His orchestration reflects a creative understanding of the timbral possibilities of orchestral instruments. *Sinfonia in E* (1950) is based on classical ideals, while *Six American Dances for String Orchestra* (1954) embodies a distinctly American spirit. Imitative counterpoint is employed in *How Stands the Glass Around* (1954) and techniques such as *Klangfarbenmelodie* are explored in *Markings* (1966).

WORKS

dramatic

Danse Calinda (ballet, after R. Torrence), 1941, Rochester, NY, 23 April 1941, arr. orch, 1947

The Boor (op. 1, U. Kay, after A. Chekhov), 1955, Lexington, KY, 12 April 1968

The Juggler of Our Lady (op. 1, A. King), 1956, New Orleans, 23 Feb 1962

The Capitoline Venus (op. 1, J. Dvorkin, after M. Twain), 1970, Urbana, IL, 12 March 1971

Jubilee (op. 3, D. Dorr, after M. Walker), 1976, Jackson, MS, 20 Nov 1976

Frederick Douglass (op. 3, Dorr), 1985, Newark, NJ, 14 April 1991

6 film scores, 1948–66; 8 TV scores, 1958–64

orchestral

Orch: Qnt, fl, str orch, 1943; Of New Horizons, ov., 1944; Suite, 1945; A Short Ov., 1946; Brief Elegy, ob, str, 1946; Ancient Saga, pf, str, 1947; Suite, str, 1947; Conc. for Orch, 1948; Portrait Suite, 1948; Suite, 1948 [from The Quiet One]; Pietà, eng hn, str, 1950; Sinfonia, E, 1950; 6 American Dances, str, 1954; Serenade, 1954; Fantasy Variations, 1963; Umbrian Scene, 1963; Reverie and Rondo, 1964; Presidential Suite, 1965; Markings, 1966; Aulos, fl, 2 hn, perc, str, 1967; Sym., 1967; Scherzi musicali, chbr orch, 1968; Theater Set, 1968; Harlem Children's Suite, 1973; Qnt Conc., 5 brass, orch, 1974; Southern Harmony, 1975; Chariots: Orch Rhapsody, 1978; Str Triptych, str orch, 1987; 8 works for concert band

vocal

Choral with insts: Song of Jeremiah (cant., J. Moffatt, after Bible), Bar, SATB, orch, 1945, rev. 1947; Song of Ahab (cant.), Bar, 10 insts, 1950 [withdrawn]; Phoebus, Arise (cant., Kay, T. Hood, Lord Herbert of Cherbury, W. Drummond, T. Middleton, W. Rowley, A. Cowly), S, B, SATB, orch, 1959; Choral Triptych (cant., Pss v, xiii, Bible: *Alleluia*), SATB, str/org, 1962; Inscription from Whitman (cant., W. Whitman), SATB, orch, 1963; Stephen Crane Set (cant., S. Crane), SATB, 13 insts, 1967; Once There was a Man (A Covenant for our Time) (R. Caudill), nar, SATB, orch, 1969; Parables (anon.), SATB, chbr orch, 1969

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Unacc. choral: 4 Pieces (C. Sandburg, W. Shakespeare, A.E. Housman, W. Cather), TTBB, 1941; As Joseph was A-Walking (anon.), SATB, 1943; Christmas Carol (S. Teasdale), SSA, 1943; Come Away, Come Away Death (Shakespeare), TTB, 1944; A Lincoln Letter (A. Lincoln), B, SATB, 1953; Triumvirate (R.W. Emerson, H.W. Longfellow, H. Melville), TTBB, 1953; A Wreath of Waits (anon.), SATB, 1954; How Stands the Glass Around (J. Wolfe), SSATB, 1954; What's in a Name? (H.F. More), SSATB, 1954; A New Song (Pss cxlix, ciii, cxvii), SATB, 1955; Flowers in the Valley (anon.), SATB, 1961; Like as a Father, SATB, 1961; 2 Dunbar Lyrics, SATB, 1965; Triple Set (M. Bruse, R. Sheridan), TTBB, 1971; 2 Folksong Settings, SATB, 1975

Solo: 3 Pieces after Blake, S, orch, 1952 [arr. as Triptych on Text of Blake, S, pf trio, 1962]; Jersey Hours (Triptych) (D. Dorr), 1v, 3 hp, 1978; 10 other songs For 1v and pf

chamber

3 or more insts: Pf Qnt, 1949 [withdrawn]; Brass Qt, 1950; Str Qt no.2, 1956; Serenade no.2, 4 hn, 1957; Serenade no.3, str qt, 1960; Str Qt no.3, 1961; Heralds I, 4 tpt, 4 trbn, 1968; Facets, ww qnt, pf, 1971; Heralds II, 3 tpt, 1974; 5 Winds, ww qnt, 1984

1–2 insts: 10 Short Essays, pf, 1939; Duo, fl, ob, 1943; Prelude, fl, 1943, rev. 1975; 4 Inventions, pf, 1946; 2 Meditations, org, 1950; Partita, A, vn, pf, 1950; 2 Short Pieces, pf 4 hands, 1957; Org Suite no.1, 1958; 5 Portraits, vn, pf, 1972; Guitarra, gui, 1973, rev. 1985; Nocturne no.1, pf, 1973; Visions, pf, 1974–5; 2 Impromptus, pf, 1986; Pantomime, cl, 1986; 5 other works for brass insts

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LUCIUS R. WYATT

Kayagŭm

(from *Kaya*: name of an ancient Korean tribal league; *gŭm*: 'string instrument'). Korean 12-string plucked long zither. It is often called *kayago*. The *kayagŭm* now occurs in two basic sizes: a large instrument (variously called *pŏpkŭm*, *chŏngak kayagŭm* or *p'ungnyu kayagŭm*) for court and aristocratic music, about 160 cm long by 30 cm wide; and a smaller instrument (sometimes called *sanjo kayagŭm*, see illustration) for folk and virtuoso music, about 142 cm long by 23 cm wide.

The larger instrument is fashioned from a single piece of paulownia wood, with a gently curving front and partially hollowed out from the rear. At the lower end stylized ram horns are carved out of the board. The 12 strings, originally of twisted silk but now often synthetic, run from pegs under the top end, through small holes, over a curved, fixed bridge, across 12 individual moveable bridges ('wild-goose feet', 6 to 7 cm high), and across another fixed bridge to looped moorings where reserve string is kept in coils.

The smaller and more recent instrument resembles its predecessor in most ways but is constructed like the six-string *Kŏmun'go*, the top from paulownia wood and the rear from chestnut. The ram horns are only hinted at, and the lower fixed bridge is eliminated. The curvature of the face of the instrument is also more pronounced. The smaller size and greater curvature permit more rapid, virtuoso performance.

The *kayagŭm* is usually tuned pentatonically, and there are various tunings in each repertory. A typical tuning in court music is $E\text{--}F\text{--}A\text{--}B\text{--}e\text{--}f\text{--}a\text{--}b\text{--}c'\text{--}e\text{--}f'\text{--}a'$, with e as tonic; a common tuning for folk music is $F\text{--}B\text{--}c\text{--}f\text{--}g\text{--}b\text{--}c'\text{--}d'\text{--}f'\text{--}g'\text{--}b\text{--}c''$, with b as tonic. Retuning is possible during performance by sliding the movable bridges.

The instrument is played with the lower end pointing somewhat away from the performer's left, so that it passes in front of the left knee; the top end is supported on the right knee. The strings are plucked with the fleshy part of the fingers of the right hand (thumb and first three fingers), as well as by an outward flick using the fingernails. Two or three fingers of the left hand press down on the strings a few centimetres to the left of the movable bridges, thereby making intermediate pitches available and producing various ornaments, including the wide vibrato characteristic of Korean music. The tone of the *kayagŭm* is more delicate than that of the *kŏmun'go* and is considered more feminine.

The history of the *kayagŭm* can be traced back to the Silla dynasty (57 bce – 935 ce). A legend, recounted in the *Samguk sagi* (History of the Three Kingdoms, 1145), explains that King Kasil of the tribal league Kaya (6th century ce) made the *kayagŭm* based on instruments from China and commanded the music master U Rŭk to compose 12 pieces for the new instrument; later U Rŭk, because of turbulent times in Kaya, went over to King Chinhŭng of Silla (ruled 540–76) and was well received, his music and the instrument being perpetuated.

A few pottery figures survive from the Silla period which clearly depict a *kayagŭm*-like instrument, complete with ram horns, but the best evidence comes from four early 9th-century examples in excellent condition in the Shōsōin Repository in Nara, Japan (where they are referred to as *shiragi-goto*: 'Koto from Silla'). These instruments reveal that the modern *kayagŭm* is strikingly similar to its ancient ancestors.

Today the *kayagŭm* is perhaps the best-known and favourite of traditional Korean melody instruments. Many court and aristocratic pieces (such as the suite *Yŏngsan hoesang*) call for it, and there are numerous schools of virtuoso solo performances (*sanjo*). Modern composers also write for the *kayagŭm* in a variety of styles, one leading composer being Hwang Byunghki (b 1936). In recent years there have been structural developments, such as a large instrument tuned an octave lower and instruments with extra strings (for a total of 13, 18, 21 or more strings). The *kayagŭm* has also been adopted in Mongolia as a native instrument (called *yatga*).

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(Seoul, 1998)

ROBERT C. PROVINE

Kaye, Geoffrey.

See [Ketèlbey, albert w\(illiam\)](#).

Kayn, Roland

(*b* Reutlingen, 3 Sept 1933). German composer. After private instruction (1947–52), he studied in Stuttgart at the Musikhochschule and the Technical University (with Max Bense) until 1955, when he took the organist's examination at the Esslingen Kirchenmusikschule. He then studied for a further three years with Blacher (composition) and Rufer (analysis) at the Berlin Musikhochschule. Having made his first essays in electronic music under Eimert at Cologne in 1954, he worked from 1959 in the studios in Brussels, Cologne, Milan, Munich, Utrecht and Warsaw. In 1960 he moved to Rome where in 1964, with Clementi and Evangelisti, he founded the improvisation group Nuova Consonanza, of which he remained a member until 1968. Also in 1964 he was appointed new music editor at NDR, Hamburg. In 1970 he joined the Instituut voor Sonologie at Utrecht University, where his electro-acoustic works of the 1970s and early 80s were realized.

Kayn's early works were influenced by Schoenberg, Varèse and, in the case of the organ pieces, Messiaen. Encouraged by Bense, however, he became interested in cybernetics and information theory and has applied this knowledge to composition, for instance in the major electro-acoustic compositions *Monades*, *Makro* and *Infra*. He regards his method of selecting materials on a cybernetic basis as an alternative to computer techniques; his aim is a strictly controlled effect using the widest possible scale of perceptible sound qualities.

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HANSPETER KRELLMANN/R

Kayser, Hans

(*b* Buchau, Württemberg, 1 April 1891; *d* Bolligen, nr Berne, 14 April 1964). Swiss theorist of German birth. He studied art and natural science at the University of Berlin and music with Humperdinck, Schoenberg and Kretzschmar at the Hochschule für Musik; he graduated in aesthetics in Erlangen in 1916. From 1919 he was the general editor of the series *Der Dom: Bücher Deutscher Mystik*, contributing two of the 13 volumes himself (on Paracelsus and Böhme). One volume of this series was devoted to Kepler, and Kayser's closer acquaintance with his *Harmonice mundi* led him to what was to be his main contribution to musical knowledge: a modern theory of harmony which, on the basis of Pythagoras, aimed at supplementing the visual contemplation of the world (*aesthesis*) by an aural contemplation (*acroasis*). This was to be achieved by introducing the concept of *Tonzahl*, in which the reduction of the qualitative to the quantitative became invertible, so that any numerical relation, by the exact measurement of intervallic properties, could also serve as a measurement of feeling. Kayser settled in Switzerland in 1933 and was naturalized in 1948.

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DOROTHEA BAUMANN

Kayser, Isfrid

(*b* Türkheim an der Wertach, nr Augsburg, 13 March 1712; *d* Marchtal, nr Ulm, 1 March 1771). German composer. He was the son of the village organist and schoolmaster at Türkheim, who gave him his earliest musical education. He went to school in Munich and in 1732 entered the Premonstratensian monastery of Marchtal. Marchtal was one of a group of Swabian monasteries, mainly Premonstratensian and Benedictine, where music was extensively cultivated in the 18th century. By 1741 he had become director of music, a post he held for about ten years; from about 1750 onwards he worked as parish priest in nearby villages. In 1761 he returned to Marchtal, becoming sub-prior in 1763.

In his lifetime, Kayser was one of the best-known of the Bavarian church composers. Thanks to him, Marchtal had so high a reputation for music that Marie Antoinette visited it on a journey to France; on a more local level, he had connections in such musical centres as Ulm and Munich. He seems to have taught composers elsewhere by correspondence.

Kayser began composing in the early 1740s. The chief characteristics of Bavarian church music as developed in the 1720s and 30s by J.V. Rathgeber and his contemporaries had been compactness, tunefulness, a non-contrapuntal choral style and reasonably easy solo parts, the solo voices being used only in alternation with the tutti. It was intended for parish choirs who could not manage elaborate music. By the 1740s some composers were beginning to publish more ambitious liturgical music, obviously intended for experienced choirs in large churches or monasteries; Kayser is the most important of these. He retained the basic scoring of most published church music of this period – SATB solo and

chorus, two violins and continuo, with occasional trumpets and drums. The style, however, is quite different from that of Rathgeber or of Kayser's more restrained contemporaries. Both masses and psalm settings are on a much larger scale. Psalm settings are divided into several movements, including da capo arias, and the longer sections of the Ordinary are similarly divided. His Kyries in particular are large in scale, usually consisting of a slow introduction followed by a fugue, which returns after a solo 'Christe eleison'. He also habitually ended the Gloria with a fugal 'Cum Sancto Spiritu'; his choral fugues show him as a highly accomplished contrapuntist. Even in homophonic movements, however, his choral textures are interesting and varied; unlike many of his contemporaries he rarely resorted to simple repeated-chord declamation, and he had considerable skill in building up a movement out of contrasted motifs. He had comparatively little gift for melodic invention, and rarely used the ritornello principles employed by many of his contemporaries in choral movements. But he had a talent for dramatic word-setting and inventive harmony. More than any other south German church composer of this period, his music can be said to be progressive in harmonic and melodic idiom. Though his choral writing is not usually difficult, his solo parts and string writing make considerable demands on the performers. He was one of the first composers to write completely idiomatically for the violin in published church music. The arias in his psalms and masses are usually long and elaborate, and his lack of melodic invention often makes interest flag. This is even more noticeable in his op.1 cantatas, whose arias are longer and more elaborate than those in his strictly liturgical pieces, and which, lacking an Italianate capacity for melodic invention, often degenerate into rather turgid note-spinning.

Kayser also produced some instrumental music. Little is extant, but the op.4 partitas, in which the outlines of Classical sonata form are clearly present, show that he was as forward-looking here as in liturgical music.

WORKS

all published in Augsburg

op.

- 1 Cantatae sacrae, 18 arias with recitatives, 1v, 2 vn, va, bc (1741)
- 2 VI. missae, 4vv, insts, bc (1743)
- 3 Psalmi longiores et breves ... ac antiphonis Marianis, 4vv, insts, bc (1746), 5 vesper sets
- 4 Concors digitorum discordia (1746), kbd suites
- 5 XII. offertoria solemnia de communi sanctorum ... pars prima, 4vv (1748)
- 6 XII. offertoria solemnia breviora ... pars secunda, 4vv, insts, bc (1750), 12 off, 6 Tantum ergo
- 7 III. vesperae cum consuetis antiphonis, 4vv, insts, bc (1754)

ELIZABETH ROCHE

Kayser, Johann Melchior.

See Caesar, Johann Melchior.

Kayser, Leif

(b Copenhagen, 13 June 1919). Danish composer. He studied at the Copenhagen Conservatory (1936–41) with Haraldur Sigurdsson (piano), Rung-Keller (organ, harmony and counterpoint) and Schierbeck (orchestration). In 1939 his First Symphony was given a successful première in Göteborg and, after his début as a concert pianist in 1941, he continued as a private pupil with Tor Mann (conducting) and Rosenberg (composition) in Stockholm. During the following years, however, he abandoned his musical career to some extent and concentrated on philosophical and theological studies in Rome (1942–9). He was ordained and served from 1949 to 1964 as chaplain at the Catholic church of St Ansgar in Copenhagen, where he was also organist (1937–42, 1951–4). After 1950 he increasingly returned to his musical activities and began to compose again, mostly in the sphere of church music. He studied composition with Boulanger in Paris in 1955, a period reflected in the austere modal colouring of some of his music; from 1964 to 1982 he taught orchestration and composition at the Copenhagen Conservatory.

Kayser's orchestral music shows particular genius. His symphonic style is derived from that of Nielsen, whose hymn-like and lyrical melodic style can be traced in Kayser's Second Symphony. He has developed his orchestral technique in a series of *Studi* and arrangements for orchestra; he himself considers his piano reductions of some 30 orchestral works, including Nielsen's Third, Fourth and Fifth Symphonies, as important to his development. He has contributed substantially to modern Danish church music with organ and choral works in a retrospective style influenced by Gregorian chant. Of particular note are the Christmas Oratorio, the Te Deum and the large-scale Requiem for organ. Kayser has also written much chamber music.

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(selective list)

dates are of first performance unless otherwise stated

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Arrs. for orch and band

vocal

Choral: Juleoratorium, op.11, solo vv, vv, orch, 1943–7; TeD, vv, orch, 1946–53; 2 Masses, female vv, children's vv, 1950; 3 motets, unacc., 1954–5; 2 motets, female vv, 1955; Beata viscera, vv, org, 1959; Ave Maria IV, female vv, org, 1959; Mass no.3, vv, str ad lib, 1960; Norsk messe, unison vv, org, 1967–9; 4 Pss, children's

vv, 1968; Chinese Aquarellen, female vv, gui ad lib, 1975; works for unacc. chorus, children's chorus

Solo: 3 Pss, A, org, 1954–6; Beatus vir, S, A, Bar, org, 1955; Chinesischer triangel, Mez, fl, gui, 1962–72; In natale Salvatoris, Mez, org, 1964; Templum Dominum, 4 pss, Bar, org, 1968

chamber and instrumental

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NIELS MARTIN JENSEN/DANIEL M. GRIMLEY

Kayser, Philipp Christoph

(b Frankfurt, 10 March 1755; d Oberstrass, nr Zürich, 24 Dec 1823).

German composer, active in Switzerland. The son of a Frankfurt organist, he moved in 1775 to Zürich, where he established himself as a music teacher. Goethe visited him there in 1775 and again in 1779, when he asked Kayser to compose music for his Singspiel *Jery und Bätely*. Kayser never set the work, but he visited Goethe in Weimar in 1781 and again from October 1787 until June 1788 in Rome, and Goethe continued in his hopes for Kayser's collaboration, particularly in the revised versions of *Erwin und Elmire* and *Scherz, List und Rache*. Kayser also brought with him to Rome an overture to *Egmont*, for which (as for *Erwin und Elmire*) Goethe sought instrumental music to express the emotions of the characters. After hearing Mozart's *Die Entführung aus dem Serail* Goethe abandoned his own attempts at Singspiel, and as Kayser's weaknesses as a composer became apparent, the friendship and collaboration ceased. After returning to Zürich in 1789 Kayser wrote no more music.

Kayser's most significant works are his songs, of which he composed over 100. Of the 19 songs published as *Gesänge mit Begleitung des Claviers* (1777) five are settings of lyric poems by Goethe, including the sensitive *Ein Veilchen auf der Wiese stand* and a setting of *Ihr verblühet, süsse Rosen* in which he successfully adapted a Grétry melody into a da capo aria. Kayser's setting of a poem by H.L. Wagner inspired Goethe to fit to it the first version of his well-known parody *Füllest wieder Busch und Tal*. 'Herr! Ein Mädchen', from *Scherz, List und Rache*, was scored for four strings and oboe, perhaps in consequence of Goethe's advice to him 'to keep the accompaniment modest ... the expert achieves more with two

violins, viola and bass than with an entire band of instruments. Use the winds as seasoning and singly: here a flute ... there an oboe'.

A manuscript of 71 songs (a number of them unpublished) was made at Goethe's behest at Weimar in 1777–8.

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F ed. in Friedlaender (1898–1916)

songs

[25] Vermischte Lieder mit Melodien aufs Clavier (Winterthur, 1775)

[19] Gesänge mit Begleitung des Claviers (Leipzig and Winterthur, 1777), incl. 4 songs from Erwin und Elmire: Ein Schauspiel für Götter; Ein Veilchen auf der Wiese stand, F ii, facs. in 'Goethe, Johann Wolfgang', *MGG1*; Ihr verblühet, süsse Rosen, F i; Sieh mich, Heilger, wie ich bin, F ii; also Warum siehst du mich unwiderstehlich (J.W. von Goethe), ed. in Friedlaender (1902)

Um Friede (Der du von dem Himmel bist) (Goethe), in Pfenninger's *Christliches Magazin*, iii/1 (Zürich, 1780), F i; 4 others in Pfenninger's *Christliches Magazin* (1779) and his *Ausgewählte Gesänge mit Melodien* (Zürich, 1792)

71 songs in Goethe's *Notenheft* of 1778, *D-WRgm*, incl. 38 previously pubd and 7 more Goethe songs: Füllest wieder's liebe Tal, F i; Hab oft ein dummen, düst'ren Sinn; Herz, mein Herz, was soll das geben; Ich muss, ich muss ihn sehen [duet from Erwin und Elmire]; Im Felde schleich ich still und wild, F i; In allen guten Stunden; Liebliches Kind, kannst du mir sagen [from Claudine von Villa Bella]

other works

Scherz, List und Rache (Goethe), 1785–6, 1st version, *CH-Zz*, 2nd version, *D-WRgm*; 1 song, 1 scene, F i–ii

Egmont (incid music, Goethe), c1786–8, lost

Weihnachtskantate, 2vv, str (Zürich, 1780)

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Kazachok.

A term derived from the Turkic word *kasak* or *kosak* ('Cossack'). It refers to a folkdance characteristic of the peasant-warriors from Cossack territory and also to its music. Variants of the *kazachok* include the *Kuban-kazachok* (from the Kuban district) and the *Ter-kazachok* (from the northern Caucasus). The most popular variant was the Ukrainian *kazachok*, danced throughout the former USSR by the Cossacks in the Russian army. It is a fast couple-dance in 2/4 with a constantly increasing tempo and an improvisational character. The woman leads and the man follows, repeating her figures; she indicates changes in movements by clapping her hands. The characteristic movement is in a line, alternating with other Ukrainian folkdance movements.

The first arrangement of a *kazachok* is attributed to the Polish or Belorussian lutenist and composer K.S.R. Dusiacki (first half of the 17th century). Manuscript collections of *kazachok* melodies date from the second half of the 18th century and printed collections from the end of the 18th century. The *kazachok* was performed in the 18th century in French ballets and achieved popularity after the Russian troops visited Paris in the 1820s. At the beginning of the 19th century, it was performed as a circle-dance; since the end of the 1960s, it has been revived in many countries. There are arrangements of it in the works of A. N. Serov, Tchaikovsky and other Russian composers; one of the best-known works is the Ukrainian *kazachok* for orchestra by A.S. Dargomizhsky.

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DIETER LEHMANN

Kazakhstan (Kaz. Kazak Respublikasy).

Country in [Central Asia](#). The Kazakhs are a Turkic-speaking people who inhabit a vast area of 3000 km² from east (the Altai mountains) to west (the Caspian Sea) and 2000 km² from north (the southern Urals) to south (Tien Shan); 2.7 million km² in total. In 1991 the Kazakhs numbered approximately 10 million people, of which 6,797,000 lived in the Kazakh Republic, 1,665,000 in republics of the former USSR and 1,535,000 in other countries. The percentage of Kazakhs in the Republic's population reached 53.4% in 1999. Russians, Ukrainians, Germans, Koreans, Uighurs, Uzbeks, Tartars and others (there are about a hundred 'nationalities') also live in the Republic, whose total population is estimated at 16.93 million in 2000.

1. [Nomadic musical culture.](#)
2. [Women's vocal repertoires.](#)

3. Men's vocal repertoires.
4. Instruments and music.
5. Transitional music during the Soviet period.
6. Opera, orchestral and chamber music.

BIBLIOGRAPHY

ALMA KUNANBAYEVA (1–5), SAIDA ELEMANOVA (6)

Kazakhstan

1. Nomadic musical culture.

Until the gradual annexation to Russia, completed by the mid-19th century, Kazakh musical culture was that of nomadic pastoralists, who migrated widely across steppeland in seasonal movements. Living in the transportable round felt tent or the *yurt*, their traditional musical genres were embedded in rituals of hospitality as well as annual and life-cycle rituals. Their music was influenced by the structure of society and by their religious complexes.

Originating in this nomadic past, Kazakh society is divided into three *Zhuzs* (Hordes): *Uly* (Greater), *Orta* (Middle) and *Kishi* (Lesser). Each is distinguished territorially: the Greater *zhuz* is located in the south-east of contemporary Kazakhstan, the Middle *zhuz* in central Kazakhstan and the Lesser *zhuz* in western Kazakhstan. Each *zhuz* is divided into clans and families who follow exogamous rules of marriage.

Co-existing religious complexes include folk-religion, shamanism and Islam. Folk-religious beliefs include worship of Tengri (Heaven) as the male life-source, Jer-Su (Earth-Water) as the female life-source, and Umai as the patroness of fertility and childbirth. Shamanism (*baqsylyk*), which found expression through musicians, healers and diviners, exerted a basic influence on all aspects of Kazakh musical culture, especially on the role of epic bard. Towards the end of the 10th century, Islam became firmly established among the settled inhabitants (in Semirechy and by the river Syr Darya) in the south of modern Kazakhstan. During the 16th century the Kazakhs became Sunnite Muslims of the *hanafit* tendency (Mazhab). In southern Kazakhstan Sufism is also known in connection with the worship of Hoja Ahmed Yasawi (1103–67).

Despite sparse settlement in different regions of the country, Kazakhs share common linguistic, cultural and material characteristics. Traditional vocal genres may be divided into women's music, which is closely linked to ceremonies and rituals, and performed unaccompanied, and men's music, which is accompanied by the performer's own instrument. The master–apprentice training system, performance skills and high social status of the male musician-singer or instrumentalists indicates the professionalism of oral culture.

Kazakhstan

2. Women's vocal repertoires.

Women perform songs during ceremonies and in non-formal situations. They do not usually use instrumental accompaniment.

(i) Ceremonial songs.

These include wedding songs (*tanysu*), such as the popular 'Zhar-Zhar' (performed antiphonally by a male and female chorus); brides' laments (*synsu*); farewell songs (*koshtasu*); ritual songs, such as those performed to begin a festival (*toi bastar*) or to unveil the face of the bride (*betashar*); laments at funerals and annual funeral remembrances (*as-joktau*, *daus*), messenger-songs of death (*yestirtu*) and condolence (*konil-aitu*, *jubatu*); and calendar songs such as carols (*jarapapzan*) or songs performed during the fasting at Ramadan. Ceremonial songs are not conceptualized as 'song' but are specified according to function as outlined above.

(ii) Lyrical songs.

Lyrical or 'simple songs' (*qara öleng*) are not performed in ceremonial contexts. These take the form of song-poem dialogues (*qayim öleng*), improvisations about guests at parties (*bokyet-öleng*) or an exchange of song riddles (*jumbak-öleng*). They have a typical verse form of eleven syllables, that is, 4 + 3 + 4 or 3 + 4 + 4, which are combined in two four-line verses.

Kazakhstan

3. Men's vocal repertoires.

(i) Epics and narrative songs.

For Kazakhs, epics comprise their history, literature and philosophy. Traditionally the *zhyrau*, or epic bard, had special social status: he was a consultant to the khan, a keeper of the people's history, and he took over certain functions of the shaman, such as the establishment of relations between generations and the expression of ethnic identity. Epics transmitted information about the history of the ethnic group, its cultural traditions and social structure in a ritual and emotionally-charged context.

Lengthy heroic epics (*batyrlar zhyry*) such as 'Kyor-ogly', 'Alpamis' and 'Yedigye' form the core of the epic tradition, versions of which are famous all over the Turkic-speaking world. Also part of the tradition are sung tales such as 'Oraq-Mamai', 'Qarasai-Qazi' and 'Shora batyr'. These are full of legendary figures and their deeds, and often include extensive family genealogies, which are carefully passed down from generation to generation, and stories about particular families. 'Lyrical' or 'social-life' epics form another large category. These are usually named after the main female characters ('Kyz-Zhibyek', 'Sulushash' and 'Maqpalqyz') or lovers ('Qozy Qorpyesh-Bayan Sulu').

Performances are regulated by 'schools' of highly-developed oral traditional skills transmitted by the 'tutor-pupil' system. These schools have regional peculiarities. In addition to such musical skills, the bard is also believed to have magical powers. The vocal timbre he uses differentiates his epic performance from that of song. It is reminiscent of the sounds produced by the *qobuz*, a two-string fiddle used by shamans. His intonation is similar to dramatically saturated oratorical speech.

Epics usually contain three main sections: a preface or 'initial' section (*bastau*); a central recitation, based on a measured rhythmic intonation which tends to multiple repetitions (*uzyn sanar*, meaning literally a 'long

pursuit' or 'hunt'); and a conclusion (*qaiyrma* or 'turning point', i.e. the conclusive break when recitation of a text is replaced by jubilation without a text). This final section is usually performed at a slower tempo in order to break the vocal pulse of the preceding section.

Verses are formed by an indefinite number of lines joined by one rhyme (tirade). A tirade allows an unspecified number of variant repetitions of its separate elements and may be followed by improvised vocalisations (see [ex.1](#)).



Traditionally, epics must be accompanied by the *dömbra*. Many short narrative songs are related to epics (*zhyr*) and often occur within them. These include *terme* ('string'), *tolgau* ('meditation'), *osiyet* ('exhortation'); *naqyl soz* ('words of edification'), *arnau* ('dedication'), *khat* ('letter'), *maqtau* ('praise-song'). During *bastau-en* ('preface songs'), which usually precede the performance of long sung tales, the narrator calls for inspiration and addresses the audience with the list of legends he knows. Similarly, in *tanysu* the narrator introduces himself and in *tandatu*, he suggests that the audience chooses the most desirable items from his great repertory.

(ii) Poetry-songs.

The *aqyn* or poet-singer was traditionally a professional performer who participated in contests (*aitys*). Like the *zhyrau*, the *aqyn* gained his gift in miraculous ways and had a famous *akyn* from the past as a guardian who instructed him in dreams. An *aitys* (literally, 'to talk together') usually comprises a dialogue contest between two or more poet-singers. Contests occurred during festivals, banquets and other social gatherings which sometimes lasted until long after midnight. According to custom, the defeated party had to recall the whole *aitys* by heart.

There are many varieties of *aitys*, for instance, *qyz ben zhigit aityssy* ('*aitys* between a girl and a youth'), *din aityssy* ('religious *aitys*'), *zhumbak aityssy* ('*aitys* riddles'), and *aqyndar aityssy* ('*aitys* between *akyns*'). The *aqyndar aityssy* involved demonstrations of skills ranging from a restricted body of knowledge, such as geography (*tau olen*, *zher olen*, *su olen*), to improvisation contests at weddings (*kaim olen*). There were three important conditions (excluding the obligation to have professional skills) for the participants of contests: representatives of the same clan and those who were related on their fathers' sides must not compete; each participant had to praise his clan and criticize the clan of his rival; and appeals not normally ethically allowable were allowed during the contest.

Poetical dialogue was also used in charms (*badik*) or in children's songs (e.g. debates between goats and sheep).

(iii) Lyrical songs.

Lyrical songs performed by professional singers (*anshi*, *sal*, *syerī*) flourished between the second half of the 19th century and the beginning of the 20th centuries.

The central Kazakhstan region of Saryaki ('golden steppe') is particularly noted for its lyrical songs (Amirova, 1990). The most famous singers of the Arkin school are Akhan Syerye Koramsinuly (1843–1913), [Birjan-sal Kojagululy](#) (1831–94), Zhayau Musa Baizhanuly (1835–1929), Ibrai Sandybaiuly (1860–1932), Muhit Myeraliuly (1841–1918), Madi Bapiuly (1880–1921), Asyet Naimanbay-uly (1867–1922) and Yestai Byerkyenbay-uly (1874–1946). Amre Kashaubay-uly (1888–1934) became widely known even outside Kazakhstan; he successfully performed at two World Exhibitions of the decorative arts (Paris, 1925 and Frankfurt, 1927). 20th-century followers of the great singer-composers of the past include Manarbyek Yerzhanov (1901–66), Zhusubyek Yelyebyekov (1904–77) and Zhanibyek Karmyenov (1949–92).

Lyrical songs frequently begin with a protracted and high-pitched opening cry; both descending and arch-like melodic contours are characteristic. Refrains, sung with vocables rather than words, demonstrate the vocal skills of the singer. The song structure is marked by variety and asymmetry in the interior parts of strophes (tunes and refrains) and possible incompatibility of musical boundaries and word lines. Professional singers are conscious of copyright, which they assert in a number of ways, including giving the song a fixed title, indicating authorship in the first verse, and performing a tale about how the song was created as a preface to its performance. After such autobiographical beginnings, songs embrace a number of subjects including farewell songs (to youth, a lover, the

hometown or life), and pronouncements about the art of singing and the beauty of songs.

These lyrical songs are accompanied by the *dömbra*. However, unlike those used by epic singers and performers of instrumental pieces (*kyui*), these *dömbra*s have a small resonator, a relatively short neck with eleven frets, and are plucked (*shertip oinau*) rather than strummed.

Kazakhstan

4. Instruments and music.

Of many musical instruments from the past, only the *shan-qobuz* (jews' harp), *sybyzgy* (end-blown flute), *qobuz* (see [Qobuz \(i\)](#)) and *dömbra* were still in use at the beginning of the 20th century (Saribayev, 1978). The *shan-qobuz* is played mostly by women and the *sybyzgy*, 60 to 65 cm long and made from an umbellate plant stalk or from wood, is played by male herders and shepherds (see fig.2).

The two-string fiddle *qobuz*, played by shamans, was also linked with the epic tradition. One of the most distinguished composers and performers was Yqylas Dükenuly (1843–1916) whose instrumental pieces form the basic repertory of modern *qobuz* players.

The [Dömbra](#) is the most widely disseminated instrument among modern Kazakhs. The degree to which the instrument has become a symbol of Kazakh identity is illustrated by the *dömbra* headpiece of a Kazakh grave in West Mongolia (fig.3). There are two types of *dömbra*: the type characteristic of western Kazakhstan is pear-shaped and has a long thin finger-board with 12 to 14 frets. The second type, characteristic of south, central and eastern Kazakhstan, has a trapezium-shaped flat body (*shanaq*) and a short wide neck (*moiyn*) with between seven and nine frets. All *perne* (a term meaning both the frets and the notes produced when the frets are stopped), have their own traditional names which vary by region and performer. It is not rare for them to be named after the titles of pieces played on them, such as *turkimen perne* or *saryaka pernesi*. In the past the strings (*shekter*) were made of goat or sheep's gut but contemporary instruments are fitted with nylon or metal strings. Traditionally there were three and even four-string *dömbra*s found, for instance, in Semypalatın province. The contemporary *dömbra* has a compass of two octaves.

The *dömbra* is used either as an accompaniment to singing or to perform instrumental pieces or *kyui*. *Kyui* (literally, 'condition', 'state', 'mood') is an instrumental poem, a programmatic work. The title of the *kyui* usually indicates the content of the instrumental narrative. However, its topic is traditionally also given by the performer or *kyuishi*, usually before its performance. The subject may be a legend or tale about the origin of the *kyui*. These legends represent a variety of oral tale or *angime* (Mukhambetova, 1985).

Two main types of *kyui* are known in Kazakhstan. In western Kazakhstan, the strings are strummed (*tökpe*, meaning literally, 'stream', 'continuously pouring') by upward and downward movements of the right hand, creating a musical texture that incorporates a continuous drone. In the seven provinces of Kokchetav, Pavlodar, Semipalatinsk, eastern Kazakhstan,

Karagand, Zhezkazgan and Chimkent, the strings are plucked (*shertpe*, meaning literally, 'plucking', 'flicking', 'touching the string') by individual fingers, creating a melodic line without a drone.

After studying folk terminology, Bagdaulet Amanov (1944–76) suggested that the underlying structure of a *kyui* is as follows: an initial section or *bas buyn* ('head articulation'); central sections or *orta buyn*; and two culminating sections, a small culmination (*kishi saga*) and a second great culmination (*ülken saga*) (see [ex.2](#)).



Tartys-kyui are instrumental *dömbra* pieces performed in contests, called *aitys-kyuiler* in Mangystau territory of western Kazakhstan (Utegaliyeva, 1997). There are three types of *tartys* (in this context meaning 'to measure the strength'): those that measure performance skills; those that test compositional skills in relation to improvisation; and those that demonstrate compositional skills and memory. In the last of these, the performer must remember and be able to play a new *kyui* after hearing it once. (Amanov in Mukhambetova, 1985)

Distinguished *kyuishi* in the *tökpe* tradition include Qurmanghazy Saghyrbaev (1818–89), [dauletkerei Shigaev](#) (1820–87), Qazanghap Tilepbergenuly (1834–1927), Espai Balustauly (1810–1901), Dina Nürpeisqzy (1861–1955) and Seitek Orozalynuly (1861–1923). In the *shertpe* tradition, distinguished *kyuishi* include Tättimbet Qazanghapuly (1815–62), Sügir Äliuly (1882–1961), as well as Baizhigit, Toqa, and Dairabai.

Kazakhstan

5. Transitional music during the Soviet period.

Kazakh traditional culture experienced an enormous shock in the 1920s and 30s with the forced transition from a nomadic to a settled lifestyle under the pressure of Soviet ideology and rule. A cultural revolution was carried out that assumed the total primacy of European music (in particular the Russian classics of the 19th century), the summit of which were symphony and opera. The urbanization of culture, demographic loss (25% of Kazakhs were suppressed) and a policy of moving Russians into Kazakhstan changed the status of professional musicians of the oral tradition to the position of anonymous folklore, and deprived distinguished musicians not only of the opportunity of developing the tradition but also of physical existence. This cultural policy introduced European forms of art with ethnographic 'decorations'. The policy proved successful and in 1934 led to the creation of the State Orchestra of folk instruments, named after Kurmangaya (organized and instructed by Ahmet Zhubanov) on European and Russian patterns. This necessitated the large-scale reconstruction of traditional instruments in accordance with symphonic orchestral types. In

place of traditional solo performance, collective performance was introduced, which required performing in unison, breaking the tradition of improvised variations in instrumental *kyui*. When traditional master-performers were invited to participate in reorganized concerts, the connections between instrumental pieces and legends were cut out because they were incompatible with European concert forms.

Lyrical songs were reinterpreted as operatic arias and for a long period Kazakh 'bel canto' became representative of all Kazakh culture. Lyrical songs performed in this new style became aesthetically acclaimed and were employed more often than all other genres of traditional music culture.

The 1960s and 70s were a turning-point in the musical culture of Soviet Kazakhstan in connection with radical changes in the ethnic identity of the Kazakhs. During this period there was a revival of interest in their own culture, history and peculiarities. There were deeper studies of oral traditional music and an extension of the fieldwork possibilities for ethnomusicologists in the Republic. As a result, the second orchestra for folk instruments, 'Otrar sazy' was created in the 1980s. (From 1981 the director was Nurgisa Tlendiyev, a composer and *dömbra*-player). This orchestra includes a large number of ethnically specific, non-European instruments, such as the *sybyzgy* and *saz-surnay* or clay flute. This kind of collective performance became a model for many amateur ensembles.

During the 1990s youth groups developed, including those who fused the style and technique of rock and pop groups with Kazakh traditional music: for instance, the group 'Roksonaky' took the first prize at the International Festival 'Asia Dausy'.

Contemporary folkloristics began in the 1920s. The publications of Aleksandr Zatayevich (1869–1936) have a continuing importance. Zatayevich wrote more than 2300 pieces of Kazakh folk music (not counting the musics of other nationalities inhabiting the Republic), and he published 1500 of them in two volumes during his lifetime (Zatayevich, 1925, 1931). Ahmet (1906–68) and Kudaibergen (1899–1938), the Zhubanovs, Boris Erzakovich (1908–97), Asiya Baigaskina (1928–99), and Bolat Saribayev (1927–84) laid down the foundations of modern Kazakh ethnomusicology.

Kazakhstan

6. Opera, orchestral and chamber music.

After the October Revolution of 1917, in keeping with the cultural policies of the Soviet state, Kazakhstan had to develop a single musical culture that was 'socialist in content and national in form'. The bases of this culture were the European harmonic system and genres that had been assimilated in Imperial Russia by the early 20th century. It was obligatory to retain a 'national' element but this was interpreted primarily as an external, decorative and exotic attribute.

In order to produce European musical art forms professional performers and composers needed to be trained. Accustoming traditional Kazakh musicians and singers to European methods of performance was

accomplished through numerous amateur music and theatre groups. In 1932 the first technical college for music and drama was established in Alma-Ata. It was there that the composers Kapan Musin and Kuddus Kuzham'yarov, the singers Rishat and Muslim Abdullin and Shabal Baysekova, the conductor Gaziz Dugashev and the musicologist Gaukhar Chumbalova received their initial education. A music school was later established in Ural'sk. The pupils were drawn from orphanages and from the villages. Kazakh musicians became literate in European musical notation through the choirs formed in various towns with the assistance of such professional musicians as I.V. Kotsik, Dmitry Matsutsin, Latif Khamidi, D. Kovalyov, Z. Pisarenko, A. Moskalenko and B. Orlov. In the autumn of 1933 a music studio attached to the national theatre was opened, where musicians received lessons in musical literacy, solfeggio and listening to music.

Professional composers were invited to work in Kazakhstan, including graduates of the Leningrad and Moscow conservatories: [Yevgeny Grigor'yevich Brusilovsky](#), Vasily Velikanov, Mikhail Ivanov-Sokol'sky. The appearance of the first significant works of opera, ballet and the symphony are associated with them. The development of choral, instrumental and symphonic music in Kazakhstan was inspired by the first Kazakh operas by Brusilovsky, *Kiz-Zhibek* and *Er-Targin* (the names of epic heroes). These works, staged in 1934 and 1937, make extensive use of traditional songs and instrumental pieces known as *kyui* (see §4 above). The operas were written as a result of the creative interaction between the composer and traditional musicians who were the performers of these operatic roles. These works reflected the innate 'theatricality' of traditional Kazakh musical culture, and the artistry of professional Kazakh songs that became the basis for their vocal presentation. The arrangements and orchestral episodes are characterized by extreme economy, while the choral parts are performed predominantly in unison and occasionally in two parts. This 'birth' of Kazakh opera introduced the local listening public to European genres and forms, to the orchestra, the chorus and the ballet.

A significant stage in establishing opera in Kazakhstan was the appearance of an opera by Kazakh composers: for the centenary of the outstanding Kazakh poet, educator and philosopher Abai Kunanbayev, the composers Ahmet Zhubanov and Latif Khamidi wrote the opera *Abay*. Kazakh opera as a genre is epitomized by *Birzhan i Sara* ('Birzhan and Sara') which was composed by Mukhtan Tulebayev (1913–60) and staged in 1946. The heroes of the opera are traditional *akyn* (poet-singers). Birzhan is considered to be the 19th-century founder of this professional singing style, and his life and artistic fate form the basis of the libretto. The uses of harmony, polyphony and orchestral texture are unsurpassed in Kazakh Soviet music. During the 1950s Brusilovsky composed the opera *Dudaray* (1953) and Kuddus Kuzham'yarov (1918–94) the Uighur opera *Nazugum* (1956). Kuzham'yarov also composed the ballet *Chin Timur* (1969) and the opera *Saldyr Palvan* (1977).

Two later operas drawn from Kazakh epics – *Enlik-Kebek* (1972) by Gaziza Zhubanova and *Alpamysh* (1973) by Erkegali Rakhmadiyev – also became popular. In *Enlik-Kebek*, based on Mukhtar Auyezov's play, the conflict of good and evil is expressed musically through the opposition of traditional

and modern sound worlds. The epic tale of Alpamysh is known to many Turkic peoples and this opera is framed by a prologue and an epilogue performed by a bard (*zhyrau*). The opera is thereby set in both legendary and historical time.

Symphonic music began to develop in Kazakhstan much later than opera. The first serious works appeared in the 1940s. The symphonic suite *Sari Arka* (1943) by Brusilovsky combines the traditions of Russian classical symphonic style with Kazakh traditional themes, songs and *kyui*. In 1947 Vasily Velikanov's *Kazakh Symphony* appeared, a work that continues the tradition of a lyrical and epic symphonic style. Velikanov combines traditional songs and *kyui* with polyphony. The symphonic poem has become the favourite genre of Kazakh composers, for instance *Rizvangul* by Kuzham'yarov (1950), *Dzhaylauday* by Kapan Musin (1948) and *Kazakhstan* by Tulebayev (1951).

The 'Zhiger' symphony by Gaziza Zhubanova (1971) extended the emotional and conceptual frontiers of contemporary Kazakh music by including philosophical and psychological elements. This symphony includes six *kyui* by the 19th-century composer Dauletkerey. The symphonic music of Kazakhstan during the 1980s is represented by the symphonies of Kuzham'yarov, Sid'ikh Mukhamedzhanov and Bakir Bayakhunov; symphonic poems and symphonic pictures are represented by Bazarbay Dzhumaniyazov, Anatoly Bichkov and Mansur Sagatov. The orchestral works *Ata tolgaui*, *Kosh-keruen*, and *Ansau*, composed by Nurgisa Tiyendiyev, leader of the folkloric ensemble Otar Sazy, continue and develop the tradition of the orchestral *kyui*. Kenzhebek Kumisbekov also works successfully in this genre.

Orchestral arrangements of traditional *kyui*, and European and Russian classics form the repertory of the Kurmangazy State Folk Instruments Orchestra of Kazakhstan, formed during the 1930s as a folkloric ensemble but now comprising graduates from the State Conservatory of Alma-Ata. The only higher educational establishment for music in the Republic, the Conservatory of Alma-Ata was opened in 1944. Over a 50-year period the conservatory trained about 6000 graduates, providing professional personnel for all music training establishments, including schools and colleges as well as the State Choral Cappella, the State SO, the Abay Kazakh State Academic Theatre of Opera and Ballet, the State Wind Band, the State Chamber Orchestra, the Light SO, and the Orchestra of Radio and Television.

Musicians who have received international acclaim include the singers Bibigul' Tulegenova, Yermek Serkebayev, Alibek Dnishev, the conductor Tolepbergen Abdrashev, the violinists Gaukhar Murzabekova and Ayman Musakhodzhayeva and the pianists Gul'zhamilya Kadirbekova and Zhaniya Aubakirova. Each year the Conservatory Chamber Orchestra (directed by Anvar Akbarov) and the State Quartet tour internationally.

Choral music, like other European musical genres, appeared in Kazakhstan after the communist revolution. Instrumental (orchestral) music made extensive use of traditional instrumental styles but choral music did not have a precedent in traditional arts. Choral singing did not exist, unless unison group singing during certain rituals (weddings and funerals) is taken

into account. In the early post-revolutionary years the compulsory teaching of choral singing was introduced in national institutions of education. The repertoires of these choirs consisted predominantly of revolutionary and traditional songs.

In 1935 the State Choral Cappella was founded, of which the first directors were Dmitry Matsutsin and Boris Lebedev. The contributions of Latif Khamidi and Bakhitzhan Baykadamov to choral music is significant. The work of the latter was for many years closely associated with the Cappella, and Baykadamov was one of the first composers to write choral works based on instrumental *kyui*.

The history of the cantata and oratorio in Kazakhstan began in the post-war years. In general they follow the 'official' social and political line. The first work in this genre was the cantata by Brusilovsky entitled *Sovetskiy Kazakhstan*, dedicated to the 30th anniversary of the October Revolution. One of the best examples of the genre is the cantata by Tulebayev, *Zarya kommunizma* ('The Dawn of Communism'). The main protagonists are the *akyn* (singer) and the people; at the heart of the composition is the *akyn's* solo. Despite the simplicity of its musical language, Sidiikh Mukhamedzhanov's oratorio *Golos vekov* ('The Voice of Centuries') (1960) occupies a notable place in the history of the genre, as do the oratorios by Gaziza Zhubanova *Zarya nad step'yu* ('Dawn over the Steppes', 1962) and *Aral'skaya bi'l'* ('Aral Story', 1978). The boldest, most innovatory and artistically the most valuable investigations into the realm of the cantata and oratorio are associated with Zhubanova.

The opening of music schools and colleges in the Republic, and the need for a national repertory of pieces for teaching purposes stimulated compositions for piano and violin. In the 1930s and 40s trios, quartets and quintets (by B. Yerzakovich, S. Shabel'sky and M. Skorul'sky) began to appear. In the post-war years work in the spheres of chamber and instrumental music intensified. In the 1970s and 80s chamber, orchestral and instrumental works were composed by Zh. Dastenov, V. Novikov, A. Serkebayev and M. Sagatov.

The concerto genre in Kazakh Soviet culture was extensively represented. The first work in this genre was the Violin Concerto (1957) by Zhubanova. The concerto for trumpet and orchestra (1973) by Kuzham'yarov also became popular. The piano concerto is represented by the concertos of Nagim Mendigaliyev, Tles Kazhgaliyev and Serik Yerkimbekov. Being close to 'national' culture but characteristic of the European genre, the concertos of Kazakh composers are distinguished by their improvisatory style, virtuosity and vivid colouring.

[Kazakhstan](#)

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Kazandzhiev, Vasil

(b Ruse, 10 Sept 1934). Bulgarian composer and conductor. Together with Iliev, Nikolov, Tutev and Ivan Spassov, Kazandzhiev was one of the five innovators of contemporary Bulgarian music, and as such was blacklisted by the communist authorities in Bulgaria for many years. A child prodigy, at the age of 13 Kazandzhiev became the private composition student of Iliev. At the same time, while still living in Ruse, he was deeply influenced by the latter's and Dobrin Petkov's conducting style. On the recommendation of Hadjiev he went to study composition and orchestration at the State Academy in Sofia with Pancho Vladigerov and conducting with Vladi Simeonov. Kazandzhiev graduated from the academy in 1957 and became conductor at the Sofia Opera, a post he held until 1964. In 1962 he founded the Sofia Soloists chamber ensemble with which he achieved international acclaim, touring Europe, Asia and the USA; he led the ensemble until 1978. In 1963 he was appointed teacher of score reading at the State Academy and later became professor of conducting. From 1979 to 1993 he was chief conductor of the Sofia National RSO.

As a student his compositional style showed the influence of Vladigerov, with regard to orchestration, and Hindemith in its formal clarity and accuracy. His first notable composition was the *Divertimento* for small orchestra. With the temporary thaw in the political climate of the early 1960s, Bulgarian musicians made closer contacts with Poland. Kazandzhiev, along with Tutev, attended the Warsaw Autumn Festival in 1965. This event marked a major change in Kazandzhiev's compositional style, especially with the introduction of aleatory elements and graphic notation as in *Complexi sonori* for strings (1965). This same work was highly acclaimed following a performance given by the Sofia Soloists under the composer's direction at the 1967 Zagreb Biennial Festival. Aspects of Bulgarian history and culture have also played an increasingly important role in Kazandzhiev's compositional processes. This is evident in his preoccupation with timbral and colouristic effects as well as in his choice of subject matter. From the 1970s Kazandzhiev has experimented with blending elements from Bulgarian folk music – free improvisation (measureless folksongs), diaphonia and other vocal and instrumental effects – with aleatory devices. Some of his best-known works were composed during this period (e.g. *Zhivite ikoni* ('Living Icons'), *Kartini ot Balgariya* ('Pictures from Bulgaria') and *Apokalipsis*).

Kazandzhiev has received Bulgaria's highest awards, including Merited Artist (1970), the Dimitrov Prize (1971) and People's Artist (1980).

WORKS

(selective list)

Orch: Tpt Conc., 1955; Conc., pf, sax, orch, 1957; Divertimento, 1957; Vn Conc., 1962; Septemvri 23, heroic ov., 1963; Sinfonia na tembrite [Sym. of Timbres], 1963; Complexi sonori, str, 1965; Zhivite ikoni [Living Icons], chbr orch, 1970; Kartini ot Balgariya [Pictures from Bulgaria], str, perc, 1971; Apokalipsis, 1973; Capriccio, 1979; Ilyuminatsii, 1980; Sym. no.3, 1983; Affreschi Sacri, 1993

Chbr: Wind Qnt, 1951; Toccata, pf, 1957; Wind Trio, 1957; Pf Sonata, 1958; Str Qt no.1 (Perspektivi), 1966; Triomphe des carillons, pf, 1974; Sonata, vc, 1976; Strophes, fl, vn, pf, 1976; Episodi, cl, hp, perc, 1977; Dialogzi, fl, hp, 1978; Equilibristics, pf, 1979; Otrazheniya [Reflections], fl, pf, 1979; Impulsi, wind trio, 1980; Meditation, vn, pf, 1982; Pf Qnt 1982

Other songs and inst pieces, film scores

Principal publishers: Nauka i izkustvo, Peters

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O. Shurbanova: 'Anketa Vasil Kazandzhiev', *Balgarska muzika*, xxxiii/10 (1982), 28–45 [interview]

B. Badarov: 'Vasil Kazandzhiev na 50 godini' [Kazandzhiev at 50], *Muzikalni khorizont* (1984), no.9, pp.90–94

M. Bozhikova: 'Klastari i folklor: po treta simfoniya na Vasil Kazandzhiev', *Balgarska muzika*, xxxix/9 (1988), 5–7 [on the Third Symphony]

ANNA LEVY, GREGORY MYERS

Kazanli, Nikolay Ivanovich

(*b* Tiraspol, 5/17 Dec 1869; *d* Petrograd, 23 July/5 Aug 1916). Russian composer and conductor. He was educated at the Odessa Music School (1879–83) and at the St Petersburg Conservatory, where he studied under Rimsky-Korsakov (1891–4); he also took lessons from Balakirev. From 1897 he made regular appearances as a conductor in the major cities of western Europe: an enthusiastic advocate of Russian music, he conducted the first German performance of Glinka's *Ruslan and Lyudmila* at Munich in 1899. He supervised the music teaching in the military schools of St Petersburg, and was a member of the commission for the improvement of Russian military music. He composed the opera *Miranda* (performed in 1910), orchestral music and choral works, and edited over 100 classical pieces for small orchestra; he also wrote articles on music for both the Russian and the German press.

WORKS

Stage: *Miranda* (Poslednyaya bor'ba) (op, Polilov), St Petersburg, Mariinsky, 1910, pf score (Leipzig, 1908)

Orch: Sinfonietta, G, 1893; Sym., f, 1897; Glinkiana (Moscow, 1908); Villa u morya [The Villa by the Sea], sym. fantasy after Böcklin, 1913, pf 4 hands (Leipzig, 1917); Concerto sinfonico russo, 1913; Noch' karnavala [Carnival night], 1914 (Leipzig,

1916)

Vocal: *Rusalka*, 1v, orch, 1897; *Lenora*, 1v, orch, 1897; *Velikaya panikhida* [Requiem], chorus (Moscow, 1912); songs

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B. Tyuneyev: 'N.I. Kazanli', *RMG*, xxii (1915)

V. Karatigin: Obituary, *MS* (1916–17), no.1, p.116

G.B. Bernandt and I.M. Yampol'sky: *Kto pisal o muzike* [Writers on music], ii (Moscow, 1974) [incl. list of writings]

JENNIFER SPENCER/R

Kazarian, Yury Shaheni.

See [Ghazarian, Yury Shaheni](#).

Kazenin, Vladislav Igorevich

(*b* Vyatka, 21 May 1937). Russian composer. He studied at the Urals State Conservatory, composition with N. Khlopkov and the piano with I. Zetel'. Since 1968 he has lived in Moscow where he has occupied various administrative posts in the Composers' Union. He is a laureate of All-Union song contests, and has been awarded the title of Honoured Representative of the Arts of the RSFSR, and the Order of the Workers' Red Banner.

The various genres represented in his output range from the formal instrumental sonata to musical comedy. That a sense of civic duty is an important impetus for his work is demonstrated by the incidental music to the series of cinema epics *Velikaya Otechestvennaya* ('The Great Patriotic War'). His musical language combines elements of Russian folklore with more contemporary turns of phrase.

WORKS

Stage: *Mi bol'shiye druz'ya* [We're Great Friends] (musical comedy, after I. Rif), 1959; *Ray v shalashе* [Paradise in a Shelter of Branches] (musical comedy, A. Loktev, L. Paley), 1975; *Dyadushkin son* [Uncle's Dream] (musical comedy, K. Vasil'yev, after F. Dostoyevsky), 1981; more than 7 others

Choral: *Posvyzshcheniye soldatu* [Dedication to a Soldier] (cant., Russ. poets), 1985

Orch: *Poema pamyati Yuliusa Fuchika* [Poem in Memory of Julius Fučík], 1959; *Baletnaya syuita no.1*, 1960; *Fantasticheskoye shestviye* [Fantastic Procession], 1962; *Ov.*, 1975; *Baletnaya syuita no.2*, 1983

Pf: 3 sonatas: 1956; 1958; 1977; 5 p'yes [5 Pieces], 1982

Vocal (1v, pf): song cycles after Russ. poets, incl. *Vokal'n'iyy tsikl na stikhi sovetskikh poetov* [Song Cycle to Words by Soviet Poets], 1972

Music for children, incid music

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V. Pal'mova: 'Vladislav Igorevich Kazenin', *Kompozitori Urala* (Sverdlovsk, 1968)

I. Likhachova: *Vladislav Kazenin* (Moscow, 1990)

GALINA GRIGOR'YEVA

Kazhlayev, Murad

(b Baku, 15 Jan, 1931). Azerbaijani composer and conductor. Born into the family of an eminent doctor, he studied at the special music school attached to the Azerbaijan State Conservatory (1938–1949) and at the conservatory itself (1950–55), from which he graduated in composition under B.I. Zeydman. As a conductor, he completed his apprenticeship under Niyazi. He then lived in Makhachkala (1955–89) the capital of Daghestan, where he taught at the music school and directed the symphony orchestra of Daghestan Radio and Gunib (a variety ensemble of singers in Baku); he also headed the Daghestan Composers' Union. In 1989 he moved to Moscow to occupy the post of principal conductor of the Large Concert Orchestra of State Television and Radio. Since 1993 he has also been a professor of the Rostov Conservatory. He was made a People's Artist of the USSR (1981), and is a laureate of the Glinka Prize (1970) and composing competitions in Vienna (1959) and Prague (1966).

Kazhlayev's music enjoys great popularity in Russia and neighbouring countries; this is as much due to its energy, colour, melodic simplicity, rhythmic variety, inventiveness and brilliance of orchestration as the inherent blending of the traditions of formal art, light music and jazz. National colouring gives a special charm to his music: Kazhlayev's understanding of specifically Caucasian folklore made him sensitive to the characteristics of the art of other peoples. The *Afrikanskiy kontsert* ('African Concerto') for jazz orchestra is a prime example of this sensitivity; the work found its way into repertoires of a number of well-known ensembles during the 1960s, including the Duke Ellington orchestra. Kazhlayev composed the first Daghestani ballet *Goryanka* ('The Mountain Girl') – or, in its revised version *Asiyat* – after the dramatic poem by Rasul Gamzatov; staged by Oleg Vinogradov at the Kirov Theatre in Leningrad with the involvement of Mikhail Barishnikov, this production was a milestone for the Kirov ballet. Among Kazhlayev's orchestral compositions are a corpus of works inspired by the nature, environment and culture of Daghestan and other eastern countries, among which *Daghestan*, *Shamil'*, *Farkhad i Shirin* and the *Simfonicheskiye tantsi-kartini* ('Symphonic Dance-Pictures') stand out. Kazhlayev's songs have gained wide currency, especially the song cycle *O tebe ya dumayu* ('I'm Thinking of You') to poems by Gamzatov. He has also written a great deal of music for the theatre and the cinema. Characteristic of Kazhlayev's conducting is its liveliness, rhythmic impulsiveness and subtle feeling for orchestral colour. Concerts of Kazhlayev's works have been given in the USA (1991), Italy (1992) and Israel (1995).

WORKS

(selective list)

Stage: *Goryanka* [The Mountain Girl] (ballet, O. Vinogradov, after R. Gamzatov), Leningrad, Kirov, 1968, rev. as *Asiyat*, 1984; *Moy brat igrayet na klarinete* [My Brother Plays the Clarinet] (musical), 1972; *Million novobrachnikh* [A Million Newly-Weds] (revue, I. Rakhlin, O. Levitsky), 1971, Leningrad Music Hall; *Valida* (operetta, A. Abu-Bakar, K. Krikoryan, V. Portnov, V. Yes'man, Portnov, after Abu-Bakar: *Pora krasnikh yablok* [The Time of Red Apples]), 1989

Orch: Pamyati 28 geroyev-panfilovtsev [In Memory of the 28 Panfilov Heroes], sym. poem, 1953; Daghestan, sym. pictures, 1955, rev. 1960; Concert Waltz, str, 1956; Tuchi pokidayut nebo [Clouds are Leaving the Heavens], sym. suite, 1959; Vostochnaya ballada [Eastern Ballad], 1960; Privetstvennaya uvertyura [Welcome Ov.], 1961; Simfonicheskiye tantsi-kartinī [Sym. Dance-Pictures], 1968–70; Liricheskiye novelli, 1968–71; Simfonicheskiye valsī [Symphonic Waltzes], 5 movements, 1975; Utro Rodinī [The Morning of the Homeland], sym. fantasy, 1977; Farkhad i Shirin [Farkhad and Shirin], sym. frescoes in 10 movts, 1979; Farkhad i Shirin: liricheskiye stranitsī [Farkhad and Shirin: Lyrical Pages], 1991; Shamil': simfonicheskiye illyustratsii v 10 chastyakh [Shamil: symphonic illustrations in 10 movts], 1992

Inst: Molodyozhniy [Youth], str qt, 1954; 6 Preludes, pf, 1956–67; Detskiy al'bom [Children's album], pf, 1959; Pieces, str qt, 1960; Scherzino, vc, 1962; Nocturne, fl, 1966; Romance, tpt, 1966; 10 Miniatures, pf, 1969; Narodnaya muzika Dagestana [The Folk Music of Daghestan], acc/bayan, 1973; P'yesī na dagestanskiye narodniye temi [Pieces on Daghestani Folk Themes], vn, pf, 1984

Vocal: Gorskaya pesnya [Mountain song] (Gamzatov), song cycle, 1965; O tebe ya dumayu [I'm thinking of you] (Gamzatov), song cycle, 1965; choruses (Gamzatov), 1972

Jazz compositions, light music, music for plays, films, stage revues and the circus

Principal publishers: Muzika, Sovetskiy Kompozitor

WRITINGS

- 'Nad chyom ya rabotayu?' [What am I working on?], *SovM* (1967), no.4, pp.145–6
'Yesli khotite pisat' muziku, izvol'te uchit'sya' [If you want to write music, then learn, if you please'], *SovM* (1968) no.8, pp.14–15
'Neobkhodimo shirokoye pole poiska' [A broad field of search is needed], *SovM* (1983), no.4, pp.26–31

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- Yu. Korev:** 'Murad Kazhlayev', *Sovetskaya muzika: stat'ii material'i*, i (Moscow, 1956), 323–5
V. Vanslov: 'Legenda gor' [Legend of the mountains], *SovM* (1968), no.6, pp.40–46
O. Vinogradov: 'Dialogi', *Muzika i khoreografiya sovremennogo baleta* [The music and choreography of contemporary ballet] (Leningrad, 1974), 86–100
M. Korkmasova: 'Fol'klorniye istoki tvorchestva M.M. Kazhlayeva' [The folklore sources of Kazhlayev's work], *Ideyno-khudozhestvenniye problemi sovremennogo iskusstva Dagestana*, ed. D.M. Magomedov (Makhachkala, 1982), 55–64

MIKHAIL GRIGOR'YEVICH BYALIK

Kazoo [bazoo, bazooka, gazooka, gazoota].

A simple **Mirliton** which amplifies the human voice while also imparting a buzzing, rasping quality to it. First manufactured in the USA around 1850, it has been produced since the 1890s in many countries under different names and in a variety of forms. It now consists of a cigar-shaped tube of plated metal or plastic with a flattened opening at one end and a smaller, circular opening at the other (see illustration). Over a large hole on the top a circular disc of animal membrane or equivalent material is held in place by a screw-on metal cup. As the performer sings or hums into the flattened end the membrane vibrates (strongly if the cup is uncovered but less so if partly covered by the hand) and many kinds of wavering and loud, quacking effects are possible. The sound of the kazoo could be amplified by fitting a trumpet or trombone bell to the end. In this form it was often known as a 'jazz-horn', 'jazzophone', 'cantophone', etc. It originally had an important role in black American music, especially in country string bands and early jazz ensembles, but is now often regarded as a toy. In England the kazoo was known as bazooka, gazoota, gazooka or hooter and was popularly used in the 1920s and 1930s in working men's bands (see Holland). In the West Riding of Yorkshire, where the kazoo was known as a 'Tommy Talker', there were many 'Tommy Talker bands' and 'Waffen Fuffen bands' which played at carnivals and galas. In these the kazoo was the principal instrument, augmented by a variety of others which, for the purposes of competition, had to be made of tin. The instrument is also used in some professional popular music ensembles and occasionally in contemporary art music compositions.

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- R. Wharton and A. Clarke:** 'The Tommy Talker Bands of the West Riding', *Musical Traditions*, i (1983), 16–21
- B. Holland:** *Here's to the Next Time: Carnival Jazz Bands of the Nineteen-Twenties and Thirties* (Manchester, 1988)
- B. Hopkin:** 'Mirlitons: Kazoos and Beyond', *Experimental Musical Instruments*, v/1 (1989), 4–8

ANTHONY C. BAINES, PAUL OLIVER/MARTIN KIRNBAUER

Kazuro, Stanisław

(*b* Teklinapol, 2 Aug 1881; *d* Warsaw, 30 Nov 1961). Polish composer and teacher. He studied at the Warsaw Music Institute, the Accademia di S Cecilia and under d'Indy in Paris. Active in Warsaw as a teacher (he published several books on solfège), he became rector of the Warsaw Conservatory (the renamed Institute) in 1945. He was also well known as a choirmaster, notably of the Warsaw PO Oratorio Choir and the Powiśle Choir of 300 Children. (*EMuz*, A. Mrygoń)

WORKS

(selective list)

Ops: Bajka [Fable] (B. Grabowski), Warsaw, 1916; Powrót [Return] (Kazuro), Warsaw, 1936

Orch: 2 tańce białoruskie; Młodość [Youth], sym. poem; Rapsodia polska; Prelude, str; Smutna ziemia [Sorrowful Earth], sym. trilogy; Suita mazurków, small orch; Sym. Adagio, str; 12 miniatur, str; 3 vn concs., 1951–3; Ci Conc., 1953; Variations,

cl, str, 1955

Inst: All'antico, vn, pf; [Inwencje [Inventions], 3 vn; Mała fantazja [Little Fantasia], vn, pf; Prelude and Fugue, vn, va, pf; 22 inwencje, fl, ob, cl; pieces for pf and org

Other works: Sym. 'Wiosna' [Spring] (E. Słoński), S, chorus, orch, 1919; Suita taneczna, chorus, orch, 1936; 3 orats, 3 choral suites, choral songs, solo songs, children's songs, vocal and inst folksong arrs.

Principal publisher: PWM

For fuller list see *Twórczość Stanisława Kazuro: katalog utworów* (Warsaw, 1949)

MIECZYŚŁAWA HANUSZEWSKA/R

Każyński, Wiktor

(*b* Vilnius, 18 Dec 1812; *d* St Petersburg, 6 March 1867). Polish composer, conductor, pianist and writer on music. He studied law at the University of Vilnius. Before 1827 he studied music privately with J.D. Holland; some sources also refer to a period of study under Elsner (probably by correspondence). From 1830 he wrote various works for the theatre in Vilnius, and from 1836 he was Kapellmeister for Wilhelm Schmidkoff's new operatic ensemble; he was also organist at the university church of St John (1836–40). As pianist and accompanist he took an active part in the city's concert life, organizing in spring 1842 a series of concerts in the Müller Hall with the participation, among others, of Moniuszko. That autumn he moved to St Petersburg, where he became music adviser and secretary to General Alexey L'vov, with whom he made a musical tour of Germany in 1844; this is described in his *Notatki z podróży muzycznej po Niemczech odbytej w roku 1844* ('Notes from a musical journey through Germany in 1844') (St Petersburg, 1845). From 1845 until his death he was musical director and conductor of the orchestra of the Alexandrinsky Theatre in St Petersburg.

Każyński's compositions include incidental music, overtures, ballet music, orchestral fantasias and piano miniatures, as well as operas, operettas and melodramas, which were staged with limited success in Vilnius and St Petersburg. Many works are lost, and his stage works were not published. The piano compositions were written mainly during his years in St Petersburg. His songs to Polish poems have a lyrical, personal character, and the children's song *Wlazł kotek na płotek* ('Kitten on the Fence'), to words by W. Syrokomla, gained enormous popularity. Każyński also contributed articles on music to various Vilnius and St Petersburg periodicals.

WORKS

(selective list)

stage

Piękna Alaiss, mniemana czarownica [Beautiful Alaiss, the would-be Witch] (incid music), Vilnius, 25 March 1830

Szczególniejsze spotkanie [The most Remarkable Meeting] (comic op, E. Sakowicz), Vilnius, 21 April 1832

Przerwane wesele [The Interrupted Wedding] (pantomime), Vilnius, 22 Oct 1833

Podziemny wychowaniec [Underground Foster-Child] (incid music, F. Grillparzer), Vilnius, 30 March 1839

Fenella (comic op), Vilnius, 1840; based on Auber's *La muette de Portici*

Żyd wieczny tułacz [The Wandering Jew] (incid music, L.C. Caigniez), Vilnius, 1840

Antoni i Antosia (comic op, A. Słowaczyński, after J.A.J. Desboulmiers: *Toinon et Toinette*), Vilnius, c1840

Ryszard III [Richard III] (incid music, W. Shakespeare), St Petersburg, 1847

Mąż i żona [Husband and Wife] (comic op), St Petersburg, 1848

other

Orch: Pf Conc., fl (Vienna, 1847); Sym. no.3, A, c1849

Chbr: Duo brillant sur Bianca e Gualtiero de Lvoff, vn, pf (Vienna, c1845); Śpiewnik Wiktora Każyńskiego [Songbook] (St Petersburg, 1854–5); pf miniatures

WRITINGS

Notatki z podróży muzycznej po Niemczech odbytej w roku 1844 [Notes from a musical journey through Germany in 1844] (St Petersburg, 1845)

Historia opery włoskiej [History of Italian opera] (St Petersburg, 1851)

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EMuz (B. Chmara-Żaczekiewicz)

J. ze Śliwina: 'Wiktor Każyński', *Athenaeum* [Warsaw], vi (1845), 96–120

J.I. Kraszewski: 'Wiktor Każyński po wtóre' [Każyński once more], *Athenaeum* [Warsaw], iv (1846), 209–18

S. Świerzewski: *Józef Ignacy Kraszewski i polskie życie muzyczne XIX wieku* [Kraszewski and Polish musical life in the 19th century] (Kraków, 1953)

W. Rudziński: Introduction to *W. Każyński: notatki z podróży muzycznej po Niemczech odbytej w roku 1844* (Kraków, 1957)

BARBARA CHMARA-ŻACZKIEWICZ

Keane, David (Roger)

(b Akron, OH, 15 Nov 1943). Canadian composer. He studied composition and the double bass at Ohio State University (BMus 1965, MMus 1967) and then moved to Canada as a conscientious objector to the war in Vietnam. After spending three years in Vancouver as a music teacher and professional bassist, he joined the staff of the music department at Queen's University, Kingston, Ontario (1970–97). He established and directed the electronic music studio at Queen's, and subsequently wrote the book *Tape Music Composition* (London, 1980). He became a Canadian citizen in 1974.

Keane's research interests include music perception and cognition, and the history, techniques and aesthetics of electro-acoustic music. He has written a considerable amount of music for amateur and young musicians, in

addition to his large output of electro-acoustic, multimedia and concert music. Influences on his compositional style range from medieval music to computer music technology. He has travelled widely in Europe and North America to lecture on electro-acoustic music and supervise performances of his own works. (*EMC2*, F.R.C. Clarke)

WORKS

(selective list)

Stage: *The Devil's Constructs* (chbr op, 1, D. Fanstone), 1978; *Carmina tenebrarum* (op, 1, Keane and M. Cuddy), 1983; *Harlequins* (chbr op, 2, Cuddy), 1986; multimedia, music for dance, sound sculpture compositions

Orch: *Tombeau de Lester Pearson*, 1973; *Variations on a Theme of Guillaume de Machaut*, concert band, 1975; *Orbis*, 4 vn, str, 1981; *Ortus*, 1982; *Folkdance Transform*, orch, elecs, 1995

Chbr and solo inst: *Elegy*, db, tape, 1976; *Henge*, trbn ens, 1978; *Lyra*, pf, tape, 1978; *Hornbeam*, hn, tape, 1979; *Fantasy*, 2 pf, 1982; *Gymel*, vc, 1983; *Los rayos del sol*, pf, 1986; *Tango*, ob, pf, 1986, rev. ob, tape, 1990; *Epiphanies*, a rec, cptr, 1987; *Nautilus*, cl, tape, 1988; *Dwelling*, bar sax, tape, 1989; *Turbo Toccata*, hpd, 2 synth, 1989; *Saxophonics*, s sax, synth, 1990; *Raw Umbra*, accdn, b cl, mar, 1991; *Wervelwind*, b trbn, tape, 1991, rev. 1993; *Pulsar*, b cl, tape, 1992; *Tarantelle*, eng hn, elecs, 1992; *Sinfonia no.2*, ww ens, elecs, 1993

Choral: *Corona*, S, SATB, orch, 1978; *Missa brevis*, SATB, fl, eng hn, 1982; *Laminae* (Cuddy), SATB, concert band, 1984; *The Seasons* (Cuddy), vv, medieval inst ens, 1994

Vocal: *Evening Song* (B. Elder), S, tape, 1978; *Parthenope* (Cuddy), S, fl, pf, 1986; *Lumina* (Cuddy), S/T, tape, 1988

Tape: *In memoriam Hugh LeCaine*, 1978; *La cascade enchantée*, 1982; *Elektronikus mozaïk*, 1984; *La aurora estrellada*, 1985; *Pianocentrix*, 1988

MSS in *C-Tcm*

ROBIN ELLIOTT

Kearns, William Henry

(*b* Dublin, 1794; *d* London, 28 Dec 1846). Irish violinist, conductor and composer. He was in London by 1817: on 16 July of that year his operetta *Bachelor's Wives, or The British at Brussels* was produced at the English Opera House, and enjoyed a substantial run. On 3 September 1818 he was engaged for the season of 1818–19 as principal first violin at Covent Garden under Henry Bishop. At some point Kearns became an assistant to S.J. Arnold and William Hawes, directors of the English Opera House, and in 1827 he wrote additional accompaniments for their performances of Purcell's *King Arthur*. Also, his arrangements of two items from Spohr's *Zemire und Azor* were published (?1831). Kearns remained active as a violinist and played in the festival held at Westminster Abbey in 1834. Later he arranged piano accompaniments for vocal works, including Haydn's *The Seasons* (1840), and in 1845 he produced an adaptation of 'Deh prendi un dolce amplesso' from Mozart's *La clemenza di Tito*, which became *The Young Protestant's Hymn* ('We won't give up the Bible'). He collaborated

with H.J. Gauntlett in editing *The Comprehensive Tune Book* (1846); Henry Thomas Smart was among his pupils.

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J. Parry: *An Account of the Royal Musical Festival held in Westminster Abbey 1834* (London, 1834), [34]

R. Northcott: *The Life of Sir Henry R. Bishop* (London, 1920), 44

T. Fenner: *Opera in London: Views of the Press 1785–1830* (Carbondale, IL, 1994), 378

GEORGE BIDDLECOMBE

Keats, Donald (Howard)

(*b* New York, 27 May 1929). American composer. He studied at Yale University with Quincy Porter and Hindemith (MusB 1949) and at Columbia University with Luening and Cowell (MA 1951); as a Fulbright Scholar he attended the Staatliche Hochschule für Musik in Hamburg (1954–6) for studies with Jarnach. He received the PhD (1961) at the University of Minnesota, where his teachers included Dominick Argento and Paul Fetter. In 1957 he joined the faculty of Antioch College, becoming full professor in 1967. In 1975 he became a faculty member of the Lamont School of Music at the University of Denver, where he held the Lawrence C. Phipps Chair in the Humanities (1982–5). His awards include two Guggenheim Fellowships (1964, 1972) and an NEA grant (1975).

Keats's early works, while making use of dissonance, are often based on clearly articulated tonal centres. With the String Quartet no.2 (1964–5) he moved away from tonality; instead, short motivic ideas and sonorities became increasingly important (as in his use of quarter-tone 'bends' in the Puerto Rican song cycle *Tierras del alma*, 1979). A sparing use of systematic techniques (such as serialism in the Piano Sonata), subtle metric-rhythmic relationships (as in the String Quartet no.1) and lyricism (*An Elegiac Symphony*) are of particular importance to Keats, as are occasional fast, driving, scherzo-like movements.

WORKS

Orch: Concert Piece, 1952; Sym. no.1, 1955–7; An Elegiac Sym., 1960–62, rev. 1973; The New Work, ballet, 1967; Branchings, 1976; Pf Conc., 1981–5; Elegy, 1993

Chbr and solo inst: 2 str qts, 1951, 1964–5; Theme and Variations, pf, 1954–5; Pf Sonata, 1960–61; Polarities, vn, pf, 1970; Dialogue, pf, wind, 1973; Diptych, vc, pf, 1973–4; Epithalamium, pf trio, 1977; Musica Instrumentalis I, 10 insts, 1980; Revisitations, pf trio, 1992; several other early works

Vocal: The Hollow Men (T.S. Eliot), SATB, (cl, 3 trbn, pf)/pf, 1952; A Love Triptych (W.B. Yeats), S, pf, 1973; Tierras del alma (Poemas de amor) (C.A.C. de Ruibal), song cycle, S, fl, gui, 1979; other songs and choruses

Principal publisher: Boosey & Hawkes

JEROME ROSEN/MICHAEL MECKNA

Keats, John

(b London, 31 Oct 1795; d Rome, 23 Feb 1821). English poet. His appreciation of music was vivid, dating from his schooldays: the distant music referred to in *The Eve of St Agnes* was suggested by sounds he heard from the headmaster's house at Enfield, where he was a fellow pupil of Edward Holmes. The headmaster's son, Charles Cowden Clarke, introduced Keats to both poetry and music, playing to him on the piano works by Handel, Mozart and Arne. Their friendship was reviewed in Keats's verse epistle *To Charles Cowden Clarke* (1816). Joseph Severn later declared that 'he had an ample capacity for Painting & Music & applied them largely to his Poetry, I could point out many passages taken from the one & the other. ... There is a beautifull air of Gluck's which furnished the groundwork of the coming of Apollo in *Hyperion*' (letter to R.M. Milnes, 6 October 1845). Recollecting Keats's general love of music and in particular his admiration of Haydn, Benjamin Bailey told Milnes: 'I well remember his telling me that, had he studied music, he had some notions of the combinations of sounds, by which he thought he could have done something as original as his poetry' (letter of 7 May 1849). Holmes and Keats frequented the house of Vincent Novello, where musical parties were given; Holmes remembered Keats arguing with Leigh Hunt about fugues and declaring that their working of themes was 'like two dogs running after one another through the dust'. In his last months in Rome, Keats delighted in hearing Haydn piano sonatas played to him by Severn, and compared Haydn to a child 'for there is no knowing what he will do next'. As befits one of the most musical of English poets, musical imagery abounds in Keats's masterpieces and some literary scholars (Barlow and Minahan) have found resemblances to sonata form in the structure of the odes.

Not only the lyrical qualities of Keats's genius but also the imagery in his poetry have attracted many English composers, most substantially Holst in his Choral Symphony. The work that has been perhaps the most popular with musicians is the ballad *La belle dame sans merci*, set by, among others, Stanford, Mackenzie, Parry, Rubbra, Armstrong Gibbs, Hindemith and Geoffrey Bush. Several of his lyric poems, including *Hyperion*, *Lamia* and *Isabella*, form the basis of symphonic poems by Edward MacDowell, Frank Bridge and others, while his odes *On a Grecian Urn*, *To Autumn* and *To a Nightingale* have inspired a variety of vocal settings from Hamilton Harty to Holst and his sonnet *To Sleep* is set by Britten in his Serenade op.31.

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JOHN WARRACK/ROSEMARY WILLIAMSON

Kecapi.

See *Kacapi* (i).

Kechakmadze, Ioseb

(*b* Ozurgeti, western Georgia, 27 March 1939). Georgian composer. He studied composition at the Tbilisi State Conservatory with Tuskia and Toradze, graduating in 1968. He then taught in the faculty of choral conducting where, since 1980, he has occupied the position of faculty head and professor. He is secretary to the board of directors of the Union of Georgian Composers, and has been awarded many prizes and honours, including the Paliashvili Prize (1976), Honoured Artist of the Georgian SSR (1979), Prize of the Council of Ministers of the Georgian SSR (1980) and the Sh. Rustaveli Prize (1995).

Principally a composer of choral music, he has developed the ancient traditions of Georgian choral singing and has enriched it with new stylistic tendencies from western European vocal music. He has increased contact between the composer and the audience, and has thus gained a special place in Georgian musical life. In various works attention is centred on aspects of the national disposition and character: a lavish *joie-de-vivre*, resistance to limitations, staunchness of spirit and optimism, epic might and will for independence and the depth and asceticism of the Orthodox Christian spirit. Despite using a terse, relatively static choral style and a limited range of expression, he succeeds in conveying his beliefs and ideals. This laconism of thinking shows itself particularly vividly in the works concerning national heroes or ethical ideals founded on historical events or folklore. He has also composed works dealing with contemporary social issues.

Of particular importance are the *a cappella* folkloristic choruses. Using the principles of Bartók's approach to folksong, he turns to the songs of specific regions of Georgia and achieves an original reworking of the material by seeking out and developing their latent harmonic, polyphonic and textural richness within a contemporary musical idiom.

WORKS

(selective list)

Orch: 5 p'yes [5 Pieces], chbr orch, 1965; U mogil'i neizvestnogo soldata [At the Tomb of the Unknown Soldier], sym. poem, 1968

Vocal-orch: Khalkhis khma [The Voice of the People] (cant., Dzh. Mudzhiri), T, Bar, chorus, orch, 1966; Kartulo tsao [The Georgian Sky] (ballad), 1v, chorus, orch, 1970; Mamapapuro kerao [Hearth of our Fathers] (ode, G. Leonidze), 1v, male chorus, orch, 1972; Oda Il'ya Chavchavadzes [Ode to Il'ya Chavchavadze] (V. Pshavela), solo vv, chorus, orch, 1977

Unacc. choral: Saundzhe kvela érisa [A Treasure for all Peoples] (E.

Didimamishvili), 1965; Diad Rustavels [To the Great Rustaveli] (Didimamishvili), 1965; Vepkistkaosans [The Hero in the Tiger Skin] (Leonidze), 1965; Simgera Sakartveose [Song of Georgia] (G. Abashidze), 1966; Utsnobi djariskatsis Saplavton [Tomb of the Unknown Soldier] (choral poem, Abashidze), 1969; Zarzmis zmaneba [Vision of Zarzma] (choral poem, Abashidze), 1970; Pshauri idilliebi [Pshavsk idylls] (choral cycle, A. Kalandadze), 1972; Dzveli Tphilisis simgerebi [Songs of Old Tbilisi] (5 paraphrases, Ė. Gurdzhi, G. Skadarnova, trad.), 1976; Mtisai barsa [Mountain Melodies] (choral cycle, A. Kalandadze), 1978; Davitianidan [From Davitiani] (choral cycle, L. Guramishvili), 1980; Adgilis deda [The Keeper of the Hearth] (choral cycle, after Georgian mythological texts), 1982; Ėkzersis, female chorus, 1982; 20 Gundi [20 Choruses] (after I. Chavchavadze), 1985; Sikvdil mikhmobs menatsvale [Death Calls for a Substitute] (choral poem, trad.), solo vv, double chorus, 1993

Songs, musicals, incid music, film scores

MSS in Sakartvelos Kulturis Saministro [Georgian Ministry of Culture], Tbilisi

Principal publisher: Muzfond Gruzii Tbilisi

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Sabchota khelovneba (1978), no.9, pp.88–98
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no.1, pp.13–14
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Muzikal'naya zhizn' (1982), no.12, p.7 only

LEAH DOLIDZE

Keck, Johannes [Keckius]

(*b* Giengen an der Brenz, c1400; *d* Rome, 29 June 1450). German theologian and writer. He studied theology, philosophy and the liberal arts at the University of Vienna from 1422 to 1429, and as a Master of Arts lectured there in mathematics, philosophy and theory from 1429 to 1431. In 1434 he was at Munich, where he held a benefice at the Peterskirche, and in 1441 he studied at Basle, gaining a doctorate in theology. Here he taught for about a year and took part in the reform Council of Basle. In 1442 he joined the Benedictine Order at Tegernsee, a monastery well known at that time for its practice of the arts and sciences; there in that year Keck wrote his treatise *Introductorium musicae* (*Gerbert*S, iii, 319–29), describing himself as professor of the arts and sacred theology. In 1450 he undertook a penitential pilgrimage to Rome, but died of the plague soon after his arrival.

Keck's treatise is a short work suitable either for school use or for self-instruction, and is in its elementary way both speculative and mathematical

as it deals with the origins of music and with the arithmetical proportions of tones; in the preface he attempted a theological justification for the practice of music, yet the treatise itself, although written in a monastery, makes no attempt to teach such practical matters as psalm chanting and solmization. The first of its five chapters discusses the origins and classification of music, discounting the obscure explanation that its etymology derives from *moys* ('water'), and supporting the theory that it was derived from the Muses (*musae*). Thus he supported a long line of theorists who from Boethius onwards stated that music was invented by Pythagoras; with a further group of theorists stemming from Cassiodorus he classified music into three divisions: *harmonica*, *rhythmica* and *metrica*. The following four chapters deal briefly with the proportions of intervals, their graphic representation, consonances and dissonances, and the several species of semitones. Keck's other writings include tracts on the Council of Basle, sermons, commentaries on the Benedictine Rule and a grammar.

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See also [Theory](#), [theorists](#).

GORDON A. ANDERSON/R

Kecskeméti, István

(*b* Budapest, 21 Dec 1920). Hungarian musicologist. He graduated as a pianist at the Liszt Academy (1943) and also studied at Budapest University (1938–44) for the doctorate in economics (1945). Later he studied composition with Hammerschlag at the National Conservatory of Budapest (1950–51) and musicology with Kodály, Szabolcsi, Bartha and Bárdos at the Budapest Academy (1951–6), where he graduated in 1957 with a dissertation entitled *Mozart salzburgi zongoraversenyei* ('Mozart's Salzburg piano concertos'). From 1957 to 1981 he worked as a librarian, and in 1966 succeeded Vécsey as head of the music division of the National Széchényi Library, Budapest, and as director of RISM in Hungary (from 1973).

Kecskeméti has discovered and edited autographs by Fux, Süssmayr, Schubert, Liszt and the Hungarian composer of the 'reform' period, Béni Egressy, and has prepared thematic catalogues of the Süssmayr and Dittersdorf manuscripts in the Hungarian National Library. He is the

compiler of the thematic catalogue of the works and manuscripts of Kodály (forthcoming). His stylistic studies deal in particular with the music of Mozart, Chopin and Kodály. In 1960 he won second prize (no first prize was awarded) at the International Musicological Competition in Warsaw with a study entitled *Volkstum und Europäertum in Chopins Mazurkas*, and in 1977 he was awarded the Erkel prize.

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JOHN S. WEISSMANN/R

Kedusha

(Heb.: 'sanctification').

See [Qeddushah](#).

Kee, Piet(er William)

(b Zaandam, 30 Aug 1927). Dutch organist. After receiving his first lessons from his father, the organist and composer Cor Kee (1900–97), he studied organ (with Anthon van der Horst), piano and composition at the Amsterdam Conservatory. He graduated in 1948 and obtained the *prix d'excellence* in 1953; he also won first prize three times at the Haarlem International Improvisation Competition. From 1952 until 1987 he was organist of the Laurenskerk in Alkmaar, and from 1956 until 1989 city organist on the famous Müller organ of the St Bavo, Haarlem. He also taught many eminent organists at the Muzieklyceum and the Sweelinck Conservatory in Amsterdam (1954–1988), and has been a tutor at the International Summer Academy for organists in Haarlem. He has given international masterclasses and has served on the jury of many festivals.

Kee has made numerous recordings, notably a Bach series on different European organs. His favoured repertory is the north European Baroque; but he also plays much 20th-century organ music. He has composed organ works, songs and a suite for carillon, and four remarkable works for organ in combination with other instruments: *Music and Space* for two organs and five brass instruments (1969), *Confrontation* for church organ and three

street organs (1979), *Integration* for church organ, three barrel organs, flageolet, mechanical birds and mixed choir (1980) and *Network* for two organs, electronic keyboard, alto saxophone and soprano recorder (1996). He was created a Knight of Orange-Nassau in 1972 and an honorary FRCO in 1987.

GERT OOST

Keeble, John

(*b* Chichester, c1711; *d* London, 24 Dec 1786). English organist, theorist and composer. Trained as a choirboy at Chichester Cathedral under Thomas Kelway, he went to London, where he studied composition and Greek with Pepusch. He was appointed organist at Ranelagh Gardens in 1742, and in April 1744 he became assistant organist to Thomas Roseingrave at St George's, Hanover Square, sharing Roseingrave's salary until the latter retired to Ireland in the early 1750s. He was succeeded at Ranelagh by Butler, and as organist of St George's by Jacob Kirkman. His pupils included John Burton and Lord Fitzwilliam (studies by the latter, dated 1762, are in *GB-Cfm*).

His four volumes of *Select Pieces for the Organ* (London, 1777–c1780) are in reality collections of multi-movement voluntaries that demonstrate his traditional concept of formal design. In his preface he refers to the 'Obligato stile of writing' of these pieces, drawing particular attention to the use of 'Fuges, Inversions, Canons, Double Descants and the like'. He carefully marked the appearance of each subject to assist comprehension, and emphasized the cumulative effect of contrapuntal ingenuity. Although his stylistic approach was less commonly adopted by younger composers of voluntaries of the time, he strongly endorsed it as being 'proper for the Church'. He also composed 25 of a set of 40 *Interludes to be Played between the verses of the Psalms* (London, c1787), the remainder being contributed by Kirkman. His treatise, *The Theory of Harmonics, or an Illustration of the Grecian Harmonics* (London, 1784), demonstrates the deep impression made by his studies with Pepusch and continues in the philosophical tradition of writings by William Jackson (*A Preliminary Discourse to a Scheme Demonstrating the Perfection and Harmony of Sounds*, London, 1726), Robert Smith (iii) (1748), Trydell (1766) and William Boyce.

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STODDARD LINCOLN/GERALD GIFFORD

Keel, Howard [Leek, Harold Clifford]

(*b* Gillespie, IL, 13 April 1917). American singer and actor. Known primarily for his starring roles in MGM musicals from the 1950s, Keel began his career as a singer on Broadway and in the West End. His Broadway début was as Billy Bigelow in *Carousel*, succeeding John Raitt in the role. He subsequently played Curly McLain in *Oklahoma!* in both New York and London. Other stage roles included Clint Maroon in *Saratoga* and David Jordan in *No Strings*. His film début was in the English motion picture *The Small Voice* (1948), and it was his performance in *Annie Get Your Gun* (1950) which established his career in Hollywood. Subsequent credits included *Pagan Love Song* (1950), *Show Boat* (1951), *Lovely to Look At* (1952), *Calamity Jane* (1953), *Kiss Me, Kate* (1953), *Deep in My Heart* (1954), *Rose-Marie* (1954), *Seven Brides for Seven Brothers* (1954), *Jupiter's Darling* (1955) and *Kismet* (1955).

Keel's robust and intensely masculine baritone necessitated his performing strong lead characters, and he was known for his excellent technique, wide range and commanding tone quality. He has continued to give concerts into the 1990s, particularly in the UK, where he has remained especially popular.

WILLIAM A. EVERETT, LEE SNOOK

Keeley, Mary Anne.

See [Goward, Mary Anne](#).

Keen

(from Irish *caoine*: 'weeping').

A lamentation sung for the dead. See [Caoine](#); [Lament](#), §I and [Scotland](#), §II.

Keene, Christopher

(*b* Berkeley, 21 Dec 1946; *d* New York, 8 Oct 1995). American conductor. He studied the piano and the cello, conducted several ensembles at high school and made his opera début in a 1965 production of Britten's *Rape of Lucretia* at Berkeley. In 1966 he served as assistant conductor at the San Francisco Opera, and a year later held the same position in San Diego. At the Spoleto Festival in 1968 he conducted, at Menotti's invitation, *The Saint of Bleeker Street*. In 1969 he received the first Julius Rudel Award, and was appointed music director to the American Ballet Company, a position he held for one year. From 1971 to 1976 Keene served in various positions at Spoleto, and from 1977 to 1980 was music director of Spoleto USA. In this period Keene gained his early reputation as a champion of new and American music. He directed the Syracuse SO (1975–84), the New York Artpark summer festival (1978–89), and founded and conducted the Long Island PO (1979–90). As guest conductor, Keene appeared at the Metropolitan Opera, Covent Garden, the Deutsche Oper in Berlin, the Lyric Opera of Chicago, and the Vienna Volksoper. He also conducted the Chicago SO and the New York PO. Keene's greatest influence was at the New York City Opera. After his 1970 début there in Ginastera's *Don*

Rodrigo, he conducted some 300 performances of more than 50 operas. Early success led to his appointment as music director of New York City Opera (1982–6), and subsequently as general director (1989–95). His tenure was riddled with difficulties, including problems with finance, a musicians' strike, administrative conflicts and Keene's own battles with alcoholism and AIDS. He was a steadfast advocate for the music of Menotti, Henze, Mayuzumi, Hindemith, Reimann, Pasatieri, Sessions, Floyd, Keith Jarrett, Corigliano, Diamond and Glass, and conducted numerous premières. However, some of this repertory failed to attract audiences, and in 1993 the NYCO board relieved Keene of his administrative duties. Nevertheless, he remained a constant supporter of contemporary music. He was also a composer and librettist, and his considerable library is housed at Indiana University.

CHARLES BARBER, JOSÉ BOWEN

Keene, Stephen

(*b* ?Sydenham, Oxon, c1640; *d* after 1719). English virginal, spinet and harpsichord maker. He was apprenticed from 1662 to the virginal maker Gabriel Townsend for seven years, and became a freeman of the Joiner's Company (and, in 1704–5, its Master). Keene was obviously an able teacher of his craft, for at least three of his apprentices, Edward Blunt (*b* c1678; *d* before Dec 1718), Charles Brackley (*b* c1688) and Thomas Barton (*b* 1685; *d* before 1736), pursued successful careers as makers of spinets, virginals or harpsichords, while both Brackley and Blunt were taken into partnership with Keene.

Keene's surviving instruments include two fine English virginals, one dated 1668 and the other 1675, both showing Townsend's influence. In addition, nearly 30 bent-side spinets by Keene have survived; those with dates on the nameboard span the years 1685 to 1711. These are all superficially similar: Keene's spinets have a short octave compass of G'/B'-d"', although, a few have a broken octave with the C₄ and D₄ split. Many have a distinctive marquetry panel above the keyboard bearing figures of birds and flowers, while the keyboards have black naturals (variously reported as being made from snakewood or ebony) with embossed paper or vellum keyfronts, and ivory sharps.

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CHARLES MOULD

Keenlyside, Simon

(*b* London, 3 Aug 1959). English baritone. He studied with John Cameron at the RNCM, where he sang Lescaut in *Manon* (1987). His professional stage debut was as Almoviva in 1988 at Hamburg. He then moved to Scottish Opera (1988–94), where he sang Billy Budd, Rossini's Figaro,

Marcello, Danilo (*Die lustige Witwe*), Belcore and Papageno, the last-named hailed as a virtuoso performance. He made his Covent Garden début, as Silvio, in 1989, followed by Guglielmo, which was also the role of his admired Glyndebourne début in 1995. His début at La Scala in 1995 was Papageno (with Muti), and he returned to the house for Mozart's Count Almaviva and Ubalde (Gluck's *Armide*) in 1999. He made his first Metropolitan appearance, as Belcore, in 1996, the year in which he scored a notable success as Thomas's Hamlet at Geneva, catching all the role's inwardness. This was followed in 1997 by an ardent Pelléas at San Francisco and a mercurial Don Giovanni at Ferrara with Abbado. Keenlyside's interpretation of the title part in Monteverdi's *Orfeo*, in which he toured with René Jacobs in 1998–9, was notable for its single-minded intensity; and he revealed his comic gifts as Rossini's Figaro at the Berlin Staatsoper, and as Dandini at the Paris Opéra (both 1998), where he also sang Yeletsky in 1999. His operatic recordings include Don Giovanni (with Abbado) and Ned Keene (*Peter Grimes*). He is also an accomplished interpreter of lieder (as revealed on recordings of Schubert and Schumann) and *mélodies*, and he has regularly performed the song cycles of Mahler in concert. All his performances are distinguished by his mellow yet incisive tone and high intelligence as an interpreter. (R. Milnes: 'Simon Keenlyside', *Opera*, xlviii (1997), 1284–90)

ALAN BLYTH

Kehl, Johann Balthasar

(*b* Coburg, 24 Aug 1725; *d* Bayreuth, 7 April 1778). German composer. He attended the Ratsschule in Coburg (1733–41), and in 1742 moved to Bayreuth, where he studied with the Hofkapellmeister Johann Pfeiffer and was engaged as a cellist by the court. Through the court's advanced musical culture he became acquainted with the most recent developments in north German, Italian and French music, and began his own efforts in composition – predominantly ballets and concertante works for various solo instruments, now almost all lost. In 1762 he was appointed organist at the Neustädter Kirche, Erlangen, where he taught the composers J.W. Stadler and J.P. Schulthesius and established a firm reputation as a composer of large-scale sacred works, notably with *Die Pillgrimme auf Golgatha*. In Hiller's opinion, he was one of the best and most accomplished harpsichordists of his time, and this period also saw the appearance in Nuremberg of most of his keyboard works. He returned to Bayreuth in 1774 as *Stadtkantor*. He went blind towards the end of his life.

Kehl is best known for his chorale settings of 1764, which combine songlike writing of the *empfindsamer Stil* with cantus firmus devices. These and other keyboard works, none of which reflects the influence of the piano, unite a wide array of national styles and reveal a lesser master of the *galant* idiom.

WORKS

[printed works published in Nuremberg](#)

Vocal: *Die Pillgrimme auf Golgatha* (Passion cant., F.W. Zachariä, perf. Lübeck, 1765, *B-Bc*, *D-Bsb*, *LÜh*); *Die Hirten bey der Krippe von Bethlehem* (orat, K.W.

Ramler), by 1766, lost, see Hiller; Du singst o Nachtigall (J.F. von Cronegk), aria, lute acc., As; aria, 1v, kbd, *Ngm*; several cant. cycles, lost

Inst: Sammlung einiger variirenden Choräle, i–iv (1764); Sonata prima, hpd, vn (1764); 4 hpd sonatas in J.U. Haffner: Oeuvres mêlées, ix–xii (1764–5); Sonata, hpd (after 1773); Hpd Conc., *D-Bsb*; Andantine and variations, Fantasie, hpd, *Bsb*; Sonata, hpd, *PL-WRu*; ballets, other works, lost, mentioned in Hiller

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FRANZ KRAUTWURST

Kehraus

(Ger.: ‘sweeping out’).

The traditional term for the last dance at balls in German-speaking countries; the dance usually took place after midnight, and with it the dancers swept out of the ballroom. The melody associated with it was the 17th-century *Grossvater-Tanz* (see [ex.1](#)). Schumann made allusions to it in the closing pages of both *Papillons* op.2 and *Carnaval* op.9; in the latter it symbolizes the sweeping out of the Philistines by Schumann’s *Dauidsbüandler*.



MICHAEL TILMOUTH

Kehrreim

(Ger.). See [Refrain](#).

Keifferer, Christian

(*b* Dillingen, *c*1575; *d* Weissenau, nr Ravensburg, 1635). German composer and organist. Two of his brothers, the university organist Johann

Egolph and Leonardus, composer at the monastery in Ursberg, were educated at Dillingen University. He may be the third Keifferer who matriculated there, on 21 May 1587, but this is not certain, since his baptismal name is not given – nor is it otherwise known: he adopted the name Christian only when he became a priest. About 1595 he took his vows and he probably entered the Premonstratensian abbey at Weissenau around this time; here he carried out the duties of both priest and organist. He was ordained priest before 1601. The standard of music at the abbey must have been rewarding to him, for not only did he have a large new organ at his disposal but composers from outside, among them Jacob Reiner and Michael Kraf, were encouraged to dedicate collections of vocal music to the abbey. He was made sub-prior in 1616 and remained at the abbey, where he also assumed other functions, until his death from plague.

Keifferer wrote only sacred music: to him all other music was nothing more than 'a game with trifles'. Only two collections survive complete: the *Parvulus flosculus* (1611) contributes to the tricinium tradition; his *Sertum* (1613) contains 54 hymns following the seasons of the church's year and is an important contribution to the German hymn literature of the early 17th century. Most are fairly short, homophonic pieces in a simple style which mirrors the prevailing attitude of the Counter-Reformation towards the function of music. The final *Magnificat* is Keifferer's first known composition with continuo. The motets of 1618 have a continuo part throughout. Although this part plays no more than a supporting role in the six-part pieces, it is clearly independent in the final three-part motet, which, for this reason and through its use of short, contrasting motifs, is one of the most forward-looking of Keifferer's works. In general his primary aim appears to have been to articulate the text as clearly as possible, and to this end he sometimes sacrificed overall musical rhythmic variety and dramatic interpretation.

WORKS

Parvulus flosculus, 3vv (Dillingen, 1610), inc.

Parvulus flosculus ... ultima pars, 3vv (Dillingen, 1611)

Odae soporiferae, 4vv (Dillingen, 1612)

Sertum, tum hybernis, 4, 5, 8vv (Dillingen, 1613), incl. Mag

Flores musici, 3, 6vv, bc, 1618^{8a}, 1 motet also in 1622² and 1672²

Flores musicales, 3vv, bc (Ingolstadt, 1624), inc.

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A. LINDSEY KIRWAN/STEPHAN HÖRNER

Keil, Alfredo

(*b* Lisbon, 3 July 1850; *d* Hamburg, 4 Oct 1907). Portuguese composer and painter of German descent. He was educated as a gentleman of extremely broad culture. He was widely travelled, with a knowledge of six languages

and an unusual range of artistic interests and talents, including poetry and archaeology, but principally painting and music, in both of which he became a successful professional. He first studied music in Lisbon and in 1868 went to Nuremberg, where he studied painting with Kremling and music with Kaulbach. In 1870, because of the war, he returned to Portugal and, a few years later, began to exhibit his paintings, winning medals and awards at various expositions. His published compositions were at first limited to light music, dances and songs, but in 1883 he produced a one-act comic opera, *Susana*, and this initiated a series of weightier works: cantatas, a symphonic poem and, in 1888, his first full-scale opera, *Donna Bianca* (Lisbon, S Carlos). This highly successful work, which had 30 performances and won for its composer the Order of Santiago, was followed by *Irene* (1893, Turin) and *Serrana* (1899, S Carlos). During this time he continued to paint and to indulge his interest in the other arts. He amassed important collections, including one of some 400 antique musical instruments (now in the Museu da Música, Lisbon), and cultivated, with more or less success, a wide range of eminent men in the arts, including, in music, Gounod, Verdi, Massenet, Ambroise Thomas, Puccini, Mascagni and Leoncavallo.

Consciously nationalist, Keil chose Portuguese subjects for all three of his major operas although they were all originally performed in Italian. In the dedication to Massenet of the vocal score of *Serrana* the composer states that it is the first opera to be printed with a Portuguese text, but the score also includes the Italian text. *Serrana* was also seen by critics as the most successful of his attempts, and the most successful attempt of any composer up to that time, to create a Portuguese musical idiom, and for these reasons he is usually granted the position of founder of Portuguese national opera.

Keil's nationalism is also evident in some of his smaller works, such as the *Marcha de Gualdim Pais*, written for a commemoration at Thomar of this hero of medieval Portugal in 1895, and his hymns for the 500th anniversary of the birth of Henry the Navigator in 1894 and, especially, *A Portuguesa*. This piece, written during the patriotic ferment resulting from Portugal's diplomatic and military clash with Great Britain in 1890, was forbidden to be sung in public after the uprising of 1891 and became the national anthem of the new republic in 1911.

WORKS

stage

Susana (ópera cómica, 1, H. Lopes de Mendonça), Lisbon, Trindade, 1883

Donna Bianca (drama lírico, prol, 4, C. Fereal, after A. Garrett: *Dona Branca*), Lisbon, S Carlos, 10 March 1888; vs (Paris, 1889)

Irene (leggenda mistica/dramma lirico, 4, Fereal, after the popular legend *Santa Iria*), Turin, Regio, 22 March 1893; vs (Leipzig, 1895)

Serrana (drama lírico, 3, Lopes de Mendonça, after C. Castelo Branco: *Como ela amava*), Lisbon, S Carlos, 13 March 1899; *P-Lt*, vs (Leipzig, 1906)

A morte (incid music, Lopes de Mendonça), 2 nos., incl. *Marcha fúnebre*

Unfinished ops: *A Índia*; *Simão o Ruivo*

other works

Vocal: Patria (cant., M.R. Chiappe Cadet), perf. 1884; As orientais (cant., C. Fereal), perf. 1886; Poema da primavera (cant.), perf. 1930; A Portuguesa (H. Lopes de Mendonça), hymn (Lisbon, 1890); Hino do Infante D. Henrique (Oporto, 1893); numerous songs, incl. the collections 12 mélodies (Lisbon, 1881), [12] Impressions poétiques (Lisbon, 1885); 6 Songs (R.F.A. Sully-Prudhomme, J. de Saint-Germain) (Paris, 1886); Manuelinas (J. de Castilho), 4 songs (Lisbon, n.d.)
Inst: 3 orch suites; Una caçada na côrte, sym. poem, after C. Dantas, perf. 1885; Marcha de Gualdim Pais, 1895 (Lisbon, 1896); numerous polkas, waltzes, other pieces, pf

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DENNIS LIBBY, LUISA CYMBRON

Keil, Charles

(b Norwalk, CT, 12 Aug 1939). American ethnomusicologist. He was educated in American studies at Yale University (BA 1961) and in anthropology at the University of Chicago (MA 1964, PhD 1979 with a dissertation on the Tiv song) with Leonard Meyer, David Schneide and Clifford Geertz. He became affiliated with the State University of New York, Buffalo in 1968 and was made professor in 1983. He has held visiting appointments at Trent University, ON (1982, 1983) and at the University of Natal (1993) and has received numerous grants, including a Guggenheim fellowship (1979–80) and a Rockefeller Foundation Research Grant (1975). In 1990 he became president of Musicians United for Superior Education and has served on the board of directors. The main areas of his work have been African-American blues, Polish-American polka music in everyday life, and the creation of grooves in all musics of the world, with a focus on African and African diaspora musics.

WRITINGS

Urban Blues (Chicago, 1966/R)

Tiv Song: the Sociology of Art in a Classless Society (diss., U. of Chicago, 1979; Chicago, 1979/R)

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GREGORY F. BARZ

Keilberth, Joseph

(*b* Karlsruhe, 19 April 1908; *d* Munich, 20 July 1968). German conductor. He studied at Karlsruhe and joined the Staatstheater there in 1925 as a répétiteur, becoming general music director ten years later. He was appointed chief conductor of the German PO, Prague, in 1940; musical director of the Dresden Staatsoper in 1945; chief conductor of the Hamburg PO in 1950; and, from 1951, conductor at the Bayerische Staatsoper, Munich. As well as remaining closely associated with the Bamberg SO (successor to the German PO, Prague), he was a frequent guest conductor with the Berlin PO and the Cologne Radio SO. His career reached its first peak in 1952 when he made his début at Bayreuth and appeared at the Edinburgh Festival with the Hamburg Staatsoper (in *Der Freischütz* and *Der Rosenkavalier*). At Bayreuth he conducted the *Ring* and other operas in successive years up to 1956, and he appeared regularly at the Salzburg and Lucerne festivals. In 1959 he succeeded Fricsay as general music director of the Bayerische Staatsoper, Munich, where he played a major part in the artistic direction of the rebuilt National Theatre. He died after collapsing during a performance of *Tristan und Isolde* (as had his Munich predecessor, Felix Mottl, in 1911).

Keilberth was representative of German musical traditions in his direct, dynamic and solidly robust approach, and was highly regarded as an interpreter of Richard Strauss, Pfitzner, Reger and Hindemith. His great understanding of style and purpose was heard to notable effect in such works as Pfitzner's *Palestrina* and *Von deutscher Seele*, Strauss's *Arabella* and *Intermezzo*, Bruckner's symphonies and Hindemith's *Mathis der Maler*. Skilled and sympathetic in the direction of singers, he gave some fine performances of Mozart and Wagner operas, and among his numerous records were *Der Freischütz* and the first complete recording of Hindemith's *Cardillac*.

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Keillor, Elaine (Frances)

(b London, ON, 2 Sept 1939). Canadian musicologist and pianist. She studied the piano and was the youngest student ever to graduate from the Royal Conservatory of Music of Toronto; she later took the doctorate in musicology at the University of Toronto with a dissertation on the keyboard music of the 18th-century composer Honauer. Her interest then turned to ethnomusicology and Canadian music. She did fieldwork and published articles on the Amerindian peoples of the Northwest Territories, and conducted research on various aspects of Canadian musical life in the 19th and 20th centuries. She has edited four volumes of music (two piano, two orchestral) for the Canadian Musical Heritage Society, of which she was a founding member and director (from 1989); she has also been a council member of the AMS (1992–6) and the Society for Ethnomusicology (1995–8). She has given the premières of many new works by Canadian composers such as Weinzwieg, on whom she wrote a major study. Since 1977 she has taught at Carleton University, where she is responsible for Canadian music studies. An active performer as well as a respected scholar, Keillor has gained a place as an important spokesperson for the research and performance of Canadian music.

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Keim

(Ger.: 'germ', 'nucleus').

A term used by Arnold Schering and others to denote an underlying thematic idea. See [Analysis](#), §II, 4.

Kein, Arnold.

See [Caen](#), Arnold.

Keinspeck [Künspeck, Reinspeck], Michael

(*b* Nuremberg, c1470). German theorist. About 1495 he was living in Basle and teaching music at the university. He described his studies in music in Alsace-Lorraine in the prologue of his small treatise *Lilium musicae planae* (Basle, 1496). It was one of the earliest books containing music printed from woodblocks. It is a manual of practical instruction in Gregorian chant for priests and students, and, as such, does not discuss the philosophical and theoretical bases of the subject. Nevertheless he described himself as a 'Musicus Alexandrinus' and linked himself with the Alexandrian interpreters of the Greek classics. His treatment of 'musica choralis' is based on the writings of Hugo Spechtshart of Reutlingen (1488). Keinspeck rejected the Guidonian hand as a teaching method, but at the same time he favoured the use of the *scala* which combined the use of pitch names ('claves') and solmization syllables ('voces'). The treatise, much used at Basle University, was disseminated further by editions in Ulm (1497), Augsburg (1498, 1500) and Strasbourg (1506). The last edition was published by Jean Adelphus Muling, a young doctor who called himself a pupil of Keinspeck. Muling added another preface and a description of the theory of Gregorian modes of Jacob Twinger of Königshofen.

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KLAUS WOLFGANG NIEMÖLLER

Keipfer, Georges-Adam.

See [Goepfert](#), Georges-Adam.

Keirleber, Johann Georg.

See [Keyrleber](#), Johann Georg.

Keiser, Reinhard [Cesare, Rinardo]

(*b* Teuchern, nr Weissenfels, 10 or 11 Jan 1674 [bap. 12 Jan]; *d* Hamburg, 12 Sept 1739). German composer. He was the foremost composer of German Baroque opera.

1. Life.

2. Works.

WORKS

BIBLIOGRAPHY

JOHN H. ROBERTS

Keiser, Reinhard

1. Life.

Keiser was the son of Gottfried Keiser (*d* before 1732), an organist and composer, and Agnesa Dorothea von Etdorff (1657–1732), who had married only four months before his birth. The elder Keiser seems to have lost or given up his position as organist at Teuchern in 1674 or 1675 and departed, leaving his wife and two sons behind. On 13 July 1685 Keiser enrolled at the Thomasschule, Leipzig, for seven years, and it was there presumably that he received his principal musical education, studying under Johann Schelle and perhaps Johann Kuhnau. Mattheson observed, however, that he owed his composing skill almost entirely to natural ability and the study of the best Italian music.

After leaving the Thomasschule, Keiser probably soon made his way to Brunswick, where the court opera was flourishing under the leadership of Johann Kusser; by 1694 he had obtained an appointment as 'Cammer-Componist'. His opera *Procris und Cephalus*, on a text by the court poet F.C. Bressand, was performed in Brunswick that year, while another opera, *Basilius*, was done in Hamburg, perhaps at the invitation of Kusser, by then musical director of the Theater am Gänsemarkt. Between 1695 and 1698 Keiser produced five more operas for the Brunswick-Wolfenbüttel court, all with Bressand, but in 1696 or 1697 he moved to Hamburg as Kusser's successor at the Opera. There he found one of his most sympathetic literary collaborators in C.H. Postel, with whom he wrote eight operas, including *Adonis* (1697), *Janus* (1698) and the lost *Iphigenia* (1699).

Beginning in 1703 Keiser also tried his hand at managing the opera house, in partnership with a literary man named Drüsicke. According to Mattheson their administration got off to a good start but was soon beset by financial difficulties, at least partly precipitated by riotous living by Keiser and his friends. In spring 1704 the theatre was temporarily closed, and Keiser left briefly for Weissenfels, where he gave the first performance of his *Almira*, originally intended for Hamburg. Drüsicke apparently passed on the *Almira* libretto to the youthful Handel, a member of the opera orchestra, who scored a great success with his own setting in January 1705, leading to strained relations between the two composers that no doubt contributed to Handel's decision shortly afterwards to leave for Italy. *Octavia* (1705), Keiser's first opera after returning from Weissenfels, inaugurated an important series of eight historical dramas with librettos by Barthold Feind. Following the final collapse of his administration in 1707, Keiser appears to

have absented himself from the opera house for more than a year, passing much of his time visiting the estates of noble friends. He may not have participated in the highly successful première of *Der Carneval von Venedig* in summer 1707, and he composed no new work for 1708. Whatever rift may have existed between him and the new director, J.H. Sauerbrey, seems to have been healed by 1709, and his dominance over the Hamburg repertory became more complete than ever. By the time Sauerbrey's long regime ended in bankruptcy in 1718, Keiser had composed more than 40 operas for the Gänsemarkt theatre.

Sauerbrey was succeeded as director by J.G. Gumprecht, a member of the Schott family that owned the building, who undertook to reverse the company's declining fortunes. For reasons that can only be surmised, Keiser was not retained as musical director. Instead he sought unsuccessfully to obtain a position elsewhere as court Kapellmeister, visiting Gotha and Eisenach in June 1718 and lingering long (at least from April 1719 to November 1720) in Stuttgart in an effort to unseat the incumbent, Giuseppe Brescianello. In 1721 he may have conducted a performance of *Tomiris* in Durlach before returning to Hamburg, where his arrival was celebrated on 9 August with a performance of his oratorio *Der siegende David*. With the formation of a troupe of Hamburg musicians to provide operas for the Danish court Keiser saw another opportunity for a permanent position. Beginning in December 1721 he composed or revised seven operas for Copenhagen, but he was rewarded only with the empty title of Royal Danish Kapellmeister and lost six months' salary when the impresario, Johann Kayser, absconded in March 1723.

Meanwhile, perhaps as a result of the replacement of Gumprecht as director in May 1722, Keiser again began composing for the Hamburg Opera, presenting *Ariadne* in November 1722 and a much revised *Carneval von Venedig* in February 1723. Though Telemann was now musical director, Keiser soon regained much of his former prominence. In 1725 and 1726, while Telemann composed relatively little for that theatre, Keiser turned out five major new works, two revised versions, and parts of two intermezzos. The situation changed dramatically in 1727, however, as the opera house passed through one of its periodic crises. Thenceforth it was Telemann who composed most of the new operas, and Keiser seems to have withdrawn entirely until the première of his *Lucius Verus* in October 1728; he may well have left the city at that time, for when his *Masagniello* and *Nebucadnezar* were revised for revivals in 1727 and July 1728 respectively the new music was supplied by Telemann. Keiser's daughter Sophia (1712–68) sang at the Hamburg Opera during this period.

On 2 December 1728 Keiser succeeded Mattheson as Kantor of Hamburg Cathedral, an important post which nonetheless brought him meagre remuneration. He never again composed a wholly new opera, though he did revise *Croesus* in 1730, provide German recitatives for Handel's *Partenope* in 1733, and put together the pasticcio *Circe* in 1734. His diminished productivity probably had less to do with the demands of his ecclesiastical duties than with the increasingly sorry state of the Hamburg Opera, which finally closed its doors in 1738. After the death of his wife in 1735, he 'found reason' (in Mattheson's words) 'to remain completely in retirement' until his own death four years later.

Keiser, Reinhard

2. Works.

Although he composed in a variety of genres Keiser was always primarily an opera composer. Claims that he wrote well over a hundred operas (which he himself fostered) are certainly exaggerated, but he can be shown to have composed at least 66, several of which he drastically revised during his final Hamburg period. Less than a third of his dramatic music has survived, but this includes largely complete scores of 19 operas and substantial portions of several others.

The subject matter of Keiser's opera librettos is extremely diverse. In addition to works with the usual mythological, historical (see illustration) and pastoral plots there are two biblical operas (*Salomon* and *Nebucadnezar*), a double opera dealing with two famous Hamburg pirates (*Störtebecker und Jödge Michaels*), and a drama built around a revolution that had taken place less than 60 years earlier (*Masagniello*). Many of the operas have comic characters, and in 1707 a new form of comic opera was inaugurated with *Der Carneval von Venedig*, an adaptation of a *comédie lyrique* (originally set by Campra) with some scenes in Plattdeutsch; it led eventually to three sequels built around popular German festivals, *Die Leipziger Messe*, *Der Hamburger Jahr-Marckt* and *Die Hamburger Schlacht-Zeit*. The last two works belong to a group of five comic operas or intermezzos dating from 1725–6, part of a larger wave of comedy at the Hamburg Opera, for which Telemann seems to have been largely responsible. In 1703, apparently at Keiser's instigation, 11 Italian aria texts were introduced into the libretto of *Claudius*, probably to counter competition from foreign theatrical players. The novelty proved immensely popular, and thereafter most Hamburg operas contained some numbers in Italian.

Central to Keiser's approach to opera was an intense concern for the relationship between music and text. He gave the fullest statement of his views (which appear to have coincided closely with those of his friends Mattheson and Feind) in the prefaces to two vocal collections, *Componimenti musicali* (1706) and *Divertimenti serenissimi* (1713). The chief aim of music, he held, was the expression of the emotions (*Affecten*) contained in a poetic text, which in the case of opera meant not merely abstract states of feeling but the actual passions of the characters, 'after true Nature, with its constantly changing conditions' (*Divertimenti serenissimi*). As a musical dramatist he displayed great versatility, dealing equally well with comedy and pathos and with amorous and martial sentiments. He had a special affinity for suffering heroines, such as Agrippina (*Janus*), Octavia, Marianne (*Masagniello*) and Penelope (*Ulysses*), and was particularly responsive to images of nature, which inspired some of his most splendid arias, including 'Kühle Winde' in *Tomyris*, 'Ihr sanften Winde' in *Ulysses* and 'Klarer Spiegel' in *Cupido*. He took unusual care over characterization, an interest he shared with Feind. His depiction of the overbearing and unstable revolutionary Masagniello shows what original figures he was capable of creating when provided with an adequate literary foundation. In addition, Keiser seems to have attempted, to a degree extraordinary before the 19th century, to give each opera a distinctive stylistic colouring expressive of its dramatic character.

Thus *Claudius* and *Nebucadnezar* differ radically in musical language though composed only a year apart.

No small part of the dramatic impact of Keiser's operas derives from the recitatives. He attached great importance to the musical observance of the rhetorical 'distinctions' implied by marks of punctuation and was, according to Mattheson, the first composer (along with himself) to have adopted this 'oratorical and rational manner' of setting a text. The simple recitatives are full of unconventional expressive touches, while those with accompaniment rise to an extraordinary pitch of intensity in works such as *Janus* and *Octavia*.

Keiser's arias are mostly italianate in design, though hardly ever purely Italian in idiom. He also wrote numerous French dance *airs* and, for the comic or lower-class characters, jolly songs reminiscent of German folksong. The early operas display the formal variety characteristic of the Hamburg tradition, as da capo arias alternate freely with those in strophic, sectional binary and through-composed forms, but increasing Italian influence in the 1710s led to an overwhelming preponderance of da capo structure. Ostinato arias, usually with some interruption or transposition of the bass, are common in *Adonis*, *Janus* and *La forza della virtù*; thereafter they become rare, though there are some fine later examples (e.g. 'Stille Duffte' in *Octavia*) as well as many arias with patterned basses. In keeping with the general trend in Italian opera the length of Keiser's arias grew somewhat over the years, but even in the 1720s his da capo arias are still of modest proportions and do not necessarily cadence out of the tonic during the first section. After initially employing the Lullian type of overture with a slow introduction leading to a faster, quasi-fugal section he gradually abandoned it in favour of various italianate forms, whose diversity is suggested by the multiplicity of their titles – 'Aria' (*Masagnello*), 'Sonata' (*Fredegunda*), 'Concerto' (*Tomyris* and *Circe*), 'Intrada' (*Ulysses*), 'Sinfonia' (*Cupido* and *Croesus*) and 'Burla' (*Jodelet*). The ballet music, when preserved, is invariably French.

Never a learned composer, Keiser had little interest in counterpoint or motivic development. He was above all a melodist, and his seemingly inexhaustible fund of lyrical ideas won him high praise from his German contemporaries. C.P.E. Bach considered that 'in the beauty, novelty, expression, and pleasing qualities of his melody' he had nothing to fear from comparison with Handel. Along with an astonishing variety of contour and character and a comparative freedom from formula, Keiser's melodies tend to have strong elements of periodic structure. From the very beginning he favoured relatively short phrases and marked segmentation within longer ones, and as early as *Pomona* (1702) and *Claudius* (1703) symmetrical formations became prominent, especially in the numerous arias in 6/8 or 12/8 time. Not all Keiser's vocal lines are smoothly lyrical, however, and the coloratura writing in soprano roles like *Fredegunda* and *Tomyris* could be successfully negotiated only by a singer of extraordinary agility.

He was also a master of orchestral colour, and particularly in the operas between *Octavia* (1705) and *Trajanus* (1717) he experimented with many rich and unusual sonorities, frequently writing three or more separate parts

for oboes, recorders or bassoons. *Octavia* is the earliest Hamburg opera score to contain horns, the 1711 *Croesus* the first to include chalumeaux. In the later operas there are many arias in which the scoring or texture changes almost incessantly, a style seen at its most kaleidoscopic in 'Kühle Winde' in *Tomyris*. Some arias or sections have minimal accompaniment; 'Dieser Haare güldnes Schertzen' in *La forza della virtù*, the most extreme case, lacks any instrumental support and replaces the expected ritornellos with wordless passages intoned by the singer (an effect borrowed from C.F. Pollarolo's setting of the same libretto).

A number of Keiser's operas incorporate arias by other composers, a fact usually acknowledged, however imprecisely, in the printed libretto. During his early years the borrowings are comparatively rare, but in the 1720s and 30s they become much more numerous. *Ulysses* (1722) and *Cupido* (1724) both contain Italian arias apparently inserted at the behest of singers, and several later operas are pasticcios of a kind favoured in Hamburg at this period, in which the Italian arias were taken from earlier works while the house composer furnished new recitatives, German arias, and instrumental movements. This description certainly fits *Jodelet* (1726) and *Circe* (1734) and probably also the lost operas *Bretislaus* (1725) and *Mistevojus* (1726); the last includes seven arias from the composite *Muzio Scevola* composed for London in 1721 by Filippo Amadei, Giovanni Bononcini, and Handel, along with an aria of Caldara added to the Hamburg version in 1723. It cannot be assumed, however, that these imported Italian arias were always taken over unchanged: comparison of 'Ch'io ti miri' in *Jodelet* with Giovanni Bononcini's setting of the same text in his cantata *Dove le piante giro* reveals that Keiser elaborately reworked his slender model, adding obbligato parts for violin and cello.

In addition to operas Keiser composed ballets, serenatas, Passions, oratorios, Italian and German cantatas, and Latin church works, though much of this music is lost. The extent of his surviving German sacred works has been considerably exaggerated as a result of the mistaken identification of several Berlin manuscripts as being in his hand. His Passions, distinguished by the same concern for textual expression found in the operas, seem to have been particularly influential; J.S. Bach performed the *St Mark Passion* on at least three occasions between 1713 and the 1740s, and the harmonic richness of Bach's recitative style may owe something to study of that work. Keiser was the first composer to set Brockes's famous Passion oratorio text and the only one to have his setting published, if only in part. Very little instrumental music is preserved – a few trio sonatas and concertos and a curious ensemble suite in which every movement echoes the cuckoo's call. Mattheson relates that Keiser wrote much more for his patron Count von Dernath but concedes that his compositions of this sort were somewhat less extraordinary and less engaging than his vocal productions.

Over the course of his long career Keiser's style underwent a remarkable evolution. In part he was responding to changes in contemporary taste, but it is also clear that he steadily refined and enriched his compositional technique in a way that belies the picture of a brilliant but frivolous natural genius presented by Crysander and others. The elaborate revisions made in *Croesus* when it was revived in 1730 seem to have stemmed as much

from an urge to improve as from a need to adapt to altered tastes or conditions.

Among 18th-century German musicians Keiser was held in very high esteem. Mattheson called him 'the greatest opera composer in the world', and Scheibe considered him 'perhaps the most original musical genius that Germany has ever produced'. He had a profound and lasting impact on the style of Handel, who, moreover, borrowed countless melodic ideas from *Claudius*, *Octavia* and other operas. Yet even at the height of his fame Keiser's operas were scarcely performed outside Hamburg and Brunswick, and after the collapse of the Hamburg Opera in 1738 they virtually disappeared from the stage and seem to have been largely forgotten except by connoisseurs. Since the late 19th century Keiser has found some eminent musicological champions, including Kretzschmar, Leichtentritt and Grout, but to date the modern revival of Baroque opera has largely passed him by, probably because of the formidable demands he often makes on performers, the disconcerting mixture of languages, and a tendency among twentieth-century listeners to approach him with expectations based on the very different styles of Bach and Handel.

Keiser was the first great figure in German operatic history. If he failed to establish a truly national genre and even contributed to the increasing italianization of the existing form, he nonetheless raised German dramatic music to a new level, matching if not surpassing the achievements of his principal French and Italian contemporaries. It is unfortunate that so much of his music is lost and that during his final years, when his creative powers were at their peak, he should have had so few opportunities for composing entirely new operas.

Keiser, Reinhard

WORKS

HG **Hamburg, Theater am Gänsemarkt**

operas

serenatas and other occasional works

passions and oratorios

other sacred

other secular

instrumental

Keiser, Reinhard: Works

operas

lost unless otherwise indicated

Basilius [Der königliche Schäfer, oder Basilius in Arcadien] (3, F.C. Bressand, after F. Pariseti: *Il re pastore*), HG, 1694; rev. as *Arcadia, oder Die königliche Schäferey*, Brunswick, Rathaus, 1699

Procris und Cephalus (Spl, 3, Bressand), Brunswick, Rathaus, 1694, 10 arias, duet D-Bsb, SWI

Die wiedergefundenen Verliebten [Die beständige und getreue Ismene] (Schäferspiel, 3, Bressand), Salzthal, nr Wolfenbüttel, 24 May 1695

Clelia (Spl, 5, Bressand), Brunswick, Rathaus, 1695

Circe, oder Des Ulysses erster Theil (Spl, 3, Bressand), Brunswick, Rathaus, Feb 1696

Penelope, oder Des Ulysses anderer Theil [Penelope und Ulysses ander Theil] (Spl, 3, Bressand), Brunswick, Rathaus, Feb 1696

Mahumeth II (3, H. Hinsch), HG, 29 Feb 1696

Adonis [Der geliebte Adonis] (Spl, 3, C.H. Postel), HG, 1697, *Bsb* (facs. in *Handel Sources*, i, 1986); 1 aria, *B-Br*

Irene [Die durch Wilhelm den Grossen in Britannien wider eingeführte Irene] (Sing- und Tantz-Spiel, 1, Postel), HG, 10 Jan 1698

Orpheus (Spl, 5, Bressand), Brunswick, Rathaus, 1698; rev. as Die sterbende Euridice and Die verwandelte Leyer des Orpheus [Die sterbende Eurydice, oder Orpheus erster Theil and Orpheus ander Theil] (3, 3), Brunswick, Rathaus, 1699; rev. as Die biss in und nach dem Todt unerhörte Treue des Orpheus (5), with prol, Apollo ermunterte seine Musen, HG, 1709, *D-Bsb* [without recits.], duet in *Divertimenti serenissimi*; 1 aria, *Bsb*

Der güldene Apfel [Der aus Hyperboreen nach Cymbrien überbrachte güldene Apfel] (3, Postel), HG, 1698

Janus [Der bey dem allgemeinen Welt-Friede von dem grossen Augustus geschlossene Tempel des Janus] (Spl, 3, epilogue, Postel), HG, 1698; rev. as Der von Othino dem Uhrheber des Dänischen Reichs geschlossene Tempel des Janus, Copenhagen, 30 Nov 1722; rev. with prol by Telemann, HG, 10 Oct 1729, *Bsb* (facs. in *Handel Sources*, i, 1986); 1 aria, *Bsb*

Iphigenia [Die wunderbahr-errettete Iphigenia] (Spl, 5, Postel, after Euripides), HG, 1699

Hercules und Hebe [Die an dem glücklichen Vermählungs-Tage ... vorgebildete Verbindung des grossen Hercules mit der schönen Hebe] (Spl, 3, Postel), HG, 16 Feb 1699; excerpts, *S-Uu*

Die Wiederkehr der güldnen Zeit (Spl, 3, Bressand), HG, 1699

La forza della virtù, oder Die Macht der Tugend (Spl, 3, Bressand, after D. David), HG, 1700, *D-Bsb* (facs. in *Handel Sources*, ii, 1986); 1 aria, *B-Br*; excerpts in *Die auserlesensten Arien der Opera genannt La forza della virtù* (Hamburg, 1701/R1986 in *Handel Sources*, ii)

Endymion [Der gedemüthigte Endymion; Der siegende Phaeton] (Spl, 3, Nothnagel), HG, 1700

Störtebecker und Jödge Michaels erster Theil (Spl, 3, Hotter), HG, 1701

Störtebecker und Jödge Michaels zweyter Theil (Spl, 3, Hotter), HG, 1701

Psyche [Die wunder-schöne Psyche] (Spl, 3, Postel), HG, 26 Oct 1701, 5 arias, *D-SWI, W*

Pomona [Sieg der fruchtbaren Pomona; Streit der vier Jahres Zeiten, oder Der siegende Herbst] (18 scenes, Postel), HG, 19 Oct 1702, *Bsb*; 3 arias, *B-Br*

Claudius [Die verdammte Staat-Sucht, oder Der verführte Claudius] (Spl, 3, Hinsch), HG, 1703, *D-Bsb* (facs. in *Handel Sources*, iii, 1986) 3 arias, *Bsb*; rev. as *Claudius, römischer Kayser*, HG, 17 July 1726 ?incl. It. arias by other composers

Minerva [Die Geburth der Minerva; Die betrogene Venus] (Spl, 3, Hinsch), HG, ?28 Aug 1703, aria in *Arsinoe*, 1710

Salomon [Die über die Liebe triumphirende Weissheit, oder Salomon] (Spl, 3, Duke Anton Ulrich of Brunswick or J.C. Knorr von Rosenroth, rev. C.F. Hunold), HG, 26 Nov 1703, 7 arias *Bsb, Hs, S-Uu*; incl. 7 arias by G.C. Schürmann, 1 aria by an unknown composer

Nebucadnezar [Der gestürztte und wider erhöhte Nebucadnezar, König zu Babylon unter dem grossen Propheten Daniel] (Spl, 3, Hunold), HG, 1704, *B-Br, D-Gs*; rev. version, HG, 1709; rev. Telemann, HG, 28 July 1728, *Bsb* (facs. in *Handel Sources*, iii, 1986)

Almira [Der in Krohnen erlangte Glücks-Wechsel, oder Almira, Königin von

Castilien], 1704 (Spl, 3, F.C. Feustking, after G. Pancieri: *Almira*), comp. for HG, unperf.; 2 arias *A-Wn, D-Bsb*, excerpts in *Componimenti musicali* (Hamburg, 1706); rev. as *Almira, Königin von Castilien*, Weissenfels, Neu-Augustusburg, 30 July 1704; rev. as *Der durchlauchtige Secretarius, oder Almira, Königin in Castilien* with prol., *Il genio d'Holsatia* (lib rev. B. Feind), HG, 1706; with epilogue *Der Genius von Europa*, HG, 26 July 1708; incl. 3 arias by R. Fedeli

Octavia [Die römische Unruhe, oder Die edelmühtige Octavia] (Spl, 3, Feind), HG, 5 Aug 1705, *PL-Kj**, 3 arias, *A-Wn*, excerpts in *Componimenti musicali* (Hamburg, 1706); ed. F. Chrysander and M. Seiffert, *G.F. Händels Werke*, suppl. vi (Leipzig, 1902/R); incl. 2 arias by P. Hebenstreit

Lucretia [Die kleinmühtige Selbst-Mörderin Lucretia, oder Die Staats-Thorheit des Brutus] (musicalisches Trauer-Spiel, 5, Feind), HG, 29 Nov 1705, 1 aria, *Wn*

La fedeltà coronata, oder Die gekrönte Treue (Spl, 3, Hinsch), HG, 1706, 9 arias from *Almira* (Weissenfels version), 2 arias, *Wn, D-Bsb*

Masagniello [Masagniello (Masaniello) furioso [oder] Die neapolitanische Fischer-Empörung] (drama musicale, 3, Feind), HG, June 1706; rev. Telemann, HG, 18 June 1727; *Bsb**, 2 arias, *Bsb, SWI*; ed. in EDM, 1st ser., lxxxix (1986)

Sueno [La costanza sforzata/Die gezwungene Beständigkeit, oder Die listige Rache des Sueno] (Spl, 3, Feind), HG, 11 Oct 1706

Der Carneval von Venedig [Der angenehme Betrug, oder Der Carneval von Venedig] (Spl, 3, [? J.A.] Meister and M. Cuno, after J.F. Regnard: *Le carnaval de Venise*), HG, sum. 1707, 36 arias, *A-Wn, D-Hs, S-WI* [? earlier version, Weissenfels, 1705]; rev. HG, 8 Feb 1723; rev. HG, 1733; ? some numbers by Graupner

Helena [La forza dell'amore/Die Macht der Liebe, oder Die von Paris entführte Helena] (Spl, 3, Keiser, after A. Aureli: *Helena rapita da Paride*), HG, 1709; incl. 1 aria not by Keiser

Heliates und Olympia [Die blut-durstige Rache, oder Heliates und Olympia] (Spl, 3, Keiser), HG, 1709, 3 arias, *A-Wn*; partly by Graupner

Desiderius, König der Longobarden (musicalisches Schauspiel, prol, 5, epilogue, Feind), HG, 26 July 1709, *PL-Kj**, 1 aria, *D-Bsb*

Arsinoe [La grandezza d'animo, oder Arsinoe] (Spl, 5, Breymann), HG, 1710, *Bsb**, 3 arias, *A-Wn, D-Bsb*, 1 aria in *Divertimenti serenissimi*

Die Leipziger Messe [Le bon vivant, oder Die Leipziger Messe] (Singe- und Lust-Spiel, 3, C.H. Weidemann), HG, 1710

Aurora [Der Morgen des europäischen Glückes, oder Aurora] (Schäffer-Spiel, 5, Breymann), HG, 26 July 1710, 10 arias, *A-Wn, D-Bsb, SWI*, chorus in *Trajanus*, 1717

Julius Caesar [Der durch den Fall des grossen Pompejus erhöhete Julius Caesar; Der Fall des grossen Pompejus] (Spl, 5, Feind), HG, Nov 1710, 1 aria, *SWI*

Croesus [Der hochmühtige, gestürztte und wieder erhabene Croesus] (Spl, 3, L. von Bostel, after N. Minato: *Creso*), HG, 1711, 4 arias, *Bsb, SWI* rev. HG, 6 Dec 1730; *PL-Kj**, ed. in DDT, xxxvii–xxxviii (1912/R)

Cato [L'amore verso la patria/Die Liebe gegen das Vaterland, oder Der sterbende Cato] (musicalisches Schauspiel, 3, Feind, after M. Noris: *Catone uticense*), HG, 1711, 1 aria, *D-Bsb*

Carolus V [Die oesterreichische Grossmuth, oder Carolus V] (musicalisches Schauspiel, 3, epilogue, J.U. von König), HG, 28 Jan 1712; rev. HG, 1 Oct 1714; 10 arias, *A-Wn, D-Bsb, SWI*

Diana [Die entdeckte Verstellung, oder Die geheime Liebe der Diana] (pastoral, 3, König, partly after F. de Lemene: *Endimione*), HG, April 1712, 7 arias, *Bsb, SWI*; rev. as *Cupido* [Der sich rächende Cupido], HG, 9 July 1721, *Bsb*, incl. 7 It.

numbers by G. Bononcini and others

Heraclius [Die wiederhergestellte Ruh, oder Die gecrönte Tapferkeit des Heraclius] (Spl, prol, 5, epilogue, König, after N. Beregan: *L'Heraclio*), HG, June 1712, *PL-Kj*, 8 arias, *D-Bsb*, 2 not in score

L'inganno fedele, oder Der getreue Betrug (heroisches Schäfer-Spiel 3, König), HG, Oct 1714; rev. as Die gecrönte Tugend, 15 Nov 1714; 2 arias *Bsb*, excerpts in Erlesene Sätze aus der Opera L'inganno fedele (Hamburg, 1714), ed. in DDT, xxxvii–xxxviii (1912); rev. 1726

Fredegunda (musicalisches Schau-Spiel, 5, König, after F. Silvani: *Fredegonda*), HG, March 1715, *Bsb*, 4 numbers, *SWI*

Artemisia (musicalisches Schau-Spiel, 3, ? G.H. Stölzel and others), HG, 1715

Das römische April-Fest (musicalisches Lust- und Tantz-Spiel, 5, Feind), HG, June 1716

Achilles [Das zerstörte Troja, oder Der durch den Tod Helenen versöhnte Achilles] (musicalisches Spl, 5, J.J. Hoë, after U. Rizzi: *Achille placato*), HG, ?4 Dec 1716, 2 arias, *A-Wn*, *D-Bsb*

Julia [Die durch Verstellung und Grossmuth über die Grausamkeit siegende Liebe, oder Julia] (Spl, 5, Hoë, after G.F. Bussani: *Antonio e Pompeiano*), HG, Feb 1717; Acts 1–2 rev. as Antonius römischer Kaiser, Copenhagen, 30 Jan 1722, 1 aria, *Bsb*

Tomyris [Die grossmüthige Tomyris] (Spl, 3, Hoë, after D. Lalli: *L'amor di figlio non conosciuto*), HG, July 1717, *Bsb* [2 copies], 1 aria, *A-Wn*; ed. in Die Oper, i (Munich 1975); rev. HG, 1723, with 2 arias by G. Bononcini

Trajanus [Der die Vestung Siebenbürgisch-Weissenburg erobernde und über die Dacier triumphirende Kayser Trajanus] (Spl, 3, epilogue, Hoë), HG, 4 Nov 1717, *D-Bsb*, 1 aria, *A-Wn*, *D-Bsb*

Jobates und Bellerophon [Das bey seiner Ruh und Gebuhr eines Printzen frolockende Lycien unter der Regierung des Königs Jobates und Bellerophon] (Spl, prol, 3, epilogue, Hoë), HG, 28 Dec 1717, 3 arias, *A-Wn*, *D-Bsb*, duet in Jodelet, 1726

Cloris und Tirsis (3, epilogue, various), Copenhagen, 18 Dec 1721

Psyche [Die unvergleichliche Psyche] (musicalisches Schauspiel, prol, 3, Postel, rev. F.M. Lersner), Copenhagen, 16 April 1722

Augustus [Der durch Grossmuth und Gnade siegende Augustus] (Spl, prol, 3, epilogue, Hoë), Copenhagen, ?Oct 1722

Ulysses (musicalisches Schau-Spiel prol, 3, Lersner, after H. Guichard: *Ulysse*), Copenhagen, Court, ?Nov 1722, *Bsb*; ed. in EDM, cvii (1995); incl. 2 It. arias by Orlandini

Ariadne [Die betrogene und nachmals vergötterte Ariadne] (Spl, prol, 3, Postel), HG, 25 Nov 1722, aria in Ulysses, 1722

Der Armenier, 1722 (Lersner), comp. for Copenhagen, ?unperf.

Sancio, begun 1723 (König, after F. Silvani: *Il miglior d'ogni amore per il peggiore d'ogni odio*), intended for HG, ? not completed

Cupido: see Diana, 1712

Bretislaus, oder Die siegende Beständigkeit (Spl, prol, 3, epilogue, J.P. Praetorius), HG, 7 Feb 1725; incl. It. arias by M.A. Gasparini, Lotti, Orlandini and A. Pollarolo; 7 arias in Jodelet, 1726, incl. 1 by Keiser

Der Hamburger Jahr-Marckt, oder Der glückliche Betrug (schertzhafftes Spl, 5, Praetorius), HG, 20 June 1725

Die Hamburger Schlacht-Zeit, oder Der missgelungene Betrug (Spl, prol, 5, Praetorius), HG, 22 Oct 1725; banned after 1 perf.

Mistevojus (Spl, 5, J.S. Müller, after A. Zeno and P. Pariati: *Antioco* as rev. by B. Feind), HG, Jan or Feb 1726; incl. It. arias by F. Amadei, G. Bononcini, Caldara and

Handel

Barbacola (Zwischen-Spiel, 1, Praetorius), HG, Jan or Feb 1726, ? partly by Lully Jodelet [Der lächerliche Printz Jodelet] (schertzhafte Spl, 5, Praetorius, after Matsen), HG, 1726, *Bsb* ed. in PÄMw, xviii, Jg. xxi–xxii (1892/R); incl. It. arias by A. and G. Bononcini, Caldara, Chelleri, M.A. Gasparini, Giacomelli, Lotti, Orlandini, Vivaldi and others

Buchhöfer, der stumme Printz Atis (int, 2, Praetorius), HG, 1726, parody of Croesus, 1711, ? arr. by another composer

Lucius Verus, oder Die siegende Treue (Spl, 3, Hinsch, after Zeno: *Lucio Vero*), HG, 18 Oct 1728; ? a few It. arias by other composers

Circe (Spl, 5, Praetorius and J.J. van Mauritius), HG, 1 and 3 March 1734 in 2 pts, *Bsb**; incl. It. arias by Giacomelli, Handel, Hasse, Orlandini, Steffani, L. Vinci and others

Aria, Durch Tugend, Rach' und Güte, for Graupner: L'amore ammalato, HG, 1711, *Bsb**

Recits. and addl numbers for Handel: Oriana [Amadigi di Gaula], HG, Sept 1717, 2 arias, duet, *A-Wn, D-Bsb*; aria, Ein Glässgen Wein, in Ulysses, 1722

Recits. and addl arias for F.B. Conti: Il trionfo dell'amor e della constanza [Il trionfo dell'amicizia e dell'amore], HG, Jan 1718, aria, *Bsb*; aria from Tomyris, 1717

Prol to F. Amadei, G. Bononcini and Handel: Muzio Scevola, HG, 7 Jan 1723

Jauchzen der Künste (prol to Judith, pasticcio, J.G. Hamann), HG, 7 May 1733

Keiser, Reinhard: Works

serenatas and other occasional works

lost unless otherwise indicated

Aller-unterthänigtser Gehorsam ... (Tantz- und Singe-Spiel), ballet for the name day of Emperor Leopold I, HG, 15 Nov, 1698

Das höchst-preisliche Crönungs-Fest [Königliches Preussisches Ballet] (ballet, Nothnagel), for the coronation of Frederick I of Prussia, HG, 1701; rev. as Die allgemeine Freude des König-Reiches Preussen [Neues Preussisches Ballet] (lib rev. H. Hinsch), HG, 1702

Als Ihro Magnifice Herr Lucas von Bostel ... zum Bürgermeister-Ampte würdigst worden, serenata, Hamburg, 1709

Der vergnügte Elbe-Strohm, cant. for Petri-Mahl, Hamburg, 21 Feb 1709, lost

Das entzifferte Verhängnis, cant. for Petri-Mahl, Hamburg, 21 Feb 1710, lost

Die gekrönte Würdigkeit (serenata, König), for Petri-Mahl, Hamburg, 21 Feb 1711

Die gestillte Klage der Elbe (serenata, König), for Mathiae-Mahl, Hamburg, 25 Feb 1712

Die Stärke der Liebe (dialogue, König), before 1713 [parody of existing music by Keiser]

Triumph des Friedens (serenata, König), for the Peace of Baden, HG, 9 Dec 1714

Der Abschied, die Wiederkunfft und Paarung der Geliebten, serenata pastorale, Hamburg, 1714, aria in *D-SWI*

Das verewigte und triumphirende Ertz-Hauss Oesterreich (serenata, Brockes), for the birthday of Emperor Charles VI, HG, 1716

Il trionfo di primavera (serenata, ? C. Gazal), for the birth of Archduke Leopold of Austria, Hamburg, 1716

Serenata (M. Richey), for the wedding of Otto Luis with Madame Beltgens, 1716, S, A, T, B, 2 fl, zuffolo, 2 ob, chalumeau, 2 bn, 2 vn, va, bc, *Bsb*

Der zur angenehmen Mayen-Zeit in Ludwigs-Auen entstandene Lust-Streit,

serenata, Ludwigsburg, 1719 or 1720, 5 arias from Aurora, 1710

Das frohlockende Gross-Brittannien (serenata, Schwemschuch), for the birthday of George II of England, HG, 8 July 1724

Das jauchzende Cimbrien [Das wegen Verbannung der Land-Plagen ... jauchzende Cimbrien] (serenata, Schwemschuch), for the birthday of Frederick IV of Denmark, HG, 20 Oct 1724

Bey dem höchst-feierlichst-begangenen hohen Geburts-Feste ... Friderici Ludovici zu Hannover [Geburts-Fest des Printzen von Wallis] (prol, J.P. Praetorius), HG, 31 Jan 1726

Das um den Rang streitende Friedensburg, Friederichsberg, Friederichsburg und Rosenberg, serenata, Copenhagen, 1726; MS destroyed, 1794

Europa [Die in ihrer Friedens-Hofnung gestärckte Europa] (serenata, 3, J.G. Glauche), Hamburg, 1730, recits. and choruses by Keiser, arias by Porpora und L. Leo

Erwachtet und lachet, cant., B, 2 ob, 2 hn, 2 vn, va, bc, 1732, *D-Bsb*

Keiser, Reinhard: Works

passions and oratorios

lost unless otherwise indicated

Der blutige und sterbende Jesus (Passion orat, Hunold), Hamburg, Holy Week, 1705

Thränen unter dem Creutze Jesu (Passion orat, J.U. von König), Hamburg, Holy Week, 1711; rev. as Der zum Tode verurtheilte und gecreutzigte Jesus, 2 numbers, *D-Bsb*, excerpts in Seelige Erlösungs-Gedancken (Hamburg, 1715)

Der für die Sünde der Welt gemartete und sterbende Heiland Jesus (Passion orat, B.H. Brockes), Hamburg, Holy Week, 1712, *Bsb*, *SHs*, *DK-Kv*, 3 arias, *D-Gs*, excerpts in Auserlesene Soliloquia (Hamburg, 1714); ed. in EDM (forthcoming)

Braut-Messe aus dem XXIII Psalm Davids (orat, König), before 1713

Braut-Messe, Die geistliche Vermählung der Seelen mit Christo nach Anleitung des hohen Liedes Salomons (orat, König), before 1713

Der siegende David [Die über den Triumph ihres Heylandes Jesu jubilirende gläubige Seele; Die durch Grossmuth und Glauben triumphirende Unschuld] (orat, 2, König), Hamburg, 2 Nov 1717, *Bsb*

Die Danckbarkeit an den Gerechten Held, Easter orat, Hamburg

Der Sieg des Lebens über den Tod (orat, J.J. Rambach), Hamburg

Recits. (Ger.) for Resurrection orat by Gasparini, Hamburg, 4 April 1736

Doubtful: Passio Jesu Christi secundum Marcum [Jesus Christus ist um unser Missetat willen verwundet] (St Mark Passion), S, A, T, B, SATB, str, Hamburg, Holy Week, 1707, *Bsb*, *Gs* (poss. attrib. to F.N. Brauns); ed. in Die Kantate, clii (Stuttgart, 1967); Öffnet euch, ihr frechen Augen, *Bsb* (inc.); Wir gingen alle in der Irre [Lukas-Passion], *Bsb* (inc.)

Keiser, Reinhard: Works

other sacred

Ky, Gl, a, SATB, 2 vn, va, bc, *D-Bsb*, *Hs*

Ky, Gl, D, SATB, 2 hn, 2 vn, va, bc, *BNms*

San, G, SATB, ob, 2 vn, 2 va, vc, bc, *Bsb*

TeD, D, SATB, 3 tpt, timp, 2 ob, 2 vn, va, bc, *Bsb*

Braut-Messe einer gläubigen Seelen mit Christo, Concert, S, T, ob, 2 vn, bc, 1709,

SWI

Motets: Beati omnes qui timent Dominum (Ps cxxvii), SATTB, 2 tpt, bn, 2 vn, 2 va, bc, *Bsb*; Benedictus Dominus Deus meus (Ps cxliii), S, 2 vn, bc, *Bsb*; Jubilae Deo omnis terra (Ps xcix), A, 2 vn, bc, *Bsb*; Laetatus sum (Ps cxxii), S, bc, *Bsb*; Lauda Jerusalem (Ps cxlvii), SATB, 2 vn, bc, *Bsb*; Laudate pueri (Ps cxii), SATB, 2 vn, bc, *Bsb*; Laudate pueri (Ps cxii), B, 2 vn, bc, *Bsb*

Cants.: Das Fest der Erndte, S, A, T, B, 2 tpt, 2 fl, 2 ob, 2 vn, va, bc, *B-Bc*; Der bekennende und jubilirende Lutheraner (C.G. Wend), on the 200th anniversary of the Augsburg Confession, Hamburg, 25 June 1730, lost; Ich hab einen guten Kampf gekämpft, S/T, 2 ob, 3 viols, bc, *D-Bsb*; Ich liege und schlafe ganz in Frieden, SATB, 2 vn, 2 va, bn, bc, *Bsb*; Meine Heiland lebet, 2 S, 2 ob, bn, bc, ?1717, *S-L*; Meine Seele bleibet stille (Ps lxii, adapted by Hunold), S, bc, in *Musicalische Land-Lust* (Hamburg, 1714)

Doubtful, all in *D-Bsb*: San, B; SATB, 2 vn, va, bc [musically identical with 'Doni pace' in Handel's *Flavio*]; De profundis clamavi (Ps cxxix), motet, SATB, 2 vn, va, bc, ed. H. Kümmerling (Cologne, 1964); Du wirst ihn zum Herren machen, cant., SAATB, 2 vn, va, bn, bc; Es steh Gott auf, cant., SSATB, 2 ob, 2 vn, va, bc; Glückseliges Menschenkind (Ich will mich mit dir verloben), cant., B, 2 fl, 2 ob, 2 vn, bc; Herr, lehre uns bedenken, cant., SATB, 2 ob, bn, 2 vn, va, vle, bc; Ich kan nicht mehr ertragen, cant., S, B, 2 vn, 2 va, bc; Kann dich mein Bitten nicht bewegen, cant., SSATB, 2 vn, bc (inc.); Mein Gott, mein Gott, cant., SATB, 2 vn, va, bc; Nisi Dominus (Ps cxxvi), motet, SATB, 2 ob, vn, va, bc; Will mich der Erdschlund erschrecken (Cant. von der Grossmuth), B, 2 rec, 2 ob, 2 vn, va, bc

Keiser, Reinhard: Works

other secular

Gemüths-Ergötzung (?Postel), 7 Ger. cants., 1v, insts (Hamburg, 1698)

Componimenti musicali (Hamburg, 1706)

Divertimenti serenissimi ... oder Durchlauchtige Ergötzung, incl. 3 cants., 2 duets, arias (Hamburg, 1713); 1 duet, ed. in G.F. Händels Werke, xxxii (1870, rev. 1880/R)

Musicalische Land-Lust (Hunold), incl. 4 Ger. cants., 1 sacred, S, bc (Hamburg, 1714)

Kayserliche Friedens-Post, nebst verschiedenen moralischen Sing-Gedichten und Arien (?König), vv, insts (Hamburg, 1715) [incidental music for a play celebrating the Treaty of Baden, perf. at residence of Baron von Kurtzrock, Hamburg, 4 Nov 1714]

Sieg der Tugend, oder Hercules auf dem Scheide-Wege (Concert, König), Hamburg, 1713, *A-Wn*

Other cants.: Begl'occhi risolvetevi, S, 2 vn, bc, *Bsb*; Benchè sempre crudele, S, fl, bc, *ROu*; Benchè sempre crudele, B, vn, hpd, *Bsb*; Che dici amor, S, bc, *Bsb*; E costume del mio sguardo [La bella cantatrice] (Coviello), S, bc, *US-BEm D-Bsb*; Non sà dire l'alma mia, S, bc, *Bsb*; Poco amore mi contenta, S, vn, bc, *Bsb*; Qual nuova crudeltate, S, bc, *Bsb*; Quando mai ritornerete, S, bc, *US-BEm D-Bsb*; Voglio rider, S, bc, *S-L*

Misc. arias: Amor, soll ich dich meiden, *A-Wn*, parody of 'Parto, ti rasserena' from *Fredegunda*, 1715; Bleibet feste Felsen-Sinnen, *Wn*, parody of 'Quanto dolci, quanto care' from *Arsinoe*, 1710, ?inserted in rev. of *Aurora*; Euch ihr liebenswürdiggen Augen, *D-Bsb*; Luci non vi turbate, *Bsb*; Wolt ihr gleich schönste Augen scheiden, *SW*

Doubtful arias: Casti amori [Mit dem Hetzen sich ergetzen], *A-Wn*, *D-Bsb*, version of 'Per dar pace' from Handel's *Rodrigo*, ?inserted in rev. of *Aurora*; Du bist recht schön, *Durch zwey Kohlen schwarze Augen*, *A-Wn*, from J.C. Schieferdecker's

Justinus; Es ahnet mir, geliebte Seele, *D-Bsb*, from Graupner's Bellerophon; Mi dice la constanza, *Bsb*, from J.D. Heinichen's Calpurnia; Ohn'eure Küsse, HG, 1696, *Bsb*, trans. of 'Se non vi bacio' from A. Steffani's Orlando generoso

Keiser, Reinhard: Works

instrumental

Conc., D, vn, orch, *D-ROu* [partly rev., as ov. to Circe]

Conc., D, fl, str, *SWI*; ed. F. Nagel (Mainz, 1976)

Sinfonia, D, *A-Wn* [related to conc. in *D-ROu*]

3 suites (d, D, G), 4 insts, *S-L*

Suite ex opera Kuckuk, G, 2 vn, bc, *Uu*

3 sonatas (D, G, D), fl, vn, bc, Stuttgart, 1720, *D-ROu*; ed. in NM, lxviii (1930/R), cxiv (1935/R), cxxxii (1937/R)

Sonata, D, 2 fl, bc, *ROu*

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PEM (K. Zelm)

SmitherHO, ii

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Keita, Salif.

Malian vocalist. See [Mali](#), §3.

Keldish, Yury [Georgy] Vsevolodovich

(*b* St Petersburg, 16/29 Aug 1907; *d* Moscow, 11 Dec 1995). Russian musicologist. He studied composition at the Moscow Conservatory under Mikhail Ivanov-Boretsky, graduating in 1932. He took the doctorate in 1947 with a dissertation on Stasov. He lectured on the history of Russian music at the Conservatory (1930–57), was made a professor there (1948) and was head of the department of Russian music history (1946–9). He was a senior scientific collaborator at the Institute of Art History of the USSR Academy of Sciences (1947–50). From 1950 to 1956 he was a professor at the Leningrad Conservatory; also from 1950 he was deputy director with responsibility for academic work and from 1955 to 1957 director of the Institute for the History of the Arts in Leningrad. He became head of the department of music of the peoples of the USSR (1960); rising to senior (1974) and chief scientific collaborator (1982). He was a member of the Russian Association of Proletarian Musicians (RAPM) between 1926 and 1932, and a member of the Union of Composers from its foundation. He was created Honoured Art Worker of the RSFSR (1966), and was made an associate member of the British Academy (1976). He was a member of the editorial team of the *Bol'shaya sovetskaya éntsiklopediya* from 1948; between 1957 and 1960 he was chief editor of the journal *Sovetskaya muzika* and from 1967 he was chief editor of the *Muzikal'naya éntsiklopediya* – the first Russian musical encyclopedia. He initiated the publication of the ten-volume *Istoriya russkoy muziki* (Moscow, 1983–97), nine volumes of which had appeared before his death.

The theme of Keldish's academic study is the history and development of Russian music. Not even the constraints of communist ideology and dogma, which left their marks on Keldish's work at the time of his membership of RAPM, prevented the appearance of the characteristic features of his scholarly attitude: a striving for historical authenticity and the painstaking analysis of musical material. He was the earliest and most versatile analyst of pre-19th-century Russian music, and, while confirming the value of Russian music, he acknowledged the role played in its development by the West. One of the pivotal ideas of his historical writing is that of Russia in the context of world culture. He was especially concerned with the music of Musorgsky, Tchaikovsky and Rachmaninoff, but was among the first to give due consideration to Russian composers of the 'second rank'.

Keldish was also one of the earliest writers to approach Russian religious music, which had been artificially excluded from study and performance during the communist era. He initiated the series *Pamyatniki Russkogo Musikal'nogo Isskustvo* (Moscow, 1972–84), which contained Russian religious and secular compositions from the 16th century to the 18th, leading to the return to the repertory of many of these works.

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Keldorfer, Viktor (Josef)

(b Salzburg, 14 April 1873; d Vienna, 28 Jan 1959). Austrian choral conductor and composer. After studies in Salzburg, including music instruction at the Mozarteum, Keldorfer went in 1892 to Vienna, where he directed church choirs and became an associate conductor of the Vienna Männergesang-Verein. After serving as chief conductor of that chorus from 1909 to 1921, he went on to direct the Schubertbund (1922–38, 1945–54). At the tenth Deutsches Sängerkongress in 1928, he directed a massed choir of about 40,000 singers. He edited the first complete collection of Schubert's works for men's chorus (Vienna, 1928), eight choral works by Bruckner, and a large number of works by Johann Strauss, father and son. Of his numerous compositions, almost exclusively vocal, the *a cappella* men's choruses are the most outstanding.

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Principal publishers: Bosworth, Universal

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WILLIAM D. GUDGER

Keledi.

Gourd and bamboo mouth organ. The term is used primarily by Kayan and Bahau peoples of Indonesian and Malaysian Borneo, although similar instruments have been played by many Borneo peoples, including the Iban, Kanowit, Dusun/Kadazan, Murut, Sebop, Kenyah and Punan (see [Indonesia, §VII, 1](#), and [Malaysia, §III](#)). While organological details vary from group to group, these instruments generally consist of a dried gourd wind chamber, into which are inserted five to eight bamboo pipes. The Dusun/Kadazan and Murut of north-eastern Borneo (Sabah, Malaysia) organize the pipes into two parallel ranks of four tubes each. Peoples of the central highlands and adjacent areas to the east, west and south, usually

arrange the tubes into a circular formation. With the exception of one mute pipe (typical of instruments from Sabah), the ends of the tubes sealed inside the wind chamber are equipped with free reeds. These vibrate when the player fills the reservoir with air by blowing into the neck of the gourd. Some instruments can also be made to sound by inhaling. Different pitches are produced with the fingers, either by covering one or two small holes on the exposed part of each tube, or by stopping the open end of the tube itself. A drone pipe is present on many instruments.

Historically, mouth organs have been played in various ritual and recreational contexts across the island of Borneo. In many of these contexts it has been played solely by men, although in some communities both men and women have played.

Many peoples of the central highlands have either discontinued performance of the mouth organ in the 20th century, or play it only rarely. Younger people are often unaware that such an instrument ever existed in these communities. In Sabah, however, the mouth organs of the Dusun/Kadazan and Murut have attained the status of a kind of cultural emblem, and are often sold in museums and craft shops.

Other terms for Borneo mouth organs include *enkerurai*, *enkrurai*, *enkruri*, *kerurair* (Iban); *keluri* (Sebop, some Kenyah, Kayan, and Iban sub-groups); *keredi* (some Kayan sub-groups); *garudé* (some Dusun, certain peoples of the central highlands); *kediré'*, *kediréq*, *kedirek* (some Kenyah sub-groups); *sampotan*, *sempotan*, *sumpotan*, *sompoton* (most Dusun/Kadazan and Murut); and *slidap* (some Kenyah sub-groups).

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VIRGINIA GORLINSKI

Kelemen, Milko

(b Slatina, Croatia, 30 March 1924). Croatian composer and conductor. He studied composition with Šulek at the Zagreb Academy of Music (1945–52), under Messiaen and Aubin in Paris (1954–5) and with Fortner at the Freiburg Musikhochschule (1960–61). He held a Humboldt Scholarship to study at the Siemens electronic studio in Munich from 1966 to 1968, and he spent the years 1968–9 in Berlin with the aid of a scholarship awarded

by the German Academic Exchange Service. From 1970 to 1972 he was professor of composition at the Düsseldorf Conservatory. He took up a similar appointment at the Stuttgart Musikhochschule (1973–1989). In 1961 Kelemen founded the Zagreb Biennale and became its first president; in this and other ways he was largely responsible for paving the way for avant-garde music in Croatia. Awards made to him include the Beethoven Prize awarded by the City of Bonn (1961), the prize awarded by the Italian section of the ISCM (1962), several awards from the City of Zagreb, the Bernhard Sprengel Prize from the City of Hannover (1969) and the Croatian Vladimir Nazor Prize (1984) for his life's work.

Kelemen's style underwent a dynamic evolution. His compositional output can be divided into three periods: an early corpus – Piano Sonata (1954) to *Études contrapuntiques* (1959) – written in a style influenced by folk music; an avant-garde period during which Kelemen experimented with musical structure; and, from *Grand jeu* (1982) onwards, a period marked by his discovery of a new, personal use of intervals and harmony. This last phase also assimilated earlier stylistic changes. An important work in this evolving process was *Composé* (1967); for the first time he found a new way of handling tonality and intervals. Eventually, he developed a form of polytonality. To achieve a desired effect, Kelemen may use any number of contemporary techniques, though he may also resort to the archetypal or exotic as a means of expression. In the multimedia ballet-opera *Apocalyptica* (1973–4), Kelemen and his collaborators used dispersed dramaturgy and allegory to portray some of the enduring and essential problems of the human condition within modern civilization. *Salut au monde* (1998), a much later work scored for soloists, double chorus, slide projections and lighting effects, uses bright vocality to create dramatic tension.

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(selective list)

stage

Der Spiegel (ballet), 1960, Paris, 18 Aug 1960

Abbandonate (ballet), 1964, Lübeck, 1 Sept 1964

Der neue Mieter (musical scene, after E. Ionesco), 1964, Münster, 15 Sept 1964, as Novi stanar, Zagreb, 18 May 1965

Der Belagerungszustand (op. 2, after A. Camus), 1970, Hamburg, 13 Jan 1970, as Opsadno stanje, Zagreb, 9 May 1971

Apocalyptica (multimedia ballet-op, F. Arrabal), collab. E. Kieselbach, concert perf., Graz, 10 Oct 1979; staged, Dresden, Semper-Oper, 10 May 1982

vocal

Die Spiele (V. Popa) Bar, str, 1958; Inserate (newspaper advertisements), chorus, 1960; Epitaph (G. Vitez), Mez, va, perc, 1961; Hommage à Heinrich Schütz (Bible), solo vv, chorus, 1965; O Primavera (cant., anon. Ital. poet), 1965; Die Wörter (cant., J-P. Satre), Mez, orch, 1966; Musik für Heissenbüttel (H. Heissenbüttel), Mez, cl, vn, vc, 1968; Passionato (F. Kriwet), 3 choruses, fl, 1972; Gasho (Keleman), 4 choruses, 1974, rev. as Monogatari, 12 vv, 1978; Die 7 Plagen (F. Arrabal), Mez, 1975; Die Richter, double chorus, 1977 [from *Apocalyptica*]; Landschaftsbilder, Mez, str qt, 1986; Animaux phantastiques,

chorus, insts, 1995; Requiem (W. Whitman), spkr, 6 vc, bass drum, lighting, slide projections, 1995; Salut au monde (Whitman), solo vv, 2 choruses, orch, lighting, slide projections, 1998

instrumental

Orch: Konzertantne improvizacije, str, 1955; Adagio ed allegro, str, 1956; Bn Conc., str, 1957; Conc. giocoso, chbr orch, 1957; Concertino, db/vc, str, 1957; Konstellationen, chbr orch, 1960; Skolion, 1960; 5 Essays, str, 1961; Équilibres, 2 orch, 1962; Transfiguracije, pf, orch, 1962; Sub rosa, 1965; Composé, 2 pf, orch, 1967; Surprise, str, 1967; Changeant, vc, orch, 1968; Floreal, 1970; Olifant, trbn, 2 orch, 1971; Abecedarium, str, 1974; Mirabilia, pf, 2 orch, ring modulator, 1975; Mageia, 1978; Infinity, 1979; Grand jeu, vn, orch, 1982; Love Song, str, 1984; Phantasmen, va, orch, 1985; Archetypon, 1986; Antiphonie, org, orch, 1987; Drammatico, vc, orch, 1991; Für Anton, 1996; Delicate Clusters, 1997

Chbr and solo inst: Pf Sonata, 1954; Étude, contrapuntiques, wind qnt, 1959; Sonata, ob, pf, 1960; Der Esel geht am Meer spazieren, pf; Radiant, chbr ens, 1963; Dessins commentées, pf, 1964; Entrances, wind qnt, 1966; Motion, str qt, 1969; Fabliau I, fl, 1972; Varia melodia, str qt, 1972; Rontondo I, wind trio, 1977; Splintery, str qt, 1977; 10 Fabeln, 2 rec; Säulen des Himmels, pf, 1986; Sonette, str qt, 1987; Memories, str trio, 1988; Nonett, 1993; Goodbye my Fancy, vn, pf 1998

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'Leerzimmer und Kindheitserinnerung', *Melos*, xxxiv (1967), 244–9
Der Komponist und die Zagreber Musikbiennale (Graz, 1971)
'Muzika, publika i ... kompozitor' [Music, the public and ... the composer], *Novi zvuk*, ed. P. Selem (Zagreb, 1972)
'Nigdje ni traga panici' [No sign of panic], *ibid.*
'Kako podučavati novu glazbu' [How to teach new music], *ibid.* with B. Lazarin: 'Ne vidim razlike između modernog i avangardnog' [I don't see a difference between the modern and the avant garde], *ibid.*
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W.M. Grimmel: 'Zwischen Ost und West: Milko Kelemen wird 70', *NZM*, Jg.155, no.2 (1994), 45–6

RUDOLF LÜCK, KORALJKA KOS

Kelemen, Zoltán

(*b* Budapest, 12 March 1926; *d* Zürich, 9 May 1979). Hungarian bass-baritone. He studied in Budapest and Rome, making his début in 1959 at

Augsburg as Kecal. After an engagement at Wuppertal, in 1961 he joined the Cologne Opera, remaining there until his death; he took part in the première of Zimmermann's *Die Soldaten* (1965) and made his London début with the company at Sadler's Wells (1969) as the Mayor in *Der junge Lord*. He first appeared at Bayreuth in 1962 as Ortel and a Nobleman (*Lohengrin*); in 1964 he sang Alberich, the role of his Salzburg (1965), Metropolitan (1968) and Covent Garden (1970) débuts, and which he recorded for Karajan. A fine Mozartian, he was an earthy Leporello, a suave Alfonso and an amusing, menacing Osmin. His other roles included Pizarro, Don Magnifico, Falstaff (Nicolai and Verdi), Dulcamara, the Grand Inquisitor, Ochs, Gianni Schicchi, Rangoni and Klingsor, which he also recorded. Kelemen was a powerful actor and coloured his rich, agile voice cleverly to suggest humour or malevolence as a character required.

ALAN BLYTH

Kéler, Béla (Albrecht Pál) [Keler, Adalbert Paul von]

(*b* Bártfa, Hungary [now Bardejov, Slovakia], 13 Feb 1820; *d* Wiesbaden, 20 Nov 1882). Hungarian conductor and composer. As a patriotic Hungarian he used the Hungarian form of his name with surname first. He was at first a law student and then for four years a farmer before he took up music seriously, teaching himself theory from the writings of Albrechtsberger. After a spell as theatre violinist in Eperjes (Prešov), he moved to Vienna in 1845, taking a place as first violin in the orchestra of the Theater an der Wien and studying further with Simon Sechter. In 1854 he took over Gungl's orchestra in Berlin for a time and in 1855 that of August Lanner in Vienna on the latter's death; in 1856 he became bandmaster of the 10th Austrian Infantry Regiment. In 1860 he started an orchestra in Budapest, but this failed and from 1863 to 1870 he was conductor at Wiesbaden, composing there his most successful works including the *Lustspiel-Ouverture*. From 1872 his concert tours took him through Germany, to London and Manchester in 1874–5 and to Denmark and Switzerland. Brahms's fifth Hungarian Dance is based on Kéler's *csárdás Bártfai emlék* op.31. In 1879 he celebrated his silver anniversary as a conductor with a *Jubiläums-Fest-Ouverture*. An account of his life is given in Z. Sztehlo: *Kéler Béla* (Budapest, 1930).

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(selective list)

12 ovs., incl.: *Ouverture romantique*, op.72; *Lustspiel-Ouverture*, op.73; *Tempelweihe*, op.95; *Ungarische Lustspiel Ov.*, op.108; *Französische Lustspiel Ov.*, op.111; *Italienische Schauspiel Ov.*, op.131; *Jubiläums-Fest-Ouverture*, op.132; *Spanische Lustspiel Ov.*, op.137

27 waltzes, incl.: *Hoffnungsstrahlen*, op.17; *Am schönen Rhein*, op.83; *An der Themse-Strand*, op.104

22 marches, incl. *Prinz Friedrich*, op.13

13 galops, incl. *Hurra, hurra, hurra, Sturm-galop*, op.12

Die Schmetterlingsjagd, ballet, op.133

ANDREW LAMB

Kell, Reginald (Clifford)

(*b* York, 8 June 1906; *d* Frankport, KY, 5 Aug 1981). English clarinetist. He won a scholarship to study with Haydn Draper at the RAM from 1929 to 1932, taught there from 1935 to 1939 and 1958 to 1959, and was made a Fellow in 1941. Much influenced by Leon Goossens, Kell's own expressive use of vibrato inspired a new style of clarinet playing in England. He was principal clarinet of the following orchestras: RPO (1931–2), Royal Opera House (1932–6), LPO (1932–6), LSO (1936–9), Toscanini International, Lucerne (1939), Liverpool PO (1942–5) and Philharmonia (1945–8). In 1938 Kell adjudicated at the International Festival of Woodwind Playing at Vienna. In 1948 he emigrated to the USA and toured there as a soloist and in the Canadian provinces. Kell was trustee and professor at the Aspen Music School in Colorado from 1951 to 1957. He made many recordings, including a notable account of the Brahms Clarinet Quintet, made in 1937 with the Busch Quartet. He published a *Kell Method* (New York, 1968) and some studies, and was director of Boosey & Hawkes's band instrument division from 1959 to 1966. In 1971 he returned to live in England.

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PAMELA WESTON

Keller, Alfred

(*b* Rorschach, canton of St Gallen, 5 Jan 1907; *d* Rorschach, 14 June 1987). Swiss composer. He attended the Zürich Conservatory (1925–7), where he studied with Carl Baldegger (piano) and Volkmar Andraea (composition and conducting), among others, and the Preussische Akademie der Künste, Berlin (1927–30), where his teachers included Schoenberg. Upon his return to Switzerland in 1930, he was active as a private teacher and conductor; later he taught the piano at the Rorschach teachers' training college (1946–75). His many songs, written for the choirs he conducted, are written in a traditional tonal idiom; other works remain faithful to dodecaphony, drawing on Hauer's 12-note method as well as Schoenberg's. The dominance of short motifs in his music and his use of symmetrical and analogous structures, such as in the *Variationen über ein Thema von Schoenberg* (1962), also attest to the influence of Webern. Keller made cautious use of more experimental techniques as well; in *Duetto* for flute and clarinet (1970), for example, clattering noises are integrated, through the use of spatial notation, into an otherwise strictly regulated context. Writing in a style distinct from the neo-classicism popular in Switzerland at the time, only a few of his works were published and performances of his composition were rare.

WORKS

Orch: Passacaglia, str, 1960–61; Variationen über ein Thema von Schoenberg, 1962, rev. 1967; Ossia, 1980–81

Vocal: Das Liebespaar von Übermorgen (E. Basler), 1v, speaking chorus, 2 sax, 2 tpt, trbn, pf, perc, 1935; 4 Lieder, 1v, pf, 1941; Galgenlieder (C. Morgenstern), 1v, fl, cl, hn, vn, va, vc, pf, 1942–4; Trinken wir (S. Petöfi), 1v, pf, 1945; Ewiger Augenblick (H. Helmerking), S, fl, b cl, cel, hp, vn, vc, 1962–3; Der enthüllte Stern (R.B. Matzig), 1v, fl, ob, cl, vn, va, vc, hp, perc, 1974–5; 3 Lieder (R. Hörler), 1v, pf, 1982; various works for chorus; arrs. of popular songs; music for children

Chbr and solo inst: Str Qt, 1930; Ciacona, fl, 1970; Duettino, fl, cl, 1970; Burletta, cl, 1972; Capriccietto, fl, 1973; Canzonetta, ob, 1973; Pastorella, Scherzino, ob, 1973; Monolog, 2 fl, 1976

Kbd (pf, unless otherwise stated): Sonata, 1928; Suite, 1936–7; Toccata, 1952, rev. 1967; Epitaph für Arnold Schoenberg, 1956, rev. 1958; 3 Zwölfton-Etüden: Martellato, Flageolett, Perpetuum mobile, 1956; Polymetrum, Palindrom, Permutatio, 1967–8; 3 Klavierstücke: Melancholicon, Consolation, Omaggio, 1972–4; 4 Chorale Preludes, org, 1976–7

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W. Labhart: 'Musik aus der Stille: Hinweise auf den Komponisten Alfred Keller', *Rorschacher Neujahrsblatt*, lxxxiii (1983), 93–104

C. Keller: 'Bauen mit Tönen: zum Tode von Alfred Keller', *Dissonanz*, xiii (1987), 22–3

CHRISTOPH KELLER

Keller, Hans

(*b* Vienna, 11 March 1919; *d* London, 6 Nov 1985). British music critic and writer of Austrian birth. He grew up in Döbling (Vienna) in a circle that included Franz Schmidt and the writer and violinist Oskar Adler. After being held by the Nazis during the Anschluss, he fled in 1938 to London where he stayed for the rest of his life. During the next ten years he studied the violin, took the LRAM, and played in a variety of string quartets and orchestras. At the same time he worked with sociologists on small group psychology, and taught himself psychoanalysis through the writings of Freud, Flügel, Jones and Glover. (Later, he psychoanalysed himself, and even took a patient.) His early published and unpublished writings are mainly in these fields, and their stance and aphoristic clarity pervade his life's work.

From the mid-1940s Keller wrote extensively and provocatively on film music, championed the work of Benjamin Britten, and emerged as a keen protagonist of Schoenberg. He came to prominence as a self-styled 'anti-critic' through the outspoken little journal *Music Survey* (1949–52); this he edited jointly with Donald Mitchell, as he did the forthright *Benjamin Britten: a Commentary on his Works from a Group of Specialists* (1952). In the 1950s, arguably his golden years, he wrote seminal studies of Stravinsky, Gershwin, Elgar, Schoenberg and (especially) Mozart; he sustained a number of columns devoted to the contemporary music scene, notably 'The

New in Review' for *Music Review*; and he devised a form of wordless musical criticism ('Functional Analysis') that explored the latent unity of manifestly contrasting themes. Many of these analyses were performed and broadcast in Britain and Germany. He also began to teach at the Dartington Summer School and to address the problems of music education.

In 1959 Keller joined the BBC, and over the next 20 years took charge, successively, of music talks, chamber music, orchestral music, regional symphony orchestras and new music. During 15 of these years he was also chairman of the working party that planned the International Concert Seasons of the European Broadcasting Union. He was himself a distinctive radio speaker and his virtuoso broadcasts on the chamber music of Beethoven and Schoenberg have now been transcribed. However, by challenging the proposal to abolish the Third Programme in favour of generic programming, he found himself assuming the controversial role of conscience to the BBC. He retired at the age of 60 in 1979.

It was during these years that he propounded in *The Listener* his 'two dimensional theory of music', by which 'background' expectation was contradicted by 'foreground' innovation. This theory he ramified in later writings. In another column, 'Truth and Music' for *Music and Musicians* (1966–71, 1984–5), he elaborated his aesthetic views, which were rooted in Kant and Schopenhauer. Elsewhere, he explored his familiar topic of the relation between tonal and 12-note music in the work of Shostakovich; he addressed the classical romanticism of Schumann and Mendelssohn; and, at Dartington, he spoke on the 'Principles of Composition' and 'Music and Psychopathology'. His interests in music, psychoanalysis and football were united in *1975 (1984 minus 9)* (1977), and he wrote and translated several librettos. Some of this work was on behalf of Britten, who rewarded him with the dedication of his Third String Quartet (1976).

In the late 1970s two visits to the Jerusalem Music Centre Mishkenot Sha'ananim yielded *The Jerusalem Diary* – a commentary on contemporary society, music and politics in Israel – and a defence of *The Mendelssohn Violin Concerto*. Both books still await publication. In his last six years after leaving the BBC, he worked as a string coach at the Guildhall and Yehudi Menuhin Schools of Music, made two trips to Canada and the USA, lectured and broadcast in Germany and taught musical analysis in a variety of colleges. He completed *Stravinsky Seen and Heard* (1982), *The Great Haydn Quartets: Their Interpretation* (1986) and *Criticism* (1987), and wrote voluminously on a variety of subjects including bowing, the lied, creative character, symphonism, modern music and culture.

In 1985 he was awarded a cross of honour by the President of Austria. Shortly afterwards, at the time of his death, he was celebrated for the breadth of his interests, for his charismatic if combative personality, for his loyalty to a remarkable circle of friends, and for his fearless defence of individuals. *Music Analysis* published a bibliography in 1986 and a selection of *Essays on Music* appeared in 1994.

See also [Analysis](#), §II, 5.

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- The Great Haydn Quartets: Their Interpretation* (London, 1986)
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CHRISTOPHER WINTLE

Keller, Hermann

(b Stuttgart, 20 Nov 1885; d Freiburg, 17 Aug 1967). German musicologist and keyboard performer. After studying architecture at Stuttgart and Munich, he was encouraged to take up a musical career by his teacher Max Reger. He studied at Munich, Stuttgart and Leipzig, and in 1910 took a teaching post at Weimar, where he performed double concertos with Reger. In 1916 he was appointed organist at the Markuskirche, Stuttgart. He taught at the Musikhochschule there from 1919 and took the doctorate at Tübingen in 1924 with a dissertation on musical articulation. From 1928 he was head of the department of church and school music in the Musikhochschule, and became its director in 1946, retiring in 1952.

Keller was best known for his work as a scholar and performer of 17th- and 18th-century keyboard music; his particular interest lay in the keyboard works of J.S. Bach, on which he contributed a number of articles to the *Bach-Jahrbuch* between 1913 and 1954. He edited Bach's keyboard works (and some for organ), the organ works of Scheidt, Buxtehude (a selection in two volumes), Lübeck, Frescobaldi, Handel's organ concertos opp.4 and 7 (arranged for organ solo) and a selection of 150 sonatas by Domenico Scarlatti. In his editions he was particularly adept at providing convincing completions for fragmentary pieces. Towards the end of his life Keller turned his attention to Chopin, and besides some articles, he was responsible for a critical edition of the preludes (1956).

WRITINGS

Reger und die Orgel (Munich, 1923)

Die musikalische Artikulation, insbesondere bei Joh. Seb. Bach (diss., U. of Tübingen, 1924; Stuttgart, 1925)

Schule des klassischen Triospiels (Kassel, 1928, 4/1955)

Schule des Generalbass-Spiels (Kassel, 1931, 5/1967; Eng. trans., 1965/R; Jap. trans., 1976)

Schule der Choral-Improvisation für Orgel (Leipzig, 1939)

Die Kunst des Orgelspiels (Leipzig, 1941/R)

Die Orgelwerke Bachs (Leipzig, 1948/R; Eng. trans., 1967)

Die Klavierwerke Bachs (Leipzig, 1950/R; Jap. trans., 1972)

Phrasierung und Artikulation (Kassel, 1955; Eng. trans., 1965/R; Jap. trans., 1970)

Essay in *Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart*, ed. H. Albrecht (Kassel, 1957), 7–21

Domenico Scarlatti, ein Meister des Klaviers (Leipzig, 1957; Jap. trans., 1974)

'Gibt es eine h-moll Messe von Bach?', *Musikerkenntnis und Musikerziehung: Dankesgaben für Hans Mersmann*, ed. W. Wiora (Kassel, 1957), 69–75

'Chopin: Stil und Persönlichkeit', *Musica*, xiv (1960), 133–9

'Zur Textkritik des Préludes und Etudes von Chopin', *Chopin-Jb 1963*, 80–87

Das Wohltemperierte Klavier von Johann Sebastian Bach (Kassel, 1965, 4/1989; Eng. trans., 1976; Fr. trans., 1972; It. trans., 1991)

'Zur Geschichte der Urtextausgaben der Klavierwerke Bachs in der Edition Peters', *DJbM*, x (1965), 127–32

'Schuberts Verhältnis zur Sonateform', *Musa – mens – musici: im Gedenken an Walther Vetter* (Leipzig, 1969), 287–95

Keller, J(?ohann) Gottfried [Godfrey]

(*d* London, ?before 25 Nov 1704). German composer and harpsichordist, active in England. Nothing is known for sure of his life before 23 June 1694, when he was given a passport to travel to Holland, but he seems to have been in England around 1680, for Edward Lowe (*d* 1682) copied five pieces by him in a set of partbooks (*GB-Ob* Mus.Sch.E.443–6) begun in 1677, three of which also exist in apparently autograph parts in *GB-Ob* Mus.Sch.C.44. Assuming he remained in England throughout the 1680s and 90s, it is likely he became involved in public concerts, though he is only mentioned in advertisements for concerts at Drury Lane Theatre and at York Buildings in 1703 and 1704. He was listed as teaching the keyboard with Henry Purcell and Giovanni Battista Draghi in the abortive proposal for a Royal Academy in 1695, and married Mary Goodrick on 31 March 1698 in the London church of St James, Duke's Place. Hawkins called him 'a celebrated master of the harpsichord', and added that he was prevented from publishing his continuo treatise, *A Compleat Method* (London, 1705), by 'an immature death'. He is mentioned as 'being lately Dead' on 25 November 1704, when Gottfried Finger's library was offered for sale; he had purchased it with John Banister (ii) before Finger's departure from England in 1701. He left his 'best fiddle' and a spinet to his elder son Godfrey.

In his compositions Keller was capable of achieving an effective synthesis between the Purcellian idiom and the German sonata. His sonatas are similar in style and scoring to those by the Moravian composer Gottfried Finger, which suggests either that he was closely connected with Finger in England, or that he also came from that part of central Europe. The six sonatas of 1699 were dedicated to Princess Anne, and were probably composed for musicians in her service, including the trumpeter John Shore and the oboe and recorder players James Paisible and Peter La Tour. Like Finger, he also wrote a good deal of easy, attractive music for amateur recorder players. His *Compleat Method* includes some figured bass 'lessons' with fugal entries, and simple 'Rules for Tuning a Harpsicord or Spinnet'.

WORKS

3 airs, C, vn, 1691⁵

2 sonatas, G, C, 2 rec/vn, 2 ob/vn, bc, 6 sonates ... par Mr. Fingher et ... Mr. Keller (Amsterdam, 1698); ed. D. Lasocki (London, 1979, 1981)

8 sonates à trois parties, F, B \flat ; d, F, 2 rec/vn, bc; B \flat ; vn, vn/ob, bc; c, 2 rec/vn, bc; a, G, rec, vn/ob, bc (Amsterdam, 1699^{9/R}), no.4 by R. Orme; 1 ed. D. Lasocki (London, 1981)

6 Sonatas, D, D, D, tpt/ob, str, bc; d, B \flat ; F, 2 rec, 2 ob/vn, bc (Amsterdam, 1699); 1 ed. M. Tilmouth (London, 1960); 1 ed. P. Holman (London, 1979)

Trumpet minuet, C, vn, 1700⁸

Air, g, 2 rec, 50 airs Anglois, i (Amsterdam, 1702/R)

Ground, F, rec, b, 50 airs Anglois, i (Amsterdam, 1702/R); version in D, vn, b, *GB-*

Lcm 11.F.10

Prelude, D, vn, *Select Preludes or Voluntarys* (London, 1704), arr. rec, F, *Select Preludes and Voluntarys* (London, 1708); ed. R. Colwell (London, 1949)

6 sonate à tre (Amsterdam, 1706), d, F, g, B♭; C, G, 2 rec, bc; 2 ed. D. Lasocki (Tokyo, 1978, 1981)

3 sonatas, C, F, F, 2 rec, bc, 2 sonatas, F, C, 3 rec, *Lbl* (inc., 1 pt only), frags. *DRc*
2 pieces, C, a, 3 vn, b, bc, sonata, d/b, 3 rec/vn, *DRc*

Chaconne, D, vn, bc, chaconne, d, vn, b viol, bc, sonata, A, 2 vn, bc, suite, g, 2 vn, b, bc, chaconne, G, 2 vn, b, bc, *Ob*

Air, a 4, C, *US-LAuc*, Finney Partbooks

11 pieces, D, C, G, d, kbd, *GB-Ob*; air, F, inc., kbd, *GB-CDu*

WRITINGS

A Compleat Method for Attaining to Play Thorough Bass upon either Organ, Harpsicord or Theorbo-Lute (London, 1705, 6/1717, and as an appx to 1731 edn of W. Holder: *A Treatise of the Natural Grounds, and Principles of Harmony*)

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F.T. Arnold: *The Art of Accompaniment from a Thorough-Bass* (London, 1931/R)

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F. Lesure: *Bibliographie des éditions musicales publiées par Estienne Roger et Michel-Charles Le Cène (Amsterdam, 1696–1743)* (Paris, 1969)

P. Holman: 'The Trumpet Sonata in England', *EMc*, iv (1976), 424–9

D. Lasocki: 'The French Hautboy in England, 1673–1730', *EMc*, xvi (1988), 339–57

I. Spink, ed.: *The Seventeenth Century*, *The Blackwell History of Music in Britain*, iii (Oxford, 1992)

PETER HOLMAN

Keller [Kelleri], Fortunato.

See *Chelleri, Fortunato*.

Kelley, Edgar Stillman [Stillman-Kelley, Edgar]

(*b* Sparta, WI, 14 April 1857; *d* New York, 12 Nov 1944). American organist, composer and writer on music. He began piano lessons with his mother, then studied with F.W. Merriam (1870–74) before going to Chicago, where he continued his piano studies with N. Ledochowski and

took harmony and counterpoint lessons with Clarence Eddy. In 1876 he went to Stuttgart and studied under Max Seifritz (composition and orchestration), Wilhelm Krüger and Wilhelm Speidel (piano), and Friedrich Finck (organ). He returned to the USA in 1880 and settled in San Francisco. For six years he taught, composed, and gave piano and organ recitals; he also studied the music of the Chinese community, which resulted in the suite *Aladdin* for orchestra (1887–93).

Kelley spent the years 1886 to 1892 in New York, conducting light opera, arranging music, composing, and teaching theory and piano. In 1891 he married Jessie Gregg (1865–1949), a pianist and teacher, who was later prominent in the National Federation of Music Clubs; her promotional and managerial efforts greatly enhanced her husband's career. In 1892 Kelley returned to the West Coast to become music critic of the *San Francisco Examiner*, but he moved back to New York four years later. In 1898 he was elected to the National Institute of Arts and Letters. For the academic year 1901–2 he was acting professor of music at Yale.

From 1902 to 1910 Kelley lived in Berlin, where he taught piano and composition; Riegger was one of his pupils. He returned to the USA in 1910 to teach at Western College for Women at Oxford, Ohio; the following year the college granted him a permanent fellowship in composition. He also accepted an appointment at the Cincinnati College of Music to teach theory and composition (1911–34). During this period he published two books, *Chopin the Composer* (1913) and *Musical Instruments* (1925). Kelley received honorary degrees from Miami University, Oxford, Ohio (DLitt 1916) and the University of Cincinnati (LLD 1916).

Kelley's music shows the influence of his training in the Germanic tradition; harmony is tempered by a sure instinct for thematic development and a sense of symmetry. His works, predominantly programmatic, are characterized by clear writing, free experimentation with tonal colour and the use of whimsical details that enliven otherwise conventional methods. In his liking for circumspect musical innovation, extra-musical depiction and humour he bears an affinity with the Boston composer, George Chadwick. His theatre works, particularly the incidental music to *Ben Hur*, foreshadow the film music of the next several decades, and in fact Kelley wrote one film score, though the film, *Corianton*, apparently was never released.

Typical compositional traits are revealed in his Chinese suite *Aladdin*, whose four movements depict a wedding, palace garden, flight of a genie, and 'Feast of Lanterns'. The music is filled with Chinese pentatonic melodies and instrumental sounds, and displays picturesque orchestration. In sharp contrast, his Symphony no.2 ('New England') reflects his New England ancestry. Its four movements are cast in typical symphonic structures. The music, less obviously programmatic than in the suite, is grave and reflective, as the composer ponders the experiences of the Pilgrims who settled in Plymouth in 1620. The third movement makes moving use of Timothy Swan's New England hymn 'Why do we mourn departing friends'. Almost of of Kelley's compositions adhere either to the colourfulness of the suite or the solemn expressivity of the symphony.

Kelley had strong ideas about nationalism in music and the position of American composers, which he expressed in numerous articles. He was

avowedly an American composer and his works embody the spirit and sentiment of American life. Although many of Kelley's stage works and symphonic pieces achieved success when first performed, little of his music continues to be performed.

WORKS

Stage: Music to Macbeth (incid music, W. Shakespeare), op.7, 1882–4, rev. as orch suite, Gaelic March, arr. pf 4 hands (1886); Pompeian Picnic (operetta, A.C. Gunter), op.9, 1887; Prometheus Bound (incid music, Aeschylus), op.16, 1891; Puritania (operetta, C.M.S. McLellan), op.11, 1892; Ben Hur (incid music, L. Wallace), op.17, 1899; The Pilgrim's Progress (musical miracle play, after J. Bunyan), op.37 (Boston, 1917); other incid music

Orch: Confluentia, op.2 no.2, str, 1882 [arr. of no.2 of 3 Pieces, pf]; Aladdin: a Chinese Suite, op.10, 1887–93; Sym. no.1 'Gulliver: his Voyage to Lilliput', after J. Swift, op.15, 1900; Sym. no.2 'New England', op.33, 1913; Alice in Wonderland, suite, 1919; The Pit and the Pendulum, suite after E.A. Poe (New York, 1930); Corianton, film score, c1930

Vocal: A Wedding Ode, op.4, male chorus, orch, 1882; Phases of Love, 6 songs, op.6, S, pf, no.6 pubd (1888); 2 Songs, op.8 (1901); O Captain! My Captain! (W. Whitman), op.19, chorus, orch (Boston, n.d.); A California Idyll, op.38, S, orch, 1918; America's Creed, op.40, chorus, orch (Boston, 1919); other choral pieces, songs

Chbr and solo inst: Theme and Variations, op.1, str qt, c1880, rev. as op.25; 3 Pieces, op.2, pf (1891), no.2 Confluentia arr. str orch; Lyric Opera Sketches, pf (1894); Pf Qnt, op.20, 1898–1901; Str Qt, op.25 (New York, 1907); other pieces, arrs., pf

MSS in US-OX

Principal publishers: G. Schirmer, Stillman-Kelley Publication Society, Birchard, Ditson

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KATHERINE K. PRESTON/N.E. TAWA

Kellie, 6th Earl of.

See Kelly.

Kellner, Andreas

(d Stettin, 1591). German printer. In 1572 he took over the subsidiary press in Stettin founded by his father-in-law [Johann Eichorn](#).

Kellner, David

(b Leipzig, c1670; d Stockholm, 6 April 1748). German organist, lutenist, composer and theorist. Nothing is known about his life before 1711 when he was in Stockholm as organist at the Jacobskyrka and as carillonneur at the German Church. Only vague evidence connects him with Leipzig and Hamburg, where he may have been a captain in the military. Kellner was one of the last of the lutenist virtuoso-composers. His only extant composition is a collection of 17 lute pieces (*XVI [sic] Auserlesene Lauten-Stücke*, Hamburg, 1747) in various dance forms, as well as more extended pieces described as fantasies and variations on a chaconne in A major. In 1720 Kellner composed a 'musicalisches Concert', *Der frolockende Parnassus*, for the name day (18 July) of King Frederick I of Sweden.

Kellner's primary fame rests on his popular thoroughbass manual, *Treulicher Unterricht im General-Bass*, published in Hamburg in 1732, and reissued in numerous editions until as late as 1796, including Swedish (1739) and Dutch (1741) translations; the third German edition (Hamburg, 1743) has been published in facsimile (Laaber, 1980). The first two editions appeared with only the initials D.K. on the title-pages. However, in the second edition (Hamburg, 1737; ed. E. Thom (Michaelstein, ?1985)) Georg Philipp Telemann gave the author's complete name (although as Keller) in a new preface. The long-lived popularity of Kellner's treatise, especially in Sweden, where it was almost the only instructional work of its type in use for a long period, can be explained by its brevity (less than 100 pages) and the conciseness of the explanations. The work stands in marked contrast to the more important thoroughbass works of the period by Mattheson and Heinichen, which were exceedingly complex, lengthy and undoubtedly expensive. Kellner divided his book into seven chapters: 1. On intervals, chords, regulating the parts; 2. On the use of the figures; 3. On the natural *Ambitus* of keys and the accompaniment; 4. On unusual progressions which deviate from natural ones; 5. On the modulation [*Ausweichungen*] of keys; 6. On the nature of consonances; 7. On the use of dissonances. For those familiar with Heinichen's monumental treatise, *Der General-Bass in der Composition* (Dresden, 1728), Kellner's work will frequently seem derivative not only in spirit but also in phraseology.

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W. Hobohm: Commentary to E. Thom, ed.: *David Kellner: Treulicher Unterricht im General-Bass, nebst einer Vorrede von Georg Philipp Telemann* (Michaelstein, ?1985)

GEORGE J. BUELOW

Kellner, Johann Christoph

(*b* Gräfenroda, Thuringia, 15 Aug 1736; *d* Kassel, 1803). German organist and composer, son of [Johann Peter Kellner](#). He studied music first with his father and later with Georg Benda at Gotha. After a stay in Amsterdam and The Hague he became the court organist and Kantor in the Lutheran church at Kassel.

Apart from a Singspiel, *Die Schadenfreude*, Kellner's output is dominated by keyboard works that continue in his father's *galant* style. His preludes show a preference for harmonious, homophonic writing, with clear song-like melodies and figured elaboration. In the fugues the counterpoint is set off by harmonic centres of gravity, and the instrumental works clearly reveal sonata- and toccata-like treatment. The *galant* style is most apparent in the keyboard concertos, which grew partly from the playful style favoured by amateurs (e.g. op.5) and partly from C.P.E. Bach's concerto style using contrasts and dramatic tension. In the relationship between the solo instrument and the orchestra Kellner anticipated the Viennese Classical concerto. The sonata form pervades his various instrumental works, yet his chorale settings, organ trios and fantasias combine counterpoint with *galant* expression. The emphasis on *Empfindsamkeit* is also present in the cantatas; for some of these it is not clear whether Kellner or his father composed them. His theory treatise, *Grundriss des Generalbasses* op.16 pt.1 (Kassel, 1783, 7/1796), achieved great success, and the inclusion of many works by Kellner in 18th-century collections indicates the extent to which he was in touch with the prevailing taste.

[Kellner, Johann Peter](#)

WORKS

instrumental

Hpd/pf concs. (all pubd in Frankfurt): 1 as op.3 (n.d.), lost; 1 as op.4 (n.d.); 3 as op.5 (n.d.); 3 as op.7 (n.d.); 3 as op.8 (n.d.), lost; 1 as op.11 (?1782); others, mentioned in *EitnerQ*, lost

Chbr: 3 sonatas, hpd/pf, vn, vc, op.9 (Kassel, n.d.), lost; Serenade, pf/(2 vn, fl, 2 hn, b), 2 sonatas, pf, acc. vn, 1 conc., pf, acc. 2 vn, op.13 (Kassel, n.d.); Sonata, pf, ad lib vn, va, op.18 (Offenbach, n.d.); Sonata, hpd/pf, fl/vn, vc, op.19 (Darmstadt, n.d.), lost

Kbd (org, unless otherwise stated): 6 fugues, pf (Amsterdam and The Hague, 1765), lost; 3 Vor- oder vielmehr Nachspiele, 3 Fugen, 3 Choral-Vorspiele, im Trio mit dem Canto-firmo, op.14 pt 1 (Kassel, n.d.); Orgel-Stücke von verschiedener Art, op.14 pt 2 (Kassel, n.d.); Mein trautes Röschen, rondo, C, pf (Speyer, 1782); 31 neue Orgelstücke, op.17 pt 1 (Speyer, 1789): 12 preludes, 14 chorale preludes incl. 4 Triomässig, fantasia, fugue, qt for 4 hands and pedals, 2 trio chorales for 2 kbds and pedals; Menuett, Fantasie, Fuge, Marche, Quartetto, pf (Speyer, 1789); Sinfonia, D, pf (Speyer, 1789); Neue Orgelstücke, op.17 pt 2 (Darmstadt, 1793); 14 Orgelstücke, bestehend in leichten Vor- und Nachspielen, zwischen neuen Choral-Vorspielen, op.20 pt 1 (Brunswick, n.d.); 2 Fugen, pf/org 4 hands (Leipzig, 1795); Caffé, fughette, pf (Leipzig, 1795), lost; Marsch der Leibgarde zu Hessen-Cassel, variations, pf (Leipzig, 1795), lost; 6 fugues très faciles, org/pf (Amsterdam, ?1802); 3 Fugen (Kassel, n.d.), lost; VIII Easy Preludes, org/hpd (London, n.d.), lost; 2 Nachspiele, fugue, op.posth. (Brunswick, n.d.), lost; other pf works in 18th-century collections

vocal

Die Schadenfreude (Spl, C.F. Weisse), Kassel, 1782, vs, op.10 (Kassel, ?1782); 7 cants., incl. 4 perhaps J.P. Kellner, *D-Bsb*; Herr Bachus ist ein braver Mann (G.A. Burger), song, ed. E. Consentius, *Gedichte* (Berlin, 1914); others, mentioned in *EitnerQ*, lost

For bibliography see Kellner, johann peter.

KARL GUSTAV FELLERER

Kellner [Keller, Kelner], Johann Peter

(*b* Gräfenroda, Thuringia, 28 Sept 1705; *d* Gräfenroda, bur. 22 April 1772). German organist and composer, father of [Johann Christoph Kellner](#). His parents wished him to become a lamp-black merchant like his father, but he was determined to study music. He probably received his first training at the village school in Gräfenroda, where he sang under the Kantor Johann Peter Nagel; his first keyboard teacher was Nagel's son Johann Heinrich. He next studied for a year in Zella (presumably 1720–21) with the organist Johann Schmidt and then for a year in Suhl (presumably 1721–2) with the organist Hieronymous Florentius Quehl, who gave him his first composition lessons. Kellner next returned to Gräfenroda and served for three years as a tutor. On 21 October 1725 he successfully auditioned for the post of Kantor in neighbouring Frankenhain, where he remained for over two years. In December 1727 he was back in Gräfenroda, first as assistant Kantor under J.P. Nagel and later, after Nagel's death in 1732, as Kantor. He remained in this post until his death.

Kellner was famous throughout Thuringia as an organist and teacher. According to his autobiography, published in F.W. Marpurg's *Historisch-kritische Beyträge zur Aufnahme der Musik* (Berlin, 1754–78/R, i, 439–45) he performed for the dukes of Coburg and Weimar and the Prince of Sondershausen. Among his many pupils were J.P. Kirnberger, J.E. Rembt and Johannes Ringk. Kellner also played a critical role in the dissemination of the music of J.S. Bach, evinced by the many manuscript copies of Bach's compositions – primarily keyboard and organ works – that stem from his circle. These manuscripts, many of which are in Kellner's hand, often represent the earliest or only source of a work, and they shed light on the chronology, compositional history and authenticity of the music. Kellner appears also to have transcribed for keyboard certain chamber works by Bach, such as the sonatas bwv1027 and 1039. Whether he was a pupil of Bach is unclear, but the two knew one another personally. Another of Kellner's acquaintances was G.F. Handel.

On the whole, Kellner's keyboard music typifies the *galant* idiom of the post-Bach generation, despite the obvious influence of Bach's *Das wohltemperierte Clavier* on certain movements of the *Certamen musicum*. Although his organ works incline more toward late Baroque style, the setting of *Was Gott tut, das ist wohlgetan* achieves a thoroughly Rococo

texture. The D minor organ fugue (bwwAnh.180) is a double fugue featuring separate expositions for the two subjects. Rather pedestrian by comparison is the C minor organ fugue, which is merely a transposition of a movement from the *Certamen musicum* and was published in 1947 as a work by W.F. Bach (ed. E. Power Biggs). The Prelude and Fugue in D minor is noteworthy for its brilliant pedal solo, which reflects Kellner's virtuosity as an organist. His ornamental setting of *Herzlich tut mich verlangen* (bwwAnh.47) is still regularly played.

WORKS

printed works published in Arnstadt unless otherwise stated; MSS in B-Bc, D-Bsb, Dlb, LEm, NL-DHgm

Org: Fugue, d, Prelude and Fugue, d, 2 trios, D, G, all ed. G. Feder, *Die Orgel*, ii/7 (Lippstadt, 1958); Prelude in C, ed. R. Wilhelm, *Orgelmusik um Johann Sebastian Bach* (Wiesbaden, 1985); 2 fugues, c, D; 3 preludes, C, C, g; 2 preludes and fugues, both G; chorale settings: *Herzlich tut mich verlangen* (Leipzig, 1907); *Was Gott tut, das ist wohlgetan* (Leipzig, 1907); *Wer nur den lieben Gott lässt walten* (Wiesbaden, 1985); *Lobt Gott, ihr Christen, allzugleich*; *Nun danket alle Gott*; *Allein Gott in der Höh sei Ehr*

Other kbd: *Certamen musicum*, bestehend aus Präludien, Fugen, Allemanden, Couranten, Sarabanden, Gigueen, wie auch Menuetten, 6 suites (1739–49); 3 Sonates (1752); *Manipulus musices, oder Eine Hand voll kurzweiliger Zeitvertreib*, 4 suites (1752–6); *Concerto*, F (Leipzig, 1956); 2 fugues, a, C; *Menuet*, a; 3 preludes and fugues, a, C, G; 2 sonatas; 12 *Variationes*

Vocal: 36 church cants., D-F; annual cycle of church cants. with obbl org, 1753 (lost)

Other works listed in Fechner and *MGG1* may be by Kellner's son, Johann Christoph Kellner

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RUSSELL STINSON

Kellogg, Clara Louise

(*b* Sumterville [now Sumter], SC, 9 July 1842; *d* New Hartford, CT, 13 May 1916). American soprano and impresario. She learned music from her parents and started studying the piano at the age of five. In 1857 her family moved to New York, where she studied with Achille Errani, Emanuele Muzio and others. After a modest concert tour (1860), she made her début as Gilda at the Academy of Music (27 February 1861) and subsequently sang opera in New York and Boston. During the Civil War she toured, performing opera from Boston to Chicago and giving operatic concerts. Her first notable triumph was as Marguerite in the New York première of Gounod's *Faust* (Academy of Music, 25 November 1863). Although she became closely identified with the role, she described Marguerite in her memoirs as 'a little fool' and preferred Aida and Carmen.

Kellogg's London début, also as Marguerite, was at Her Majesty's Theatre (2 November 1867); she subsequently performed at Drury Lane, at the 1868 Handel Festival, and regularly in opera and concerts from 1868 to 1873. In 1872 she joined Pauline Lucca in the USA in an opera troupe managed by Marezek, and in 1873 organized the Kellogg Grand English Opera Company, for which she was prima donna and artistic manager. Kellogg's desire to establish English-language opera in America was an extension of a similar vernacular opera movement in England; her troupe used the advertising slogan 'opera for the people'. The company was only moderately successful, perhaps because of competition from other English-language troupes; it disbanded after 1876. During the late 1870s and early 1880s Kellogg resumed opera and concert appearances in both the USA and Europe. She retired in 1887 shortly after marrying her manager Carl Strakosch, nephew of Max Strakosch.

Kellogg had a pure, sweet soprano voice of large range and penetrating quality; she was also a good actress. She sang more than 40 roles (in Italian, English and French) and had immense energy and stamina: during the 1874–5 season alone she gave 125 performances. She was the first American-born prima donna to achieve a solid European reputation.

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H. WILEY HITCHCOCK/KATHERINE K. PRESTON

Kelly [Kellie], 6th Earl of [Erskine, Thomas Alexander]

(*b* Kellie Castle, Fife, 1 Sept 1732; *d* Brussels, 9 Oct 1781). Scottish composer. Born into a genteel, poor and somewhat bohemian landowning family, he seems to have learnt to play the violin at an early age. He attended Edinburgh High School for two years, but his formal education was ended by the 1745 Rebellion, in which his father sided with Bonnie Prince Charlie. At 17 Kelly joined the Edinburgh Musical Society (as 'Lord Pittenweem', the family's cadet title), probably taking violin lessons from McGibbon. He also closely studied the orchestral works of contemporary masters, especially those of Barsanti, who had lived in Edinburgh up to 1743. In about 1752 he went on the Grand Tour, spending much of the next four years in Mannheim, and then probably Paris, studying composition and violin with Johann Stamitz; in August 1755 Stamitz published his orchestral trios op.1 from Paris, 'dédiées à The Right Honourable Mylord Pittenweem'. On his father's death in 1756 Kelly returned to Scotland an ardent convert to Mannheim orchestral music. His own opus 1, a set of six splendid orchestral overtures glowing with Mannheim effects to which British audiences were totally unaccustomed, was published by Bremner in Edinburgh in 1761.

Kelly probably spent considerable time in London in the early 1760s; from this period date his friendships with the actor Samuel Foote and the castrato G.F. Tenducci. In 1762 he became Grand Master Mason of England. He wrote two overtures for pasticcios given in London theatres, for *Ezio* (Little Haymarket, 29 November 1764) and *The Maid of the Mill* (Covent Garden, 31 January 1765).

From 1767 Kelly spent most of his time in Edinburgh. He accepted the deputy governorship of the Edinburgh Musical Society that year. It was largely through his efforts that Tenducci became a frequent visitor to Edinburgh (where he sang in the Scottish production of Arne's *Artaxerxes* in 1769), that J.G.C. Schetky, Thomas Pinto, the Corri family and John Collett settled in the town, and that the Reinagle family were encouraged to stay. He continued to compose, and his work was performed locally to vast applause: by 1770 it had become an outstanding attraction for upper-class visitors to Edinburgh (see Smollett and Topham). After 1769 no more of Kelly's new compositions were printed, but they circulated vigorously round Scotland in manuscript copies.

By 1774 there are signs that Kelly's creativity was waning. His eight minuets for Lord Stanley's wedding in Surrey are all recycled old ones (see Johnson, 1984), and after that he seems to have suffered a complete nervous and physical breakdown. Home's portrait (c1778, touched up for publication as an engraving) shows him a worn-out wreck in his mid-40s. He went to Spa in Belgium in 1781 to drink the waters, but the cure was unsuccessful and he died in Brussels on the way back.

Kelly's published work represents perhaps a sixth of his output. The discovery of the Kilravock Manuscript in 1989 has made possible a whole new appraisal of his music. The manuscript (now *GB-En* Acc.10383; probably collected and copied in Edinburgh c1770) contains a mixture of previously-lost masterpieces, abandoned experiments and student exercises, and shows Kelly dealing with the problems of form, gesture and language in the new style which was shortly to emerge as Viennese

Classicism. Kelly liked irregular phrase-lengths, wide-ranging modulations and dramatic changes of mood. Outstanding among the Kilravock pieces are the Duo for two violins (which is symphonic in scope but with domestic means), the Trio Sonata in F and the Quartetto in A (a powerful essay in *Sturm und Drang*).

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DAVID JOHNSON

Kelly, Bryan (George)

(*b* Oxford, 3 Jan 1934). English composer. A boy chorister at Worcester College, Oxford, he went on to study composition with Howells and Jacob at the RCM (1951–5) and privately with Boulanger in Paris. After teaching

at the Royal Scottish Academy, Kelly returned to the RCM in 1963 as professor of theory and composition. In 1984 he left England to live in Italy, then France. A prolific and versatile writer of choral, orchestral, brass band, instrumental and educational works, he adopted early on a practical approach to composition based on traditional disciplines. His early choral training was influential in building up a body of music for vocal forces of all sizes, distinguished by a blend of typically English and French harmonies, with the occasional use of syncopation and jazz rhythms. Although his concert overture *Latin Quarter* (1955) set a pattern for lighter, small-scale orchestral works, the one-movement Symphony (1988) adds a powerful Romantic element to the clean textures and clear formal design characteristic of his work. Further information is given in F. Howes: 'Bryan Kelly', *MT*, cviii (1967), 801–4.

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(selective list)

Orch: *Latin Quarter*, ov., 1955; *Music for Ballet*, 1957; *Suite: The Tempest*, 1964; *Cuban Suite*; *Sinfonia concertante*, 1967; *Cookham Rondo*, 1969; *Improvisations on Christmas Carols*, 1969; *Ob Conc.*, 1972; *Gui Conc.*, 1978; *Concertante Dances*, 1980; *Sym.*, 1988

Choral: *Mag and Nunc*, SATB, org, 1965; *Communion Service*, C, SATB, org, 1967; *Partita for Voices*, SATB, 1967; *Abingdon Carols*, SATB, 1969; *3 London Songs*, SATB, 1969; *Stabat mater*, S, B, SATB, orch, 1970; *At the Round Earth's Imagin'd Corners*, T, SATB, str, 1972; *Let there be Light*, S, nar, SATB, orch, 1972–3; *7 Popular Hymns*, unison vv, pf/org, 1976; *Latin Magnificat*, chorus, orch, 1979; *Missa brevis*, SATB, org, opt tpts, 1991; *Dover Beach*, SSAATTBB, 1995

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MATTHEW GREENALL

Kelly, Frederick Septimus [Sep, Cleg]

(*b* Sydney, 29 May 1881; *d* Beaucourt-sur-Ancre, 13 Nov 1916). Australian composer and pianist. He was educated at Sydney Grammar School (1891–2), Eton College (1893–9) and Balliol College, Oxford (Nettleship Scholar, 1900–03). There he took an active part in the Balliol Concerts, and indulged his lifelong passions, rowing and music. Three times winner of Henley's Diamond Sculls and a member of the victorious England crew at the 1908 Olympic Regatta, he was an Edwardian sporting legend. Athletic achievement and private means always cast the seriousness of Kelly's musical career into doubt despite studies with Ernst Engesser and Iwan Knorr at the Hoch Konservatorium, Frankfurt (1903–8), and promising solo appearances. He travelled widely, and in 1911 he played in Sydney, making his London début the following year. As chairman of the Classical Concert Society (1912–14), Kelly turned towards chamber music,

performing with Tovey, Jelly d'Arányi and Casals. He joined the Royal Naval Division in September 1914, and sailed with Rupert Brooke and William Denis Browne for the Dardanelles, gaining the DSC at Gallipoli in January 1916. Promoted Lieutenant-Commander, he died on the Somme. The modal *Elegy*, commemorating Brooke, is a departure from Kelly's idiom which remains essentially conformist for all the bravura of his piano writing and intensity of his songs.

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(selective list)

Orch: Scherzo, c, 1905; Suite, E♭; 1905–8; Serenade, e, op.7, fl/vn, hn, str, 1911, arr. fl, pf, 1914; Elegy, str, hp, 1915–16

Vocal: 45 songs, 1v, pf, 1899–1915, incl. 2 Songs (W. Shakespeare, J. Todhunter), op.1, 1901–3; 6 Songs (P.B. Shelley and others), op.6, 1909–13

Chbr: Sonata, d, vn, pf, 1901; Str Trio, b, op.8, 1910–11; Sonata, G, vn, pf, 1915–16

Pf: In May, 1895; Irish Air with Variations, 1898; Theme, Variations and Fugue, op.5, 2 pf, 1905–13; Waltz–Pageant, op.2a, 4 hands, 1905–12, op.2b, solo, 1911–13; Allegro de concert, op.3, 1907–13; A Cycle of Lyrics, op.4, 1907–10; 12 Studies, op.9, 1908–15; Rule Britannia (Arne, arr. Kelly), 2 pf, 1910; Sonata, t, 1910–14; Jig, 1912; Polka, 1912–15; 24 Monographs, 1912–15

Org: 2 preludes, 1914–15

MSS in AUS-CAnI, Scm, GB-ALb, Lbbc, WRec, D-F

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RHIAN DAVIES

Kelly, Michael (William)

(*b* Dublin, 25 Dec 1762; *d* Margate, 9 Oct 1826). Irish tenor, composer, theatre manager and music publisher. The eldest of the 14 children of Thomas Kelly (Deputy Master of Ceremonies at Dublin Castle, and a wine merchant), Michael Kelly grew up amid the rich musical life of Dublin, and received singing lessons from various immigrant Italians, notably Passerini and Rauzzini. His piano teachers included Michael Arne. He made an

impromptu début as the Count in Piccinni's *La buona figliuola* on 17 May 1777, and went on to sing in Dibdin's *Lionel and Clarissa* and Michael Arne's *Cymon*, before leaving Dublin in 1779, on Rauzzini's advice, to study in Naples.

His most influential teachers were Fenaroli and Aprile, and he enjoyed the patronage of Sir William Hamilton. He made his Italian début in Florence in May 1781, and then sang in various Italian cities including Venice where in 1783 his fortunes took a decisive turn. Count Durazzo, Joseph II's ambassador in Venice, recruited him for the newly created Italian opera company in Vienna. Over the four years Kelly spent there he sang with the best singers of the day, including Nancy Storace, Benucci and Stefano Mandini. Kelly took secondary or comic tenor roles. Kelly worked with Stephen Storace, Martín y Soler and Paisiello, but his most memorable association was with Mozart, who wrote the roles of Don Basilio and Don Curzio in *Le nozze di Figaro* for him.

In his *Reminiscences* he left a vivid picture of his acquaintance with Mozart, both socially and in the opera house. Although Kelly's comments on musical life in Vienna are often superficial, he saw humanity in the round with keen observation and humorous detachment. It is these qualities which make the book so attractive: its first volume, particularly, is a valuable source of information about the music and manners of the time. Even if written with the aid of a rough diary or notes, the *Reminiscences*, which run to some 170,000 words, are a remarkable testimony to Kelly's memory. They were ghosted, not long before Kelly's death, by Theodore Hook, who was described by his great-great-nephew, the English music critic Martin Cooper (1910–86), as 'a man of the theatre, professional writer, almost a professional wag and something of a crook'. Perhaps some of Hook's character colours Kelly's narrative.

In February 1787, with the Storaces and Attwood, Kelly left Vienna for London, visiting Mozart's father in Salzburg en route. Kelly quickly established himself as the principal tenor at Drury Lane, making his début on 20 April. He continued to sing there until 1808, creating the lead roles in several of Stephen Storace's English operas. But he was unable to sustain a singing career at the King's Theatre in the Haymarket, where he made his first appearance in June 1789. In 1793 he became its stage manager, and continued with few interruptions in that capacity for nearly 31 years. Kelly won greater approval for his technique than for the quality of his voice. In his *Memoirs of the Life of John Philip Kemble* (1825), James Boaden wrote:

'His voice had amazing power and steadiness, his compass was extraordinary. In vigorous passages he never cheated the ear with the feeble wailings of falsetto, but sprung upon the ascending fifth with a sustaining energy that often electrified an audience'.

Lord Mount Edgcumbe, however, no mean judge, expressed a less favourable view in his *Musical Reminiscences* (1825):

'Though he was a good musician and not a bad singer, having been long in Italy, yet he had retained, or regained, so

much of the English vulgarity of manner that he was never greatly liked at this theatre [Drury Lane].

Kelly claimed to have written over 60 theatre pieces between 1797 and 1821. For many of these, however, he contributed just a few songs; at other times he wrote in collaboration. He commanded a limited but prolific vein of melodic invention and seems to have relied on others for harmony and orchestration. In 1801, Thomas Moore wrote: 'Poor Mick is rather an imposer than a composer. He cannot mark the time in writing three bars of music: his understrappers, however, do all that for him'. Kelly himself said (i, 133–4) that the German bandmaster K.T. Eley provided the wind accompaniment for the march in *Blue Beard*. He caught the current taste so well that his music became widely popular: it was extensively pirated in America, resulting in some 200 separate issues. *Blue Beard* remained in the repertory for 26 years. In 1801 Kelly set up as a publisher, in premises so close to the King's Theatre that he could offer patrons a private entrance through the shop, directly on to the stage. His publications included operas in vocal score and a considerable number of single songs. But the business seems to have needed more time than he could spare and was declared bankrupt in 1811. Kelly also engaged in the wine trade which, added to the suspicion that some of his compositions came from abroad, induced Sheridan to suggest that his shop-sign should read 'Michael Kelly, composer of wines and importer of music'. However, in compiling operas pasticcio-fashion from other, usually Italian, scores Kelly was following the English practice of the day.

Kelly never married, though he lived with [Anna Maria Crouch](#) for some years in what seems to have been a platonic relationship. Kelly was buried in the churchyard of St Paul's, Covent Garden. His niece, Frances Maria Kelly (1790–1882), was an actress and singer of considerable distinction.

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1807; *The House of Morville*, 1807; *The Jew of Mogadore*, 1808; *The Africans*, 1808; *Vernoni*, 1808; *The Foundling of the Forest*, 1809; *The Jubilee*, 1809; *Gustavus Vasa*, 1810; *The Peasant Boy*, 1811; *The Royal Oak*, 1811; *The Absent Apothecary*, 1813; *The Russians*, 1813; *Polly, or The Sequel to Beggar's Opera*, 1813; *The Illusion*, 1811; *Harlequin Harper*, 1813; *Remorse*, 1814; *The Unknown Guest*, 1815; *The Conquest of Taranto*, 1817; *The Bride of Abydos*, 1818; *Abudah*, 1819; *The Lady and the Devil*, 1820

miscellaneous

Various songs and duets; one set of country dances; a ballet, 1810; 6 sonatas, A, E♭; F, C, E, G, 2vn, b (London, n.d.)

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ALEC HYATT KING/R

Kelly, T(homas) C(hristopher)

(*b* Wexford, 5 Dec 1917; *d* Kildare, 31 March 1985). Irish composer. He pursued a degree in music under Larchet at University College, Dublin. After a term as the organist and choirmaster in Newry, he took up a post as music master at Clongowes Wood College. As a composer he concentrated both on arrangements and original compositions. His works are primarily miniatures, exhibiting a light and accessible style and a keen sense of musical heritage. The *Three Pieces for Strings* (1949) are based on native musical idioms and rhythms. The *Wexford Rhapsody*, based on traditional Irish airs, has become a standard in the Irish symphonic band repertory. Many of his works were given their première by the orchestras of the national broadcasting service, RTE.

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Orch: 3 Pieces, str, 1949; *Wexford Rhapsody*, sym. band, c1954; *Variations on a Trad. Air*, orch, 1955; *Fantasia*, hp, orch, 1958; *Pf Conc.*, 1960; *The Dream and the Reality*, orch, 1966; *Lament for O'Donovan Rossa*, nar, orch, chorus, 1967; *Carolan Suite in Baroque Style*, vn, orch, 1978

Choral: *The Salley Gardens* (W. B. Yeats), 1948, rev. 1960; *Everlasting Voices* (Yeats), 1959; *Mass in Gregorian Style*, 1974; *Mass for Peace*, 1976

Pf: 4 Interludes, 1949; *Suite of Irish Airs*, 1953

JOSEPH J. RYAN

Kellyk, Hugh

(fl late 15th century). English composer. His two extant compositions, the seven-voice *Gaude flore virginali* and the five-voice *Magnificat*, are found in the Eton Choirbook (ed. in MB, x, 2/1967, no.2; xii, 2/1973, no.45).

Harrison considered that the former 'to judge by its style is one of the earlier pieces in the MS', but old-fashioned idioms are well handled even in fully scored passages. (*HarrisonMMB*)

MAGNUS WILLIAMSON

Kelpius, Johannes

(b nr Schässburg, Transylvania [now Sighișoara, Romania], 1673; d Germantown, PA, 1708). German mystic and hymnbook compiler. He attended the University of Altdorf, near Nuremberg, and in 1689 he obtained the master's degree in theology and published his thesis. After two more Latin theological publications, the second at Altdorf in collaboration with Johannes Fabricius, he emigrated to America with about 40 celibate followers, Pietists interested in preparing for the imminently expected millennium.

On 22 June 1694 they disembarked at Bohemia Landing, Maryland, proceeding to Germantown, Pennsylvania, where they settled on a wooded ridge overlooking Wissahickon Creek. Between 1697 and 1706 he compiled a 70-page hymnbook which with the English translation of his disciple Christopher Witt (c1675–1765) is the earliest extant musical manuscript compiled in the 13 colonies (*Historical Society of Pennsylvania*, Ac. 189).

Four of the ten melodies copied for the singing of his perfervid poetry come from Christian Knorr von Rosenroth's *Neuer Helicon* (Nuremberg, 1684), and another four derive from German sources dated 1690 and later. The rich harmonies in the seven melodies with basses are realized for keyboard, not four voices, and show considerable musical skill.

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ROBERT STEVENSON

Kelterborn, Rudolf

(b Basle, 3 Sept 1931). Swiss composer, teacher and conductor. He received his training in Basle, Zürich, Salzburg and Detmold, his many teachers including Handschin, Burkhard, Blacher, Fortner and Bialas. He began his teaching career in 1955 at the Basle Musikakademie and was active as a conductor of choirs and amateur orchestras. In 1960 he was offered a position as teacher of theory and composition at the Nordwestdeutsche Musikakademie in Detmold, becoming professor in 1963, and from 1968 to 1975 taught at the Zürich Konservatorium und Musikhochschule. In 1974 he became director of the music department of the DRS, the radio station serving German and Romansh Switzerland. In 1980 he turned again to teaching, becoming lecturer in theory and composition at the Musikhochschule in both Karlsruhe and Zürich. From 1983 to 1994 he was director of the Basle Musikakademie. In addition, he was editor-in-chief of the *Schweizerische Musikzeitung* (1969–74), on the music committee of Zürich's Tonhalle Orchestra, on the endowment council of Pro Helvetia, on the executive committee of the Schweizerische Tonkünstlerverein and directed the Musikforum Basel (1986–96). Awards he has received include the Kompositionspreis der Stadt Stuttgart (1961), the Bernhard-Sprengel-Preis der deutschen Industrie, the Kompositionspreis des Schweizerischen Tonkünstlervereins, the Zürcher Radiopreis (1984) and the Musikpreis der Stadt Basel (1985). Guest lectures have taken him throughout the world; he has been as active as a writer on music and has also conducted (mainly his own works) in Germany, Russia and the USA. In 1997 he became a member of the Akademie der Freien Künste Mannheim.

Kelterborn became active as a composer in an intensive and varied way. In the 1960s his works attracted attention in important centres for new music: in Stockholm, at the Darmstadt courses, at the Schweizerische Tonkünstlerfeste, in Hanover, Zürich, Athens and Zagreb. The première of the *Canto appassionato* (1958) at Darmstadt in 1960 drew considerable notice. In this work the 'Canto appassionato' itself, consisting of 11 notes, was used – for the first time – as the very organizing principle, determining the entire work's sequence of events. In *Changements* (1972–3) any particular musical situation is subjected to change until another, new situation is reached. The work is characterized by these processes, which are at the same time embedded in an idiosyncratic tripartite form.

A fruitful cooperation arose in 1974 when Kelterborn began the opera *Ein Engel kommt nach Babylon* with the writer Friedrich Dürrenmatt, who rewrote his dramatic text, taking wholly into account the dramatic prerequisites of opera; Kelterborn in turn absorbed the writer's evocative visions in a profound way. Further operas on literary texts followed: *Der Kirschgarten* (1979–81), *Ophelia* (1982–3) and the dramatic chamber opera *Julia* (1989–90). In the years 1990–97 the three significant *Ensemble-Bücher* for different vocal and instrumental combinations were written. These works document the composer's ability to place text and music in a close relationship and also reveal a more concentrated and compelling formal shape to his expression. The musical parameters of Kelterborn's compositions are always many-layered; behind his expressive

and intensive musical language, for example, are concealed structural connections such as cells or motifs.

In his search for his own way of working he has taken an individual route, as he places artistic freedom before any given compositional technique or school. He makes use of 12-note methods in many works, but even here dogmatic systematization is alien to him. He freely takes from the technique only those elements which he considers necessary. He made use of traditional forms only in his early works. His formal development soon brought him to the point of conceiving new structures, which since the 1960s he has constructed specifically for each work. Nevertheless, some works such as *Miroirs* are strictly composed on the basis of firmly established principles (e.g. with rows of numbers in cells or rhythms), while some also display contrapuntal forms. This many and varied approach, however, has not resulted in an output lacking in unity. The rational elements of his approach, which are not always aurally ascertainable, are a counterweight to his expressive musical language, to his expressiveness, as well as to sections of his works which take the form of improvisation.

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(selective list)

Stage: Die Errettung Thebens (op, 3, Kelterborn), 1960–62, Zürich, 1963; Kaiser Jovian (op, 4, H. Meier), 1964–6, Karlsruhe, 1967; Relations (ballet, choreog. A. Menge), 1973–4, Berne, 1975; Ein Engel kommt nach Babylon (op, 3, F. Dürrenmatt), 1975–6, Zürich, 1977; Der Kirschgarten (op, 4, Kelterborn, after A. Chekhov), 1979–81, Zürich, 1984; Ophelia (op, 5 scenes, H. Meier), 1982–3, Schwetzingen, 1984; Julia (chbr op, D. Freeman and Kelterborn), 1989–90

Vocal: Missa, solo vv, chorus, small orch, 1957–8; Ewige wiederkehr, Mez, fl, str trio, 1959; Cantata profana, Bar, chorus, 13 insts, 1959–60; Die Flut, orat, solo vv, spkr, chorus, orch, 1963–4; Der Traum meines Lebens verdämmert, chbr cant., Mez, 8 insts, 1964; Kana: Auferstehung, Bar, 2 vn, org, 1964; 3 cantiones sacrae, chorus, 1967; 5 Madrigals, S, T, orch, 1968; Musica spei, S, chorus, org, 1968; Dies unus, S, male chorus, orch, 1971; 3 Fragmente (G. Trakl, R. Browning, Petrarch), mixed chorus, 1973; Consort-Music (female v/7 insts)/8 insts, 1975; Gesänge zur Nacht (I. Bachmann), S, chbr orch, 1978; Schlag an mit deiner Sichel (M. Basko, Petrarch, Magister von Biberach; Basler Totentanz, Bible), A, 2 T, Bar, Renaissance insts, 1981; Die schwarze Spinne (H.J. Schneider), 8 vv, choir, orch, 1982; Lux et tenebrae (Bible: Moses), choir, orch, 1987; Ensemble-Buch II (Trakl), female v, insts, 1992–4

Orch: Sonata, 16 str, 1955; Mouvements, 1957; Canto appassionato, 1958; Concertino, pf, perc, str, 1958–9; Chbr Sym. no.1, vn, 10 wind, hp, perc, low str, 1960; Metamorphosen, 1960; Lamentationes, orch, 1961; Scènes fugitives, fl, orch, 1961; 4 Nachtstücke, chbr orch, 1963; Chbr Sym. no.2, str, 1964; Musik, cl, str, 1965–6, arr. pf, wind, 1970; Phantasmen, 1965–6; Sonata sacra, 10 brass, 1965–6; Miroirs, wind, hp, pf, perc, dbs, 1966; Sym. no.1, 1967; Sym. no.2, 1969–70; Traummusik, small orch, 1971; Kommunikationen, 6 groups, 1971–2; Changements, 1972–3; Nuovi canti, fl, chbr orch, 1973; Tableaux encadrés, 13 str, 1975; Espansioni (Sym. no.3), large orch, Bar, tape, 1974–5; Erinnerungen an Orpheus, 1977–8; Visions sonores, 6 perc groups, 1979; Chiaroscuro, 1979–80; Musica luminosa, 1983–4; Sym. no.4, 1985–6; Rencontres, orch, pf, 1991–2; Namenlos, large ens, elecs, 1996; 4 Movements for Classical Orch, 1996; Passions, str orch, 1996

Chbr and solo inst: Sonata, 2 pf, 1955; 5 Fantasien, fl, vc, hpd, 1958; Lyrische Kammermusik, cl, vn, va, 1959; Esquisses, hpd, perc, 1962; Monosonata, pf, 1965; Fantasia a 3, pf trio, 1967; Incontri brevi, fl, cl, 1967; Str Qt no.4, 1968–70; Inventionen und Intermezzi, 2 va da gamba, hpd, 1969; 4 Stücke, cl, pf, 1969–70; Reaktionen, vn, pf, 1974; Sevenminute-Play, fl, pf, 1976; Szene, 12 vc, 1977; Musik, 6 perc, 1984; Sonata in einem Satz, vc, pf, 1985; Str Trio, 1995–6; Fantasien, Inventionen und Gesänge, cl, str qt, 1995–6

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'Zur kompositorischen Individualität: Randbemerkungen aus der Perspektive eines Komponisten', *SMz*, ci (1961), 20–24
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Zum Beispiel Mozart: ein Beitrag zur musikalischen Analyse (Basle, 1981)
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MARTIN S. WEBER

Kelway, Joseph

(*b* ?Chichester, *c*1702; *d* London, ?May, 1782). English organist, harpsichordist and composer. Three facts are known about his student years: he served an apprenticeship to a dancing master in Bath; he studied intermittently with Chilcot; and Geminiani undertook to instruct him. In 1730 he became organist of the London church of St Michael Cornhill, and in 1736, on the death of John Weldon, he assumed the same duties at St Martin-in-the-Fields. According to Sainsbury, Handel frequently visited the

church to hear his organ playing. Kelway gained a fine reputation as a harpsichordist and teacher: Handel's friend Mrs Delany sought his instruction in 1736, and in 1761 he became the teacher of Queen Charlotte. It also seems that Lord Fitzwilliam became his patron. Little is known of his last years; Kelway seems to have suffered a mental illness. The portraits of him mentioned in *Grove's Dictionary* (5th edn) have not been located.

As an organist, Kelway was noted for his bold improvisations; Burney described his playing style as one of 'masterly wildness ... bold, rapid, and fanciful'. As a harpsichordist he was an exponent of the Scarlatti style; Mrs Delany rated him as 'little inferior to Handel'.

Although Kelway's six sonatas (London, c1764) are known principally by Burney's acid comment, 'the most crude, awkward, and unpleasant pieces of the kind that have ever been engraved', the music itself reveals a composer of considerable originality and boldness. The fast movements are brilliant to an extreme, and the irrepressible passage-work is characterized by a striking asymmetry unusual for its day, while the slow movements set forth a fascinating sinuous lyricism. He also left some unpublished harpsichord pieces (*GB-Lb*/ R.M. 24.i.16–18; *Cfm* 106). His elder brother Thomas (*b* Chichester, c1695; *d* Chichester, 21 May 1749) was also an organist and composer. He studied the organ with John Reading, and became apprentice organist (1720) and then full organist (1733) of Chichester Cathedral. His compositions (in *GB-CHc* and *Och*) consist of services and anthems apparently written for the Cathedral.

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STODDARD LINCOLN

Kelz [Kölz], Matthias (i)

(*b* Bautzen; *fl* early 17th century; *d* ?Sorau, Lower Lusatia [now Żary, Poland]). German composer and theorist; he appears to have been unrelated to Matthias Kelz (ii). About 1626 he was Kantor at Stargard, Pomerania, and from 1635 at Sorau; this information derives from Walther, who also stated that he died at Sorau. Gerber's claim that he studied composition in Italy is possibly supported by the nature of his light, italianate sacred pieces for three voices, whose title-page also cites his birthplace as Bautzen: *Operetta nuova, neues Werklein: Erster Theil sonntäglichen evangelischen Sprüchlein, von Advent bis Palmarum, auf eine leichte, doch reine Italian-Villanellische, wie auch Dialogen Manier* (Danzig and Leipzig, 1635). His only other known music is *Osanna musicum* (Wittenberg, 1623) for two four-voice choirs and continuo. He

also wrote a treatise, *Isagoge musicae*, which is lost; according to Mattheson, W.C. Printz (who also worked at Sorau) made a copy of it. (*GerberNL*; *GöhlerV*; *MatthesonGEP*; *WaltherML*)

NIGEL FORTUNE

Kelz [Kölz], Matthias (ii)

(*b* Schongau, Upper Bavaria, c1635; *d* Augsburg, 20 March 1695). German composer. He was apparently unrelated to Matthias Kelz (i). He probably studied at the Jesuit Gymnasium at Augsburg and received his training in music there. In 1661 he was a final-year student in philosophy and moral theology at Augsburg and went into business as a grocer in the Kitzenmarkt, behind St Ulrich. By about 1687 he was still in Augsburg, working as a government official. Of eight works that he published between 1658 and 1669 only the first and last survive, and it is thus impossible to give a comprehensive evaluation of his work as a composer. He was one of the early members of a Swabian school of Baroque songwriters who introduced popular elements into their songs. The sonatas and dance movements of his three-part suites (1658), which make great demands on the players, show an abundance of ideas and a search for originality. The improvisatory form of their introductory movements is sometimes reminiscent of the violin sonatas of Biagio Marini.

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Primitiae musicales seu Concentus novi harmonici, Italis dicti, Le sonate, intrade, mascarade, 2 vn, vle, bc (1658); 1 allemande ed. in Mohr, ii

Epidigma harmoniae novae ... seu Exercitationum musicarum ... in subsidium in arte chelystica profectus, vn, b viol (1669); passomezo, chique, ed. in Pirro, 988ff

Comitia pastorum spiritualia ... das ist Neu erbaute geistliche Schöfferey von allerhand auserlesenen weihnachtlichen Kripp-Oden, 2–6vv/insts, lost

Dialogi suevici arguti et faceti, das ist Oberländisch schwäbische Tafelmusik, 2vv, 2 vn, lost

Joco-seria harmonica sacro-profana, nempe capriceto, gavotti, gique, 3–5 insts, bc, lost

Palaestra musicalis sacroprofana sive Sonate, canzone, symphonia, 3 viols, 2–5 vn, lost

Viridarium Parthenicum, oder Keuscher Liebs- und Lust-Garten, mit allerhand weltlichen Oden, lost

Ars methodica et fundamentalis, lost

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E. Mohr: *Die Allemande: eine Untersuchung ihrer Entwicklung von den Anfängen bis zu Bach und Händel* (Zürich, 1932), i, 81; ii, 53–4

ADOLF LAYER

Kemanak.

Idiophone of Central Java, played in pairs. Each consists of a metal disc, rolled to form a 'tube' (with a split in the concave surface) which resembles a banana with the 'stalk' still attached. One of the pair is pitched higher than the other and they are played in a hocketing fashion, by striking with a padded mallet and then moving the *kemanak* rapidly upwards, at the same time bringing the thumb down to cover the base of the split and thereby producing a 'swooping' sound. *Kemanak* are featured in the pieces accompanying the *bedhaya* repertory of court dances (see [Indonesia](#), §III).

MARGARET J. KARTOMI/MARIA MENDONÇA

Kemble, Adelaide

(*b* London, 1814; *d* Warsash, Hants., 4 Aug 1879). English soprano. She was the younger daughter of the actor Charles Kemble. In 1835 she sang in the Concerts of Ancient Music on 13 and 20 May, in a performance of *Messiah* given by the Royal Society of Musicians on 10 June, and at the York Festival in September. Subsequently she studied in Paris, Germany (1837) and Italy (1839), where she had lessons at Giuditta Pasta's house on Lake Como. Later that year she appeared as Norma at La Fenice, and in the season of 1840–41 she performed in Bellini's *Beatrice di Tenda* and Rossini's *Otello* at the S Carlo, Naples. She also sang at Trieste, Padua, Bologna and Mantua. Her sister Frances Kemble reported that she appeared at La Scala but this is not confirmed by Gatti. In 1841 she returned to England and on 2 November appeared with great success in an English version of *Norma* at Covent Garden. During the following year she sang in English versions of *Le nozze di Figaro*, *La sonnambula*, Rossini's *Semiramide*, Cimarosa's *Il matrimonio segreto* and Mercadante's *Elena da Feltre* in London and Dublin. In 1843 she married Edward John Sartoris and retired from professional singing. Later she turned to writing fiction and her novel *A Week in a French Country-House* (1867) has many references to music. According to her sister her voice was of mezzo-soprano register, which she extended by study.

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C. Gatti: *Il Teatro alla Scala nella storia e nell'arte, 1778–1963* (Milan, 1964)

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W.H. HUSK/GEORGE BIDDLECOMBE

Kemp, Andrew

(fl 1560–70). Scottish composer. All the known facts of his life date from the first decade of the Reformation. Thomas Wood (i) of St Andrews, in one of his characteristic comments on the music in his anthology (*EIRE-Dtc, GB-Eu, Lbl, US-Wgu*), said of Kemp's *Have mercy* that 'the letter of this sang wes geven be maister gudman sumtyme minister of Sanctandrous to Andro kempe, maister of the sang Scule to set It in four paitis. It is verray hard till it be thryse or four tymis weill and rychly [rychtly] sung'. Christopher Goodman arrived in Scotland from Geneva in 1560, was appointed minister of St Andrews in 1561 and returned to his native England in 1565. Kemp must therefore have composed his anthem some time between 1560 and 1565. It is, as Wood said, a difficult piece that repays study – complex in imitation, almost wilful in dissonance, intense in feeling.

Completely different in style is Kemp's entirely chordal setting of the *Te Deum* (1566), described by Wood as 'verray dulce musike'. It sets the prose text of the *Te Deum* in attractively varied and flexible rhythms according to the stresses of the words, somewhat in the style of the chordal pieces in Day's *Certaine Notes* (1565). Kemp adopted much the same idiom (but with psalm tunes as 'cantus firmi') in the three canticles that he contributed to Wood's collection; two of them are precisely dated – *Come, Holy Ghost* (5 December 1566) and *We praise thee, God* (8 January 1567).

Kemp is listed as one of the prebendaries and choristers of the collegiate chapel of St Salvator in St Andrews as late as August 1569. In the following year he was appointed master of the song school of St Nicholas in Aberdeen. It was probably after this that he composed his set of psalm tune arrangements, 44 of which have survived in Duncan Burnett's book (*GB-En*) of c1615 – the compiler and some contents of which have strong links with Aberdeen. Kemp's Proper settings include nine whose tunes are untraceable elsewhere; they are probably the work of the composer himself. The settings are accomplished in a direct if occasionally rugged way. Where the psalm tune is constructed on more subtle rhythmic lines – i.e. where it is likely to be French – suspension, double suspension and dissonance in the other voices are usually prominent features. Kemp placed nine of his tunes in the top voice.

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KENNETH ELLIOTT

Kemp, Ian (Manson)

(*b* Edinburgh, 26 June 1931). British musicologist. He was educated at Felsted School, then studied at Cambridge University (1951–4). After graduating he joined the editorial staff at Schott (London), where he met and established a lifelong friendship with Michael Tippett. He was successively lecturer and senior lecturer at the University of Aberdeen (1959–61, 1964–71), university lecturer and fellow of St John's College, Cambridge (1972–6), professor of music at Leeds University (1977–81) and professor of music at Manchester University (from 1981). He retired in 1991.

Kemp's main areas of research are the music of Berlioz, Hindemith, Weill and Tippett. His books include standard monographs on Hindemith (1970) and Tippett (1984) and he was the author of the articles on Hindemith and Tippett for the first edition of *The New Grove Dictionary of Music*. His article on Weill's *Der Jasager* (1993) interprets the opera as a model for the instruction of composition students.

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ROSEMARY WILLIAMSON

Kemp, Joseph

(*b* Exeter, bap. 20 April 1778; *d* London, 22 May 1824). English educationist and composer. He was placed as a chorister in Exeter Cathedral under William Jackson, with whom he continued as a pupil after leaving the choir. In 1802 he moved to Bristol as organist of the cathedral; he resigned in 1807, and settled in London as a teacher. In 1808 he took the degree of MusB at Cambridge with a war anthem, *A Sound of Battle is*

in the Land (composed 1803). In 1809 he was permitted to proceed Doctor of Music, by special dispensation, his exercise being the anthem *The Crucifixion*. He produced two theatrical pieces in London about this time, *The Jubilee* (1809) and *The Siege of Isca* (1810, with Domenico Corri), as well as a short-lived journal, the *New Musical Magazine, Review and Register*, in which he published or reviewed much of his own music. He then began his most important work, developing his 'New System of Musical Education' – perhaps the first method in England for the group instruction of music. In 1814 he returned to Exeter, where he established a musical college. From 1818 to 1821 he lived in France, and then again returned to Exeter.

Kemp's musical output is undistinguished. Apart from anthems and other church music, he published songs, duets, trios, glees and canzonets, some in his *Vocal Magazine* (Bristol, c1807–8), as well as 'musical illustrations' of Scott and Shakespeare, and some instrumental teaching pieces.

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(London, March 1809 – March 1810)

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LEANNE LANGLEY

Kempa, Johannes de.

See [Łodzia z Kępy](#), Jan.

Kempe, Rudolf

(*b* Niederpoyritz, Saxony, 14 June 1910; *d* Zürich, 12 May 1976). German conductor. He began to learn the piano, then the violin and the oboe before he entered the Musikhochschule in Dresden. In 1928 he joined the Dortmund Opera orchestra as first oboist, and only two months later moved in the same capacity to the Leipzig Gewandhaus Orchestra, where he remained for seven years and gained wide experience under several distinguished conductors. His own conducting début was at the Leipzig Opera in 1935, in Lortzing's *Der Wildschütz*, as a result of which he joined

the opera staff as a répétiteur. He also frequently took part in chamber music ensembles and lieder recitals.

During military service in 1942 Kempe was temporarily employed as a répétiteur at the Chemnitz Opera, and after his discharge in 1945 he returned there as conductor and musical director, 1946–8. After a year at the Weimar Opera he went to Dresden as chief conductor (1949–50) and musical director (1950–53) and to the Staatsoper in Munich (1952–4), in succession to Solti. Kempe's international recognition began when he opened the 1951–2 season at the Vienna Staatsoper. He made his British début conducting *Arabella* during a guest season by the Bavarian company at Covent Garden in September 1953, and first conducted the Covent Garden company in *Salome* the next month. Except during a year of serious illness (1955), Kempe remained a frequent guest at Covent Garden until 1960. His sensitive ear for balance and texture, and his consideration towards the singers, gained him the lasting affection of both performers and public, and newcomers to Wagner's *Ring* at that time could count themselves fortunate to have heard the cycle under Kempe's warm, broad and relaxed direction in successive annual performances. He made his Metropolitan début in 1954, his Bayreuth debut in 1960, and was active in the concert hall in Britain and elsewhere, but found himself unable to accept Covent Garden's pressing invitation to a resident appointment.

At Beecham's request, however, Kempe became associate conductor of the RPO in 1960, and principal conductor on Beecham's death the next year. It fell to him to conduct the Delius Centenary Festival concerts at Bradford in 1962, which he did with memorable distinction. In 1963 he resigned, but after the RPO was administratively reorganized he accepted a renewed contract that year as artistic director, and from 1970 he was named 'conductor for life', but he resigned for personal reasons in July 1975. He was also musical director of the Zürich Tonhalle Orchestra, 1965–72, of the Munich PO from 1967, and was appointed principal conductor of the BBC SO from September 1975. Kempe's performances were regularly marked by a clarity of rhythm and phrasing, and a restraint and subtlety of expression; these qualities, along with his command of pacing and texture, made him an outstanding interpreter of Wagner. His recordings include distinguished sets of *Lohengrin*, *Die Meistersinger von Nürnberg*, *Ariadne auf Naxos* and Strauss's complete orchestral works. He was married to the soprano Elisabeth Lindermeier.

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NOËL GOODWIN

Kempen, Ludwig van.

See *Ludovicus Sanctus*.

Kempen, Paul van

(*b* Zoeterwoude, nr Leiden, 16 May 1893; *d* Amsterdam, 8 Dec 1955). Dutch conductor. He studied the violin at the Amsterdam Conservatory and at 17 was a member of the Concertgebouw Orchestra under Mengelberg. From 1916 he was Konzertmeister at Posen, Bad Nauheim and elsewhere, and in 1932 was appointed musical director at Oberhausen, where he made his conducting début. He also taught the violin at Dortmund, and conducted the Deutsche Musikbühne (1933–4), touring Germany. In 1933 he took German citizenship and in 1934 he became chief conductor of the Dresden PO, raising it to a new level of eminence among European orchestras with widely admired performances of major choral and orchestral works that combined a strong architectural sense with precision of phrasing and detail. He succeeded Karajan as general musical director at Aachen (1942–4). After the war he was at first made unwelcome in the Netherlands, although he had been officially exonerated of pro-Nazi sympathies. He toured abroad as a guest conductor and from 1945 to 1949 directed annual conductors' courses at the Accademia Musicale Chigiana, Siena. In 1951 a performance of the Verdi Requiem with the Concertgebouw Orchestra led to audience demonstrations and a walk-out by several players. In 1949 he was appointed chief conductor of the Radio Hilversum PO, and from 1953 he was general musical director at Bremen.

CHARLES BARBER

Kemper.

German firm of organ builders and string keyboard instrument makers. Adolf Kemper (1811–80) became a citizen of Lübeck in 1839. His son Emanuel (1844–1933) took over the workshop of Theodor Voigt in 1868 and founded the present firm, which has remained under the control of the original family, from Kempringen, Westphalia. Emanuel's son Karl Reinhold (1880–1957), well known for his collaboration with H.H. Jahnn, took over the firm in 1910. Karl's son Emanuel Magnus (*b* Apenrade, 30 Sept 1906; *d* Lübeck, 17 March 1978) entered the firm in 1944, and greatly broadened its interests to include clavichords, spinets and harpsichords. On 1 January 1974 Emanuel Reinhold (*b* Lübeck, 8 Jan 1947), son of Emanuel Magnus, became head of the firm. It is uncertain whether Peter Kemper (*b* Menden, *bap.* 18 April 1734; *d* Bonn, 24 Oct 1820) was a member of this family. He was an organ builder in the tradition of Balthasar König, and his work included the organs in Bonn Minster and Aachen Cathedral.

The firm builds organs of all types: it played a leading part in the *Orgelbewegung*. Major contracts have included organs for the monastery of St Johannes, Berlin-Spandau; St Mary, Gdańsk; Frombork Cathedral; the south-west organ, Jakobikirche, Hamburg; the west organ, Jakobikirche, Lübeck; the north and west organs, Marienkirche, Lübeck; the Bonnevoie church, Luxembourg; and the Nikolaikirche, Siegen. The firm has carried out a number of important restorations: at St Nicholas, Brzeg (organ by Engler), the Jakobikirche, Hamburg (Schnitger), and elsewhere.

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HANS KLOTZ

Kempff, Wilhelm

(*b* Jüterbog, 25 Nov 1895; *d* Positano, 23 May 1991). German pianist. He came from a family of distinguished Lutheran church musicians, and was first taught by his father. After lessons with Ida Schmidt-Schlesicke, he entered the Berlin Hochschule für Musik at the age of nine, and studied composition with Robert Kahn and the piano with Heinrich Barth. In 1914 he went to study at the Viktoriagymnasium in Potsdam, after which he returned to Berlin to complete his training at the Hochschule and to study philosophy and music history at the university. In 1916 he began his concert career as a pianist and organist by touring with the Berlin Cathedral choir in Germany and Scandinavia. The following year, at the Berliner Singakademie, he gave a piano recital that included Beethoven's Hammerklavier Sonata and Brahms's Variations on a theme of Paganini, and in 1918 he made his first appearance as a soloist with the Berlin PO. During the next three decades, his concert tours took him through Europe, South America and Japan. However, it was not until 1951 that he gave his first recital in London, when he was acclaimed as a pianist of impressive stature. His American début was in New York in 1964. It was therefore comparatively late in his career that he gained international fame as a performer of the Classical and Romantic repertory, with particular emphasis on the works of Beethoven. He was also a sympathetic exponent of chamber music, performing with such artists as Kulenkampff, Schneiderhan, Pierre Fournier, Szeryng and Menuhin.

Kempff was a distinguished teacher. From 1924 to 1929 he was director of the Stuttgart Musikhochschule, where he conducted masterclasses, and from 1931 to 1941 he taught at summer courses in the Marmorpalais, Potsdam, in company with Edwin Fischer and Walter Gieseking. In 1957 he began to direct Beethoven courses at Positano. He was also a composer, whose works include four operas, ballets, two symphonies, a piano and a violin concerto, music for piano, organ and chamber ensembles, and songs.

After World War II Kempff became increasingly respected as a commanding and lucid exponent of the works of Mozart, Beethoven, Schubert, Schumann, Chopin and Brahms. A pianist who in intimate music could sound charming, lyrical and spontaneous, he was not without occasional affectations of phrasing; but at its best his playing achieved nobility and poetry through clear textures, singing tone quality and refined, subtle coloration. He recorded much of his repertory, including the complete sonatas of Beethoven and Schubert and Beethoven's concertos, piano trios and violin sonatas; he also edited the piano works of

Schumann. He wrote *Unter dem Zimbelstern: das Werden eines Musikers* (Stuttgart, 1951) and *Was ich hörte, was ich sah: Reisebilder eines Pianistin* (Munich, 1981).

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ROBERT PHILIP/R

Kempis.

See [A Kempis](#) family.

Kempul.

Suspended bronze gong used in Central, East and West Javanese gamelan. It is approximately 38 cm in diameter and is beaten with a padded mallet (see [Gamelan](#), §I).

Kena [quena].

Generic, Andean word used to refer to a variety of vertical flutes. It applies especially to the [Notched flute](#), a form of construction which dates back to at least the Chavin era (900–200 bce) in [Peru](#). Notched flutes termed *kena*, as well as many other names, are found widely in Bolivia, Peru, northern Chile and northern Argentina, but less frequently in Ecuador, Colombia, Venezuela and the Guyanas. The name *kena* may derive from the *kena-kena*, a cane notched flute known since the 16th century and still played in Aymara rural communities on the Bolivian altiplano, especially around Lake Titicaca. It is 50–70 cm long, with six finger-holes, and is principally played during agrarian or patronal festivals in the dry winter months, from Easter to All Saints, in monophonic consorts with drums.

The *kena* notched flute has been an important instrument in mestizo culture since at least the 19th century and is played during Carnival celebrations in many small rural towns of the southern Andes. For example, small brass *kenas* are played by young men on horseback in Vitichi, Potosí department, Bolivia. Today the word *kena* most often refers to a standardized cane or wooden notched flute, typically of six finger-holes and a rear thumb-hole played in urban mestizo traditions and pan-Andean popular styles. Instruments of similar construction have been played in mestizo contexts in Peru, in combination with guitar, mandolin or charango, since the early years of the 20th century. Since the 1960s the urban *kena* has surged in popularity in Andean and other Latin American cities, with many Latin American musicians playing the instrument in Europe. As a

result its playing technique has been developed incorporating many aspects of Western aesthetics. As a fully chromatic solo instrument, with a compass of some three octaves, it is often played with great virtuosity and expressiveness.

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HENRY STOBART

Kendale, Richard

(d 1431). English author and theorist. John Bale, in his *Scriptorum illustrium maioris Brytanniae ...* (Basle, 2/1557–9), referred to several grammatical tracts by Richard Kendale, none of which is now extant. In *GB-Lbl* Lansdowne 763, ff.52–3, there is a short musical treatise ascribed to R. Kendale, said to be 'monachus ... de Sherborn' (Dorset). The Sherborne house belonged to the same order as St Faith's in Horsham, where Bale found the grammatical tracts: this might provide the means of proving that Richard Kendale and R. Kendale are identical, as is usually supposed. The musical treatise *Gamma musice cum versibus mysticis* deals in the first part with the Guidonian gamut and solmization syllables, to which are added the figures 1, 2, 3, 4, 5, 7 against the pitches *e a d' e' a' e''*. The omission of 6 for *d''* is clearly accidental. The significance of these figures is not clear, but the pitches chosen represent the normal hexachords of the solmization system transposed up a major 6th, giving all the sharps normally found in music of the period. The second part of the treatise consists of mystical verses 'huic gamme pertinentes'. The gamut is said to include all music. A transcription of the work exists in *GB-Lbl* Add.4912, ff.81–2. (See also *DNB*.)

ANDREW HUGHES

Kendang [kendhang].

A generic term for any double-headed laced drum, cylindrical or conical, of the islands of Java, Bali and, to a lesser extent, Lombok. All ordinary gamelan include one or more *kendang* played by the orchestral leader, who gives cues to the other musicians regarding formal structure, speed, number of repetitions, beginnings and endings, etc. This is done through an elaborate standardized system of fixed rhythmical patterns composed of the various sounds each drum may produce.

In Central Java the *kendhang* has a double-conical, or 'bellied' body, to which the heads are laced with leather. It is played by hand. In the Central

Javanese gamelan there are three sizes. The smallest, the *kendhang ketipung*, is about 40 cm long. It is played also in rural ensembles such as the *reyog* ensemble in Ponorogo, East Java, where its name is abbreviated to *tipung*. The *kendhang batangan* (or *kendhang ciblon*) is about 65 cm long and is usually made of jackfruit wood. It now has a large repertory and is used in the *wayang* (puppet) theatre and in dance music, where it is played in a relatively elaborate style. The *kendhang gendhing* (or *kendhang gedhé* or *kendhang ageng*) is the largest drum in the Central Javanese gamelan. It is about 70 cm long and is played either alone or (by the same player) with the *ketipung*.

In Sundanese areas of West Java the heads of the *kendang* are laced with cord of buffalo hide and tautened by sliding rings. In ensembles a pair of *kendang* are often used. The larger is the *kendang ageung* ('big drum'), about 65 cm long, with heads measuring about 30 cm and 26 cm in diameter. It rests slanting downwards on a low wooden trestle. The player beats the larger head with his right hand, sometimes with a drumstick, and his left hand plays the smaller head. The heel of the right foot is used continuously in Sundanese *kendang* playing to modify the pitch of the larger drum head. This *kendang* is played in combination with two smaller drums, *kulanter*. The *kulanter* is about 36 to 38 cm long, with heads measuring about 18 and 16 cm in diameter. It is played in an upright position to the left of the performer. The *kendang penca* are one or two pairs of drums used for the Sundanese *penca* (a dance based on *penca silat*, the art of self-defence). They accompany *penca* performances together with a *tarompet* (oboe) and a gong.

The *kendang* of Balinese orchestras is made of jackfruit wood and its heads of water-buffalo skin or cowhide. Its outside is cylindrical, tapering slightly at one end, and inside it is shaped like an hourglass (see [Drum](#), figs.1d and 3a). The average length (in the large gamelan) is 60 to 65 cm. *Kendang* are tuned and played in pairs, consisting of a lower-pitched *kendang wadon* ('female drum') and a higher-pitched *kendang lanang* ('male drum'); which drum leads depends on the context. They are played with hands, sometimes combined with a stick, giving a variety of open and muted sounds which are combined into conventional interlocking patterns determined by the musical form.

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MARGARET J. KARTOMI, ERNST HEINS, RUBY ORNSTEIN/R

Kendrā [kendera, kendra, kenra].

A name for various chordophones of South Asia. It is a variant of the term *kingrā*.

1. Rajasthan.

In Rajasthan *kendra* denotes a bamboo stick zither with resonators. The body is made from a 60 cm length of bamboo, below which are attached two spherical gourd resonators. It is fitted with two metal strings, raised by a vertical bridge and tensioned by two lateral pegs, which the player plucks with a plectrum. The instrument provides a drone accompaniment to the ballads and epic songs of the Jogi, a caste of itinerant professional singers of the region of Banswara and Dungarpur in the hills of the South-West.

2. Central India.

In East-Central India *kendrā* denotes the plucked or bowed chordophones of Ādivāsī groups, particularly in the states of Bihar and Orissa. It appears often in traditional song texts of the Mundā people of southern Bihar, where it is usually paired with the *tuila* (single-string plucked stick zither). The exact nature of the *kendrā*, however, appears to be unclear or unknown to most of the Mundā people, and it is possible that for them it is a generic term for all plucked chordophones. Since at least the early decades of the 20th century the term has been applied to a wide variety of string instruments, many of them similar in form to the chordophones of non-Ādivāsī traditional musicians in North India.

The instrument known as *kendrā* among some Mundāri Christian converts in southern Bihar, and also among some non-converts, is a single-string plucked lute with a gourd soundbox resembling the *ektārā* of the area's non-Ādivāsī musicians (see [Ektār](#)). The gourd tends to have a deeper, more rounded back than that of the *ektārā*, and the area of its skin belly tends to be smaller in relation to the diameter of the gourd. The lute-type *kendrā* is played by men as a drone to accompany solo or small-group singing or while they dance in the village dancing-ground.

A two-string fretted and plucked stick zither with two gourd resonators called *kendrā* appears to have been played by the Mundā people in southern Bihar early in the 20th century in areas in which they had close contact with Hindus. It is now extremely rare, perhaps even non-existent, in Mundāri villages. This *kendrā* appears to resemble the *kullutan rājan* of the relatively isolated Sora (Savara, Saora) people of Orissa, apart from having two gourd resonators instead of one. It also appears to be related in general form to both the South Indian *kinnarī vīnā* and the present-day *bīn* of North India.

In Orissa the word *kendrā* refers to a fretless fiddle with a tortoiseshell soundbox and skin belly. It may also be applied to several varieties of fiddle, with a membrane belly, of both Orissa and Bihar (in southern Bihar they would most commonly be called *banam*).

The *jogi kendrā* is a fiddle about 42 cm long, with a bamboo-tube fingerboard and a coconut-shell soundbox covered with laced 'parchment'. A single-'hair' playing string is hooked on the lower end of the soundbox by a cotton loop. On the upper end of the fingerboard the string is either tied to a peg or fixed directly to the fingerboard by wrapped cotton cord. Small bells may be attached to the small triangular-shaped bow. Thumb pressure adjusts the tension of the bow hair.

The *majhi kendrā* is a fiddle popular in Ādivāsī areas of the Mayurbhanj district of Orissa. This *kendrā* is like the *jogi kendrā* in form and material, but it is larger, about 64 cm long. The hollow soundbox may be of coconut shell, horn or wood and is covered with a nailed 'parchment' belly. The single-hair playing string is hooked at the lower end by cotton cord, passes over a wooden bridge and is tied directly to the instrument's body at the upper end. String tension is regulated by a movable piece of wrapped cotton cord on the fingerboard.

For the *gopīyantra kendrā* see [Variable tension chordophone](#).

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GENEVIÈVE DOURNON/R (1), CAROL M. BABIRACKI/R (2)

Kendrick, Graham (Andrew)

(*b* Blisworth, Northants., 2 Aug 1950). English songwriter, singer and guitarist. The son of a Baptist minister, he trained as a teacher before embarking on a career as a singer-songwriter following his experience of Christian charismatic renewal. He gained early performing experience in a band with his brother and sister and with the organization British Youth for Christ. His tour of 55 venues in 1978 was the catalyst for the founding of Spring Harvest, which rapidly became one of the largest annual Christian conventions in Britain and established Kendrick as one of the most sought-after singer-evangelists. The dissemination of his music has been accelerated by wide sales of his albums, of which he made 28 between 1971 and 2000, and by the yearly March for Jesus (established 1992), for whose events in the streets of thousands of cities worldwide his songs have been the musical focus. More ambitious still is *The Millennium Chorus*, 12 songs by Kendrick which were performed through the Millennium Television Network on 31 December 1999 to an estimated audience of over three billion. He has published over 300 songs, and a number of these – notably *Shine, Jesus, Shine* (1987) – have been adopted internationally by congregations of all denominations. Kendrick's style most often inclines to popular music genres, but can also allude to Baroque or Romantic idioms (as, respectively, in *Make Way*, 1986 and *The Servant King*, 1983). Reviving a Methodist practice, he occasionally provides refrains with separate parts for men and women, for illustrative purposes (*Led like a Lamb*, 1983) or for drama (*For this Purpose*, 1985).

Principle publishers: Kingsway, Make Way Music, Ascent Music

Kenessey, Jenő

(*b* Budapest, 23 Sept 1905; *d* Budapest, 19 Aug 1976). Hungarian composer and conductor. He studied with Lajtha (composition) and Viktor Sugár (organ) at the Budapest Conservatory and later with Siklós (composition) at the Budapest Academy of Music. A scholarship enabled him to study with Schalk in Salzburg and to visit Germany and Italy. In 1929 he was appointed coach at the Hungarian State Opera House, where he later became a conductor, remaining there until his retirement in 1965; he was principally associated with ballet. In 1953 he received the Kossuth Prize and the title Artist of Merit.

Kenessey's compositional style developed under the influence of Lajtha. His music is marked by a Latin clarity of form, a harmonic world reminiscent of the Impressionists, a striking, mainly dance-like, rhythmic pulse and a very colourful orchestral palette. He was also influenced by the folklorism of the Kodály school, though he showed a preference for the *verbunkos*, which he used particularly in his ballets; *Majális* ('May Festival'), for example, draws on more recently discovered material of this type. His masterpiece is the one-act opera *Arany meg az asszony* ('Gold and the Woman'), where his style is enriched with borrowings from Puccini, primarily in the area of dramaturgy (short ariosos, the coalescing of recitatives with arias, and the alternation of lyrical, dramatic and comic scenes).

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Chbr: Pf Qt, 1928–9; Sonata, fl, hp, 1940; Hp Trio no.1, fl, va, hp, 1940; Sonata, fl, va, pf, 1940; *Divertimento*, va, hp, 1963; Hp Trio no.2, vn, va, hp, 1972

Solo inst pieces, songs

Kenig, Józef

(*b* Płock, 16 Feb 1821; *d* Warsaw, 13 March 1900). Polish journalist and writer on artistic, musical and theatrical subjects. He was connected with the literary and artistic group *Cyganeria Warszawska*. From 1843 he was joint editor and from 1859 to 1889 editor-in-chief of the daily *Gazeta Warszawska*. His editorials on social and political subjects (the first to appear in the Polish press) exerted a significant influence in moulding public opinion towards a marked liberalism. His principal occupation from 1855 to 1860 was music criticism. By emphasizing the significance of folk elements he helped to encourage the national movement in Polish music. Kenig's son by his second marriage, Włodzimierz Kenig (1883–1929), was a noted violinist, conductor and composer.

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STEFAN JAROCIŃSKI

Kenigsberg, Alla Konstantinovna.

See [Koenigsberg, Alla Konstantinovna.](#)

Kenins, Talivaldis [Kēniņš, Tāivaldis]

(*b* Liepāja, 22 April 1919). Canadian composer and teacher of Latvian birth. Intending to take up a career in the Latvian diplomatic service, he studied general arts at the Lycée Champollion, Grenoble. Upon his graduation in 1939 he returned to his native country, arriving shortly before the outbreak of World War II. He attended the Latvian Conservatory in Rīga (1940–44), where his principal teachers were Arvīds Žilinskis (piano), Jāzeps Vītols (counterpoint) and Ādolfs Ābele (harmony, form, orchestration). With the advance of the Soviets into Latvia near the end of the war, he fled to Germany and later made his way to France.

From 1945 to 1950 he attended the Paris Conservatoire, where he studied with Aubin, Simone Plé-Caussade and Messiaen. In 1951 he emigrated to Canada (naturalized 1956) where he became organist and choir director of St Andrew's Latvian Lutheran Church in Toronto. In 1952 he joined the music faculty of the University of Toronto, becoming professor of composition in 1973, a post he retained until his retirement in 1984. He was

also an active member of the Canadian League of Composers, becoming its president in 1973–4. He retained an active interest and involvement in Latvian music, despite a 45-year self-imposed exile. He founded the Toronto Latviešu Koncertapvienība (Latvian Concert Association of Toronto) in 1959, assisted in many Latvian song festivals and wrote often for Latvian exile publications.

Kenins's early successes were with chamber works. In 1950 his Cello Sonata was awarded a *premier prix* at the Paris Conservatoire and in the same year his Septet was conducted by Scherchen at Darmstadt. The greater and perhaps most accomplished part of his work has continued to fall into this category, where his music's character and style are revealed most clearly. His music is impassioned but disciplined, possessing a sense of fantasy which is nonetheless based on traditional forms and procedures. Lyrical melodies, contrapuntal textures, clear formal structures and concertante treatments, featuring imaginative interplays of instrumental colour, dominate his musical style. Ostinato patterns also abound, creating rhythmic patterns which are supple and, particularly in fast movements, often animated and witty. In the larger works, too, chamber qualities are often present; the orchestration tends to stress clear lines and textures. The Second Symphony, for instance, is a Sinfonia concertante for flute, clarinet and orchestra, and contrasts solo and chamber-music groupings with full orchestral writing. Particularly notable is Kenins's contrapuntal skill displayed in the variety of fugal writing that appears in his music. The Seventh Symphony, for example, contains a striking integration of fugue and passacaglia.

In the 1970s, however, his work moved away from some of its traditional aspects, including fugal procedures, towards a freer and less discursive concept of line and colour, a more astringent treatment of dissonance and (as in the Fourth Symphony) an incorporation of indeterminate elements. Later works return to more traditional techniques. Some show an open admiration for the 'old masters' but treat their sources in imaginative ways (e.g. Variations on a Theme by Schubert, Schumann Paraphrases and Fugue); many restore the incisive vigour of his earlier music. Not wanting to write a Ninth Symphony, he chose instead to write an extensive chamber work (Nonet) that incorporates many elements of his symphonic and concertante style.

Kenins's Latvian heritage asserts itself most strongly in his vocal music. Among his many choral works is *Chants of Glory and Mercy* (Gloria), which includes a setting of a letter from a woman deported to Siberia. He has also written simpler solo songs and folksong arrangements on Latvian texts. In 1989, 1991 and 1994 he returned to Latvia for concerts celebrating him and his music. On the first visit he was named an honorary professor at the Rīga Conservatory.

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Vocal: Lūgsana Latvijai [Prayer for Latvia], S, Bar, men's chorus, org/orch, 1951; Kurzemes kareivim [To a Soldier from Kurland], solo vv, SATB, org/orch, 1953; Daniel, solo vv, SATB, org, 1956; Bonhomme! Bonhomme!, SATB, 1964; Piae cantiones novae [after medieval songs in the Piae cantiones of 1571], SATB, 1968; Chants of Glory and Mercy (Gloria), solo vv, SATB, orch, 1970; Lagalaī, SATB, fl, hn, perc, 1970; Sawan-Oong, B, nar, SATB, orch, 1973; Cant. baltica, SATB, ens 1974; Alleluia, SATB, 1981; Songs to the Almighty, Me□/Bar, org/orch, 1986; The Sunken Cathedral, SSAATTBB, 1989; Cant. of Chorales, S, SATB, hn, tpt, org, 1992 [on themes by J.S. Bach]; solo songs, partsongs, folksong arrs.

Chbr: Str Qt, 1947–8; Septet, cl, bn, hn, str trio, db, 1948–9; Sonata, vc, pf, 1949–50; Pf Trio, 1952; Sonata no.1, vn, pf, 1955; Pf Qt no.1, 1957–8; Divertimento, cl, pf, 1959–60; Concertante, fl, pf, 1966; Concertino a 5, fl, ob, va, vc, pf, 1968; Partita breve, va, pf, 1970–71; Conc.-fantasy, org, perc, 1976; Sextet, bn, str, 1977–8; Sonata no.2, vn, pf, 1979; Pf Qt no.2, 1979; Qnt, pf, winds, 1983; Aria per corde, str qnt/str orch, 1984; Variations on a Theme by Schubert, wind qnt, 1984; Concertino barocco, 2 vn, 1985; Nonet, ob, cl, hn, pf, str qnt, 1985–93; Suite en concert, 2 gui, str qt/str orch, 1987; Str Trio, 1989; Colloquens partriae (Reflections on a theme by Imants Zemzaris), vc, pf, 1989; Pf Qnt, 1993–4; Sonata, va, pf, 1995; Aizmirstas lappuses [Forgotten Pages], cl, vc, pf, 1997

Kbd: Concertino, 2 pf, 1956; Sonata no.1, pf, 1961; Folk Dance, Variations and Fugue, 2 pf 8 hands, 1963; Suite, D, org, 1966–7; Diversities (12 Studies in Contemporary Styles for Young Pianists), pf, 1968; Sinfonia notturna, org, 1978; Sonata no.2 (Sonata-Fantaisie), pf, 1981; Sonata no.3 '... motions ... and emotions', pf, 1985; Sonata, 2 pf, 1988; Ex Mari (Episodes from Georgian Bay), org, 1992; Schumann Paraphrases and Fugue, pf, 1994–5; educational pf pieces.

Other solo inst: Chaconne on a Latvian Folk Theme, vn, 1978; Sonata, vc, 1982; Die Zauberklarinetten, cl, 1991

Principal publishers: Berandol, Boosey & Hawkes, Frederick Harris, Kalnājs, Leeds, Gordon V. Thompson, Waterloo

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- '**Talivaldis Kenins**: a Portrait', *Musicanada*, (1969), 8–9
- V. Bārzkalns**: 'Tāivaldis Keniņš', *Latvju mūzika*, iii (1970), 232–61, 308
- L. Hepner**: 'Talivaldis Kenins', *Contemporary Canadian Composers*, ed. K. MacMillan and J. Beckwith (Toronto, 1975), 117–22
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- W. Kemp**: 'The Sacred Choral Music of Talivaldis Kenins', *Royal Canadian College of Organists Quarterly*, xvi (1977), 38–48
- C. Goulet**: 'Kenins' Optimistic Retirement', *Canadian Composer*, no.188 (1984), 4, 6, 8
- P. Rapoport**: 'The Symphonies of Talivaldis Kenins', *Tempo*, no.157 (1986), 13–20

P. Rapoport: 'The Piano Music of Tālvāldis Ķeniņš', *Sound Notes*, vii (1994), 16–17, 19–24

I. Zemzare: *Tālvāldis Ķeniņš: starp divām pasaulēm* [Tālvāldis Ķeniņš: between two worlds] (Rīga, 1994)

WARREN DRAKE/PAUL RAPOPORT

Kennan, Kent (Wheeler)

(b Milwaukee, WI, 18 April 1913). American composer and teacher. After private piano and organ studies he attended the University of Michigan (1930–32) and then studied composition with Hanson at the Eastman School (BM 1934, MM 1936). The award of the Prix de Rome took him to the Italian capital for three years, and there he studied for a short period with Ildebrando Pizzetti. Returning to the USA in 1939, he was appointed to teach at Kent State University; a professorship at the University of Texas, Austin, was interrupted by service as an army bandmaster, after which he taught at Ohio State University (1947–9) before returning to his position as professor of composition at the University of Texas. His earlier music shows Romantic, Impressionist, and some jazz influences by turns, but from the 1940s his style was mainly neo-classical.

WORKS

(selective list)

Night Soliloquy, (fl, str, pf)/(fl, wind)/(fl, pf), 1936; Il campo dei fiori, tpt, orch, 1937; Nocturno 'From a Rome Diary', va, orch, 1937; Dance Divertimento, orch, 1938, rev. 1988; arr. 2 pf; Promenade, orch, 1938; Sym., orch, 1938; Blessed are they that Mourn (Bible), chorus, orch, 1939; Elegy, ob, orch, 1939; 3 Preludes, pf, 1939; Retrospectives, 12 pieces, pf, 1939–60, rev. 1988; Sea Sonata, vn, pf, 1939; The Unknown Warrior Speaks, male chorus, 1944; Sonatina, pf, 1945; Concertino, pf, orch, 1946, arr. pf, wind, 1963; A Clear Midnight (W. Whitman), 1v, pf, 1947, arr. SATB, pf, 1989; Scherzo, Aria, and Fugato, ob, pf, 1948; 2 Preludes, pf, 1951; Variations on a Quiet Theme, org, 1952; Sonata, tpt, pf, 1956; Threnody, fl/vn, pf (1994); other kbd pieces, orch works, songs

Principal publishers: Remick, G. Schirmer, C. Fischer

WRITINGS

The Technique of Orchestration (Englewood Cliffs, NJ, 1952, 3/1983 with D. Grantham, 5/1997)

Counterpoint: Based on Eighteenth Century Practice (Englewood Cliffs, 1959, 4/1998)

BIBLIOGRAPHY

EwenD

J.A. Wyss: *The Art Songs of Kent Kennan* (diss., U. of Texas, Austin, 1981)

W. THOMAS MARROCCO

Kennedy [Nigel (Paul)]

(*b* Brighton, 28 Dec 1956). English violinist. Born into a musical family, as a child he learnt the piano with his mother. At seven he entered the Yehudi Menuhin Music School, where he took up the violin, and later he studied with Dorothy Delay at the Juilliard School in New York. There he began playing with jazz musicians such as Stephane Grappelli. In 1977 he made his London concerto début, in 1980 he appeared with the Berlin PO, and in 1985 he toured the USA. At first he showed considerable promise, especially in performances of the Elgar Concerto which, while dangerously slow, were fully committed. Some of his artistic decisions were ill-judged, however; a recording of Walton's Viola Concerto showed him to be no match tonally for specialist viola players. Since the late 1980s many of his activities appear to have been geared to obtaining maximum publicity. Saturation marketing propelled a scrappily played recording of Vivaldi's 'Four Seasons' into the bestseller lists, although it must be emphasized that Kennedy has found new audiences for such music. In 1992–7 he was absent from the concert hall, apparently taking stock of his musical life. He remains as image-conscious as ever – letting it be known, for instance, that he wishes to be called simply 'Kennedy'. Some listeners have been affronted by his irreverent antics on the concert platform, others have found his violin tone ever more astringent and his technique unworthy of his reputation. Self-indulgence has spilled over into his interpretations, especially those of the Brahms and Elgar concertos. His ventures into jazz, improvisation and 'crossover' music have received a mixed reception, and a recorded Kreisler recital was ill-tuned, edgy and stylistically neuter. However, Kennedy remains a potentially exciting performer, who plays Bach with an engaging impetus and at his best has interesting interpretative ideas. He has written an autobiography, *Always Playing* (London, 1991).

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K. Smith: 'Back off Track', *The Strad*, cx (1999), 243–7

TULLY POTTER

Kennedy, David

(*b* Perth, 15 April 1825; *d* Stratford, ON, 12 Oct 1886). Scottish tenor. He had his first lessons from his father, and at 20 became precentor in South Street Church, Perth. His ambition was to follow in the steps of John Wilson by singing traditional Scottish and touring internationally. His first opportunity came in 1859, at the Burns centenary concert in Liverpool, where the enthusiastic reception encouraged him to undertake a series of concerts in Edinburgh. In the summer of 1860 he made a series of concert tours in Scotland, reaching the Orkney Islands in 1861. His first London recital was in the Queen's Concert Rooms, Hanover Square, in 1862. During the 1862–3 season, he gave 100 recitals. Sir Michael Costa was so impressed by his singing of oratorio that he advised him to give up Scots songs in favour of classical repertory. But Kennedy felt committed to taking the Scottish tradition all over the world. With his second wife and six of his children, he took his Scottish entertainments adventurously, sometimes even dangerously, all over the globe – Canada, the USA, New Zealand,

Australia, India and other countries. Paying a return visit to Canada in 1886, he died after a brief illness, and was buried in Edinburgh.

Several of Kennedy's children were professional musicians. James, a baritone, Kate, a contralto, and Lizzie, a soprano, all died in the fire that burnt down the Théâtre Municipal, Nice, in 1881. A daughter, Margaret, became a 'sub-professor' at the RAM, while Marjorie Kennedy-Fraser became world famous as the arranger of *Songs of the Hebrides*.

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DNB (W.D. Walker)

M. Kennedy: *David Kennedy, the Scottish Singer* (London, 1887) [incl. Kennedy's son David's *Singing Round the World*]

M. Kennedy-Fraser: *A Life of Song* (London, 1929/R)

JEAN MARY ALLAN/RUZENA WOOD

Kennedy, (George) Michael (Sinclair)

(b Manchester, 19 Feb 1926). English writer on music and musical institutions. He was educated at Berkhamsted School and joined the Manchester staff of the *Daily Telegraph* in 1941. He was its northern music critic (1950–89) and its northern editor (1960–86). In 1989 he became chief music critic of the *Sunday Telegraph*. He was appointed OBE in 1981 and CBE in 1997. His first major work, commemorating the Hallé centenary, was *The Hallé Tradition*; it is a well-documented and vivid account of the orchestra during the 100 years from its formation under Hallé. Before Vaughan Williams died he asked that Kennedy should write the musical side of his biography, and the resulting book, prepared over eight years, is marked by the same attention to detail as both his first and his sensitive study of Elgar. After Barbirolli's death Kennedy was the obvious choice as his official biographer, and his *Barbirolli: Conductor Laureate*, with his edition of Hallé's diary and correspondence, complements his earlier account of the orchestra.

Kennedy's musical roots are firmly in the north of England, and he has done that region great service. His books on the musical life and institutions of the area show his ability to combine unobtrusive scholarship with music journalism, and demonstrate his identification with the musical activities of the region.

WRITINGS

The Hallé Tradition: a Century of Music (Manchester, 1960)

The Works of Ralph Vaughan Williams (London, 1964, 3/1980); thematic catalogue pubd separately (London, 1972, 2/1996)

Portrait of Elgar (London, 1968, 3/1987)

Elgar Orchestral Music (London, 1970)

Portrait of Manchester (London, 1970)

The History of the Royal Manchester College of Music, 1893–1972 (Manchester, 1971)

Barbirolli: Conductor Laureate (London, 1971)

ed.: *The Autobiography of Charles Hallé, with Correspondence and Diaries* (London, 1972)
'The Unknown Vaughan Williams', *PRMA*, xcix (1972–3), 31–41
Mahler (London, 1974, 2/1990)
Richard Strauss (London, 1976, 2/1995)
ed.: *The Concise Oxford Dictionary of Music* (3/1980, rev. 4/1996 with J. Bourne)
Britten (London, 1981, 2/1993)
The Hallé, 1858–1983 (Manchester, 1982)
Strauss Tone Poems (London, 1984)
ed.: *Oxford Dictionary of Music* (Oxford, 1985, 2/1994)
Adrian Boult (London, 1987)
Portrait of Walton (Oxford, 1989, 2/1998)
Music Enriches All: the Royal Northern College of Music (Manchester, 1994)
Richard Strauss: Man, Musician, Enigma (Cambridge, 1999)

DAVID SCOTT/R

Kennedy Center for the Performing Arts.

Arts complex opened in Washington, DC, in 1971. See [Washington, DC](#), §3.

Kennedy-Fraser, Marjorie [née Kennedy]

(*b* Perth, Oct 1857; *d* Edinburgh, 22 Nov 1930). Scottish singer, folksong collector and editor. Her father, David Kennedy, was her first teacher, and she completed her studies under Mathilde Marchesi in Milan and Paris. From the age of 12 she acted as her father's accompanist. This background, together with her striking musical abilities, brought her to a leading position in promoting interest in the Gaelic songs of the Hebrides, although she was neither the first nor the most highly qualified collector in this area. Her published arrangements were criticized as being too free, but she defended them on the ground of the variability of the songs according to time, place and singer. This she had learnt from her experience as a collector in the Outer Hebrides, which she visited first in 1905. She was married to A.J. Fraser, and her daughter Patuffa became a player of the cláirseach. In addition to her publications, her lecture-recitals – given with her daughter and with her sister Margaret – were of prime importance in introducing Hebridean song to scholars, singers and the general public. She took the title role in Bantock's Celtic folk opera *The Seal Woman* (1924), for which she also wrote the text. Her suite for cello and piano, *Songs of the Hebrides*, was published in London in 1922.

EDITIONS

with K. Macleod: *Songs of the Hebrides*, i (London, 1909); ii (London, 1917); iii (London, 1921)

From the Hebrides (Glasgow and London, 1925)
More Songs of the Hebrides (London and New York, 1929)

WRITINGS

A Life of Song (London, 1929/R)

H.C. COLLES/FRANK HOWES

Kennersley, Robert.

See [Kindersley, Robert.](#)

Kenney, Sylvia W(isdom)

(*b* Tampa, FL, 27 Nov 1922; *d* Northampton, MA, 31 Oct 1968). American musicologist. She studied at Wellesley College (AB 1944), Yale University (BMus 1945, MA 1948, PhD 1955) and undertook research in Brussels (1950–51). From 1952 to 1954 she was instructor in music at Wells College and after taking her doctorate under Schrade at Yale she worked in the library of Baldwin-Wallace College (1955–7) until her appointment as assistant professor, later associate professor, of the history of music at Bryn Mawr College (1957–63). She was associate professor at the University of California, Santa Barbara (1965–6), and professor of music history at Smith College from 1966 to her death. She was also visiting lecturer at the University of California, Los Angeles (1961), visiting professor at Yale (1963–4) and held leading posts with the American Musicological Society and the College Music Society.

In her work on the 15th-century English composer Walter Frye, Kenney sought to explain the popularity of his music on the Continent. She claimed that English discant theory, with its emphasis on note-against-note consonant writing, was the basis of much of the English music of the time, and that this duet structure came to replace the soloistic cantilena then cultivated on the Continent and led towards a style involving more equal activity and consonance among the voices. She concluded that many works of the high Renaissance were a synthesis of the *contenance angloise* with italianate melodic style. Another important contribution was her distinction between English discant theory and the practice of *faburden*.

WRITINGS

'The Theory of Tactus in Musical Paleography', *Scriptorium*, v (1951), 289–98

The Works of Walter Frye (diss., Yale U., 1955)

ed.: *Catalogue of the Emilie and Karl Riemenschneider Memorial Bach Library* (New York, 1960)

'Ely Cathedral and the "Contenance Angloise"', *Musik und Geschichte: Leo Schrade zum sechzigsten Geburtstag* (Cologne, 1963), 35–49

'Four Settings of "Ave regina coelorum"', *Liber amicorum Charles van den Borren* (Antwerp, 1964), 98–104

Walter Frye and the 'Contenance Angloise' (New Haven, CT, 1964/R)

'In Praise of the Lauda', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966/R), 489–99

Reviews of books and music for *Scriptorium*, *Notes*, *MQ* and *JAMS*

EDITIONS

Walter Frye: Collected Works, CMM, xix (1960)

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Reviews of *Walter Frye and the 'Contenance Angloise'*: M. Picker in *American Choral Review*, viii/2 (1965–6), 18; P. Gülke in *Mf*, xix (1966), 459–60; C.U. Brown in *Notes*, xxii (1965–6), 1212–15; S.R. Charles in *JAMS*, xx (1967), 290–92; J.D. Bergsagel in *ML*, xlviii (1967), 376–8; A. Lönn in *STMf*, xlix (1967), 202–5
Obituaries: P. Kepler, *JAMS*, xxii (1969), 528; H.W. Kaufman, *College Music Symposium*, ix (1969), 8–9

ARTHUR PARRIS

Kennis, Willem Gommaar [Guillaume Gommiare]

(*b* Lier, nr Antwerp, 30 April 1717; *d* Leuven, 10 May 1789). Flemish violinist and composer. His father, Pierre Kennis, was his first music teacher. By the age of five he was a chorister at St Gummaruskerk in his home town. On 16 July 1728 he became a second violinist in the church orchestra, and from 1742 he was *kapelmeester* there. At the beginning of 1750 he was appointed to the same post at the St Pieterskerk, Leuven, where he stayed for the rest of his life. Kennis was renowned above all as a violinist. Among the admirers of his virtuosity were the Duke of Chartres and Louis XV, as well as Burney, who met Kennis at Leuven and particularly admired his facility in extremely difficult solos. He composed mainly chamber music, much of which features a virtuoso violin part.

WORKS

Sacred: Et honor tibi sit, hymn, a, SATB, bc, 1743, *B-Ak*; Salve regina, d, 5vv, 2 vn, vc, org, 1746, *Ak*; Haec dies, Victimae paschali laudes, F, SATB, orch, *Lc*; Mag, G, ?5vv, bc, *Ak* [only 4vv extant]; Regina caeli laetare, D, SATB, bc, *US-AAu*;
Requiem, E♭; SATB, bc, *B-Ak*; Responsoria pro defunctis, SATB, bc, *Lc*; TeD, C, SATB, bc, *Ak*; Tria sunt, motet pro defunctis, TTB, str, org, *Ak*

Trio sonatas: 6, 2 vn, bc, op.2 (Brussels, n.d. [?1747–9]); 6 trio da camera, 4 for vc, vn, b, 2 for 2 vc/vn, b, op.6 (Paris, 1763); 6, 2 vn, vc, op.7 (Leuven, n.d. [1760–65]); 6, 2 vn, vc, op.8 (Paris, 1766)

Duets: 6 sonates, 2 vn, op.4 (Liège, n.d. [1753–62]); 6, vn, vc, op.9 (Paris, 1767); 6, 2 vn, op.10 (Paris, 1772); 6, 2 vn, op.12 (London, 1781)

Other works: 6 sonates, vn, acc. vc/hpd, op.1 (Liège, n.d. [1744–7]); 6 sonates, vn, bc, op.3 (Leuven, n.d. [1749–54]); 6 sinfonie a 4, 2 vn, va, b, op.3 (Paris, n.d. [1753–8]); 6 str qts, op.11 (Paris, n.d. [1772–81])

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BNB (C. Piot)

BurneyGN

FétisB

GerberL

VannesD

E.G.J. Gregoir: *Galerie biographique des artistes musiciens belges* (Brussels, 1862/R)

R. van Aerde: *Ménestrels communaux et instrumentistes divers, établis ou de passage à Malines, de 1311 à 1790* (Mechelen, 1911)

G. Huybens and L. van Buyten, eds.: *Willem Gommaar Kennis (Lier 1717–Leuven 1789), leven en werk: zijn muzikale betekenis in de 18de eeuw* (Leuven, 1983) [incl. thematic catalogue]

JACQUES VAN DEUN/R

Kennis, Guillaume Jacques Joseph

(*b* Leuven, 21 May 1768; *d* Antwerp, 8 April 1845). Flemish violinist and conductor. He had his first lessons in music from his father, [willem ommaar Kennis](#). In 1789 he succeeded his father as *kapelmeester* of St Pieterskerk in Leuven, where he stayed until the church was closed by the French in 1797. In 1803 he was appointed *kapelmeester* at Antwerp Cathedral, with the task of reorganizing its music after the chaos of the French occupation. He collected scores, particularly the works of Haydn, Mozart and Beethoven, and his library survives in the cathedral archives. He also arranged many works by great masters for use in the cathedral, but his only known composition is an occasional cantata, for a celebration in memory of Rubens, conducted by Jacques Bender on 15 August 1840.

BIBLIOGRAPHY

BNB (C. Piot)

FétisB

VannesD

H. Roelstraete: 'De Vlaamse orgelmuziek van 1800 tot aan Wereldoorlog I', *Adem*, xvii (1981), 6–9

JACQUES VAN DEUN

Kenny, Yvonne (Denise)

(*b* Sydney, 25 Nov 1950). Australian soprano. She studied in Sydney and Milan, making her début in 1975 at the Queen Elizabeth Hall, London, in the title role of Donizetti's *Rosmonda d'Inghilterra*. The following year she made her Covent Garden début in the première of Henze's *We Come to the River*, then sang roles ranging from Handel (Semele and Alcina) and Mozart (Ilia, Pamina, Servilia and Susanna) to Micaëla, Sophie (*Der Rosenkavalier* and *Werther*) and Britten's Helena. In 1984 she created the title role in Gavin Bryars's *Medea* in Lyons. Her roles with Australian Opera have included Mélisande, Massenet's Manon, Leïla, Countess Adèle,

Fiordiligi and Handel's Alcina and Cleopatra. At Zürich she added two further Mozart roles to her repertory: Giunia (*Lucio Silla*) and Aspasia (*Mitridate*), a part she also sang to acclaim at Aix-en-Provence and Covent Garden. Kenny's other Mozart roles include Konstanze, Donna Elvira, Donna Anna, which she sang at Glyndebourne in 1991, and the Countess, which she has performed in Washington, DC, and in Munich. She has sung Romilda (*Xerxes*) for ENO, and made a notable impression as the Countess (*Capriccio*) in Berlin (1993) and Vienna (1995). She is also admired as an oratorio singer, particularly in Handel, and as a recitalist. Her opera recordings include Adelia (*Ugo conte di Parigi*), the title roles in *Emilia di Liverpool* and Mayr's *Medea in Corinto*, Penelope Rich in *Gloriana* and several of her Mozart roles. In these and in her recordings of such works as *Messiah*, *Elijah* and Mahler's Fourth Symphony, Kenny reveals a full-toned, flexible voice, a stylish sense of phrase and an excellent coloratura technique. (H. Canning: 'Yvonne Kenny', *Opera*, xliii, 1992, 1385–93)

ELIZABETH FORBES

Kenong.

High-rimmed bossed gong used in sets in a Central Javanese gamelan. It is about 38 cm wide and 27 cm high and rests on cords in a wooden box-frame (see [Gamelan](#), §I and [Indonesia](#), §III).

Kent, James

(*b* Winchester, 13 March 1700; *d* Winchester, 6 May 1776). English organist, composer and music copyist. He was successively a chorister of Winchester Cathedral and of the Chapel Royal under Croft. By the patronage of Sir John Dolben he was appointed organist of Finedon, Northamptonshire, on the installation of an organ there in 1717, and in 1731 he became organist of Trinity College, Cambridge. In January 1738 he succeeded John Bishop as organist of both the cathedral and college of Winchester, which posts he resigned in 1774: his work at Winchester was notable for his diligence in teaching the choristers. He assisted Boyce in the compilation of his *Cathedral Music* (1760–73).

Like Nares, Kent wrote church music in a post-Croft style without the distinction of Greene, mildly florid or mellifluously charming, of which his best-known anthem, *Hear my prayer*, for two solo trebles, is representative. Some of his anthems use musical ideas from other composers: he certainly borrowed from G.B. Bassani in *Hearken unto this, O man*, and a manuscript volume of Bassani's music once belonging to Kent is extant (*GB-Ob*). His indebtedness to music by Croft was recognized in the 18th century. In addition to copying undertaken as part of his regular duties, Kent seems to have created his own collection of manuscript full scores, though the extent of it cannot be reconstructed from the sale catalogue claiming to include his library (Watson, 22 May 1835). (H.W. Shaw: *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c. 1538* (Oxford, 1991))

WORKS

TeD, Jub, Mag, Nunc Dimittis, D, *GB-Cjc, Ckc, Ctc, Lsp, WB*

TeD, Jub, A, *EIRE-Dcc*

Gl, C, *GB-Ctc*

A Morning and Evening Service with 8 Anthems by the Late James Kent, ed. J. Corfe (London, c1777): TeD, Jub, Cantate Domino, Deus miseratur, C; Give the Lord the honour due; Hearken unto this, O man; It is a good thing to give thanks; Lord, who shall dwell?; My soul truly waiteth; O Lord our governor; Rejoice in the Lord; The Lord is my shepherd

12 Anthems Composed by James Kent (London, 1773): All Thy works praise Thee, O Lord; Blessed be Thou, Lord God of Israel; Hear my prayer; In the beginning was the word; Lord, how are they increased; Lord, what love have I; My song shall be of thy mercy; Sing, O heavens; The Lord hath prepared his seat; When the Son of Man shall come; Who is this that cometh from Edom?; Why do the heathen?

10 anthems: Bow down thine ear, *GB-GL, Och, WO*; Hearken unto my voice, ed. S. Arnold: Cathedral Music, i (London, 1790); In the Lord put I my trust, *Ckc*; I will lift up mine eyes, *Cfm*; O clap your hands, *WB*; O Lord, thou art my God, *EIRE-Dcc*; Teach me, O Lord, *GB-Ckc, DRc, EL*; The glory of the Lord, *Ob*; The king shall rejoice (music arr. from A. Lotti), *EIRE-Dcc*; Thou art my portion, *GB-Cjc*

Single chant, g, *Och*

Tune for Ps cv, *Och*

When artful Damon, cant., *Lbl*

WATKINS SHAW/DONALD BURROWS

Kent bugle.

See [Keyed bugle](#).

Kentēmata.

Sign used in pairs in Greek [Ekphonic notation](#).

Kentner, Louis

(*b* Karwin, Silesia [now Karviná, Czech Republic], 19 July 1905; *d* London, 22 Sept 1987). British pianist and composer of Hungarian birth. He studied the piano with Arnold Szekely and Leó Weiner and composition with Hans Koessler and Kodály at the National Hungarian Royal Academy of Music, where he first attracted attention for his playing of Chopin in a concert in 1916. He made his official début in 1918 and in 1920 undertook his first European tour. In the early part of his career he was particularly associated with the music of Chopin and Liszt, although after 1933, when he gave the first Hungarian performance of Bartók's Second Concerto, he also made a speciality of that composer's music; he gave the first European performance of Bartók's Third Concerto in 1945 and the British première of the Scherzo op.2 in 1962.

In 1935 he settled in London, and his love of his adopted homeland was reflected in his performances of music by Walton, Bax, Lambert, Ireland and Tippett, of whose Piano Concerto he gave the première in 1956.

Walton's Violin Sonata (1949–50) was composed for Kentner and his brother-in-law Yehudi Menuhin. Despite such a catholic repertory (he was also admired in Mozart, Beethoven and Bach), Kentner will always be associated with his pioneering work on Liszt's behalf. In 1933 London, in particular, was hardly ready for programmes devoted entirely to Liszt which alternated many of the dark-hued and prophetic works of his later years with earlier music then widely regarded as flashy and meretricious. Kentner quickly erased such prejudice with his authority, richness, eloquence and colour, qualities memorably captured on a CD recording of performances dating from 1937 to 1941. His extensive discography also includes inimitably stylish readings of Chopin's A♭ Impromptu and C♯ minor Waltz, Liszt's *Les Patineurs* (abridged for accommodation on 78s), Balakirev's B♭ minor Sonata, and an impish performance of the waltz from Walton's *Façade*. In addition, Kentner was an admirable chamber musician, as witness his long partnership with Menuhin, and a much loved teacher. He was created a CBE in 1978.

BRYCE MORRISON

Kenton [Kornstein], Egon F(rancis)

(*b* Nagyszalonta, 22 May 1891; *d* Paris, 3 Dec 1987). American viola player and musicologist of Hungarian birth. He gained a diploma at the Royal Academy of Music, Budapest, in 1911; he then studied at the University of Berlin until 1914. From 1911 to 1923 he was violist in the Hungarian String Quartet, touring throughout Europe. After settling in the USA in 1923 he taught and performed in concerts, radio broadcasts and recording sessions. In 1947 he took the MA at New York University; he taught music history and allied subjects at the University of Iowa, Peabody College, Nashville, and the University of Connecticut until his retirement in 1961. From then until 1971 he was librarian of the Mannes College of Music. As a scholar Kenton specialized in late 16th-century Venetian music. His monograph on the life and works of Giovanni Gabrieli was the first such study in English; Kenton translated material from Winterfeld's pioneering book and provided extensive biographical and analytical material and a thorough catalogue of Gabrieli's works.

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Kenton, Stan(ley Newcomb)

(*b* Wichita, KS, 15 Dec 1911; *d* Los Angeles, 25 Aug 1979). American jazz bandleader, pianist and arranger. After playing the piano and writing arrangements for various theatre and dance bands in the 1930s he formed his own 14-piece big band, the Artistry in Rhythm Orchestra, in 1941. This group immediately drew public attention with its large sound and precise execution (for example, on the album *Artistry in Rhythm*, 1943, Cap.), and from 1945, when Pete Rugolo became its staff arranger, it began to dominate jazz popularity polls. In 1949 Kenton appeared in Carnegie Hall with a new 20-piece orchestra, Progressive Jazz, which gave its name to the jazz movement it represented. After retiring briefly in 1949 for reasons of health, Kenton assembled his most ambitious band, the 43-piece Innovations in Modern Music Orchestra, with strings and an expanded wind section. This group conducted two nationwide tours (1950–51), performing monumental 'arranger's originals' such as Bob Graettinger's *City of Glass* (1951, Cap.), but in the end proved too costly to maintain. Thereafter Kenton led a succession of more conventional big bands, with which he frequently recorded and undertook foreign tours.

Kenton established the first of his university 'jazz clinics' in 1959, at Indiana and Michigan State universities. Although he continued to produce outstanding big-band recordings – his albums *West Side Story* and *Adventures in Jazz* (both 1961, Cap.) received Grammy awards – his later career centred on university campuses, where he proved to be an outstanding band trainer and talent scout. In January 1965 he launched his Los Angeles Neophonic Orchestra, a 23-piece concert jazz band with symphonic pretensions (its first concert, at which Friedrich Gulda performed his jazz piano concerto, included transcriptions of works by Wagner), but after two seasons this ensemble also failed. In 1970 Kenton formed his own recording and publishing companies, Creative World Records and Creative World Music, to disseminate the past and current work of his bands.

Kenton occupies an ambiguous position in jazz history: his own considerable talents as an arranger and pianist were soon overshadowed by those of his superior sidemen and staff arrangers, and his obvious success with the public at large was offset by almost universal condemnation from the jazz critical establishment. At its worst (in his Innovations orchestra) the progressive-jazz movement he initiated was vacuous and pretentious; at its best it served as a vehicle for some of the most sensitive and inventive big-band scores of the post-swing era (by Rugolo, Shorty Rogers, Gerry Mulligan, Neal Hefti, William Russo, Johnny Richards and others). An extraordinarily large number of excellent jazz soloists began their careers in Kenton's groups, among the best being Anita O'Day, June Christy, Lee Konitz, Art Pepper, Stan Getz, Zoot Sims, Pepper Adams, Maynard Ferguson, Kai Winding, Laurindo Almeida and Shelly Manne. Scores from his library continue to circulate widely among

American stage bands; 12 of them were choreographed for a ballet evening at Sadler's Wells Theatre, London, in 1954. Kenton's greatest contribution was probably as an educator and trainer of young talent, in which area his influence is still evident in American universities.

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Collection of scores held at *US-DN*

J. BRADFORD ROBINSON

Kent Opera.

Opera company based in England, active in the period 1969–89. It was founded by Norman Platt (artistic director) and Roger Norrington (musical director until 1984) to bring professional opera to centres outside London, and it initiated the idea of regionally based opera companies in England under the auspices of the Arts Council of Great Britain. It performed regularly in Kent (usually at Tunbridge Wells and Canterbury), toured southern England and performed abroad. In addition to well-known operas by Verdi, Mozart, Sullivan and Britten, productions included less familiar works by Handel, Telemann and Monteverdi, and works commissioned from Alan Ridout (*The Pardoner's Tale* and *Angelo*, 1971) and Judith Weir (*A Night at the Chinese Opera*, 1987).

The company received critical acclaim for imaginative productions by Platt, Jonathan Miller, Adrian Slack and Nicholas Hytner, for Roger Norrington's specialist interpretation and for the quality of its singers and orchestra. In 1989 the Arts Council withdrew its funding and the company was forced to close.

CAROLINE BENT

Kentucky dulcimer.

See [Appalachian dulcimer](#).

Kentucky Opera Association.

Opera company established in 1952, based in [Louisville](#).

Kenya

, Republic of (Swa. Jamhuri ya Kenya). Country in East Africa. It has a population of 30-34 million (2000 estimate) and an area of 571,416 km². Music and music-making in Kenya are as varied as the country's traditions and cultures. Apart from indigenous peoples, other important groups include the descendants of Arab settlers found mainly along the coast and recent Indian and European settlers following British colonization at the beginning of the 20th century. Each culture is distinct despite cross-influences. Kenyan music has much in common with that of other sub-Saharan African countries and beyond due to history and geography. Indeed, studies of musical instruments and many musical traditions in Kenya are best understood within this wider context. Kenya straddles the equator along the Indian Ocean ([fig.1](#)). As a colony, Kenya was carved out of a variety of peoples and cultures. The two parts (the British-controlled mainland and the Arab-influenced coastal protectorate) became the modern republic of Kenya in 1963.

1. [Ethnic groups and historical background.](#)
2. [Main musical phases and characteristics.](#)
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BIBLIOGRAPHY

WILLIAM UMBIMA

Kenya

1. Ethnic groups and historical background.

The major ethnic groups in Kenya include: coastal Bantu (Swahili, Pokomo, Giriama or Giryama, Digo, Duruma and Taita), the central Bantu (Kikuyu, Embu, Meru and Kamba), the interlacustrine Bantu (Gusii, Kuria and Luhya or Luyia), the plains Nilotes (Masai or Maasai), the lake or river Nilotes (Luo), the highland Nilotes (Kipsigis, Nandi, Keiyo, Marakwet, Pokot, Samburu and Tungen or Tugen), other Nilotes (Iteso and Sabaot) and the Cushitic group (Oromo, Somali and Turkana). The traditional musics of each group are distinct, though there are similarities among related groups such as the Kalenjin, coastal Bantu and central Bantu. However, in neo-traditional music played on Western instruments by the various tribal groups, differences, apart from language, are less distinct. A form of [Benga](#), the Kenyan version of rumba, is present in nearly all ethnic groups.

The development of music in Kenya has had many influences: traditional African values, colonial legacies, church missionaries, the music recording industry, mass media (especially radio and television), improved

communications in the second half of the 20th century, the rise of Kinshasa as a musical colonizer in Africa and the spread of AfricanAmerican culture. Cultural diffusion and improved communications have expanded the forms of musical presentation found in the country, such as performances using traditional and Western instruments, choirs, Gospel music, tribal/traditional dances, live jazz bands or discos in hotels and night clubs, brass bands playing official military music, musical broadcasts from radio and television stations, music played in homes on cassette, disc or video players and, in a few places, Western classical music.

Contemporary Kenyan music exhibits four main features. The first is the marked decline in the use of traditional musical instruments. Western instruments, real or improvised, are increasingly popular due to the influence of European missionaries and administrators. With few exceptions, Europeans promoted their own culture and condemned everything African as 'primitive'. The second is the ubiquity of popular music that has influenced most forms of Kenyan music. Though this may be a universal trend, it has assumed extreme heights in Kenya, and there is little room for the artistic music of the 1950s and 60s that was meant not just for viewing and dancing but also for listening. Thirdly, the dominance of foreign musics on Kenyan television and radio has thwarted inventiveness among local musicians. Lastly, most modern Kenyan music performed on Western instruments draws on established, albeit modified, ethnic traditional rhythms and values. The older musical traditions are fairly well documented. However, music of post-independence Kenya has yet to be studied seriously.

Kenya

2. Main musical phases and characteristics.

Various phases and characteristics may be identified in the development of Kenyan music. The pre-colonial period was dominated by African instruments in an African cultural setting. The second phase may be identified with colonial rule and the destabilization of African culture. During this phase Africans attempted to copy popular Western instrumental techniques as faithfully as they could. The recording industry arrived and provided the single most important source for the study of African music. Up to the early 1970s, the greater percentage of recorded music was in the Swahili language. Thereafter, languages of individual ethnic groups have been used widely. Phase three began with the arrival of independence and another period of instability. Cultural populism in music emerged and is still a force today. The easy availability of recording facilities has led to a music explosion of a kind. Finally, the fourth phase is characterized by wide experimentation, as Kenyan musicians attempt to come to terms with the flood of external influences, mainly from the Democratic Republic of the Congo, America and Europe.

(i) Pre-colonial period.

Pre-colonial music was dominated by traditional beliefs and customs, songs about life and death, simple melodies or plain songs and, generally, the subservience of musical instruments to the human voice and dance. Music was part of a community's life, and traditional musical instruments were dominant. Drums and horns had a special place in most cultures as

they were used for conveying special messages. Some of these characteristics still obtain in modern Kenyan music. In this pre-colonial period only the coastal area had towns. Thus, music was integral to rural social life.

(ii) Colonial period.

Profound changes in cultural habits took place after European colonization. Among the most far-reaching was the introduction of Western instruments (guitars, accordions, saxophones, acoustic drums, trumpets and flutes, among others) initiated by Christian missionaries for use in church music. The guitar (Spanish, acoustic and electric) occupies a central position in most recorded music (fig.2). The arrival of the Arabs along the coast centuries ago led to the birth of *taarab*, a hybrid musical genre. The other crucial developments involved the music recording industry, Western education and the improvement of all types of communications. The establishment of railway networks, air transport and radio and television further changed the face and soul of music in Kenya.

The music recording industry made possible a break with the musical domination of the church. New sounds and styles were introduced from other continents as well as other parts of Africa by Hugh Tracey, the Columbia Gramophone Recording Company, Odeon Recording Company, Victor (HMV), the African Music Society based in South Africa and the Decca Company. Locally recorded Kenyan music was promoted by Peter Colmore and Charles Worrod. By the end of the 1960s there were recording studios in Nairobi, Mombasa, Kericho and other towns.

Initially, recorded music was imported for the up-and-coming, salaried town dwellers. Apart from American folk music, the most important foreign music for quite some time was Cuban rumba. Early popular musicians included George Sibanda of Zimbabwe, the legendary [Mwenda Jean Bosco](#) and other Congolese musicians such as Leon Bukasa, Losta Abelo and Jonnie Bokelo. In East Africa at large, popular musicians included Frank Hamblick (Frank na Dada Zake) from Tanzania, as well as Paul Mwachupa, [Fundi Konde](#), Daniel Katuga and Esther John.

The first generation of recorded musicians from the colonial era, primarily from the coast, included Onesmus Kayamba, Roa Rebman, Sammy Kaleso, Lukas Tututu (whose *Malaika* tune was later popularized by Fadhili William), Walter Kivura, Hardy Gidion, Jonathan Sambu, Esther John, Lang (Horace) Obiero and Daniel Katuga. The artists distinguished themselves by developing simple but effective techniques on Western instruments. The combination of Spanish guitar, saxophone and voice in Fundi Konde's music is striking. The similarities between the Spanish guitar and the lyres of western Kenya, especially the Luhya *litungu*, have often been noted. In contrast to post-colonial music, these early musicians composed and recorded beautiful tunes. Although recorded music dates back to the mid-1920s, the period from the mid-1940s onwards may be regarded as not only the first phase but also the 'golden age' of Western-inspired music in Kenya. Contemporary performers and audiences constantly return to the tunes composed at that time.

The period 1965–75 may be regarded as an extension of the first phase. Western instruments were still handled with much integrity, and there was a significant increase in the number of musicians, including the older ones. The market for recorded music was much greater as urban migration increased. Nairobi became a major centre of music recording in East Africa. The majority of musicians came from western Kenya (Luo, Luhya, Gusii and the Kipsigis of the Kalenjin group), but were increasingly based in Nairobi and other urban centres.

(iii) Post-colonial period.

Music of the post-colonial era (from about the mid-1970s) has several distinct features. The first is the rise and development of 'neo-traditional' popular music, including many types of music and dance: choirs, Gospel music, tribal dance troupes, jazz bands, discos and Western popular music. Though these musics are played predominantly on Western musical instruments, traditional rhythms have always been strong (e.g. Misioni with the *nyatiti* and Kikuyu musicians with *muthirigu* rhythms). With few exceptions, guitar playing was inferior to that of earlier days. One possible explanation is the emergence of populism at the expense of serious art. National and institutional choirs became very widespread, among them Muungano, Kariakor Friends, Machakos Town and St Stephen's. Gospel music, inspired by the famous Arusha Town Choir of Tanzania, became and still is extremely popular. *Benga*, as typified by Daniel Owino Misioni and George Ramogi, became a national standard.

While the Luo, coastal tribes, Luhya and Kalenjin (especially Kipsigis) dominated the early period of recorded music, the Kikuyu, Kamba and Luo took the lead in the mid-1970s. The creative output, especially the Kikuyu recordings (Kamaru, Kiratu, James Mbugua etc.), is immense. As in the earlier period, the common instruments included guitars, accordions, acoustic drums, saxophones, maracas or other rattles (fig.3), flutes (a direct *kwele* influence from Malawi), bottles and wooden sticks (both borrowed from Katanga, now Shaba, in the Democratic Republic of the Congo).

In the last 20 years of the 20th century, a few musicians (e.g. Kelly Brown and Zanaziki) attempted to integrate Western popular styles with local rumba. A few groups, such as Harrison Ngunjiri, Five Alive and Swahili Nation, produce music almost identical to AfricanAmerican pop. These musicians have a large following among educated youths, especially in urban centres. The proliferation of recording studios in Nairobi and other towns means that virtually anything can be recorded or produced; in earlier times only reputable bands and talented individuals had access to these studios.

The Kenya Broadcasting Corporation English programme airs the latest Western popular hits, while the Swahili programme broadcasts popular African music, including non-Kenyan artists such as Koffi Olomide and Kanda Bongoman. Three recently introduced FM radio stations are also dedicated to foreign musics. As a result of cultural revival, indigenized forms of 'Songs of Praise' introduced by the missionaries have been replaced on the air by locally composed tunes by composers such as Gideon Mweresa of western Kenya.

Kenya

3. Preservation of cultural traditions.

Many Kenyan traditional instruments and performance styles are declining in comparison to the pre-colonial period, leading to deliberate efforts to preserve Kenyan culture. Notable examples are the efforts of groups such as the Bomas of Kenya to preserve tribal songs and dances, the establishment of a music school at Kenyatta University, the establishment of a national Muungano Choir and attempts by the Ministry of Culture and Social Services to document and preserve tribal musics. The prominence of tribal rhythms in music played on Western instruments implies that the roots of traditional expressive culture are not dead, only the medium of presentation has changed. Musicians who perform on traditional instruments generally regard their skills as hereditary. They consider themselves as poets or 'prophets' with the talent of interpreting life around them for the masses. As with circumcisors, painters, sculptors and medicine men, their skills cannot be transmitted through public education. Earning a living with their skills is hard in contemporary Kenya, and this accounts, perhaps, for some of the difficulties encountered in trying to design traditional African music education curricula.

In response to foreign-inspired jazz bands and disco music, even in the rural villages, traditional music is projected as 'pure' and free from foreign influence. In annual school and college choir festivals, each choir must, in addition to a European 'set song', stage an 'African folksong' which is usually a combination of singing and dancing, accompanied by traditional musical instruments (rattles, drums, lyres and horns) and elaborate traditional dress (fig.4). Another manifestation of this cultural juxtaposition is found in tourist hotels that have resident jazz bands; these hotels also often hire tribal dancers for tourists to sample 'true' African culture. There are also formal tribal dance troupes that entertain the President and visiting foreign dignitaries on state occasions. These dances are quite different from their pre-colonial precursors, which did not have to pander to audiences with 'exotic' expectations and to television cameras.

Kenya

4. Musical instruments, performance styles and roles.

In early 21st-century Kenya, Western instruments, especially the guitar, dominate the music market. Surviving traditional instruments are now more or less consigned to museums.

H.O. Anyumba and W.A. Omondi are authorities on (*nyatiti*) lyres that are related to the guitar and are found exclusively in western Kenya. Apart from studying the *nyatiti*, Anyumba has gone further to demonstrate the differences among the various lyres (Kalenjin, Gusii, Bukusu of the Luhya group, Bunyore of the Luhya group, Luo and Kuria; figs.5 and 6). Some lyres are merely used as a rhythmic instrument, while others offer possibilities for handling complicated tunes.

The two-finger guitar-playing style, as described by David Rycroft in his studies of Mwenda Jean Bosco (1961, 1962), is the most common playing style (for illustration see [Bosco, Mwenda Jean](#)). But the melodic exploration characteristic in Bosco's performances is rare. Despite the many fine

musicians Kenya has produced, there are no giants of the Bosco, Hamblin, Sibanda and Franco variety, although a few Kenyan songs such as Fadhili's *Malaika* and Brown's *Hakuna Matata* have reached beyond the country through commercialization.

Kenyan music-making may be vocal, instrumental or both. It may also rely heavily on dance or literary references. One of the best examples of the oral aspect is found in music of the Kikuyu people in which instrumental accompaniment is sometimes purely rhythmic (Chiuri, 1984). Similarly, other extra-musical elements supersede melody in forms of Swahili music (Jones, 1975–6; King'ei, 1992).

Another prominent feature in Kenyan music is the dedication of songs to respected individuals within a community, most pronounced among the Luo.

Kenyan music, whether played on traditional or Western instruments, is generally structured on repetitive rhythmic patterns, with minimal or free variation. Diatonic and pentatonic scales are present throughout the country. In dance music, tempos are often strict, and metres may be simple or compound, duple or triple (Omondi, 1980).

[Kenya](#)

5. Music education.

Early music education in Kenya was private and designed largely for the benefit of the immigrant European community. Later, the East Africa Conservatoire of Music (now Kenya Conservatoire of Music) was formed to systematize music education. Under the leadership of Nat Kofsky, the conservatory played a central role in the spread of Western music in Kenya. Another institution, the Kenya Cultural Centre, provided lessons for piano, violin, guitar and other Western instruments. Kofsky also organized concerts at the Kenya National Theatre where world-renowned performers were invited to give recitals for audiences comprised mostly of European expatriates.

Although the Ministry of Education introduced music as a subject in school curricula in the 1960s, the primary means for transmitting musical traditions were annual music festivals in which school and college choirs from throughout the country competed. Today, music is a primary educational resource, but the quality of teaching varies greatly depending on the availability of basic facilities. The music school at Kenyatta University, established in 1974, is still a young programme, but scholars graduating from the programme are already making an impact through their research. In the towns, private tutors continue to play a very vital role in music education.

[Kenya](#)

6. Research.

Considerable research and documentation projects have been undertaken on many aspects of Kenyan music. The subjects covered include traditional songs and dances, musical instruments and the socio-cultural significance of music-making.

A major source for future studies is the research and training project on music and dance launched in the 1980s, jointly sponsored by the Ministry of Planning and National Development and the Institute of African Studies of the University of Nairobi. Research teams visited districts throughout Kenya in order to document and record music and dance. The project's initiative to film, record and publish reports on Kenyan music was never completed owing to lack of funds. However, reports on work undertaken in 18 districts are available at the Institute of African Studies.

Nearly all the instruments found in Kenya are also used throughout sub-Saharan Africa. Important studies on Kenyan instruments include: Scott (1949), Hyslop (1958; 1959; 1975), Anyumba (1971), Varnum (1970), Sassoon (1975), Kavyu (1977; 1978; 1980), Omondi (1971; 1980), Low (1982), Senoga-Zake (1986) and Wahome (1986). In spite of these and other achievements, serious gaps remain to be investigated. These include further research on pre-colonial music, repertoires of individual musicians, transcriptions of songs, Kenya's contribution to world music and documentation of the vast amount of music recorded since 1963. Other obstacles include the very short tradition of recorded knowledge, the dearth of scholarly research and slow or clogged-up channels of communication. As a result, many musicians and musical traditions remain undocumented. In most areas of Africa, written records followed the advent of European explorers in the 15th century. The earliest records are patchy, and even archaeological findings have not contributed much detail. Though written records became more stable from the late 19th century, not all cultures have been documented.

The greater part of music and music-making in Kenya remains within oral tradition. The majority of recorded songs have not been transcribed, making analysis difficult. The most important libraries and archives for the study of collected Kenyan music include the Sound Library of the Kenya Broadcasting Corporation, the University of Nairobi Institute of African Studies and the Institute of Development Studies, the Africana Section of the University of Nairobi Library, Kenyatta University Library, Kenyatta University Music School Library and the Nation Newspapers Library.

Kenya

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Kenyon, Nicholas

(*b* Altrincham, 23 Feb 1951). British music critic and administrator. He read modern history at Oxford (BA 1972), then worked for the English Bach Festival (1973–6) and BBC Radio 3 (1976–9), before becoming music critic of the *New Yorker*. He returned to England in 1982 and was music critic of *The Times* (1982–5), music editor of *The Listener* (1982–7) and music critic of *The Observer* (1986–92, chief music critic from 1987); he was also editor of *Early Music* (1983–92). In 1991 he was artistic advisor for the 'Mozart Now' festival at the South Bank Centre and also presented two programmes in the series 'Mozart Days' for Radio 3. In March 1992 he was appointed controller of BBC Radio 3 and from October 1995 has held the directorship of the BBC Promenade Concerts. In 1998 he relinquished his position at Radio 3 in order to concentrate on projects for the Proms and for the millennium celebrations.

Kenyon has held a notable and influential position in the musical arts in Britain throughout the 1990s and has played a key role in the promotion of early music, both as an editor and an administrator. He is the author of books on the history of the BBC SO and on the conductor Simon Rattle, and edited an important compilation of essays on questions of authenticity in early music performance. For many years he was a member of the Music Advisory Panel for the Arts Council and chaired an enquiry for the Arts Council into period instrument orchestras.

WRITINGS

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ed.: *The English Chamber Orchestra: a Pictorial Review* (London, 1978)
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ed.: *Authenticity and Early Music* (Oxford, 1988)
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ed., with A. Holden and S. Walsh: *The Viking Opera Guide* (London, 1993)

ROSEMARY WILLIAMSON

Ķepītis, Jānis

(*b* Trikāta, Valka district, 2 Jan 1908; *d* Rīga, 9 Aug 1989). Latvian composer and pianist. He graduated from Vītols's composition class (1931), Šuberts's piano class (1932) and Jānis Mediņš's orchestral conducting class (1934) at the Latvian Conservatory, Rīga, before continuing his piano studies with Robert Casadesus in Paris and with Gieseking in Wiesbaden. An active pianist, he was a member of the Jāzeps Vītols trio (1934–40) and worked at Latvian Radio (1934–52). In 1945 he

was appointed to teach at the conservatory, where he was made head of the chamber ensemble department in 1960. Kepeitis was a prolific composer of chamber music and concertos. Kepeitis's music is unashamedly derived from late Romanticism and the folk music tradition. It is richly imaginative, tends towards an improvisatory style, and is characterized by lavish displays of mood and colour.

WORKS

(selective list)

Stage: *Minhauzena precības* [Münchhausen's Wedding] (lyric comedy, 3, after M. Ziverts), 1945, Liepāja, 1960; *Vasaras nakts* [A Summer Night] (ballet, I. Sakss), 1952; *Turaidas roze* [The Rose of Turaida] (ballet, after J. Rainis), 1960, Rīga, 1966; *Indulis un Ārija* (op, after Rainis), 1969

Orch: Pf Conc. no.1, 1934; Hp Conc., 1938; Hn Conc., 1940; Vn Conc. no.1, 1945; 5 Latvian Folkdances, 1951; Vc Conc., 1952; Pf Conc. no.2, 1953; Sym. no.1, 1955; Sym. no.2, 1963; Sym. no.3, 1971; Sym. no.4 (*Meža simfonija*) [The Forest Sym.], 1972; Pf Conc. no.3, 1973; Sym. no.5, 1974; Bn Conc., 1975; Sym. no.6, 1977; Vn Conc. no.2, 1978; Vn Conc. no.3, 1980

Chbr and solo inst: *Noskaņas* [The Mood], pf, 1950; 3 str qts, 7 pf trios, 3 pf sonatas

Other: c300 solo songs, choral songs, cants., music for folk insts

Principal publisher: Liesma

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JĒKABS VĪTOLIŅŠ/ARNOLDS KLOTIŅŠ

Kepler [Keppler], Johannes

(*b* Weil der Stadt, nr Stuttgart, 27 Dec 1571; *d* Regensburg, 15 Nov 1630). German astronomer, mathematician, philosopher, astrologer and writer on music. His education at the monastic schools at Adelberg and Maulbronn included weekly lessons in music theory and the daily singing of four-part psalms and hymns; the nine hymns that he referred to in *Harmonice mundi* were in the school's repertory. His interest in music continued while he studied theology at the University of Tübingen, where he took the degree of MA in 1591. In 1594 he moved to Graz as a teacher of mathematics at the Protestant Stiftsschule. The lively music-making of Italian musicians at the Stiftskirche and at the court of Archduke Ferdinand stimulated his interest in the tunings of musical instruments and his experiments with monochords and with polychords of four and eight strings. He wrote that had Lassus still been alive he would have liked to learn tuning from him.

At the same time Kepler was deeply involved with harmonic speculations. He acknowledged Pythagoras and Plato as his teachers and, like them, believed that the harmony and order of the universe depended on ratios of simple numbers corresponding to the consonant intervals of the musical scale. He incorporated some of his musical speculations into his

Prodromus dissertationum cosmographicarum continens Mysterium cosmographicum (Tübingen, 1596, 2/1621) and made plans in 1599 for a large-scale work, the *Harmonice mundi*. From 1601 to 1612 he was imperial mathematician at the court at Prague of the Emperor Rudolf II. He arrived in Prague in 1600 as assistant to his predecessor, Tycho Brahe. After Brahe's death he obtained his observational data, which he needed to prove his own 'harmonical' hypotheses, but which quickly led him to a detailed, pioneering investigation of planetary motion from a Copernican point of view. After a period of astonishing productivity in astronomy (including the first two laws of planetary motion as the result of the elliptical orbits of the planets) he settled in Linz and resumed work in 1618 on his *Harmonices mundi libri V* (Linz, 1619/R; Eng. trans., 1997; ed. W. von Dyck and M. Caspar, *Gesammelte Werke* (Munich, 1937–), vi), which was dedicated to King James I of England. He was on a journey when he died in 1630.

The fundamental concept underlying all five books of *Harmonice mundi* is that God created the world in accordance with certain geometric models which, therefore, stand expressed in the world. These models, or archetypal harmonies, are contained in the musical consonances. The third, musical book of *Harmonice mundi* is centrally devoted to a geometric derivation of the eight consonant intervals. Imposing three limiting conditions upon his general mode of derivation, Kepler proceeded through seven successive sections of a bent string (i.e. of a circle) by circumscribed regular polygons (from diagonal to octagon). In the first two books, which are mathematical, he had already treated pertinent geometric properties of such polygons. The third book comprises 16 chapters in which, besides consonance and dissonance, he discussed intervals, genera, modes, mutations, melody and notation. He here expressed some independent views. For example, he rejected the mathematical Pythagorean scale, because it did not appeal to the ear, and adopted Ptolemy's just scale. His own scale begins on G and consists of major (9:8) and minor (10:9) whole tones and the diatonic half-tone (16:15). Unlike Ptolemy he declared that major and minor 3rds and 6ths are consonances and thought polyphony a great advance on the monody of the ancients. He did, however, admit that in polyphonic music singers tempered their intervals. He was familiar with Vincenzo Galilei's equal temperament (half-tone = 99 cents) but rejected it. His *cantus durus* and *cantus mollis* are not the beginnings of modern major and minor as has often been asserted but are used for classifying the traditional modes. There are a number of musical illustrations in book 3, including a Turkish prayer sung by a priest at the court of Rudolf II and noted down by Kepler and, in the chapter on melody, a detailed analysis of *Victimae paschali laudes*.

In the fourth, astrological book Kepler began finding out in what empirical features of the created world God had expressed the ratios of the consonances. He found them in the planetary aspects, which he believed broadly govern human fate, and in the ultimate Harmony of the World, which he triumphantly analysed in the fifth, astronomical book. His harmony of the spheres is based on the relative maximum and minimum angular velocities of the planets measured from the sun. As the planets move in their orbits their speed is lowest when farthest from the sun and highest when nearest to it. The increase and decrease of speed

correspond to the rise and fall of sound (theoretical, not actual) that the planets can emit within the musical intervals Kepler allotted to them. The range the earth can produce is very small – *mi-fa* (16:15; the diatonic half-tone) – while Venus's interval consists of the still smaller chromatic half-tone (25:24). Kepler believed that the planets could produce six-part harmony, but this may have happened only once, perhaps at the time of creation. The final chapter contains what Kepler saw as the crowning achievement of his life: an argument meant to show that God, given the geometric and musical constraints inherent in the whole setup, could not have spaced the planets other than, at the creation, he actually had. Kepler's third law of planetary motion was a by-product of these considerations. The best available analyses of these captivating yet highly abstruse issues are in Dickreiter (1973), Walker (1978) and Stephenson (1994).

Harmonice mundi was severely criticized soon after its publication. Kepler was attacked by Robert Fludd in his *Veritatis proscenium* (Frankfurt, 1621), and he defended himself in his *Apologia* (Frankfurt, 1622). *Harmonice mundi* was a product of the late Renaissance, an age in which neo-Platonism, hermetics, cabalism, alchemy and magic were recognized pursuits. Rudolf II's court was a centre where practitioners of the occult sciences met, and they no doubt influenced Kepler's investigations. His *Harmonice mundi* was widely read; his work on music must have been studied by the young Isaac Newton, whose own music treatise shows signs of familiarity with it.

Kepler was well acquainted with the writings on music of the ancients and had himself translated part of Ptolemy's *Harmonics* into Latin. He was also familiar with the writings of Macrobius, Boethius and Nemorarius and the *Corpus hermeticum*. Of modern writers he had read, among others, Artusi, J.T. Freigius, Listenius and Andreas Reinhard, and he corresponded with Sethus Calvisius.

Hindemith's opera *Die Harmonie der Welt* (1957) is based on Kepler's life.

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SUSI JEANS/H.F. COHEN

Keppard, Freddie

(*b* New Orleans, 27 Feb 1890; *d* Chicago, 15 July 1933). American jazz cornettist. He studied the mandolin, violin and accordion, and was active professionally as a cornettist from about 1906 with his own group (the Olympia Orchestra) and other New Orleans ensembles of black musicians. In 1914 he moved to Los Angeles to join the Original Creole Band. After touring in vaudeville and performing in Chicago and New York with this group, he settled in Chicago; he was prominent there throughout the 1920s with his own bands, including the Jazz Cardinals (1926), and those of Doc Cook, Erskine Tate, Ollie Powers and Charlie Elgar.

Among the leading New Orleans trumpeters who left recordings of their work, Keppard is notable for a brusque and staccato style that comes closest to ragtime. Few of the recordings definitely identified as his substantiate either the esteem accorded him by other jazz musicians or his considerable popularity; but he seldom recorded before 1926, by which time his health was failing. Although his stature can never be fully assessed, he was one of the first musicians to lead a New Orleans jazz ensemble in the northern and western USA.

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J.R. TAYLOR/R

Keraulophon.

See under [Organ stop](#).

Kerckhoven [Kerchoven, van Kerckhove], Abraham van den

(*b* ?Malines, *c*1618; *d* Brussels, end of Dec 1701). Flemish composer and organist. The Kerckhoven family was active in Brussels from the late 16th to the mid-18th century; several of its members served at the royal chapel. Abraham moved to Brussels as a young man; from 1633 (a date that invalidates the hitherto accepted year of his birth, 1627) he was organist of Ste Catherine. On the departure of Johann Kaspar Kerll in 1648 he replaced him as organist in the domestic music of Archduke Leopold Wilhelm of Austria, Governor of the Low Countries. In 1656 he received four months' wages from the royal chapel, and in 1659 he was the well-paid first organist there. He is recorded in documents up to 1673 as holding this post and a reference to him also occurs in 1684. In the records of his funeral service at Ste Catherine he is described only as organist of that church. He was buried on 9 January 1702.

Many of Kerckhoven's works, which are all for organ, are based on the *ricercare* technique inherited from the keyboard composers of the early 17th century. His imaginative treatment of themes is reminiscent of that of Peeter Cornet. In the longer fantasies and fugues, however, his harmonic and formal developments are more forward-looking. Some of his works contain indications of registration, but unfortunately almost nothing is known of the organs on which he played at the court and at Ste Catherine.

The member of the Kerckhoven family who contributed to the *Préludes et versets dans tous les tons, composés de divers auteurs* (MS, dated 1764, now lost, cited in *Vander StraetenMPB*, i, 83) was probably Melchior van den Kerckhoven (*d* Brussels, 1758), an organist at the royal chapel from 1707 until his death; this included a period as first organist from at least as early as 1737 until 1755, when he became second organist.

WORKS

for organ; in B-Br 3326, II

Edition: *Abraham van den Kerckhoven: Werken voor orgel*, ed. J. Watelet, MMBel, ii (1933)

4 fugues, 8 fantasias, 2 preludes and fugues

Missa duplex

Several settings Salve regina; many short versets grouped in modes

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Kerényi, György

(b Csorna, 9 March 1902; d Budapest, 30 Dec 1986). Hungarian ethnomusicologist and music educationist. He studied Hungarian literature at Budapest University (graduated 1924) and composition with Kodály at the Budapest Academy of Music (graduated 1925); he also studied in Berlin (1930) and Rome (1931). After working as a music teacher and choir trainer in Győr (1926–30) he was editor of the music education reviews *Énekszó* ('Singing', 1933–50) and *Éneklő ifűgság* ('Singing youth', 1941–9) and also served as national superintendent of music education in Hungary (1946–8). In 1951 he joined the folk music research group of the Hungarian Academy of Sciences, of which he was a leading member until his retirement in 1970. During the years 1934–8 he took part, under the direction of Bartók and later of Kodály, in the preparation of the collected edition *Corpus Musicae Popularis Hungaricae* (1938–67). He also translated and edited the collection *Nyugati kórusok* ('Western choral pieces', Budapest, 1939), and with Kodály edited the two-volume *Iskolai énekgűjtemény* ('School songbook', Budapest, 1943–4).

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- 'A regös ének magja' [The essence of the New Year's greeting], *ZT*, i (1953), 241–54
- 'The System of Publishing the Collection of Hungarian Folksongs: *Corpus musicae popularis hungaricae*', *Studia memoriae Belae Bartók sacra*, ed. B. Rajeczky and L. Vargyas (Budapest, 1956; Eng. trans., 1959), 453–68
- "Megy a kosár" ['The basket turns'], *ZT*, vi (1957), 445–60 [with Eng. summary]
- with B. Rajeczky:** 'Über Bartóks Volksliedaufzeichnungen', *Liszt–Bartók: Budapest 1961*, 441–8
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Népies dalok [Popular songs] (Budapest, 1961)

BÁLINT SÁROSI

Kerer, Rudol'f (Rikhardovich)

(*b* Tbilisi, 10 July 1923). Russian pianist. His father was a piano tuner who encouraged his musical interests. Early studies in Tbilisi were interrupted by World War II, when the family, like many of German origin in the area, was sent to Central Asia. Kerer studied mathematics and taught the subject in a school until 1954 before returning to study the piano with Z.Sh. Tamarkina and V.I. Slonim at Tashkent Conservatory. He created a sensation by winning the 1961 All-Union Competition for Musician-Performers as a complete unknown and at a relatively advanced age. Since that time he has taught at the Moscow Conservatory and performed in Russia, other Eastern bloc countries and Japan. He is most highly regarded for his structural command in large-scale repertory, in particular Beethoven and Prokofiev.

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DAVID FANNING

Kerker, Kesarbai

(*b* Goa, 13 July 1892; *d* 1977). North Indian vocalist. She was attracted to devotional music as a child and began her training at the age of seven with Abdul Karim Khan of the Kirana *gharānā*. She later studied with Barkatullah Khan, the court *sitar* player in Mysore and Patiala, and Bhaskar Rao Bakhle of the Agra *gharānā*, and, most significantly in terms of musical style, with Ustad Alladiya Khan (1920–46), who stipulated that she should always sing with him at concerts. She remained with him until his death in 1946, when her solo career began. She inherited the style of Alladiya Khan, including melismatic *tān* in performances of *khayāl* and a preference for improvisation in *Tintāl*. She also sang *thumrī*. She was dubbed (*Sur śrī*) in 1938 by Rabindranath Tagore and was known thereafter as 'Queen of Music'. In 1953 she received the President's Award for Hindustani Vocal Music from the Sangeet Natak Akademi, and in January 1969 she was awarded the Padma Bhushan by the Government of India.

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BONNIE C. WADE

Kerker, Gustave A(dolphe)

(*b* Herford, Germany, 28 Feb 1857; *d* New York, 29 June 1923). American composer. He began studying the cello at the age of seven. In 1867 his family emigrated to the USA and settled in Louisville, where he played the cello and directed several theatre orchestras. In 1879 he wrote his first stage work, *The Cadets*, which was performed on a four-month tour of the South by the Herman Grau English Opera Company. He went to New York in 1880 as conductor of the H.V.B. Mann Opera Company, then transferred to the Thalia Theatre (1883) and the Bijou Opera House (1884); finally, the producer E.E. Rice arranged for him to become music director of the Casino Theatre.

Kerker's first Broadway operetta was *The Pearl of Peking* (1888), after Lecocq, and by 1912 he had written at least 23 comic operas, musical comedies or revues, as well as dances, marches and songs for other shows. In 1890 he adapted a French operetta for *Castles in the Air*. *The Belle of New York* (1897) had only a modest run in New York but became Kerker's most popular work and the one by which he is best remembered, with almost 700 performances in London and many more on tours; several of its melodies are inspired by marches or lively dances, and the vocal lines have an unusually restless character with dotted rhythms and repeated notes. In his later works Kerker incorporated more of the Tin Pan Alley style of lyrical, graceful waltz songs and sentimental ballads. On the whole, his scores convey the gaiety and giddiness of New York's young, fashionable and European-orientated society at the turn of the century.

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all operettas; dates are those of first New York performance, Casino Theatre unless otherwise stated; some MSS in US-MAu

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The Girl from up There (Morton), Herald Square, 7 Jan 1901; *A Chinese Honeymoon* (G. Dance), 2 June 1902; *The Billionaire* (H.B. Smith), Daly's, 29 Dec 1902; *The Blonde in Black* (Smith), Knickerbocker, 8 June, 1903; *Winsome Winnie* (F. Ranken), 1 Dec 1903; *The Social Whirl* (J.W. Herbert), 7 April 1906; *The Tourists* (R.H. Burnside), Daly's, 25 Aug 1906; *The White Hen, or The Girl from Vienna* (P. West), 16 Feb 1907; *Fascinating Flora* (Burnside, Herbert), 20 May 1907; *The Lady from Lane's* (G. Broadhurst), Lyric, 19 Aug 1907; *Two Little Brides* (A. Anderson and H. Atteridge), 23 April 1912

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DEANE L. ROOT/R

Kerl, Johann Caspar [Kaspar].

See Kerll, Johann Caspar.

Kerle, Gaspard.

See Kerll, Johann Caspar.

Kerle, Jacobus de

(*b* Ypres, 1531 or 1532; *d* Prague, 7 Jan 1591). Flemish composer and organist, active in Italy, Germany and elsewhere. He was one of the last important composers of the Netherlandish school.

1. Life.

Kerle probably received his early education at the monastery of St Martin at Ypres, where he may well have been introduced to music by Gilles Bracquet. He was a singer at Cambrai Cathedral from September 1548 until c1550 (see Wright) and afterwards in Orvieto, where he was employed as *magister capellae* in charge of the boys' choir; soon after, he became cathedral organist and the town carillonnew. He later took holy orders, probably in Italy. In summer 1561 he stayed for two or three months in Venice while his psalms and *Magnificat* settings were being printed. After his return to Orvieto in September or October he met Cardinal Otto Truchsess von Waldburg, Bishop of Augsburg, who had been staying in Rome since 1559 and who was later to play an important part in the reform of church music. He commissioned Kerle to write the *Preces speciales* for the Council of Trent, and Kerle composed this work between autumn 1561 and the beginning of February 1562. At the end of February he left for Rome, where he became director of the cardinal's private chapel, although he had not yet visited Augsburg. Between August 1563 and May 1564 he travelled through northern Italy to Barcelona in the retinue of Cardinal Otto, who was taking the imperial princes Rudolf and Ernst to the Spanish court. Though he twice visited Trent on the journey, he took no part in the Council's deliberations. In mid-May the ten singers of the cardinal's chapel arrived at Dillingen. They performed on various festive occasions until the cardinal had to disband them 'because of debts' at the end of May 1565. Kerle then seems to have made for his homeland and on 22 December he was appointed director of music at Ypres Cathedral. He may not have stayed long here, since on 13 August 1566 a 'Jacobus Kerle' matriculated at the University of Dillingen, which had been founded by Cardinal Otto.

Early in 1567, however, Kerle was certainly back at Ypres (if indeed he had left at all). At the beginning of April he was excommunicated and dismissed from his post there after an affray with another priest and a dispute with the chapter. He then moved to Rome with the idea of having the sentence of excommunication repealed, possibly after first going to Germany, where he may have stayed briefly at Munich.

In Rome in summer 1568 Kerle again met Cardinal Otto, who appointed him a member of the chapter of Augsburg Cathedral. It was probably on Otto's recommendation that he had composed a motet for the wedding celebrations of Duke Wilhelm V of Bavaria and Renée of Lorraine, which had taken place in late February and early March. On 18 August 1568 he was appointed vicar-choral at Augsburg and shortly afterwards organist of the cathedral. His six years or so at Augsburg were the most settled and productive of his life. In summer 1571 he was given one of the cathedral's highest salaries, but when the aged Kapellmeister, Anton Span, retired in 1574 his position went not to Kerle but to his colleague Bernhard Klingenstein, and Kerle exchanged his Augsburg prebend for one at Cambrai, which he held from 1575 to 1587. At the same time he applied to Prince Eberhard von Stain, the abbot of Kempten (Bavaria), for a new post and in doing so was supported by the abbot of Weingarten, with whom he had spent some weeks in 1572. At the beginning of June 1575 he left Augsburg, but it is not known if he in fact spent the ensuing years at Kempten or whether he went elsewhere. In March 1579 he became a member of the chapter of Cambrai Cathedral. After a short time an outbreak of war forced him to leave, and after staying for a time at Mons he became Kapellmeister to Gebhard Truchsess von Waldburg, the Archbishop and Elector of Cologne, early in 1582. Within a few months, however, in September, he moved yet again and entered the emperor's service at Augsburg. In October he joined the court chapel in Vienna, and in the spring of 1583 he settled in Prague, where he remained until his death. After losing his canonry at Cambrai he was made an honorary 'chantre' in the Mons choir in July 1587, and from the autumn of that year until spring 1588 he was also a canon of the collegiate foundation of the Heilige Kreuz at Breslau. As chaplain of the emperor's court chapel he now had little to do with the choir or with church music, and almost none of his music dates from his last years.

2. Works.

Kerle's music combines Flemish polyphony of the post-Josquin generation with an Italian clarity deriving from the Roman school. It is basically polyphonic, and he made only sparing, though effective, use of homophony and chromaticism. His works are characterized by formal symmetry, smooth melodic lines and an avoidance of emotionalism, dramatic gesture or experimentation. In character they lie somewhere between those of Palestrina and Lassus, and a few of them are worthy to stand beside the works of these two composers.

As early as his first three publications Kerle seems to have anticipated the Roman polyphonic style. They contain liturgical compositions, in which the personal element is subservient to the demands of the liturgy. The basically polyphonic textures are relieved here and there by short sections of

homophony, and the tightly knit contrapuntal structures are very much in the Flemish tradition. Roman influences are nonetheless evident from time to time, in more freely developed points of imitation and in a more subjective approach to the text. The *Magnificat* settings, which are similar in style to the hymns and psalms, though longer and more solemn, show specially well how far Kerle had assimilated the Roman style and how skilfully he was able to combine it with the Flemish style. The *Preces speciales* comprises settings of prayers arranged in the form of responsories and ends with a doxology and a Kyrie. As stated above, Kerle wrote this collection for the Council of Trent, and the prayers ask for blessing, for the successful continuation and outcome of the Council and for the reconciliation of the Christian Church and an end to religious wars. They are remarkable for the careful treatment of the texts and the economy of musical means, Kerle's aim being to secure maximum audibility of the words. The prayers were often performed at Trent and were spoken of as 'edifying and suitable for the time'. They were widely approved and did much to influence the future course of polyphonic church music: according to Ursprung, it is more appropriate to call Kerle, rather than Palestrina, the 'saviour of church music'.

Kerle's other sacred works include the early, old-fashioned masses and the very different *Missa Regina*, which is similar in style to the *Preces* and is seen by Ursprung as the very first 'post-Tridentine' mass; responsories and hymns, in which he incorporated homophony and chromaticism and in which short note values show madrigalian influence; and motets, which display great variety of form and a wide range of sonorities. His few extant secular works are of little importance.

WORKS

sacred vocal

6 missae, 4, 5vv (Venice, 1562), ed. in *Trésor musical*, xxii–xxviii (Brussels, 1886–92)

4 missae ... adiuncto in fine Te Deum laudamus, 4, 5vv (Antwerp, 1582; 2/1583), 2 ed. in *Antologia polyphonica*, ii (Rome, 1932)

Motetti, 4, 5vv (Rome, 1557)

[15] *Selectae quaedam cantiones sacrae*, 5, 6vv (Nuremberg, 1571); TeD and 6 motets ed. in *Trésor musical*, i (Brussels, 1865); xvii (Brussels, 1881)

Liber modulorum, 4–6vv (Paris, 1572)

Liber [11] modulorum sacrorum, 5, 6vv, quibus addita est recens cantio de sacro foedere contra Turcas, 8vv (Munich, 1572)

Liber [16] modulorum sacrorum, 4–6vv (Munich, 1573), 1 ed. in HAM, i (1946)

Liber [16] mottetorum, 4, 5vv, adiuncto in fine Te Deum laudamus, 6vv (Munich, 1573)

[9] *Sacrae cantiones, quas vulgo moteta vocant ... ecclesiastici hymni de resurrectione et ascensione*, 5, 6vv (Munich, 1575)

[9] *Selectiorum aliquot modulorum*, 4, 5, 8vv (Prague, 1585)

[23] *Hymni totius anni ... et Magnificat*, 4, 5vv (Rome, 1558, lost; 2/1560)

[16] *Magnificat octo tonorum*, 4vv (Venice, 1561)

Liber [20] psalmodium ad vespas, 4vv (Venice, 1561)

Preces speciales pro salubri generalis Concilii successu, 4vv (Venice, 1562); ed. in DTB, xxxiv, Jg. xvi (1926, rev. 2/1974)

5 motets, 1580⁴, 1605¹

secular vocal

Il primo libro capitolo del triumpho d'amore de Petrarca, 5vv (Venice, 1570), lost
Madrigali, libro primo [Carmina italica musicis modulis ornata], 4vv (Venice, 1570), lost

Egrecia cantio, in ... honorem Melchioris Lincken Augustani, 6vv (Nuremberg, 1574)

1 madrigal, 1561¹⁵

Other works, *A-Wn*; *Öhk*; *D-As*, *Dlb*, *Mbs*, *Rp*, *Rtt*, *Sl*; *GB-Lbl*; Bressanone Cathedral Library; *PL-GD*; *WRu*; formerly Gymnasium Johanneum, Liegnitz, now ?*PL-WRu*

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WILFRIED BRENNECKE

Kerling.

German poet. See *Spervogel*, (1).

Kerll [Kerl, Gherl], Johann Caspar [Kaspar] [Cherll, Giovanni Gasparo; Kerle, Gaspard]

(*b* Adorf, Saxony, 9 April 1627; *d* Munich, 13 Feb 1693). German composer and organist, partly active in Austria. He was widely admired in his own day as a fine keyboard player and as a composer, notably of keyboard and church music.

1. Life.

Kerll's first teacher was his father, Caspar, organist at Adorf. He was composing by 1641 and studied with Giovanni Valentini in Vienna in the 1640s. From 1647 to 1656 he was organist at the Brussels court of Archduke Leopold Wilhelm, who sent him to Rome to study with Carissimi in the late 1640s and early 50s. Contrary to assertions frequently repeated in modern scholarship, Kerll could not have studied with Frescobaldi (*d* 1643), but he must have known Froberger. On 12 March 1656 he became vice-Kapellmeister and, on 22 September 1656, following the death of Giovanni Giacomo Porro, Kapellmeister at the court of the Elector Ferdinand Maria in Munich. Among his pupils there was the young Agostino Steffani.

In January 1657 Kerll's opera *Oronte* inaugurated the Munich opera house; it was the first of 11 operas, all lost. In May 1657 he married Anna Katharina Egermeyr in the Frauenkirche; they had eight children. In 1658 he composed the mass for the coronation of Emperor Leopold I at Frankfurt, where Kerll also demonstrated his prowess in improvisation on the organ. The emperor ennobled him in 1664. Kerll dedicated his *Delectus sacrarum cantionum* op.1 and a requiem (both 1669) to Ferdinand Maria. In 1673, after a quarrel with Italian singers at the Munich court, he abruptly resigned and moved to Vienna. Claims that he became organist at the Stephansdom cannot be verified. Leopold I granted him a pension in 1675, and in 1677 Kerll became one of Leopold's court organists. He commemorated Vienna's great plague of 1679 with *Modulatio organica*, eight sets of organ versets to be played in alternation with sung verses of the *Magnificat*, and the siege of Vienna in 1683 with the *Missa in fletu solatium*. He then returned to Munich, publishing there *Modulatio organica* (1686) and *Missae sex ... adjuncta una pro defunctis* (1689, dedicated to Leopold I). His last pupil was Franz Xaver Murschhauser.

2. Works.

Kerll's keyboard music continues the traditions established by Frescobaldi and, especially, by Froberger. His *Modulatio organica* contains some of the finest contrapuntal writing for organ before J.S. Bach. Appended to *Modulatio organica* is Kerll's response to plagiarism: the earliest surviving thematic catalogue devoted to a single composer's works. It lists 22 keyboard works, of which 18 were composed by 1676 at the latest. The earliest surviving source is from the early 1650s. The eight toccatas, in keys corresponding to the church tones as used in the 17th century, typically begin with sustained harmonies and proceed through a series of contrapuntal sections, some in contrasting metres. Kerll's motifs and subjects often resemble those by Froberger: they tend to be more balanced in contour than the somewhat more angular ones favoured by Frescobaldi. Like Froberger, Kerll sometimes concluded a toccata with a gigue-like section in 12/8. The six canzonas, also generally corresponding to the church tones, are made up of sections of imitative counterpoint that may,

however, dissolve into passage-work near cadences. Kerll's contrapuntal prowess is displayed in inversions and diminutions, and in the transformation of a subject in a contrasting metre. The *Capriccio sopra il cucu* was evidently modelled on Frescobaldi's *Capriccio sopra il cucho*, but goes further in motivic development and virtuosity. The *battaglia* and the *passacaglia* are Kerll's largest keyboard works. Like the *ciaccona*, the *passacaglia* is composed on a descending bass pattern. The four suites, clearly modelled on Froberger's, contain three or four dances, with the *gigue*, when present, placed last; two suites include variation movements entitled 'partita'. Imitative textures predominate in Kerll's surviving works for instrumental ensemble, which consist of three sonatas and a *canzona* for two violins, an independent *viola da gamba* and *continuo*. The 'fuga' that closes the *Sonata modi dorii* is in fact the *ricercata* published at Rome in 1650, Kerll's earliest known composition.

None of the music of Kerll's 11 known operas (some of them of doubtful authenticity) survives, but his school drama *Pia et fortis mulier S Natalia S Adriani martyris coniuge expressa*, an allegory in five acts, gives a good idea of his dramatic style conveyed in recitatives, ariettas, arias, ensembles and choruses. The strophic ariettas are essentially syllabic. A typical feature of the more demanding arias is an extended stepwise, gracefully descending line ornamented with successive *échappées*. Kerll also used an ensemble of four bass voices in 'Quatuor vent' in the last act.

The earliest of Kerll's 18 extant masses, the requiem for five unaccompanied voices (*Missa pro defunctis*, 1669) emulates the plainsong masses of Palestrina. The remaining works (three surviving as *Kyrie* and *Gloria* only) display a highly developed concertante technique, including occasional symphonies and sonatas. Three of the masses, *Superba*, *Non sine quare*, which is based on one of the organ versets, and *Renovationis* (the last two were published in the 1689 volume), are written with great economy of means. The last-named work is based almost entirely on exact or varied use of five subjects introduced in the *Kyrie*; fugal developments of great sophistication close each of the five main divisions of the mass. Some of Kerll's strongest dissonances result from simultaneous statements of a chromatic motif and its inversion; this procedure occurs significantly in the 'Amen' sections of the *Missa in fletu solatium* (also in the 1689 volume), where the *continuo* part includes the warning 'fuge consonantes' ('avoid consonances'). The works in *Delectus sacrarum cantionum*, for two to five solo voices in various combinations with *continuo* and in some cases with *obligato* violins, recall those in Schütz's *Kleine geistliche Concerte*. They are sectional in structure, with changing metres and tempos, and characteristic features include both florid and imitative writing, with excursions to related tonal areas.

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masses

Missae sex, cum instrumentis concertantibus, e vocibus in ripieno, adjuncta una pro defunctis cum seq. Dies irae, 4–6vv, str, bn, bc (Munich, 1689); 1 ed. in DTÖ, lix, Jg.xxx/1 (1923/R), 1 ed. in Giebler (1957)

Missa a 3 chori, 12vv (3 choirs), 2 clarinos, 2 cornetts, 3 trbn, 2 vn, 3 va, vle, bc, *A-KR*; ed. in DTÖ, xlix, Jg.xxv/1 (1918/R)

Missa cujus toni, 4vv, 2 vn, 3 trbn, b viol/bn, vle, bc, *KR*; ed. in DTÖ, xlix, Jg.xxv/1 (1918/R)

Missa nigra, 6vv, 2 vn, 2 va, bc, *KR*

Missa pro defunctis, 5vv, 1669, *D-Mbs*

Missa quasi modo genita, 4vv, 2 vn, 4 va, 3 trbn, vle, bc, *CZ-KRa, OLa*

Missa 'Quid vobis videtur', 1670, *KRa*

Missa superba, 8vv, 2 vn, 4 trbn, vle, bc, *A-KR, CZ-KRa*; ed. in RRMBE, iii (1967)

Missa volante, 4vv, 2 vn, 3 va, bn, bc (insts ad lib), *D-Bsb*

[untitled] (Ky, Gl only), 5vv, [2 vn, 2 va], bc (insts ad lib), *Bsb*

[untitled] (Ky, Gl only), 5vv, 2 vn, bc, *Bsb*

[untitled] (Ky, Gl only), 4vv, 2 ob, 2 vn, 2 va, bn, bc, *Bsb* [scored by G. Harrer]

[untitled] (San only), 2 choirs, 2 ob, 4 trbn, 2 vn, 3 va, bc, *F-Pc*

operas

music lost; first performed at the Munich Hofoper

Oronte (drama musicale, 3, G.J. Alcaini), 13 Feb 1657, lib *GB-Lbl*

Erinto (drama regio musicale, 3, P.P. Bissari), 1661, lib *Lbl*

Le pretensioni del sole (introduzione musicale, 1, D. Gisberti), 6 Nov 1667

Doubtful: Applausi festivi (barriera, 1, G.B. Maccioni), 28 Aug 1658; Ardelia (drama musicale, 3, Maccioni), 1660, lib *I-Vgc*; Fedra incoronata (drama regio musicale, 3, Bissari), 24 Sept 1662, lib *D-W*; Antiopa giustificata (drama guerriero, 1, Bissari), 26 Sept 1662, lib *W*; L'amor della patria superiore ad ogni altro (drama musicale, 3, F. Sbarra), 1665, lib *GB-Lbl*; Atalanta (attione drammatica, R. Pallavicino), 30 Jan 1667; lib *B-Bc*; I colori geniali (torniaimento di luce, 1, Gisberti), 6 Nov 1669, lib *GB-Lbl*; Amor tiranno, ovvero Regnero innamorato (poesia drammatica-comica-nuova rappresentata in musica, Gisberti), 31 Oct 1672, lib *Lbl*

other vocal

Delectus [26] sacrarum cantionum, 2–5vv, 2 vn, bc, op.1 (Munich, 1669); 9 in S

16 Lat. sacred works, 1, 3–6, 8, 9vv, 3 trbn, str, bc; 3 Ger. sacred works, 1v, 2 vn, bc: *A-GÖ, Wn, CZ-KRa, D-Bsb, Mbs, W, S-Uu*

Pia et fortis mulier S Natalia S Adriani martyris coniuge expressa, school play, Vienna, 1677, *A-Wn, D-Mbs*

Ger. secular cantata, 1v, bc, *Kl*

It. secular duet, 2vv, bc, *I-Bc*

instrumental

Modulatio organica super Magnificat octo ecclesiasticis tonis respondens, org (Munich, 1686); D, O, H

Ricercata a 4 in A. Kircher: *Musurgia universalis* (Rome, 1650/R1970); S, O, H

8 toccatas, 6 canzonas, battaglia, Capriccio sopra il cucu, ciaccona, passacaglia, 4

suites, kbd, A-GÖ; another MS, without suites, formerly *D-Bhm*, missing since World War II; copies (some incorrectly attrib.) of some pieces, *A-Wm*, *Wn*, *D-Bsb*, *BEU*, *Dlb*, *LEm*, *Mbs*, *OB*, *Rp*, *F-Pn*, *I-Bc*, *TRc*, *NL-At*, *US-NH*; S, D, O, H

Canzona, 2 sonatas, Sonata modi dorii [Sonata con fuga] [final section = Ricercata a 4]; all 2 vn, va da gamba, bc; sonata, 2 vn, 2 va, bc: *A-Wgm*, *Wn*, *CZ-KRa*, *D-Kl*, *F-Pn*, *S-Uu*; sonata in S (kbd score)

For other lost works (incl. 4 masses, 25 offertories, litanies and sonatas) and doubtful works (incl. kbd pieces and writings) see *MGG1*, and Schaal, O and H

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C. DAVID HARRIS (with ALBERT C. GIEBLER)

Kerman, Joseph (Wilfred)

(b London, 3 April 1924). American musicologist and critic. The son of an American journalist, he was educated at University College School, London, took the AB at New York University (1943) and the doctorate at Princeton University (1950), where he studied under Oliver Strunk, Randall Thompson and Carl Weinrich. After teaching at Westminster Choir College, Princeton (1949–51), he joined the faculty of the University of California at Berkeley (assistant professor 1951, associate professor 1955, professor 1960), serving as chairman of the music department (1960–63, 1991–4). In 1971 he was appointed Heather Professor of Music at Oxford, returning to Berkeley in 1974. He has held Guggenheim and Fulbright fellowships, and visiting fellowships at Princeton (1956), All Souls, Oxford (1966), Cornell (1970) and Clare Hall, Cambridge (1971). He was awarded an honorary doctorate by Fairfield University, Connecticut (1970), was elected Honorary Fellow of the Royal Academy of Music, London (1972), and Fellow of the American Academy of Arts and Sciences (1973). In 1994 he was made an Honorary Member of the American Musicological Society and in 1997–8 occupied the Charles Eliot Norton Chair at Harvard University.

Kerman emerged as the leading figure of the generation that succeeded those founders of American musicology who came from, or were trained in, Europe. His forceful critical voice and pliant prose style have given new life to a discipline that has traditionally emphasized historical and 'scientific' methods and his interdisciplinary outlook and participation in general intellectual discourse have contrasted with musicology's tendency toward hermetic isolation. His proposal to make the means of musicology serve the end of criticism (first articulated fully in 'A Profile for American Musicology', 1965) has not gone unchallenged, but the impact of his work on musical scholarship in America and Britain has remained strong. He is best known to the general reader by his remarkable first book, *Opera as Drama*, which grew out of a regular series of essays in the New York *Hudson Review* from 1948 onwards. *The Beethoven Quartets* (1967) can be seen as an outcome of his admiration of Tovey, and his ingenious edition of the Kafka sketchbook as homage to the professional standards of the tradition in which he was trained. His doctoral dissertation, published in 1962, set new standards for English scholars by placing the Elizabethan madrigal in the context of its Italian forebear. Byrd, the odd man out in the English madrigal, continued to hold Kerman's interest, leading to his monograph on the masses and motets and an outstanding study of Byrd's deviant status as a Roman Catholic serving a Protestant regime. That article appeared in *The New York Review of Books*, to which Kerman has been a regular contributor since 1977. He is a founding editor of the journal *19th Century Music*, and general editor of the series *California Studies in 19th Century Music*. Several generations of college students have been introduced to Western art music through his textbook *Listen*, written in collaboration with his wife Vivian Kerman.

The publication of *Musicology* (entitled *Contemplating Music: Challenges to Musicology* in its US edition) was a defining moment in the field. No book of its kind has maintained its status for so long since those of the founding fathers, so that any statement about the discipline, conservative or radical, still pays considerable attention to its arguments. Kerman's vision of a critical musicology was broad enough to create the space within which the various interests embraced by the so-called 'new musicology' (e.g. feminism, hermeneutics, queer studies) could begin to thrive in the nineties. He has remained a mordant observer of this and other developments, publishing his most important essays in an anthology entitled *Write All These Down*, and maintaining, in spite of (or because of) his debunking of 'analysis', an insistence on the centrality of the musical text or performance approached by means of what, following the literary studies with which he has always identified, he calls 'close reading'. His Charles Eliot Norton lectures, *Concerto Conversations*, further exemplify his thought in this regard.

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PHILIP BRETT

Kermisorgel

(Ger.).

See [Fairground organ](#).

Kern

(Ger.: 'kernel').

A term used by Arnold Schering and others to denote an underlying thematic idea. See [Analysis](#), §II, 4.

Kern, Adele

(*b* Munich, 25 Nov 1901; *d* Munich, 6 May 1980). German soprano. She studied in Munich, making her début there in 1924 as Olympia in *Les*

contes d'Hoffmann. She was a member of the famous Clemens Krauss ensembles, first in Frankfurt, later in Vienna and finally in Munich from 1937 to 1943, and again briefly after World War II. She appeared frequently at Salzburg between 1927 and 1935, as Susanna, Despina, Marzelline and Sophie; she also sang at the Teatro Colón (1928) and Covent Garden (1931, 1934). The charm of her light, silvery voice can be heard in recordings of excerpts from her main roles.

HAROLD ROSENTHAL

Kern [née Seitz], Frida

(*b* Vienna, 9 March 1891; *d* Linz, 23 Dec 1988). Austrian composer. She spent her childhood and youth in Linz, and in 1923 entered the Vienna Music Academy, where she studied composition with Franz Schmidt and conducting with Clemens Krauss and Robert Heger. In 1942 the city of Linz awarded her its composition prize. For the next two years (1943–5) she was a lecturer in music theory at the University of Vienna, but thereafter dedicated herself exclusively to composing. In 1960 she received an honorary professorship from the Austrian president.

As a composer she described herself as neo-classical. Her output includes several large orchestral works and she composed prolifically for chamber ensembles (including five string quartets). She died in a car accident. (A.I. Cohen: *International Encyclopedia of Women Composers*, New York, 1981, 2/1987, p.369).

WORKS

(selective list)

Orch: *Afrikanische Stimmungsbilder*, op.34, small orch, 1934; *Vn Conc.*, op.27, 1937; *Vc Conc.*, op.28, 1937; *Suite*, op.33, 1939; *Pf Conc.*, op.36, 1940; *Variations*, op.38, 1941; *Passacaglia*, op.45, 1943; *Sym. no.1*, op.46, 1943; *Concertino*, op.60, tpt, orch, 1951; *Sym. March*, op.73, 1956

Vocal: *Auferstehungskantate*, op.31, S, Bar, chorus, 1938; *3 Orchesterlieder*, op.41, Bar, orch, 1942; *Kinderchorlieder*, op.52, 1952; *3 lieder cycles*: op.65, A, pf, 1953, op.69, Mez, pf, 1954, op.83 (after Chin. texts), A, pf; *Hymnus*, op.78, A, str qt, 1959; *Frau Musica*, op.85, hymn, male chorus, brass

Chbr and solo inst: *Str Qt no.1*, op.8, 1930; *Sonata*, op.9, vn, pf, 1931; *Sonata*, op.10, vc, pf, 1931; *Pf Trio*, op.15, 1933; *Cl Qnt*, op.19, 1933; *Str Qt no.2*, op.21, 1934; *Ernste Musik*, op.37, ww, brass, perc, 1940; *Str Qt no.3*, op.39, 1941; *Str Trio*, op.42, 1942; *Str Qt no.4*, op.48, 1948; *Str Qnt*, op.57, 1950; *Rondino*, op.58, pf, str qt, 1950; *Fröhliche Impressionen*, op.51, fl, vn, va, vc, hp, 1951; *Ballade*, op.59, hp, 1951; *Variations*, op.61, vn, hp, 1951; *Serenade*, op.62, fl, pf, 1952; *Str Qt no.5*, op.72, 1956; *Etudes*, op.80, mand, 1959

Pf: *Russische Sonate*, op.1, 1926; *Scherzo*, op.13, 2 pf, 1932; *3 Pieces*, op.49, 2 pf, 1947; *Elegy and Toccata*, op.56, pf LH, 1949; *Introduction and Toccata*, op.66, 1953; *Capriccio*, op.70, 1955

ROSARIO MARCIANO

Kern, Jerome (David)

(b New York, 27 Jan 1885; d New York, 11 Nov 1945). American composer. He was one of the most significant composers in the history of American popular musical theatre. His songs established a pattern for American show songs, and his theatre scores provided the bridge by which the 19th-century Ruritanian operetta style evolved into that of the specifically 20th-century American musical, with its close integration of book, lyrics and music.

1. Life.

Kern learnt to play the piano from his mother, and in 1902 studied harmony, theory and piano at the New York College of Music. His first published composition, *At the Casino* (for piano), appeared in the same year. In 1903 he continued his musical training in Heidelberg, Germany, returning to New York via London. For a time he worked as a rehearsal pianist in Broadway theatres and as a song-plugger for such firms as Harms, in which he acquired a junior partnership. His first significant work was providing additional songs for adaptations of British musical shows, including Ivan Caryll's *The Earl and the Girl* (1905, which included Kern's song 'How'd you like to spoon with me?'). In 1905, as a representative of Harms, he made what was to be the first of several visits to London consequently integrating himself into the London theatrical scene and making many valuable contacts, notably George Grossmith jr, who introduced several of Kern's songs to the London stage. It was also in London that he obtained a contract from the American impresario Charles Frohman to provide songs for interpolation in American adaptations of London shows. By World War I over 100 of Kern's songs had been used in about 30 shows, mostly European operettas adapted for New York, notably 'They didn't believe me' for the New York version of Paul Rubens's and Sidney Jones's British musical *The Girl from Utah* (1914).

Between 1915 and 1918 he composed four musicals for the Princess Theatre in New York. The theatre seated only about 300 and an orchestra of around 11, thus demanding a small cast, limited sets, and an intimate style of production, which provided a sharp contrast to the large-scale Ruritanian operettas then in vogue. With the librettist Guy Bolton, later joined by the lyricist P.G. Wodehouse, Kern developed a new type of musical show in which the characters were more realistic and the story and songs more closely integrated than in the operettas and song-and-dance musicals that were currently popular. The series began with *Nobody Home* (adapted from Rubens's musical *Mr. Popple (of Ippleton)*, 1915). The second, and Kern's first big success, was *Very Good Eddie* (1915); *Oh Boy!* (1917) was an even greater success than its predecessors. Although *Oh Lady! Lady!* (1918) was not so popular, it helped further to define Kern's new techniques; it included the song 'Bill', which later achieved its definitive position in *Show Boat*.

For a while Kern contributed to more traditional and commercially oriented musicals, introducing such standards as 'Look for the silver lining' in *Sally* (1920) and 'Who?' in *Sunny* (1925), which were big successes not only in New York but also in London. In 1927 Kern produced his most important work, *Show Boat*, a musical play with words by Oscar Hammerstein II, and perhaps the most influential Broadway musical play ever written in that it

impelled composers of Broadway musicals to concern themselves with the whole integrated production as opposed to writing Tin Pan Alley songs for interpolation. At least six songs, which are integral to the characterization and story, have become standard favourites, including 'Ol' Man River', 'Can't help lovin' dat man', 'Make Believe', and 'Why do I love you?'. *Show Boat* has been filmed three times, and was the first musical to enter an opera company's repertory (New York City Opera, 1954). The rediscovery of the original performing material, with orchestrations by Robert Russell Bennett (Kern's regular orchestrator from 1923) led to a large-scale recording in 1987 and widespread opera house productions.

Kern's works were also being adapted for the screen, a transition accomplished notably in *Roberta* (1933, filmed 1935), with its setting in a Parisian fashion house and a score which included 'Smoke gets in your eyes'. Kern also turned to the composition of original film scores: the most celebrated example was *Swing Time* (1936), in which Fred Astaire and Ginger Rogers performed such songs as 'A Fine Romance' and 'The Way You Look Tonight'. After *Very Warm for May* (1939, with the song 'All the Things you Are') was a failure on Broadway, Kern went to live in Hollywood and wrote only for films, producing some of his most sophisticated songs. These included 'The Last Time I saw Paris', which won an Academy Award when interpolated in to the film *Lady be Good* (1941), 'Dearly Beloved' for *You were never Lovelier* (1942), and 'Long Ago and Far Away' for *Cover Girl* (1944). In 1945 he was elected to the National Institute of Arts and Letters. Kern's sudden death occurred in New York, where he had gone for a revival of *Show Boat*, and where he had planned to compose the score for a new stage musical that was eventually set by Irving Berlin as *Annie Get Your Gun!*. A film biography of Kern, *Till the Clouds Roll by*, after a song from *Oh Boy!*, was produced in 1946.

2. Works.

When, after World War I, the American musical comedy began to replace European operetta as the most popular stage genre, Kern's work was crucial in providing a bridge between the two forms. He found some of his early models in Europe; his style always showed more evidence of European influence than that of most American composers of musicals, and his works were thus more readily acceptable outside the USA. At the same time he was one of the first to turn his back on European operetta which, as a result of his intimate acquaintance with the form in his early days, he did from a position of greater strength. His thorough knowledge of stage technique enabled him to combine the supremacy of lyrical song with the dramatic demands of plot and character motivations to create the American musical play. He was possibly America's most prolific theatre composer, with some 1000 songs in over 100 stage works.

A less startlingly original talent than Gershwin, Kern built upon his natural melodic gift to develop the distinctive attributes of incisive and varied rhythm and conversational phrasing that distinguish his songs. He was particularly good at absorbing, adapting, and improving upon the ideas of other composers, and this was a key element of his ability to remain pre-eminent in his field until the 1940s. His earliest songs, such as 'How'd you like to spoon with me?', have few pretensions to anything more than

vaudeville effectiveness. 'They didn't believe me' and the songs of the Princess Theatre shows, however, demonstrate a developing sense of the effectiveness of melodic and rhythmic twists. Allied to increasingly sophisticated lyrics, this became still more pronounced in the 1920s, where some of Kern's most elegant, effortless melodies are characterized by held notes juxtaposed with small groups of quick notes (for example, 'Who?'), or by subtle changes of rhythm or metre ('Look for the silver lining'). By the time of *Show Boat* Kern had become a mature and rounded composer, able to capture the dignity of 'Ol' Man River' as readily as the light fluency of 'Why do I love you?' and the effective harmonic shifts of 'Can't help lovin' dat man'. In the early 1930s he combined his talent for changing rhythmic patterns with an expanded sense of the effectiveness of elegantly suspended melodic line in such pieces as 'I've told ev'ry little star' and 'The song is you' (both from *Music in the Air*) and above all in 'Smoke gets in your eyes'. His subtle use of melodic sequence and changing harmony is perhaps best displayed in the refrain of 'All the Things You Are' (*Very Warm for May*, 1939). In the film songs of his final years it was the compactness of his musical structures and the increasing range of emotional expression that were most notable. He collaborated with some of the most gifted lyricists of the time, including Oscar Hammerstein II, Dorothy Fields, Johnny Mercer and Ira Gershwin.

In his early days a fine companion with an impish charm and sense of humour, Kern later became somewhat remote and at times difficult to work with. He rarely collaborated with any single lyricist for long, and this contributes to the tendency to think of him essentially as a composer rather than as a songwriter or a partner in a songwriting team. He avoided large forms and symphonic styles, however, except in *Scenario* (1941, on themes from *Show Boat*), and in his *Mark Twain Suite* (1942). Like most composers of musicals, he had his songs orchestrated for the theatre by professional arrangers, notably Frank Saddler (to 1921), and Robert Russell Bennett (from 1923), who also arranged two concert pieces on melodies by Kern: *Symphonic Study and Variations on a Theme by Jerome Kern*.

See also [Musical, musical comedy](#), §2–3.

WORKS

Edition: *The Jerome Kern Song Book* (New York, 1955)

stage

unless otherwise stated, all are musicals, all are wholly or mostly by Kern, dates are those of first New York performances; librettists shown as (lyricist; book author) for additional performance details see [GroveO](#)

Mr Wix of Wickham (2, J.H. Wagner; H. Darnley), Bijou, 12 Sept 1904, collab. others

La Belle Patee (2, E. Madden; E. Smith;), Winter Garden, 20 March 1911, collab. F. Tours

The Red Petticoat (3, P. West; R.J. Young), Daly's, 13 Nov 1912

Oh, I Say! (3, H.B. Smith; S. Blow and D. Hoare, after H. Keroul and A. Barré), Casino, 30 Oct 1913

Ninety in the Shade (2, G. Bolton), Knickerbocker, 25 Jan 1915

Nobody Home (2, Bolton, after P. Rubens), Princess, 20 April 1915, collab. others

Cousin Lucy (C. Klein; S. Green), 27 Aug 1915

Miss Information (P. Dickey, C.W. Goddard), 5 Oct 1915 [incl. Some Sort of Somebody (E. Janis)]

Very Good Eddie (2, Green; P. Bartholomae and Bolton), Princess, 23 Dec 1915 [incl. Babes in the Wood]

Have a Heart (2, P.G. Wodehouse; Bolton), Liberty, 11 Jan 1917

Love o' Mike (2, H.B. Smith; T. Sidney), Schubert, 15 Jan 1917

Oh Boy! (2, Wodehouse; Bolton), Princess, 20 Feb 1917 [incl. Till the Clouds Roll By]

Leave it to Jane (2, Wodehouse; Bolton, after G. Ade), Longacre, 28 Aug 1917

Miss 1917 (revue, Wodehouse; Bolton), Century, 5 Nov 1917, collab. V. Herbert

Oh Lady! Lady! (2, Wodehouse; Bolton), Princess, 1 Feb 1918

Toot, Toot! (2, B. Braley; E.A. Woolf, after R. Hughes: *Excuse Me*), George M. Cohan, 11 March 1918

Rock-A-Bye Baby (3, H. Reynolds; Woolf, M. Mayo: *Baby Mine*), 22 May 1918

Head over Heels (Woolf, after N. Bartley), George M. Cohan, 29 Aug 1918

She's a Good Fellow (3, A. Caldwell), Globe, 5 May 1919

Zip goes a Million (B. DeSylva; Bolton, after G.B. McCutcheon: *Brewster's Millions*), Worcester, MA, 8 Dec 1919

The Night Boat (2, Caldwell, after A. Bisson), Liberty, 2 Feb 1920 [incl. Whose baby are you']

Hitchy Koo, 1920 (revue, G. MacDonough and Caldwell), New Amsterdam, 19 Oct 1920

Sally (3, C. Grey; Bolton), New Amsterdam, 21 Dec 1920, ballet music by Herbert [incl. Look for the silver lining (B. DeSylva), Whip-Poor-Will (DeSylva), Wild Rose, Sally]; film, 1929

Good Morning, Dearie (2, Caldwell), Globe, 1 Nov 1921 [incl. Ka-Lu-A]

The Cabaret Girl (3, G. Grossmith and Wodehouse), London, Winter Garden, 19 Sept 1922

The Bunch and Judy (2, Caldwell; Caldwell and H. Ford), Globe, 28 Nov 1922

The Beauty Prize (3, Grossmith and Wodehouse), London, Winter Garden, 5 Sept 1923

Stepping Stones (2, Caldwell; Caldwell and R.H. Burnside), Globe, 6 Nov 1923

Sitting Pretty (2, Wodehouse; Bolton), Fulton, 8 April 1924

Dear Sir (2, H. Dietz; E. Selwyn), Times Square, 23 Sept 1924

Sunny (2, O. Harbach and O. Hammerstein II), New Amsterdam, 22 Sept 1925 [incl. Who?, D'ye love me?, Sunny, Two Little Bluebirds]; films, 1930, 1940

The City Chap (2, Caldwell; J. Montgomery, after W. Smith: *The Fortune Hunter*), 26 Oct 1925

Criss Cross (2, Caldwell and Harbach), Globe, 12 Oct 1926

Lucky (2, B. Kalmar; Harbach), New Amsterdam, 22 March 1927, collab. H. Ruby

Show Boat (2, Hammerstein, after E. Ferber), Ziegfeld, 27 Dec 1927 [incl. Ol' Man River, Make Believe, Bill (Wodehouse and Hammerstein), Can't help lovin' dat man, Why do I love you?, You are love]; films, 1929, 1936 [incl. I still suits me], 1951

Blue Eyes (2, Bolton, and G. John), London, Piccadilly, 27 April 1928

Sweet Adeline (musical romance, 2, Hammerstein), Hammerstein's, 3 Sept 1929 [incl. Why was I born?, Don't ever leave me]; film, 1935

The Cat and the Fiddle (2, Harbach), Globe, 15 Oct 1931 [incl. She didn't say yes]; film, 1933

Music in the Air (2, Hammerstein), Alvin, 8 Nov 1932 [incl. The song is you, I've told ev'ry little star]; film, 1934

Roberta (Harbach, after A.D. Miller), New Amsterdam, 18 Nov 1933 [incl. Smoke gets in your eyes]; films, 1935 [incl. I won't dance (Hammerstein and D. Fields), Lovely to Look At (Fields)], 1952

Three Sisters (3, Hammerstein), London, Drury Lane, 9 April 1934

Gentlemen Unafraid (3, Hammerstein and Harbach, after E. Boykin), St Louis, Municipal Opera, 3 June 1938

Very Warm for May (2, Hammerstein), Alvin, 17 Nov 1939 [incl. All the Things You Are]

other works

Films: I Dream too much (D. Fields), 1935; Swing Time (Fields), 1936 [incl. The Way You Look Tonight, A Fine Romance, Pick yourself up]; High, Wide and Handsome (Hammerstein), 1937 [incl. The Folks who Live on the Hill, Can I forget you?]; When you're in Love (Fields), 1937; Joy of Living (Fields), 1938 [incl. You couldn't be cuter]; One Night in the Tropics (Fields), 1940; Lady Be Good! (Hammerstein), 1941 [incl. The Last Time I saw Paris]; You Were Never Lovelier (J. Mercer), 1942 [incl. Dearly Beloved, I'm old fashioned, You were never lovelier]; Cover Girl (I. Gershwin), 1944 [incl. Long Ago and Far Away]; Can't Help Singing (E.Y. Harburg), 1944 [incl. Can't help singing]; Centennial Summer (L. Robin, Hammerstein and Harburg), 1946 [incl. All Through the Day]; Lovely to Look At (Fields), 1952

Songs interpolated into musicals and films, incl. How'd you like to spoon with me? (E. Laska) in I. Caryl: The Earl and the Girl, 1905; 8 songs in S. Jones: King of Cadonia, 1910; 5 songs in H. Bereny: The Girl from Montmartre, 1912; You're here and I'm here (H.B. Smith) in E. Eysler: The Laughing Husband, 1913; 8 songs, incl. They didn't believe me (H. Reynolds), in S. Jones: The Girl from Utah, 1914; 4 songs in Ziegfeld Follies of 1916; 4 songs in Theodore & Co., London, 1916; The last time I saw Paris (Hammerstein) in Lady be Good (film), 1941

Inst: At the Casino, pf (New York, 1902); Scenario, orch, 1941 [on themes from Show Boat]; Mark Twain Suite, orch, 1942

Principal publisher: Harms

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S. Green: *The World of Musical Comedy* (New York, 1960, 4/1980)

A. Wilder: *American Popular Song: the Great Innovators, 1900–1950* (New York, 1972)

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RONALD BYRNSIDE, ANDREW LAMB/R

Kernberg, Johann Philipp.

See [Kirnberger, Johann Philipp](#).

Kernis, Aaron Jay

(b Philadelphia, 15 Jan 1960). American composer. He studied at the San Francisco Conservatory, the Manhattan School (BM 1981) and Yale University. His composition teachers included John Adams, Jacob Druckman, Morton Subotnick and Charles Wuorinen. He first received national recognition when his orchestral work, *Dream of the Morning Sky* (1982–3), was given its première by the New York PO in 1983. In 1993 Kernis was appointed composer-in-residence of the St Paul Chamber Orchestra. He won the Pulitzer Prize in 1998 for his second string quartet. His eclectic musical language draws upon and juxtaposes a variety of styles, including American popular and vernacular music. His works often exude an exhilaration spiced with wry musical humour or evoke profound emotion. Poetic and visual imagery also abound in his compositions; bright timbres, ascending melodic lines and high registers are frequently employed.

Kernis's oeuvre can be divided into three style periods. His early, 'process' works draw upon rigorous pre-compositional structures. *Morningsongs* (1982–3), for example, employs a limited number of pitches at any given time; groups of tones change to delineate formal sections. After 1983 Kernis embraced a more intuitive approach, formulating only the large-scale structure of a work before composing. The form of *Love Scenes* (1986–7) mirrors the decline of a relationship; increasingly angular, dissonant music is sporadically interrupted by fragmented lyrical motives. The colours and complex patterns of Ravenna's Byzantine mosaics are

reflected in the rapidly unfolding musical material of his *Invisible Mosaic* triptych (1986–8); sonic fragments coalesce into coherent patterns, in a musical analogy of the mosaics' gradual disclosure of underlying shape and line. From 1988 Kernis sought greater continuity, simplicity and emotional directness. He began to embrace traditional forms such as the symphony and string quartet, albeit in untraditional ways. Unity is projected in the *Symphony in Waves* (1989) through the abstract depiction of wave motion in melodic, dynamic, textural and timbral domains. The cycle of works consisting of *Symphony no.2* (1991), *Still Movement with Hymn* (1993), *Colored Field* (1994) and *Lament and Prayer* (1996), reflects the horror of war and the composer's sensitivity to other political and social issues. *Le quattro stagioni dalla cucina futurismo* (1991), a manifesto on food preparation, *New Era Dance* (1992), an evocation of contemporary urban life, and *Goblin Market* (1995), an erotic theatrical setting of Rossetti's Victorian tale, display Kernis's extravagant imagination.

WORKS

(selective list)

Recorded interviews in *US-NHoh*

Principal publisher: Associated

stage

Goblin Market (C. Rossetti), nar, pic + fl + a fl, ob + eng hn, cl + E♭cl + b cl, bn, hn, tpt, pf + synth, perc, str, 1995

vocal

Choral: *Stein Times Seven* (G. Stein), SSATB, pf, 1980; *How God Answers the Soul* (Mechthild of Magdeburg), SSAATTBB, 1996

Solo: *6 Fragments of Gertrude Stein*, S, pic + fl + a fl, 1979; *Dream of the Morning Sky* (Cycle V, Part I) (N.S. Momaday), S, orch, 1982–3; *Nocturne* (Bible: *Song of Songs*), S, tpt, 2 glock, 2 pf, 1982; *Morningsongs* (J. Anderson), Bar, pic + fl + a fl, 2 cl + b cl, bn, hn, perc, hp, vn, va, vc, 1982–3; *America(n) (Day)dreams* (M. Swenson), Mez, pic + fl, cl + b cl, hn, tpt, perc, hp, str, 1984; *Love Scenes* (A. Swir, trans. M.L. Nathan), S, vc, 1986–7; *Songs of Innocents I* (anon. Sanskrit text, trans. W.S. Merwin, R.L. Stevenson, M. Swenson, W. Ramal), S, pf, 1989; *Brilliant Sky, Infinite Sky* (J. Joubert, trans. D. Levertov, G. du Maurier, J. Ash, C. Milosz), Bar, vn, perc, pf, 1990; *Le quattro stagioni dalla cucina futurismo* (F.T. Marinetti), nar, vn, vc, pf, 1991; *Simple Songs* (Hildegard of Bingen, Pss, Rumi, Ryokan), S/T, chbr orch, 1991; *Songs of Innocents II* (C.H. Ross, J. Keats, Swenson, anon.), S, pf, 1991

instrumental

Orch: *Invisible Mosaic III*, 1986–8; *Sym. in Waves*, 1989; *Musica celestis*, str, 1990 [arr. 2nd movt of Str Qt]; *Sym. no.2*, 1991; *New Era Dance*, 1992; *Colored Field*, conc., eng hn, orch, 1994; *Air*, vn, orch, 1995; *Lament and Prayer*, vn, orch, 1996; *Too Hot Toccata*, 1996; *Double Conc.*, vn, gui, orch, 1997

Chbr and solo inst: Music for Trio (Cycle IV), pic + fl + a fl, vc, pf, 1982; Invisible Mosaic I, cl, vn, vc, pf, 1987; Phantom Polka, accdn, 1987; Invisible Mosaic II, pic + fl, ob, cl + b cl, bn, hn, tpt, trbn, tuba, 2 perc, hp, pf + cel, str qt, db, 1988; Before Sleep and Dreams, pf, 1990; Str Qt 'Musica celestis', 1990; Mozart en Route 'A Little Traveling Music', vn, va, vc, 1991; Superstar Etude no.1, pf, 1992; 100 Greatest Dance Hits, gui, str qt, 1993; Still Movement with Hymn, vn, va, vc, pf, 1993; Air, vn, pf, 1995; Str Qt no.2, 1997

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MARY LOU HUMPHREY

Kerpely, Jenő.

Hungarian cellist, member of the [Hungarian Quartet](#) (i).

Kerpen, Freiherr Hugo Franz Karl Alexander von [Hugo Friedrich]

(*b* ?Engers, 23 March 1749; *d* Heilbronn, 31 Dec 1802). German composer. From 1762 he lived in Mainz, where in 1779 he became a canon of the cathedral; he later held the same post in nearby Worms. In Mainz he was associated with an amateur theatre, for which he composed Singspiele. These and his other compositions show that the music education of aristocratic amateurs was particularly well tended in Mainz until the second French invasion of 1797. He avoided the occupation by escaping to Heilbronn where, as in Mainz, some of his works were eventually published. His lucid style favours a series of short, comprehensible motifs, but shows no overall development; instead, Kerpen seems to have held fast to the then widespread practice of musical amateurism.

WORKS

Stage (Singspiele, lost, unless otherwise stated): Der Schiffbruch, 1780; Cephalus und Procris (melodrama, after Ovid), Mainz, 1781, formerly *D-DS*; Adelheid von Ponthieu (tragic ballet), Mainz, ?1782, vs (Mainz, 1782); Die Räthsel (2, H.G. Schmieder), Mainz, 1790; Magnetisir-Menuet in Air de la nouvelle Contredanse (Mainz, 1794); Claudine von Villa Bella (after J.W. von Goethe), formerly *DS*

Other vocal: Abschieds-Ode, 1v, pf (Mainz, 1783); 6 ariettes Italiennes à 3 voix (Mainz, 1792); [12] Teutsche Lieder (F. von Matthisson), i (Mainz, 1797), ii (Heilbronn, 1798)

Inst: Sonate, kbd, vn, in Betrachtungen der Mannheimer Tonschule, i/5–7 (Mannheim, 1778), probably also in 3 Sonates, hpd, vn, op.1 (Mannheim, c1779); 6

quatuors concertants, op.3 (Mainz, 1786); Sonate, hpd 4 hands, ?op.4 (Mainz, 1788); 7 Variationen ... 'Wir kommen von der Küste', kbd (Heilbronn, ?1799); 6 grandes sonates, pf, vn obbl, op.8 (Heilbronn, ?1799); Grand Concert, pf, orch, op.9 (Heilbronn, ?1800); 2 trios, pf, vn, vc, ?op.9 (Offenbach, n.d.); Sym., E♭; before 1797, lost

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H.-C. Müller: *Bernhard Schott, Hofmusikstecher in Mainz: die Frühgeschichte seines Musikverlages bis 1797, mit einem Verzeichnis der Verlagswerke 1779–1797* (Mainz, 1977)

HUBERT UNVERRICHT

Kerr, Harrison

(b Cleveland, 13 Oct 1897; d Norman, OK, 15 Aug 1978). American composer and educationist. His principal studies were with James H. Rogers in Cleveland and with Boulanger in Paris (1921). He returned to the USA in 1921 to begin a long career as a teacher and administrator: first in Cleveland, then briefly at Greenbrier College, West Virginia, and subsequently at the Chase School, Brooklyn, where he remained from 1928 until after World War II. It was there that he became active in several interrelated organizations, among them the ACA and the AMC. He served as executive secretary for both of these as well as serving on the editorial boards of the New Music Edition and New Music Quarterly Recordings. During the immediate postwar years he spent much time abroad as chief of the Music, Art and Exhibits Section of the Army Civil Affairs Division; he was then also a member of the music panel for UNESCO. From 1949 until his retirement in 1968 he was professor of music and composer-in-residence at the University of Oklahoma; he was also dean of the university's College of Fine Arts until 1959. Despite these many activities he composed a wide variety of scores, chiefly during the periods 1935–40 and after 1950. His most extensive work is an opera, *The Tower of Kel* (1958–60), from which he extracted material for several smaller compositions. In general, Kerr's musical language combines linear chromaticism, vertical dissonances built largely from triads and perfect intervals, and strong rhythms with a feeling for classical form and gesture.

WORKS

Stage: Dance Sonata (ballet), 2 pf, perc, 1938, Bennington, 1938; The Tower of Kel (op, 4, Kerr), 1958–60

Orch: 3 syms., 1927–9, rev. 1938, 1943–5, 1953–4; Movt, str orch, 1936; Dance Suite, 1939–40; Vn Conc., 1950–51, rev. 1956; Variations on a Ground Bass, 1966; Sinfonietta, 1967–8; Episodes from The Tower of Kel, 1971–2

Vocal: 3 Songs (E.St.Vincent Millay), 1v, pf/chbr orch, 1924–8; 6 Songs (A. Crapsey), 1924–8; Notations on a Sensitized Plate (C. Ross), high/medium v, cl, pf, str qt, 1935; Wink of Eternity (H. Crane), chorus, orch, 1937; In Cabin'd Ships at Sea (W. Whitman), chorus, orch, 1971; The Friar's Sermon (Kerr), Bar, pf, 1973 [arr. from The Tower of Kel]; 2 other song cycles, 5 songs, 1919–52

Chbr and solo inst: Poem, pf, 1929; Sonata no.1, pf, 1929; Str qt no.1, 1935; Trio, cl, vc, pf, 1936; Str Qt no.2, 1937; Study, vc, 1937; Pf Trio, 1938; Suite, fl, pf, 1940–41; Ov., Arioso and Finale, vc, pf, 1941–51, arr. vc, orch, 1966–7; 4 Preludes, pf, 1943; Sonata no.2, pf, 1943; Sonata, vn solo, 1954; Frontier Day, pf, 1956; Sonata, vn, pf, 1956; Variations on a Theme from the Tower of Kel, gui, 1971; other pf works

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STEVEN E. GILBERT

Kerrest, Joost.

See [Karest, Joes.](#)

Kerry, Gordon

(*b* Melbourne, 21 Jan 1961). Australian composer. After studying with Barry Conyngham at the University of Melbourne he moved to Sydney in 1986. He devoted himself exclusively to composition during a series of residencies, which include seasons with the Sydney Philharmonia Choirs (1990) and the Virginia Center for the Creative Arts (1991), the inaugural Peggy Glanville-Hicks Fellowship (1994) and a two year Australia Council Fellowship (1999). His opera *Medea* (1992) has been performed in Australia, Germany and the USA. In 1997 he became a critic with the *Sydney Morning Herald*; in 1997–8 he was the artistic administrator of Music Viva Australia. His music, characteristically late-20th-century neo-classical in style, is refined in craftsmanship, sensuous in colour and displays an intelligently informed use of historical form. Further information is given in B. Broadstock, ed.: *Sound Ideas: Australian Composers Born Since 1950* (Sydney, 1995), 147–8.

WORKS

(selective list)

Op: *Medea* (J. Macdonnell, after Seneca), 1992

Orch: *Divertimento*, 1986; *Sinfonietta: Like Meteors from Elysium*, 1992; *Va Conc.*, 1992; *Harvesting the Solstice Thunders*, 1993; *Out of Winter*, str, 1993; *Sinfonia*, va, vc, str, 1993; *Nocturne*, 2 chbr orch, 1994; *Splenderà: 3 Short Pieces*, 1994–5;

Festival Anthem, 1995; Conc., vc, perc, str, 1996; Variations, 1996; Bright Meniscus, 1997; Such Sweet Thunder, 1999

Chbr and solo inst: Winter Through Glass, pf, 1980; Siderus nuncius, org, 1985; Phaselus, b cl, vn, va, gui, mand, perc, 1986; Dream, vn, pf, 1987; Parar, va, pf, 1988; Perpetual Angelus, pf, 1988; After Eliot, pf qt, 1989; Sonata, fl, vc, pf, perc, 1990; Serious Music, 3 perc, 1991; 3 Short Pieces, wind qnt, 1991; Sonata da camera, fl, cl, pf qt, 1991; Tower Music, brass qnt, 1991; Torquing Points, str qt, 1992; No Orphean Lute, pf trio, 1994; L'Azur, ob, cl, bn, vn, va, vc, 1995; No Atmosphere, hp, 1995; Harmonie, wind qnt, 1996; Pf Sonata, 1997; 7 Improvisations, cl, perc, 1998

Vocal: Canticles for Evening Prayer, chorus, 1983; Moonrise (C. Masel), S, pf, 1984; Obsessions (Baudelaire), Mez, pf, 1985; Cant. (after Catullus), SATB, fl, va, vc, pf, 2 perc, 1989; Cant.: New Music (G. Harwood), high v, fl, vc, pf, perc, 1990; Cipangu (W. Hart-Smith), chorus, orch, 1990; Festival Cant., childrens' chorus, SATB, org, 1990; 2 Tropes, SSAA, 1990; Hymn of St John of the Cross, T, hp, 1995; 6 Songs, chorus, 1995; Cant. Davidica, 2 chorus, 1998; Breathtaking, S, ens, 1999

PETER McCALLUM

Kerstens, Willem

(b Antwerp, 9 Feb 1929). Belgian composer. He studied at the conservatories of Antwerp and Brussels (composition with Poot). From 1961–8 he was programming director of the Limburg regional station of Belgian Radio and Television. In addition he was appointed a harmony teacher at the Antwerp Conservatory in 1962. He became a lecturer at the Maastricht conservatory (1968) and from 1971 until his retirement in 1994 was a professor of composition at the Antwerp Conservatory. For some time he was also a lecturer at the Maastricht Conservatory. Twice he was a guest lecturer at the Internationale Kammermusiktage in Raumberg, Austria.

Kerstens has received several awards and distinctions, including the second prize in the Queen Elisabeth Competition (1961), the Trieste Prize (1963) for his ballet *Triomf van de geest*, the Eugène Baie Prize from the province of Antwerp (1968) and the SABAM Prize for his entire output (1973). In 1978 he composed his Piano Concerto, which was used as a set piece for the Queen Elisabeth Competition.

Kerstens is an eclectic composer who does not feel restricted to any system, and aims to express disciplined feeling. Before 1960 his style was expressive within a classical structure, with late Romantic and late Impressionist colour blended with Expressionist characteristics (*Divertimento*, 1958; *Triomf van de geest*, 1959). In the 1960s he developed a bitonal chord based on C \square ; which he called the tritonus relationship (*Two Organ Preludes*, 1961; *Psalmen*, 1961). Later he studied 12-note technique and wrote works that were freely serial (*Symphony nos. 1 and 2*, 1962–3). In the second half of the 60s his writing became more intuitive, though he continued to use solid structures, with frequent chromaticism (*Symphony no.3*, 1967) and with percussion playing a more significant role (*Anaglyphos*, 1969; *Capriccio*, 1972). At a still later stage

the structure is not imposed from without but arises from within the composition, as in such large-scale works as Symphony no.4 (1979), the opera *Gansendonk* (1980–83) and *Het zonnelied* (1987).

WORKS

(selective list)

Op: *Gansendonk* (3, Kersters and B. De Nijs, after H. Conscience: *Baes Ganzendonck*), 1980–3, Antwerp, Opera voor Vlaanderen, 19 Sept 1984

Ballets: *Parwati*, 1956; *Triomf van de geest*, 1959; *Heer Halewijn*, 1973; *Uilenspiegel de geus*, 1976

Syms.: Sym no.1, 1962; Sym no.2, 1963; Sym. no.3, 1967; Sym. no.4 'Gezelle', 1979; Sym. no.5, 1987

Other orch: *Sinfonietta*, 1955; *Sinfonia concertante*, fl, cl, bn, str, 1957; *Divertimento*, str, 1958; *Suite in the Form of a Fr. Ov.*, 1964; *Capriccio*, 1972; *Laudes*, 1973; *Halewijn*, 1974; *Pf Conc.*, 1978

Vocal: *Psalmen*, A, male chorus, 5 brass insts, timp, org, 1961; *A Gospel Song* (black spirituals), 4 solo vv, chorus, orch, 1965; *A Hymn of Praise* (ps texts), spkr, 3 solo vv, chorus, orch, 1966; *Het zonnelied*, mixed choir, trp, 2 pf, timp, 1987; *Kinderwereld*, 1988, children's choir, girls' choir, orch, 1988

Chbr and solo inst: *Wind Qnt*, 1954; 2 *Preludes*, org, 1961; 2 str qts, 1962, 1964; *Septet*, 1966; *Pf Qt*, 1970; pf pieces, choral works, songs

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DIANA VON VOLBORTH-DANYS

Kertész, István

(*b* Budapest, 28 Aug 1929; *d* nr Tel-Aviv, 16 April 1973). German conductor of Hungarian birth. He began violin and piano lessons in childhood, later studying the violin and composition at the Ferenc Liszt Academy, Budapest, where his teachers included Kodály and Weiner. He took further conducting instruction from Somogyi, and absorbed the influence of Klemperer (then at the Hungarian State Opera) and Walter in particular. Kertész became resident conductor at Győr in 1953, and two years later moved to Budapest as conductor and répétiteur. He left Hungary with his family after the 1956 uprising and settled in Germany, later taking German nationality.

Kertész was general music director at Augsburg (1958–63), and at Cologne from 1964; his wide repertory there included *Tristan und Isolde*, Verdi's *Stiffelio* (the German première) and *La clemenza di Tito*. He made his British début in 1960 with the Royal Liverpool PO (and in London the same year with the LSO); his American début was in 1961 on a tour with the NDR SO. In 1966 he first appeared at Covent Garden (conducting

Verdi's *Un ballo in maschera*) and, after a world tour with the LSO that year, succeeded Monteux as its principal conductor (1966–8); in addition, he was musical director of the Gürzenich Orchestra in Cologne from 1971 until his death (in a drowning accident) in 1973.

At the outset of his career, Kertész acquired an unusually large and varied repertory, and his performances were characterized by direct, vigorous, unexaggerated interpretations that may at times have lacked some extra quality of individuality to distinguish them. He showed a special concern for the music of Bartók, Henze, Stravinsky and Britten (introducing Britten's *War Requiem* to Vienna and his *Billy Budd* to Germany). His many recordings include a memorable complete cycle of Dvořák's symphonies, *Bluebeard's Castle* and the first western European recording of the full *Háry János* (all with the LSO), the Brahms and Schubert symphonies (with the Vienna PO) and the first complete recording of Mozart's *La clemenza di Tito*.

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NOËL GOODWIN

Kerzelli [Kercel, Kerzel, Kerzell].

Family of musicians, possibly Czech. They were active in Moscow in the late 18th century. Information about them is meagre and their works are a notorious bibliographical fog. At least four of them made noteworthy contributions to the Russian musical stage.

(1) Ivan [Johann, Iosif] Kerzelli

(2) Frants Kerzelli

WORKS

attributed to M.F. or I.F. Kerzelli; first performed in Moscow unless otherwise stated

Gulyan'ye, ili Sadovnik Kuskovskoy [Merrymaking, or The Gardener of Kuskovoe] (1, V. Kolichev), estate of Count Sheremet'yev, Kuskovo, 1780 or 1781

Plenira i Zelim [Plenira and Selim] (3, trans. B. Blank), 1789

Korol'na okhote [The King Goes Hunting] (3, V. Levshin, after Sedaine), 1793 or 1794

Svad'ba gospodina Vold'ryova [Mr Vold'ryov's Wedding] (1, Levshin), 1793 or 1794; extract from ov. in Findeyzen

Mnimīye vdovtsī [The Make-Believe Widowers] (3, Levshin, after the Ger.), 1794

Svoya nosha ne tyanet [One does not Mind a Burden of one's Choice] (2, Levshin), c1794

Molodiye poskoreye star'ikh mogut obmanut' [Youth Will Sooner Cheat than Age] (1, Levshin), estate of Prince Shcherbatov, Litvinovo, 1795

6 str qts, op.1 (Vienna, 1780); 6 duos, 2 vn, op.2 (Vienna, 1780)

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RICHARD TARUSKIN

Kerzelli

(1) Ivan [Johann, Iosif] Kerzelli

(fl 1773–80). Composer. His middle initial is given variously as B. or I. As the musical director at the theatre on the Znamenka (1773–80), he arranged the music for *Derevenskoy vorozheya* ('The Village Soothsayer', December 1777, Moscow), Vasily Maikov's influential 'intermediya' after *Le Devin du village* by Rousseau, which spawned a host of imitations including the most popular of all Russian Singspiele, *Mel'nik – koldun, obmanshchik i svat* ('The Miller who was a Magician, a Cheat and a Matchmaker'). Its vocal score – 'Overture and Songs from the Intermezzo The Village Soothsayer' (Moscow, 1778) – was the first publication of its kind in Russia. Almost as popular was *Rozana i Lyubim* ('Rozana and Lyubim', performed at the theatre on the Znamenka, 1778; one song in *IRMO*), in which Kerzelli supplied music for a conflated adaptation by Nikolay Nikolev of two of Charles Favart's most successful *comédies mêlées d'ariettes* (*Annette et Lubin* and *Ninette à la cour*). Both plays to which Kerzelli contributed, now considered classics of early Russian drama, were of the type in which the score consists of folk and popular tunes (*golosi*) sung to new words. The extent to which Kerzelli's music was original, and the precise nature of his source tunes, are still matters of debate. What is not debated is the bad impression Kerzelli's treatment of *Rozana and Lyubim* made on connoisseurs both then and since. Nikolev himself declared, in the preface to the printed libretto, that the primitive music 'tormented' his play: 'where three or four should be singing together, two sing and one or two yawn; what should be sung is spoken and what should be spoken is left out'. Other comic operas in the pastoral tradition of Rousseau to which Kerzelli (or possibly some other member of his family) contributed music *na golosi* include *Lyubovnik – koldun* ('The Lover who was a Wizard'; 1 act, libretto by N. Nikolev, 1777) and *Derevenskiy prazdnik, ili Uvenchannaya dobrodetel'* ('The Village Festival, or Virtue Crowned'; 2 acts, libretto by Maikov, 1777). In various sources the music for all four works is attributed to M.F. Kerzelli, perhaps Ivan Kerzelli's nephew (see below). While this is

thought to be a fallacy originating with Gerber, similarly conflicting attributions remain unresolved for *Finiks* ('The Phoenix'; 3 acts, libretto by Nikolev, first performed in Moscow, ?1779) and *Arkas i Iriisa* ('Arcas and Iris'; 1 act, libretto by Maikov, first performed in Moscow, 1780).

[Kerzelli](#)

(2) Frants Kerzelli

(*fl* 1794). Composer and cellist, ?brother of (1) Ivan Kerzelli. His best-known work is the comic opera *Tri svad'bi vdrug, ili Kak auknetsyia, tak i otkliknetsyia* ('Three Weddings at Once, or The Echo Responds to the Call'; 2 acts, libretto by A. Zheltov), first performed in Moscow in 1794.

Two other members of the family, Mikhail Frantsevich Kerzelli (*b* c1740; *d* 1804) and Ivan Frantsevich Kerzelli (*b* c1760; *d* 14/26 May 1820), perhaps sons of (2) Frants Kerzelli, composed for the theatre. From 1801 to 1820 Ivan directed the orchestra at the Petrovsky Theatre; Mikhail was occupied with directing and instructing horn bands. Both were prolific composers of comic operas. No two authorities agree as to who wrote what. On the basis of the title-page of Vasily Levshin's collected librettos (Kaluga, n.d.), Mooser confidently asserted Ivan to be the author of the operas on Levshin's texts; yet Findeyzen, citing the same document, attributed them to Mikhail. *Svad'ba gospodina Voldiryova* ('Mr Voldiryov's Wedding'), a sequel to the perennial crowd-pleaser *Sbiten 'shchik* ('The Hot-Mead Vendor') by Knyazhnin and Bullant, was the most popular of these Singspiele. Six string quartets and six duos, opp.1–2, are attributed in RISM to Mikhail.

Kerzina, Mariya Semyonovna [née Pospelova]

(*b* ? Moscow, 1864; *d* Moscow, 18 Aug 1926). Russian pianist and music organizer. Early in life she took private piano lessons from V.I. Safonov, then from the Moscow pianist P.A. Pabst. She also studied theory with the critic Semyon Kruglikov. In 1888 she married the prominent Moscow lawyer Arkady Mikhaylovich Kerzin (1857–1914), whose interest in Russian music she adopted as they acquainted themselves at the piano with the works of native composers. In 1896 the Kerzins created and organized the Kruzhok Lyubiteley Russkoy Muziki v Moskve (Circle of Russian Music Lovers in Moscow), which played a large propagandist role (acknowledged in Kerzina's unpublished personal notebook) until 1912 on behalf of Russian chamber and symphonic music in Moscow, especially for St Petersburg composers. The recitals and concerts, which began in a private apartment and eventually moved to prominent concert sites, had the participation of such eminent performers and composers as Rimsky-Korsakov, Glazunov, Cui, Taneyev and Rachmaninoff. Kerzina gave her letters from some of these figures to the Lenin Library in Moscow (now *RU-Mrg*) in 1919–20. The circle lavished special attention on the works of Cui (Kerzina's favourite composer, as a result of Kruglikov's influence), who after initial communication in 1898 came to rely increasingly on Kerzina's patronage, Moscow connections and friendship to the end of his life. Even in the ill-health of her last years Kerzina continued to give music lessons.

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LYLE NEFF

Kes, Willem

(*b* Dordrecht, 16 Feb 1856; *d* Munich, 22 Feb 1934). Dutch conductor, composer and violinist. After receiving musical training under A.J.F. Böhme in his home city, he went to Leipzig in 1871 as a violin pupil of F. David, then to Brussels (1875) to study with Henryk Wieniawski and finally to Berlin (1876) to complete his violin studies with Joachim and to study composition under Kiel. In 1877 he played in the Parkorkest, Amsterdam, as soloist and first concertmaster; he directed the Toonkunst choir (1879–89) and an orchestra in Dordrecht (1883–8), and in 1883 was conductor of the Parkorkest, Amsterdam. Meanwhile he toured throughout the Netherlands as a soloist and played in Leipzig in 1881. When the Concertgebouw was opened in 1888, Kes was asked to create and conduct a permanent Concertgebouw orchestra; on 3 November he conducted its inaugural concert. Kes's rehearsals were unprecedented in the Netherlands for their thoroughness and attention to detail. He forbade audiences to converse or eat during concerts. His programmes included new works by R. Strauss, Dvořák, Tchaikovsky, Stanford, Chabrier, d'Indy and Chausson, and his efforts to raise and broaden the public taste became a tradition which was carried on by his successor, Willem Mengelberg. In 1890 he founded a specialist orchestra school within the Concertgebouw. He remained in the Amsterdam post until 1895 when he succeeded George Henschel as conductor of the Scottish Orchestra in Glasgow. He was appointed conductor of the Moscow Philharmonic Society in 1898, becoming director of its music drama school in 1901. He returned to Germany in 1905 and directed the orchestra and music school in Koblenz until his retirement from public life in 1926. Among his many compositions transcriptions for orchestra of piano works by Schumann and Brahms have striking elements.

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Kessler, Dietrich M(artin)

(b Zürich, 21 July 1929). English string instrument maker and viol player of Swiss origin. He was trained as a violin maker at the Schweizerische Geigenbauschule in Brienz under Adolf König, from 1946 to 1950, passing his examinations with distinction. In Switzerland he made violins, violas, cellos, double basses, viols, quintons and guitars. He also studied the cello as a performer. In 1950 he moved to Haslemere, England, where he worked for the firm of Arnold Dolmetsch, making and repairing viols and studying the bass viol with Nathalie Dolmetsch. In 1952 he joined the firm of Albert Arnold Ltd and worked under C.W. Jacklin in string instrument repairing, meanwhile continuing to make viols in his spare time. Kessler began his own workshop in Welling, Kent, in September 1955, and in 1959 moved to London. During this time his instruments, particularly his viols, became increasingly popular, and he was also active as a performer, touring and recording throughout Europe and the USA at various times with the Elizabethan Consort, the English Consort of Viols and the Jaye Consort of Viols. In October 1969 he took over the London firm of Edward Withers Ltd and continued to make and repair viols and violins. He sold the latter firm to Adam Whone in 1987, but continued to work from his workshop at home. Kessler has contributed valuable research into the methods of early English viol making (see *EMc*, x, 1982, p.340).

Kessler's viols are mostly built to the patterns of the English masters. His workmanship is very clean and the instruments are light in weight, with varnish of orange-brown or reddish hue, double purfling, closed or open or carved scrolls, and beautifully inlaid designs in the manner of Barak Norman and Richard Meares on the back or belly or both. The sound is clear, penetrating and rich. Since 1987 he has become interested in 17th and early 18th-century French viols and has devoted much study to several originals, especially the bass viols of Michel Collichon of Paris, models of which he now produces. Kessler is one of the best modern makers of viols; his instruments bear the label 'Dietrich M. Kessler, London 19 ...', though some earlier ones have 'Dietrich M. Kessler of Zurich, No ... London 19 ...' and others are not labelled in his own name.

MURRAY LEFKOWITZ

Kessler, Thomas

(b Zürich, 25 Sept 1937). Swiss composer. After completing studies of German and Romance linguistics at the universities of Zürich and Paris, he studied composition with Hartig, Blacher and Pepping at the Musikhochschule in Berlin (1961–7). In 1965 he founded his own electronic studio in Berlin, and during the period 1968–70 he directed an improvisation group aligned with Cardew's Scratch Orchestra in London. He was then director of the Electronic-Beat studio in Berlin and musical director of the Centre Universitaire International de Formation et de

Recherches Dramatiques in Nancy. In 1973 he began teaching theory and composition at the music academy in Basle. There he was later appointed director of the electronic music studio (1984), and founded a new course in audio design (1995). He has also given courses elsewhere and has held a research post at IRCAM.

Kessler's works include a series of solo studies, or 'control pieces', for performers who not only play an instrument but simultaneously handle electronic transformation by means of a synthesizer or latterly a computer. The original stimulus for these works was political, if less overtly so than in his compositions of 1968, which included the *revolutionary music* for ensemble and tape, with recordings of the student revolts in Paris, and the opera *Nationale Feiertage*, about Rosa Luxemburg. *Smog* for trombone and orchestra (1970) is a sort of live *musique concrète*, dealing with the sound of vehicle exhausts and other environmental noise, and thereby supporting the composer's stand against pollution and despoliation. He also experimented with new orchestral seating plans and included non-European instruments in the orchestra, in order to encourage dialogue across cultural borders and erode Eurocentrism. His search for new tonalities, like his integration of beat and electronic sounds, comes as a reaction to the wider world.

WORKS

(selective list)

Stage: Countdown für Orpheus (ballet), tape, 1966; Nationale Feiertage (op, C. Henneberg), 1969

Orch: Smog, trbn, orch, 1970; Klangumkehr, large orch, 1975; Drumphony, perc, orch, live elecs, 1981; Aufbruch, orch, live elecs, 1990

Ens: Konstellationen I, fl, trbn, vc, pf, 1965; Trio, str trio, 1968; Unisono, 3 cl, 1978; Pujaparwata, gamelan, tape, 1980; Choral, 4 sax, 1991; Inselmusik, sax, mar, pf, 1995–6; Trio II, str trio, 1995–6

El-ac: Piano Control, pf, synth, 1974; Dialogue, 4 players, vocoder, 1977; Violin Control, vn, synth, 1978; Drum Control, perc, cpr, 1983; Flute Control, fl, computer, 1986; Voice Control, 3vv, live elecs, 1993

Tape: Schallarchiv, 1979; Message, 1993

Principal publisher: Bote und Bock

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W. Burde: 'Kompositionsportrait Thomas Kessler', *Melos/NZM*, iv (1978), 22–6

L. Koblyakov: 'Thomas Kesslers Control-Stücke', *Dissonanz*, no.24 (1990), 17–22

THOMAS GARTMANN

Kessler, Wendelin

(*b* Kannawurf, nr Erfurt; *fl* 1572–80). German poet and composer. He attended the Gymnasium in Erfurt and Jena University, after which he became a tutor to the East Prussian nobility. A further two years of study in Königsberg (now Kaliningrad) led to the post of Kantor in Danzig (now

Gdańsk). Henceforth his life was bound up with that of Polykarp Leyser, though it is not known when or how the two met. In 1573 Leyser was made pastor of Göllersdorf (Lower Austria), and he immediately appointed Kessler teacher at the school for nobility in nearby Haselbach. Leyser left Göllersdorf in 1576, and when he was married in Wittenberg in 1580 (to Elisabeth, daughter of Lucas Cranach the younger), Kessler wrote a wedding motet, of which only the tenor part survives (Wittenberg, 1580). Kessler was ordained by Leyser on this occasion, and succeeded him in his post as pastor of Göllersdorf. Kessler's principal surviving work is *Selectae aliquot cantiones super Evangelia* (Wittenberg, 1582, complete copy in *D-Mbs*), a collection of Gospel paraphrases in Latin hexameters for Advent to Easter; they are five-part motet-like arrangements which are very close to the style of Lassus in their expressive handling of the text.

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H.J. Moser: *Die Musik im frühevangelischen Österreich* (Kassel, 1954)

WALTER BLANKENBURG/CLYTUS GOTTWALD

Kestenberg, Leo

(*b* Rosenberg, Hungary [now Ružomberok, Slovakia], 27 Nov 1882; *d* Tel-Aviv, 14 Jan 1962). Israeli educationist and pianist of Hungarian birth, active mainly in Germany. After studying the piano with Kullak and Busoni and composition with Felix Draeseke in Berlin, he made frequent appearances as a concert pianist and began teaching at the Stern and Klindworth-Scharwenka Conservatories in Berlin. From his student days his political and cultural activities had developed his ideas about the role of music in education and had also equipped him with the organizational experience to put them into practice. In 1918 he became musical adviser to the Prussian Ministry of Science, Culture and Education, becoming in 1922 director of the newly established music department of the Central Institute for Education and Teaching. The institute organized in May 1921 a school music week, the first of eight annual events held in different German towns, where Kestenberg's music reforms were explained and discussed. In the same year Kestenberg's *Musikerziehung und Musikpflege* was published; the thoughts expressed in this book became gradually translated into a number of government edicts which affected every aspect of music education in Prussia from kindergarten to university level and extended even to the supervision of the qualifications of private music teachers. Up to December 1932 Kestenberg was active in the Education Ministry but with the advent of Nazism he fled to Prague in 1934. There he founded and directed the International Society for Music Education, which held three congresses in the years 1936 to 1938; in 1953 he was elected the society's honorary president. In 1938 he moved to Tel-Aviv, where he became general manager of the Palestine (now Israel Philharmonic) Orchestra. On his retirement in 1945 he concentrated his energies on teaching and founded Israel's first training college for music teachers.

WRITINGS

Musikerziehung und Musikpflege (Leipzig, 1921/R, repr. 1927 and 1990)
Privatunterricht in der Musik (Berlin, 1925; 5/1932 as *Der Privatunterricht in der Musik*)
ed., with W. Günther: *Prüfung, Ausbildung und Anstellung der Musiklehrer an den höheren Lehranstalten in Preussen* (Berlin, 1925); 3/1928 as *Der Musiklehrer: Prüfung, Ausbildung und Anstellung*
ed.: *Musik im Volk, Schule und Kirche (Reichsschulmusikwoche V): Darmstadt 1926*
Schulmusikunterricht in Preussen (Berlin, 1927)
ed.: *Musikpädagogische Gegenwartsfragen* (Leipzig, 1928)
Musikpflege im Kindergarten (Leipzig, 1929)
Schulmusik und Chorgesang (Leipzig, 1930)
Jb der deutschen Musikorganisation 1931 (Berlin, 1931)

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L. Kestenberg: *Bewegte Zeiten: musisch-musikantische Lebenserinnerungen* (Wolfenbüttel, 1961) [autobiography]
H. Mersmann: 'Leo Kestenberg: 1882–1962', *Mf*, xv (1962), 209–12
U. Günther: *Die Schulmusikerziehung von der Kestenberg-Reform bis zum Ende des Dritten Reiches* (Neuwied, 1967)
Dokumente zur Geschichte der Musikschulen (1902–1976) (Regensburg, 1977)
G. Batel: *Musikerziehung und Musikpflege: Leo Kestenberg, Pianist, Klavierpädagoge, Kulturorganisator, Reformers des Musikerziehungswesens* (Wolfenbüttel, 1989)



Ketèlbey, Albert W(illiam)

(b Birmingham, 9 Aug 1875; d Cowes, 26 Nov 1959). English composer and conductor. He showed musical promise from an early age and went to Trinity College, London, when he was 13. He became a professional pianist, at 16 was organist of St John, Wimbledon, and was also apparently proficient on the cello, clarinet, oboe and french horn. In his early twenties he toured as a musical director of a light opera company, and at 22 became the musical director at the Vaudeville Theatre; composition and, later, recording for Columbia remained his main professional interests. His student compositions at Trinity College and for some time afterwards (a piano and wind quintet, a string quartet and the Concertstück for piano and orchestra) were probably in a classical vein. His first major light music success was *The Phantom Melody*, for cello and piano, which won a prize in 1912 offered by the cellist August van Biene for a piece to complement his own popular *Broken Melody*. Three years later Ketèlby published *In a Monastery Garden*, originally for piano, and which was followed by other topographical mood pictures and genre pieces which were ideal for the accompaniment of silent films. He also wrote specifically for silent film with such titles as *Dramatic Agitato* and *Mysterious*, and his greatest success came in the heyday of the form (1915–29). He continued to publish more serious works often under the name of Anton Vodorinski, usually for solo piano and often with a Russian flavour. Other pseudonyms he adopted

were Raoul Clifford, A. William Aston, Geoffrey Kaye, André de Basque and Dennis Charlton. He conducted his own music widely, but latterly hardly left the Isle of Wight.

His gifts for melody and sensitive, colourful scoring ensured continuing popularity with light orchestras and bands until after 1945. The most popular of his hundreds of pieces emphasize emotionalism and sometimes exaggerated effects at the expense of structure and harmonic subtlety.

WORKS

(selective list)

Stage: contribs. to *A Good Time, or Skipped by the Light of the Moon* (comic op), 1896; *The Wonder Worker* (comic op, 2, E. Cadman), Fulham, Grand, 8 Oct 1900

Light orch: *The Phantom Melody*, 1912 [orig. for vc and pf]; *In a Monastery Garden*, characteristic int, 1915 [orig. for pf]; *In the Moonlight*, poetic int, 1919; *Souvenir de tendresse, légende*, 1919; *In a Persian Market*, int scene, 1920; *Wedgwood Blue*, int, 1920; *Bells across the Meadows*, int, 1921; *Gallantry*, int-romance, 1921; *In a Chinese Temple Garden*, oriental phantasy, 1923; *Sanctuary of the Heart*, méditation religieuse, 1924; *Cockney Suite*, 1924; *Chal Romano*, ov., 1924; *Algerian Scene*, 1925; *Jungle Drums*, patrol, 1926; *By the Blue Hawaiian Waters*, tone picture, 1927; *3 Fanciful Etchings*, 1928; *The Clock and the Dresden Figure*, pf, orch, 1930; *In the Mystic Land of Egypt*, 1931; *Caprice pianistique*, pf, orch, 1947; *Italian Twilight*, 1951; many other suites and tone pictures

Fanfares and marches, incl. *Knights of the King*; *With Honour Crowned*; *Royal Cavalcade*

Many arrs., incl. E. Elgar: *The Starlight Express*; potpourris; music for silent films

Brass band: *The Adventurers*, ov, 1945; many arrs.

Pf solos (some pubd under pseudos): *Sonata*, 1888; *Rêverie*, 1894; *A Romantic Melody*, 1898; *Pensées joyeuses*, 1888; *3 Original Pieces* (1910): 1 *Prelude*, cl, 2 *Canzonette*, 3 *Au village*; *A Dream Picture*, 1915; *In a Monastery Garden*, 1915; *Pastorale*, op.27, 1916; 6 *Vignettes*, 1916; *Rêverie dramatique*, op.30, 1920; *In the Woodlands*, 1921; *La joie de vivre!*, caprice, op.33, 1922; *A Song of Summer*, 1922; *A River Rêverie*, 1922; *Légende triste*, op.35, 1923; *Les pèlerins*, op.26 no.4, 1925; *On the Volga*; many other ints; music for silent films; educational music, incl. studies and arpeggio melodies

Other inst solos, incl. *Mélodie plaintive*, vn, pf, 1906; *The Phantom Melody*, vc, pf, 1912; several pieces for mand(s)

Works for org, incl. *Pastorale*, c1911; *Rêverie dramatique*, c1911; many arrs.

Vocal: *Believe me true* (F. Hoare) (1899); *Kildoran* (C. Bingham) (1902); *The Heart's Awakening* (Hoare) (1907); *Will you forgive* (A. Soutar) (1924); other ballads, *Blow, Blow, thou Winter Wind* (W. Shakespeare), partsongs and anthems, *Men of England*, patriotic ode (1926)

Principal publisher: Bosworth

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P.L. Scowcroft: *British Light Music: a Personal Gallery of Twentieth-Century Composers* (London, 1997), 59–62

J. Sant: *Albert Ketèlby 1875–1959 from the Sanctuary of his Heart* (Sutton Coldfield, 2000)

Kette von Trillern

(Ger.: 'chain of trills').

See [Ornaments](#), §8.

Ketting, Otto

(b Amsterdam, 3 Sept 1935). He studied the trumpet at the Royal Conservatory in The Hague and then received lessons in composition from his father, Piet Ketting. In 1954 he became a trumpeter with the Hague Resedentie-Orkest, but in 1961 he abandoned his post to study composition with Hartmann in Munich. Afterwards he devoted himself largely to composing, becoming a lecturer in composition at both the Rotterdam Conservatory and the Royal Conservatory. Ketting has also been active as a conductor, chiefly of 20th-century music. His works have received numerous awards, including *Due canzoni* (Gaudeamus Prize, 1958), *Time Machine* (Kees van Baaren Prize, 1973), the *Symphonie voor saxofoons en orkest* (Matthijs Vermeulen Prize, 1979) and the Symphony no.3 (Barlow Prize, 1992). In addition, the Amsterdam Muziektheater was officially opened in 1986 with the première of Ketting's opera *Ithaka*.

In the early, sober and introverted *Due canzoni* (1957) and the exuberant First Symphony (1957–9), the influences of Webern and Berg (both at the time still rarely heard in the Netherlands) are skillfully moulded to Ketting's own ends. Notable is the tension between horizontal and vertical aspects, between serialism and unambiguous tonal points of emphasis. This co-existence of atonality and tonality has remained a characteristic, particularly in *Time Machine* (1972), the *Symphonie voor saxofoons en orkest* (1977–8), which contains references to *Time Machine*, and the Third Symphony (1990).

Ketting's style is a unique blend of Bergian expressiveness and Stravinskian objectivity, which the *Symphonie voor saxofoons en orkest*, in particular, shows need not be mutually exclusive. Indeed Ketting has in common with both these models a modernist aesthetic, which never allows for a simple tonality or neo-Romanticism. The tightly motoric yet lyrical *Symphonie* refers to other specific sources – jazz and minimalism, while the Third Symphony points to Mahler, Stravinsky again and Reich. However these remain at the level of allusions, never quotations, and are firmly embedded in the syntax. The *Symphonie voor saxofoons en orkest* also shows, like the earlier *For moonlight nights* for flute and 26 players (1973), a 19th-century virtuoso concertante style replaced by a considered exploration of the functioning of an individual or small group in relation to a larger body. Aside from this clearly politically inspired background, the result is one both able to surprise and to move. Ketting displays a more subdued, delicate side in the song cycle *The Light of the Sun* for soprano and orchestra (1978, rev. 1983) and above all in *Summer Moon* for soprano and small orchestra (1992).

The distinctiveness of Ketting's musical language comes across no less markedly in his many film scores. While reinforcing the screen image, the music possesses such suggestiveness that it can happily stand alone. Conversely the composer's 'abstract' concert music powerfully provokes figurative associations, not least in the four-part work comprising *De overtocht* ('The Passage') (1992), *Het oponthoud* ('The Delay') (1993), *De aankomst* ('The Arrival') (1993) and *Kom, over de zeeën* ('Come, Over the Seas') (1994), the last of which was commissioned by the Royal Concertgebouw Orchestra. Each piece represents one part of a four-stage journey, full of subtle references to each other within changing contexts. A parallel to such a process may be made with film editing in which a visual vocabulary is developed through shuffling and recombination.

WORKS

dramatic

Stage: *Het laatste bericht* [The Last Report] (ballet), 1962; *Interieur* (ballet), 1963; *Collage no.7* (ballet), 1967; *Dummies* (chbr op, B. Schierbeek), 1974, Scheveningen, Kurzaal, 14 Nov 1974; *O gij rhinoceros* [O, Thou Rhinoceros] (op, 1, Ketting), 1977; *Ithaka* (op, Ketting and K. Hin), 1986, Amsterdam, Muziektheater, 23 Sept 1986

Film scores: *Alleman* (dir. B. Haanstra), 1963; *Schilderijen van Co Westerik* (dir. B. Kommer), 1965; *Dokter Pulder zaait papavers* (dir. B. Haanstra), 1975; *De provincie* (dir. J. Bosdriesz), 1991

orchestral

Sinfonietta, 1954; *Fanfares*, wind, perc, 1956; *2 Canzoni*, 1957; *Für dienen Thron tret'ich hiermit*, 1957 [arr. of J.S. Bach]; *Passacaglia*, 1957; *Sym. no.1*, 1957–9; *Concertino*, 2 tpt, orch, 1958; *Concertino*, orch, jazz qnt, 1960; *Divertimento festivo*, brass band, 1960; *Fanfare et cortège*, 1960; *Intrada festiva*, wind, perc, 1960; *Variazioni*, 1960; *Pas de deux*, 1961; *Alleman*, suite, 1963 [from film score]; *Collage no.9*, 1963; *Collage no.6*, orch, free-jazz group, 1966; *In memoriam Igor Stavinsky*, 1971; *Time Machine*, wind, perc, 1972; *For Moonlight Nights*, fl, 26 players, 1973; *Adagio*, 12 players, 1977; *Sym.*, saxophones, orch, 1977–8; *Monumentum*, wind, pf, perc, 1983; *Capriccio*, vn, small orch, 1987; *Adagio*, 1989; *Preludium*, 12 sax, 1989; *Sym. no.3*, 1990; *De overtocht* [The Passage], ens, 1992; *Medusa*, a sax, orch, 1992; *De aankomst* [The Arrival], 1993; *Het oponthoud* [The Delay], ens, 1993; *Kom, over de zeeën* [Come, Over the Seas], 1994; *Cheops*, hn, orch, 1995

vocal

Kerstliederen [Christmas Carols], 4-part mixed chorus, small orch, 1953; *Song Without Words*, S, pf, 1968; *The Light of the Sun* (song cycle, anc. Egyptian, trans. M. Neefjes), S, orch, 1978, rev. 1983; Arr. M. Ravel: *Manteau de fleurs*, 1990; *Summer Moon* (Jap. 12th- and 18th-century poems), S, small orch, 1992

chamber and solo instrumental

Conc., org, 1953; *3 Fanfares*, brass sextet, 1954; *Sonate* 1955, brass qt, 1955; *Kleine Suite*, 3 tpt, 1957; *Serenade*, vc, pf, 1957; *Thema en variaties*, cl, bn, pf, 1958; *Intrada*, tpt, hn, 1958; *Collage no.8*, fl, pf, 1966; *Collage no.8*, b cl, pf, 1967; *A Set of Pieces*, fl, pf, 1967; *A Set of Pieces*, wind qnt, 1968; *Mars*, (4 cl, 4 sax)/8 sax,

1979; Quodlibet, b cl, 2 perc, pf, str qt, 1970; Autumn, hn, pf, 1980; Muzik zu einem Tonfilm, a sax, t sax, tpt, trbn, perc, pf, 2 vn, 1982; Summer, fl, b cl, pf, 1985; Pf Trio, 1988, rev. 1995; Winter, a fl, hp, vn, vc, 1988; Song Without Words no.2, fl, 1992

Pf: Prelude and Fugue, 1952; Fugue, 1953; Sonatine no.1, 1956; Komposition mit 12 Tönen, 1956; Collage no.5, 1976

Principal publisher: Donemus

WRITINGS

'Gaudeamus Music Week', *Sonorum speculum*, no.9 (1961), 19–22
'Thoughts about Ballet Music/Gedanken über Ballettmusik', *Sonorum speculum*, no.24 (1965), 1–5
'Film Music', *Key Notes*, x (1979), 20–27
De ongeruste parapluie [The uneasy umbrella] (The Hague, 1981)
ed.M. Brandt and T.Hartsuiker: Time Machine (Amsterdam, 1997)

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- T. de Leeuw:** 'New Trends in Modern Dutch Music 2', *Sonorum speculum*, nos.1–5 (1961), 174–81
T. Hartsuiker: 'Otto Ketting and his Time Machine', *Sonorum speculum*, no.57 (1974), 1–13
E. Schönberger: 'Otto Ketting: his Symphonies, his Film Music and Dutch Musical Life', *Key Notes*, x (1979), 10–14
L. Samama: 'Otto Ketting's Symphony for Saxophones and Orchestra: Elements of a Technique', *ibid.*, 14–19
L. Samama: 'Aspects of a Symphony as a Reference Game: Otto Ketting's Third Symphony', *Key Notes*, xxvi/1 (1992), 8–12
E. Voermans: article in *Otto Ketting* (Amsterdam, 1994) [Donemus catalogue]

MAARTEN BRANDT

Ketting, Piet

(b Haarlem, 29 Nov 1904; d Rotterdam, 25 May 1984). Dutch composer, pianist and conductor. He was a pupil of Anton Averkamp in Utrecht and of Pijper (1926–32). He introduced many new piano works to the Netherlands and, with the flautist Johannes Feltkamp and the oboist Jaap Stotijn, formed a trio which toured Europe, Asia and South America. From 1930 to 1956 he taught choral conducting, theory and composition at the Rotterdam Conservatory, and he directed the Amsterdam Musiklyceum (1946–9). Ketting also conducted the Rotterdam Chamber Orchestra (1949–60) and the Rotterdam Chamber Choir, and organized courses for conductors in that city. Under the influence of Pijper, his music became characterized by violent rhythms in a complex system of polymetric patterns. After 1935 his work grew more dependent on melody. It also became increasingly contrapuntal; Baroque forms, largely tonal, recur in his instrumental music. His studies of numerical symbolism in Bach's music were reflected in *Fantasia I* (1969) and the *Tema con sei variazioni in modo cabalístico* (1976). Numerous choral works and songs, which show a fondness for the great Dutch 17th-century writers, reflect his devotion to the voice. His choral music was featured in the Scheveningen international

choral festivals (1967–71), and the *Vier gedichten* (1935) and *Preludium, Interludium en Postludium* (1971) won major prizes. He was the author of a book, *Claude-Achille Debussy* (1941).

WORKS

(selective list)

Orch: Sym. no.1, 1929; Sinfonia, vc, orch, 1964; Concertino, bn, orch, 1968; Concertino, cl, orch, 1971; Tema con 6 variazioni in modo cabalístico, fl, orch, 1976; Concertone, va, 15 insts, 1980

Inst: Suite, pf, 1926; 4 sonatinas, pf, 1926, 1926, 1927, 1929; 3 str qts, 1927, 1927, 1929; Sonata, fl, b cl, pf, 1928; Sonata, vc, pf, 1928; Trio, fl, cl, bn, 1929; Sonata, fl, pf, 1930; Fuga, pf, 1934; Partita, 2 fl, 1936; Sonata, fl, ob, pf, 1936; Praeludium en fuga 1, 2, 3, pf, 1940, 1941, 1952; Fuga à 3, pf, 1953; Fantasia I, rec, fl, hpd, 1969; Preludium, interludium en postludium, 2 pf, 1969–71; Preludium en fughetta, a fl/cl, pf, 1970; Fantasia II, hpd, 1973

Vocal: 16 geestelijke liederen, 1v, pf, 1924–5; Het daghet in het Oosten [Day Breaks in the East], SSAATTBB, 1928 (TTBB, 1940); Kinderzangspel, 1v, pf, 1930; De Havenstad (V. van Vriesland), nar, SATB, orch, 1933; Ballade du jeune Marin (A. den Doolaard), SATB, 1934; 4 gedichten (M. Nijhoff), Mez, 15 insts, 1935; De verheerlijkte Kokila [Kokila Glorified] (R. Tagore, trans. B. Verhagen), solo vv, SATB, orch, 1937; 3 Sonnets (W. Shakespeare, trans. Verhagen), 1v, pf, 1938; 2 minnedeuntjes [Love Songs] (J. van den Vondel), 1v, pf, 1939; Deuntien (P.C. Hooft), SSAATTBB, pf, 1940; Deuntje (Hooft), SATB, 1940; Liedeken (Bredero), SATB, 1940; 2 noëls bourguignonnes, SATB, 1943; De getrouwe Haagdis [The Faithful Lizard] (Vondel), SSAA, 1965; 't Gewapend scheld [The Armoured Shield] (Vondel), TTBB, 1965; Ecce gratum et optatum, SATB, 1966; Vocalise, 1v, pf, perc, 1967; De [8] minnedeuntjes (Vondel), SATB, orch, 1967; Quando conveniunt, TTBB, 1968; Verba quellarum (Virgil, Ovid), SSAATTBB, 1970; Jazon en Medea (Vondel), SATB, fl, cl, pf, 1975

Mss in NL-DHgm

Principal publishers: Alsbach, Donemus, Harmonia (Hilversum)

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H. Badings: *De hedendaagsche Nederlandsche muziek* (Amsterdam, 1936)

W. Paap: 'De componist Piet Ketting', *Mens en melodie*, xxiii (1968), 2–8

W. Paap: 'Composers' Voice', *Key Notes*, ii (1975), 48–55 [pp. 52–5 devoted to Ketting's works]

Obituary, *Mens en Melodie*, xxxix (1984), 360 only

MADDIE STARREVELD-BARTELS/HARRISON RYKER

Kettledrum.

A directly struck drum (membranophone) with an egg-shaped or hemispherical body acting as a resonator. See [Drum §I, 2\(i\)](#) and [Timpani](#).

Keuchenthal [Kochenthal, Küchenthäler], Johannes

(*b* Ellrich, Harz, c1522; *d* St Andreasberg, Harz, 1583). German clergyman and music editor. The son of a priest who adopted the Protestant faith at the onset of the Reformation, he was preaching Luther's teaching in St Andreasberg by 1552. Keuchenthal's collection, *Kirchen Gesenge latinisch und deudsch sampt allen Evangelien Episteln und Collecten auff die Sontage und Feste nach Ordnung der Zeit durchs gantze Jhar* (Wittenberg, 1573), has been described as the richest and most comprehensive of its kind in the 16th century and is an important source for the liturgy and its music as practised during the early decades of the Reformation. In the preface, the Wittenberg theologian Christoph Pezelius explained that the publication came into being in response to the need of churches and schools for a single volume to replace the many smaller German hymnbooks already in existence and for the arrangement of both Latin and German texts with music printed alongside in chronological order of Sundays and feast days throughout the church year. The volume provides the Latin Mass with its plainsong melodies interspersed with German collects and readings and Lutheran hymns set to chorale melodies. Occasionally Luther's vernacular alternatives to parts of the Latin service are given. Among the liturgies for the principal feast days is a setting of the *St Matthew Passion*, which Kade demonstrated to be based on one by Walther, and which is known to have been sung in Nuremberg up to the year 1806. Few items in Keuchenthal's publication cannot be traced to earlier sources; he himself acknowledged the Wittenberg songbooks and Johann Spangenberg's collection (1545). In addition to these may be cited the *Psalmodia* of Lossius (1553), and the songbooks of Kluge (1543), Babst (1545) and the Bohemian Brethren (1566).

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GLORIA M. TOPLIS

Keulen, Geert van

(*b* Amsterdam, 1 Oct 1943). Dutch composer and bass clarinetist. His studies included clarinet with Jan Koene, conducting with Kersjes and instrumentation with Henkemans at the Amsterdam Muzieklyceum (1961–71), and private lessons in composition with Heppener (1964) and in bass clarinet with Dick Mesman (1965–6); he also studied conducting with Zinman. As a composer he is mainly self-taught. Since 1966 he has been bass clarinetist of the Royal Concertgebouw Orchestra, and he also played with the Netherlands Wind Ensemble (1966–88). He has taught instrumentation (1978–95) and composition (1989–95) at the Amsterdam

Conservatory. Active in chamber music as a performer, conductor and organizer, he has also made many instrumentations of works by other, mainly Russian, composers.

Van Keulen's interest as a composer lies foremost in chords and harmony, as may be seen from the titles of various of his pieces: *Chords* (1974), *Koraal* (1980), 'Chorale' (the third movement of his Violin Concerto, 1982), *Armonia* (1988) and *Harmoniemusik* (1993–4). He has a marked preference for wind ensembles, with an emphasis on the lower instruments. His music is characterized by slowly shifting, often massive pitch fields, combined with quick pulsation.

After the Violin Concerto he has worked towards a harmonic system in which he seeks to combine aspects of tonal harmony with features of serialism. His system is based on the fourfold combination of diatonic tetrachords placed a 5th apart, from which is derived a series of 40 eight-note chords (containing octave doublings). Examples of this technique occur in *Toccata and Aria* and *Terze*. The same series has been further diversified in later works, such as *Tympan* (1990). The result is an assembly of chords which offer ample opportunity for reminiscence of 300 years of harmonic music, including 20th-century idioms. He treats the series as a potentiality: it may be used in its entirety, but also partly. The composer consciously applies a pseudo-tonal rhetoric to the series, employing textural, orchestral, rhythmic and dynamic means.

Van Keulen considers a musical output not as a collection of individual works but as a continuity. His compositions are related to each other, for example by a common chord series, but also by direct quotation: *Tympan* presents large segments of *Terze*, and *Trompeau*, based on Machaut's *Ma fin est mon commencement*, contains the final chorale of *Tympan*. His examples in this context are Bruckner, Mahler and Boulez (the 'works in progress').

WORKS

Dramatic: Aan de Wannsee/Am Wannsee (chbr op, L. Ferron, Ger. trans. H. Schneeweiss), 1986; Der Walzer von dem Mann der wenig wusste (theatre concert, P. Mol, trans. D. Schmidt and G. Podt), Bar, spkr, bar sax, 1987

Vocal: Op een paar uren (H. Lodeizen), T, fl, b cl, vn, va, hp, 1964; Scena (after Petronius: *Satyricon*), chorus, orch, 1983, rev. 1989; Trieste (J. Joyce), S, fl, cl, hp, vib, mand, gui, vn, db, 1984, rev. 1987; Klokken, chorus, school orch, 1991

Orch: Confused Winds, 1972; Interchromie, 15 wind insts, 1973; Sonatas, 1977; Cors et cordes, basset-hn, chbr orch, 1978; Wals, panpipes, 2 sax, 2 perc, 2 pf, 2 elec pf, 2 b gui, 1979–80; Koraal, 1980; Wals, wind band (2 orchs), 1981, rev. 1983; Vn Conc., vn, orch without vns, 1982; Double sur cors et cordes, b cl, chbr orch, 1984; Sinfonia, 1984; Armonia, str, 1988; Toccata and Aria, 2 db, 18 winds, perc, 1988; Terze, 1989; Tympan, large orch, 1990; Fingers, t sax, orch, 1991; Träff, double wind qnt, contrabass cl, db, 1995; Gestel, fl, 3 sax, hn, 3 tpt, 3 trbn, pf, db, 1996

Chbr: Souvenir nostalgique, pastiche, fl, vn, va, vc, 1973, arr. str orch 1973–4; Chords, 2 ob, eng hn, 2 cl, b cl, 2 bn, 3 hn, 2 tpt, trbn, b trbn, 1974; Music for her, pf, 1975, rev. 1979; Onkruid, 5 vn, pf, 1979, arr. 11 insts 1981; Quartet, sax qt, 1987; 12 Studies, fl, 1990; Harmoniemusik, 2 ob, 2 cl, 2 bn, 2 hn, 1993–4; Skin, fl + pic, b cl, pf, 1995; Trompeau, Mez, rec, b cl, trbn, vn, db, el gui, perc, pf, 1995;

Herz, vn, pf, 1996

Arrs.: M. Musorgsky: *Pesni i plyaski smerti* [Songs and Dances of Death], low v, fl + a fl, ob, eng hn, cl + b cl, bn, dbn, 2 hn, vc, db, 1977; J. Wagenaar: *De schipbreuk*, soloists, chorus, orch, 1989; Musorgsky: *Kartinki s vistavki* [Pictures at an Exhibition], winds, 1992; Tangos by S. Wolpe, E. Schulhoff, H. Grosz, cl, b cl, a sax, tpt, trbn, hp, pf, vn, vc, 1993; Musorgsky: *Bez solntsa* [Sunless], B, fl + a fl, ob + eng hn, cl + b cl, bn + dbn, 2 hn, vc, db, 1994; V. Ullmann: *6 Songs* (A. Steffens), op.17, S, chbr ens, 1994; Musorgsky: *Detskaya* [The Nursery], S, chbr ens, 1995; S. Prokofiev: *Sarcasms*, fl, 3 sax, hn, 3 tpt, 3 trbn, pf, db, 1995; D. Shostakovich: *Rayok Antiformalist* [The Anti-Formalist Peepshow] (Shostakovich; Dutch trans. R. Lichansky), 2B, chorus, ens, 1996; Shostakovich: *Satiri* [Satires], op.109, S, ens, 1996; Shostakovich: *4 Verses by Captain Lebyadkin* (F.M. Dostoyevsky: *The Devils*), op.146, B, ens, 1996; Shostakovich: *Preface to the Complete Edition of my Works and Thoughts about this Preface* (Shostakovich), op.123, B, ens, 1996; Shostakovich: [12] *Preludes*, op.34, fl, 3 sax, hn, 3 tpt, pf, db, 1997

Principal publisher: Donemus

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- E. Wennekes:** 'Conversations with van Keulen', *Keynotes*, xxxi/3 (1997), 8–12

ROKUS DE GROOT

Keulen, Isabelle van

(b Mijdrecht, 16 Dec 1966). Dutch violinist and viola player. She started playing the violin at the age of six and gave her first concert at the age of ten. At the Sweelinck Conservatory in Amsterdam her teacher was Davina van Wely and she furthered her studies with Boris Gutnikov and Vladimir Spivakov at the Tours Summer Academy and Sándor Végh at the Salzburg Mozarteum. After being a prizewinner at the 1980 competition in The Hague and winning the 1983 Yehudi Menuhin Competition in Folkestone, she won the Eurovision Young Musician of the Year competition in 1984. She quickly became known as a stylish Classical violinist in the tradition of such compatriots as Theo Olof, Herman Krebbers and Jaap van Zweden; but she has also espoused much modern music and since 1990 has established a reputation as a viola virtuoso. Apart from the classics, van Keulen's repertory includes violin concertos by Spohr, Richard Strauss, Dutilleux and Stravinsky, Berlioz's *Harold en Italie*; and viola concertos by Bartók, Walton and Schnittke. In 1995 she founded the Isos Quartet, in which she plays first violin. She has also appeared as a guest with the Hagen, Orlando and Borodin quartets and at many festivals including Lockenhaus and her own Delft Chamber Music Festival. She teaches at the conservatories of Basle and The Hague. Her recordings include Mozart

concertos, the original score of Mendelssohn's E minor Concerto, Lutosławski's *Chain II*, Dutilleux's *L'arbre des songes*, Schnittke's Viola Concerto, string quartets by Bruch, the violin and viola sonatas by Shostakovich and a version of Mozart's Sinfonia concertante in which she plays both the violin and the viola parts. Her violin is a 1702 Pietro Guarneri.

TULLY POTTER

Keuris, Tristan

(*b* Amersfoort, 3 Oct 1846; *d* Amsterdam, 15 Dec 1996). Dutch composer. One of the leading figures in Dutch contemporary music, he studied at the Utrecht Conservatory with Ton de Leeuw (1962–9) and taught music theory and composition at the conservatories in Groningen (1974–7), Hilversum (1977–84), Utrecht (1984–96) and Amsterdam (1989–96). He also gave masterclasses at the Conservatorium of Khristiansand (1984), the Rice University in Houston (1987) and the RNCM in Manchester (1988).

Keuris came to prominence with the Sinfonia for orchestra (1974), when the work won the Matthijs Vermeulen Prize in 1976. The unexpectedly euphonous chords at the close signalled the composer's early adoption of a language and technique which rejected in the main the hallmarks of the postwar avant garde. These are the first traces of those hedonistic and Dionysian qualities that Keuris permitted himself from time to time and which were also to appear later in the virtually breathtaking virtuosity and brilliant orchestration of the Concerto for saxophone quartet and orchestra (1986). Nevertheless, a number of subsequent works, for example the *Cappriccio* (1977–8), the Piano Concerto (1980) and *Movements* (1981), revealed Keuris's predilection for structures built from the juxtaposition of highly differentiated materials, which still owes something to modernist example. The *Cappriccio*, written for the Netherlands Wind Ensemble, marked Keuris's arrival at a mature fusion of the complex of elements that typically form his music: an alternation of dramatic activity and moments of stillness or harmonic inertia; polychrome instrumentation; straightforward, though never overly transparent, lyricism; tightly knit chordal voicings; and an overriding sense of organic narrative rooted in a constant development of motifs. Harmonically speaking the piece is perceptibly shaped by fluid, cadentially orientated points of tension and relaxation, such thinking about consonance and dissonance best considered in conjunction with Keuris's notions of 'static' and 'active' rather than with tonality or atonality. The finale of *Movements* furnishes a powerful example of how a 'frozen chord' (as Keuris describes it) is followed by an unleashing of harmonic direction, coupled with an instrumental brilliance reminiscent of the brass band. The Lento movement of this work, with its tranquil bass clarinet solos and subtlety of harmonic-melodic progression, also points to Keuris's command of the compact and concise. Such refinement and economy, aligned with a more overt tonal focus, came increasingly to the fore during the 1980s in such works as the Violin Concerto no.1, the Piano Trio (1984), the Second String Quartet (1985) and the Concerto for saxophone quartet and orchestra (1986).

Towards the end of the 1980s and into the 90s, Keuris turned his attention towards vocal music (*To Brooklyn Bridge*, 1988; *Three Michelangelo Songs*; 1990; *L'infinito*, 1990; *Laudi*, 1993), which proved fruitful for the development of a richer harmonic language with broader melodic lines. His style, once a complex of Romantic gesture and Stravinsky-like objectivity, thus became more overt and total in its display of Romantic expression. This expressivity continued into his final orchestral works (*Three Preludes*, Symphony in D, Second Violin Concerto, *Arcade*), though still embedded in masterly, never superficial, orchestration.

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Orch: Qt, 1967; Choral Music I, 1969; Conc., a sax, orch, 1971; Sinfonia, 1974; Serenade, ob, orch, 1976; Pf Conc., 1980; Movements, 1981; 7 Pieces, b cl, orch, 1983; Vn Conc. no.1, 1984; Variations, str, 1985; Conc., sax qt, orch, 1986; Aria, fl, orch, 1987; Sym. Transformations, 1987; Catena, wind orch, 1988; 3 Sonnets, a sax, orch, 1989; Antologia, 1991; Conc., 2 vc, 1992; Org Conc., 1993; 3 Preludes, 1994; Arcade, 1995; Sym., D, 1995; Vn Conc. no.2, 1995; Vocal: To Brooklyn Bridge (H. Crane), chorus, orch, 1988; 3 Michelangelo Songs, Mez, orch, 1990; L'infinito (G. Leopardi), S, Mez, A, T, B, ens, 1990; Laudi (G. D'Anunzio), Mez, Bar, 2 choruses, orch, 1993; Chbr: Play, cl, pf, 1967; Sonata, pf, 1970; Sax Qt, 1970; Concertante muziek, cl, bn, hn, 2 vn, va, vc, db, pf, 1973; Muziek, vn, cl, pf, 1973; Fantasia, fl, 1976; Fingerprints, pf, 1976; Sonate, vn, pf, 1977; Concertino, b cl, str qt, 1977, rev. 1979; Capriccio, wind ens, 1977–8; 8 Miniatures, cl, va, db, mand, gui, mar, 1980; Str Qt no.1, 1982; Divertimento, vn, wind qnt, db, pf, 1982; Pf Trio, 1984; Str Qt no.2, 1985; Music for Saxs, sax qt, 1986; Aria, fl, pf, 1987; Cl Qnt, 1988; 5 Pieces, brass qnt, 1988; Intermezzi, wind, 1989; Canzone, cl, 1990; Passeggiate, 4 rec, 1990; Str Sextet, 1994; Chbr Conc., accdn, ens, 1995

Principal publishers: Donemus, Novello

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E. Wennekes: 'Tristan Keuris (1946–1996): Artist and Craftsman', *Key Notes*, xxxi (1997), 13–16

LEO SAMAMA

Keurvels, Edward (Hubertus Joannes)

(*b* Antwerp, 8 March 1853; *d* Ekeren, nr Antwerp, 29 Jan 1916). Belgian composer and conductor. He studied the violin, piano and organ at the Vlaamse Musiekschool in Antwerp, and completed his training in harmony, counterpoint, orchestration and composition with Peter Benoit, director of the school. In 1871 he was appointed répétiteur and accompanist there; in 1882 he became conductor of the Nederlandse Schouwburg, Antwerp, and composed music for its productions. A staunch supporter of Benoit, he

worked hard to promote spoken lyric drama (see [Melodrama](#)) and was closely involved in setting up in 1890 the Nederlands Lyrisch Toneel, where many of Benoit's works were introduced and for which Keurvels composed the lyric drama *Parisina*. From this theatre developed De Vlaamse Opera (1893), which he conducted for many years. His work for the theatre was prolific and included excellent translations of Wagner's operas. In 1896 he founded and conducted the well-known 'Zoo concerts', held in the Antwerp Zoological Gardens. Besides working closely with Benoit at the Vlaamse Musiekschool, he was also active in founding the Koninklijk Vlaams Conservatorium (1898) and in 1902 set up the Peter Benoit-Fonds for promoting Benoit's works. Some of Keurvels's numerous songs, choruses and cantatas are paraphrases of Flemish music.

WORKS

MSS in B-Ac, Aac

Stage: *Parisina* (lyric drama, F. Gittens, after Byron), Antwerp, 1890; incid music for *Hamlet*, Nou

Vocal: *Hoogetij* (vaderlandse kindercantate, M. Sabbe), vv, orch; *De dietsche tale* (cant.); *Hulde aan het onderwijs*; *In 't woud*, male vv, 1884; *Het kloksken van Kafarnaum*, vv, 1912; *Thabor*, vv; *Mass*, vv, org; songs

Inst: *Poppetjes-verdriet*, pf; *Spelemeien*, pf; *Kinderideaal*, vc

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'Archivalia van de vlaamse muziek', *Gamma*, xxvii (1975), 7–11

MARIE-THÉRÈSE BUYSSENS

Keussler, Gerhard von

(*b* Schwanenburg, Livonia [now Gulbene, Latvia], 5 July 1874; *d* Niederwartha bei Dresden, 21 Aug 1949). German conductor, composer and musicologist. He spent his youth in St Petersburg. In 1900 he enrolled at the Leipzig Conservatory where he studied the cello, score-reading and counterpoint; at the same time he studied musicology with Kretzschmar and Riemann at the university. From 1906 to 1918 he was active in Prague as a choral and orchestral conductor and also delivered lectures in music history and aesthetics. In 1918 he was appointed director of the Berlin Sing-Akademie and succeeded Siegmund von Hausegger as conductor of the Berlin PO. Meanwhile he continued to make appearances as a guest conductor. In 1926 he was elected to membership of the Berlin Academy of Arts and honoured by the founding of the Keussler-Gesellschaft in Prague. In the following year he and Kurt Thomas were the first recipients of the Beethoven Prize. Keussler went in 1932 to Australia where he conducted in Melbourne and Sydney and did much to promote German music. In 1936 he returned to Germany to direct the masterclass in composition at the Berlin Academy of Arts. He retired from public life in 1945 to devote himself to composition. Keussler was noteworthy not only as a musician but also as a philosopher, critic and poet. He set his own verse in songs and

oratorios, among which *Jesus aus Nazareth* is the best known. The scope of his aesthetic and critical writings attests to his eminence as a scholar.

WORKS

(selective list)

Stage: Wandlungen (sym. drama, 3), 1903; Gefängnisse (sym. drama, 3), perf. 1914; Die Geisselfahrt (sym. drama, 2), perf. 1923; Der Bruder (sym. drama), inc.

Orch: Morgenländische Phantasie, 1909; Juninacht am Meer, sym. poem; Sym. no.1, d, 1925; Sym. no.2, C, 1928; Präludium Solemne, 1934; Australia, sym. fantasy, 1935

Vocal: Auferstehung und jüngstes Gericht, spkr, orch, 1905; Jesus aus Nazareth (orat), 1917; Die Mutter (orat), 1919; An den Tod, spkr, orch, 1922; Zebaoth (orat), 1924; In jungen Tagen (folk orat), 1928; Das grosse Bündnis, A, orch, 1928; Die Burg, boys' chorus, orch, 1929; Asma, A, orch, 1931; Xenion, children's chorus, orch, 1932–3

Songs: 4 vols. (Keussler), 1902–17; 10 books [from Wandlungen]

Folksong arrs. for chorus, arrs. of Palestrina madrigals and canzonets, additions to Mozart Requiem to replace Süßmayr's work

Principal publishers: Breitkopf & Härtel, O. Junne, Peters

WRITINGS

Die Grenzen der Aesthetik (Leipzig, 1902)

Das deutsche Volkslied und Herder (Prague, 1915)

Händels Kulturdienst und unsere Zeit (Hamburg, 1919)

'Zur Tonsymbolik in den Messen Beethovens', *JbMP*1920, 31–46

'Mozarts Requiem ohne Süßmayr', *Deutsches MusikJb*, i (1923), 210–16

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'Zur Aesthetik des Chorsatzes', *Musik in Volk, Schule und kirche* (*Reichsschulmusikwoche V*): Darmstadt, (1926)

'Zu Bachs Choraltechnik', *BJb* 1927, 106–22

'Zur Aesthetik der Vokalmusik', *ZMw*, xi (1928–9), 297–300

'Regeneration und Bayreuth', *Baltische Monatsschrift*, lxii (1931), 339–48

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E. Siemens: 'Gerhard von Keussler', *Musica*, iv (1950), 210–13

CHARLOTTE ERWIN

Key (i)

(Fr. *ton*; Ger. *Tonart*; It. *tono*).

In tonal music (see [Tonality](#)), the abstract arrangement of musical phenomena such as melodies, harmonies and cadences around a referential or tonic pitch class. While the French *ton* and the German *Tonart* stress the importance of the tonic, the English term has a broader meaning: as a metaphorical 'key', the tonic 'unlocks' or clarifies the arrangement of pitch relations that underlies the music. A tonic thus unifies and coordinates the musical phenomena within its reach: in the key of C major, for example, there is an essential 'C-ness' to the music.

The idea that a piece or a passage lies 'in' a given key may reflect a cultural inclination to conceptualize key as a musical container. A key in this sense involves certain melodic tendencies and harmonic relations that maintain the tonic as the centre of attention; the tonic controls melodic contours in both smaller and larger musical contexts, determines the immediate succession of harmonies, and coordinates the overall succession of medial cadences and modulations in a piece.

Also crucial to the concept of key is the idea that there are two basic modal genera, major and minor, each with different musical characteristics arising largely from the disposition of tones and semitones within their respective scales. Since each tonic governs both a major and a minor mode, there are (given equal temperament and enharmonic equivalence) a total of 24 keys, two for each of the 12 semitones within the chromatic octave. All 24 possibilities were first arranged in a [Circle of fifths](#) in Heinichen's *Der General-Bass* (Dresden, 1728; see illustration), though Heinichen's circle had been anticipated by [Nikolay Diletsky](#). Each pair of major and minor modes has the same diatonic collection and key signature, while the collections of adjacent, 5th-related pairs differ by a one sharp or flat. As a model for harmonic succession, however, the circle is imperfect, for there are a number of crucial harmonic relations in tonal music that do not conform to this arrangement. Moreover, other representations of the total aggregate were common. In the first volume of *Das wohltemperierte Clavier* (1722), Bach wrote a separate prelude and fugue for each major and minor mode, which he arranged in ascending semitones within the chromatic octave.

The modes are further interrelated as follows: the 'parallel' major and minor (e.g. C major and C minor) share the same tonic but have different diatonic collections, while the 'relative' major and minor (C major and A minor) share the same diatonic collection but have different tonics. Within a given diatonic collection, all pitch classes (and the harmonies rooted in them) are subdominant to the tonic, some more so than others. Moreover, a key is not limited to the pitch classes within its particular diatonic collection. In certain circumstances (melodic chromaticism, mixture, tonicization, modulation), the music can use pitch classes from outside its tonic major or minor scale without weakening its sense of orientation towards the tonic.

Keys are often said to possess characteristics associated with various extra-musical emotional states. While there has never been a consensus on these associations, the material basis for these attributions was at one time quite real: because of inequalities in actual temperament, each mode acquired a unique intonation and thus its own distinctive 'tone', and the sense that each mode had its own musical characteristics was strong

enough to persist even in circumstances in which equal temperament was abstractly assumed. Though highly specific with respect to different repertoires and listeners, these expressive qualities fall into two basic categories, which conform to the basic difference – often asserted as an opposition – between major and minor: major is heard to be brighter and more cheerful than minor, which in comparison is darker and sadder.

BRIAN HYER

Key (ii).

In such instruments as the organ, accordion, piano or harpsichord a key is a balanced lever which when depressed by the finger either operates a valve to admit air to a pipe or reed, or mechanically energizes (strikes or plucks) a tuned string.

In mouth-blown instruments it is a mechanical device which governs a tone-hole that is out of reach of, or too large for, the unaided finger. It has three elements, a padded plate or cup to close the hole, a pivoted lever, or shank, and a touchpiece for the finger. This touchpiece may be a ring surrounding a directly fingered hole. Keys when at rest may be either open or closed, and two or more simple levers may be combined to form one key. On brass instruments there may also be a water key to release trapped moisture.

See [Keyword](#).

PHILIP BATE

Key, Joseph

(bur. Nuneaton, 20 Sept 1784). English psalmodist. He was an excise officer by profession and one of the leading composers of Gallery music. His four volumes of psalmody, the last two published posthumously, are among the best examples of the provincial Anglican repertory; the pieces range from simple tuneful carols to elaborate fusing-tunes and anthems. They were composed specifically for the growing number of ambitious parochial choirs and often include short instrumental symphonies and vocal solos, requiring experienced performers. His writing shows considerable technical skill, with a few Handelian echoes; despite occasional unconventional harmonies, it has an assured rhythmic vitality and melodic line. Some of his anthems remained popular and were republished, in refined versions, in England, Ireland and America well into the 19th century. The carol *As shepherds watched their fleecy care* became part of the Gallery carolling tradition, appearing in many later manuscripts.

WORKS

8 Anthems on Various Occasions, viz. for Easter Day, Ascension Day, Christmas-Day; Thanksgivings, Funerals &c., also Te Deum (Nuneaton, 1774; rev. 2/1776 with added Jubilate)

11 Anthems on General and Particular Occasions, Interspersed with Symphonies and Thorough Bases ... Being Particularly Design'd for the Use of Parochial Choirs, vv, obs, bn (Nuneaton, 1779)

5 Anthems, 4 Collects, 20 Psalm Tunes, 3 Carols, a Magnificat and Nunc Dimittis (Nuneaton, 1785)

5 Anthems and 4 Hymns, on General and Particular Occasions; 10 Psalm Tunes, 7 Carols &c. (?Nuneaton, c1790)

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SALLY DRAGE

Key, Thomas

(*f* London, c1800–1853). English wind instrument maker. He apparently established his business in London about 1800, though its whereabouts are not known. He operated at 2 Pall Mall with John Cramer (c1785–1828) as Cramer & Key (1804–8) and, having dissolved the partnership, as Thomas Key (1808–13). He then seems to have worked at 20 Charing Cross for the rest of his life. After his death his son Frederick took over the firm, becoming associated in 1854 with George Rudall as Key, Rudall & Co. Soon afterwards Rudall's partner, the flute maker J.M. Rose of Edinburgh, had his name added to the firm's title (Key, Rudall & Rose) and in 1857 the name of Richard Carte, who had joined the firm in 1850, was also added (Key, Rudall, Rose, Carte & Co.); Key's name was dropped in 1858, though the reason for this is not known. Although Key's principal activity was instrument making and selling, about 1815 he published a set of six waltzes for military band, arranged for piano by James Salmon.

Extant instruments by Key are very numerous, including the four main woodwinds, horns, trumpets and serpents, as well as unusual examples such as the basso hibernicon. His most famous woodwind instruments are the clarinets, of which Luke (1969) located 33 specimens. Generally constructed of boxwood with ivory rings and fitted with six to 13 brass keys, they set a standard of excellence among English instruments in the first half of the 19th century. The virtuoso Henry Lazarus was one of many players to use Key clarinets. The extant bassoons, which produce a distinctive sweetness in the tenor register and show Key's awareness of the value of extra keys and trill mechanisms, date from late in his career.

Key's horns are notably ingenious: one in London (Horniman Museum, Carse Collection), with two Stölzel valves and ten crooks, plays the full range of pitches from B \flat basso to B \flat alto; another in Oxford (Bate Collection) also has two Stölzel valves as well as two master crooks (single and double coil) and seven cylindrical couplers to play at every pitch from G basso to C alto.

For illustration of instruments by Key, see [Hibernicon](#); Horn, fig.10a; Serpent, fig.1c and d.

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NIALL O'LOUGHLIN

Keyboard

(Fr. *clavier*; Ger. *Klaviatur*, *Tastatur*; It. *tastiera*, *tastatura*).

A set of levers (keys) actuating the mechanism of a musical instrument such as the organ, harpsichord, clavichord, piano etc. The keyboard probably originated in the Greek hydraulis, but its role in antiquity and in non-European civilizations appears to have remained so limited that it may be considered as characteristic of Western music. Its influence on the development of the musical system can scarcely be overrated. The primacy of the C major scale in tonal music, for instance, is partly due to its being played on the white keys, and the 12-semitone chromatic scale, which is fundamental to Western music even in some of its recent developments, derives to some extent from limitations and requirements of the keyboard design. The arrangement of the keys in two rows, the sharps and flats being grouped by two and three in the upper row, already existed in the early 15th century.

1. [History](#).

2. [Layout](#).

3. [Experimental keyboards](#).

BIBLIOGRAPHY

NICOLAS MEEÛS

[Keyboard](#)

1. [History](#).

The earliest European keyboards were simple contrivances, played with the hands rather than the fingers. Praetorius (2/1619) and others after him stated that some primitive organs were played with the fists, the wrists or even the knees, but there is little confirmation of this in medieval documents. The spacing between the organ keys remained that which separated the pipes, sometimes over 10 cm, until an abridgment mechanism was invented. Up to the 13th century the keyboards were usually diatonic except for the inclusion of B \flat . They often showed a C as first key. This seems surprising, considering that the musical system was then based on Guido's gamut, the lowest note of which was G (*Gamma ut*). But the solmization system represented no more than a series of intervals, the theoretical compass of which had to be reduced, by transposition of some of the melodies, when played on an instrument of fixed sounds as an accompaniment to voices. The addition of the B \flat to the early diatonic keyboard was not intended merely for the playing of melodies including that note, but also permitted transpositions by which the *Gamma ut*, for instance, could be played on the apparent c key. These transpositions compressed the total compass of plainchant to less than two octaves, and, so long as keyboards were used only for the playing of plainchant melodies, no wider range was needed, nor any chromatic degree other than the B \flat . The medieval practice of transposition must have caused some difficulties in using the same notation for both vocal and keyboard music, since a given note on the staff may have been played at different places on the keyboard; and in fact it seems that the medieval keyboard repertory usually remained unnotated. For theoretical discussions, a special alphabetical notation was often preferred to the Guidonian terminology; the notation, which has since been dubbed 'organ notation', consisted in attributing the letters A to G to the modern C major scale.

By the beginning of the 14th century, however, the development of polyphony had caused a widening of keyboard compass and the progressive addition of chromatic keys. Johannes de Muris (first half of the 14th century) mentioned keys for f \sharp and g \sharp ; and Jacques de Liège (c1330) wrote that on the organ 'the tone is almost everywhere divided into two semitones'. The late 14th-century organ of Norrlanda in the Statens Historiska Museum in Stockholm still possesses its manual keyboard covering one octave and a 6th, from c to a', fully chromatic, and a pedal keyboard of eight keys, probably from C to B with B \flat . The chromatic keys are placed at a higher level and are differently coloured than the diatonic ones, with the exception of the b \flat and B \flat ; which are ranged among the diatonic ones, as shown in fig.1 (for an illustration of the complete instrument see [Organ](#), fig.30). The Robertsbridge Codex (c1320), the earliest surviving keyboard music, testifies to the advanced level of keyboard playing sometimes reached in the 14th century; the rapid and flexible melodies, together with a few three-part chords, imply a highly developed finger technique. The range covered is two octaves and a 3rd, from c to e" (fully chromatic above f). The addition of chromatic keys to the late medieval keyboards may not at first have been intended to permit transpositions other than those involving only one flat in the key signature; it seems that the added chromatic degrees may have been used primarily to gain a certain number of perfect or virtually perfect 3rds in polyphony, and that this function was underlined by their being placed at a different

level. The chromatic degrees were in fact sometimes tuned as pure or nearly pure 3rds to some of the diatonic ones, thus foreshadowing the mean-tone temperaments of the Renaissance (see [Temperaments](#) and [Pythagorean intonation](#)).

Before the second half of the 15th century the lowest part of keyboard compositions was often based on plainchant, or written in plainchant style. Owing to the limited number of transpositions then performed, there was no need for chromatic degrees other than the B \flat in the bass of the keyboard. This explains why pedal or bass manual keyboards remained diatonic up to a late date. As late as the 17th century, even manual keyboards sometimes lacked the first chromatic degrees when they were provided with a [Short octave](#) (sometimes some of the missing chromatic notes were supplied in a short octave keyboard by dividing the lowest raised keys; see [Broken octave \(i\)](#)). In the first half of the 15th century keyboards often began at *F* or *B*. The *B* keyboard was only a slight extension of the medieval *c* one. The significance of the *F* keyboard is more complex. The following hypothesis provides a possible explanation: the apparent *c* key had sometimes been used to play the *Gamma ut*; when solmization names were given to the keys, it may have seemed more convenient to call *Gamma ut* the *c* key (this was feasible at a time when the pattern of raised keys was not yet complete). One note, *F fa ut*, was then added below the *Gamma ut*. The *F* keyboard would thus have been, in effect, a variant of the *B* one, producing virtually the same pitches. Later in the 15th century, however, some *B* keyboards were enlarged down to *F*, so that two types of *F* keyboards may then have been in existence, about a 4th apart in pitch. This difference of pitch, the origin of which could be traced in the medieval practice of transposition with only one flat, survived for almost two centuries. As late as the 17th century keyboards a 4th apart were sometimes combined in a single instrument, a practice exemplified by the Ruckers transposing harpsichord (see [Harpsichord, §3\(i\)](#) and [Transposing keyboard](#)).

The most common keyboard compass in the second half of the 15th century and the first half of the 16th century was from *F* to *a*'', often without *F* \flat or *G* \flat . In Italy, upper limits of *c*''' or even *f*''' were common. The instruments reaching *f*''' were perhaps made at a lower pitch standard. The low limit was extended to *C*, often with short octave, in the 16th century. From then, the compass of string keyboard instruments increased more rapidly than that of the organ, as the latter had a pedal and octave stops that made a wide compass less necessary. However, organs with a 'long compass' keyboard, extending below *C*, were common in countries which had a tradition of single-manual organs, e.g. England and Italy from the 15th to the 18th centuries. Harpsichords reached five octaves, usually from *F* to *f*'', about 1700. Pianos attained six octaves, often from *F* to *f*''', by 1800 and seven octaves, from *A*'' to *a*''', by 1900. Pianos now usually cover seven octaves and a 3rd from *A*'' to *c*'''' and some reach eight octaves. Modern organ keyboards rarely cover more than five octaves.

In the 18th and 19th centuries keyboard instruments gained a leading position in European musical practice. This led to attempts to provide all types of instrument with a keyboard mechanism. The most successful of these attempts were the harmonium and the celesta, and very many of the

electric and electronic instruments produced in enormous numbers since the 1930s are controlled by means of a keyboard (see [Electronic instruments](#)); but keyboard harps, keyboard guitars or the numerous bowed keyboard instruments (see [Sostenente piano](#)) have remained mere curiosities. The keys of the hurdy-gurdy often have been given an arrangement similar to that of the ordinary keyboard. The treble keyboard of the accordion is often fitted with piano-style keys; the bass usually has a button keyboard. Carillons are often equipped with a 'baton' keyboard (see [Carillon, §1](#), esp. [fig.1](#)). Attempts to give certain wind instruments a keyboard fingering through a rearrangement of the keys or valves generally met with little success.

Organs with more than one keyboard have been built at least since the 15th century, allowing contrasts either of compass, pitch or timbre. Transposition on a single manual might also be facilitated by a shifting keyboard (see [Transposing keyboard](#)). The advent of electric and electronic technology has made possible several adaptations of these devices. Electronic organs and synthesizers frequently have keyboards that can be split at a fixed point or in some cases at various points, into parts sounding different timbres. Transposition can be achieved by electric or electronic switching.

Whether a keyboard is sensitive to finger velocity or pressure depends on the associated mechanism. Organ and harpsichord mechanisms are almost insensitive; pneumatic and electric actions in the organ often eliminate whatever limited sensitivity the mechanism might have had otherwise. Pianos are velocity-sensitive; clavichords are sensitive to both velocity and pressure, even after the key has been depressed (see [Bebung](#)). The earliest electric and electronic keyboards acted as mere on/off switches, but later instruments have been made pressure-sensitive or velocity-sensitive. In addition, while the sensitivity of mechanical keyboards mainly affected the dynamics of the sound produced, electronic technology allows any parameter to be controlled by pressure or velocity variations.

[Keyboard](#)

2. Layout.

Both for playing comfort and aesthetic appearance, it is desirable to have all natural key heads of equal width; each head should thus have one-seventh of the octave span. At the same time, it would seem desirable that the natural key tails (i.e. the parts of the natural keys between the sharps) and the sharps all be of equal width, but this is incompatible with the first requirement. Each octave may be considered as divided into two sections separated by straight lines between B and C and between E and F. The section from C to E, which includes three heads and five tails and sharps, should thus also ideally comprise three-sevenths and five-twelfths of an octave; and the section from F to B, which includes four heads and seven tails and sharps, should comprise four-sevenths and, at the same time, seven-twelfths of an octave. Modern keyboards offer a sophisticated solution: the keys look equal in width, but actually present minute discrepancies. In former times the discrepancies were more visible. Arnaut de Zwolle (c1440) avoided the problem by making a step in the line

between the E and F keys (see [Harpsichord](#), fig.2). Italian keyboards often showed a relatively wide key tail for D, while the instruments belonging to the Flemish tradition had wider tails for E and F and for B and C.

Wide keys, as in the early keyboards, suit simple and slow melodies, but make the playing of more than one part in each hand difficult. Narrow keys permit more velocity and an easier playing of chords, but require more precision on the part of the player. In order to account for possible discrepancies in the key widths, it is usual to measure keyboards in terms of the octave span (seven naturals) or the three-octave span (21 naturals). The main source of information on the measurement of medieval keyboards is Praetorius's *Syntagma musicum* (2/1619), which is perhaps less reliable than is often thought. Praetorius mentioned keys about 8 cm wide for the Halberstadt organ of 1361 (see [fig.2](#)). 15th-century octave spans, however, seem closer to about 18 cm. In the 16th and 17th centuries an octave span of about 16.7 cm was common, which is surprisingly close to the modern span of 16.5 cm. Narrower keys were often made in the 18th century, with octave spans of about 16 cm or sometimes even 15.5 cm. The shape of the keys varied during the Middle Ages. Some were spade-shaped, as in the Halberstadt keyboards depicted by Praetorius. Others, particularly in portative organs, were T-shaped, somewhat like the keys of the hurdy-gurdy. These forms were superseded by rectangular plates in the 15th century, when the keys were often so stubby as to be almost square, and the surface slightly convex (for illustration see [Portative](#)). The natural heads remained quite short, about 3.5 cm, up to the 18th century. Modern piano key heads are 5 cm, the tails and sharps 10 cm long. Short keys are particularly needed in instruments with more than one keyboard, where they facilitate shifting from one keyboard to the other. Longer keys seem preferable for playing music with many sharps or flats. The depth of touch, the height of the sharps above the naturals and, to some extent, all key measurements, depend heavily on the hand position and the finger technique used, which in turn are dependent on the type of mechanism actuated by the keys. Pianos, which call for more muscular force than harpsichords or organs, have a deeper touch. In some modern electronic instruments, the 'keyboard' is but a continuous touch- or pressure-sensitive strip on which the outline of keys are traced (i.e. with no moving parts).

The colour of the keys is a matter of taste and usage, the only requirement being that the pattern of lower and raised keys be underlined by contrasting colours. In the past the naturals were often white and the sharps black, as they are now, but in the 17th and 18th centuries these colours were often reversed. Italian makers generally used brown boxwood naturals with black sharps, and tortoiseshell, mother-of-pearl, or rare precious woods of various colours have also been employed.

[Keyboard](#)

3. Experimental keyboards.

The 'sequential keyboard', invented by William A.B. Lunn under the name of Arthur Wallbridge in 1843, aimed at reducing the supremacy of the C major scale. Each octave included six lower keys, for C  D  F, G, A and B, and six raised ones, for C  D  E, F  G  and A  A similar arrangement

was advocated by the Chroma-Verein des Gleichstufigen Tonsystems in 1875–7. Paul von Janko's keyboard (1887–8) is a later application of the same principle. As shown in fig.3 the two rows of keys were triplicated, providing a total of six rows, each slightly higher than the other and each including six keys in the octave. This arrangement permitted the same fingering in all tonalities. Jozef Wieniawski designed a piano with reversed keyboards, patented by E.J. Mangeot in 1876, which was actually made of two superposed pianos, one with the treble at the right as usual and the other with the treble at the left. The purpose was to permit the same fingering for the same passages in both hands. This arrangement is reminiscent of some medieval representations of keyboard instruments where, for reasons that remain unclear, the treble is shown at the left. In 1907 F. Clutsam patented a keyboard with keys arranged in the shape of a fan according to a principle already conceived by Staufer and Heidinger in 1824 and supposed to facilitate playing in the extreme bass and treble. Another important group of experiments concerns the [Enharmonic keyboard](#). The fact that the majority of the keyboard repertory has been written for the standard keyboard militates against the success of experiments with its design. For further discussion of unusual keyboards, see [Microtonal instruments](#).

[Keyboard](#)

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For further bibliography see [Clavichord](#); [Harpsichord](#); [Organ](#); and [Pianoforte](#).

Keyboard music.

Before the mid-17th century composers made little stylistic distinction between one keyboard instrument and another, and players used whichever happened to be available or was best suited to the occasion. Liturgically based works and those containing either long-sustained notes or pedal parts would be heard most often on the organ, and dances and settings of popular tunes on the harpsichord; nevertheless, much of the repertory could be shared. While a number of high Baroque composers exploited the individual characteristics of the organ, harpsichord or clavichord, it was not until the latter half of the 18th century that a distinctive style for the piano, which had been invented about 1700, began to appear: hence the main divisions of this article.

I. Keyboard music to c1750

II. Organ music from c1750

III. Piano music from c1750

IV. Harpsichord music in the 20th century.

JOHN CALDWELL (bibliography with CHRISTOPHER MAXIM) (I),
BARBARA OWEN (II), ROBERT WINTER (III, 1–5), SUSAN BRADSHAW
(III, 6–7), MARTIN ELSTE (IV)

Keyboard music

I. Keyboard music to c1750

The term 'keyboard' is here understood to include not only the early string keyboard instruments (the clavichord, harpsichord, virginals etc.), but also the various types of organ (the positive, regal, church organ with and without pedals etc.). See also [Sources of keyboard music to 1660](#) and [Editions, historical](#).

1. 14th and 15th centuries.

2. 16th century.

3. 17th century.

4. The period of J.S. Bach.

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Keyboard music, §I: Keyboard music to c1750

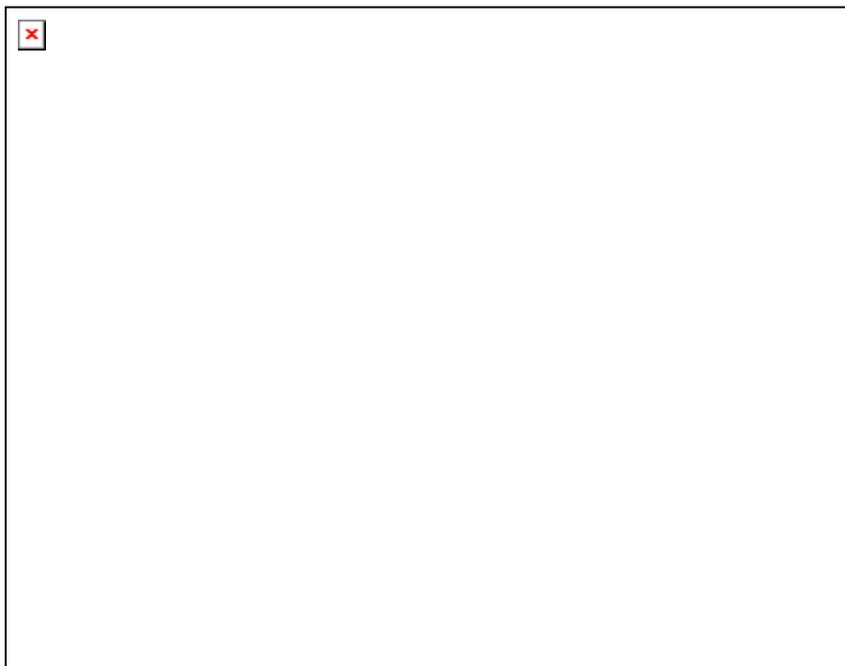
1. 14th and 15th centuries.

Although the surviving sources of keyboard music go back no further than the second half of the 14th century, players and instruments are known to have existed long before. It seems likely that the lack of an earlier repertory is due at least in part to the loss of manuscripts, but more to the fact that players during the earliest period relied largely on vocal originals and improvisation.

The earliest known keyboard source is the Robertsbridge Codex of about 1360 (*GB-Lbl* Add.28550). This two-leaf fragment, bound with a manuscript from the former priory of Robertsbridge, Sussex, was written in England, though some of the music in it is based on French vocal originals. The pieces in *estampie* form with which it begins (one represented by its ending only, and two complete) have stylistic affinities with the monophonic Italian *istampitte* (in *GB-Lbl* Add.29987), while the next two pieces are ornamented transcriptions of motets also found in the *Roman de Fauvel* (*F-Pn* fr.146). A final, incomplete piece is based on an English vocal cantilena.

In the *estampies* the writing is mostly in two parts, though at cadences the texture tends to become fuller, as often happens in keyboard music. In the motet arrangements the top part of the three-voice original is decorated, or 'coloured', mainly in conjunct motion and in relatively short note values. The remaining parts are generally left unchanged, though occasionally one is omitted or an extra part added. There is no indication of the instrument for which the pieces were intended, although there is evidence from contemporary Spain that similar music could be played on small portable organs (Marshall, E1992).

The bulk of the Reina Manuscript (*F-Pn* n.a.fr.6771) and the musical sections of the Faenza Manuscript (*I-FZc* 117) belong respectively to the late 14th century and the early 15th. Only a keyboard setting of Francesco Landini's ballata *Questa fanciulla* and an unidentified keyboard piece are included among Reina's otherwise exclusively vocal repertory; but the oldest part of Faenza consists entirely of keyboard pieces, though it is sometimes maintained that they were intended for two non-keyboard instruments. There are arrangements of secular vocal works by Italian and French composers of the 14th and early 15th centuries (such as Landini, Jacopo da Bologna, Machaut and Pierre des Molins) and settings of liturgical chants including two Kyrie-Gloria pairs based on the plainchant Mass IV, *Cunctipotens genitor Deus* (see [ex.1](#), the conclusion of a Kyrie verse). The Kyrie-Gloria settings are the first of countless plainchant settings designed for *alternatim* performance during the liturgy, in which only the alternate verses are set for organ, while the remainder are sung in unison by the unaccompanied choir. Except for a few three-part cadential chords in Faenza, the pieces in both manuscripts are all in two parts, though many of the secular vocal originals are in three. There are also fragments of Italian origin in Padua (*I-Pas* S Giustina 553; see PMFC, xii, 1976, p.187) and (probably) Groningen (see Daalen and Harrison, D1984).



The remaining 15th-century sources are all German, three of the most significant being Adam Ileborgh's tablature of 1448 (formerly in *US-PHci*; now privately owned), Conrad Paumann's *Fundamentum organisandi* of 1452 (*D-Bsb* Mus.ms.40613), and the Buxheim Organbook of about 1460–

70 (*D-Mbs Cim.352b*). Illeborgh's tablature is notable for its five short preludes, which are the earliest known keyboard pieces (other than dances) that do not rely in any way on a vocal original. In one of them pedals are indicated; and a double pedal part seems to be required in two others, where a florid upper line crosses a pair of lower lines as they move slowly from a 5th to a 3rd and back again. Paumann's *Fundamentum* is one of several treatises that illustrate techniques used in extemporization and composition. It provides examples of a florid part added above various patterns of bass; of decorated clausulas; of two free parts; and of two parts above a static bass. In addition, the manuscript includes a number of preludes, several two- and three-part pieces based on both sacred and secular tenors, by Georg de Putenheim, Guillaume Legrant, Paumgartner and (presumably) Paumann himself, and an arrangement of Ciconia's *Con lagrime*. The Buxheim Organbook, which may also be associated with Paumann or his disciples, is the most comprehensive of all 15th-century keyboard sources. It contains over 250 pieces, of which more than half are based on either chansons or motets by German, French, Italian and English composers. They are of two main types. In the first, the whole of the original texture is used, one part being embellished while the rest are left more or less untouched, as in the Robertsbridge motets. In the second, the tenor alone is borrowed, to provide the foundation for what is otherwise a new composition. The rest of the manuscript includes liturgical plainchant pieces, preludes, and pieces based on basse-danse melodies. In the liturgical pieces the plainchant sometimes appears in long equal notes in one part, while the remaining parts have counterpoints in more varied rhythms. But more often the plainchant itself is ornamented or even paraphrased. The preludes are mostly regularly barred (unlike Illeborgh's), and often alternate chordal and florid passages in a way that foreshadows the later toccata. Most of the pieces are in three parts, although sometimes in two and occasionally in four (an innovation for keyboard music). The tenor and countertenor lines (the two lowest in the three-part pieces) have roughly the same compass; and as the countertenor was always added last, as in earlier vocal music, it constantly and often awkwardly has to cross and recross the tenor in order to find a vacant space for itself. Pedals are sometimes indicated by the sign *P* or *Pe*; apparently they could also be used elsewhere, for a note at the end of the volume explains that they should always play whichever tenor or countertenor note happens to be the lower.

[Keyboard music, §I: Keyboard music to c1750](#)

2. 16th century.

Printed keyboard music began to appear during the 16th century. Liturgical plainchant pieces remained of paramount importance; but they were joined by settings of Lutheran chorales (hymn tunes), and by an increasing number of secular works such as dances, settings of popular tunes, variations, preludes and toccatas. Of great significance, too, were the sectional contrapuntal forms of keyboard music derived from 16th-century vocal forms, including the contrapuntal keyboard *ricercare* as well as the *canzona*, *capriccio* and *fantasy*.

The earliest known printed volume devoted at least in part to keyboard music is Arnolt Schlick's *Tabulaturen etlicher Lobgesang und Lidlein uff die*

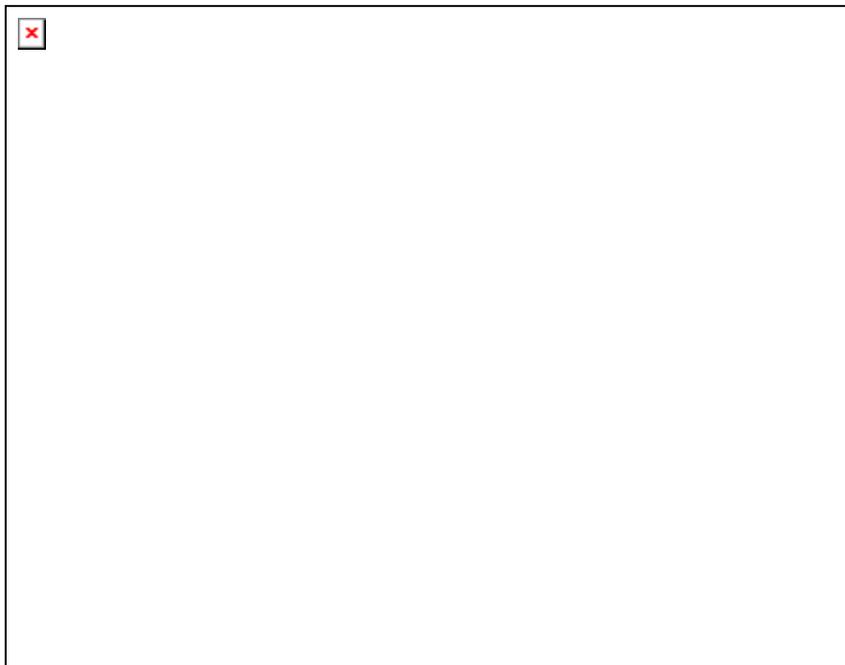
Orgel und Lauten (Mainz, 1512). Besides lute solos and songs with lute accompaniment, it contains 14 pieces for organ with pedals. They are in either three or four parts and are almost all based on plainchant, an exception being a setting of the vernacular sacred song *Maria zart*, which foreshadows a later type of chorale prelude by echoing the phrases of the melody in the accompaniment. In Schlick's unique ten-part manuscript setting of the chant *Ascendo ad Patrem* (*I-TRa* tedesca 105) no fewer than four of the parts are assigned to the pedals.

The remaining German sources contain dances and arrangements of both sacred and secular vocal music, some being anthologies while others appear to be the work of a single composer. Although most of them are described as being for either 'Orgel' or 'Orgel oder Instrument', they are generally equally well (or even better) suited to harpsichord or spinet. The two earliest are a pair of manuscripts (*CH-Bu* F.IX.22 and F.IX.58) written by Hans Kotter between 1513 and 1532 for the use of the Swiss humanist Bonifacius Amerbach. In addition to embellished arrangements of vocal works by Paul Hofhaimer, Heinrich Isaac, Josquin Des Prez and others, they include preludes and dances, some of which are by Kotter himself. Typical of the latter is a *Spanioler* in which the basse-danse melody *Il re di Spagna* is given to the tenor, each note being played twice in long-short rhythm, while treble and bass have more lively counterpoints. Later tablatures, some printed and others manuscript, are those of Elias Nikolaus Ammerbach (1571, 1583), Bernhard Schmid the elder (1577), Jacob Paix (1583), Christhoff Leoffelholz von Colberg (1585) and August Nörmiger (1598). A new trend is shown by the inclusion of 20 Lutheran chorales in Ammerbach's volume and over 70 in Nörmiger's. The plain melody is generally, though not invariably, given to the top part, while the remaining three parts provide simple harmony with an occasional suggestion of flowing counterpoint. A *Fundamentum* of about 1520 by Hans Buchner, similar to Paumann's but dealing with a later style of three-part counterpoint, contains the earliest known example of keyboard fingering.

The dances in the tablatures and other sources are often grouped in slow-quick pairs, such as a passamezzo and saltarello, or a pavan and galliard, in which the second dance (in triple time) may or may not be a variation of the first (in duple). Not infrequently they are based on one or other of the standard harmonic patterns known throughout western Europe, of which the *passamezzo antico* and the *passamezzo moderno* or quadran were the most common.

In Italy the printing of keyboard music began in 1517 with a book of anonymous arrangements entitled *Frottole intabulate da sonare organi*. The mainly homophonic textures of the four-part vocal originals (mostly by Bartolomeo Tromboncino) are lightly embellished to give a more flowing effect; but, as is characteristic of keyboard music, the number of parts employed at any moment depends more on the capacity of a player's hands, and the demands of colour and accent, than on the rules of strict part-writing. Similar freedom was exercised, as illustrated in [ex.2](#), by Marco Antonio Cavazzoni, whose *Recerchari, motetti, canzoni* (1523) was the earliest keyboard publication by a named Italian composer. His brilliant son Girolamo Cavazzoni, perhaps working under the influence of the Spaniard Antonio de Cabezón (see below), developed from his father's rambling

ricercares a clearly defined form in dovetailed imitative sections that became the standard pattern of such works. His two books of *intavolature* (1543) contain hymn and plainchant settings for organ and two canzonas with French titles. One of the latter, the lively *Il est bel et bon*, is virtually an original composition, for it uses no more than the first bar and a half of the chanson by Passereau on which it is allegedly based, while the other, a version of Josquin's *Faulte d'argent*, is a very free paraphrase.



During the second half of the century the most important centre for Italian keyboard music was Venice, where Andrea Gabrieli, his nephew Giovanni Gabrieli and Claudio Merulo were numbered among the organists of the Basilica di S Marco. Andrea's keyboard works were issued posthumously between 1593 and 1605 by Giovanni, who added several of his own compositions to his uncle's. Each contributed a set of *intonazioni* in all the 'tones' or modes – short pieces used during the liturgy either as interludes, or to give the choir the pitch and mode of the music they were about to sing. Like earlier preludes, they often include some brilliant passagework; this led by extension to the toccata, essentially a keyboard piece in several contrasted sections designed to display the varied capabilities of a player and his instrument. The toccatas of Andrea and Giovanni Gabrieli rely mainly on the contrast between sustained writing and brilliant passagework; but Merulo enlarged the form by introducing one or more sections of imitative counterpoint. In addition to toccatas all three composers wrote ricercares, ornate chanson arrangements and original canzonas. The ricercares follow the sectional pattern established by Girolamo Cavazzoni; but those of Andrea and Giovanni Gabrieli have fewer themes (sometimes only one) and achieve variety by the use of inversion, augmentation, diminution and stretto, and by the importance given to secondary material such as a countersubject or a new thematic tag. Canzonas tend to be lighter in feeling than ricercares, and often begin with a rhythmic formula of three repeated notes, for instance minim–crotchet–crotchet. None of the works requires pedals, and many of them are as well suited to the harpsichord as to the organ.

The earliest Italian keyboard dances are found in a small anonymous manuscript of about 1520 (*I-Vnm Ital.iv.1227*). Both here and in the anonymous *Intabolatura nova di varie sorte de balli* (1551), the melody is confined to the right hand, while the left has little more than a rhythmical chordal accompaniment. More sophisticated textures appear in the dance publications of Marco Facoli (1588) and G.M. Radino (1592), proving that the addition of simple counterpoint and right-hand embellishments can make such pieces sufficiently interesting to be played and heard for their own sake, and not merely as an accompaniment for dancing.

Although England lagged far behind the Continent in printing keyboard music, British composers led the way in developing keyboard techniques. The broken-chord basses characteristic of later string keyboard writing appear in a manuscript of about 1520–40 (*GB-Lbl Roy.App.58*), which contains an adventurous 'Hornpype' by Hugh Aston and two anonymous pieces, *My Lady Careys Dompe* and *The Short Mesure of My Lady Wynkfylds Rownde*, which may also be by him. All three have ostinato left-hand parts. The repertory for organ (manuals only) from about the same period consists of almost 100 liturgical plainchant pieces (*GB-Lbl Roy.App.56, Add.15233, Add.29996*; and *Och Mus.371*; see *Early Tudor Organ Music*, i, ed. J. Caldwell, and ii, ed. D. Stevens, London, 1966–9). The plainchant is used in various ways. It may be given to a single part in long equal notes, decorated rhythmically and/or melodically, or paraphrased so freely as to be almost unrecognizable; or again, either a single section or several sections of the melody may form the basis of an otherwise free composition. At first the most favoured plainchants were the offertory *Felix namque* and the antiphon *Miserere mihi Domine*; but after the Reformation these gave place to the antiphon *Gloria tibi Trinitas*, which, used non-liturgically and often under the title *In nomine*, remained immensely popular with English composers for more than a century. The only known English setting of the Ordinary of the Mass is by Philip ap Rhys 'of St Paul's in London'. Among the remaining named composers, the two whose works are outstanding in both quality and quantity are John Redford (*d* 1547) and Thomas Preston. At first glance much of their music may seem vocal in style; but a genuine understanding of the keyboard is shown by the widely ranging parts, the skilful deployment of the hands and the idiomatic figuration. Virtually no ornament signs are used, but written-out shakes and turns are occasionally incorporated in the text.

More of Redford's works are found in the anthology known as the Mulliner Book (*c*1550–75; *GB-Lbl Add.30513*), to which the other principal contributors were Thomas Tallis and William Blitheman. In addition to many plainchant pieces the manuscript contains simple transcriptions of Latin and English motets, secular partsongs and consort music. Most of the music was probably intended primarily, though not exclusively, for organ; but three anonymous pieces at the beginning of the manuscript, and a later pavan by Newman (no.116), have the chordal basses that distinguish string keyboard music. Similar basses are found in the Dublin Virginal Manuscript (*c*1570; *EIRE-Dtc D.3.30*), which consists almost entirely of anonymous dances. These contain a sprinkling of the double- and single-stroke ornaments and many of the varied repeats or 'divisions' that later became ubiquitous features of the virginals style. The earlier keyboard music of William Byrd, much of which was collected in the manuscript 'My Ladye

Nevels Booke' (1591), exploits these idioms in an individual and highly sophisticated fashion.

The only surviving French sources of the 16th century are seven small books of anonymous pieces published by Pierre Attaignant of Paris in 1530–31. Three are devoted to chanson arrangements (some of them also known in lute versions); two to *alternatim* plainchant settings of the Mass, *Magnificat* and *Te Deum*; one to motet arrangements; and one to dances (galliards, pavans, branles and basse dances). All are described as being 'en la tablature des orgues, espinettes et manicordions'; but the dances and chanson arrangements are best suited to string keyboard instruments, and the remainder to the organ.

The outstanding keyboard composer of the first half of the century was Antonio de Cabezón, organist to Charles V and Philip II of Spain. A number of his works (ascribed simply to 'Antonio') were included in Venegas de Henestrosa's anthology *Libro de cifra nueva* (1557); but the principal source is the volume of Cabezón's own *Obras de música* published posthumously in 1578 by his son Hernando. Although both collections are described as being for 'tecla, arpa y vihuela' (keyboard, harp and vihuela), they were intended primarily for keyboard – the plainchant settings for organ, the *diferencias* (variations) for harpsichord, and the *tientos* (*ricercares*) for either instrument. Cabezón's style is severe, with textures that are generally contrapuntal and always in a definite number of parts. The *tientos* present a number of themes in succession, each section beginning with strict imitation and culminating in free counterpoint, often in relatively small note values. No ornament signs are used, but a favourite embellishment is a written-out shake with turn. Moreover, it seems likely that contemporary players would have added extempore *redobles* (turns), *quiebros* (shakes, and upper or lower mordents) and *glosas* (diminutions), as recommended in Tomás de Santa María's treatise, *Libro llamado Arte de tañer fantasia* (1565). The *diferencias* are lighter in mood, though still strictly contrapuntal. In one of the finest, *El canto llano del caballero*, the melody is at first plainly harmonized, then given successively to soprano, tenor, alto, and again tenor, with flowing counterpoint in the remaining voices. As a member of Philip's private chapel, Cabezón visited Italy, Germany and the Netherlands in 1548–51, and the Netherlands and England in 1554–6; yet he appears to have had surprisingly little influence on the many composers he must have met during his travels.

Keyboard music from Poland survives in several manuscripts, of which the most comprehensive is the so-called Lublin Tablature, copied by Jan z Lublina during the years 1537–48 (*PL-Kp* 1716). It contains some 250 works, mostly anonymous, and includes liturgical plainchant pieces, preludes, dances (often in slow–quick pairs), and arrangements of vocal works with Latin, German, French, Italian and Polish titles. The influence of the German school is apparent throughout and extends even to the notation used.

[Keyboard music, §I: Keyboard music to c1750](#)

3. 17th century.

Among the principal forms and types of keyboard music introduced during the 17th century were suites, genre or character-pieces, paired preludes

and fugues, chorale preludes, and (from about 1680) sonatas. Superb organs in northern and central Germany encouraged the use of the newly independent pedal registers, thus underlining the difference between organ and string keyboard idioms. But the earlier more 'generalized' style of keyboard writing tended to persist wherever organs were less highly developed.

During the early part of the century the main advances in technique still took place in England, where the printing of keyboard music began at long last with *Parthenia or the Maydenhead of the First Musicke that Ever was Printed for the Virginalles* (1612–13). Its three contributors, Byrd, Bull and Orlando Gibbons, represented successive generations of the great school of virginalists that spanned the late 16th and early 17th centuries. The remaining sources of solo virginals music are manuscripts, however, for the apparent sequel, *Parthenia In-violata* (c1624), is for virginals and bass viol. The most comprehensive manuscript source is the Fitzwilliam Virginal Book (c1609–19; *GB-Cfm* 32.g.29), which provides a cross-section of the whole repertory from Tallis (c1505–1585) to Tomkins (1572–1656). Besides containing many unique texts, this remarkable anthology shows the ever-growing popularity of secular works such as dances, settings of song-tunes, variations, fantasias and genre pieces.

Typical of the virginals idiom, as developed by Byrd, are textures that range from contrapuntal imitation to plain harmony in either broken or block chords; a constantly varying number of parts; short figurative motifs; and florid decoration – particularly in the 'divisions', or varied repeats, that are often included in the text. Profuse ornamentation is a constant feature of the style, though oddly enough there is no contemporary explanation of the two signs commonly used to designate ornaments – the double and single stroke. Organ music is distinguished mainly by its liturgical function, but also by an absence of broken-chord basses and a preference for contrapuntal textures in a definite number of parts.

Keyboard techniques were enormously extended by Bull, who was the greatest virtuoso of the day, and by Farnaby, a minor master of rare charm. Brilliant effects were achieved by figuration based on broken octaves, 6ths, 3rds and common chords, by the use of quick repeated notes and wide leaps, and even (in Bull's 'Walsingham' variations, MB, xix, 1963, 2/1970, no.85; [ex.3](#)) by the crossing of hands. Farnaby's tiny piece 'For Two Virginals' (MB, xxiv, 1965, no.25), one of the earliest works of its kind, consists of no more than a plain and a decorated version of the same music played simultaneously. A clearer grasp of the true principles of duet writing is shown, however, in Tomkins's single-keyboard 'Fancy: for Two to Play' (MB, v, 1955, 2/1964, no.32); for though based on choral procedures, its mixture of antiphonal and contrapuntal textures neatly displays the essential individuality-cum-unity of two performers.



By the time the aged Tomkins died in 1656 younger composers were already turning towards a new style, French-influenced, in which the main thematic interest lay in the top line. The change can be seen clearly in the short, tuneful pieces of *Musicks Hand-maide* (1663), a collection of 'new and pleasant lessons for the virginals or harpsycon'. One of the few composers named in it is Matthew Locke, whose more ambitious anthology, *Melothesia* (1673), is prefaced significantly by 'certain rules for playing upon a continued-bass'. It includes seven of his own pieces (voluntaries) for organ and 'for double [i.e. two-manual] organ', and a number of suites (not so named) by himself and others, consisting generally of an almain, corant, saraband and one or more additional movements. Similar suites were written later by Blow and his pupil Purcell, the principal contributors to *The Second Part of Musick's Hand-maid* (1689); Purcell's were issued posthumously as *A Choice Collection of Lessons for the Harpsichord or Spinnet* (1696) and four of Blow's appeared two years later with the same title. All these publications were aimed at the amateur. But Purcell's harpsichord music, though small in scale, is no less masterly than his more ambitious works for theatre, court and the church; and at times it achieves a depth and poignancy – particularly in the ground basses of which he was so fond – that is quite disproportionate to its size. Blow was the more significant organ composer of the two. His 30-odd voluntaries and verses (Purcell wrote only half a dozen) are sectional contrapuntal pieces based on either one or two subjects. Two of them (nos.2 and 29 in Watkins Shaw's edition, 1958, 2/1972) unaccountably quote sizeable passages from Frescobaldi's *Toccate e partite d'intavolatura di cimbalo* (1615), and another (no.5) is similarly indebted to one of Michelangelo Rossi's published toccatas.

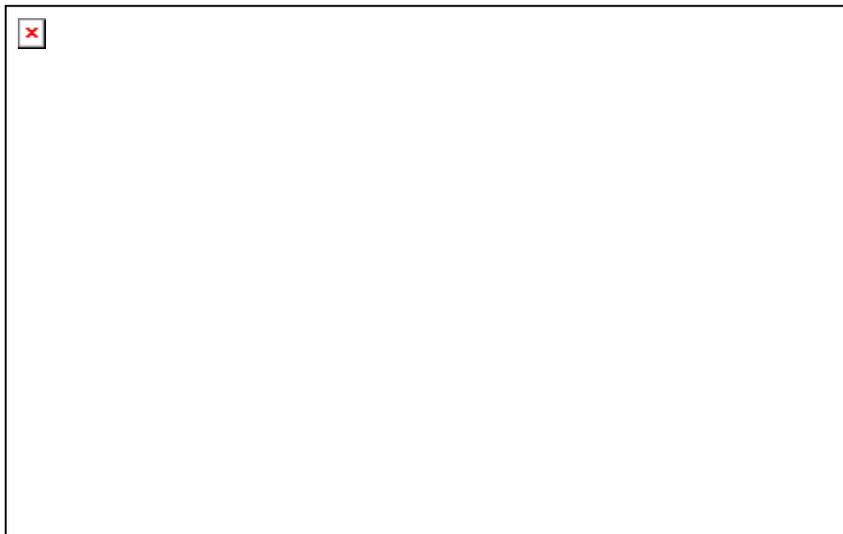
More orthodox musical exchanges between the Continent and England had already taken place during the early years of the century. Arrangements of madrigals by Marenzio and Lassus and original works by Sweelinck, organist of the Oude Kerk in Amsterdam, were included in the Fitzwilliam Virginal Book; and even more significantly, Bull, Peter Philips and other Catholic recusants found refuge in the Netherlands and elsewhere, and thus spread abroad the advanced English keyboard techniques. Sweelinck himself was much influenced by the innovations, as can be seen not only from his harpsichord works, but also from his organ variations on Lutheran chorales and his echo-fantasias that exploit the dynamic contrast between one manual and another. Although none of his

keyboard works appeared in print, Sweelinck's fame as the foremost teacher in northern Europe brought him numerous pupils, particularly from the neighbouring parts of Germany. The latest techniques were thus passed on to a younger generation of composers, who in their turn carried them still farther afield.

German composers of the period may conveniently be divided into two groups: those who worked in the Protestant north and centre; and those of the Catholic south, including Austria. To the former group belong Sweelinck's pupils, Scheidt and Scheidemann. Scheidt's keyboard works were issued in two collections, the *Tabulatura nova* (1624) and the *Tabulatur-Buch hundert geistlicher Lieder und Psalmen* (1650). (In the first of these the description 'new' refers to the use of open score in place of letter notation.) The organ pieces cover a wide range, for in addition to the forms used by Sweelinck they include fugues and canons as well as plainchant settings for use during the Catholic liturgy. The later volume consists of simple four-part settings of Lutheran chorales for accompanying unison singing. One of the sets of variations for harpsichord is based on the English song *Fortune my Foe*, which was also set by Sweelinck, Byrd and Tomkins. Scheidemann's works, like those of most northerners, remained unpublished. The majority are organ settings of chorales in which the borrowed melody is either left plain, ornamented, treated in motet style, or (more rarely) used as a theme for variations. The most outstanding of all the northerners was, however, Buxtehude, who left his native Denmark in 1668 to become organist of the Marienkirche in Lübeck. His organ preludes and fugues are not unlike toccatas, for they often contain two quite distinct fugal sections in addition to brilliant flourishes and sustained passages. He also wrote numerous chorale settings of various kinds, even including a set of variations on *Auf meinen lieben Gott* in the form of a dance suite. Some of the works are for manuals only, but the majority make full use of the pedals. Although Buxtehude was primarily an organ composer, the publication in 1941 of the Ryge Manuscript (*DK-Kk C.11.49.4°*) made available his suites and variations for clavichord or harpsichord; these are so similar in style to those of Nicolas-Antoine Lebègue that the editor did not notice the inclusion of one of Lebègue's suites in the Buxtehude manuscript.

The earliest and most significant German composer of the south was Froberger, who, though born in Stuttgart, held the post of court organist in Vienna for 20 years. His ricercars, canzonas and fantasias are strongly influenced by his master, Frescobaldi, but his toccatas are less Italian in style. Although they begin with the usual sustained chords and brilliant flourishes (ex.4), they generally include two fugal sections on rhythmic variants of a single subject, each section being rounded off with further flourishes. His suites are in an expressive, romantic vein better suited to the clavichord than to the harpsichord. They are French in style, and are said to have been the first to establish the basic suite pattern of four contrasted national dances: i.e. an allemande (German), courante (French) or corrente (Italian), sarabande (Spanish) and gigue or jig (English). In Froberger's autographs the gigue either precedes the saraband or is omitted altogether; but when the works were published posthumously (Amsterdam, c1697) the order was changed ('mis en meilleur ordre') and the gigue placed at the end. During the last ten years of his life Froberger

travelled widely in Germany, France, the Netherlands and England, meeting Chambonnières and Louis Couperin in Paris and Christopher Gibbons (son of Orlando) in London; thus he too played a significant part in the cross-fertilization of national styles.



Among the lesser southerners were Alessandro Poglietti, Georg Muffat and J.C.F. Fischer. Although Poglietti was probably an Italian, he became court organist in Vienna shortly after Froberger, and in 1677 presented Leopold I and his empress with an autograph collection of his harpsichord pieces entitled *Rossignolo*. Besides a ricercare, a capriccio and an *Aria bizarra*, all based on the *Rossignolo* theme, it includes a virtuoso 'imitation of the same bird', and an *Aria allemagna* with 20 variations. Each of the latter has an illustrative title ('Bohemian Bagpipes', 'Dutch Flute', 'Old Woman's Funeral', 'Hungarian Fiddles' etc.), and in number they match the age of the empress, to whom they were dedicated. Muffat's *Apparatus musico-organisticus* (1690) contains 12 organ toccatas with elementary pedal parts, and four harpsichord pieces of which the large-scale Passacaglia in G minor and the shorter Ciacona in G have a power and breadth more typical of the north than of the south. In contrast to these, the four collections by Fischer are wholly southern in their delicacy of feeling. *Les pièces de clavessin* (1696) and the *Musicalischer Parnassus* (1738) are devoted to harpsichord suites, each of which begins with a prelude of some sort and continues with a group of dances or other pieces, not always including the usual allemande, courante, sarabande and gigue. The other two volumes, *Ariadne musica* (1702) and *Blumen Strauss* (1732), contain miniature preludes and fugues for organ. The *Ariadne* group interestingly foreshadows Bach's *Das wohltemperirte Clavier* in the wide range of its key scheme, and even in some of its themes (Fischer's eighth fugue in E obviously inspired Bach's ninth from book 2).

In Italy the main centre for keyboard music moved from Venice to Naples and then to Rome. From Ascanio Mayone's *Diversi capricci* (1603 and 1609) and G.M. Trabaci's *Ricercate* (1603 and 1615) it can be seen that although the Neapolitans retained the strict contrapuntal style of the Gabriellis in their ricercares, they broke new ground in toccatas by shortening the sections, increasing their number and heightening the contrast between one section and the next. The same distinction was made by Frescobaldi, who, as organist of the basilica of S Pietro in Rome, was

the most widely acclaimed player and keyboard composer of the day. Although he visited the Netherlands in 1607, when the 45-year-old Sweelinck was at the height of his powers, he was little influenced by the techniques of the north. His works were published during the next 35 years in a series of ten volumes of which some are revised and enlarged editions of others. The three definitive collections are *Il primo libro di capricci, canzon francese, e ricercari* (1626) and the *Toccate d'intavolatura di cimbalo et organo* with its sequel *Il secondo libro di toccate* (both 1637). (The first two contain important prefaces by the composer concerning interpretation.) Most of the toccatas, capriccios and canzonas in these collections are equally suited to harpsichord and organ, for though some have a primitive pedal part, it generally consists of no more than long-held notes that are already present in the left hand. The works intended primarily for harpsichord include dances (sometimes grouped in threes, with the opening balletto serving as theme for the following corrente and passacaglia), and sets of variations or partitas, a number of which are based on harmonic patterns such as the romanesca and the Ruggiero. The ricercares and plainchant pieces are essentially organ music, as in the liturgical *Fiori musicali* (1635), of which Bach possessed a manuscript copy.

One of the few 17th-century Italian publications devoted wholly to dances was Giovanni Picchi's *Intavolatura di balli d'arpicordo* (1621). Besides the customary passamezzo, saltarello and padoana (pavan), it includes imitations of alien idioms such as a 'Ballo alla polacha', a 'Ballo ongaro' and a 'Todesca'. The corantos in Michelangelo Rossi's *Toccate e correnti d'intavolatura d'organo e cimbalo* (1630s) are in a lighter, more tuneful style, though his toccatas are still closely related to Frescobaldi's. This new style can be seen even more clearly in the works of Bernardo Pasquini, who was among the first to apply the title 'sonata' to solo keyboard music. Originally it denoted no more than a 'sound piece' as opposed to a 'sung piece' or 'cantata', for it was applied indiscriminately to toccatas, fugues, airs, dances and suites. But Pasquini, following the example of Corelli's ensemble sonatas, also gave the title to solos in more than a single movement. Among his other works are 15 sonatas for two harpsichords, in which each part consists rather oddly of no more than a figured bass (*GB-Lbl* Add.31501). The 40-odd toccatas of Alessandro Scarlatti are of interest mainly because each contains at least one *moto perpetuo* section, thus anticipating the much later *moto perpetuo* type of toccata.

Much French keyboard music of the 17th century appeared in print while the composers were still alive; and as the title-pages generally specified either organ or harpsichord, but not both, there is rarely any doubt about the instrument intended. A manuscript dated 1618 (*GB-Lbl* Add.29486, probably from the Catholic Netherlands), however, contains over 100 short pieces in the church modes, all anonymous apart from G. Gabrieli's 12 *intonazioni*. They include preludes, *fugae* and *alternatim* settings of the Mass, *Magnificat* and *Te Deum*, all simple enough technically for parochial use. More sophisticated are Titelouze's *Hymnes de l'église pour toucher sur l'orgue* (1623) and *Le Magnificat ... suivant les huit tons de l'église* (1626), the first French keyboard publications devoted to the works of a single composer. The earlier volume contains settings of 12 plainchant hymns, each consisting of three or four versets for which the plainchant

provides either a cantus firmus or several short themes for treatment in contrapuntal motet style. The eight *Magnificat* settings of the second volume, though also in motet style, are more adventurous harmonically. Titelouze was essentially conservative, however, and his strict polyphonic idiom attracted no immediate disciples. More typically French are the many *Livres d'orgue* issued during the second half of the century by composers such as Guillaume Nivers, Nicolas-Antoine Lebègue, Nicolas Gigault, André Raison and Jacques Boyvin. They mostly contain short pieces which, though still in the church modes and intended for use during the liturgy, are fairly simple in style and often unabashedly tuneful. As was customary in France, though not elsewhere, the registration is often indicated in the title, for instance 'Récit de nazard' or 'Basse de cromorne'. Also typical is the frequent use of contrasted manuals heard either simultaneously or in alternation. Lebègue was the first Frenchman to exploit the pedals fully, for generally they were either optional or omitted altogether.

The mid-century saw the emergence of the distinctive French harpsichord idiom that exercised a potent influence throughout Europe. In essence it was based on the richly ornamented and arpeggiated textures of lute music. The founder of the school was Chambonnières, who late in life published two books of *Pièces de clavessin* (1670) containing 60 dances grouped according to key. The commonest types are allemandes, courantes (often in sets of three) and sarabandes; occasionally a gigue or some other dance is added. More of his pieces survive in the Bauyn Manuscript (*F-Pn* Res.Vm⁷.674–5), which also contains almost all the compositions of his pupil Louis Couperin, the one outstanding French keyboard composer who never saw any of his own works in print. In addition to the forms used by his master, Couperin wrote a number of 'unmeasured preludes' of a type peculiar to France. Another pupil of Chambonnières was Jean-Henri D'Anglebert, whose *Pièces de clavecin* were published in 1689. The volume is unusual in two respects, for it includes five fugues for organ, and 15 of its 60 harpsichord pieces are arrangements of movements from operas by Lully. D'Anglebert's magnificent *Tombeau de Mr. de Chambonnières* is a good example for keyboard of a type of memorial composition of which French composers have always been specially fond.

[Keyboard music, §I: Keyboard music to c1750](#)

4. The period of J.S. Bach.

All the forms employed during the 17th century remained in use during the first half of the 18th; but sonatas (of other than the classical type) acquired increasing importance, and ritornello form (derived from the Neapolitan operatic aria) provided the foundation on which every concerto and many extended solo movements were built.

French keyboard composers were untouched by these developments, however, and continued to confine themselves to dances and genre pieces for harpsichord, and to short liturgical and secular works for the organ. The two outstanding figures among them were Louis Couperin's nephew François Couperin the younger and Jean-Philippe Rameau, a near-contemporary of Bach. François Couperin's four books of *Pièces de*

clavecin (1713–30) are the crowning achievement of the French clavecin school. The 220 pieces range from elegant trifles to the majestic Passacaille in B minor (*ordre* no.8) and the sombre allemande *La ténébreuse* (*ordre* no.3), which is almost too intense in mood for the dance form in which it is embodied. Two organ masses, written at the age of 21, are sufficiently unlike the mature works to have been attributed at one time to his father, François the elder. Couperin's views on teaching, interpretation, ornamentation and fingering are set forth in his *L'art de toucher le clavecin* (1716, 2/1717), a fascinating treatise which nevertheless often fails to answer questions that remain puzzling. Rameau's instructions to the player are contained in two of the prefaces to his four books of harpsichord pieces issued between 1706 and 1741 (he wrote nothing for organ). The works are generally simpler in texture and less richly ornamented than Couperin's, but more adventurous harmonically and in their use of the keyboard. The composer himself noted that it would take time and application to appreciate the (harmonic) beauty of parts of the piece entitled *L'enharmonique*; and he provided fingering for the widely spaced left-hand figure in *Les cyclopes* because of its unusual difficulty. Rameau's final keyboard publication, *Pièces de clavecin en concerts* (1741), is primarily a collection of five suites for violin, bass viol and harpsichord, but it also includes a solo harpsichord version of four of the movements. This practical plan was anticipated, though in reverse, in Gaspard Le Roux's *Pièces de clavessin* (1705). There the main works are suites for harpsichord solo, while the arrangements consist of selected movements for trio (instruments unspecified), and several for two harpsichords, the latter being the earliest known French works for that medium. Composers other than Couperin who wrote for both harpsichord and organ include Louis Marchand, L.-N. Clérambault, J.-F. Dandrieu, Dagincourt and Daquin. Most of their works are in the customary forms; but the organ volumes by Dandrieu (1715) and Daquin (c1740) are devoted to sets of variations on popular Christmas melodies, entitled 'noëls', a type which first appeared in Lebègue's *Troisième livre d'orgue* (c1685).

One of the greatest of all harpsichord composers was the Italian Domenico Scarlatti, son of Alessandro and exact contemporary of Bach and Handel. The last 35 years of his life were spent in the service of Maria Barbara of Braganza, at first in Portugal and later in Spain; during that period he appears to have written almost all his 555 single-movement sonatas. Apart from a volume of 30 *Essercizi per gravicembalo* (1738), published under his own supervision, the main sources of his works are two contemporary manuscript collections (*I-Vnm* 9770–84; and *I-PAp* AG 31406–20), the first of which was copied for his royal patron. Their contents are similar but not identical, and it has been suggested by Ralph Kirkpatrick (*Domenico Scarlatti*, Princeton, 1953) that the order of their contents is to a large extent chronological, and that more than two-thirds of the sonatas were, as the manuscripts indicate, originally grouped in pairs, or sometimes in threes, according to key (this order is retained in Kirkpatrick's facsimile, New York and London, 1972, and in Kenneth Gilbert's excellent complete edition, Paris, 1971–84). Although Scarlatti rarely used any structure other than binary form, and seldom aimed at emotional extremes, he achieved an astonishing variety within those self-imposed limits. Moreover, he exploited the keyboard in ways never imagined by any of his contemporaries. In the later works he virtually abandoned his wilder flights

of hand-crossing; but he never lost his command of both sparkling brilliance and an unexpected vein of reflective melancholy, his delight in technical and harmonic experiment, and his love for the sounds and rhythms of the popular music of Spain. Five of the sonatas (k254–5, 287–8 and 328) are for two-manual chamber organ without pedals, and some others are not unsuited to a single-manual organ; but by far the greater number are essentially harpsichord works. (Among the harpsichords possessed by his royal patron, however, none of those with more than two registers appear to have had the full five-octave compass required by some of the sonatas.)

Scarlatti's followers in Portugal and Spain, among whom were Seixas and Antonio Soler, wrote numerous single-movement sonatas similar in style to his own; but as an expatriate he exercised little influence on Italian composers, whose sonatas are of several different types. Those by Della Ciaia (1727) are not unlike sectional toccatas; Francesco Durante's (c1732) each contain a *studio* in imitative counterpoint followed by a brilliant *divertimento*; Benedetto Marcello's (manuscript) are in either three or four movements; and Zipoli's (1716) include liturgical and secular pieces for organ as well as suites and variations for harpsichord. Also intended for either instrument are G.B. Martini's two volumes of sonatas (1742, 1747), the first devoted to two- and three-movement works, and the second to five-movement works that combine features of both the *sonata da camera* and the *sonata da chiesa*.

English keyboard composers during the post-Purcell period rarely rose above a level of honest competence. Tuneful airs and lessons, sometimes grouped into suites, appeared in serial anthologies such as *The Harpsichord Master* (1697–1734) and *The Ladys Banquet* (1704–35), among whose contributors were Jeremiah Clarke, William Croft and Maurice Greene. In addition, separate volumes were devoted to works by Philip Hart, Clarke, Thomas Roseingrave and Greene. Although Croft was not accorded that distinction, he was the most accomplished composer of the group and the only one to come within hailing distance of Purcell. Indeed, the Ground from his Suite no.3 in C minor is actually ascribed to Purcell in one source. Collections of fugues and/or voluntaries were issued by Hart, Roseingrave, Greene, Boyce and John Stanley. Although described as being 'for the organ or harpsichord', these are best suited to the organ. The early voluntaries consist of a single movement, generally contrapuntal in texture, while the later tend to be in two movements (slow–fast), of which the second is often a fugue. Outstanding among them are the three volumes containing Stanley's 30 voluntaries, in some of which the number of movements is increased to three or four.

A Scarlatti cult was at one time fostered in England, first by Roseingrave's edition of *XLII suites de pièces pour le clavecin* (1739), which added 12 more Scarlatti sonatas to the 30 published a year earlier in the *Essercizi*; and secondly by Charles Avison's arrangement of a number of the sonatas as Twelve Concertos (1744) for strings and continuo.

Of far greater significance to English musical life, however, was the arrival of Handel, who settled in London in 1712 after a successful visit two years earlier. Although at first occupied mainly with Italian opera and later with

oratorio, he was obliged to publish his [8] *Suites de pièces pour le clavecin* (1720) in order to counteract the many 'surreptitious and incorrect copies' that were circulating in manuscript. Other collections of his pieces, all unauthorized, appeared later in London and Amsterdam. Some of the suites follow the normal pattern of allemande–courante–sarabande–gigue; but more often they include italianate allegros, fugues, andantes and so on, or consist of nothing else. His keyboard works combine relaxed informality with masterly rhetoric in a way that doubtless reflects the improvisations for which he was famous; this is particularly noticeable in the 14 or 15 concertos for organ, a medium he invented for use during the intervals at his oratorio performances. In many of them the soloist is expected to improvise long sections (even whole movements) where his part is marked 'ad lib'. This would have been a perfectly simple matter for Handel himself, but it does pose problems for other players. Most of the works require an orchestra of no more than strings and oboes, and as all but one are for organ without pedals, the title-pages describe them as being 'for organ or harpsichord'. Among his English successors as composers of organ and/or harpsichord concertos were T.A. Arne, Thomas Chilcot, William Felton, Philip Hayes and John Stanley, whose op.2 string concertos were also issued in a keyboard version.

Meanwhile in Germany the way had been prepared for the greatest of all pre-classical keyboard composers, J.S. Bach. Among his many musical ancestors, other than relatives, the most significant was Buxtehude (see above), whose organ toccatas and chorale fantasias, and highly developed pedal technique, provided foundations on which Bach could build. So great was Bach's reverence for Buxtehude that in 1705 he walked the distance from Arnstadt to Lübeck in order to hear his *Abendmusiken* – the yearly choral and instrumental performances given on the five Sundays before Christmas. Somewhat less influential were Pachelbel, Kuhnau and Georg Böhm. Nevertheless, Pachelbel's chorale preludes, published in 1683 and 1693, were the forerunners of one important type used by Bach. In this, each successive phrase of the borrowed melody is treated in diminution to provide the theme for a short fughetta, towards whose conclusion the phrase itself appears as a *cantus firmus*. The keyboard works of Kuhnau, Bach's predecessor at the Thomaskirche in Leipzig, include two notable volumes: firstly, the *Frische Clavier Früchte, oder sieben Suonaten* (1696), the earliest publication in which the title 'sonata' is given to a solo as distinct from an ensemble work; and secondly, [6] *Musicalische Vorstellungen einiger biblischer Historien* (1700), the 'musical representations of biblical stories' that provided the model for Bach's early *Capriccio sopra la lontananza del suo fratello dilettissimo* BWV 992. The influence of Böhm, though conjectural, would have been earlier and more direct, for he was organist of the Johanniskirche in Lüneburg when Bach was a choirboy at the nearby Michaeliskirche. Böhm's organ partitas (variations on chorales) and sensitive suites in the French style for clavichord or harpsichord were unpublished, but the evidence of Bach's own works suggests that he must have been familiar with them as a boy.

A near-contemporary of Bach and Handel, and a friend of both, was the prolific Telemann. The admiration of the two slightly younger men for his music can best be understood by reference to works such as the *XX kleine Fugen* (1731). Although these miniature keyboard fugues are based on the

church modes (which were then virtually obsolete), and though they are quite small in scale, each one establishes unerringly a mood as precise as its structure.

Comparatively few of Bach's own keyboard works were published during his lifetime. The most comprehensive collection, the *Clavier-Übung*, was issued in four parts between 1731 and 1742, of which the first, second and fourth contain compositions for both single and double-manual harpsichord, while the third is mainly devoted to the organ.

Of Bach's total output of over 250 organ works, more than two-thirds are based on chorales. They range from the early sets of *Partite diverse* bwv766–8, in the style of Böhm, to mature chorale preludes of every type. From the Weimar period come the 46 preludes of the *Orgel-Büchlein*, 'wherein the beginner may learn to perform chorales of every kind and also acquire skill in the use of the pedals'. In most of them a single, continuous statement of the melody, either plain or ornamented, is supported by an accompaniment whose figuration either symbolizes the words or intensifies the mood of the hymn concerned. They are generally small in scale; yet some of the settings, such as the richly embellished *O Mensch, bewein' dein' Sünde gross* bwv622, can be numbered among Bach's profoundest utterances. The third part of the *Clavier-Übung*, from the Leipzig period, contains 21 preludes based on the Catechism and other hymns, of which the six that illustrate the Catechism are set twice – elaborately for two manuals and pedals, and more simply for manuals only. Four quite unconnected keyboard Duettos bwv802–5 are also included in part 3; and the whole volume is framed by the magnificent Prelude and Fugue in E♭: bwv552, known in England as the 'St Anne'. During the same period Bach published the recondite [5] *Canonische Veränderungen über das Weynacht-Lied 'Vom Himmel hoch'* bwv769, which, as Schweitzer wrote, 'pack into a single chorale the whole art of canon'. He also virtually completed the revision of 18 large-scale chorale preludes, mostly written originally in Weimar; but failing health and eyesight forced him to abandon dictating the last of them, *Vor deinen Thron tret ich hiermit* bwv668, whose ending luckily is known from other sources. Earlier chorale preludes include 24 copied by his pupil Kirnberger, 28 from various other manuscripts, and a set of six published by Schübler (c1746), five of which are arrangements of movements from cantatas.

In almost all of Bach's other organ music, none of which was published, fugue is an essential element. From the beginning of the Weimar period, or even earlier, come four immature and fairly small-scale preludes and fugues bwv531–3 and 535 and two much finer toccatas in C and D minor bwv564–5, all written under Buxtehude's influence. Increasing mastery and individuality is apparent in four later Weimar works – the preludes and fugues in F minor and A bwv534 and 536, the Fantasia and Fugue in C minor bwv537 and the Toccata and Fugue in F bwv540, with its tremendous pedal solos. The finest of all the fugal works are, however, the ten written either during or just before the Leipzig period. They include the Fantasia and Fugue in G minor bwv542, the Prelude (or Toccata) and Fugue in D minor bwv538, known as the 'Dorian', and the six magnificent preludes and fugues bwv543–8, which are Bach's crowning achievements in this form.

The great Passacaglia and Fugue in C minor bwv582 and the six trio sonatas bwv525–30 far transcend their original purpose as instructional works for Bach's eldest son, Wilhelm Friedemann. They are described merely as being 'for two manuals and pedals', so it remains uncertain whether they were intended primarily for organ or for a harpsichord fitted with a pedal-board (such as could be used by organists for home practice).

Much of Bach's music for normal harpsichord and/or clavichord was also didactic in aim. The 15 two-part inventions and 15 three-part sinfonias bwv772–801 were first included in a manuscript collection of keyboard pieces for Wilhelm Friedemann dated 1720, and were described in a revision of 1723 as showing not only how 'to play clearly in two voices but also, after further progress, to deal correctly and well with three obbligato parts ... and above all to achieve a singing style in playing'. Friedemann's book also contained early versions of 11 of the preludes from the first book of *Das wohltemperirte Clavier* (1722), a more advanced collection of 24 preludes and fugues in all the major and minor keys 'for the use and profit of young musicians desiring to learn, as well as for the pastime of those already skilled in this study'. The second book, containing a further 24 preludes and fugues, was not completed until 1744. Two other manuscripts, dated respectively 1722 and 1725, were compiled for the use of Bach's second wife, Anna Magdalena. The first contains five of the six French suites bwv812–17, each consisting of the usual allemande, courante, sarabande and gigue, with one or more additional dances (*Galanterien*) following the sarabande. The six so-called 'English' suites bwv806–11 and six partitas bwv825–30 are on a larger scale, for each begins with a prelude of some sort. Those of the English suites (with the exception of no.1) are ritornello-type movements, while those of the partitas are in various forms. The partitas were published singly between 1726 and 1730, and complete in 1731 as part 1 of the *Clavier-Übung*, of which part 2 (1735) consists of the Italian Concerto bwv971 and the French Overture bwv831 (sometimes known as the Partita in B minor), both for two-manual harpsichord. Part 4 (1742), also for two-manual harpsichord, is devoted to a single work: the monumental Aria with 30 Variations bwv988, usually known as the Goldberg Variations, which Tovey described as 'not only thirty miracles of variation-form, but ... a single miracle of consummate art as a whole composition'.

Slightly later in date is the *Musical Offering* bwv1079, a collection of fugues, canons etc. for various instruments on a theme provided by Frederick the Great. It includes two ricercares for solo keyboard, of which the second, in six parts, was originally printed in open score. This was not an unusual method of presenting keyboard music when its aim was partly didactic. It was used again for Bach's posthumous *Art of Fugue* bwv1080, in which the majority of the fugues are clearly intended for solo keyboard, though they have frequently been arranged for various ensembles in the 20th century.

During the Weimar period Bach made solo keyboard versions, some for organ and others for harpsichord, of 22 concertos by various composers, including Vivaldi, Marcello and Telemann. These paved the way for his later concertos for solo harpsichord and strings bwv1052–8, which were the first of their kind (and roughly contemporary with Handel's organ

concertos). All seven are arrangements of earlier concertos of his own – mostly for solo violin and strings – several of which have not survived. The only original keyboard work in this form appears to be the Concerto in C for two harpsichords and strings BWV 1061; the remaining two for the same medium, and those for three and four harpsichords and strings, are also arrangements of concertos originally by either Bach himself or other composers such as Vivaldi.

In its depth and range of emotion, contrapuntal skill and perfection of design, Bach's keyboard music far surpasses that of any of his contemporaries or predecessors; yet by the time of his death it was generally regarded as old-fashioned. The contrapuntal style was beginning to seem outmoded, and the harpsichord and clavichord were beginning to make way for the fortepiano, which combined the power of the one with the sensitivity of the other. The gradual change can be seen in the works of three of Bach's sons. The eldest, Wilhelm Friedemann, still wrote some fugues; but, like his polonaises and three-movement sonatas, they were in the new *empfindsamer Stil*, of which his brother Carl Philipp Emanuel was the chief exponent. Philipp Emanuel's numerous sonatas, fantasias, rondos etc., embodying the violent dynamic contrasts typical of the style, were immensely influential; and his book, *Versuch über die wahre Art das Clavier zu spielen* (1753–62), was the most important treatise of its day. The youngest brother, Johann Christian, was a less original composer; nevertheless, his Italianate sonatas and concertos in the *galant* style gained great popularity in England, where he settled in 1761. And there it was that he met and befriended the eight-year-old Mozart, when that astonishing boy visited London in 1764–5.

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II. Organ music from c1750

The development of organ music after the mid-18th century was influenced by a number of factors, notably the rise of the piano as a solo instrument, the growth of the symphony orchestra, and, after the mid-19th century, the secular organ recital. Equally influential, especially from the end of the 19th century onwards, was the impact of new technologies upon organ construction.

1. The Classical period, 1750–1830.
2. The Romantic period, 1830–1920.
3. Extremism and eclecticism in the 20th century.

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1. The Classical period, 1750–1830.

For much of the second half of the 18th century German organ music lived in the shadow of J.S. Bach, as did that in France and England. Among the more prominent German composers were Bach's sons C.P.E. and W.F. Bach, and certain of his pupils, such as J.L. Krebs and J.C. Kittel, as well as members of the so-called Bach circle, including J.P. Kirnberger, J.F. Agricola, G.A. Sorge, and the theorist F.W. Marpurg. C.P.E. Bach and Krebs in particular wrote many free and chorale-based works strongly tinged with the *galant* style of the period, and, although overshadowed by his better-known ensemble music, C.P.E. Bach's organ music is often adventurous.

It is largely in the functional music – the chorale preludes – that the influence of the earlier period is most strongly felt. Those of W.F. Bach are mostly in contrapuntal form, and those of J.P. and J.C. Kellner are also quite retrospective in style. Even the short chorale preludes in Kittel's *Der angehende praktische Organist* (1801–8) are quite conservative, although his *Grosse Präludien* are less so. Krebs, in contrast, could exploit *affekt* quite effectively in his chorale preludes, as the 'sobbing' motifs in his *Ach Gott! erhöre mein Seufzen* attest; and J.C. Oley demonstrated, in his few surviving chorale preludes, that he was a master of the *galant* style. Krebs, W.F. Bach and others also wrote fairly straightforward, larger fugal works. But for organ works approaching the Mannheim style of the symphonists, one must look to C.P.E. Bach's Italianate *Preludio e sei sonate per organo* (1790), which display an almost complete break with the idiom of his father. His brother, J.C. Bach also wrote some sonatas for organ, as well as three organ concertos in the Classical style, doubtless inspired by the popularity of the genre in post-Handelian England.

The Lutheran aesthetic, of which Bach was a part, had much less influence on Catholic southern Germany and its neighbours Austria, Switzerland, Bohemia and Moravia. Here organs were generally of simpler design, with fewer reeds and often only rudimentary pedal divisions. Free forms, influenced by Froberger and the Italians, as well as by J.C.F. Fischer and Georg and Gottlieb Muffat, were the norm: fairly short toccatas, versets and fuguettes, presumably intended for use in the Mass, are found in abundance in the organ works of J.E. Eberlin, J.G. Albrechtsberger and Czechs such as Josef Seger, all of whom also wrote some substantial larger-scale works.

The best-known Classical composers from this region are the two Haydns and Mozart. While Michael Haydn wrote some short liturgical pieces, the main contributions of Joseph Haydn and Mozart are in the form of concerted works (Haydn's organ concertos, Mozart's 'Epistle' sonatas) and, curiously, music for mechanical instruments. Haydn's *Flötenuhrstücke* are pleasing miniatures written for tiny organs in Count Esterházy's musical clocks, but Mozart's fantasias (K594 and 608), composed for a larger mechanical instrument of greater compass and resources, have been successfully transcribed for performance on a normal keyed organ, and are among the most frequently performed organ works of the Classical period.

In England the music of Handel was more influential during the second half of the 18th century than that of Bach. Although Handel wrote very little music specifically for organ, movements from his chamber music and oratorios were freely transcribed for the organ, and composers such as Maurice Greene and Charles Wesley consciously imitated his style. Handel was unquestionably the inspiration for the many organ concertos written during the second half of the 18th century (and into the early 19th) by John Stanley, Thomas Arne, Charles Avison, Thomas Chilcot, Philip Hayes, William Felton and Charles and Samuel Wesley.

The voluntary, which had developed in the Restoration period as a simple one- or two-movement piece, usually consisting of a slow movement followed by either a canzona-like fugue or a cornet or reed stop solo, had, by Stanley's time, evolved into a sonata-like multi-partite form, often

consisting of between three and five movements of varying styles. William Walond, T.S. Dupuis, William Russell and others continued to develop the form toward a more Classical style, but were in some ways restricted by the instrument, whose basic stop-list had varied little since the early 18th century, and which did not possess pedals until very late in the 18th century, and then only in larger instruments. Around 1800 new movements such as airs and minuets began to appear in the voluntary, and composers began to abandon the old name in favour of 'sonata' or even 'concerto'. But the influence of older composers was still strong, and as late as about 1815 Matthew Camidge noted on the title-page of his Six Concertos (op.13) that 'The Author in this Work has Endeavoured to imitate the particular Style of Music which has been so long Admired namely that of Handel & Corelli'.

In France political upheavals played a part in stunting musical development in this period and, as in England, the tonal design of the organ had become very standardized. While there are differences between the organ described in Dom Bédos de Celles' *L'art du facteur d'orgues* (1766–78) and those built a century earlier, they are subtle and slight. F.H. Clicquot's splendid organ in Poitiers Cathedral, completed virtually on the eve of the French Revolution, coincided with a transitional period in music. By this time French organ music was already beset with the secularisms so deplored by Charles Burney in *The Present State of Music in France and Italy* (1771), such as the minuets, jigs and 'hunting pieces' that he heard C.B. Balbastre improvise between verses of the *Magnificat*. Yet Balbastre also composed some noëls of undeniable charm. Other composers from the second half of the 18th century who made important contributions include Michel Corrette, whose *Premier livre d'orgue* contains liturgical music in traditional idiom, and Guillaume Lasceux, another conservative whose liturgical works and noëls nonetheless have a hint of the *galant* about them. Perhaps one of the most interesting figures of the post-Revolutionary period was A.P.F. Boëly, active throughout the first half of the 19th century. Like Samuel Wesley in England, he was an admirer of Bach and something of an eccentric; he wrote fugues, liturgical pieces and noëls that are traditional in style, yet also composed other works in what might be called a 'proto-Romantic' idiom.

In Italy and the Iberian countries, although organs changed very little in tonal or mechanical appointments from the 17th century until nearly the mid-19th century, writing for the instrument was quite up-to-date in the Classical period, especially in Spain, resembling more the harpsichord and piano music of the era. This paradox is perhaps best illustrated by Antonio Soler, a pupil of Domenico Scarlatti, who, despite having taken holy orders, left no liturgical organ music, but wrote several sonatas and some delightful concertos for two organs. The liturgical music of his contemporary Jose Lidón was in a more conservative idiom. In Italy, as in Spain, a contemporary keyboard style prevailed in the liturgical compositions of G.B. Martini, Galuppi and many lesser-known late 18th- and early 19th-century writers. Giuseppe Gherardeschi, for example, although he wrote much straightforward liturgical music, also provides an example of the secular encroachments on organ music in his *Sonata per organo a guisa di banda militare che suona una marcia*.

The period around 1800 marked the end of an era for the organ and its music throughout Europe. Organ design had virtually ceased to evolve, and much of the music written was conservative and retrospective in nature. Indeed, this appears to have been what certain church authorities preferred. The roots of the so-called Bach tradition can be traced to this period, and some early 19th-century organist-composers such as J.C.H. Rinck, a pupil of Bach's pupil Kittel, took pride in a musical pedigree that linked them to Bach himself, as did Rinck's pupil A.F. Hesse and Hesse's pupil J.N. Lemmens.

As is perhaps typical of such a period, there were several attempts around 1800 to codify various practices in organ building, registration and performance. One of the earliest such works to appear in German was Jakob Adlung's *Musica mechanica organoedi* (1768). Dom Bédos de Celles' treatise on French organ building was soon followed by F.-H. Clicquot's in 1789 and Lasceux's on performance and registration, written in 1809 but apparently never published. During the 1790s the English composers Francis Linley, Jonas Blewitt and John Marsh published detailed tables of registrations, versions of which were copied in England and North America well into the 19th century. These writings have become valuable resources for understanding the practices of the 18th century soon to be swept away in the early 19th century.

[Keyboard music, §II: Organ music from c1750](#)

2. The Romantic period, 1830–1920.

By the beginning of the 19th century the organ and its music had lost the pride of place they held during the Baroque period, when almost every composer played and wrote for the organ. After the end of the 18th century many major composers, though capable of playing the organ, wrote nothing of any importance for it: Beethoven composed a few clock pieces and student fugues and Rossini some little organ pieces, but these are not in the same class as the rest of their output; and while Chopin apparently played an organ improvisation at the funeral of the tenor Adolphe Nourrit in 1839, he displayed no interest in writing for the instrument.

At issue was the matter of expression. At a time when composers such as Berlioz were driving the orchestra to ever greater extremes of expression, when the fortepiano, whose name signifies its range of expression, was still relatively new, and when grand opera, which explored the most expressive of all instruments, the human voice, was so popular, the organ remained an instrument of block dynamics. In the first decade or so of the 19th century expressiveness in the organ was limited to a small, rudimentary and rather ineffectual Swell box. This was found mostly in England and France, and occasionally in southern Germany and Spain, but composers made little significant use of it.

Of the major composers active in Germany in the first half of the 19th century, only Mendelssohn wrote any substantial organ compositions. Despite his love of Bach's music and the block-dynamic structure of most of the organs he knew in Germany, his organ works, including those in the traditional prelude-and-fugue form, are infused with a Romantic aesthetic. Mendelssohn's knowledge of the instrument allowed him to create expressive effects without the aid of a Swell box, often by simple

manipulation of texture and pitch, as in the closing bars of his *Sonata I*. Mendelssohn's popular *Six Sonatas* were first published in London in 1845 by Coventry and Hollier, who had asked him to write some voluntaries; Mendelssohn claimed not to know what the term meant, suggesting that they be called sonatas instead. Recent research has shown that some of the movements were in fact written earlier and revised for inclusion in the sonatas.

Although generally of lesser stature than Mendelssohn, other notable German organ composers in this period include A.W. Bach (one of Mendelssohn's mentors), A.G. Ritter, M.G. Fischer, J.G. Töpfer, J.C.H. Rinck and A.F. Hesse. Rinck and Hesse in particular composed a considerable corpus of organ music in a variety of forms, and Rinck's influence spread far beyond Germany with the publication of a translation of his *Practical Organ School* in London (1820) and later in New York. An important element in Rinck's organ technique was a smooth legato, with 'not the least opening or space' between adjacent notes.

Perhaps the most interesting development in France in the early 19th century was the introduction, about 1812, of the reed organ or *orgue expressif*; its use was espoused by Berlioz and Rossini. After 1830 a new generation of performer-composers began to emerge including, most notably, L.J.A. Lefébure-Wély, who established his reputation at St Roch in Paris with his bombastic 'thunderstorm' improvisations. This sort of performance was not limited to France: Lemmens also composed a popular 'storm' piece, and crowds flocked to hear Jacques Vogt's performances to large audiences of 'thunderstorms' on the great organ of Freiburg Cathedral, which were described by an unimpressed George Sand as depicting 'rain, wind, hail, distant cries, dogs in distress, travellers praying, disaster in the chalet, whimperings of frightened children, bells of lost cattle, crash of thunder, creakings of the fir trees, devastation of the potato crop'.

In 1829 F.J. Fétis predicted that the 'expressive organ', whether pipe or reed, would become the basis of a musical revolution. He was proved correct in 1833, when Aristide Cavallé-Coll secured the contract to build the organ for the abbey of St Denis in Paris, which, with its substantial full-compass *Récit expressif*, took a bold step toward that revolution, and other builders, such as Louis Callinet and John Abbey, soon followed suit. Organists and composers at this time were divided between the serious and rather retrospective (Boëly, Benoist) and those who favoured a light and popular style (Lefébure-Wély, Fessy) typified by works such as Lefébure-Wély's *Bolero de concert*. By the mid-19th century the showpieces of the popular camp had gained the ascendancy and were being used to urge builders to provide greater expressiveness and more imitative stops.

In England during the 1830s and 40s visiting continental musicians such as Mendelssohn and Sigismund Neukomm helped to create an audience for organ recitals, while, at the same time, an interest in organs for secular public places was developing. In 1833 William Hill began constructing a large instrument in Birmingham Town Hall that was soon to have an impact on other large organs in town halls and cathedrals. Like its counterpart at

St Denis, it contained a large expressive division and a number of reed stops; the organist H.J. Gauntlett was closely involved in its design. In England, as on the Continent, much of what passed for organ music in early recitals consisted of transcriptions, thunderstorm representations and improvisations on well-known melodies. In 1843 S.S. Wesley is said to have improvised for 40 minutes on Handel's 'O! Ruddier than the cherry', culminating in a statement played upon the Grand Ophicleide, a loud reed stop that had recently been added to the Birmingham organ.

In England, France and Germany the development of a more expressive and imitative organ and the creation of an idiomatic Romantic organ repertory were closely linked. In Belgium, closely linked to the French movement, perhaps the most influential figure was J.N. Lemmens, a pupil of Hesse and a teacher of Widor and Alexandre Guilmant, and a self-proclaimed transmitter of the 'Bach tradition'. Organ building in the Netherlands, Scandinavia, Iberia and Italy remained conservative for a time, and there was little significant compositional activity, although in Italy a popular type of improvisation flourished and flamboyant composers such as Padré Davide emulated the style of Lefébure-Wély.

Romantic organ composition began to mature in the mid-19th century, as composers of greater importance were drawn to the developing instrument. Although Friedrich Ladegast's organ in Merseburg Cathedral, the largest in Germany when it was built in 1855, had no expressive division, it did have many imitative stops and some registrational aids; Liszt composed and performed his Prelude and Fugue on B–A–C–H for its inauguration. At the same time both Schumann and Brahms became interested in the organ: Schumann composed his Six Fugues on B–A–C–H in 1845, and Brahms his preludes and fugues in A minor and G minor in 1856, followed by the chorale prelude and fugue on 'O Traurigkeit, O Herzeleid' and a fugue in A minor, not published until the 1880s. While Liszt went on to compose other organ works, Schumann's only other works suited to the organ were actually written for pedal-piano, and Brahms did not turn to organ composition again until the year of his death, when he prepared for publication his 11 Chorale Preludes (op.122).

In Paris, organ composition began to develop more seriously with the works of César Franck. In 1854, along with Lemmens and Edouard Batiste, he took part in the inauguration of the new Ducroquet organ in St Eustache, each playing some of his own music. In 1857 Saint-Saëns performed his own *Fantaisie* on the rebuilt organ in St Merry, and in the same year Franck was appointed organist of Ste Clotilde, where the splendid new Cavallé-Coll organ became the inspiration for some of the most enduring organ works of the mature Romantic period, beginning with his *Six pièces* (1856–64) and culminating in the *Trois chorals* (1892).

In England W.T. Best, renowned as a recitalist, was appointed organist of St George's Hall, Liverpool, in 1855. Although not, perhaps, of the stature of some of the continental composers, Best, along with the cathedral organist S.S. Wesley and the London organist Henry Smart, was part of a movement that produced some substantial organ works in the mid-19th century, including Wesley's *Choral Song* and Best's virtuoso Introduction,

Four Variations and Finale on 'God Save the Queen', frequently performed at the opening of town hall organs from Liverpool to Sydney.

The driving force behind much organ composition in the second half of the 19th century was the secular organ recital. The substantial and fully developed Romantic organ, with at least one expressive division and a broad selection of colour and imitative stops, was an essential feature of the church, cathedral and concert hall. Shorter utilitarian pieces for church use, often of some merit and charm, continued to be written, but the major composers, especially those who were themselves organists clearly put their best efforts into their larger works. Liszt's fantasy and fugue on 'Ad nos, ad salutarem undam' (1850) is a work of massive proportions, as is the sonata on the 94th Psalm by his pupil Julius Reubke. The title of Franck's *Grand pièce symphonique* (1860) indicates the direction in which organ composition was moving, breaking the ground for the ten *Symphonies* of Widor, the large-scale sonatas of J.G. Rheinberger and Guilmant, and the extended chorale fantasias of Reger. Works such as these helped to re-establish the organ as a legitimate medium for mainstream music in this period, and to create a secular audience for it.

In America no organ music of significance was composed until the second half of the 19th century. In 1863 a large Walcker organ was installed in Boston Music Hall; other domestically built concert hall organs followed in New York, Cincinnati, Chicago and elsewhere, and organ recitals soon became an established part of American musical life. Young composer-performers such as Dudley Buck, J.K. Paine and Eugene Thayer, who had spent time studying in Europe (mainly in Germany), published many substantial organ works, as did the second generation of students, including G.W. Chadwick, Clarence Eddy, Horatio Parker, Arthur Foote and G.E. Whiting, and many lesser figures such as H.M. Dunham and W.H. Clarke. Their organ works often took the form of concert variations on popular hymns and songs, or grand sonatas, and if these composers sometimes leant too heavily on sweet chromaticism or blustery bombast, they were also capable of producing well-crafted fugues and canons. Despite the fact that their work falls short of that of Franck, Widor, Rheinberger or Reger, it nonetheless exudes a naively exuberant charm.

Towards the end of the 19th century, the infinitely expressive orchestra began to exert an ever greater influence upon organ design and composition. Franck praised this quality in his *Ste Clotilde* instrument, which he described as 'an orchestra'. Widor stated that 'the modern organ is essentially symphonic', but in his *Technique de l'orchestre moderne* (1904) warned that the organ's expressiveness must be employed 'with conscientious reserve and artistic feeling; otherwise we shall ignore the essential characteristics of the instrument and convert it into a pseudo-orchestra'. His advice was heeded more in France than elsewhere, with the result that idiomatic organ music, albeit highly expressive and often cast in symphonically inspired forms, continued to be written there well into the 20th century, while a 'pseudo-orchestral' style developed in other countries.

In Germany organs of great size and ponderous sonority were being built by the end of the 19th century, and builders including Walcker, Sauer and Schulze introduced curiosities such as free reeds and stops of excessively

wide or narrow scale. Consoles became more cumbersome (Walcker built at least five with four manuals and two pedalboards), and while French, English and American organs remained relatively simple mechanically until very late in the century, still employing slider chests and forms of 'Barker machine' assistance even in large organs, the Germans actively experimented with individual pipe-valve soundboard designs and pneumatically operated action components.

The composer who wrote most prolifically and idiomatically for these instruments was Max Reger. His massive chorale fantasias, sonatas and other large-scale works were meticulously crafted to exploit to the fullest the colourful and expressive resources of a large German Romantic organ. His friend and champion, the virtuoso organist Karl Straube, stated that 'the sole aim of his *adagissimi*, *vivacissimi*, *molto agitato*, *più molto agitato* (*quasi allegro vivace*), with the whole dynamic range from *pppp* to *ffff*, was a soul-moving performance'. In contrast, the well-wrought sonatas of Rheinberger are expressive in a more restrained and less passionate way, perhaps because he wrote for an organ with no Swell, and had to achieve expressive effects in the old way, by adding and subtracting stops. A different approach again is seen in the work of Sigfrid Karg-Elert, who confined himself mainly to writing small-scale but expressive character-pieces, more appreciated in English-speaking countries than in Germany.

While France and Germany dominated organ music around 1900, the contributions of other countries must not be overlooked. In England C.H.H. Parry, C.V. Stanford and Elgar made significant contributions, and Elgar's *Sonata* in G (1895) is one of the most notable works of the period. Other composers of importance included Niels Gade in Denmark, Joseph Jongen in Belgium and M.E. Bossi, a noted organist and prolific composer who probably more than any other may be credited with bringing Italian Romantic organ music to full flower.

[Keyboard music, §II: Organ music from c1750](#)

3. Extremism and eclecticism in the 20th century.

Perhaps the greatest influence on organ music in the opening decades of the 20th century was the technological development that revolutionized the instrument. Mechanical blowing and electrically and pneumatically operated key and stop actions effectively removed any remaining limitations on the size of an organ or the location of its components, and allowed individual stops to be extended and lent to different divisions and at more than one pitch. Registration aids such as easily adjustable combination pistons allowed greater flexibility, and the effectiveness and number of expression boxes was increased. The German love of very large organs received new impetus, resulting in instruments such as the five-manual, 164-stop organ built by Walcker in 1912 for the Michaeliskirche in Hamburg. In America, too, huge instruments were built not only for concert halls but also for sites such as the Grand Court of Wanamaker's Department Store in Philadelphia and were heard frequently by large audiences.

Composers and performers everywhere inherited from the previous period a fondness for the orchestral repertory and the symphonic style, and found the new organs much to their liking. In France, however, the strongly

Parisian-influenced Romantic school of composition evolved gracefully into the 20th century as teachers passed the aesthetic on to their students. Franck counted among his pupils Gabriel Pierné, d'Indy, J.G. Ropartz, Louis Vierne, Charles Tournemire and Alexandre-Samuel Rousseau; Widor, a fellow student of Lemmens and Franck's successor at the Paris Conservatoire, taught Marcel Dupré, Vierne, Milhaud and other important figures of the first half of the 20th century, as did his successor Guilmant, whose pupils included Bonnet and Duruflé.

The output of this pre-World War II French generation was prodigious and of an extremely high quality, often expressive and emotional, but refined and kept from excesses by the constraints of strict conservatory training and the continuing influence of the late Romantic organs of Cavallé-Coll and Mutin. Influential, too, was the strong tradition of elaborate improvisation: works such as Dupré's *Le chemin de la croix* (1931–2) originated as improvisations, while Tournemire's impressive *Victimae paschali* was transcribed by Duruflé from a recorded improvisation. Dupré in particular stands out as a performer, teacher and composer, counting among his pupils Jehan and Marie-Claire Alain, Jeanne Demessieux, André Fleury, Jean Langlais and Messiaen. While composing and performing in the secular world, all these musicians, like their predecessors, held church positions and never lost contact with the church and its traditions. Plainchant (the basis of works such as Tournemire's *L'orgue mystique*, 1927–32) and the cycles of the liturgical year are strong threads running throughout this repertory, and Dupré's *Variations sur un Noël* (1922) continues a tradition dating from the Baroque period.

There was no comparable school in Germany after the death of Reger in 1916, nor any serious continuation of the tradition of larger-scale works. Composers such as Max Drischner and Heinrich Kaminski produced small-scale works of merit, Günter Raphael wrote substantial works in many forms, including concerted pieces, and Hindemith wrote three organ sonatas of lasting value (1937–40). In Austria important composers included Franz Schmidt, a pupil of Bruckner who composed a number of works in traditional forms; J.N. David, a prolific writer of chorale-based works who also composed some large-scale pieces as well as works for organ and orchestra; and Schoenberg, whose only significant organ work is the *Variations on a Recitative* (1941), which broke new ground tonally and stylistically. In Italy, composers such as Ravanello, Respighi, Melchiorre Mauro-Cottone, Raffaele Manari and Casella continued in the late Romantic tradition of Bossi.

Although the full symphonic style of organ building and playing originated in Britain, it flourished in the USA and Canada. Two of its strongest exponents, the organ builder Robert Hope-Jones and the organist-composer E.H. Lemare, were native Britons who enjoyed their greatest success in the USA. Hope-Jones's engineering expertise and innovative tonal ideas resulted in the 'unit orchestra', later transformed into the 'Mighty Wurlitzer' cinema organ used to accompany silent films. More mainstream (in that they were largely found in churches and concert halls), but equally innovative, were the symphonic-style organs of the Skinner, Austin and Aeolian firms, with their large string divisions and many imitative reed and flute colours. Aeolian and the German firm Welte excelled in building self-

playing symphonic-style organs, which by the 1920s had become indispensable status symbols in the homes of the wealthy, and which were indirectly responsible for preserving the playing of many notable organists. One such virtuoso, as surviving player-organ rolls attest, was Clarence Eddy, the first major American organist to tour Europe. Transcriptions of orchestral and operatic music had been popular for over half a century, but the large early 20th-century American organs provided the ideal medium for such music. In 1915 Lemare, then organist of St George's Hall, Liverpool, was engaged to perform at the Panama-Pacific Exposition in San Francisco; shortly after he moved permanently to the USA, where he held several posts as municipal organist. He not only excelled in arranging and playing transcriptions of fiendish difficulty, but was a prolific composer who effectively exploited the symphonic organ; his *Study in Accents* is an exercise in the use of the expression boxes. He is remembered today mainly for his sentimental *Andantino* in D♭; however, best known in its adaptation as the foxtrot song 'Moonlight and Roses'. In his memoirs he recalled his 'feeling of revulsion' the first time he was 'forced to listen to this degradation' of his composition.

Other trends tempered American music in the pre-war period, however. Older composers such as J.H. Rogers and H.R. Shelley continued to write in a conservative style derived from their 19th-century mentors, and others such as Harry Alexander Matthews, Harvey Gaul, Garth Edmondson, Joseph Clokey, Seth Bingham, Clarence Dickinson, Powell Weaver, Everett Titcomb and Eric Delamarter produced great quantities of character-pieces for both church and recital use. T. Tertius Noble, organist of York Minster from 1898 to 1912, moved to New York in 1913, where he established the tradition of English liturgical music at St Thomas and wrote a number of organ works, most of them for church use, although his Introduction and Passacaglia (1934) became popular as a recital piece. Similarly, Healey Willan moved from England to Toronto, where he dominated Canadian church music for nearly half a century and produced a corpus of organ music that paralleled Noble's. Another influential immigrant was Pietro Alessandro Yon, who came to New York from Rome in 1921 and composed both church and recital pieces, the best known of which is his Christmas pastorate, *Gesù bambino* (1917).

In England perhaps the most notable composer of organ music in this period was Vaughan Williams, although his output was small. Britten wrote even less for the organ, but Herbert Howells, in addition to his two sets of Psalm Preludes, written between 1915 and 1939, wrote several large-scale rhapsodies and sonatas. Less profound but quintessentially British are the well crafted hymn-preludes and character-pieces of Percy Whitlock. Other important British organ composers of the early and mid-20th century include Frank Bridge, Samuel Coleridge-Taylor, Alfred Hollins, E.C. Bairstow, George Oldroyd, H.D. Statham, Robin Milford and Harold Darke.

During the second quarter of the 20th century both old and new influences from mainstream music began to be felt in organ composition, probably at least partly in reaction to the narrowing-down of so much composition and performance to the symphonic style. Earlier in the century F.A. Guilman had published his editions of 17th- and 18th-century French organ music, and Albert Schweitzer and others had called for a return to the tonal

concepts of the Baroque organ. In the 1920s and 30s a renewed interest in Bach led to well attended series of recitals of his complete organ works, performed by distinguished organists such as Dupré, E. Power Biggs and Lynnwood Farnam. Farnam also introduced into his recitals transcriptions derived from Renaissance and Baroque sources. Composers experimented with the adaptation of older forms and devices, resulting in such works as Marcel Dupré's *Le tombeau de Titelouze* (1942–3), Howells's *Master Tallis's Testament* (1940) and Seth Bingham's *Baroques, Suite* (1943).

This 'neo-Baroque' movement was most pronounced in Germany, where some of its manifestations could be perceived as stridently anti-Romantic. Early organs were studied, and attempts were made to reproduce their salient characteristics from as early as the 1920s. An important group of composers emerged from this movement, writing lean, angular, block-dynamic works in the forms of earlier centuries, but tinged with 20th-century tonal and rhythmic devices. Among the most influential advocates of this style were Ernst Pepping, Helmut Walcha, Hermann Schroeder and Hugo Distler, whose chorale-based works still enjoy considerable popularity among church musicians. Helmut Bornefeld, Joseph Ahrens, Siegfried Reda and Hans Friedrich Micheelsen are among those who wrote larger works influenced by the neo-Baroque movement. As the movement spread to the Netherlands and Scandinavia, examples of the style are found by composers such as Marius Monnikendam, Willem Mudde and Jan Zwart in the Netherlands, Flor Peeters in Belgium, Carl Nielsen and Finn Viderø in Denmark, and Ludvig Nielsen in Norway. Music in England, France and southern Europe was less affected by it, and its chief advocates in America were immigrants such as Ludwig Lenel, Jan Bender, Walter Buszin and Paul Bunjes.

At the same time the first experiments with a more modernist style were beginning. One of its most important manifestations is in the work of Messiaen, who skilfully wove into the expressive, Parisian liturgical style elements of atonality, polyrhythms, Middle Eastern music and, as in his *Chants d'oiseaux* (1951), birdcalls. The American Leo Sowerby similarly wrote both sacred and secular music, ranging from straightforward hymn settings and romantic character-pieces such as *Comes Autumn Time* (1916) to his angular Symphony in G (1930). Among the better-known American modernists writing organ music in the pre-war period were Sessions, Copland, Howard Hanson, W.G. Still, Virgil Thomson, Henry Cowell, Roy Harris, Robert Bennett, Castelnuovo-Tedesco and Piston, whose Chromatic Study on the Name of Bach (1940) employs pure serial technique.

After World War II came a period of rich cross-fertilization: European organists emigrated to America, Americans went to Europe to study, and, freed from wartime restrictions on travel, performers of many nationalities gave concerts throughout the world. The postwar period saw both a resurgence of neo-Baroque dogmatism and an increase in aleatory music, perhaps the best known example being Ligeti's *Volumina* (1961–2), which relied heavily on effects such as turning on the blower while holding down the keys and drawing and retiring stops while leaning randomly on many keys. The combination of organ and pre-recorded electronic sounds also

had a brief vogue during the 1960s. William Bolcom's *Black Host* for organ, tape and percussion (1967) was one of the more successful efforts; Daniel Pinkham, Richard Felciano, Mauricio Kagel, Henk Badings and others also experimented with this medium. Some composers, such as Bengt Hambraeus, continued to work in the serial style, and its influence is also felt in such pieces as Vincent Persichetti's *Shimah b'koli* (1962) and Petr Eben's *Musica dominicalis* (1958), both of which became staples of the concert repertory. An unabashed neo-Romanticism suffused the work of composers such as Richard Purvis and Everett Titcomb in America and Eric Thiman and Alec Rowley in England; their music was chiefly popular among church organists. During the last decades of the 20th century this stylistic pluralism became less pronounced, coinciding with a renewal of interest in a more eclectic type of organ design. In little more than half a century the pendulum of taste had swung from the lush and bottom-heavy symphonic organ to the strident and top-heavy neo-Baroque style. In between it had passed through a significant attempt at a multi-purpose tonal scheme, and by the late 1970s, bolstered by the serious study of early organs and the performance practice of all periods, a more historically informed eclectic organ began to emerge. With it came a postmodern style of organ music, less given to extremes and more concerned with the true idiom of the organ.

Experimentation continued, but while many composers of the late 20th century wrote important works for organ with other instruments, there was a decline of interest in electronic effects, alternative notation and extra-musical effects in organ composition. Anton Heiller successfully blended Romanticism and Modernism in works such as his popular *Tanz-Toccata* (1970), while Messiaen refined his esoteric musical language in the *Livre du St Sacrament* (1985). Langlais's pupil Naji Hakim continued the French modernist tradition with major works such as *Hommage à Igor Stravinsky* (1988), while Guillou worked in a more improvisational style. Younger composers such as William Albright and Bolcom successfully blended jazz and blues elements into their music during the 1980s and 90s. In England Kenneth Leighton, Jennifer Bate, Peter Hurford, William Mathias and others created substantial works in their own postmodern style, as did Americans such as Daniel Pinkham, Ned Rorem, Emma Lou Diemer, Dan Locklair and Clavin Hampton, who had equal success with both large and small forms. Significant schools of organ composition also began to emerge in eastern Europe, Latin America, Asia, Australia and New Zealand.

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Keyboard music

III. Piano music from c1750

The century after the death of J.S. Bach saw a dramatic rise in the popularity and prestige of the piano, both as a household instrument and as the vehicle for some of Western music's most enduring masterpieces. Although the principal contributions were made by relatively few composers, virtually all those active before World War I wrote music for or with piano.

1. The advent of the piano.
2. The Classical sonata.
3. Romanticism and the miniature.
4. The age of virtuosity.

5. 19th-century national trends.
6. The growth of pianism, 1900–1940.
7. The avant garde and after.

Keyboard music, §III: Piano music from c1750

1. The advent of the piano.

The dominance of the harpsichord was not broken overnight; indeed, not until the dawn of the 19th century did the newer instrument altogether vanquish its plectra-activated rival. As late as 1802, Beethoven's three keyboard sonatas of op.31, though clearly designated for the 'pianoforte' by their composer, were published in Nägeli's series *Repertoire des clavecinistes*. Conversely, in 1732 Lodovico Giustini had published sonatas designated specifically for the 'cimbalo di piano e forte'. Although it became evident shortly after J.S. Bach had played on Silbermann's improved models in 1747 that the future belonged ultimately to the piano, the two designs co-existed peacefully throughout the second half of the 18th century. In January 1777 Mozart composed the Concerto in E \flat k271 on commission for a French *claveciniste* (i.e. harpsichordist). He performed it himself on a 'wretched' fortepiano in Munich in October 1777; the following January his sister played it on a harpsichord in Salzburg. The differences between performances on these two opposed instruments were narrower than they might seem today. The early piano was housed in a frame largely identical to that of the harpsichord, with equally light stringing. The fortepiano offered new possibilities for gradations in volume, but its tone was still characterized by the rapid decay of the harpsichord's. In terms of sheer sound, a triple-strung French double from this period produced as much, if not more, volume than its double-strung rival.

Conservative French composers such as A.-L. Couperin (1727–89) and Jacques Duphly (1715–89) continued to cultivate a lavishly intricate style perfectly suited to the opulent double harpsichords made by the Flemish builder Taskin. In Italy, the birthplace of the piano, Platti, Galuppi and others wrote music equally suited to either harpsichord or piano. The same interchangeability – doubtless designed to encourage sales – prevailed among the Iberians (Soler, Seixas, Blasco de Nebra), the Germans and Bohemians (some in Germany or Austria, such as Neefe in Bonn or Kozeluch in Vienna; others abroad, such as Schober and Eckhardt in Paris or Hässler in Russia), and the English (Nares, Hook). C.P.E. Bach, arguably the greatest keyboard player and composer in the generation after his father's, expressed a preference in his *Versuch* of 1753 for the subtle gradations and *Bebung* of the clavichord over any of its more extrovert relatives. In spite of their general designation as 'Clavier-Sonaten', the series from the 1760s and 70s (often characterized as 'leichte' or 'pour l'usage des dames') were probably intended primarily for this most private of instruments. Along with the sonatas of Domenico Scarlatti, whose distribution turns out to have been far wider than was once believed, they exercised a considerable influence on the early sonatas of Haydn, who admitted: 'Anyone who knows me very well must realize that I owe a great deal to Emanuel, that I understood and studied him diligently'. Beginning in 1780 with C.P.E. Bach's second collection of *Sonaten nebst einigen Rondos ... für Kenner und Liebhaber*, the 'fortepiano' is specified, a designation that carried through to his sixth and final set in 1787. Their

composer revelled most in the kinds of dramatic contrasts of range and register that the new instrument made possible. Simple dynamic contrasts, though not as concentrated, are already called for in the six 'cembalo' sonatas dedicated to the Duke of Württemberg and published in 1744; these, achieved by discreet changes in registration, are fully realizable only on a two-manual instrument. The more complex range of effects that saturates the 'Kenner und Liebhaber' series – encompassing *pp* to *ff* and numerous shades in between – was scarcely equalled before late Beethoven. They are best understood as a natural extension of the registration shifts from three decades earlier. Nevertheless, as late as 1788 C.P.E. Bach was able to compose a Double Concerto for harpsichord and fortepiano, w47, in which the writing for the solo instruments is essentially identical: the chief delight lies simply in the tonal contrasts between them.

The rapid, experiment-orientated evolution of keyboard instruments during this period was reflected in the musical styles that flourished. The inevitable breakdown in High Baroque continuity was not to be fully replaced by Classical phrase structure until the 1780s; hence composers embracing *Empfindsamkeit* had to content themselves with a series of small-scale dramatic effects whose overall impact was often less than the sum of its parts. A great many movements in C.P.E. Bach's output fulfilling the minimum requirements of sonata form are diluted by the remoteness of secondary modulations and a surfeit of thematic material; indeed, only a composer of his extraordinary inventiveness could maintain interest amid such stylistic upheaval. His older brother Wilhelm Friedemann, in some respects even more gifted than Emanuel, never took final leave of his father's style. In an eclectic production that included sonatas, fugues and polonaises (these last enjoyed a vogue in the 19th century), nowhere was the dilemma of composers after the mid-century portrayed more clearly. Their younger half-brother Johann Christian shunned the complexities of the north for the relaxed *galant style* acquired during his formative years in Italy. His two sets of keyboard sonatas, opp.5 and 17, are model specimens of music created for domestic consumption: facile (though not without occasional technical challenges), diatonic to a fault and highly polished. Between J.C. and C.P.E. Bach, virtually all the ingredients necessary for Viennese Classicism were present. Mozart seems to have acknowledged this when, although it was scarcely noticed in London, he mourned the death of J.C. Bach in 1782. About C.P.E. he is alleged to have said: 'He is the father, we are the children'. As late as 1809 Beethoven could write to Breitkopf & Härtel that 'I have only a few items from Emanuel Bach's keyboard works, yet some of them not only provide the real artist with great pleasure, but also serve as objects to be studied'.

[Keyboard music, §III: Piano music from c1750](#)

2. The Classical sonata.

Although the music of the sons of Bach is among the earliest to benefit from sympathetic performance on the fortepiano, it is doubtful that any of them ever enjoyed the opportunity of performing on instruments as reliable as those praised by Mozart when he visited Stein's workshop in 1777. Even more than the singing tone, the composer was impressed by the regularity and evenness of the action, with its deceptively simple escapement. Though eventually rendered obsolete by the steadily

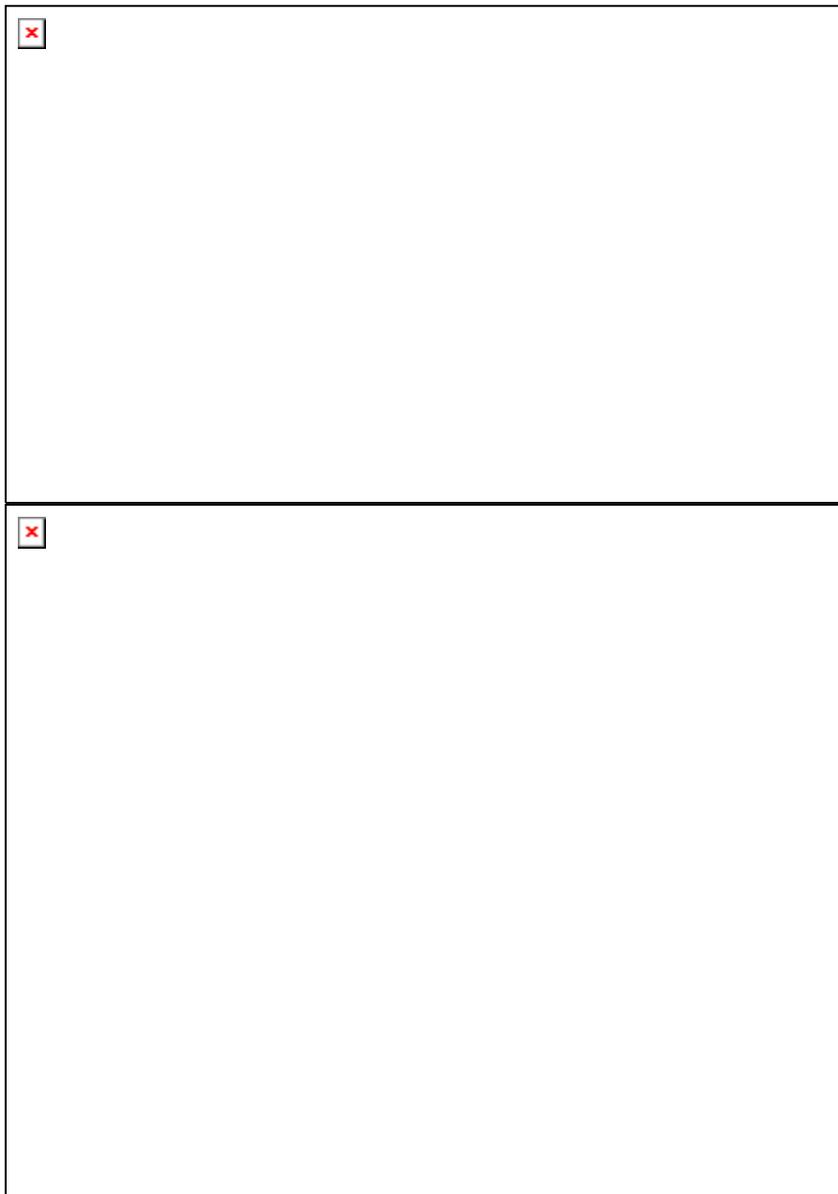
increasing size of concert halls throughout the 19th century, Stein's design was both perfectly engineered on its own terms and perfectly suited to the world that Mozart was about to enter. After exclaiming that k284/205*b* (with its surprisingly lengthy set of variations as a finale) 'sounds exquisite' on Stein's instrument, Mozart – further stimulated by the Mannheim style with its emphasis on contrast – set down in the next several weeks two sonatas (k309/284*b* and 311/284*c*) more dramatically expansive and brilliant than any of the half-dozen surviving examples composed previously. These were succeeded the following summer by the first of his two sonatas in the minor mode, k310/300*d*, a work of remarkable intensity and tautness. In the space of a few years, and in direct response to developments in instrument design, Mozart had succeeded in transforming the easy-going three-movement form inherited from J.C. Bach (whose sonatas he had arranged as keyboard concertos at the age of nine) into a vehicle for considerable display and elaborate working-out.

With his final break from the archbishop in May 1781 and the decision to take up permanent residence in Vienna, Mozart inaugurated a series of masterpieces for keyboard dominated by 17 remarkable concertos, in which virtuosity is blended with a superb sense of operatic pacing. Though fewer in number, the ten solo sonatas now known to have been created after the move to Vienna (portions of k330–32/300*h, i, k* may have been composed a few months earlier) afford a unified view of the composer's development. A few, such as the 'little keyboard sonata for beginners', k545, were designed to fulfil pedagogic needs, but the remainder encompass a broad spectrum of mature styles. The group of four sonatas k330–33/300*h, i, k, 315c* (traditionally ascribed to Mozart's Paris sojourn of 1778, but now known to date from between 1781 and 1784) demonstrate his sure handling of practically every Classical form: sonata, both with coda (k332 finale) and without (k333 first movement); theme and variations (k331 opening movement); binary (k331 Menuetto and Trio); ternary (k330 Andante); rondo-type (k331 finale) and sonata-rondo (k333 finale). The last-named of these, with its tutti–solo opposition and elaborate cadenzas, offers a prime example of cross-fertilization with the concertos Mozart was composing during the same period. His treatment of all these forms is rarely perfunctory; the coda to the finale of k332 incorporates a *buffa* theme presented in the exposition but slyly omitted from the recapitulation. The Alla turca of k331 adopts the thematic virtues of the straight rondo while employing an ingenious *ABCBAB* scheme to skirt its inherent structural squareness. The highly decorated version of the Adagio of k332 published by Artaria in 1784 (and presumably originating with Mozart) shows that improvised embellishment remained an integral component of his style; present-day performers might do well to contemplate the gulf between their abilities and Mozart's before undertaking their own decorations. The two-piano sonata, k448/375*a*, composed less than ten months after his arrival in Vienna on a commission from his talented pupil Josepha von Auernhammer, gravitates towards virtuoso display while displaying Mozart's intuitive understanding of the 'orchestral' capabilities of two fortepianos; the syncopated chordal responses in the opening Allegro's closing group are particularly striking. The composer's contact with the music of J.S. Bach and Handel at the concerts of Baron Gottfried van Swieten in 1782–3 resulted in a modest burst of contrapuntal works,

including the underrated Prelude and Fugue in C, K394/383a, written at the urging of Constanze Weber.

Although Mozart soon tired of aping an archaic Baroque style, the effects on his own music of his experiences with Bach and Handel were profound and long-lasting. The unique single-voiced opening of K533 invokes the atmosphere of fugue, realized more fully in the second group, as well as in the minor-mode episode of the Rondo (published in 1788 with the two movements of K533 though composed in 1786). The opening movement of the Sonata in D K576, perhaps Mozart's masterpiece in this genre, bristles with lean, athletic counterpoint; it maintains the composer's predilection for the open-ended half-cadence that moves to the dominant in the exposition, while remaining in the tonic for the recapitulation (nearly half of the 35 major-mode sonata movements in the keyboard sonatas use this 'bifocal close'). Baron van Swieten's advocacy of C.P.E. Bach immediately stimulated two fantasias K396/385f and 397/385g, both remaining fragments, although the second, in D minor, is still a favourite. The Fantasia in C minor K475, a work of great emotional scope, was published at the head of the sonata in the same key, completed five months earlier. Its impact on Beethoven's obsessive bouts with C minor can scarcely be exaggerated. A late Fantasia in F minor K608, composed in March 1791 for a mechanical organ but published as early as 1799 for piano four-hands, deserves more frequent hearings. Yet by far the most important development during this period was Mozart's deepening relationship with Haydn, whom he probably first met in 1781. Although Haydn's musical influence is most readily traceable in Mozart's mature chamber music, it is still felt in movements such as the monothematic opening Allegro of K570, or in the bold choice of the lowered submediant as the secondary key of the Adagio of K576. The remarkable two-year period framed by the composition of *Le nozze di Figaro* and of *Don Giovanni* saw Mozart add four jewels to the crown of his works for keyboard, including the four-hand sonata K497, an unqualified masterpiece; an inspired set of four-hand variations K501; the chromatically rich A minor Rondo K511 and an outstandingly expressive Adagio in B minor K540. All this music was written for a five-octave instrument about which Mozart is not known to have voiced reservations. When the recapitulation of a sonata movement threatened to exceed its compass, his imagination was fused by the limitation, resulting in some of his most adroit touches, as in the opening movements of K333/315c (ex.5) or the concerto K449. The concert instrument used by Mozart and built by Anton Walter about 1780 included only two tone-modifying devices: a pair of knee-levers that raised either all the dampers or only the treble ones (the presence of hand-stops as well for the dampers on the original suggests Mozart may have requested the addition of knee-levers, perhaps taking his cue from Stein's instruments); and a handstop over the middle of the keyboard that placed a thin strip of cloth between the hammer and the strings, acting as a mute. In passages such as the middle section of the Andante of K330/300h, this *sourdine* imparts an ethereal effect fundamentally different from that achieved with the shift on a modern instrument. Both the mute and the raising of the dampers were regarded in Mozart's time as special effects; his celebrated remark that phrases should 'flow like oil' has often been construed as an unqualified endorsement of legato, inviting indiscriminate application of the modern damper pedal. In practice, both the rapid tonal decay on the

fortepiano and the articulative richness of Mozart's scores preclude any uniform solutions. It is no condemnation of present-day instruments that the carefully marked phrasing at the opening of k332/300k (ex.6) is almost impossible to achieve naturally except on a fortepiano.

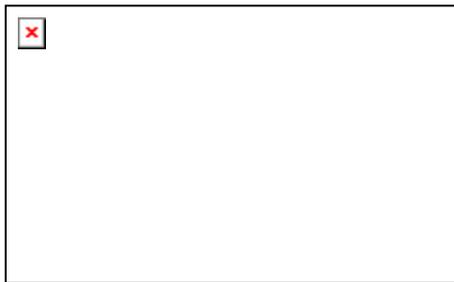


Haydn's reputation rested far less than Mozart's on his abilities as a keyboard performer. His longstanding positions as composer-in-residence to aristocratic patrons, including three decades of service to the Esterházy family, filled his days with the closely monitored composition of sacred, operatic, orchestral and chamber music, as well as with supervising performances. It is all the more surprising that Haydn found the time to compose over 60 multi-movement works for solo keyboard. Fewer than 50 of these can be proved authentic, and about a dozen more early harpsichord works were attributed to Haydn during his lifetime. As fewer than a dozen autographs (some only fragments) of Haydn's solo sonatas survive, the severe problems of chronology and authenticity among works circulating in the 1750s and 60s are likely to remain unresolved unless new evidence is discovered. Most of these early pieces appear to have been teaching aids intended for the amateur, perhaps the children of Haydn's aristocratic patrons. It is unlikely that all, or even most, of them have

survived. Entitled 'divertimento' or 'partita', they typically consisted of three movements, most often two fast outer ones encasing a minuet, though not infrequently with the latter as a finale. Apart from a few simple binary forms in works of questionable authenticity (hXVI:7–9), virtually all the non-minuet movements present rudimentary sonata forms with modest transitions and well-demarked secondary groups. Clearly designated for harpsichord, they exude the easy-going *galant* manner of G.C. Wagenseil without an obsessive reliance on the broken-chord basses purportedly popularized by Domenico Alberti. Significant increases in technical demands, perhaps stimulated by Scarlatti, are registered in the group of sonatas that includes hXVI:45, 19 and 46, composed in the late 1760s. The last movement of the Sonata in A \flat (no.46) foreshadows the irresistible *buffa* finales that Haydn was to perfect in the sonatas, quartets and symphonies of the 1780s and 90s. Beginning around 1771 with the first works called 'sonate' (hXVI:18, 20 and 44), Haydn's unpretentious style is blended with increasingly complex emotional moods, easily traceable to the influence of C.P.E. Bach. The single dynamic marking in the autograph fragment of the Sonata in C minor (no.20) can still be rendered on a two-manual harpsichord, but by the time Artaria published this landmark in 1780 it included a wealth of additional dynamics (including a crescendo in the finale) that demanded the new flexibility of the fortepiano. The five other sonatas that appeared simultaneously (hXVI:35–9) are the last Haydn approved 'per il clavicembalo, o forte piano'. It may have been more than a coincidence that the trio of sonatas published in 1784 by Bossler (hXVI:40–42), and calling specifically for fortepiano, were the first that Haydn composed after the start of his friendship with Mozart. In 1788 Haydn wrote to his publisher Artaria that he had been compelled to purchase a new fortepiano in order to do justice to the three piano trios hXVI:11–13.

Haydn's long life allowed him to continue to absorb and recast the most important advances of Viennese Classicism. The sonatas of Haydn's maturity are all the more remarkable for the stylistic distance that their composer had traversed to create them. The obligatory da capo minuet of previous decades disappears almost entirely; when required to supply one about 1789, the composer responded in the Sonata in E \flat (hXVI:49) with a large-scale 'Tempo di minuet' containing an elaborately rewritten repeat. A standard three-movement, fast–slow–fast scheme avoids tedium by incorporating at least one movement not in regular sonata form: the alternating major–minor variations (a favourite technique) that open hXVI:39 and close no.34; the spacious binary form with rondo elements that concludes hXVI:50; or the unexpected sonata-rondo that opens hXVI:51. But Haydn proved equally drawn in this period to a two-movement grouping, providing Beethoven with a point of departure for his subsequent experiments. Two of the three two-movement sonatas that appeared together in 1784 (in G and D) go so far as to abandon any references to sonata style. In the finale of no.40 Haydn took special delight in punctuating cadences with abrupt leaps of three octaves (ex.7); the fortepiano, with its clearly delineated registers, conveys the humour of these gestures with particular effectiveness. The pervasive imitation throughout the finale of the Sonata in D may reflect Haydn's encounters with J.S. Bach at Baron van Swieten's. Equally important is the surge of cantabile writing found in the slow movement of the Sonata in E \flat , written in

about 1789 for Marianne von Genzinger, to whom Haydn extolled the virtues of a fortepiano by Wenzel Schantz. In the freewheeling Fantasia in C (hXVII:4), published at about the same time, Haydn instructs the performer at two points to hold the cadential octave until the tone dies away; on a well-regulated modern grand the sound lingers for almost a minute. Between his first and second London sojourns, the composer penned an elaborate keyboard farewell to the double variation (hXVII:7), built on a pair of utterly non-symmetrical themes that erupt during only the third variation into a rhapsodic coda. Three highly individual sonatas (nos.50–52) composed during the next year in London provide a fitting climax to Haydn's output in this medium. The 'open pedal' demanded in the first movement of no.50 marks the migration of the Viennese knee-levers to a location on the forward supporting legs of English models where they could be depressed with the foot. The finale of the same work exploits the five-and-a-half-octave range of the newest English models; their fuller, weightier sound may be partly responsible for the symphonic grandeur that permeates the opening movement of no.52. Throughout his career Haydn's approach to sonata form was punctuated by surprise and experiment, continually nourished by his longstanding fascination with monothematicism. Even more than in the music of Mozart, Haydn's frequent changes of texture and spiky rhythms depend upon the quick response and rapid tonal decay of the early piano.



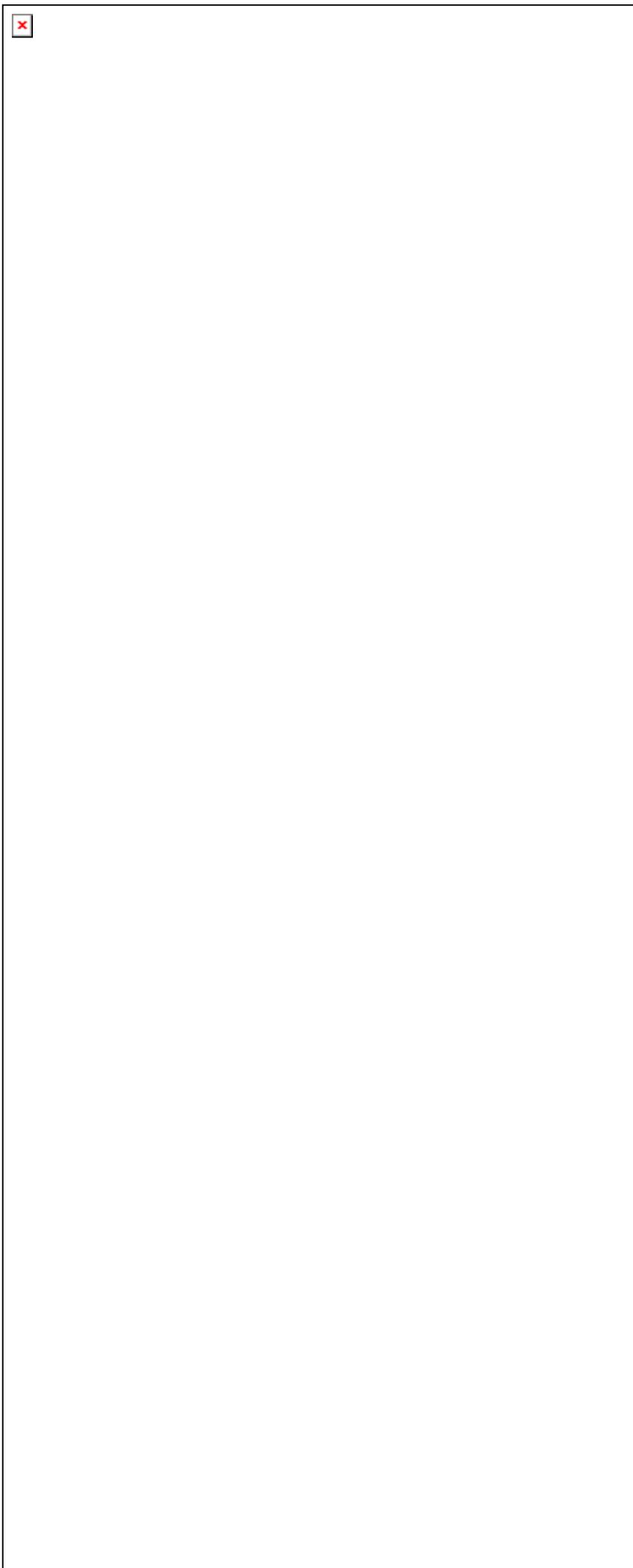
The most remarkable aspect of Beethoven's monumental 32 keyboard sonatas (including three teaching pieces in the spirit of Mozart's k545) is that they continue to expand and refine a genre that seemed to have reached perfection in the music of Haydn and Mozart. Three early sonatas (WoO 47) published before the composer was 13 present rather stiff imitations of C.P.E. Bach's *Sturm und Drang* style. By the time he brought out his three op.2 sonatas in Vienna in 1796, Beethoven had obviously made a thorough study of Mozart and Haydn, in spite of his exaggerated claim to have learnt nothing from his most celebrated teacher. The older man's influence is easily traceable in the conciseness and wit of the Sonata in F op.10 no.2 or in the humorous scherzos of op.2 nos.2 and 3 borrowed from Haydn's quartets. But the most persistent strand up to op.22 is the loose, additive post-Classical language already discernible in Mozart's late piano concertos. Virtually every gambit in the opening movement of Mozart's k467 – the *piano* opening and subsequent tutti explosion, the bifocal close preceding a dramatic interjection of the minor dominant, the wealth of closing ideas that confirm the major – appear in the first movement of op.2 no.3, in the same key. The *con gran espressione* of op.7 and the Largo e mesto of op.10 no.3 invest Beethoven's slow movements with new dignity and pathos. Blatant sectionalism pervades the Rondo finales of opp.7 and 22; here, as elsewhere, what separates Beethoven from the transitional generation of Clementi, Dussek, Hummel and Weber

is his unflagging reliance on the sonata principle. By the 1790s the pressures on composers to abandon the symmetrical resolution of sonata form were considerable. Muzio Clementi, essentially a contemporary of Mozart who lived well into the new century, played an important role in these developments. His nearly six dozen keyboard sonatas published between 1779 and 1821 take Mozart as their point of departure (opp.7, 9 and 10 were published in Vienna), with greater emphasis on virtuoso techniques (such as the rapid parallel 3rds and octaves of op.2 no.4) and Italianate melody, especially in slow movements. After their contest before Joseph II on Christmas Eve 1781, Mozart characterized Clementi as a 'mere mechanicus'. The substantial increase over the next decade in the scale of his works is not matched by a corresponding increase in the capacity of thematic material to support the larger structures. Clementi's recapitulations frequently exhibit only a casual relationship to his expositions, with minimal attention paid to resolving long-range harmonic tension. The virtues of his last and best-known sonata, op.50 no.3, subtitled 'Didone abbandonata', remain those of lean, athletic textures and dramatic changes of mood familiar from his earliest works. Curiously, although he was closely tied to piano manufacture from the 1790s, little of the increased capacity of the new six-octave instruments is reflected in Clementi's keyboard music, probably because most of it was composed by 1805.

Between 1817 and 1826 Clementi brought out a series of volumes under the title *Gradus ad Parnassum*, devoted to the attainment of a fluent technique. Debussy paid an affectionate tribute to the popularity of these exercises in his 'Doctor Gradus ad Parnassum' from *Children's Corner*. Clementi was joined in these endeavours by two other distinguished men, Carl Czerny and J.B. Cramer. Czerny had studied as a youngster with Beethoven before becoming a private instructor from the age of 15, numbering among his pupils Theodor Kullak, Thalberg, Stephen Heller and the young Liszt. Although Liszt frequently played Czerny's Sonata no.1 in A \flat op.7, it was as an indefatigable pedagogue that Czerny chose to make his mark. In more than 800 works devoted largely to technical studies (the best known being the *Vollständige theoretisch-praktische Pianoforte-Schule* op.500), Czerny compiled and codified the technical advances of the piano during a period of extremely rapid development. If Czerny's methods were already beginning to show signs of age before his death, he continued to command the respect and admiration of his peers. Cramer, although an essentially conservative force like Czerny, was (according to Ries) considered by Beethoven to be the finest pianist of his day. He is remembered chiefly today for two fine sets of 42 studies each, published in 1804 and 1810 and endorsed by Beethoven, Schumann and Chopin.

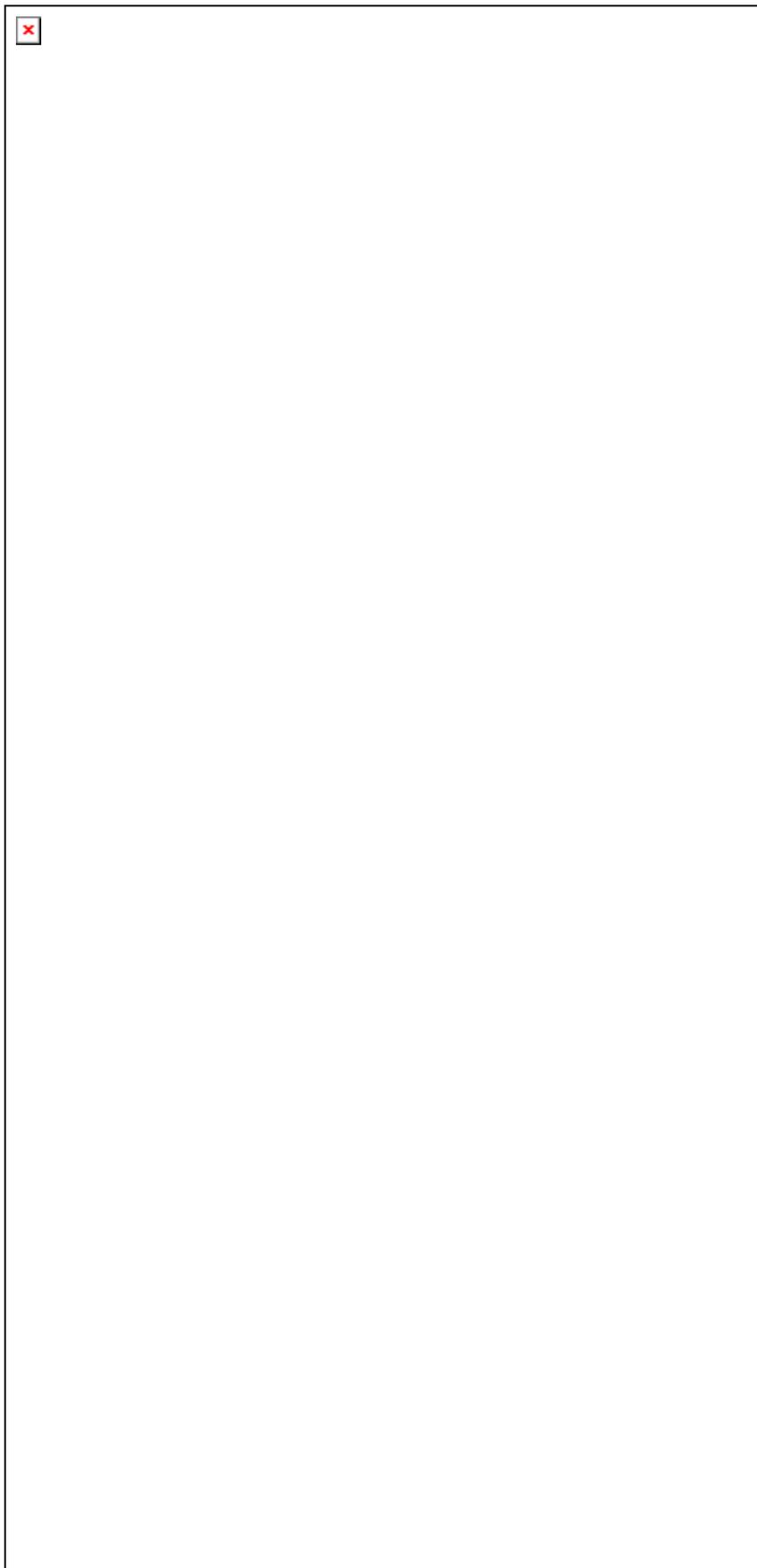
Foreshadowings of at least a dozen composers from Beethoven and Schubert to Liszt and Brahms have been detected by proponents of the music of J.L. Dussek. In terms of pianistic figuration, there is no doubt that Dussek was a pioneer; formally he was much less so, relying heavily on the rondo and other sectional schemes. No hard evidence remains to show that Beethoven was familiar with his music, as can be demonstrated in the case of Clementi. Nearly 30 sonatas (several bearing programmatic titles) composed between 1788 and 1812 bear witness to a highly eclectic style stimulated by Dussek's peripatetic career as a travelling virtuoso. His

association with the firm of Broadwood contributed to an expansion of the piano's range to six octaves (C'-c''''') as early as 1794. J.N. Hummel's ties to Viennese Classicism were considerably stronger, for he had studied with Mozart as a child and returned frequently to Vienna. Until the 1820s Hummel's fame nearly rivalled Beethoven's. Apart from an early sonata issued in London, his five remaining works in this genre were published in Vienna between 1805 and 1825, including a near-masterpiece, the Sonata in F minor op.81, which appeared just after Beethoven's op.106. The exposition of its opening movement arrives in A major after a generous interlude in C major, pointing up Hummel's continued loosening of high Classical structures, as well as his anticipation of Schumann's harmonic palette (ex.8). Like Clementi's and Dussek's, Weber's career was marked by extensive travels; unlike either, his principal field of activity was opera. When, on examining the score of *Der Freischütz* in 1823, Beethoven remarked that its composer 'must write operas, nothing but operas', he displayed a keen appreciation of Weber's special gifts. Throughout his four sonatas (all but the third in four movements) the pacing is consistently operatic, aided by directives such as *con duolo*, *mormorando* and *consolante* in no.4. Running passage-work over simple chordal accompaniments, as in the first movement of the Sonata in A, look forward to such patterns in the works of Chopin. For his own part, Weber remarked in 1810 that Beethoven's compositions after 1800 were 'a confused chaos, an unintelligible struggle after novelty'.



Weber was almost certainly referring to Beethoven's resolve not to settle into the structurally less demanding language of the proto-Romantics. In the highly experimental sonatas of opp.26–8 it looked as if Beethoven might indeed pursue this path. The A♭ Sonata dispenses altogether with straight sonata form. Both of the op.27 sonatas exhibit novel structures, and op.28 is noteworthy for its off-tonic beginning and third-related modulatory scheme. The conflicts in Beethoven's style around 1800 are drawn cleanly in op.27 no.2 (the 'Moonlight'), whose famous opening demands the intimacy of the drawing-room, while its stormy and very public finale pushes the five-octave instrument inherited from Mozart right to (though not beyond) its limits. Op.31 no.3 was the last four-movement sonata until the inaptly labelled 'Hammerklavier' (the generic term for the Viennese piano after 1815) of 15 years later. In the autumn of 1802 Beethoven wrote to the publisher Breitkopf & Härtel concerning the 'new manner' of his two sets of variations, opp.34 and 35. Continuing with the Waldstein, and even more emphatically with the 'Appassionata', Beethoven recreated the taut, integrated aesthetic of the high Classical period, though on a greatly intensified scale. It scarcely seems an accident that this dramatic turnabout in Beethoven's style paralleled equally dramatic developments in the Viennese piano. Within six years the instrument nearly doubled its weight and more than trebled its string tension. The menacing opening of op.57, plumbing the lowest note on the keyboard, is unthinkable without the powerful yet clear bass of the new six-octave models. The lush sweetness of these instruments is reflected in the two movements of op.78, Beethoven's only work in F♯ and a particular favourite of the composer's. 'Les Adieux', op.81a, composed in the same year and key as the 'Emperor' Concerto, provided a fitting close for the solo sonata to the 'heroic decade'. Both opp.90 and 101 show a closer affinity with the later styles of Schubert and Mendelssohn respectively, revealing a composer once again at the crossroads. Much like op.57 of a dozen years earlier, the monumental Sonata in B♭ op.106 marked Beethoven's final return to an expanded vision of the high Classical style, spurred by another burst in the size and weight of Viennese pianos. The frequent choice of non-dominant secondary areas in sonata movements after 1817 is overshadowed by continually deepening levels of thematic integration, such as the relentless chains of descending 3rds that saturate the first movement of op.106 (ex.9). The Adagio of this remarkable work, placed after the Scherzo and in the remote key of F♯ minor, is both the longest and the most deeply felt among Beethoven's slow movements. But it was the composer's renewed interest in fugue, first seen in the finales of op.101 and the cello sonata op.102 no.2, that dominated the late style. The equally fugal yet diametrically opposed finales of both opp.106 and 110 demonstrate the extent to which Beethoven could impose his will upon the intractable rules of counterpoint. Closely allied with this absorption was the practice of variation, culminating in the Arietta of op.111, whose transcendent blend of variation and sonata inspired Kretschmar's impassioned homage in Thomas Mann's *Dr Faustus*. When invited to contribute a variation on the publisher Diabelli's 'Schusterfleck' of a waltz, Beethoven responded over a period extending from 1818 to 1823 with a series of 33 variations that constitute a final compendium of Classical techniques. He took his leave from the piano with his third cycle of (as Beethoven referred to them) Bagatelles op.126, which

not only served as an experimental laboratory for the late quartets but also anticipated the character-pieces of the Romantics.



Although Schubert never billed himself as a pianist, he produced a prodigious quantity of keyboard music over scarcely more than a decade,

including 11 solo sonatas, substantial fragments of nine others, three sets of Impromptus and *Moments musicaux*, and more than 400 dances for occasional use. During his lifetime the 16-bar *Trauerwalzer* d365 no.2 became so popular that its citation did not require the identification of Schubert as the composer. He began half a dozen sonatas before completing d537, the first of three impassioned works in A minor. Two of these, along with the 'little' A major (a perennial favourite) are in only three movements; otherwise Schubert – unlike Beethoven after 1802 – preferred the spaciousness of a four-movement plan. Among the dance movements scherzos are most represented, but a work as late as the Fantasia in G d894 (1826) presents an old-fashioned Menuetto. In certain respects Schubert was formally less experimental than Beethoven. All of his opening movements are in sonata form; after 1819 all but one of his finales are sonata-rondos or even simpler straight rondos. His slow movements are slightly more adventurous, favouring the two- and three-part forms whose simple contrasts proved so appealing to the next generation. But it is the relationship in Schubert's music between theme and tonality that differentiates him from his great contemporary and that so profoundly influenced Brahms and Mahler. The 'heavenly length' praised by Schumann points up the leisurely unfolding of long, arching themes rooted in song. Rather than struggling to create dynamic transitions along Beethovenian lines, Schubert viewed the obligatory modulation in expositions as an opportunity for a series of bold, common-tone key changes that minimize the structural significance of the secondary tonality. In movements such as the finale of the C minor Sonata d958 this process is carried to almost bizarre lengths; in others, such as the deeply moving *Molto moderato* that opens the last of the late sonatas, d960, the motion through the flattened submediant (both major and minor) is achieved effortlessly through what amounts to thematic transformation. Schubert's models in these sonatas, which compare in importance with those of late Beethoven, are clearly the mature sonatas of Hummel (to whom he planned to dedicate his final three). Although lacking the technical challenges routinely confronted in Beethoven's music, their figuration is rarely perfunctory; a compelling performance demands an outstanding sensitivity to proportion and pacing. The two exceptions to these moderate technical demands are the Sonata in D d850, composed during the same summer, that of 1825, which saw the composition of the 'Great' C major Symphony, and, emphatically, the 'Wanderer' Fantasy, a work of unabashed virtuosity whose continuous structure inspired the cyclic forms of Liszt. The song that provides the starting-point for its slow section, and from which the work derives its name, provides perhaps the most splendid example in Schubert of the poignant contrast between major and minor.

Schubert's interest in smaller forms ran considerably deeper than Beethoven's, and resulted in some of his finest efforts. The two sets of four impromptus and the six *Moments musicaux* (a title invented by the publisher Leidesdorf) were created largely in the last two years of the composer's life, at least partly in response to exhortations from publishers for less demanding music. It is a tribute to Schubert's greatness that he was able to produce masterpiece after masterpiece among works directed solely at the domestic market. Only the first of the op.142 impromptus uses sonata form, inspiring some writers to interpret its other three members as the remainder of a four-movement sonata. At least half of the 14 pieces in

these works are straightforward ternary forms with verbatim repeats of their opening sections. Others, such as op.94 no.2, introduce the double variation (ABA'B'A" inherited from Haydn and later exploited by Mahler. The care lavished by Schubert on the countless sets of ländler, German dances, waltzes and ecossaises (the first three of these stylistically indistinguishable) far exceeded the demands of the form; many invite enrichment by the discreet addition of the pedal-activated buff or Janissary stops in vogue during the first quarter of the 19th century. Their application was mandatory in the fashionable battle pieces first popularized by Koczwara's *The Battle of Prague* (c1788). Although Schubert rarely exploited the available range of the Viennese pianos (none of the last three sonatas uses the extra 4th added in the bass around 1816), his relationship to these instruments is considerably more sensual than that of Beethoven. The idiosyncratic wide spacing of chords, so frequently featuring the 3rd in the soprano, and the placement of tunes in the clear, singing tenor register reflect the special virtues of the pianos on which Schubert composed and performed.

Schubert's achievements in smaller forms were not without precedent in works by two Bohemian composers, Jan Tomášek and Jan Voříšek. With a series of evocatively titled eclogues, rhapsodies or dithyrambs published between 1807 and 1818, Tomášek laid good claim to being the originator of the short character-piece that proved so appealing to Romantic composers. His pupil Voříšek took up residence in Vienna, where he enjoyed fruitful relationships with Beethoven, Hummel and Schubert. Although documentation is lacking, it seems likely that Voříšek's impromptus influenced Schubert's compositions of the same name.

[Keyboard music, §III: Piano music from c1750](#)

3. Romanticism and the miniature.

After the deaths of Beethoven (1827) and Schubert (1828) the decline of the sonata was swift and precipitous. Although its prestige remained enormous, largely because of the achievement of Beethoven, stylistic developments turned rapidly in other directions. The sonatas of Schumann, Chopin and Brahms, however imaginative in certain respects, project a sense of imitation rather than continued evolution. Schumann was one of the first composers to give his character-pieces poetic titles rather than using generic titles such as 'impromptu' or 'bagatelle'. In Germany the chief architect of this aesthetic shift was Robert Schumann, who used his editorship of the *Neue Zeitschrift für Musik* as a forum for proclaiming both Chopin and the young Brahms. Composed during the 1830s, Schumann's first 23 opus numbers were all for solo keyboard, including several of his best-known works. From his op.1 (the Abegg Variations) on, the voice is clear and assured, characterized by an extraordinarily poetic harmonic imagination, strong root movements, frequent doublings and a preference for the middle range of the piano. Although Robert and Clara did not receive the grand manufactured by Conrad Graf until their marriage in 1840 (the instrument was later bequeathed to Brahms), the music composed by both demonstrates the warmth and intimacy of the Viennese instruments. Many of his most successful works, including *Papillons* op.2, the *Davidsbündlertänze* op.6, *Carnaval* op.9 and *Kreisleriana* op.16, consist of cycles of miniatures whose interdependency is analogous to that found in

the later song cycles like *Dichterliebe*. In *Carnaval* a series of epigrammatic mottos provides a modicum of musical connection, but the deeper unity is more elusive, based on harmonically open beginnings or closes and a keen sensitivity to contrasts in mood. Along with figures from the *commedia dell'arte*, Schumann presents sympathetic portraits of Clara Wieck, Chopin and Paganini, as well as of Eusebius and Florestan, the introvert and extrovert sides of his own musical personality. It is surprising to find the density of short internal repeats – betraying binary origins – in movements of wide-ranging harmonic freedom such as those in *Kreisleriana* (inspired by E.T.A. Hoffmann's character and dedicated to Chopin). Often accompanying these repetitive forms are the kinds of motoric rhythm familiar from the Baroque (Schumann acknowledged that his music was closer in spirit to Bach than to Mozart). The predilection for building on short, symmetrical harmonic sequences can lead to a marked squareness, often rescued by highly original figuration. Apart from the opening movements of the three sonatas, sonata form surfaces only rarely in Schumann's works. An effective example is the finale of the *Faschingsschwank aus Wien* op.26, whose opening rondo remains one of the composer's freshest inspirations.

In such works as the *Studien nach Capricen von Paganini* op.3, the *Toccata* op.7, the *Etudes symphoniques* op.13 and the *Phantasie* op.17, Schumann made important contributions to an expansion of the piano's range and sonority, keeping pace with the new iron-framed instruments being built in the 1830s. The *Phantasie*, dedicated to Liszt and whose proceeds Schumann contributed to the fund for the Beethoven monument in Bonn, is considered by many to be his masterpiece. With its pointed references to the last of Beethoven's songs from *An die ferne Geliebte*, it offers an eloquent farewell to Classicism. In spite of a reliance on structures of the da capo type and strong subdominant leanings, it is one of Schumann's most successful large-scale works, concluding with a serene slow movement in C that evokes the spirit of the Arietta finale of Beethoven's op.111. Schumann's considerable reliance on the metronome has been attacked on numerous occasions, but used with care (and sometimes modified by Clara's own editorial suggestions) his markings provide a very useful guide. He was also one of the first composers to designate long passages as simply 'mit Pedal', confirming the shift of the dampers' function from that of a special effect to a continuous ingredient in the texture. Finally, Schumann's commitment to high-quality pieces in his studies for children resulted in such welcome additions to this repertory as the *Kinderszenen* op.15 and most especially the *Album für die Jugend* op.68.

Although Schumann's innovations appeared less radical by the end of the century, they remained more far-reaching than those of his contemporary Mendelssohn. After leading a revival of Bach's *St Matthew Passion* in 1829, Mendelssohn issued a series of keyboard works that included preludes and fugues (a set of six appeared in 1837), capriccios and fantasias, evoking a Baroque atmosphere overlaid with post-Classical phrase structure. A favourite arrangement was the slow introductory opening succeeded by a fleet Allegro or even Presto, most familiar from the *Rondo capriccioso* op.14, composed when Mendelssohn was only 15. A quarter of his output consists of eight books of *Lieder ohne Worte*, shorter

lyric pieces predominantly in simple ternary form, whose moderate technical demands offered sustenance to the amateur player in danger of being swamped in a sea of virtuosity.

The designation 'revolutionary' is properly reserved in the 19th century for a figure such as Chopin. In spite of precedents to be found in the music of Hummel and Field, even Chopin's earliest works are stamped with an originality that could scarcely have been expected. All of his more than 200 works involve the piano (the vast majority are for piano solo), and in this respect he typifies the increasing specialization of the Romantics. Only a handful of concertos, sonatas and chamber works employed what were by now academic forms. Otherwise Chopin preferred generic titles that readily conjured up poetic images (ballade, barcarolle), though he stopped short of overt programmaticism, maintaining the tradition of absolute music in the two composers he most revered, Bach and Mozart. His discomfort with large, multi-movement forms is betrayed in the two youthful concertos, whose opening movements reverse the customary sequence of modulations in exposition and recapitulation. Visits to Vienna in 1829 and 1831 saw the première, on an instrument placed at Chopin's disposal by Conrad Graf, of the variations on 'Là ci darem la mano' (the work to be greeted by Schumann's prophetic review: 'Hats off, gentlemen, a genius!'). The Waltz in E♭, op.18, the first of the large concert waltzes, was also set down in Vienna. But Chopin's decision in the autumn of 1831 to take up at least temporary residence in Paris sealed the decline of the imperial capital and marked the ascendancy of the French metropolis to its position as the centre of new musical fashion for the next 90 years. Most importantly for the evolution of the piano, developments now shifted to the French-English design. Both the more conservative English action retained by Pleyel and the repetition action patented by Erard in the 1820s (the model for virtually all modern grand actions) provided more leverage with less effort than the increasingly cumbersome Viennese action, whose mechanical disadvantage multiplied as the instruments grew in size and weight. Many of Chopin's effects depend upon the increased sustaining power, particularly in the treble, of the newest French instruments. At the same time, both Pleyel and Erard's flat-strung pianos retained a clarity and transparency, even in the bass, that was aided by a more lightweight and efficient damping system. Gone for good were the exotic multiple pedal stops of the Viennese instruments; Romantic pianists made do with the damper and shift pedals now standard on English models. Chopin's preference for the more intimate sound of the Pleyel (whose action was slightly shallower than that of the Erard and had virtually no after-touch) shows that he resisted over-simplified notions of 'progress'.

On his arrival in Paris, Chopin began the regular and systematic cultivation of almost ten different genres. Dominant among the smaller forms were the mazurkas and nocturnes, which collectively reveal an astonishingly varied approach to ternary form. The modal colouring of the Mazurka in C♯ minor op.41 no.4 (caused by the use of the lowered 2nd and 7th degrees) sets up the return to the opening A section via the augmented 6th rather than the dominant, a technique that was to become a Romantic cliché. While still a youth in Warsaw Chopin had access to an intriguing new genre of composition by the Irishman John Field: the nocturne. Field's first four compositions bearing this atmospheric title appeared in St Petersburg and

Moscow in 1812, and doubtless made their way to Warsaw soon after. To Field goes the credit for evolving the arpeggiated accompaniment over which an expressive melody is free to spin out. Traces of the nocturne as it was inherited from Field are evident in op.9 no.2 (a perennial favourite of amateurs) but Chopin soon transformed the species to accommodate a much wider emotional range. The extreme contrasts of op.15 no.1 provide a memorable early example; 15 years later the highly ornamented return in the Nocturne in B op.62 no.1 raises subtlety to new heights while assimilating Chopin's love of Italian bel canto. Although performers frequently present them in different groups, many of these sets were arranged by Chopin as collections unified in sequence of mood and tonal plan. The almost 20 waltzes are more openly sectional, as befits their dance origins, and prompted some of the composer's most spontaneous melodies, reinforced in the larger concert waltzes by ingenious repetition schemes. His most direct homage to Bach, the 24 Preludes, encompasses an array of formal schemes far richer than their aphoristic character might suggest. A large number are built on a single phrase that requires only a single repetition rather than contrasting material to attain completeness. An even more virtuoso treatment of repetition underlies the Berceuse op.57, where a simple alternating pattern of tonic and dominant harmonies repeated 54 consecutive times supports a remarkably free and florid set of seamless melodic variations. A similar union of circumscribed harmonies and operatic display (frequently in duet textures) informs the equally remarkable Barcarolle op.60, which captures perfectly the gentle undulations of a Venetian gondola without the sentimentality so often attached to the genre.

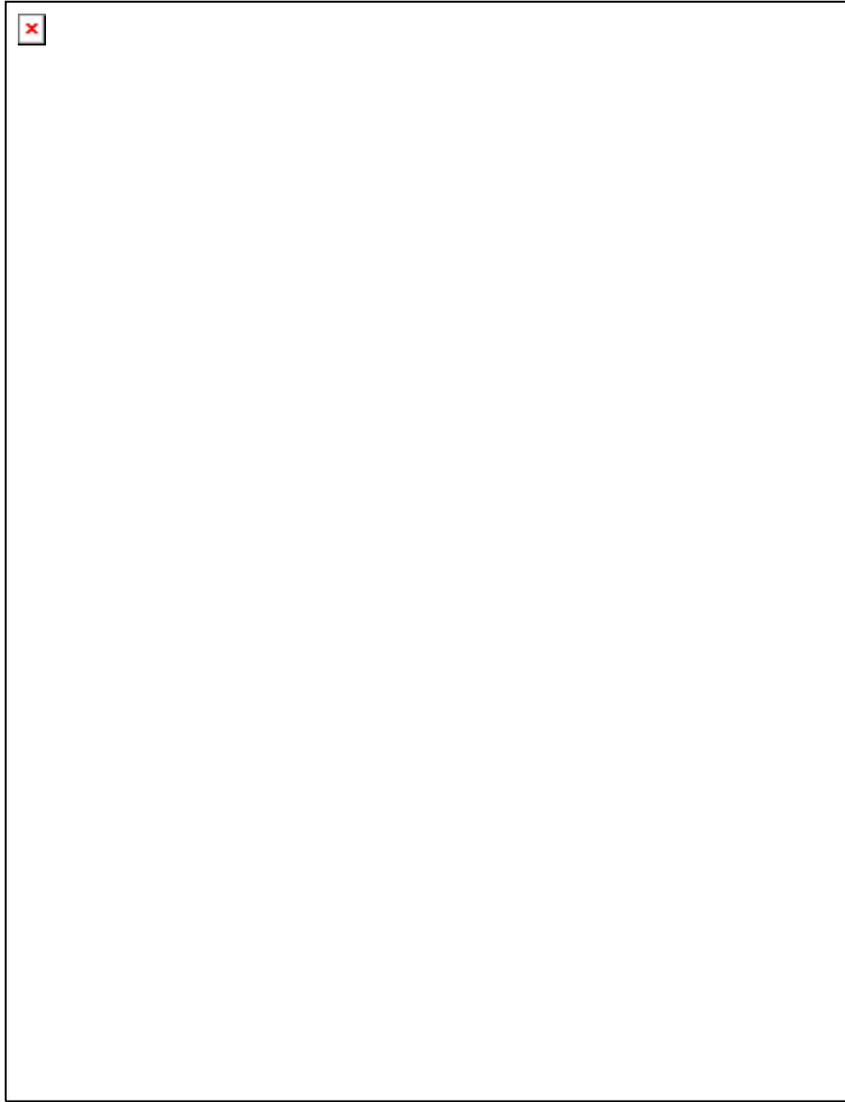
Apart from his one youthful sonata, Chopin's experiments in this form produced two highly individual works, both in the old-fashioned four movements though with the scherzo placed second. In both opening allegros the focus on thematic rather than tonal processes leads to a marked sectionalization between vigorous first and lyrical second groups. The finale of the B \flat Sonata is one of the most original movements Chopin ever wrote, subjugating all the traditional elements to a single bare, fleeting texture. His ten or so remaining large-scale works (all in one movement) evince two opposed approaches. The polonaises, the first three scherzos and the second ballade employ large-scale ternary or rondo structures built around highly contrasted material. However, the three remaining ballades (in G minor, A \flat and F minor), as well as the Scherzo in E op.54, the Fantasy op.49 and the Polonaise-Fantasy op.61, each offer highly individual solutions to the special formal problems posed by thematic transformation and seamless transitions. The influence of sonata procedures is obvious in the first and last ballades and in the Fantasy, though with a minimum of emphasis on resolving material from secondary keys in the tonic. By establishing A \flat major as emphatically at the close as it does F minor in its opening, the Fantasy promotes the interchangeability of relative major and minor; the conclusion in A minor of the F major Ballade, which made such an impression upon Schumann, provides an even stronger example of Chopin's undermining of a single, central tonality. Although the Fantasy Impromptu, published posthumously, has always been the most popular of Chopin's compositions in this vein, his 'fantasy' masterpiece is doubtless the Polonaise-Fantasy, in which the most heroic

and extrovert characteristics of the genres cultivated by Chopin are blended with the most intimate flights of fancy. Performances that ignore the single basic tempo marking of Allegro maestoso obscure the underlying unity.

Keyboard music, §III: Piano music from c1750

4. The age of virtuosity.

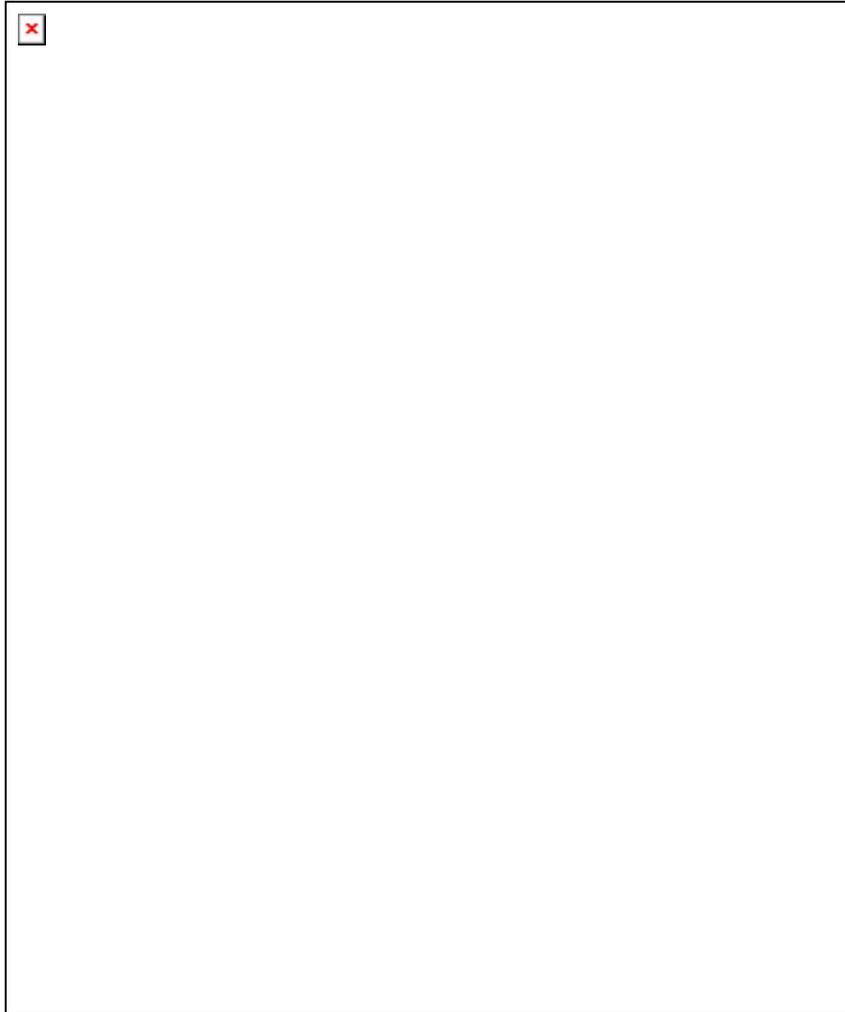
Keyboard virtuosos had travelled across Europe since the mid-18th century, but the bulk of published music was aimed at the amateur market. Beginning with Beethoven, the situation was rapidly transformed; Czerny reported to the composer in a conversation book that a woman in Vienna could still not play the opening of the Hammerklavier Sonata even though she had been practising it for months. The 84 studies of Cramer, published in 1804 and 1810, were considered by Beethoven to be the 'best preparation for his own works', receiving praise in the next generation from Schumann. Czerny's *Vollständige theoretisch praktische Pianoforte-Schule* op.500, although not published until 1839, codified earlier practices. The era of the Romantic virtuoso was properly launched with the publication of Chopin's two sets of études in 1833 and 1837 (though the earliest were composed in 1829). He combined the solution to a single technical problem (including rapid parallel 3rds, 6ths or octaves in the same hand; black keys, large jumps) with works of intrinsic artistic merit, worthy of placement alongside any others in the concert repertory. Schumann's description of op.25 no.1 as 'a lovely picture in a dream' acknowledges Chopin's highly original figuration, in which 'it would be a mistake to suppose that he allowed us to hear every one of its small notes' (ex.10). He was equally adroit in studies that develop touch rather than bravura, especially evident in the three composed in 1839 for inclusion in Moscheles's *Méthode des méthodes*.



The only 19th-century performer capable of doing justice to the expansive arpeggios of Chopin's op.10 no.1 was said to have been Franz Liszt, and it was he who carried the evolution of the Romantic pianist to its fever pitch. Beginning at the astonishingly early age of 15, and inspired by the example of Paganini, Liszt published between 1826 and 1849 (he retired from concert touring in 1848) almost three dozen studies encompassing a dazzling spectrum of keyboard effects, an achievement not supplemented until the publication of Debussy's 12 Etudes during World War I. The orchestral basis of these efforts is illustrated by the well-known *Mazeppa*, which demands three staves for the opening tune. A similar orchestral effect is imparted by the superhuman leaps in Liszt's transcription of Paganini's *La campanella*. Unlike Chopin's, Liszt's studies are peppered with improvisatory cadenzas and flourishes remarkable for their constant inventiveness. More than any other 19th-century figure, Liszt kept the tradition of improvisation alive, and there is no doubt that the printed version of the studies represent the distillation of years – perhaps even decades – of performance experience. The title 'transcendental' given to the best-known set (final version, 1852) proved an apt description of Liszt's technique, for only one that transcended the capabilities of virtually all his contemporaries could do justice to his own music.

Apart from a rash of studies, Liszt produced a bewildering array of works for solo piano, many of which underwent continuous revision during his lifetime, and many of which remain unavailable in any reliable modern edition. The proportion of 'salon music' among his output is far less than that found among such contemporaries as Thalberg and Henselt. Outstanding among the larger collections are the three volumes of *Années de pèlerinage*, aural mementos of Liszt's sojourn in Switzerland and Italy. His sources of inspiration were frequently literary (the three Petrarch sonnets) or scenic (*Au bord d'une source*, *Les cloches de Genève*), but are programmatic in only the most evocative sense. The 'fantasia quasi sonata' (the 'Dante' Sonata) that closes the second year is a large-scale work of tremendous intensity, in which the symbolic interval of the tritone serves as a unifying motto. The series of four Mephisto waltzes presents a comprehensive catalogue of the 'demonic' devices that proved so attractive to Liszt. The work now reckoned his most impressive is the B minor Sonata (1852–3), which succeeds in harnessing technical brilliance to the architectural demands of four-movements-in-one. The sonata is perhaps Liszt's most impressive display of thematic transformation, built upon an edifice of five mostly cryptic and open-ended motifs. It would be a serious error, however, to overlook the tremendous investment made by Liszt in arrangements, transcriptions and works based on previous material. Most important among the latter are the 21 Hungarian Rhapsodies based on processed folk material, planting the seeds for the nationalistic movements at the end of the century. Liszt's high opinion of Schubert is reflected in the more than 60 song transcriptions, including the complete *Schwanengesang* and *Winterreise*. His many operatic transcriptions and paraphrases are now rarely heard, but in his own day they not only provided opportunity for technical display but served many of the functions of the gramophone. Liszt lavished considerable care upon such arrangements, and in his *Réminiscences de Don Juan* (on Mozart's *Don Giovanni*) he left behind a graphic representation of technique as sexual conquest.

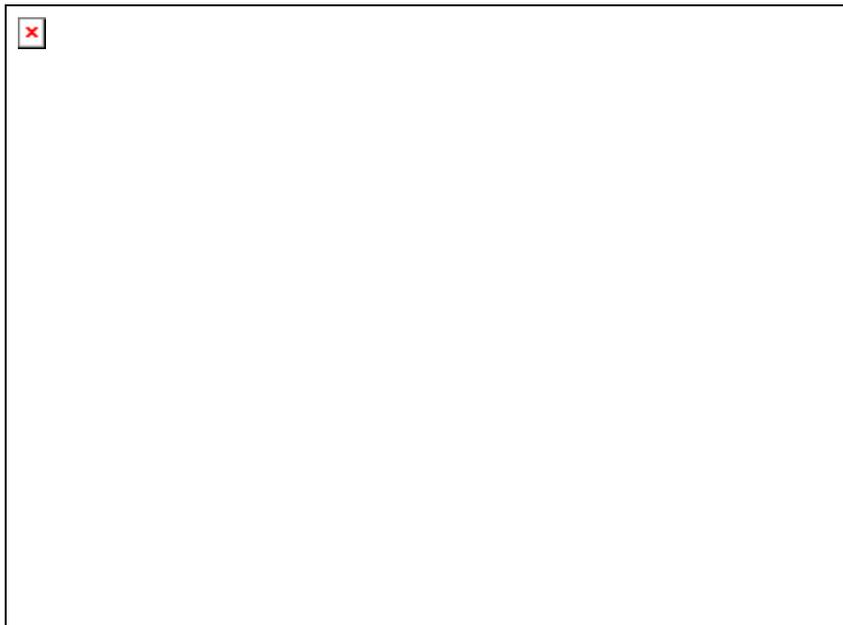
Although much has been made of Liszt's enthusiastic endorsement of Steinway's new overstrung models in the 1870s, the vast majority of his music for piano was composed during the period in which he endorsed the flat-strung Erards with equal enthusiasm. He even found time to provide testimonials for Chickering, and for the Bösendorfer with its old-style Viennese action. In any event, all the instruments used by Liszt were equipped with softer wire and more elastic accretions of felt and leather hammer coverings than modern concert instruments. His long career spanned a phenomenal period in the piano's development, and he never tired of dreaming up new and seemingly unattainable effects, such as the 'vibrato assai' in his transcription of Schumann's *Widmung* (ex.11).



Liszt's achievements inspired both competitors and imitators. His sharpest competition in the late 1830s was from Thalberg, who dazzled audiences with his novel device of placing the melody in the thumbs while surrounding it with a sea of arpeggios, giving the impression that more than one piano was being played. Thalberg specialized in operatic paraphrases (that on Rossini's *Moïse* enjoyed particular popularity) and variations such as those on *God Save the Queen*; none of his extensive output remains in the active repertory today. A similar fate has befallen the transcriptions and salon pieces of two other celebrated virtuosos, Herz and Henselt. The most interesting and original pianistic figure next to Liszt in the mid-century was Alkan, who spent much of his life in obscurity. Novel (and sometimes epic) notions of structure and harmony have served to rekindle interest in Alkan's music, whose variety rivals that of his better known contemporaries. His virtuosity was uncompromising, at times requiring an almost superhuman stamina.

Brahms's virtuosity took Beethoven's Hammerklavier as its starting-point, as the rhythms and proportions of his C major Sonata, published when he was scarcely 20, show. After the three early sonatas, however, Brahms turned his attentions elsewhere. The chief focus during the late 1850s and 1860s was variation form. The 25 Variations and Fugue on a Theme of Handel op.24 injected new life into a genre virtually moribund since Beethoven's set for Diabelli four decades earlier. Brahms summarized his technique – more severe and less effect-orientated than that of Liszt – in two striking sets of variations on Paganini's Caprice no.24. Typical among

the uncompromising problems aired are the 'blind' octaves in no.11 of the second book (ex.12). Beginning with the Eight Piano Pieces of op.76, published when he was in his mid-40s, Brahms focussed almost exclusively for the next 15 years on six groups of smaller pieces described variously as Capriccio, Intermezzo, Rhapsody, Ballade or Romanze. Although he occasionally included literary inscriptions (from Sternau over the Andante of the F minor Sonata, from Herder at the beginning of op.117), Brahms's fundamental allegiance remained with the absolute music tradition of the Viennese Classicists. Strife between him and the avant-garde advocates of Liszt and Wagner proved inevitable. A few of these shorter works fulfil the dramatic demands of sonata form (the B minor Capriccio and the B \flat Intermezzo from op.76), but Brahms relied most heavily, as had Chopin and Schumann before him, on the simple ternary scaffolding. If he rarely infused it with the endless flexibility of Chopin, Brahms's resourcefulness, particularly in matters of rhythm and phrase, rarely faltered. Regardless of mood, he gravitated towards the middle and lower registers of the piano, preferring chains of closely spaced, poignant dissonance to clearly articulated textures. In spite of opportunities to experiment with the newer, high-leverage actions, Brahms remained loyal until the very end to the Viennese models that soon after his death were to pass into obscurity. He remains one of the few composers in the Western tradition for whom nostalgia for a bygone era provided a fresh and original impulse.



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5. 19th-century national trends.

By the 1870s the piano and its literature had attained a pre-eminence unrivalled both in the salons of the upwardly mobile middle class and on the concert stage. It claimed a repertory from Bach to Brahms that was, and remains, beyond comparison in its scope and its extent. In Mozart's time there had been relatively little distinction between teaching or domestic pieces (sonatas, variations) and those intended for public consumption (primarily concertos and chamber music). After Beethoven's death the emphasis among professionals on the development of a 'superhuman' technique (assisted by mechanical aids such as finger

stretchers and dumb keyboards) led to a bifurcation of the solo repertory. A few major composers like Schumann attempted to fill the void with instructional cycles of high quality (*Album für die Jugend*); others such as Stephen Heller, who also composed large quantities of ambitious music, are remembered primarily for a steady stream of undemanding pieces aimed at the amateur market.

To expect the flood of masterpieces that had issued forth for almost a century to continue indefinitely would have been unrealistic even had it not been that the piano's popularity reached a peak, to be followed by a shift of focus back to the orchestra. The piano continued to inspire composers and performers alike, but much of the activity now took place beyond the main arenas of Germany, Austria and France.

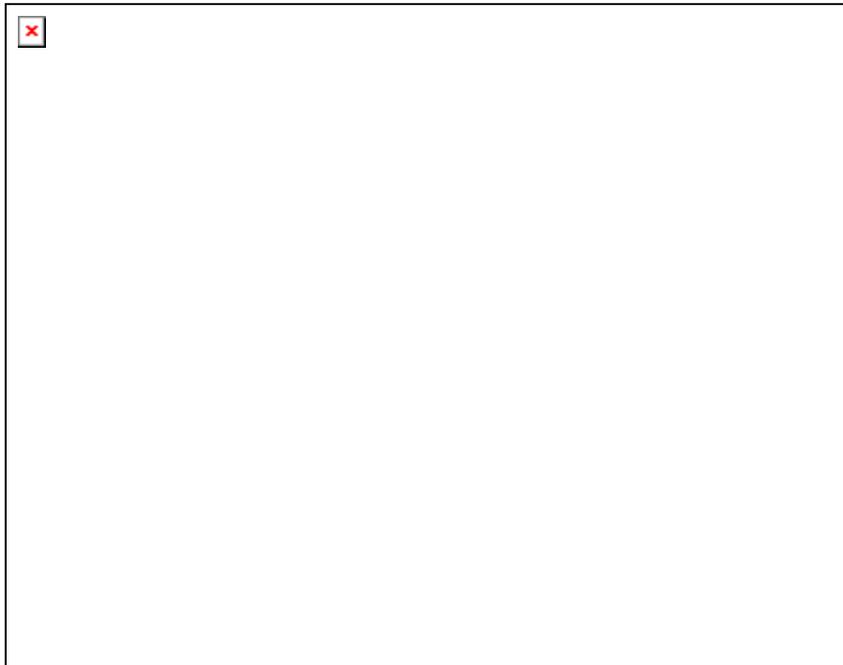
As in opera and orchestral music, nationalist piano music, particularly that of Liszt, betrayed considerable western European influences. Almost all the Russian composers of the time wrote for piano. The salon pieces of Glinka, Borodin and Rimsky-Korsakov are surpassed in interest by those of Tchaikovsky, but it was two other Russians who made the major contributions. Perhaps the most original of these was Musorgsky's *Pictures from an Exhibition* (1874), a series of tableaux inspired by paintings of Victor Hartmann and linked by a recurring promenade theme in 5/4 metre. The writing, both stark and colourful, captures the folk flavour more effectively than Ravel's opulent orchestration. Balakirev's *Islamey* (two versions, 1869 and 1902) has acquired a certain status as the most technically demanding work in the virtuoso repertory – too difficult for even its composer, an accomplished pianist – but it is also skilfully written and dramatically effective.

The English-speaking world boasted its most successful 19th-century keyboard composer in Sterndale Bennett, most of whose music is unknown today. Admired by Schumann and Mendelssohn, and himself a great admirer of Beethoven, Bennett developed a piano style that avoided empty display but made considerable demands upon the performer, and maintained most interest in shorter forms. The American MacDowell, like most of his countrymen, received a thoroughly European training that included the encouragement of Liszt and Raff. Though remembered primarily for the *Woodland Sketches* (1896), an amiable series of portraits in the spirit of Schumann, he composed a substantial amount of ambitious music including four sonatas and more than two dozen concert études; the best of this repertory is receiving more frequent hearings today, especially in the USA.

The greater publicity accorded to the French impressionists has served to obscure the unique achievements of Spanish composers at the end of the century. It is easily forgotten that Albéniz's style was already well formed before Debussy wrote his most important piano works. He enjoyed good relations with both Debussy and Ravel; the influences among the three composers were mutual. Albéniz's major keyboard works, beginning with *La vega* (?1898) and culminating in the four books of his suite *Iberia* (1905–8), were contemporary with important keyboard works of Debussy. Though not as subtle structurally, these pieces are marked by spontaneity and novel figurations, including skilful evocations of both guitar and

castanet. Granados excelled in the best tradition of salon music, as in the seven *Valses poéticos*, but his most important publication was the series of *Goyescas* (1909–12) stimulated by his favourite painter. The best work of Falla and Turina builds upon the achievements of Albéniz and Granados.

Born in Liège in the year that Beethoven completed his *Missa solemnis*, César Franck did not complete his two most important piano works, the *Prélude, choral et fugue* (1884) and the *Prélude, aria et final* (1887), until Romanticism was about to enter its twilight. In the *Prélude, choral et fugue* (ex.13 especially, he succeeded in tempering a Lisztian technique and cyclic procedures to solemn purpose, often recalling (and almost demanding) an organ pedal board. Though greatly influenced by Wagner, Chabrier is often most characteristic in his piano pieces, which contributed in France to the emancipation of dissonance and the interest in modal melodies. Saint-Saëns, Dukas and d'Indy did not invest their solo piano music with anything like the interest of their orchestral compositions (and, in Saint-Saëns's case, of his keyboard concertos).



The most important French composer for solo piano in the generation before Debussy was Fauré. Although he cultivated the by then celebrated genres of Chopin (especially the nocturne, impromptu and barcarolle), he brought to each a highly idiosyncratic figuration based upon equal importance of the hands and free polyphony within an arpeggiated background. Unlike much late Romantic keyboard music, Fauré's character-pieces sound less difficult than they are but repay careful study. While Debussy was still writing in a post-Romantic style his contemporary Erik Satie was setting down the three *Gymnopédies* (1888) that, in their sardonic simplicity, helped stake out the composer's iconoclastic position in French musical life. These were succeeded by more than a dozen sets of humorous piano pieces with provocative titles such as *Sonatine bureaucratique*; more than his actual music, Satie's acerbic unpretentiousness has exercised considerable influence on 20th-century composers such as John Cage.

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6. The growth of pianism, 1900–1940.

If the 20th century was less dominated by the piano than was the 19th or late 18th, the range of its achievement in terms of widening the instrument's expressive potential, is notable. Although few of its composers contributed to the repertory to quite the same extent as many of their ancestors, both Rachmaninoff and Skryabin stand comparison with Chopin and Liszt as virtuoso performers of their own exploratory keyboard works. But while Rachmaninoff made his way into the new century by expanding upon distinctly 19th-century style of piano playing, Skryabin developed a more searching harmonic language which brought him closer to Schoenberg, Webern and Berg than to his compatriot. Another contemporary, Charles Ives, was evidently the most radical of an outstanding generation of composers (among them Stravinsky, Bartók and Prokofiev) who were unwittingly to found a tradition of 20th-century pianism. Moreover, the continuing importance of the piano as a solo instrument has made it possible to chart the main lines of 20th-century musical thinking from a study of the piano music alone, particularly since a number of composers (including Debussy, Skryabin, Bartók, Schoenberg, Boulez and Stockhausen) have made some of their most important stylistic discoveries through their keyboard works.

Although it may appear that Bartók was the most radical of the early 20th-century composers in attitude to keyboard technique, Debussy, barely a generation his senior, represents an even more fundamental secession from the 19th-century pianistic tradition. His imaginative disregard of the essentially percussive qualities of the instrument enabled him to develop a new pianism, dependent on sonority rather than attack, on subtle dynamic shading rather than sustained cantabile. His own playing was evidently notable for its range of colour within a *pianissimo* dynamic (aided by the use of both pedals) and this is reflected in a Chopinesque notation that details every nuance of touch, as well as of dynamics and phrasing. Precise indications of pedalling are rare, but Debussy's use of sustained bass notes reveals a new awareness of the possibilities of the sustaining pedal and of the minute differences that can be obtained between the total clarity of legato pedalling and the total blurring of undamped strings (see [ex.14](#)).



Ravel's more traditional virtuosity, however, marries this new impressionism to a bravura inherited from Liszt, developing a characteristic brilliance of keyboard usage that was, in turn, to have as great an influence on Bartók as were Debussy's more far-reaching experiments in keyboard sonority. As early as 1911, Bartók was stressing the percussive aspect of the instrument through the use of ostinato rhythms; this xylophonic approach was later extended to embrace the more vibraphone-like qualities of a *laissez vibrer* that made expressive use of the suspension and decline of a sound as well as of its initial attack. Bartók was also to continue a Beethovenian investigation of the sharply defined contrasts possible within the instrument's wide dynamic range, and of the contrasts in sound quality suggested by its high, middle and low registers. He continued Debussy's exploration of the resonances obtainable from overlapping harmonies coloured by the sustaining pedal, which later proved equally important in the light of instrumental techniques developed after World War II.

Where Debussy's most important contribution to contemporary pianism had resulted from his refusal to acknowledge the essentially mechanical limitations of the instrument, Ives was to make his contribution through a disregard for the limitations of the ten fingers of the pianist, some of his chords necessitating the assistance of a third hand or the pianist's arms. If Ives was ahead of his time, his almost exact contemporary, Rachmaninoff, while making a sizable contribution to piano literature, proved less significant in relation to the future of both musical thought and keyboard technique. Similarly, Prokofiev's nine sonatas and numerous smaller pieces are characteristic of his own stylistic scope and Lisztian virtuosity rather than indicative of future developments. The same is true of the works of other important composers of piano music during the first three decades of the century, including Valen, Pijper, Dohnányi, Martinů, Casella, Skalkottas, Shostakovich and, most notably, Hindemith.

Schoenberg, though not himself a pianist, made his two most important musical discoveries – atonality and, later, 12-note composition – through the medium of the piano. The last of the Three Pieces op.11 (his first published work for solo piano, 1909) was confidently cast in a language that owed little either to the impressionistic colouring of contemporary French music or to the more Romantic, large-scale gestures of the late 19th-century Austro-German keyboard composers. The massive stretch of its atonal counterpoints, combined with the extreme contrasts of its fleeting textures and eruptive dynamics (in addition to the introduction of keyboard harmonics in the first piece of the set) remained unsurpassed for almost 40 years, until overtaken by still more demanding techniques after World War II. Equally significant in the trend away from Romantic rhetoric, his Six Little Pieces op.19 explore the expressive qualities of the instrument (mostly at the lowest end of the dynamic range) with a restraint more typical of his friend and pupil, Webern, whose single mature work for the piano was such a major landmark. Webern's Variations op.27 invoke a much earlier concept of instrumental music as an extension of, and almost indistinguishable from, vocal music. The essential simplicity of the piece becomes complex through the continual overlap of wide-ranging contrapuntal lines (and thus of the pianist's hands), demanding a new technical approach to extended part-writing, as well as to the delicate balance between harmonic and rhythmic phrasing (see [ex.15](#)). This piece, with its structural finesse and abstracted *espressivo*, has cast its benevolent shadow on most subsequent composers of piano music.



Stravinsky's pianistic influence extends well beyond the few works he originally wrote for keyboard, not least because he was one of the first composers to establish the piano as an orchestral instrument (*Symphony in Three Movements*, *Petrushka*, *The Wedding*). His piano (or piano duet) versions of many of his orchestral works are, in effect, original pianistic conceptions, such was his instinctive feeling for the characteristic spacing of keyboard sonorities.

It was in 1912 that Cowell first began to experiment with hand and arm clusters as a means of colouring and outlining his melodic shapes and of creating harmonic areas rather than defined chords. In addition to these keyboard effects, he later explored the production of sounds directly from the strings themselves, either as pizzicatos, as glissandos on single strings

or across the strings (as in *The Banshee*) or in conjunction with silently depressed keys (in order to produce arpeggiated chords, as in *Aeolian Harp*), or as harmonics, produced by the simultaneous stopping of relevant strings.

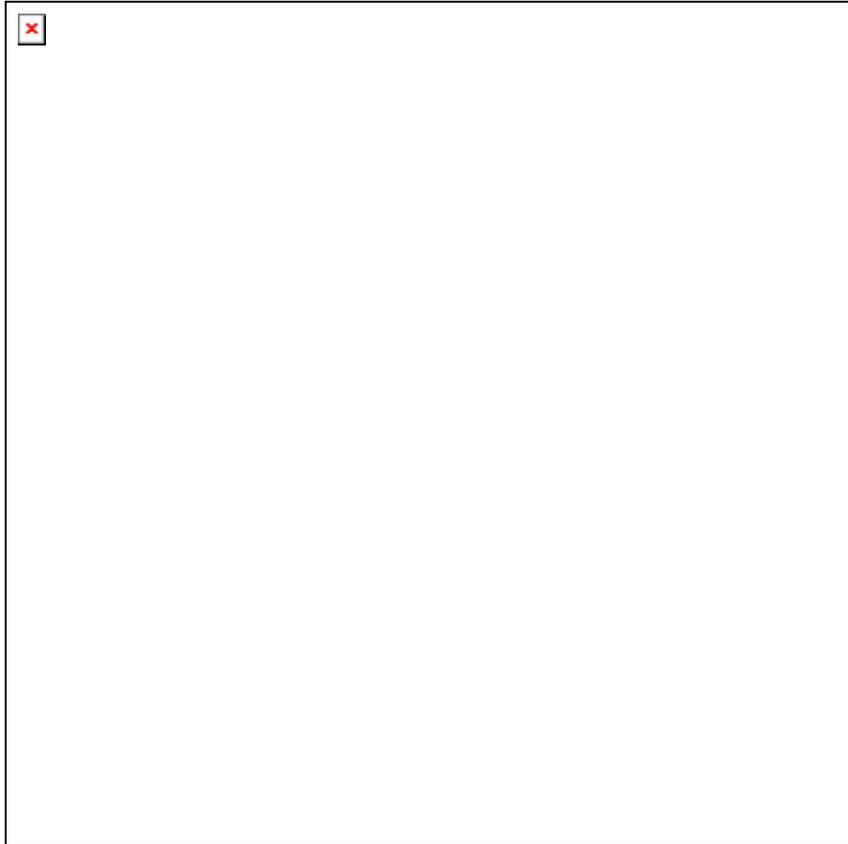
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7. The avant garde and after.

The possibilities explored by Cowell were woven by Cage into the aleatory fabric of his most substantial work for piano, *Music of Changes*. Cage also undertook a more radical examination of the piano as a resonating body: the accompaniment to his song, *The Wonderful Widow of Eighteen Springs*, is rendered entirely on various parts of the frame, with which the strings are made to resonate in sympathy by depressing the sustaining pedal. Moreover, he transformed the basic sound quality of the instrument by a 'prepared' extension of its timbral possibilities: by forcing certain strings to vibrate against wedges of various materials (metal, wood, rubber etc.), he opened up a particularly astonishing range of keyboard sonorities in his *Sonatas and Interludes for prepared piano* (1946–8). Other composers then turned to enriching the basically harp-like sounds obtained by acting directly on the strings, whether with various types of beater, plectra or cluster-producing blocks of differing length, weight and constitution, or with objects placed on the strings, to be set in motion by the action of the hammers. Together with the kinds of electronic enhancement now more readily to hand, the continuing development of sounds from within and around the instrument's body may be limited only by the patience and physical reach of the player.

It seems unlikely, however, that such methods of sound production will become established ingredients of instrumental technique unless and until manufacturers can agree to standardize the piano's internal structure. The relative indeterminacy of results may account for the fact that inside-piano effects have been generally ignored by those composers who have contributed importantly to the mid-20th century piano literature, including Copland, Feldman and Tippett, as well as Messiaen, Boulez, Berio and Stockhausen.

Even the most opulent of Messiaen's later works have a muscular background related to the kind of rhythmic counterpoint he first developed in *Mode de valeurs et d'intensités* (1949), where the basic idea of a rhythmic ostinato was widened into an ostinato system of serial control over the separate elements of duration, dynamics and attack as well as pitch. This made almost insuperable demands on the performer (as, later, did Boulez's *Structures* for two pianos and Stockhausen's early piano pieces) since such precise rhythmic and dynamic definition, within lines broken by jagged extremes of pitch, are scarcely realizable except by electronic means (see [ex.16](#)). The intellectual strictures of this piece merged with a freer, unmistakable pianism in his *Cantéyodjayâ* and in the vast *Catalogue d'oiseaux*, creating a range of keyboard colour as pervasive in its influence on the works of younger composers as was that of Bartók or Stravinsky on the music of an earlier generation.



Boulez's three sonatas and Stockhausen's first 11 *Klavierstücke* (all dating from the late 1940s and 1950s) stand as models of contemporary keyboard writing, both for the variety of their neo-virtuosity and for the range of their textural contrasts and expressive sonorities. Musically they display a sharp-edged violence whose stinging contrasts (which had at first seemed unplayable) have had the effect of enlarging both the scope and the standards of virtuoso pianism. They also demand an ability to define each degree of a dynamic palette that extends from *ppp* to *fff* and beyond, in combination with as many varieties of touch or attack. In the case of Stockhausen, these controls must additionally be linked to an ability to play clusters of precisely defined exterior limits, whether these take the form of single attacks, arpeggiated decorations or multiple glissandos (see [ex.17](#)).



In such works, and in pieces by such stylistically diverse composers as Barraqué, Dallapiccola, Berio, Pousseur, Xenakis, Carter and Cage, pedal technique is no longer left to the good taste of the performer but must comply with the specific demands of the score. The use of the sustaining pedal has become as integral to musical expression as dynamics or phrasing: techniques such as half-peddalling, after-peddalling (catching the resonance of a chord after releasing the attack) and flutter-peddalling (effecting the gradual release of an attack) have become commonplace. Increasing numbers of works (Boulez's *Sonata no.3*, Stockhausen's *Klavierstücke V–XI* and Berio's *Sequenza IV*, for instance) also require the use of the centre sostenuto pedal found on concert instruments to free selected strings from the damping mechanism, so allowing them to vibrate in sympathy with notes which may subsequently be sounded. Berio's *Sequenza IV*, built on the ground bass effect of such sustained notes or chords continually reinforced by the movement of the decorations imposed upon them, is a spectacular study in the use and management of this pedal.

With the influence of the international avant garde on the wane, the age of pan-European masterworks would seem gradually to have given way to a period of retreat and of nationalist consolidation. Of those born in the 1920s, Xenakis has persisted with a keyboard virtuosity beyond the reach of all but the exceptional few, as indeed have Ferneyhough and others of the 1940s generation. While Stockhausen's *Klavierstücke XII–XVI* (1978–84) double as instrumental episodes in *Licht*, his operatic work-in-progress, and Boulez's single-movement *Incises* (1994) is likewise to form part of a larger whole, Carter's *Night Fantasies* (1980) and Ligeti's *Etudes* (1985–) are slowly working their way into the repertory of those pianists seeking maximalist challenge in an era increasingly dominated by the minimalist. But while there is a growing number of composers (many from former USSR countries, including Pärt, Gorecki and Gubaidulina) whose predominantly contemplative music seldom finds room for a non-sustaining instrument such as the piano, there is plenty of evidence that traditional keyboard techniques continued to flourish in more popular vein elsewhere:

Rzewski's *Winnsboro Cotton Mill Blues* (1980) and Nancarrow's only work not written for player-piano, the stylish *Two Canons for Ursula* (1989), are two fine examples of a transatlantic virtuosity that was clearly alive and well in the closing years of the century.

Keyboard music

IV. Harpsichord music in the 20th century.

The revival of the harpsichord (since 1889, when the firms of Erard, Pleyel and Tomasini each displayed newly made harpsichords at the Paris Exposition) led to a distinct, modern harpsichord style in which timbre as material to work with became an important feature of the composition. The development of the modern concert harpsichord modelled after the so-called Bach disposition of the alleged [Bach harpsichord](#) (catalogue no.316 at the Musikinstrumenten-Museum, Berlin), with two manuals and a variety of stops, usually disposed 1 x 4', 2 x 8' and 1 x 16', therefore had an influence on the style of many compositions, including Hugo Distler's Concerto for Harpsichord and Strings op.14 (1935–6). In this concerto, Distler made use of the then fashionable neo-Baroque *Terrassendynamik* ('terraced dynamics') and introduced echo effects by alternating between tutti registration and registration without the 16' stop.

Roman Haubenstock-Ramati, in his Concerto for Harpsichord and Orchestra (1978; based on his *Recitativo ed Aria*, 1954–5), also used the registration effects of an instrument with the 'Bach disposition' plus harp stop and theorbo stop (on the 8' and 16'). Haubenstock-Ramati was possibly the first composer to exploit fully the harpsichord's percussive quality. He introduced the harpsichord as a noise-making, pointilistic solo instrument in the spirit of *musique concrète*. His Concerto was the first of several works in which the modern harpsichord serves as the only traditional acoustic instrument in the ensemble: the pre-determined variety of stop combinations available on the instrument permits serial employment of the parameter timbre in a consequently mechanistic manner.

The interplay between pedal stops on the two-manual keyboard forms the basis of another style of composition for the modern concert harpsichord, most obviously in *Continuum* by György Ligeti (1968). The composition's first sound, the interval G–B \square , demonstrates the aspect of changing timbres that is used throughout this composition: it is repeated many times *prestissimo* (resembling chains of trills), yet with alternating registration each time. Thus, the sound event receives a certain dynamic spatial structure, although it remains (for a certain period) static and has no development in traditional terms of musical construction. Ligeti referred in this context to the realization of 'acoustic illusions', influenced by the graphic art of Maurits Escher. Ligeti's composition has had many followers, from the negative parody of the title in *Discontinuum*, composed in 1978 by François Vercken, to the eclectic use of the trill as the dominant material for composition in works such as Penderecki's *Partita* (1971, rev.1991), Klaas de Vrie's *Toccata Americana* (1978), Hope Lee's *Melboac* (1983), Kaija Saariaho's *Jardin secret II* (1984–6) and Ruth Zechlin's *Diagonalen* (1990).

Another possibility offered by the two-manual harpsichord is the introduction of different temperaments on each of the manuals. In his

Tombeau de Marin Marais for Baroque violin, two bass viols and harpsichord (1967), Pierre Bartholomé suggested dividing the octave into 21 equal steps. Hans Zender, too, extended the traditional tempered system for the harpsichord in his *Kantate nach Meister Eckhart* (1980). Other compositions, in which each manual of the two-manual instrument has its own temperament, are *Minos* (1978) by Anneli Arho, *The female modes* (1985) by Ted Ponjee, and – designated for any keyboard instrument, but most effectively performed on the harpsichord – *Fantango* (1984) by Jukka Tiensuu.

Some compositions make use of the contrasting sound of two different keyboard instruments, such as piano and harpsichord. Martinů's *Concert pour clavecin et petit orchestre* (1935) is presumably the first work with such a combination of instruments. Here the orchestral forces include piano, flute, bassoon and strings. Elliott Carter's *Double Concerto* for harpsichord and piano with two chamber orchestras (1961) is the best known composition that features the contrast between those two keyboard instruments. In his cover notes to a recording of this work (Nonesuch H 71314), Carter wrote that 'the harpsichord and piano ... are each given music idiomatic to their instruments, meant to appeal to the imaginations of their performers and cast them into clearly identifiable, independent roles'. Written for a particular model of harpsichord made by the American harpsichord builder John Challis (1907–74), with a great variety of timbres and a unique dynamic gradation of each stop owing to full-position and half-position hitches, the differentiation in sound that Carter employs in the harpsichord part matches the richness of shading of which the piano is capable.

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Keyed bugle [key bugle, Kent bugle, Royal Kent bugle, Kent horn etc.]

(Fr. *bugle à clefs, trompette à clefs, cor à clefs*; Ger. *Klappenhorn, Klappenflügelhorn*; It. *cornetta a chiavi*; Dutch *Klephoorn*).

A conical, wide-bore, soprano brass instrument, with sideholes controlled by keys similar to those found on woodwind instruments. It is the precursor of the modern flugelhorn. In the Hornbostel-Sachs system it is classified as a trumpet.

Keyed bugles are important in the brass band movement on both sides of the Atlantic. Early examples had only five keys, but instruments with up to 12 are found. The key closest to the bell (B \flat on an instrument in C) is the only one that remains open when the instrument is at rest; the others are opened to provide a chromatic sequence (C \flat ; D and E \flat by the right hand, E and F, on the lower part of the instrument, by the left), which may be augmented by alternatives and trill keys. Some later instruments have a whole-tone valve in place of the E and F keys. Most have a single loop (see fig.1), but short, double-wound models are also found. Most early keyed bugles were pitched in C with a crook to B \flat ; later, others appeared in high E \flat .

Most keyed bugles were made of copper with brass or German silver keys and fittings; instruments made of solid silver, gold and tortoiseshell also exist. Most of the fingering systems are extensions of the original concept, but the instruments made by Kersten of Dresden are notable exceptions: here an attempt was made to divide the arrangement of six keys equally between the hands. Keyed bugle mouthpieces are similar to those used on modern flugelhorns and 19th-century cornets in that they have a deep and conical cup. The mouthpieces are made of brass or ivory and are sometimes silver-plated. The rims tend to be flatter and sharper in shape

than modern ones. As a result of the wide conical bore and the deep conical mouthpiece, a very mellow and woolly sound is produced, similar to but not identical with the sound of the modern flugelhorn. Because of the sonic phenomena associated with venting, the keyed bugle has a unique timbre.

The bandmaster of the Cavin Militia, Joseph Haliday (c1772–1827), added five keys to the common military bugle in Dublin in 1810. Haliday's patent (British patent no.3334) is dated 5 May 1810. Shortly after the instrument's invention, Haliday is believed to have sold the patent rights to the Dublin maker Matthew Pace for £50. It must have been about this time that a sixth key was added. While Haliday was stationed in Wexford with his band, J.B. Logier wrote his *Introduction to the Art of Playing on the Royal Kent Bugle* (1813), dedicating it to the Duke of Kent. It is probable that Logier made Haliday's 'bugle horn' commercially successful by stamping 'Royal Kent Bugle' on instruments sold to military bandsmen (which Haliday, as a nationalistic Irishman, was unlikely to have done). Haliday attempted to discredit Logier, but he no longer had control of his invention.

One of the most famous English keyed bugle players was John Distin, whose playing may have inspired keyed bugle obbligato parts in some English operas of the period. Many English orchestral trumpeters also played the keyed bugle. Keyed bugles were commonplace in most British bands by the time of the Allied occupation of Paris in 1815. After Grand Duke Konstantin of Russia heard Distin playing with the Grenadier Guards Band, he asked the Parisian instrument maker Halary (Jean Hilaire Asté) to duplicate the English instruments. Halary's instrument (French patent no.1849, 1821) extended the idea of the keyed bugle to a whole consort of instruments, the tenor and bass members of which he called ophicleides. In 1822 a rider was attached to the original patent allowing for an even greater range of instruments, some of which were apparently never produced. Halary's instruments were approved by the Académie des Beaux-Arts, and the Athénée des Arts awarded him a medal for his achievement. This provoked a surge of keyed bugle making in London and the main European musical centres as well as in the USA. The American names of Graves and E.G. Wright and the British firms of Percival, Pace and Köhler represent a high standard of craftsmanship; many beautiful instruments survive in museums and private collections.

In Germany, catalogues mention *Klappenhorn* or *Klappenflügelhorn* frequently among listings of military and wind music, but the keyed bugle was not considered seriously as an orchestral or solo instrument. However, it met with great success in the USA where famous soloists like Richard Willis (the first director of the West Point Military Academy Band), Francis ('Frank') Johnson (a black bandmaster in Philadelphia) and Edward ('Ned') Kendall performed solos and band pieces that were to establish an important tradition. The earliest documented use of the keyed bugle in the USA occurred in 1815. Many performers received ornate gift or presentation bugles: Frank Johnson was given a handsome silver one by Queen Victoria; some performers are known only through the inscriptions on the bugles they were given.

By the 1840s most bands in the USA were supplied with valved instruments, and both keyed and valved instruments were used. Kendall's famous duel with the great cornet player Patrick S. Gilmore in 1856 has been thought to signal the demise of the keyed bugle in the USA. Keyed bugles were, however, still used on both sides of the Atlantic up to the mid-1860s.

Most method books for the keyed bugle contain a selection of operatic airs and popular tunes (in solo and duet form). Band arrangements with parts for keyed bugle are common in catalogues of the period. Contemporary programmes indicate that vocal solos with keyed bugle obbligato were popular, but few selections were published in this format. An example of this type of parlour literature is a ballad by T. Phillips, entitled *The Last Bugle* (Philadelphia, 1822). The keyed bugle was assigned important parts in a number of stage works including Bishop's *The Miller and his Men* (1813) and *Guy Mannering* (1816), Phillips's *The Opera of the Russian Imposter* (1822), Rossini's *Semiramide* (1823) and Rudolphe Kreutzer's *Ipsiboé* (1824). The parts for *trompettes à clefs* in the Paris score of Rossini's *Guillaume Tell* and in Meyerbeer's *Robert le diable* were, according to Dauverné, played on valved instruments and not the keyed bugles that the score indicated. At least two substantial works for solo bugle and orchestra are known, A.P. Heinrich's *Concerto for Kent Bugle or Klappenflügel* (1834) and Joseph Küffner's *Polonaise pour le cor de signal-à-clef obligée* (1823).

Substantial parts for the keyed bugle appear in the repertory of the Cyfarthfa Band, a 19th-century ensemble formed from the ranks of the Cyfarthfa Iron Works at Merthyr Tydfil, Wales; a sample of this repertory was recorded by the Wallace Collection on period instruments in 1995. The interest in period instrument performances of American Civil War brass band music has encouraged the use of keyed bugles in such ensembles. The Chestnut Brass Company has been a leader in this area, recording the music of Frank Johnson and other 19th-century American popular composers. The English composer Simon Proctor has contributed a *Concerto* (1991) for keyed bugle and orchestra which was given its first performance by Ralph Dudgeon and the Richmond (Virginia) Philharmonic in 1994.

See also [Regent's bugle](#).

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RALPH T. DUDGEON

Keyed trumpet

(Fr. *trompette à clefs*; Ger. *Klappentrompete*; It. *tromba a chiavi*).

A trumpet, generally with two double bends held in a horizontal plane. In the type developed by the Austrian trumpeter Anton Weidinger (1766–1852), the keys are brought together on one side of the instrument so as to be operated by one hand only; the other hand merely holds the instrument. Austrian specimens are usually fingered with the left hand, Italian ones with the right. The keys cover soundholes, and when opened raise the pitch: the key nearest the bell by a semitone, the next by a tone etc. Some trumpets have four, and some six keys, but five is the most common number (for illustration, see [Trumpet](#), fig.7d).

The first keyed trumpets were pitched in D and E \flat . Later (c1820) they were made in G, A or A \flat ; with crooks for lower pitches; with the fixed position of the soundholes, this resulted in differing intonation and fingering, according to the crook employed. In Italy, they were also constructed in families of various sizes.

The first keyed trumpet was made in Dresden in c1770 (according to information in Schubart's *Ideen zu einer Ästhetik der Tonkunst*), and in 1791–2 Nessmann built a keyed trumpet in Hamburg. This was praised by Gerber (*Neues historisch-biographisches Lexikon*, 1812–14). In an advertisement for his 'Grand Public Concert' given in Vienna (28 March 1800) Weidinger stated that work on his 'organisirte Trompete', which had taken seven years, was finally accomplished. He also claimed the concert

to be the first public performance on the instrument, which was equipped with several keys. However, in 1798 Weidinger had played in Kozeluch's *Symphonie concertante* for mandolin, trumpet, double bass, keyboard and orchestra at a public concert; the instrument used was called 'organisirte Trompete', so that the 'first performance' of 1800 must have been on a perfected model. The concert also included Haydn's Trumpet Concerto in E \flat ; written for Weidinger as early as 1796; the Kozeluch work is less demanding and less chromatic.

With Weidinger the keyed trumpet gained considerable success as a solo instrument. It was also used in military music from about 1820, especially in Austria and Italy, but towards 1840 it was superseded by the valve trumpet. Reconstructions of keyed trumpets have been made since 1971 by the firm of Instrumentenbau Egger (Basle) and distributed by Meinl & Lauber.

The tone of the keyed trumpet is softer and less penetrating than that of the previously employed natural trumpet, frequently being compared with a sonorous oboe or clarinet.

The keyed trumpet is not to be confused with the [Keyed bugle](#), a member of the flugelhorn family, although it, too, was often called *trompette à clefs*.

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REINE DAHLQVIST

Key note.

The note by which the key of a composition, or a section thereof, is named and from which its scale starts, i.e. the [Final](#) of a church mode or the [Tonic](#) of the major or minor mode.

Keyrleber [Keirleber], Johann Georg

(*b* Nürtingen, Württemberg, 27 Nov 1639; *d* ?Stuttgart, ? after 1691).

German composer. He went to Tübingen University in 1657 and obtained the master's degree in 1660. Between 1662 and 1674 he taught at Güglingen, Markgröningen, Neuffen and Alpirsbach. From 1677 he lived at Frankfurt and on 4 October that year he became a master at the Gymnasium. On 31 January 1678 he was appointed senior chorister at the Barfüsserkerche and soon became director of the choir school. He was dishonourably discharged on 19 April 1683 after being prosecuted for

slander. After various petitions on his behalf had been rejected he earned his living from 1685 as a musician in charitable institutions and hospitals in Stuttgart. He clearly became a social outcast, and this is reflected in his fly-sheet *Dem Drey-Einigen wahren Gott ... dedicirt*, in which elements of antiquity, Christianity, humanism, theology, music and the graphic arts are combined in an unusual way; the music consists of a perpetual canon and an arietta, both in eight parts. The sacred concerto *In festum Ascensionis* is specially notable for its instrumental scoring, for two violins, two cornetts, two trombones, bass viol, bassoon, dulcian and violone. Keyrleber is known to have written at least four works for Frankfurt and Nürtingen between 1677 and 1683 which are now lost.

WORKS

Aggratulation musico-poetica, qua Leopoldo Imperatori romano ... dies natalis, qui extat hujus 1691. an. 19 martij, canon (n.p., ?1691)

Dem Drey-Einigen wahren Gott, Obristen Capellmeistern ... Regens Chori der Cherubin und Seraphin ... eine ... künstliche Music ... nehmlich in dreyen Systematibus ein Canon Perpetuus ... eine Arietta ... präsentirt und dedicirt, 8vv (n.p., n.d.); facs. in Maier, ed. in Kunz

Perpetuum mobile musico-poeticum, das ist, Immerwehrender Arbeit Ewigwehrender Gnaden-Lohn, perpetual canon, 6vv (n.p., c1691)

In festum Ascensionis, sacred concerto, 4vv, 2 cornetts, 2 trbn, 2 vn, b viol, bn, dulcian, vle, D-F

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EBERHARD STIEFEL

Keys, Ivor (Christopher Banfield)

(*b* Littlehampton, Sussex, 8 March 1919; *d* Birmingham, 7 July 1995). English musician and educationist. He received his schooling at Christ's Hospital where he studied the organ with C.S. Lang. In 1933 he took the ARCO and in 1934 the FRCO (he was then the youngest player to do so). After studying at the Royal College of Music (1936–8), notably with Thalben-Ball, he won an organ scholarship to Christ Church, Oxford, in 1938 and became cathedral sub-organist there. He took the BA and BMus in 1940, and after war service returned to Oxford in 1946, gaining the DMus in that year. In 1947 he became a lecturer at the Queen's University, Belfast; in 1950 he was appointed reader, and in 1951 Sir Hamilton Harty Professor of Music. In 1954 he became professor of music at Nottingham University and from 1968 until his retirement in 1986 he was Peyton and

Barber Professor of Music at Birmingham University. He was president of the Royal College of Organists, 1968–70. He was made CBE in 1976.

Keys's activities always centred on music-making, whether as pianist, organist, harpsichordist or conductor. He gave series of television lectures on music in 1967 and 1976–7. His writing is marked by its clarity of expression and demonstrates his broad range of interests. Among his compositions, his Clarinet Concerto, *Magnificat* and *Nunc dimittis* are the best known.

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Key signature.

In Western notation the group of sharp or flat signs placed at the beginning of a composition, immediately after the clef, or in the course of a composition generally after a double bar. The signs affect all notes of the same names as the degrees on which they stand, and thus define the key of the composition. The [illustration](#) shows the signatures of major and minor keys (it also, in effect, shows the circle of 5ths, first described by J.D. Heinichen, in *Der General-Bass*, 1728).

The use of  as a prefacing signature at the beginning of a staff is found in the earliest manuscripts using the staff (11th–12th centuries). A signature of two flats appears in the conductus *Hac in die rege nato* (*I-FI* 29.1, f.332r) in both voices for six whole systems (f.333r); the piece begins and ends without signature. The 'partial' signature – that is, the composite one arising where different individual parts have different signatures (usually a lower one having one more flat than an upper one) – is found in the 13th century and became common in the 14th (for discussion of its significance see [Musica ficta](#)).

The association of a signature with a definite key is a late 18th-century development. Before this pieces were often written with, in minor keys, one flat fewer (e.g. Bach's 'Dorian' Toccata and Fugue bwv538), or, in major keys, one sharp fewer (e.g. Handel's Suite in E, Set 1 no.5 for harpsichord), than would be used in the modern system. The increasingly chromatic writing of late 19th- and 20th-century music frequently led to the abandonment of key signatures.

See also [Accidental](#) and Notation, §III, 3(i), 4(vi).

Keyword.

The term used to denote collectively the various mechanical contrivances which have been devised to supplement the fingers in controlling the tone holes of wind instruments. The function of a key is to enable finger pressure applied at a convenient point to open or close a hole of any required size in any required position. Without the prior existence of established principles of keywork, some modern instruments designed following rational acoustic lines, for example the saxophone or heckelphone, could not have been realized.

1. Early history.
2. Early form and construction.
3. Modern form and construction.
4. 19th- and 20th-century systems.
5. Experimental and unusual systems.

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Keyword

1. Early history.

From very early days the need has been felt to provide wind instruments with a more extensive and musically useful scale than the mere harmonic series proper to a tube of fixed length. The process of varying the 'effective length' of a tube by means of side holes opened and closed by the fingers has been used empirically since the neolithic period, as shown for example by bone pipes preserved in burial places, but the systematic disposition of such holes seems to belong to a much later cultural stage. The oldest surviving examples of organized side hole arrays known at present are of Sumerian origin, and date from about 2800 bce. Thereafter deliberately positioned side holes are found in instruments of successive cultures up to the eclipse of the Roman Empire and the coming of the Dark Ages, but there is no sure evidence among them of any device in the nature of a key to supplement the fingers, unless the mechanisms used on some Greek *auloi* to close off unwanted holes when playing in specific modes are accepted as such (see [Aulos](#), §I, 5(v)).

From the 12th century ce onwards there is some evidence of both reed pipes and flutes with six holes giving a diatonic scale of seven degrees, the octave being sounded by overblowing the lowest note. This organization also provided certain more or less satisfactory intermediate tones by the process of 'fork fingering'. In addition, the overall compass was sometimes extended by lengthening the tube and boring a further hole which could be stopped by the lowermost little finger. By the early 16th century such pipes were being made in various sizes paralleling the different ranges of the human voice, and it was at this stage that practical difficulties began. The acoustic laws relating the size and position of side holes made possible the placing of the six primary holes in two fairly close-set groups of three, but this device could be carried only so far. By simple proportion the longer the tube, the wider the spacing between holes necessary for reasonable intonation, soon exceeding the stretch of the normal hand. On some instruments the player can adjust the pitch of certain notes by blowing;

when the limit of this ability is reached mechanical assistance becomes essential.

The first primitive keys were most likely designed to assist the little finger; the oldest surviving authoritative illustrations, by Virdung (1511) and Hans Burgkmair (*Maximilian's Triumphal Procession*, c1516–18), show no other arrangement. Accounts of the Duke of Burgundy for 1423 and 1439, recording the purchase of 'bombardes à clef' and 'teneurs à clef' for the court, show that keys were in fact used nearly a century earlier. Teseo Ambrosio's account of the [Phagotum](#) offers some proof that a more advanced application of simple keys existed by the 1530s, and Praetorius in *Theatrum instrumentorum* (1620) shows keys for the thumbs on both large shawms and bassoon types. From this period on there is evidence of an increasing use of simple mechanism, although at the end of the 18th century it remained somewhat crude and often inefficient. As late as 1815 Gustave Vogt, professor of oboe at the Paris Conservatoire, questioned the efficiency of keys and advocated using as few as possible. At that time instrument makers in Germany and Austria were already quite generous in providing them.

At least three centuries seem to have elapsed between the invention of keys for wind instruments and their application to improve the layout of the primary holes. Borjon de Scellery, in a celebrated plate published with his *Traité de la musette* (1672), depicted a large oboe (possibly a quinte de hautbois; see [Oboe, §II, 4, fig.3](#)) which appears to have something of the sort, and a few similar instruments are preserved in continental museums as 'basses de musette', but these are thought to have been exceptional and their history is obscure. A bass transverse flute by Jan Beuker in the Paris Conservatoire collection has two jointed open keys which much improve the primary layout; the instrument dates from the first half of the 18th century. Similar instruments employing simple second-order levers were illustrated in Diderot's *Encyclopédie* in 1769 ('Lutherie') and were being made by Delusse of Paris in about 1760. In 1810 the London maker Malcolm MacGregor patented an instrument of this type and the principle was revived again by Abel Siccama of London in the 1840s. These apparently unrelated recurrences of a single idea prove the difficulty of tracing clear and unbroken lines of development (if indeed such exist) with keywork as with many other features of musical instruments. There is unfortunately no authoritative instrumental historian between Martin Agricola (published 1528 and later) and Praetorius (1619), a period rich in important developments. It is well to keep in mind that through natural conservatism or prejudice new devices were often slow to replace older, less efficient ones, and to avoid reading into slender evidence more than is warranted.

The use of keys to create a chromatic scale probably began about the last quarter of the 18th century, firstly with the transverse flute. Before that time resistance fingerings (fork fingerings and half-hole fingerings) had furnished all the primary semitones except the lowest and with reed instruments, where this technique was quite satisfactory, it continued to do so for many more years; even today this process is of much service. Modern research has explained why the acoustic properties of the one-key flute make it more difficult to 'pull' into tune when resistance fingerings are

used than was, for example, the 18th-century oboe, and no doubt this deficiency stimulated experiment with chromatic keys.

Keyword

2. Early form and construction.

The earliest known closed keys were simply cut out of a single piece of sheet brass, with the touch, shank and pad cover all incorporated into the unit ([fig.1a](#)). The pad cover was faced with leather either sewn or cemented on. Early open keys assumed two configurations, the more common being similar to the closed key except that it required two interlinked shanks, each having its own transverse pivot ([fig.1b](#)). The other type was a second-order lever, with a pivot on one end of the shank, a padded plate on the other and a touchpiece in the middle. In both cases the pivot was a wire passing through upward-bent and perforated lugs. This arrangement was somewhat delicate and was provided with protective covers of wood or metal in almost all the earliest examples (see [Shawm](#), fig.1. In the later 17th century the key shank lay in a slot cut in a ring, later reduced to a block left standing above the surface of the body tube. A small hole bored tangentially through both ring and shank carried a close-fitting pivot pin. This arrangement is in fact efficient, if inelegant, and remained in use until the early 1900s ([fig.1c](#)).

In the early 18th century metal saddles of channel section, screwed or pinned to the joint, began to augment or replace the wooden mounting blocks ([fig.1d](#)). Their principal use was on bassoons as it was difficult to leave a wooden ring or block standing when carving a large, irregularly shaped joint, but metal saddles also appeared on oboes and clarinets, often in combination with the older wooden blocks or rings. The existence of both types of mountings on the same instrument does not necessarily indicate that the saddles were later additions.

The tightness of the seal between pad and joint depended on the resilience of the facing material and the shape of the pad seat. Fashioning the earliest pad seats involved merely flattening the tube surface around the hole, but by the end of the 17th century in France pad seats were more developed. The form of the padded plate and of the touchpiece sometimes helps to date woodwind instruments. The earliest known padded plates were round or racquet-shaped. In France at the end of the 17th century they were either round or rectangular, and by the end of the 18th century octagonal plates were fitted by many oboe makers who used characteristic decoration (see [Young](#)). The 'fishtail' shape, seen on some touchpieces ([fig.1b](#)), may indicate an origin before the firm adoption of the 'left hand above right' playing position, although on oboes it survived as an ornament perhaps as late as 1830. Early return-springs consisted of a leaf of hard brass fixed to the surface of the instrument body and pressing upwards against the key body. Later a spring of brass, then steel, was screwed or riveted to the key itself and, to reduce friction and wear, bore on a slip of metal set into the surface of the body tube. When nearly all woodwind keys were simple, they were named according to the note sounded when the finger was applied. With more modern, integrated fingering systems this system of nomenclature has become inadequate.

Keyword

3. Modern form and construction.

A device fundamental to all modern keywork made its first appearance in about 1800 on instruments of high quality. A pair of turned metal pillars is attached to a fitted metal footplate or screwed directly into the tube wall. The pivot associated with these pillars may be either a tube threaded on to a steel axle supported between the pillars (fig.1e), or a solid rod supported by conical pivot screws, one in each of the paired pillars (fig.1f). About 1830 a most useful variant of key design appeared, in which the padded plate and touchpiece were attached to the opposite ends of a long rod or tube pivoted between pillars as described above. When both the touchpiece and padded plate extend from the rod in the same direction, the key is an open key (fig.1g). When they extend in opposite directions, it is closed (fig.1h). Keys of this sort were a great improvement over long levers where wide stretches had to be bridged; since a key of the new type was anchored at each end by a pillar, there was less chance that the position of the touch or pad would be disturbed by a flexing of the shank.

By the mid-18th century cast or forged bar metal had begun to replace sheet metal for key shanks, but brass remained the usual metal for keywork through the early 19th century, with silver at times for superior instruments. White bronzes – generically known as German silver or nickel silver – were introduced about 1830 and became the standard material for modern keywork. In the late 19th century the hand production of standard-pattern keys in quantity flourished as a home industry in France, contributing much to the ability of French makers to sell instruments of decent quality at highly competitive prices.

Another advance was the invention of the needle spring (fig.1i), most probably by Auguste Buffet *jeune* in Paris about 1838: a tempered wire of gold or steel is anchored in one of the pillars, while its free end bears on a tiny hook soldered to the key tube. The bias of such springs is very easily adjusted and they are widely used today on instruments of all sizes.

Pad airtightness was considerably improved around the middle of the 19th century by the invention of stuffed pads, or ‘elastic plugs’ as some makers called them. These were ‘purses’ of fine kid, filled with a ball of lamb’s wool and drawn together with a thread. Like the natural fingertip, they were flexible and adapted themselves to seal the holes. As the pads could not be easily attached to flat cover-plates with shellac, the cement in common use, the key-heads were themselves modified to a hemispherical cup or ‘saltspoon’ form (fig.1j). But stuffed pads tended to bulge in use and ‘shade’ the tone hole, flattening the pitch and damping the tone. The modern pad thus comprises a cardboard disc, a layer of felt and a covering of fine kid, animal membrane or waterproof plastic film, supported in a much shallower, flatter cup. Some modern pads are made of resilient, homogeneous plastic, and many professional oboes are padded mainly with cork. Pad seats have developed into carefully cut recessed cones on non-metal instruments (fig.1k) and raised collars in the walls of metal ones (fig.1l).

Keywork

4. 19th- and 20th-century systems.

During the middle third of the 19th century improved acoustical knowledge, manufacturing innovations and escalating performance demands inspired revolutionary developments in keywork, especially interdependent systems in which keys acting on different tone-holes were linked. New devices addressed the same tasks to which earlier, individual keys had been applied: bridging the distance between the sidehole and its operating finger, extending the range and replacing or improving fork fingerings. The *brille* (Ger.: 'spectacles'), a device based on a ring surrounding a side hole, helped to equalize the tone of fork-fingered notes. Although Frederick Nolan apparently used such rings as early as 1808, the true potential of the device was not realized until Theobald Boehm combined a pair of rings with a satellite pad cup on his flute of 1831 ([fig.1m](#)). By allowing three fingers to control four open holes the *brille* provided greatly improved venting for fork-fingered notes, and gave inventors the means to devise logically inspired fingering systems with far less regard for the physical limitations of the hand. The clutch uses levers with interlinked ends to modify key action. Early open keys used a clutch to connect the two key-shanks, one of which carried the touch and the other the pad cup. In this application the height adjustment of the clutch was not critical. About 1840 Buffet *jeune* assigned new responsibilities to the clutch by creating a mechanism in which both lever arms carry a pad cup. In this case the height of the clutch must be carefully adjusted by shims or an adjusting screw ([figs.1n](#) and [1o](#)) to ensure that both pad cups close their associated holes simultaneously and completely. Such a clutch may be termed critical. By proper use of critical clutches many complex actions can be devised: for example, the function of a *brille* can be duplicated in a mechanism which uses closed pad cups instead of rings ([fig.1p](#)). The use of opposing springs was another mid-century innovation. Typically, this mechanism involves a weak opening spring fitted to a satellite pad cup which is normally held closed by one or more levers equipped with stronger closing springs. Useful results may be obtained by applying both opening and closing pressures simultaneously. One of the earliest applications of this device was the G \square mechanism for flutes ([fig.1q](#)) devised by Vincent Dorus and Louis Lot in 1837–8 (see [Boehm, Theobald](#)). Frédéric Triébert's *système 5* oboe of about 1855 provides a possibly more useful example ([fig.1r](#)). Two subordinate mechanisms complete the list of devices used in modern fingering systems: the rocker, which resembles a seesaw ([fig.1s](#)), and the bridge bar, which carries motion around intervening mechanisms mounted on the same axle.

The range of a woodwind instrument is extended by lengthening the tube at the lower end to add lower notes or by facilitating the production of the higher harmonics in order to add or stabilize higher notes. In both cases keywork is essential. The note produced when all six primary holes are covered is called the six finger note and marks the lower end of the domain of the primary fingers. Notes below that comprise the extension: these are usually controlled by the little fingers of both hands, using keywork. On bassoons and some low-pitched clarinets the added tube is so long that the thumbs must also be employed. The challenge faced by builders devising keywork for the extension was to use two comparatively weak fingers to control several notes (at least three, usually four or more) in a sure, smooth manner. Keywork for the extension has generally involved

simple keys and clutches, and sometimes opposing springs. Smoothness was achieved by providing duplicate touches so that the fingers could alternate, by providing rollers between touches so that they could slide gracefully from key to key, by using opposing springs so that pressing certain keys simultaneously gave the desired result, or by any combination of these. There is more variety among extension mechanisms than among keywork controlled by the principal fingers, and this variety seems to be based on the traditions of the individual woodwind types rather than on logical considerations. Although the demands on the extensions of modern woodwind instruments are similar, every woodwind type retains its characteristic extension design.

On all woodwind instruments except flutes the production of higher harmonics is usually aided by small vents high on the instrument's body, controlled by keys operated by the left thumb. These octave or register keys are often simple closed keys. One is usually sufficient for clarinets, while bassoons may require three or more. Many modern oboes, most bass clarinets and nearly all saxophones have an automatic register mechanism which, when activated by pressing the left thumb touch, chooses between two register vents on the basis of linkages with elements of the lower keywork. There are many variations of this ingenious mechanism but most require clutches, rockers and opposing springs (see [fig.1s](#)).

19th-century fingering systems that have been widely adopted have represented one of two general approaches. One type, exemplified by the Albert-Oehler clarinet and the conservatoire system oboe, evolved pragmatically as mechanical devices were added to enhance the capabilities of the six traditional finger-holes (evolutionary). On the other type, over which Theobald Boehm had a great deal of influence, a geometrically correct series of holes for the semitones was calculated and a suitable mechanism devised to control them (Boehm system); for example the Boehm flute and the saxophone. With the exception of bassoons all modern woodwind instruments of both types have a brille controlled by the primary fingers of the right hand. The type of brille used helps to identify which of the two approaches a particular instrument represents. On evolutionary instruments the rings of the brille surround the lower two holes and the satellite pad cup lies between the two upper holds. When the three principal fingers of the right hand are lifted consecutively from the bottom, the intervals produced are tone, tone, semitone. On oboes and similar instruments the notes produced are D, E, F \square and G, and the satellite vent produces a fork F with a tone approaching that of the other pitches. Such instruments invariably have a prominent closed key for F which lies between the lower two holes ([fig.1t](#)). On Boehm system instruments, raising the right-hand fingers consecutively gives tone, semitone, tone: that is, D, E, F, G on flutes and similar instruments. The rings of the brille surround all three finger-holes, and the satellite pad cap is located above the highest finger-hole where (when closed by the lowest ring) it improves the fork F \square ([fig.1u](#)). Most modern flutes, oboes and saxophones now have padded plates instead of rings (see [fig.1p](#)).

[Keywork](#)

5. Experimental and unusual systems.

Beside the mechanisms which have gained general acceptance there is an interesting group of experimental and rejected mechanisms, many of which show remarkable ingenuity. In general, these were attempts to solve some perceived problem which the standard mechanisms do not, in the mind of the inventor, sufficiently address.

(i) Modified Boehm system flutes.

Boehm proposed that ideally every semitone on a woodwind instrument should have its own hole, that the hole should be correctly placed geometrically, as large as practically possible and associated with an open-standing key. The realization of this concept is termed full venting. Modern flutes and saxophones approach this ideal, but practical considerations prevent its full implementation. Attempts to bring the flute's mechanism closer to the ideal have involved the addition of open G₂ and D₂ keys, and a separate vent for C₂. Boehm himself considered improvements in all these areas and was a strong advocate of the open G₂. This represents one of the few instances in which Boehm's idea was not accepted by modern flautists. He also considered an open D₂ but felt that having the player hold the D₂ key open was better because it stabilized the playing position. Inventions by others provided open G₂ and D₂ keys, but at the cost of illogical and unwieldy control of the instrument's lowest notes. Some inventors also attempted to improve the venting of e^{'''} and f^{'''} by devising various complex mechanisms. Those working along these lines included J.C.G. Gordon, R.S. Rockstro, Cornelius Ward, T. van Everen, François Bourne, Djalma Julliot and, more recently, Alexander Murray.

(ii) Boehm system clarinets, oboes and bassoons.

Several attempts were made to apply Boehm's concepts of keywork and full venting to instruments other than the flute. Buffet *jeune* transferred much of Boehm's keywork to the clarinet but wisely refrained from adopting the concept of full venting; his instrument (patented 1844) has become the standard. Several builders added elements of Boehm's keywork to oboes and bassoons, with or without using full venting. Perhaps the best-known attempts were made by the Triébert firm in Paris, for which Boehm provided (at least in the case of the bassoon) the geometric schemata for tone hole size and placement. Elegant and complex, Thiébert-Boehm system oboes and bassoons still exist in museums but their tone quality is deemed uncharacteristic, probably due to the brightening effect of the large, open-standing tone holes. Along similar lines, various saxophone-fingered oboes were tried. Builders associated with these experiments include Adolphe Sax, H.J. Haseneier, A.J. Lavigne, John Sharpe, Ward, C. Kruspe and the firms Gautrot, Triébert, Boosey & Hawkes, Buffet and Heckel.

(iii) Fully vented classic systems for flutes.

A number of flute makers desired to obtain the acoustical benefits of full (or at least increased) venting while retaining, in essence, the fingerings of the classic instrument. Builders working along these lines included Siccama, Richard Carte, R.S. Pratten, Giulio Briccialdi and John Clinton. Some later designs from Rudall, Carte contrived to put both Boehm and classic finger

patterns on the same instrument, letting the player decide which to use. An interesting inversion of the movement towards full venting is the existence of keywork designed to decrease the venting of certain notes in order to preserve, as much as possible, the classical venting. An example may be found in the right-hand mechanism of Viennese oboes by Zuleger.

(iv) Mechanized throat keys for the clarinet.

Generations of amateur clarinetists have been annoyed by the need to move the left index finger from its home position over the first finger-hole in order to play the closed keys for *g* and *a'* and *b*, and several builders have invented keywork that controls these throat vents without displacing this finger. These keywork systems connect the vents to rings surrounding the primary side holes of either or both hands; they are usually complicated and, although they can be made to work, none has ever achieved much acceptance by professional players. Those engaged in devising this sort of mechanism include V.-C. Mahillon, the firm of Rudall, Rose, Carte & Co., Antonio Romero y Andía, G.H. Child and, in the middle of the 20th century, T.F. McIntyre.

A small but remarkable set of woodwind instruments exists on which a semitone or chromatic series of changes is produced as the principal fingers are lifted consecutively, instead of the usual diatonic progression. The goal of the inventors was to eliminate all (or nearly all) keywork. The difficulty with this concept lies in the unalterable fact that humans are not endowed with enough fingers to control a 12-note chromatic scale without keywork or fork fingerings, to say nothing of supporting the instrument. Nevertheless, C.T. Giorgi produced, at the turn of the 20th century, an 11-hole, keyless, chromatic vertical flute which required the use of every finger and thumb as well as the side of the left index finger for musical purposes. Other inventors augmented or replaced some of the open holes with keys, but the basic chromatic fingering pattern which defines instruments of this type has made them generally unacceptable to professional musicians. Other inventors who have worked on such instruments include Siccama, Ward, R. Burghley, and H.L. Schaffner.

See Fingering, §III, 1–2.

Keywork

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Khachaturian, Aram (Il'ich)

(b Tbilisi, 24 May/6 June 1903; dMoscow, 1 May 1978). Armenian composer, conductor and teacher. He is considered by some to be the central figure in 20th-century Armenian culture and, along with Prokofiev and Shostakovich, was a pillar of the Soviet school of composition. He influenced the development of composition not only in Armenia but also in Asia and South America. His name graces the Grand Concert Hall in Yerevan, a string quartet has been named after him and a prize in his name was instituted by the Armenian Ministry of Culture. His house was opened as a museum in 1978 and since 1983 the International Khachaturian Fund in Marseilles has held competitions for pianists and violinists.

Khachaturian's earliest musical impressions came from hearing folk music in Tbilisi and listening to his mother sing (he dedicated his opus one, the *Pesnya stranstvuyushchego ashuga* ('The Song of the Wandering Ashugh' to her in 1925). While studying at the Tbilisi Commercial College (1913–20) he played in an amateur wind band and started composing piano pieces. In 1921 he moved to Moscow where he entered the university to study biology (1922–5) and the Gnesin Institute to study the cello with Bichkov and Borisyak. He then transferred to the composition faculty where his teachers were Gliere and Gnesin; during this period he also wrote incidental music for the Second Armenian Drama Studio, where his brother S. Khachaturov directed. He subsequently studied at the Moscow Conservatory for a number of years (1929–34, postgraduate work 1934–6), taking composition classes with Gnesin and then Myaskovsky, orchestration with Vasilenko and harmony with Georgy Konyus. He was accepted into the Composers' Union in 1932, and although he served for a while as deputy chairman of its organizing committee (1939–48), Zhdanov's denunciation of him in 1948 as a formalist effectively curtailed his activities in officialdom until 1957 when Khachaturian was appointed board secretary of the union, a post he held until his death.

Khachaturian wrote over 50 works during his student years. These range from the *Pesnya-poéma* ('Song-Poem') for violin and piano (1929), written under the influence of hearing an ensemble of Armenian *ashugh* in Moscow, the *Seven Fugues* for piano (1928), to which seven *recitatives*

were added in 1966 and the famous *Toccata* for piano (1932), to the Trio for clarinet, violin and piano (1932) which, on Prokofiev's recommendation, was performed and published in Paris. In 1933 he wrote the orchestral *Tantseval'naya syuita* ('Dance Suite') based on Armenian, Azerbaijani, Georgian and Uzbek themes and he married his conservatory classmate Nina Makarova (1908–76). Although his graduation piece, the First Symphony, demonstrates that his originality and artistry was developing rapidly, it was the Piano Concerto (1936) that first possessed the brilliance of colour, vitality and synthesis of symphonism and improvisation characteristic of his mature style. While this work became the basis for the genre of instrumental concerto in Armenian music, Khachaturian was the first composer in the country to write music for films with sound; he retained an active interest in cinema until the end of his life. Many of his film scores were made into orchestral suites: for example, material from the documentary *V.I. Lenin* became the *Oda pamyati Lenina* ('Ode in Memory of Lenin').

During the years leading up to World War II Khachaturian enjoyed the friendships of a wide range of people including the writers Romain Rolland, Gor'ky and Shahinian, the artist Sar'ian, as well as the performers Oborin and Oystakh (for whom he wrote concertos) and composers including Prokofiev, Shostakovich and Spendiarian. Later on, this circle encompassed Boulanger, Chaplin, Hemingway, Karajan, Messiaen, Rostropovich, Rubinstein, Sibelius, Stravinsky and Szeryng. He stayed in Yerevan in 1939 and the visit stimulated the composition of the ballet *Schast'ye* ('Happiness'), while the next two years saw the production of the Violin Concerto and the incidental music for Lope de Vega's *The Widow of Valencia* and Lermontov's *Maskarad*. After the USSR entered the war he wrote the ballet *Gayane* (in which he used some of the *Schast'ye* material) and the Second Symphony both of which, like the Violin Concerto, received state prizes. These two works represent the summation of the two main lines of Khachaturian's writing: the neo-folkloristic style and dramatic romanticism. The most important works of the postwar years include the Cello Concerto (1946), the Third Symphony (1947) and the ballet *Spartacus* (1950–54) which was first performed at the Kirov Theatre in Leningrad in 1956 and in a revised form at the Bol'shoy in Moscow in 1968.

Khachaturian began conducting in 1950 and made appearances with programmes of his own works in over 30 countries. In the same year he was appointed to teach composition at the Gnesin Institute and the Moscow Conservatory; his pupils included Ėshpay, Gabunia, Khagagortian, Ribnikov and Vieru. The 1960s saw the composition of three concerto-rhapsodies for violin (1961), cello (1963) and piano (1968), all with orchestra and then in the 1970s he wrote solo sonatas for the string instruments. By this time, his birthday was celebrated in Moscow, St Petersburg, West Berlin, Paris and in many Caucasian towns. He received official recognition throughout his career, from the Order of Lenin in 1939 to Hero of Socialist Labour in 1973.

Khachaturian was the first composer to place Armenian music within an international context. By synthesizing the musical achievements of his age with Armenian traditions such as peasant song, urban instrumental folklore, the art of the *ashugh*, the ornamental style of medieval monody and the

purism of national idioms of Komitos, he created a new aesthetic. The various folk trends which impacted on his style were responsible for the development of the principles of improvisation, virtuosity, metrical and rhythmic variation, polythematicism, and use of monologue which dominates the trilogies of instrumental concertos. One commentator has remarked upon the metaphoric qualities within the first of these trilogies, stating that the Violin Concerto 'has the freshness of the morning', the Piano Concerto 'the burning rays of the midday sun' and the Cello Concerto 'the dusky light of sunset' (Khubov, 1962, p.133). Likewise, the concert rhapsodies that constitute the second trilogy are unified by their sharing of a formal design which consists of an 'introduction, solo cadenza, a slow theme with homophonic development, a fast theme with polyphonic development and a coda in which both themes are combined' (Tigranova, 1973, p.123). The extrovert manner of Khachaturian's style which is exemplified in these works finds an introverted counterpart in the instrumental sonatas, which are imbued with a reflective, almost Baroque spirit. Although he did not regain the popularity he enjoyed with works written in the 1940s and 50s, Khachaturian did remain loyal to two main idiomatic features, namely the direct and diffuse employment of variation technique and form, and the free treatment of sonata, suite-like and other forms reliant on contrast. In his melodic writing, he developed motifs from old Armenian rhetoric and hymnal monody and he employed many dance melodies as a basis for motoric rhythmic writing. His use of many folklore sources, especially of the *ashugh* tradition, had an impact on rhythmic diversity. Khachaturian's use of rhythm was determined by a dynamic attitude towards the relationship between metre and rhythm and that between periodicity, accented groups and aperiodicity. Polymetric and multi-layered structures were widely employed in ballets and symphonic works. The need to differentiate such layers brought about Khachaturian's polyphonic thinking which ranged in context from classical polyphony to *ostinato* approaches. The *ashugh* influence was responsible for the virtuosic writing common in his instrumental works and informed the hedonistic optimism that his music is often held to express. Khachaturian stated that his harmonic language came from 'imagining the sounds of folk instruments with their characteristic tuning and resulting range of overtones' (*Sovetskaya Muzika* (1952), no.5), which explains his widespread harmonic use of seconds, fourths and fifths, all associated with the tuning of the *saz*, and also his avoidance of chord structures based on thirds. His often garish orchestral writing combines European tradition with Eastern soundworlds; the orchestra is frequently augmented by folk percussion instruments and many other eastern instruments are actually imitated. His virtuosic versatility in orchestration garnered praise from Shostakovich, and the inventive brilliance of the timbre he achieved place him in direct line of succession from various early 20th-century composers, Ravel in particular. Khachaturian's music was one of the bridges that most effectively connected European and Eastern traditions during the 20th century.

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Khachaturyan, Karen (Surenovich)

(b Moscow, 20 Sept 1920). Russian composer, nephew of Aram Khachaturyan. He studied under Shebalin, Shostakovich and Myaskovsky at the Moscow Conservatory, where he was later appointed professor heading the orchestration department. He is an Honoured Representative of the Arts of the RSFSR, a People's Artist of the RSFSR and a laureate of the State Prize. He carries on the traditions of Shostakovich, especially in his early works. His style is characterized by economy of means, while thematic material often has an instrumental character. His orchestral writing is expressive and varied; initial rhythmic impulses play a major role, as do *ostinati* in dynamic terms. He has used serial techniques and elements of Armenian folklore are also encountered. He makes wide use of polyphonic forms and polyphony as a means of development. His ballet *Chippolino* ('Cippolino') has enjoyed great success and the Russian performers of his work include Leonid Kogan, David Oistrakh, Kirill Kondrashin, and Gennady Rozhdestvensky.

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GALINA GRIGOR'YEVA

Khadzhiyev, Parashkev

(*b* Sofia, 27 April 1912; *d* Sofia, 28 April 1992). Bulgarian composer. He was taught initially by his parents, both leading figures in the early years of Bulgarian opera; he then studied composition with Vladigerov and the piano with Stoyanov at the State Music Academy in Sofia (1933–5) before completing his studies in Vienna (with Joseph Marx) and Germany. In 1940 he became a lecturer at the Sofia Academy.

Khadzhiyev was one of the most prolific Bulgarian opera composers and one of the most frequently staged. His spontaneously emotional side and inborn theatrical sense are evident in both dramatic and humorous contexts, and in writing for children he proved especially effective. The individuality of his musical language rests above all on his characteristic melodies, built on elements of Bulgarian folk music. His output also contains certain chamber pieces that have been highly influential in Bulgaria, namely the first and second string quartets and sonatas for violin and piano. The latter in particular are among the finest examples of Bulgarian chamber music. Other well-known works include *Mladezhka tantsova syuita* ('Youth Dance Suite', 1952), the *Concertino* for violin and orchestra (1942) and several of the songs for children.

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Other: Sluzhbogontsi [Careerists] (musical), perf. 1972; Cyrano de Bergerac (musical), perf. 1974; over 100 radio operettas for children; film scores

other works

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Principal publishers: Nauka i iskustvo (Sofia), Muzika (Sofia)

MAGDALENA MANOLOVA

Khaen [kaen, khene, khen].

Bamboo free-reed mouth organ of [Laos](#) and north-east [Thailand](#). It consists of bamboo pipes grouped together in two rows and graduated from longest to shortest. The free reeds of a copper-silver alloy are mounted in the pipe walls inside a carved wooden windchest called *tao* ('gourd'). The openings around the windchest are caulked with a kind of insect waste called *khisut*. Finger-holes are burnt above the windchest so that all the fingers may be used to open and close the holes. *Khaen* are made in four sizes: *khaen hok* ('six'), a child's toy with six pipes; *khaen jet* ('seven') with 14 pipes; *khaen paet* ('eight') with 16 pipes; and *khaen kao* ('nine') with 18 pipes. By the 1970s *khaen paet* were nearly universal, measuring approximately one metre in length, although instruments measuring two to three metres were common before about 1950. Although found throughout north-east Thailand and Laos, *khaen* making is centred in Roi Et province and especially in the sub-district town of Sī Kaeo. *Khaen* are properly held tilted to the left or right with the hands cupped over the windchest. The 16 pipes of the *khaen paet* play 15 pitches (one doubled at the unison) within a range of two octaves consisting of semitones and whole tones averaging 100 and 200 cents respectively. Although there is certainly no Western

influence, the pitches may be compared to the piano's naturals from a to a", but their physical arrangement follows no recognizable pattern. Instead the pipes have been arranged to facilitate fingering and to avoid the technical problem of playing three consecutive pipes. Inhaling and exhaling produce identical pitches, but pipes sound only when fingerholes are covered.

Whether playing solo or accompanying a singer, *khaen* players, who are virtually always male, have at their disposal three pentatonic modes (*lai*) for each of the region's two commonly known scale systems, called *san* (expressible as G–A–C–D–E or 5–6–1–2–3) and *nyai* (A–C–D–E–G or 6–1–2–3–5). The *san* modes are called *sutsanaen* (G–A–C–D–E), *po sai* (C–D–F–G–A) and *soi* (D–E–G–A–B) while the *nyao* modes are called *nyai* (A–C–D–E–G) and *noi* (D–F–G–A–C); the third *nyao* mode (E–G–A–B–D) lacks a name. Each mode requires that one or two drones be played either by closing finger-holes with either the fingers or bits of *khisut* wax. Notes are played singly, in octaves, or in combination with other notes (ex.1). *Khaen* players choose a mode according to the singer's range. Besides modal improvisation in each *lai*, most competent players also render programmatic pieces such as *Maeng phu tom tok* ('Bees around the flowers'), *Lom phat sai khao* ('The wind through the hills') and *Lai rot fai* (an imitation of a steam engine). Most *khaen* players in Laos improvise on one of that country's dozen or so regional vocal accompaniment patterns, rarely naming their playing by its mode. Schools in north-east Thailand sometimes organize *khaen* ensembles (*khaen wong*) to play central Thai classical songs. (For illustration see Laos, fig.1.)



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TERRY E. MILLER

Khagagortian, Eduard (Aramovich)

(*b* Tbilisi, 15 July 1930; *d* Moscow, 3 Jan 1983). Armenian composer. He learnt the violin in Tbilisi music schools before he studied composition with Egiazarian at the Yerevan Conservatory (graduating in 1954) and then with Aram Khachaturian at the Moscow Conservatory (graduating in 1964). He was later Khachaturian's assistant at the conservatory and the Gnesin Institute. He became a board member of the Composers' Union in 1964 and was deputy to the chairman of the board of the Moscow branch in 1970. In 1973 he became deputy editor of the publishers *Sovetskiy kompozitor* and was nominated Honoured Representative of the Arts of the RSFSR in 1979. He is considered to have made a significant contribution to the musical culture of the former USSR. He is a composer with an outstanding lyrical and dramatic gift, and this, coupled with his expertise in the area of folk music (of which he made several recordings) defined his compositional style. His ability to think on the broadest scale and his mastery of orchestral colour attracted him to the writing of symphonic works and music for the theatre and for film.

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YELENA DOLINSKAYA

Khaykin, Boris (Émmanuilovich)

(*b* Minsk, 13/26 Oct 1904; *d* Moscow, 10 May 1978). Russian conductor. He studied at the Moscow Conservatory with Nikolay Malko and Konstantin Saradzhev (conducting) and A.F. Gedike (piano), graduating in 1928. His artistic principles as an opera conductor were formed under the influence of Stanislavsky, at whose opera theatre he was conductor (1928–35), preparing productions of *Il barbiere di Siviglia* and *Carmen*. In 1936 he replaced S.A. Samosud as principal conductor and artistic director of the Maliy Opera Theatre, Leningrad, where he followed his predecessor's example in promoting Soviet opera: he conducted (among other things) the première of Kabalevsky's *Colas Breugnon* and the first Leningrad performance of Dzerzhinsky's *Virgin Soil Uplifted*, as well as notable productions of operas by Rimsky-Korsakov, Musorgsky and Tchaikovsky. In 1943 Khaykin became principal conductor and artistic director of the Kirov Theatre, where he conducted the première of Prokofiev's *The Story of a Real Man*. He also staged Kabalevsky's *The Family of Taras* and Dzerzhinsky's *Prince-Lake*. In 1954 Khaykin became conductor at the Bol'shoy Theatre, where he continued to champion Soviet music.

Khaykin's conducting was distinguished by fine artistry, secure taste and a sure understanding of style; and in his opera performances he used the drama inherent in the music to heighten the characterization on stage. He conducted abroad: *Khovanshchina* in Florence (1963), *The Queen of Spades* in Leipzig (1964); and he made successful appearances as an orchestral conductor (he took part in the Leningrad PO's tour of Italy in 1966). He taught at the Leningrad Conservatory (1935–53), and in 1954 became professor of conducting at the Moscow Conservatory; among his pupils were Kirill Kondrashin and Edgar Tons.

I.M. YAMPOL'SKY/R

Khain, Johannes.

See [Khuen, Johannes](#).

Khairat, Abu-Bakr

(*b* Cairo, 10/27 April 1910; *d* Cairo, 25 Oct 1963). Egyptian composer and architect. As a child he had direct contact with the masters of traditional music who often visited his father's home. He began violin lessons at the age of five with a Turkish teacher, but he became more interested in the piano, which he continued to study for many years, later giving the first performance of his Piano Concerto in C minor op.10. However, architecture was his chosen profession, and after graduating from the university he received a scholarship to study this in France, where he also had private lessons in the piano, harmony and composition with Conservatoire teachers. Back in Egypt he had a successful career as an architect: he designed the complex of the Academy of Arts, comprising the ballet, cinema and drama institutes, the conservatory and the Darwish concert hall. He also continued to compose. His early works are in a romantic style without specific Egyptian features, but he then searched for a national idiom, interesting himself in some aspects of urban folk music. This resulted in, among other works, the colourful Second Symphony 'La

folklorique' in G minor op.21, where in the second movement he used the tune of a 'stick dance' and in the third the 'handkerchief dance' popular at Alexandrian weddings. He came closer to the Egyptian spirit in choral orchestral works, such as *Lamma bada* (performed under Münch at the opening concert in the Darwish hall), a polyphonic version of the ancient monodic *mūwashshah*.

Among Khaïrat's other nationalist compositions are the *Suite folklorique*, the Third Symphony and the overture *Isis*; works without obvious Egyptian traits include the piano concerto, the *Poem* op.18 for piano, the piano sonatas, the Sextet for flute and strings, and other chamber pieces. Khaïrat belonged to the first generation of Egyptian composers to draw on Western methods, a generation whose enthusiasm often exceeded their expertise, though their role as pioneers is unquestionable. Western rhythmic and melodic influences are present in Khaïrat's style, but his melody has an obvious national flavour, particularly when it is derived from folk music or traditional modes such as the *higaz* (with augmented 2nd). He was the first Egyptian composer to use sonata form, facing the problem of adapting the scheme to essentially lyrical oriental material; sometimes, as a result, the development section is curtailed. Founder-director of the Cairo Conservatory (1959–63), he received the state prize for composition and other honours. His orchestral music was performed in the USSR, Romania and Yugoslavia, and some of it was recorded in the 1960s.

WORKS

(selective list)

Choral: Ya nasmat al subh (cant.), op.31, chorus, orch; Aih el-ebara [What is the Matter?] (S. Darwish, S. Jaheen), chorus, orch; Daraa'ah Invocation (A. 'Atahiya), op.32, chorus, orch, 1961; Lamma bada yatathanna [When my love with coquetry appeared] (ancient mūwashshah), chorus, orch, c1959

Orch: Pf Conc. no.1, c, op.10, 1944; Sym. no.1, f, op.20; Sym. no.2 'La folklorique', g, op.21, 1955; Isis, ov., D, after T. El-Hakim, 1956; Sym. no.3, C, op.23, 1958; Al-Mutatābia'a al sha'abiyyah [Folk Suite], c, op.24; Sonata, a, op.27, vn, str; Pf Conc. no.2, f, op.33, 1962

Solo vocal: 'Nazratun wāhidatun' [Only One Look] (M. Khaïrat), op.28, S, pf

Chbr and solo inst: Lyric Studies, ops.2, 3, 4, 9, 12, 13, 15, pf; Poem, fl, op.18, pf; Concert Study, op.19, pf; Suite, cl, pf; Sextet, fl, str qnt

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SAMHA EL KHOLY

Khalīl ibn Ahmad, al-

(b Basra, c718; d Basra, c790). Arab philologist. He is regarded as the father of Arab lexicography and the sciences of prosody and musical

metrics. His writings on music include *Kitāb al-nagham* ('Book on the "notes"') and *Kitāb al-īqā'* ('Book on metre and rhythm'). These works are lost, but seem to have been influential on the musical teaching of Ishāq al-Mawsilī and his school. The sources of al-Khalīl's musical theory are not known. Besides the Arab tradition, with its Syriac-Byzantine and Persian elements, Indian views may have influenced his theory of musical metrics. He probably had no knowledge of the classical Greek music theorists and no practical knowledge of music; his works on musical theory were judged by scholars such as al-Nazzām (*d* 845) and al-Jāhiz (*d* 868) less favourably than his philological writings. As with Ishāq al-Mawsilī, his name is linked with the view which was current in antiquity and fundamental to Arab teaching: that musical metrics is a sister discipline to prosody. The revival of this view in the West in medieval times does not preclude its transmission by the Arabs.

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ECKHARD NEUBAUER

Khaml, Antonín.

See [Kammel, Antonín](#).

Khan, Abdul Karim

(*b* Kirana, 11 Nov 1872; *d* 27 Oct 1936). North Indian (Hindustani) vocalist. He spent his early life among families of *sārangī* players and *khayāl* performers. He studied with his father, Kale Khan, a court musician at Bharatpur, and with his cousin-brother Nanne Khan, formerly a court musician at Bidar. He also learnt from the *sārangī* playing of other members of his family.

His first position was teaching the household women at the Baroda court. He was influenced by Maharaja Sayajji Rao of Baroda who was fascinated by musical notation and by the possibility of teaching Indian music in institutions rather than through the traditional *guru-śisya* system. Abdul Karim's methodical inclination led him to work with two individuals who wanted to discover the basis of scale-building in Indian music. He sang for Rao-Bahadur K.G. Deval, who published his conclusions in *The Hindu Musical Scale and the Twenty-Two Shrutees* (Pune, 1910), and assisted Ernest Clements, a scholar of Western music, who published *Introduction to the Study of Indian Music* (New York, 1913). When Clements began experimenting with a fixed-*śruti* harmonium, Abdul Karim's interest declined.

As a young singer he toured Maharashtra and Karnataka, spending periods in Sholapur and Kolhapur. In 1910 he began a music school in Belgaum, the Arya Sangīt Vidyālaya, offering individual *guru-śisya* training. He subsequently opened a branch of the school in Pune with his renowned Kirana cousin Abdul Wahid Khan and another in Bombay which offered collective classroom teaching. After a period in Mysore, Abdul Karim settled permanently in Miraj in 1927, teaching and touring to give concerts.

Abdul Karim Khan's singing voice was high, sweet and pliant. In performing *khayāl*, he cultivated elongation of pitches and *mīnd* (possibly from *sārangī* style), emphasizing pitch over rhythm and speed. Designated as his musical heir, Balkrishnabuwa Kapileshwari continued his teacher's work on music theory and wrote his biography (1972). Other important students were Roshanara Begum, Behre Buwa and Sawai Gandharva.

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BONNIE C. WADE

Khan, Ali Akbar

(*b* Shivpur, East Bengal [now Bangladesh], 14 April 1922). Indian *sarod* player. The global expansion of the classical music of North India in the late 20th century is associated with two pioneering artists: the *sarod* player Ali Akbar Khan and his brother-in-law, the *sitār* player Ravi Shankar. While neither was the first Indian artist to tour the West, their touring and teaching was of premier importance in popularizing Hindustani classical music among Western musicians.

Ali Akbar Khan is the son of Allauddin Khan, who was widely respected for his fusion of many separate regional styles into a modern concert style which influenced many instrumentalists and established instrumental music on a par with long-respected vocal traditions. Allauddin Khan taught this

style to several musicians including his son Ali Akbar, Ravi Shankar, the flautist Pannalal Ghosh and the *sitār* player Nikhil Banerjee.

When Ali Akbar was born, his father was court musician to the Maharaja of Madhya Pradesh. The family home, the Madina Bhavan, was an ashram for music. Ali Akbar was taught the traditional literature of *rāga* and *tāla* in Hindustani style and was expected to practise for several hours every day. During his teens he studied side by side with Ravi Shankar, and when they emerged as young artists in the 1940s, they astounded their audiences with the brilliance of their technique as well as the depth of their knowledge. After a short period as a music director of All-India Radio in Lucknow, Ali Akbar became court musician to the Maharaja of Jodhpur. Following the dissolution of the court system, Ali Akbar moved to Bombay and was music director for several films, winning awards for the scores of *The Hungry Stones* and *Devi*.

The development of his classical concert career was assisted by his recording of the *rāga Chandranandan*, which he composed in the recording studio, 'and then I had to get the recording to learn how the *rāga* went', as he describes the creation of one of his signature *rāgas*. He decided to concentrate on the classical music of his training, and in 1955 he founded the Ali Akbar College of Music in Calcutta to pass on the teachings of his father. Later that year Yehudi Menuhin invited him to come to the United States to record and appear on television. The recording was the first long-playing recording of Indian classical music and convinced Ali Akbar that there was interest in the West for Hindustani classical music. After several tours, he began to teach near San Francisco in 1965. Word of his teaching spread rapidly after the beginning of the Beatles' association with the music of Ravi Shankar, and in 1968 he founded the Ali Akbar College of Music in Berkeley (later in San Rafael). He taught a new generation of musicians including his sons Ashish, Alam and the late Dhyanesh Khan and the Western students George Ruckert, Ken Zuckerman, James Pomerantz, Bruce Hamm, Daisy Paradis, Peter van Gelder and Richard Harrington; the *sarod* player Zuckerman has opened a branch of the Ali Akbar College in Basle.

Ali Akbar Khan was awarded many titles and honours including the Padma Bhushan, which he received in 1988. Other awards included the McArthur Fellowship, the Shriromani Hall of Fame Award and a fellowship from the NEA. He received honorary doctoral degrees from Rabindra Bharati University and the California Institute of the Arts. During the 1990s he continued to record, perform and teach from his base at the Ali Akbar College in California.

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GEORGE RUCKERT

Khan, Alladiya

(*b* Jodhpur, *c*1855; *d* 1946). North Indian (Hindustani) vocalist. He was the originator of the Alladiya Khan *gharānā* of *khayāl*. He came from a family of Hindu-Gaud Brahmans who converted to Islam in the 18th century and studied with his court-musician father, Khwaja Ahmed Khan, and an uncle (either Daulat Khan of Jodhpur or Jehangir Khan, scholar and court singer of Dagar-style *dhrupad* and *khayāl* at Uniara). However, Alladiya was inspired by the Gwalior-style *khayāl* singing of Mubarak Ali Khan, a court musician in Jaipur. Alladiya spent his early career in the Deccan and in Bombay; he worked at the Kolhapur court from 1914 to 1929 and thereafter lived in Bombay until his death.

When he was about 40, serving at Ambetha, the prince required him to sing every morning, afternoon and night successively for a number of days. The near-ruin of his voice meant that he could no longer emphasize *ālāp* of *dhrupad*, so he developed a distinctive style of *khayāl* akin to *dhrupad*, cultivating both *rāga* and rhythm fully and keeping the textual and musical composition more intact than many *khayāl* singers would. His style was also said to be 'difficult'. He knew many drum compositions and would create texted melodic passages (*bol-bat*) to match the rhythm, instantly, in any *rāga*. He sang in fairly slow tempo, usually in *Tīntāl*, good for rapid, melismatic *tān*. He sang in unknown *rāgas*, many of them combinations of two *rāgas* with complex structures. He was also famed for singing *sādrā* (compositions in *Jhaptāl* in *khayāl* style) and the rhythmic fast genre *tarānā*.

Two disciples who achieved national prominence make the Alladiya Khan *gharānā* exceptional, [Kesarbai Kerkar](#) and [Moghubai Kurdikar](#), acclaimed women vocalists who successfully persevered in a musical world dominated by men.

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BONNIE C. WADE

Khan, Allauddin

(*b* Shivpur, Tripura, ?1881; *d* Maihar, Madhya Pradesh, 6 Sept 1972). Indian instrumentalist (principal instruments [Sarod](#) and violin). He was the son of Sadhu Khan, a farmer and an amateur musician who learnt the *sitār* from the *rabāb* player Kazim Ali Khan; Allauddin's brother Aftabuddin played the *tablā*. His remarkable life story has contributed to his legendary status and is also the subject of some controversy; he is believed by some to have lived to the age of 110, although the conjectural birth date of 1881 is more likely.

He ran away from home as a child in order to pursue a musical career. Having reached Calcutta, he received training in vocal music from Gopal Chandra Bhattacharya, alias Nanu or Nulo Gopal. Following Gopal's death he switched to instrumental music, learning the violin from the Hindu thinker Swami Vivekanand's brother Amritlal Dutta, alias Habu Dutta; the clarinet, Western music and staff notation from Lobo Prabhu, band master at Eden Gardens, Calcutta; the *mrdanga* and the *tablā* from Nandlal Babu, alias Pandit Nandlal; and other instruments including the *śahnāī*. He eventually took up the *sarod* under Ustad Ahmad Ali Khan, who took him to the Rampur court of Nawab Bahadur Hamid Ali Khan, then a great centre for classical music. There he became a disciple of the *bīn* and *rabāb* maestro Ustad Wazir Khan, under whom he further developed his mastery of the *sarod*, and also learnt from other notable musicians.

In 1918 he was recruited to be the *guru* of Maharaja Brij Narain Singh of Maihar. He remained based in Maihar for the rest of his life, where besides teaching the Maharaja he sponsored and directed the Maihar Band and ultimately became chief court musician. He also made a number of commercial recordings and toured as a concert artist. In 1935 he toured Europe with Uday Shankar's dance troupe and met Uday's younger brother Ravi Shankar, who was to become one of his most famous disciples. Other famous pupils include two of his five children, Ustad Ali Akbar Khan (*sarod*) and Annapurna Devi (*sitār* and *surbahār*), as well as the *sitār* player Nikhil Banerjee, the flautist Pannalal Ghosh and the *sarod* players Timir Baran and Sharan Rani.

He was one of the most important figures behind the rise in the status and popularity of instrumental music in India over the 20th century, due to a number of significant technical and stylistic innovations such as the development of *dhrupad*-style instrumental *ālāp* and the use of a wider range of *tāl* than had previously been used in instrumental music. Some of his followers name a musical tradition in his honour as 'Maihar *gharānā*' or 'Allauddin *gharānā*'. Universally known as *Bābā* (father/grandfather), he is

regarded as a personification of the synthesis of Hindu and Islamic traditions in the subcontinent, being both a devout Muslim and a devotee of the Hindu goddess Sharada Ma. His many honours include the President's Award (1952), the Padma Bhushan (1958) and the Padma Vibhushan (1971).

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[sarod]
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MARTIN CLAYTON

Khan, Amir

(*b* Kalanau, 1912; *d* 31 Dec 1973). North Indian (Hindustani) vocalist. Resident most of his life in Indore, he was an exceptional self-styled Hindustani vocalist. Rather than receiving formal instruction, he grew up with the music of various artists including his father, Shri Mir Khan (a *sārangī* player of the Dhanadhtha *gharānā* and a court musician at Indore), the vocalist Rajab Ali Khan (a court musician at Dewas), the *vīnā* player Murad Khan, the vocalists Amanat Khan and Aman Ali Khan of Bombay and particularly the Kirana *gharānā* vocalist Abdul Wahid Khan.

Amir Khan's improvisatory *khayāl* style was marked by a slow-speed *ālāp*-style singing, emphasizing the *rāga* with little acceleration of the *tāla* and rhythmic play. He made extensive use of the mellow lower register of his voice. He was unusually careful about enunciating the text, including final consonants, and he had a distinctive manner of introducing a sudden fast ornament on a pitch in a relatively reposeful melodic context as a way of indicating the approach to a melodic cadence. In *khayāl*, he also liked to improvise melody to *sargam* (pitch syllables); he even ornamented pitches sung to *sargam*. His *tān* were varied, including passages starting in the lower register and rippling into the high register. He sang easily in the three octaves required of the best singers. Because his *vilambit laya* was so slow, *khayāl* sung at a moderate speed offered a striking contrast; he liked to pair a composition of moderate speed with a fast one or with a *tarānā*. Occasionally he sang a sequence of compositions using the three speeds, with a change of *rāga* for musical interest.

One of India's finest 20th-century musicians, Amir Khan was a fellow of Bihar's Sangeet Natak Akademi, received the President's award from the Sangeet Natak Akademi (New Delhi) in 1967 and was named Padma Bhushan in 1971 by the President of India.

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BONNIE C. WADE

Khan, Amjad Ali

(*b* Gwalior, 9 Oct 1945). Indian *sarod* player. He learned from his father Ustad Hafiz Ali Khan (1888–1972), court musician at Gwalior and a disciple of the *bīnn* and *rabāb* maestro Ustad Wazir Khan; he also studied briefly with the vocalist Krishnarao Shankar Pandit. His family traces its history back through Hafiz Ali Khan's father Nanhe (or Nanne) Khan and grandfather Ghulam Ali (*d* c1850), a musician associated with the court of Rampur and regarded by many as the first player of the *Sarod*. Amjad's great-great-grandfather Ghulam Bandagi Khan Bangash was a soldier-equestrian from Afghanistan who established the family in India and played the *rabāb* as a hobby.

He is an extremely gifted and popular concert and recording artist, one of the leading instrumentalists of his generation. His sons Amaan Ali Bangash and Ayaan Ali Bangash have followed in his footsteps and are both talented *sarod* players. His many honours include a UNESCO Award (1970), the Padma Shri (1975) and the Padma Bhushan (1991). In 1994 he was appointed honorary visiting professor of Indian music, University of York.

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MARTIN CLAYTON

Khan, Bade Ghulam Ali

(*b* Lahore, *c*1901; *d* 23 April 1968). North Indian (Hindustani) vocalist. He was born into a family of musicians and studied with his uncle, Kale Khan; like Kale, he remained independent without court appointment. In 1940 he achieved immediate fame with an appearance at the All-India Music Conference at Calcutta, and throughout the rest of his life he appeared in concerts and made recordings and radio broadcasts. He performed *khayāl*, *thumrī* and *bhajan*.

At Partition (1947), when Lahore, his ancestral home, became part of Pakistan, he became a citizen of that new country. He continued to perform in India, however, and after 1957 acquired Indian citizenship. Known as '*bade*' because he was both 'large' physically and 'great' musically, Ghulam Ali willingly performed for general audiences to popularize the classical music of the élite. In 1962 he was designated Padma Bhushan by the Government of India and received the President's Award for Hindustani Vocal Music from the Sangeet Natak Akademi.

In Punjabi manner, Ghulam Ali accompanied himself on the *svarmandal*. His voice was sweet and elastic, easily traversing a three-octave range. Exquisite *khayāl* performances featured expressive, slow exploration of the *rāga* on the composition text, skilfully crafted *bol-tān* and a wide variety of types of *tān*. He created slow, expressive melody to the *sargam* syllables, a hallmark of the Patiala *gharānā* style, but he also used *sargam* for rhythm and speed. He made more use than most vocalists of the rhythmic cadence called *tihāī*. He was highly praised for the intense sincerity and emotion of his singing.

The Patiala *gharānā* style has continued through Ghulam Ali's son, the late Munnawar Ali Khan, and his grandson, Raza Ali Khan, as well as disciples from outside his family.

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BONNIE C. WADE

Khan, Bundu

(*b* Delhi, 1880–86; *d* Liyapatabad, Pakistan, 1955). Indian *sārangī* player. His father was Ali Jan Khan, but Bundu received most of his early musical training from his mother's father Abdul Ghani Khan, whose passion for the *sārangī* earned him the nickname of Sangi Khan. Bundu Khan's devotion to the instrument was to become legendary. His most important teacher was probably his uncle Mamman Khan, and the relationship continued after Bundu Khan left Delhi and became a court musician to Maharaja Tukojirav of Indore, a position he held for more than 25 years. During this time he not only consolidated his reputation as the leading *sārangī* player of the first half of the century but also developed his aspirations as a musicologist. He published a short-lived journal and other writings on rāga and collaborated with the famous scholar V.N. Bhatkhande on his huge compilation of rāgas and compositions. He later returned to Delhi, where he was employed by All India Radio. In 1948, shortly after the partition of India, he followed other members of his family to Pakistan. He was equally famous as an accompanist to the leading singers of his age and as a soloist, and he developed a technique to imitate other instruments as well as the voice. Among his pupils were several other famous *sārangī* players including his son Umrao Khan, Abdul Majid Khan and Mohammad Sagiruddin Khan.

NEIL SORRELL

Khan, Faiyaz (Husain)

(b Agra, 1881; d 5 Nov 1950). North Indian (Hindustani) vocalist. He was trained by Ghulam Abbas and his brother Kallan Khan and by Fida Husain Kotavala, his paternal uncle. Ghulam Abbas was systematic in his teaching, requiring Faiyaz to memorize a large number of melodies and to listen analytically to important contemporary musicians. According to Agra *gharānā* tradition, he studied *dhrupad* as well as *khayāl*. In 1906 he won his first gold medal, singing in Mysore at the Dussehra festival; from that time he cherished winning and wearing medals. In 1911 the ruler of Mysore dubbed him *Aftab-i-musīqī* (Urdu: 'Sun of Music'), by which title he was known thereafter. In 1911 Faiyaz became an honoured musician at the Baroda court. Singing at the invitation of other princes, he won a musical competition in 1921, receiving from the Maharaja of Indore a large monetary prize or, according to a second account, a precious bejewelled necklace. He travelled widely and participated in music conferences arranged by the scholar Vishnu Narayan Bhatkhande. At the Lucknow conference in 1925 the title *Sangīt cūdāmani* was conferred on him, and in Allahabad he earned the titles *Sangīt bhāskar* (Hindi: 'Sun of Music') and *Sangīt saroj* ('Musical Lotus'). He sang on major radio stations and made commercial recordings, and became known all over India.

His musical style was unmistakably that of the Agra *gharānā*. He had a powerful low-pitched voice with a range of over two and a half octaves and was skilled in *laykārī*. From his *dhrupad* training, he introduced into *khayāl* the singing of *ālāp* and *non-tom* before beginning the composition; this became part of Agra *gharānā khayāl* style. Unlike other Agra *gharānā* musicians he performed lighter genres; *thumrī*, *dādrā* and *ghazal*. His repertory was enormous, and he was a gifted composer, using the *mudrā* (pen name) Prem Piya.

A charismatic performer and an exceptionally fine musician, Faiyaz Khan played an important role in popularizing classical music among growing urban audiences. Although he never liked to teach, many members of the family and others learnt from him. His death marked the near-end of the tradition of princely patronage.

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BONNIE C. WADE

Khan, Ghulam Raza [Khān, Ghulām Razā]

(fl mid-19th century). Indian *sitār* player and singer. He was a musician of the *dhārī* class, a hereditary professional musician. His father Natthu Khan alias Ghulam Ali Khan was a musician employed by Nawab Ahmad Ali Khan of Rampur (reigned 1822–40). Ghulam Raza Khan established himself as a leading musician in the court of Nawab Wajid Ali Shah of Lucknow (reigned 1847–56), but was banished from court in 1850. He ultimately settled in Patna with his son Ali Raza, also a renowned *sitār* player.

He gives his name to a type of instrumental composition, the *razākhānī gat*, and more generally to a style of playing, the *razākhānī* or Purab (eastern) *bāj* (see also [Khan, Masit](#)). Modern *razākhānī gats* are normally set in the 16-beat *Tintāl*, played at medium-fast or fast tempo and based on stereotypical patterns of strokes (*bol*s) ([ex.1](#)). This type is one of the staples of contemporary *sitār* and *sarod* technique in virtually all traditions. Earlier published *razākhānī gats* show a variety of stroke patterns, thus it is not clear at which point this type became dominant. Moreover, none is explicitly credited to Ghulam Raza Khan; some believe that this composition type and playing style was developed by his son Ali Raza, while others believe that it was created by Masit Khan.



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MARTIN CLAYTON

Khan, Imrat

(b Calcutta, 17 Nov 1935). Indian *sitār* and *surbahār* player and composer. His family has played a unique and distinguished role in the history of North Indian classical music. His grandfather Imdad Khan (c1848–1920) and his father Enayat Khan (1895–1938) were the foremost *sitār* and *surbahār* players of the 19th and early 20th centuries. His elder brother is the renowned *sitār* player Vilayat Khan, from whom he received his training in *sitār*. He studied the *surbahār* with his uncle Wahid Khan and vocal music with his maternal grandfather Bande Hasan Khan. By the end of the 20th century Imrat Khan was acknowledged as the greatest living exponent of the *surbahār*, a bass version of the *sitār* developed by his great-grandfather Sahabdad Khan (see illustration). It has a low and resonant tone suited to the exploration of the most subtle nuances of a rāg and is played solo without *tablā* accompaniment.

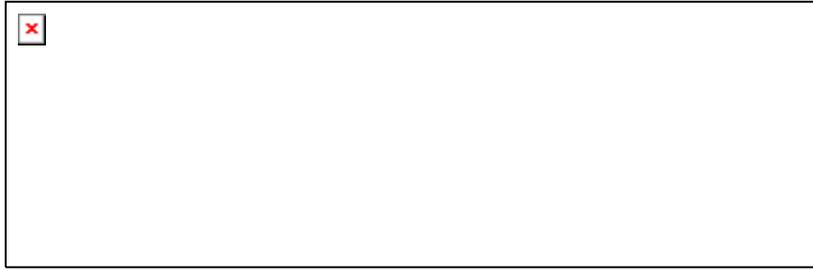
In 1956 Imrat Khan joined the Indian cultural delegation to the Soviet Union. Since then he has become famous as an ambassador for Indian music and has established an international reputation as a master of both *sitār* and *surbahār*. In 1971 he was the first Indian musician to perform at the Henry Wood Promenade concerts. Imrat Khan has played his own compositions for many films and has made numerous recordings both in India and abroad. In 1988 he was presented with the Sangeet Natak Akademi Award. He has taught at many colleges and universities throughout the world. His four sons are internationally known performers: Nishat (b 1960) plays the *sitār*, Irshad (b 1963) the *sitār* and *surbahār*, Wajahat (b 1964) the *sarod* and Shafaatullah (b 1965) the *tablā*.

GERRY FARRELL

Khan, Masit [Khān, Masīt]

(fl early 19th century). Indian *sitār* player. He was descended from the most famous of all Indian musicians, the Mughal Emperor Akbar's court musician Tansen, through the *rabābiyā* line of Tansen's son Vilas Khan. Although accounts of his immediate ancestors differ, he is believed to have been the son of Firoz Khan alias Adarang, the pioneer of *khayāl* singing. He was succeeded by his son Bahadur Khan (d c1841) and his sister's son Dulha Khan, who were prominent *sitār* players in early 19th-century Delhi. By far the most famous of the early *sitār* players, he was based in Delhi, thus the style of playing which he pioneered is known as either the *masītkhānī bāj* or Delhi *bāj* (see also [Khan](#), [Ghulam Raza](#)).

His major contribution to the *sitār* repertory was the introduction of the *gat-todā*; *todā* refers to the improvised extension or development of the *gat*. His *gat* compositions combined fixed stroke patterns with *rāg* melodies inspired by or borrowed from *dhrupad* (vocal) compositions; they were generally set in the 16-beat *Tīntāl* and played at a medium-slow tempo. The stroke pattern now regarded as standard for a *masītkhānī gat* is shown in [ex.1](#). This is one of the bases of contemporary *sitār* and *sarod* technique in virtually all traditions. Most modern instrumentalists play these compositions at a much slower tempo than would have been common in Masit Khan's time, and consequently this basic stroke pattern is frequently elaborated.



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MARTIN CLAYTON

Khān, Muhammad Jum‘a

(*b* Al Mukalla, c1903; *d* Al Munkalla, 1963). Yemeni instrumental performer. He was born to a Yemeni mother and a Punjabi father who was a soldier in the army of sultan Qu'ayti. As an adolescent Khān joined the sultan's musical ensemble, in which he played Western instruments and became familiar with a repertory of Western military band music and Indian music. At the same time he learnt the *qanbūs* (lute) with Sa‘d Allāh Faraj, who had been a pupil of the distinguished Yafi musician Sultān al-Shaykh ‘Alī (*d* c1903).

On being placed in charge of the sultan's ensemble, Khān began to introduce tunes from Hadramawt into its repertory and brought Arab influences into its work. He learnt to play the *‘ūd*, which superseded the Yemeni *qanbūs* in the 1930s, and began to draw on various sources of Hadramawt popular song from both the coast and the interior. These included religious chant, such as *Yā man tahall bidhikrihi* ('Thou whose Name it is Permitted to Speak', a poem by the Sufi al-Burā‘ī), and *dān* poetry such as *Dhā fazl nasmeh* ('This is my First Verse'). He also composed settings for classical Arab poetry and the work of modern poets such as al-Mahdār. To this Yemeni inheritance he added certain elements of Indian origin, particularly melodic features, creating a new repertory now known as *‘awādī*. With his own ensemble he made about 100 78 r.p.m. recordings for several recording companies in Aden and for Aden Radio. He was a significant figure in the development of the urban music of Hadramawt and left an important artistic heritage for musicians such as Abū Bakr Bal-Faqīh and Muhammad Bin Shāmikh.

JEAN LAMBERT

Khan, Vilayat

(*b* Gauripur, Bengal [now Bangladesh], 28 Aug 1924). Indian *sitār* player and composer. He was born into a distinguished family of professional musicians that traces its lineage back to the 16th-century court musician Tānsen and has played a central role in the development of North Indian

classical instrumental music. His grandfather Imdad Khan (c1848–1920) and father Enayat Khan (1895–1938) were the foremost *sūrbahār* and *sītār* players of the 19th and early 20th centuries. They brought many innovations to *sītār* performance and Imdad Khan was one of the first *sītār* players to be recorded. Vilayat Khan is the elder brother of Imrat Khan. His initial training in *sītār* was with his father. After his father's death he continued his studies with his mother Bashiran Begum and his maternal grandfather the vocalist Bande Hasan Khan. A child prodigy, performing widely at the age of 12, he has since become a major figure in the world of music with a reputation as one of the greatest exponents of *sītār* performance in the 20th century. He has toured worldwide and has made numerous recordings both in India and abroad. His recordings of rāga *Yaman* and rāga *Darbārī* are considered classic performances and have been reissued many times. His compositions have included several film scores, notably that for Satyajit Ray's *Jalsa ghar* ('The Music Room').

Although firmly rooted in tradition, Vilayat Khan's style of playing is innovative in many respects. He has developed new tunings for the *sītār* and the *gāyakī* (vocal) style, which emphasizes brilliance of tone, clarity of line, complexity of *bol* and the technique of *mīnd*. The formal and expressive aspects of *gāyakī* style are influenced by vocal forms such as *khayāl* and *thumrī*, and Vilayat Khan is an accomplished vocalist. By continuing the development of a vocal style in *sītār* performance he has continued in the tradition of his father and grandfather. This style of playing is now recognized as a distinct genre of *sītār* playing, followed by students throughout India and the world. He has taught many of India's eminent *sītār* players including his own son Shujat Hussain Khan (b 1960), Arvind Parikh (b 1927) and Kalyani Roy (b 1931).

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GERRY FARRELL

Khandoshkin, Ivan Yevstafyevich

(b 1747; d St Petersburg, 29/30 March 1804). Russian violinist and composer. A pupil of Tito Porta, he was the finest Russian violinist of the 18th century. From 1765 he was a musician at the Russian court and taught the violin at the Academy of Fine Arts; later he was court Kapellmeister. In 1783 he was on the staff of Knipper's Free Theatre, St Petersburg and in 1785 was invited by Potyomkin to become director of his projected music academy at Yekaterinoslav. This enterprise failed, and in

1789 Khandoshkin returned to St Petersburg, where he continued to perform until his death. Besides three unaccompanied violin sonatas modelled on the works of Bach, Khandoshkin composed several sets of variations on Russian folk tunes, which display his own extraordinary virtuosity. A viola concerto, published in 1947 and attributed to Khandoshkin, is now thought to be spurious.

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Khanon" [Khanin] (Solov'yov-Savoyarov), Yury Feliksovich

(b Leningrad, 1965). Russian composer and pianist. Although he entered the Leningrad Conservatory in order to study composition, his traits both as artist and individual caused his expulsion; he was, however, accepted back in 1985 and thanks to the tact and personal intervention of Vladimir Tsitovich – with whom he studied orchestration – he graduated in 1988. Khanon" soon disassociated himself from social institutions and artistic groups. His works were occasionally heard in Leningrad, Moscow and Sverdlovsk in concerts where Khanon" also performed works by Satie, who was then little known in Russia. These concerts were covered by the press but the musical establishment ignored them; despite a further concert cycle in 1991 entitled, in parody, 'Khaninskiye chteniya' ('Khanon"'s Readings'), he has not made any attempt to promote or popularize his work. Many of his pieces have never been performed; since 1994 his lifestyle has been a closed book.

Although Khanon" calls Satie and Skryabin his teachers, it is not the music of these composers that attracts him but their tendency to link – some would say subordinate – their music to an idea. According to Khanon", a composer is an ideologist with regard to his musical material. Elements of play (both semantic and phonetic), paradox, the absurd and nonsense (word inversion and invention, pseudo-quotation and limerick) all lend Khanon"'s aesthetic a desire to outrage the listener. He has not followed a single contemporary strain of composition and has founded two trends: 'ékstremal'naya muzıka' ('extreme music') in 1988 and 'srednyaya muzıka' ('average music') in 1990. For a while, Khanon" achieved notable success with film music – for his score to Aleksandr Sokurov's film *Dni zatmeniya* ('Days of the Eclipse') he received the 1988 Felix Prize. Despite this beginning of European fame, he then gave up working with the film industry and did not reply to any of the commissions sent to him. Instead, he continued to work on pieces in canonic form, giving his works the suffix 'oc.' or *opus canonicus*. The orchestra he employs in several of his works consists of 37 players; it is frequently treated in the manner of a Baroque ensemble. Khanon"'s literary works are numerous and as original in form as his music: *Skryabin kak litso* ('Skryabin as a Person') is written in the style of a memoir with actual events of the composer's biography interspersed with stylized fictitious narrative. 2124 copies of the book were published by a publisher called Tsentr sredney muzıki ('The Centre for Average Music') at the author's expense; in appearance, the volume resembles a 19th-century exclusive edition. Khanon" has one of the largest collections in Russia of Mexican palms and South African stapelias. As a pianist, he has recorded preludes by Skryabin in specially formulated order as well as works by Satie and himself.

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(selective list)

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LYUDMILA KOVNATSKAYA

Khap.

Central and northern Lao term for vocal music (the southern Lao equivalent is *lam*), used particularly to designate melodies that are generated from the speech tones of the text; see [Laos](#), §1.

Kharja.

See [Zajal](#).

Kharkiv

(Russ. Khar'kov).

Ukrainian city. It is the second largest city in Ukraine. It is the historical capital of Sloboda Ukraine, an autonomous region settled in the 17th century with a Cossack tradition of self-government. The Ukrainian Cossacks founded Kharkiv in 1654 when they built a fortified settlement on the plateau between the Kharkiv and Lopan rivers. In the mid-18th century Kharkiv, because of its proximity to the Donets Basin and the trade routes between central Ukraine, Russia, the Caucasus and the Black Sea ports, began to play a major role in the administration of the Russian Empire and quickly became an important industrial, scientific and cultural centre. From 1920 to 1934 it was the capital of the Ukrainian SSR.

Formal education was established in Kharkiv when the Byelgorod seminary was transferred by Prince Golitsyn to Kharkiv in 1726, and became a college in 1734. Under M. Kontsevich music courses were established and in 1773 the composer Artemy Vedel taught there (at which time classes in vocal and instrumental music were initiated). Music culture in the early days revolved around opera, serf-orchestras and various ensembles operated by the wealthy families. In 1780 a theatre was built which, in addition to plays, began to stage operas by Mozart, Paisiello, Cimarosa, Spontini, Spohr, Cherubini and works by Russian composers, such as M.M. Sokolovs'ky's *The Miller who was a Wizard, a Cheat and a Matchmaker* (1779). Formal concert life started in 1810 when I. Vitkovsky, a former pupil of Haydn and now teacher at the newly established university, conducted Haydn's *The Seasons*, soon followed by *The Creation*.

The formation of the Kharkiv University in 1805 along with a university press made Kharkiv an important educational and publishing centre in Ukraine and the Russian Empire. Among teachers of music theory at the university were I.S. Ryzhsky, a philologist and the first rector, the theorist and composer Gustav Hesse de Calve, who wrote a two-volume *Theory of Music* (1818) and I. Lozinsky, who published a book on violin method. Important ethnographic studies were initiated, student collectives regularly performed Ukrainian folk music, and a famous bandura performing school was established. From the 1810s Kharkiv was a leader in the Ukrainian linguistic, ethnographic, historical and literary renaissance. Among the significant cultural leaders who studied or worked in Kharkiv, many of them members of the Kharkiv Romantic School, were P.P. Sokal's'ky, composer and ethnomusicologist, and his nephew, the composer and pianist V.I. Sokal's'ky (1863–1919). But by 1848 all publications and even lectures were subject to censorship. This culminated in the Ems Ukase of 1876, which essentially forbade the development of Ukrainian culture. During the difficult years between 1848 and 1905, Kharkiv hosted many clandestine organizations of different nationalistic and political outlooks. Despite the adverse conditions, music in Kharkiv profited immensely at this time from the many activities initiated by the organizer and conductor I.I. Slatin and the activities of the Russian Musical Association (the Kharkiv branch was established in 1868). It was Slatin who gave the première of V.I.

Sokal's'ky's Symphony in G minor in 1894. A yearly season of ten symphony and ten chamber music concerts was inaugurated and many musical luminaries made regular appearances, among them Tchaikovsky, Nikisch, Glazunov, Rubinstein and Skryabin.

A permanent opera company was established in Kharkiv in 1874 and was the first to stage Lysenko's *Christmas Eve* (1883). In 1918 the company became the National Opera and in 1920 the Russian State Opera. In 1925 it emerged as the Ukrainian State Capital Opera, the first Ukrainian opera theatre with a resident company. In 1931 the theatre became the Kharkiv Theatre of Opera and Ballet; in 1934 'Academic' was added to the title and finally in 1944 the Lysenko Kharkiv State Academic Theatre (of Opera and Ballet) was born. In 1924 the first Ukrainian-language opera, Lysenko's *Taras Bulba*, was given its première. A relatively short period of experimentation came to a halt when Moscow declared the new dogma of socialist realism. By 1934 the company had produced 32 operas and 11 ballets, including new works such as Lyatoshyns'ky's *The Golden Ring*, Valentyn Kostenko's *Karmeliuk* and Lysenko's *Taras Bulba*. That tradition continued well into the 1980s. Among the notable opera and ballet premières were *The Break* by Volodymyr Femelidi, *The Communist* by Dmytro Klebanov and Vitaly Hubarenko's *The Stone Guest*.

The Philharmonic Society was established in 1928, and includes a symphony orchestra, an orchestra of folk instruments, a popular music orchestra and various chamber and vocal ensembles. There is also an orchestra in residence at Kharkiv Radio and Television.

The educational centre of the city's life in the 20th century was the conservatory. Kharkiv Music School was established in 1883, and in 1917 it became the Kharkiv Conservatory, then the Music Academy (1920), Music Institute (1921), Music and Drama Institute (1923), Kharkiv State Conservatory (1934), and then, in 1963, the Kharkiv Kotlyarevsky Institute of Arts. In 1998 the word 'State' was added: Kharkivs'ky Derzhavny Instytut Mystetstv. The outstanding teacher who in 1922 founded the composition faculty at the Kharkiv Music Institute was Semyon Bogatyryov. Under his tutelage there developed the first group of Ukrainian composers, among them Mykhailo Tits, Dmytro Klebanov, Yuly Meytus, Andry Shtoharenko and Mykola Kolyada. Another notable musician associated with the Institute was David Oistrakh, who began his career by winning the Ukrainian Violin Competition in Kharkiv in 1930. In the 1950s and 60s Klebanov was a crucial figure. Among his students was Valenty Bibyk, who in the 1970s and 80s, as composer and teacher, rejuvenated the musical scene and influenced the next important generation of Kharkiv composers, such as Oleksandr Shchetyns'ky, Oleksandr Grinberg and Aleksandr Gugel'.

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VIRKO BALEY

Kharlap, Miron Grigor'yevich

(*b* Łódź, 12/25 Jan 1913; *d* Moscow, 17 Nov 1994). Russian musicologist. He studied the piano under V.N. Argamakov at the Moscow Conservatory, graduating in 1931, and from 1935 to 1973 assisted at the conservatory as a accompanist for conducting classes. He also worked in the research department at the conservatory (1945–50). Despite not receiving a specialist musicological or philological education, he gained recognition for his research in these fields, with his attention being devoted primarily to questions concerning rhythm in music. He studied the evolution of rhythm, particularly the process that turns folk poetry and its musical expression into musical form, and compared the notation of musical measures with other systems of rhythm, including that of classical verse. Within this research he studied in particular the rhythmic language of Beethoven. He also examined the connection between mode and rhythm and developed the concept of the 'intonational foot', which is the rhythmic unit within folk poetry that possesses a pair of emphases, one high and the other low, both of equal importance. In this way he showed that in folklore the rhythm of poetry is dependent on the rise and fall of the intoned melody and is a function of both music and speech.

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IRINA BARANOVA

Khayāl

(Pers.: ‘thought, fancy’). A type of vocal composition in North Indian art music and the style in which such compositions are performed (see India, §III, 5(i), (iii)(b)). The song comprises two rhyming lines of verse, in Hindi, usually on secular themes. They are set to any of the more ‘serious’ classical modes (the lighter ones being more suitable for *thumrī*) and to an appropriate metre (see India, §III, 4(iv)). Performance does not normally begin with an elaborate *ālāp* (unlike in *dhrupad*) but with the composition itself, sung by a solo singer (male or female), accompanied by the drone lute *tambūrā* (or *tānpurā*), the paired kettle-drums *tablā*, and by the bowed lute *sārangī* or the harmonium; elaborate melodic and rhythmic improvisation may then follow. A slow-tempo *khayāl* may be followed by a fast *khayāl* in the same *rāga*. The style is more highly ornamented than that of *dhrupad*, with heavy use of *gamak* (see India, §III, 3(i)(c)), and florid passage-work (*tān*). The *khayāl* style is also rendered on a variety of instruments including the *sitār*, *sarod* and *sārangī*. Traditionally associated with the court of Hussain Shah Sharqi of Jaunpur (1457–76), *khayāl* was an established style in Delhi by the mid-17th century, and became the dominant style throughout North India during the 19th century. In the course of its development, techniques of improvisation were adapted from the *ālāp* and *laykāri* of *dhrupad*.

RICHARD WIDDESS

Khaykin, Boris.

See [Khaikin, boris](#).

Khentova, Soif'ya Mikhaylovna

(b Vitebsk, 27 June 1922). Russian musicologist. She initially enrolled at the Moscow Conservatory, but the war interrupted her studies and she was evacuated to Gor'kiy, where she worked as a journalist on local

newspapers and made appearances as a concert pianist. Returning to the Moscow Conservatory in 1944, she studied with Lev Oborin, and completed her education at the Leningrad Conservatory, where she studied with Grigory Buze from 1947 to 1949. She was a piano teacher at the special music school attached to the Leningrad Conservatory from 1949 to 1954. She took the Candidate of Arts degree at the Conservatory in 1954, and became senior lecturer in 1957 and professor in 1968.

Khentova's early academic interest was in the methodology and history of performance. She also wrote a number of monographs on pianists such as Gilels, Van Cliburn, Richter and Artur Schnabel. However, in 1947 she came into contact with Shostakovich, on whom she later wrote prolifically, and her work on the composer earned her the doctorate in 1984. She has edited Shostakovich's film score *Skazka o pope i rabotnike yego Balde* (Leningrad, 1981), and translated a number of books into Russian. Her own books have been translated throughout the Russian Republics, Eastern and Central Europe and Japan.

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MARINA MOISEYEVNA MAZUR

Khessin, Aleksandr Borisovich

(*b* St Petersburg, 19 Oct 1869; *d* Moscow, 3 April 1955). Russian conductor and teacher. He studied composition under Solov'yov at the St Petersburg Conservatory, and conducting under Nikisch in Leipzig and Mottl in Karlsruhe. He was principal of the Moscow Philharmonic School (1905), and in 1910 became musical director and chief conductor of the Sheremetev Concert Society. He conducted concerts from 1910 to 1912 in London, Paris and Berlin, including the European première of Skryabin's *Le poème de l'extase*. From 1915 to 1917 he conducted opera at the People's House in Petrograd, and at the Mariinsky (later Kirov) Theatre (1918–19). He helped to organize the Moscow Philharmonia in 1922, and in 1924 began teaching at the Moscow Institute of Dramatic Art. From 1935 to 1941 he was director (and from 1936 to 1938 artistic adviser) of the opera studio at the Moscow Conservatory; he also taught the class in opera training, and was appointed professor in 1939. Khessin's work as director of the Soviet Opera Company of the All-Russian Dramatic Society (1943–53) was significant; he introduced new Soviet operas to the Moscow public in concert performance (among them Prokofiev's *War and Peace*, Koval's *Sevastopol'tsi* and Kasyanov's *Foma Gordeyev*), and staged other operas not performed in the Moscow repertory, such as Gershwin's *Porgy and Bess*, Moniuszko's *The Haunted Manor*, Smetana's *Dalibor* and Taneyev's *Oresteia*. He wrote *Iz moikh vospominaniy* ('From my reminiscences', Moscow, 1959).

I.M. YAMPOL'SKY/V. LEDIN

Khierzinger.

See [Kürzinger](#) family.

Khmer Republic.

see [Cambodia](#).

Khnes [Khness, Khnies], Jurij.

See [Knez, Jurij](#).

Khoikhoi music.

Music of the Khoikhoi or 'Hottentot' people of southern Africa. In 1497 Vasco da Gama, on landing at Cape St Blaise near the southernmost tip of Africa, was greeted with the music of four or five flutes. A band of over 100 flute players dancing in a circle was later reported by Meerhoff, in 1661, according to Godée-Molsbergen (1916). Unlike other southern and central African peoples, the Khoikhoi or 'Hottentot', as they later came to be called, were yellowish-brown in colour. They were pastoral nomads and spoke a language that was rich in 'click' consonants. Beaulieu, in 1620, noted that they also played musical bows, and in 1668 Dapper first described their unusual string-wind instrument, the [Gora](#).

The origin of the name 'Hottentot' is uncertain. Maingard ascribed it to a dance-song refrain, citing Beaulieu who visited the Cape in 1620: 'leur salut ordinaire en nous rencontrant est de danser une chanson dont le commencement, les parties et la fin est "hautitou"'. The Hottentots refer to themselves by the name 'Khoikhoin' (sing. Khoikhoi). Historical writings distinguish four major groups, usually referred to as the Cape Hottentots, Eastern Hottentots, Korana and Nama (or Namaqua). Their total number in the 17th century is estimated at about 50,000. Their descendants became assimilated into the so-called Cape 'coloured' (mixed-race) population, and scarcely any remnants of their language and culture now survive in the Cape Province of South Africa. But it has been established that Khoikhoi dialects are still spoken among a few scattered groups living in South-west Africa, Botswana and southern Angola; these groups resemble the neighbouring San ('Bushmen') and were previously mistaken for San (Westphal, 1963). Ethnically and linguistically, Khoikhoi are unrelated to the Bantu or the San, but possible connections with the Sandawe and Hadzapi (Hatsa) of north-eastern Africa, who also use 'clicks', have been suggested.

1. Musical instruments.

From a number of eye witness accounts since the 15th century, it appears that the principal instruments used by Khoikhoi for ensemble performance were single-note flutes. A type of drum, made from a wooden or clay milk-pot over which a deerskin or sheepskin was tied (see fig.1), was used by women for song accompaniment, and to accompany dancing. It was played with the fingers of the right hand, and some writers have noted that pitch was regulated by pressure on the membrane with the left thumb and forefinger.

Solo instruments comprised the *gora* and two other types of [Musical bow](#). Among less important instruments were the bullroarer and a signal whistle made from bone. Some early observers noted the use of animal horns and, in one case, a form of horn made from a hollow seaweed stalk. In the 18th century, imitations of the European violin were attempted, and a type of

three-string lute, commonly known as the **Ramkie**, was adopted from slaves from Malabar. This was later imitated by Bantu peoples throughout southern Africa. Khoikhoi-speaking groups in South-west Africa have to some extent adopted Western instruments such as the guitar, melodeon and harmonica. Those in Botswana use a few instruments borrowed from Bantu peoples, notably a lamellophone from the Nambzwa (Nambya or Shona) and a drum from the Mbukushu.

In former times, among the Nama and Korana Khoikhoi, flutes usually consisted of narrow reeds with a bore of about 1 cm, fitted with movable plugs of fibre, adjusted by means of a tuning-stick. In the absence of reed, flutes were sometimes made from the bark of acacia roots. The flutes were always played by adult males. Each player supplied only a single note, and these notes were sounded in alternation while dancing. The scale comprised four notes, representable as D, C, A, G, in descending order. When there were more than four players, octaves and unisons of these notes were added. The flute was blown by placing the open end on the hollowed tongue, which gripped it by suction and also formed a trough for directing the airstream across it. A Korana flautist is shown in fig.2. Kirby (1931, 1932 and 1934) has given a comprehensive description of these flutes and other early Khoikhoi instruments.

The *gora* is a unique form of mouth-resonated bow, sounded by blowing on a quill attached to the bow-string. Two other types of musical bow used by the Nama and Korana have been described by Kirby in detail (1932 and 1934); he considered both to be adaptations of the ordinary hunting bow borrowed from the San early in the 17th century. One type was a simple, unbraced mouth bow played only by men. One end of the stave was held in the right-hand corner of the mouth, while the other was supported by the left hand. The string was then plucked by the right forefinger and the fundamental tone elicited; at the same time the player, by altering the shape of his mouth, could select and amplify certain higher harmonics, as in playing the jew's harp. Kirby has transcribed a melody based on the 3rd to 8th partials with the omission of the 7th partial. This form of musical bow and its playing technique are widely distributed in southern Africa. Another slightly larger type of musical bow was played only by women. Mouth resonance was not employed. Instead, the lower end of the stave rested on the ground, as shown in fig.3, or against a skin milk-bag, wooden dish or even a tin can, which served as a resonator. Some later accounts described a different technique from that depicted in fig.3: the player, sitting on the ground, placed the top of the bow against her left shoulder and, in addition to the fundamental obtained from the open string, produced a stopped note a tone higher by pressing her chin against the string. The 2nd harmonic partials of both these notes were also produced by touching the centre of the string with the left-hand forefinger. This technique appears to have been restricted to the Nama and Korana and to the Bantu-speaking Tswana, who most probably borrowed it from them. In Uganda, however, Trowell and Wachsmann have noted 'chin stopping' among the Acoli (Acholi) and the Alur, though a different type of bow is used.

2. Flute dances.

There are a number of accounts of Khoikhoi flute-ensemble performances from 17th- and 18th-century observers; most refer to the Nama Khoikhoi. The first reference to flutes among the Korana was by Wikar in 1778 (according to Moritz, 1918), and it seems that their flute dance was essentially the same. There is also evidence, from early in the 19th century, that certain San, and also some of the Bantu-speaking Tswana, had adopted the Khoikhoi flute dance, which is still performed among the Tswana. The Venda and neighbouring peoples of the northern Transvaal also have a flute dance, but there are basic differences, which suggest it was not derived from the Khoikhoi dance. Among the Nama and the Korana, flute dances were apparently the most important form of collective musical activity. They were performed on special occasions, such as when a chief wished to honour a distinguished guest. The dance usually lasted from before sunset until the following morning, and oxen were slaughtered for the dancers. Among the Korana there were occasional 'competitions' between villages in which the flute dance was important. Some 18th-century writers suggested a connection between the Nama flute dance and moon worship.

The flute players, who were always adult males, danced anti-clockwise round their leader who beat time in the centre with a stick. Women formed an outer circle (or inner circle, according to one report by Tachard in 1686), moving in the opposite direction while clapping their hands and dancing. L. Schultze described a Nama performance, seen in 1907, as follows: 'The dance movements of the men consist of small jumps, both legs being bent weakly at the knees, and the feet placed one before the other. The dancer moves slowly forwards and backwards in this manner, bent forward, his head bowed over his chest, and his lips on the reed. The women "chassez" forward with small, and often most graceful steps, swaying about, protruding their posteriors, and rocking their buttocks from the haunches, clapping their hands loudly before their faces, while they sing with an expression of the greatest excitement. There is no fixed number of dancers'. A detailed discussion of Khoikhoi flute dances is provided by Kirby (1934). He cited all the major documentary sources and supplemented these with the results of his own fieldwork.

3. Vocal music.

An early reference to song is given by Grevenbroek (c1689; ed. I. Schapera, 1933), who noted that women, among the Cape Khoikhoi, 'sing an old song, nearly always the same, and to accompany it they strike their hands on a skin which is stretched over a pot'. Kolb and Lichtenstein attempted transcriptions of songs. The use of intervals from the harmonic series resembling those produced on the *gora* has been noted, as has the use of a four-note scale matching the tuning of flutes in the flute dance. However, two of the six traditional Korana songs transcribed by Kirby (1932) are hexatonic. In recent field recordings of songs from Khoikhoi-speaking as well as San groups in South-west Africa, Botswana and southern Angola, the four-note 'flute-dance scale', representable as D, C, A, G, is common, but variants such as D, B, A, G and D, B, G, F also occur. In songs from this area, a form of yodelling is quite common, in which alternating vowel qualities are used rather than words. In earlier literature, a similar feature may possibly account for Nama song texts such

as that cited by J.E. Alexander (1838): 'He also sung in low chorus, "Uwahu", to the "ei, oh! ei, oh! ei, oh – oh! oh! oh!" and the clapping of the hands of the women'. However, there is considerable evidence that not all Khoikhoi song texts were sung on vocables, and it seems that speech-tones had a definite influence on melody when lexical texts were used.

Mention of communal dance-songs is infrequent in earlier literature, but these seem to be the most important form of collective musical activity today among Khoikhoi-speaking groups (often mistaken for San) in South-west Africa, Botswana and southern Angola. The flute dance appears to be no longer known, though the use of a four-note vocal scale resembling that of flute-dance music is common. It is possible that the music derives largely from San sources, since neighbouring San practices are very similar. Dance-song performances may either be recreational, connected with initiation, or for healing by inducing a state of trance in one or more participants. Women and girls, divided into groups around a central fire, sing and clap in hocket style while dancing. An outer circle of male participants enhances the rhythm with leg-rattles while dancing, but they do not sing. Additional percussion may be provided by striking on metal hoe-blades to yield rhythmic patterns.

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DAVID K. RYCROFT

Khoisan music.

See [Bushman music](#); see also [Angola](#), [Botswana](#) and [Namibia](#).

Khokhlov, Pavel (Akinfiyevich)

(*b* Spassky, Tambov, 21 July/2 Aug 1854; *d* Moscow, 20 Sept 1919). Russian baritone. He studied law in Moscow, also taking lessons in violin and piano, and in singing first with Yury Arnol'd (who upset his voice by making him study bass parts) and later with Aleksandra Aleksandrova-Kochetova. He made his début at the Moscow Bol'shoy as Valentin (19 Feb/3 March 1879), remaining with the company until his retirement in 1900; he also appeared at the Mariinsky in St Petersburg (1881, 1887–8), and sang in concerts in the provinces. His rich, warm voice and generous artistry quickly made an impression, and he was particularly successful as Yevgeny Onegin (singing the role at the first Bol'shoy performance, 11/23 January 1881, and thereafter 138 times in Moscow alone) and as Rubinstein's Demon; he also appeared in Prague (1889) in these two roles, which he virtually made his own. A scrupulous stylist, conscientious in his constantly refreshed study of a role, he was a master both of bel canto and of a more flexible declamatory style, and moreover had a fine stage presence. Various factors, including overwork and drink, led to an early vocal decline, as noted by Tchaikovsky, who liked and admired Khokhlov, in a letter to Yuuliya Shpazhinskaya of 23 September/5 October 1886. His other roles included Don Giovanni, Verdi's Renato, Di Luna and Giorgio Germont, Wagner's Wolfram and Telramund, Meyerbeer's Nélusko and Nevers, Weber's Ottokar, and many Russian roles including Boris Godunov and Prince Igor'.

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JOHN WARRACK

Kholbio, Simon.

See [Kolb, Simon](#).

Kholminov, Aleksandr Nikolayevich

(b Moscow, 8 Sept 1925). Russian composer. He graduated from Golubev's class at the Moscow Conservatory in 1950. Secretary of the USSR Composers' Union, he holds the title Honoured Art Worker of the RSFSR and the State Prize. Operas, cantatas and songs form the bulk of his output, all of them dealing with contemporary themes. Links with the Russian tradition are evident in Kholminov's melodic breadth, his use of Russian protracted song and in the epic, monumental quality of his work. He achieved popularity most decisively with the *Pesnya o Lenine* ('Song about Lenin'), which entered the 'golden fund' of Soviet popular song. The most significant of his operas is *Optimisticheskaya tragediya*, produced at the Bol'shoy in 1966. In this work Kholminov's characteristic closeness to the Russian popular song tradition is apparent.

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(selective list)

Ops: *Optimisticheskaya tragediya* (3, Kholminov, after V. Vishnevsky), 1964; *Anna Snegina* (2, A. Mashistov, after S. Yesenin), 1966; *Shinel'* [The Overcoat], *Kolyaska* [The Carriage] (both after N. Gogol'), 1971; *Chapayev* (3, Kholminov, after D. Furmanov), 1973; *Dvenadtsataya seriya* [The 12th Series] (1, V. Shukshin), 1976; *Van'ka* (1, A. Chekhov), 1979; *Brat'ya Karamazovi* [2, The Brothers Karamazov] (after F. Dostoyevsky), 1981; *Goryachiy sneg* [2, Hot Snow] (after Yu. Bondarev), 1984; *Stalevari* [The Steel Melter Foremen] (2, Kholminov), 1987; *Plodi prosveshcheniya* [The Fruits of Enlightenment] (2, after L. Tolstoy), 1990

Cants.: *Zdravstuy, rodina!* [Hail, my Country!] (Yu. Kamenetsky), 1960; *Lenin s nami* [Lenin is with us] (V. Mayakovsky), 1967; *Radi zhizni na zemle* [For the Sake of Life on Earth] (V. Mayakovsky), 1975; *Lenin*, 1980; *Tsveti, nasha rodina* [Blossom, our Motherland] (M. Isakovsky, A. Prokof'yev, A. Tvardovsky), 1982; *Perestupiv prorog voyni* [Having Crossed the Threshold of War] (A. Tvardovsky), 1985

Orch: *Geroicheskaya poema* [Heroic Poem], 1954; *Rozhdyonniye burey* [Born in the Storm], sym. poem, 1960; *Sym. no.1*, 1973; *Sym. no.2*, 1975; *Sym. no.3*, 'Andrey Rublyov', chorus, orch, 1977; *Conc.*, fl, str, 1978; *Liricheskaya syuita* [Lyrical Suite], 1980; *Prazdnichnaya poema* [Festive Poem], 1980; *Conc. grosso*, chbr orch, 1988; *Suite from op Kolyaska* [The Carriage], chbr orch, 1988; *Conc.*, va, str, 1989; *Sym. no.4*, 1990; *Sym. no.5*, 1993

Chbr inst: *Pf Qt*, 1947; *Detskiy al'bom* [Children's Album], pf, 1970; 3 str qts: 1980; 1985; 1986; 24 *prelyudii*, pf, 1994

Vocal cycles: 4 balladi, 1954; *Chasi ozhidaniya* [The Hours of Waiting] (S. Kaputikian), 1968; *Bil perviy grom* [It was the First Thunder] (M. Karem), 1970

Songs: *Pesnya o Lenine* [Song on Lenin] (Kamenetsky), 1955; *Pesnya druzhbi* [Song of Friendship] (Kamenetsky), 1959; *Oda rodine* [Ode to my Country] (Yu. Polukhin), 1962; *Oktyabr' 17-go goda* [October '17] (M. Matusovsky), 1964

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GALINA GRIGOR'YEVA

Kholopov, Yury Nikolayevich

(b Ryazan', 14 Aug 1932). Russian musicologist and music teacher. He studied with I.V. Sposobin (1948–54) at the Moscow Conservatory, where he also completed his postgraduate studies in 1960 with S.S. Bogatiryov after three years of military service (1955–8). He began teaching music theory at the conservatory in 1960 and was appointed senior lecturer in 1972 and professor in 1983; during this time he also taught at other music schools in Moscow. His students, who include prominent musicologists such as Saponov and Cherednichenko and composers such as Smirnov and Firsova, have acknowledged his influence. Having published over 600 items on a broad range of themes, he is internationally recognized as an outstanding scholar; his awards include the International Bartók Medal in 1981 and the State Prize of Russia in 1990 and he has been made an Honoured Representative of the Arts of the Russian Federation (1995) and a member of the Academy of Europe (1996).

Kholopov initially established his reputation as teacher by reforming the music theory courses he taught, abandoning biases which had built up during the 'struggle against formalism' and restoring the link to traditional theories of form. He also broadened the span of history under study to include the music of the pre-Middle Ages and the 20th century, and created new composition and piano exercises to aid the student's understanding of theory. Basing his exercises on original sources, his teachings increased a historical perspective in music theory by encouraging students to harmonise in styles ranging from the Baroque to the 20th century.

As a scholar who both generates and inspires original ideas, Kholopov met with much resistance from reactionary circles early in his career. Despite already having authored two books, he was not allowed to defend his *Kandidat*dissertation *Sovremenniye cherti' garmonii Prokof'yeva* in 1966 due to severe, ideologically-based criticism. The work, remarkable for its scope and innovative approaches, was finally accepted ten years later and in the following year Kholopov defended the DSc dissertation *Ocherki sovremennoy garmonii* ('Essays on Contemporary Harmony'). In these two dissertations and in many other writings, Kholopov has sought to resolve the problems associated with contemporary harmony. He has broadened his field of inquiry in his later work to include modality in medieval and Renaissance music and the harmonic systems of Classical and Romantic music, offering fresh insights into the latter, which he relates to musical form (*Garmoniya: teoretichesky kurs*, 1988). In an attempt to grasp the essence of music, he has presented an overview of the entire history of musical thought to trace the 'invariable factor' linking music of all ages. In addition to his work as a scholar and a teacher, he has discovered and

written about many young contemporary Russian composers, such as Denisov, Schnittke, Gubaydulina and Volkonsky.

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TAT'YANA S. KYUREGYAN

Kholopova, Valentina Nikolayevna

(b Ryazan', 14 Dec 1935). Russian musicologist, sister of Yury Kholopov. She graduated from the Moscow Conservatory with a diploma in theory and composition (1954–9) having studied under L.A. Mazel', V.A. Zuckermann and R.I. Gruber, and completed a postgraduate degree there in 1962 and the *Kandidat* degree in 1968. In 1960 she began teaching

music analysis at the conservatory and she was appointed senior lecturer in 1974 and professor in 1987. In 1991 she became head of the department of interdisciplinary studies for musicologists and in 1993 she was made dean of the faculty for teachers in higher education. She has also taught at the Gnesin Music College (1960–85) and lectured at conservatories in Gor'kiy (now Nizhniy Novgorod) (1962–3), Beijing and Shanghai (1991–2). Many of her pupils such as Stoyanova have had international careers and her achievements in teaching and research have earned her the Béla Bartók Prize (1981) and the Boris Asaf'yev Prize (1991).

Kholopova's earlier writings focus on the study of rhythm: in her dissertation of 1968 she examines the rhythmic style of 20th-century Russian composers in light of her theories on the relation of rhythm and metre, accent in music, the function of rhythm in musical form and the classification of rhythm types; in her study of 1983 she analyses how the rhythm of the Russian language helped to shape the asymmetric rhythmic formulae characteristic of Russian music from ancient times to the present day, including *znamenniy* chant, 17th- and 18th-century choral concertos, opera and 20th-century music. A promoter of modern Russian composers, she has also authored monographs on Webern (with Kholopov, 1984), Schnittke (with Ye.I. Chigareva, 1990) and Gubaydulina (with E. Restagno, 1991). Her later writings have concentrated on musical aesthetics and semantics in an attempt to discover both what comprises the specific quality of music, and what relates music to other art forms (*Muzika kak vid iskusstva*, 1990).

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TAT'YANA S. KYUREGYAN

Khrennikov, Tikhon Nikolayevich

(*b* Yelets, 28 May/10 June 1913). Russian composer. He started to learn to play the piano at the age of nine, and to compose from the age of 13; his first teachers were Vladimir Agarkov and Anna Vargunina. In 1929 he moved to Moscow and was enrolled at the Gnesin Academy of Music and studied composition with Mikhail Fabianovich Gnesin; in 1932 he was accepted as a second-year student at the Moscow Conservatory. There he studied in Shebalin's composition class and the special piano class of Heinrich Neuhaus. During these years he became known for his First Piano Concerto op.1 (1932–3), which he performed a number of times, his First Symphony op.4 (1933–5), which he submitted as his graduation work in 1936, and also his incidental music for Shakespeare's comedy *Mnogo shuma iz nichego* ('Much Ado about Nothing'), which was put on at the Vakhtangov Theatre. It was in 1936, at the suggestion of the celebrated producer Nemirovich-Danchenko, that he began to compose the opera *V buryu* ('Into the Storm'); work on the opera and its staging went on for almost three years.

From 1963 he ran the composition class at the Moscow Conservatory. He has received numerous awards: Laureate of the USSR State Prizes (1942, 1946, 1951, 1967) and of the RSFSR (1979); the Order of Lenin (1963, 1971, 1973, 1983); the Order of the Workers' Red Banner (1966); Order of

the Hero of Socialist Labour (1973); Laureate of the Lenin Prize (1974); People's Artist of the RSFSR (1954) and of the USSR (1963). In 1974 he was elected a deputy to the Supreme Soviet of the USSR.

It was during the 1930s that the characteristic features of Khrennikov's style were formed; over the next 60 years these features which include lyricism, and an attraction to popular theatrical genres, have not changed. From the very beginning his naive optimism was reflected in his music. Thanks to this, he was noticed and supported by Stalin and the Party officials headed by Zhdanov, the Secretary of the Central Committee, and by Shepilov, the deputy chief of the department of agitation and propaganda, which aimed to create enthusiasm for socialism in Soviet culture. In 1948 he was appointed Secretary of the reorganized Union of Composers and was given the task of implementing the Party's rigid policy of control of Soviet music. Thus, Khrennikov found himself in a position to openly criticize the most celebrated composers such as Prokofiev, Shostakovich and Myaskovsky. For a period of 43 years Khrennikov was repeatedly 're-elected' to the post of secretary, until, following the collapse of the USSR, the Union of Composers was dissolved (December 1991). During these years he did much to secure the grip of the Union of Composers on the musical life of the country. He guardedly supported international contact between musicians, and – paradoxically, considering his anti-modernist stance – was the initiator of the invitation made to Stravinsky to visit Russia in 1962. Occupying an executive post, Khrennikov was able to make personal use of the links the Union had with the authorities; nonetheless, for all the demagogy of his public statements and reports (the texts of which were partly written and controlled by the party bodies of the Union of Composers and of the Central Committee) he protected some members of the Union of Composers from the ultimate repression suffered by many members of the Union of Writers and the Union of Artists, whose administration enjoyed fewer political favours.

Though initially influenced by Shebalin and Hindemith (especially in his instrumental music), and later by Prokofiev (in his stage works) Khrennikov's mature style is deeply traditional. His tendency towards a popular musical language and towards melody (thanks to which he willingly and very successfully wrote film music) played an important part in his operas, though even in his operas on revolutionary themes, such as *Into the Storm* and *Mat'* ('Mother'), his characters possess a spiritual dimension and the music remains lyrical. Arias and monologues are quite often replaced by songs written in everyday folk style; actual folk melodies, however, are quoted very rarely (except in *Mother* where the melodies of three revolutionary songs are heard as the action unfolds). The use of turns of phrase associated with folksongs in the opera *Into the Storm* gave grounds for associating the work with the Soviet song opera. At the same time Khrennikov's opera was criticized for its tendency towards prosaic turns of phrase, for its lyricism, and for the lack of grandiose, heroic and revolutionary themes. His so-called comic operas undoubtedly have more in common with turn-of-the-century operetta than with any other model. There has been little development in their anachronistic formula of sentimental waltzes and other standard dance and song forms, their varied repetition of a limited amount of original material and their repertory of stock comic clichés.

After the 1960s Khrennikov returned to the concert platform, appearing as the soloist in his three piano concertos, successfully putting across the infectious emotion, the salient turns of phrase, and the energetic motion of the music. His delight in concert virtuosity, and the contacts he gained through his post with outstanding Russian performers (such as Leonid Kogan and Mstislav Rostropovich) served as stimuli for the composition of two violin concertos (1958–9, 1975) and a cello concerto (1964), which were heard internationally during the 1960s and 70s. His interest in the genre continued with the addition of a second cello concerto (1985) and a fourth piano concerto (1991). In his later works (e.g. the Third Symphony) he has striven towards a more sophisticated musical language, even to the point of using a 12-note theme. However, he is not at ease with serialism (which he denounced vociferously in earlier years) and the results are unconvincing. The episodic layout of the Third Symphony is emblematic of this: its three movements (a short fugue, fully-fledged intermezzos, and a finale) are boldly optimistic and the attempts at an advanced language are at odds with its overall conception.

Since the end of the 1980s Khrennikov renewed his interest in creative work; some of these later compositions are characterized by a mood of philosophical self-absorption (the three Shakespeare sonnets) which is untypical of his earlier works, others show the natural continuation of the melodic openness, emotion, and natural and garish theatricality (the ballet *Napoleon Bonaparte*, 1995). In 1994 he published his memoirs *Tak éto bilo* ('That is how it was') which contained previously secret material from the Party archives.

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Mat' [Mother] (4, Fayko, after M. Gorky), op.13, 1952–7, Moscow, Bol'shoi, 26 Oct 1957
100 Chertey i odna devuska [100 Devils and One Girl] (operetta, 3, after Ye. Shatunovsky), op.15, 1962–3, Moscow, Operetta Theatre, 16 May 1963
Belaya noch' [White Night] (musical chronicle, 3, after Shatunovsky), op.17, 1966–7, Moscow, Operetta Theatre, 23 May 1967
Mal'chik-velikan [The Boy Giant] (children's op, 3, N. Shestakov), op.18, 1968–9, Moscow, Children's Music Theatre, 19 Dec 1969
Mnogo shumu... iz-za serdets [Much Ado...because of Hearts] (comic op, 2, B. Pokrovsky, after W. Shakespeare: *Much Ado about Nothing*), 1971–2, Moscow, Chamber Music Theatre, 11 March 1972

Doroteya (comic op, 2, Ya. Khaletsky, after R.B. Sheridan: *The Duenna*), op.27, 1982–3, Moscow Stanislavsky-Nemirovich-Danchenko Music Theatre, 26 May 1983
Zolotoy telyonok [The Golden Calf] (comic op, 2, Khaletsky and I. Sharoyev, after I. Il'f and Ye. Petrov), op.29, 1984–5, Moscow, Stanislavsky-Nemirovich-Danchenko Music Theatre, 9 March 1985

Gol'iy koro' [The Naked King] (comic op, 2, R. Rozhdestvensky and Sharoyev, after Ye. Shvarts), op.31, 1986–7, Leningrad, Maliy, May 1988

other works

Ballets: Nash dvor [Our Yard] (1, N. Kasatkina and V. Vasilyov), op.19, 1969; Lyubov'yu za lyubov' [Love for Love] (2, V. Bokkadoro and Pokrovsky, after Shakespeare: *Much Ado about Nothing*), op.24, 1976; Gusarskaya ballada [A Hussar's Ballad] (3, O. Vinogradov, after A. Gladkov), op.25, 1977–8, rev. 1979–80; Napoleon Bonaparte (2, A. Belinsky and A. Petrov), op.40, 1994–5; Kapitanskaya dochka [Captain's Daughter] (2, A. Petrov, after A.S. Pushkin), op.42, 1999, Omsk, Music Theatre, April 1999

Orch: Pf Conc. no.1, op.1, 1932–3; Sym. no.1, op.4, 1933–5; Sym. no.2, op.9, 1940–42, rev. 1944; Vn Conc. no.1, op.14, 1958–9; Vc Conc. no.1, op.16, 1964; Pf Conc. no.2, op.21, 1971; Sym. no.3, op.22, 1973; Vn Conc. no.2, 1975; Pf Conc. no.3, op.28, 1983; 3 Pieces, op.26, vn, orch, 1983; Vc Conc. no.2, op.30, 1985; Pf Conc. no.4, op.37, 1991

Vocal: Romansi (A.S. Pushkin), op.3, 1935; Romansi (S. Yesenin), 1935; Oda k 300-letiyu russkogo flota [Ode to the Tricentenary of the Russian Fleet], op.41, 1996; 3 soneta (Shakespeare), op.32, 1988; songs with pf, choral works with pf and unacc.

Chbr and solo inst: 5 p'yes [5 Pieces], op.2, pf, 1933; 3 p'yesi [3 Pieces], op.5, pf, 1934–5; Str Qt, op.33, 1988; 5 p'yes [5 Pieces], op.35, ww, 1990; Sonata, op.34, vc, 1990

Incid music: Mik, 1933–4, orch suite, op.3, 1934; Mnogo shumu iz nichego [Much Ado about Nothing], 1935–6, orch suite, op.7, 1936; Don Kikhot [Don Quixote], 1941, orch suite, op.10, 1941; also 22 film scores

WRITINGS

ed. V. Rubtsova: *Tak éto bilo: Tikhon Khrennikov o vremeni i o sebe* [That is how it was: Khrennikov on time and himself] (Moscow, 1994)

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L. Sinyaver: *Tikhon Khrennikov* (Moscow, 1947)

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T. Boganova: *Kinomuzika T.N. Khrennikova* [The film music of Khrennikov] (Moscow, 1961)

Yu. Kremlyov: *T. Khrennikov: 'Mat' opera* [Khrennikov: The opera 'Mother'] (Leningrad, 1961)

S. Ivanov: *Opera T.N. Khrennikova 'V buryu'* (Moscow, 1962)

M. Roytershteyn: *Skripichniy kontsert T.N. Khrennikova* [Khrennikov's Violin Concerto] (Moscow, 1962)

Yu. Kremlyov: *Tikhon Khrennikov* (Moscow, 1963)

Yu. Korev: *T.N. Khrennikov i yego vtoraya simfoniya* [Khrennikov and his Second Symphony] (Moscow, 1965)

I. Martinov: *Tikhon Khrennikov* (Moscow, 1967, 2/1987)

G. Orjonikidze: *Mnogo shumu iz nichego* [Much Ado about Nothing] (Moscow, 1967)

- O. Levtonova:** *Simfonii i kontserti T. Khrennikova* (Moscow, 1972)
- D. Person:** *T.N. Khrennikov: noto-bibliograficheskiy spravochnik* [musico-bibliographical catalogue] (Moscow, 1973, 2/1987)
- I. Martinov, ed.:** *Tikhon Khrennikov: stat'i o tvorchestve kompozitora* [Khrennikov: articles about his creative work] (Moscow, 1974)
- L. Grigor'yev and Ya. Platek:** *Yego vıbralo vremya* [The times chose him] (Moscow, 1983)
- I. Vorontsova:** *O stile i muzikal'nom yazıke T.N. Khrennikova* [On the style and musical language of Khrennikov] (Moscow, 1983)
- I. Shekhonina:** *Tvorchestvo T.N. Khrennikova* [The works of Khrennikov] (Moscow, 1985, 2/1991)

VALENTINA RUBCOVA

Khristoskov, Petar

(b Sofia, 8 March 1917). Bulgarian violinist and composer. He made his debut at the age of ten. In 1936 he graduated from the class of Sasha Popov at the Sofia State Music Academy and from 1940 to 1943 he attended the Berlin Hochschule für Musik. During these years he made successful appearances in Berlin, Munich, Vienna and Salzburg. He was appointed leader of the Berlin Opera in 1943 but in the same year returned to Bulgaria, where he joined and later served as leader (1952–4) of the Sofia PO. From 1945 he taught at the Sofia State Academy. He has appeared regularly as a soloist in Asia as well as Europe, with his wife, the pianist Zlatka Arnaudova, and in a trio with Dimiter Nenov and Konstantin Popov. His compositions combine virtuoso writing, the non-diatonic quality of Bulgarian folk music and a contemporary means of expression involving chromatic use of harmony and inventive expressive melody.

WORKS

(selective list)

Orch: Vn Conc. no.1, op.6; Concertino, op.8, vn, orch; Vn Conc. no.2, op.9; Toccata, op.10, vn, orch; Conc. for Orch, op.16; Suite, str, op.17; Vc Conc. no.1, op.19; Pf Conc. no.1, op.23; Vc Conc. no.2, op.25; Pf Conc. no.2, op.28; Vn Conc. no.3, op.35; Double Conc., op.37, vn, vc, orch; Triple Conc., op.39, vn, vc, pf, orch; Double Conc. no.2, op.40, vn, vc, orch

Vocal-orch: op.20, S, A, orch; op.41, B, orch

Chbr and solo inst: 12 capriccios, op.1, vn; Moto perpetual, op.2, vn, pf, orchd; Suite, op.7, vn; Suite, op.13, vn; Improvisation and Presto, op.14, va, pf, orchd; Fantaziya, op.15, vc; 3 rapsodii, op.21, vn; 24 capriccios, op.24, vn; Prelude and Dance, op.34, vn

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- D. Draganova:** 'Tri tvorbi na Petar Khristoskov' [Three works by Khristoskov], *Balgarska muzika*, xxiv/8 (1973), 16–20
- Ye. Geneva:** 'Petar Khristoskov: izpalnitel, pedagogg' [Khristoskov: performer and teacher], *Balgarska muzika*, xxviii/4 (1977), 60–62
- N. Kulaksazova:** 'Petar Khristoskov: kompozitor', *Balgarska muzika*, xxviii/4 (1977), 62–3

G. Bliznev: 'Zhiznenostta na kaprichiite' [The vigorous capriccios],
Balgarska muzika, xxxviii/2 (1987), 9 only

ANDA PALIEVA

Khristov, Dimitar

(b Sofiya, 2 Oct 1933). Bulgarian composer and theorist. He studied composition with Goleminov at the Bulgarian State Music Academy in Sofia until 1956; later, in 1963, he spent six months in the BRD, France, the Netherlands and the USA on a unesco scholarship. In 1960 he was appointed to teach counterpoint at the Sofiya Academy. Concurrently he worked at the Institute of Music of the Bulgarian Academy of Sciences, heading the department of music teaching and psychology there from 1973, and served as general secretary of the International Music Council (1975–9); as executive member of the ISME (1974–8) and of its research commission (1976–86); and as vice-president of the Union of Bulgarian Composers (1972–85). He was chief editor of the journal *Balgarska muzikoznaniye*, and in 1994 launched *Muzika: vcera–dnes* ('Music: yesterday–today'). In his compositions Khristov uses the most modern compositional techniques while basing his style on peculiarities of the folk music of the Shoppe region (western Bulgaria), namely diaphonic writing, parallel 2nds and a motorial principle of musical development. His later works are laden with spiritual or philosophical concerns.

WORKS

(selective list)

Ops: Igra [Play] (3, P.A. de Alarcón and R. Ralin), 1978; Zlata ribka [The Goldfish] (2, Ralin), 1984

Orch: Pf Conc. no.1, 1956; Sym. no.1, 1958; Sym. Episodes, 1962; Sym. no.2, 1964; Sym. no.3, 1968; Miniatures concertantes, 1970; Vc Conc., 1970; Vn Conc. no.1, 1970; Ov. with Fanfares, 1974; Pf Conc. no.2, 1983; Play for Violincelli, 1983; Perpetuum mobile in pianissimo, 1987; Grupi-Trupi [Groups-Troupes], 1988; Tikho adazhio [Silent Adagio], 1989; Cantilena sopra due toni, 1990; Merry-Go-Round of Suffering, 1991; Collapse in Silence, 1992; Blown Away by the Wind, 1993; Up High I Look for You, 1993; Pf Conc. no.3, 1993; Await your Pizzicati, 1994; It Streams, It Runs Out, 1994; I Rise in the Chaos, 1995; I Set It Ajar, I Peep In, 1996; Vn Conc. no.2, 1997; Vn Conc. no.3, 1998

Chbr and solo inst: 10 pf sonatas, 1962–98; Conc., 3 small drums, 5 insts, 1967; Str Qt, 1970; Qt, fl, va, hp, hpd, 1973; Yanuari [January] (I.D. Radichkov), spkr, perc ens, 1990; Toccata on All Souls' Day, pf, 1993; The Double Bass goes off to the Sky, 1994; Hoods after the Terrible Rain, pf, 1994; Fall out, fall off, drop off, wind qt; trios, pieces for solo vn, vc

Song cycles, choral works

Principal publishers: Modern, Nauka i izkustvo

WRITINGS

Sapadni khorizonti [Western horizons] (Sofiya, 1966)

Kompozitsionni idei v fugite na Dobre temperovanoto piano ot J.S. Bakh
(Sofiya, 1968)
Khipoteza sa polifonichniya stroey [Hypothesis about polyphonic structure]
(Sofiya, 1970)
Kam teoretichnata osnova na melodikata [Theoretical foundations of
melodic structure] (Sofiya, 1973–89)
Kompositorat i obshtestvento sasnaniye [The composer and the social
sciences] (Sofiya, 1975)
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- S. Zakhariyeva:** 'Dimitar Khristov na 50 godini: kompozitorat, obshtestvenikat, pedagogat, muzikovedat – koy ot tyakh?' [Khristov is 50: composer, public figure, teacher, musicologist – which of these is he?], *Balgarska muzika*, xxxiv/8 (1983), 13–17
- Ye. Docheva:** 'Teatralnite strasti na Dimitar Khristov' [The theatrical passions of Khristov], *Balgarska muzika*, xxxv/4 (1984), 20–24
- I. Nikolova:** 'Khudozhestveni postizheniya i v uchebnata literatura' [Artistic achievements in didactic literature], *Balgarska muzika*, xxxviii/3 (1986), 14–16

ANDA PALIEVA

Khristov, Dobri

(*b* Varna, 14 Dec 1875; *d* Sofia, 23 Jan 1941). Bulgarian composer, choral conductor and writer on music. A self-taught musician by the time he completed his secondary schooling in Varna in 1894, he wrote several short pieces and conducted the school choir that he had founded as well as the choir of the music society Gusla. Until 1900 he earned his living by teaching music in a primary school, but with financial support from the Varna townspeople he was able to study composition with Dvořák at the Prague Conservatory (1900–03). On his return to Varna he resumed music teaching and conducting, but in 1907 moved to a secondary school post in Sofia and became choirmaster at the opera house, founded in 1908. He was director of the state music school in Sofia (1918–20) and in 1922 he joined the staff of the State Music Academy as lecturer, becoming professor (1926–33) and, for a short time, director. In 1928 he became the first Bulgarian musician elected to the Bulgarian Academy of Sciences. From 1935 to his death in 1941 he conducted the choir in the Aleksandr Nevsky Memorial Church in Sofia.

Khristov's compositions, based on Bulgarian folk music remain popular in Bulgaria, particularly his choral works. His theoretical study of Bulgarian rhythms was the first Bulgarian work on the country's traditional music.

WORKS

(selective list)

2 Balkanski suiti, orch, 1903, 1916; Festive Overture 'Ivailo', 1906; Tutrakanska

yepopeya [Tutrakan Epic Song], orch, 1907

Choral works, incl. Balkanski pesni [Balkan Songs], 1912; Makedonski pesni [Macedonian songs], 1928; Dobrinka i slantseto [Dobrinka and the Sun], ballad, 1931; Fugue on a Balkan Song, chorus, orch, 1933; Izvorcheto peye [The Fountain Sings], 375 educational songs, 1936

25 songs, incl. Yergenski pesni [Bachelors' Songs], n.d.; Khaydushki pesni [Haiduk Songs], 1914; 66 chansons populaires des bulgares macédoniens, 1931; 110 folksong arrs.

Church music, incl. 2 liturgies, 1925, 1934

Folksong arrs. for chbr ens and for wind orch

Principal publisher: Bulgarian Academy of Sciences

WRITINGS

'Ritmichnite osnovi na narodnata ni muzika' [The rhythmic bases of Bulgarian folk music], *Sbornik za narodni umotvoreniya i narodopis*, xxvii (1913), 1–48

Tekhnicheskiyat stroyezh na balgarskata narodna muzika [The technical structure of Bulgarian folk music] (Sofia, 1928, 2/1956; Russ. trans., 1959)

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I. Kamburov: *Dobri Khristov* (Sofia, 1942)

V. Krastev: *Dobri Khristov* (Sofia, 1954; Russ. trans., 1960)

V. Krastev, ed.: *Muzikalno-teoretichno i publitsistichno nasledstvo na Dobri Khristov* (Sofia, 1971)

LADA BRASHOVANOVA

Khu, Emilios.

See [Riadis](#), [Emilios](#).

Khubov, Georgy Nikitich

(*b* Kars, Turkey, 26 April/9 May 1902; *d* Moscow, 6 Nov 1981). Russian musicologist and critic. After completing his studies at the Moscow Conservatory (1926–31) he worked on the editorial staff of *Pravda* as a consultant musical sub-editor (1934–57) and held various important posts on the board of the Soviet Composers' Union; he was also editor of the journal *Sovetskaya muzika* (1952–7). He then published several significant works, which appeared after years of exhaustive research; his monographs on Bach and Khachaturian, for instance, developed essays that he had published before the war. In his books on Borodin, Musorgsky and Khachaturian he examined the oriental motifs in Russian classical and Soviet music in detail.

WRITINGS

A.P. Borodin (Moscow, 1933)
Sebast'yan Bakh (Moscow, 1937, enlarged 4/1963)
'Pyataya simfoniya D. Shostakovicha' [Shostakovich's Fifth Symphony],
SovM (1938), no.3, pp.14–28
Aram Khachaturyan: éskiz kharakteristiki [Aram Khachaturian: a character sketch] (Moscow, 1939)
ed.: *A.N. Serov: Izbranniye stat'i* [Selected essays] (Moscow, 1950–57)
Zhizn' A. Serova [The life of Serov] (Leningrad, 1950)
O muzıke i muzıkantakh: ocherki i stat'i [Music and musicians: essays and articles] (Moscow, 1959)
Aram Khachaturyan (Moscow, 1962, 2/1967)
Musorgsky (Moscow, 1969)

IGOR' BÉLZA

Khuen [Khain, Kuen], Johannes

(*b* Moosach, nr Munich, 1606; *d* Munich, 14 Nov 1675). German poet and composer. He became a student at the Jesuit school in Munich in 1623, taking the traditional courses and participating in the musical activities of the church and the court. He completed his studies in 1625 and became a member of the larger Marian congregation. Ordained a priest in 1630, he became a private chaplain at the Wartenberg Chapel, Munich, the following year, and in 1634 he received the benefice of the Three Kings at the Peterskirche there. He held these two positions for the rest of his life.

Khuen belonged to Jacobus Balde's circle in Munich. Khuen's output consists almost exclusively of religious poems, for which he also wrote music. Usually consisting of 12 stanzas and organized into cycles of 12 poems each, they appeared mainly in two large collections, the *Epithalamium Marianum* (1636, enlarged 4/1644) and *Tabernacula pastorum* (1650–55). The Virgin Mary as the patron saint of Bavaria was the focus of local devotional practice. Khuen built on the tradition of a litany-like religious folksong (*Ruf*), merging its elements with early Italian monody which had been disseminated through Khuen's predecessor at the Peterskirche, Georg Victorinus. Khuen also often used secular models, as found in *Tabernacula pastorum*. His poetic style, though indulging in the imagery of flowers, jewels and music, is naive and simple and harmonizes with his use of the Bavarian idiom. His development as a composer shows the gradual abandonment of traditional traits (modality, frequent triple metre) in favour of such characteristics of early monody as major–minor tonality and more expressive, rhythmically varied melody. Khuen's work far surpasses any previous Catholic religious poetry in the vernacular; he influenced poets such as Procopins von Templin, Albert Poissl, Abraham Megerle and Maria Antonia Walpurgis. German Romanticism savoured his provincialism, and Clemens Brentano included two of his songs in his *Des Knaben Wunderhorn* of 1808. A few of Khuen's songs are still sung in Bavarian Catholic churches.

WORKS

Edition: *Johannes Khuen: Ausgewählte Texte und Melodien*, ed. R. Hirschenauer and H. Grassl (Munich, 1961)

all pubd in Munich

Convivium Marianum, Freudenfest dess himmlischen Frauenzimmers, mit 12 neuen Gesänglein geziert (1637)

3 schöne neue geistliche Lieder (1637)

Epithalamium Marianum, oder Tafel Music, dess himmlischen Frauenzimmers, mit neuen geistlichen Gesänglein gezieret (1636, lost; 2/1638, enlarged 4/1644)

Florilegium Marianum, der brinnendt Dornbusch (1638)

Die geistlich Turteltaub (1639)

Cor contritum et humiliatum, Engelfreud oder Busseufftzer (1640)

Mausoleum Salomonis, der Potentaten Grabschrift, Urlaub und Abschiedt (1641)

Epithalamium Marianum, Tafel Music, Freudenfest, und Lustgarten Mariae ... und dero gantzen himmlischen Frauenzimmer (1644)

Tabernacula pastorum, die geistliche Schäferey (1650–55)

Munera pastorum, Hirten-Ambt, und anweisung der geistlichen Schäferey getreulich vorzustehn (1651)

Gaudia pastorum, Schäffer Freud, oder Triumph der geistlichen Schäferey (1655)

Marianum Epithalamium, Tafel Music, Ehren Mahlzeit, Lust-Garten, und Blumen-Feld (1659)

Mausoleum Salomonis, 50 Klaglieder (1665)

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C. von Faber du Faur: 'Johann Khuen', *Publications of the Modern Language Association of America*, lxiv (1949), 746–70 [incl. bibliography]

B. Genz: *Johannes Kuen: eine Untersuchung zur süddeutschen geistlichen Lieddichtung im 17. Jahrhundert* (diss., U. of Cologne, 1957)

S. Gmeinwieser: 'Johannes Khuen: ein Münchner Komponist im 17. Jahrhundert', *Metronom*, vii (1961)

V.D. Laturell and G. Mooseder: *Moosach: die Entstehungs- und Entwicklungsgeschichte eines Münchner Stadtteils* (Munich, 1980), i, 260–62

TRAUTE MAASS MARSHALL/STEPHAN HÖRNER

Khues [Khuess, Khüess], Jurij.

See [Knez, Jurij](#).

Khumalo, (James Steven) Mzilikazi

(*b* Vryheid, Natal, 20 June 1932). South African composer. A teacher and specialist in the Zulu language, he obtained the doctorate for his linguistic work in 1988 from the University of the Witwatersrand, Johannesburg, becoming the head of its African languages department in the same year. Largely self-taught as a composer, most of Khumalo's works are choral and set Zulu texts in Tonic Sol-fa notation. His commissions include a choral work for the enthronement of Archbishop Desmond Tutu in 1986. Among the many arrangements and transcriptions of his compositions is P.L. van Dijk's orchestration of *Five African Pieces*. An executive member

of several professional musical organizations, Khumalo is also active as a choirmaster and adjudicator for choral contests in South Africa; he has received prizes for his adult choirs, his works and his studies of African languages.

DANIEL AVORGBEDOR

Khurtsia, Noko (Nikoloz)

(*b* Menji, nr Senaki, 15 Feb 1905; *d* Tbilisi, 26 Oct 1949). Georgian traditional singer (tenor). He acquired the majority of his traditional folk repertory of his native Samegrelo (a region in western Georgia) from his family. In 1921 he was invited to sing in a choir by an influential Megrelian singer, Rema Shelegia. In the late 1920s and early 30s he organized and led choirs at Tbilisi University and Tbilisi Agricultural University (where he also studied). From 1936 Khurtsia became a leading soloist and an artistic vice-director of the Georgian State Folksong and Dance Ensemble. With personal appearances throughout Georgia and in many republics of the then USSR, radio appearances and studio recordings, Khurtsia was regarded as the best performer of Megrelian songs. Some of his versions (such as the dance *Kharira* and the military song *Utus lashkruli*) remain very popular. He had a beautiful 'velvet' toned voice, a wide vocal range and a virtuoso technique.

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Noko Khurtsia, Recordings of the 1930–40s, Melodiya M3O 47951 000 (1987)

JOSEPH JORDANIA

Khusrau, Amir

(*b* Patiyali, Etah District [now in Uttar Pradesh], India, 1253; *d* Delhi, 27 Sept 1325). Indian poet, scholar and musician. He was the son of a Turk who entered India under the early Delhi Sultanate as a military officer. Named Dehlavi ('of Delhi') and given the honorific title Hazrat ('excellence'), his Persian and Hindavi poems made him one of the most hallowed names in Indian literary history. The origin of Hindustani music has traditionally been attributed to him, but this is an exaggeration; he has also been credited with a number of more specific musical innovations in the field of instruments, genres and *rāga*. Among the most famous of these attributions are the invention of the *sitār*, which appears to be due to a confusion with an 18th-century musician of the same name, and of the vocal genre *khayāl*, which is almost certainly a misunderstanding over terminology. But there is evidence both from his own writings and in other historical sources that he was musically gifted and accomplished. He served as a high-ranking officer and poet at the courts of a number of successive rulers of the Khilji and Tughluq dynasties in the Delhi Sultanate;

his writings have provided a great quantity of valuable primary source material for the history of this period. He became a disciple of the Sufi saint Nizām-ud-Dīn Auliya, and many religious *qavvālī* texts and *ghazal* attributed to him have survived and are still sung.

See also India, §II, 1(ii)(6).

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M.W. Mirza: *The Life and Works of Amir Khusrau* (Delhi, 1935/R)

C.A. Storey: *Persian Literature, a Bio-Bibliographical Survey*, ii/3 (London, 1939), 495–505

S. Sarmadee: 'Musical Genius of Amir Khusrau', *Amir Khusrau: Memorial Volume* (New Delhi, 1975), 33–41 [pubn of Ministry of Information and Broadcasting, Government of India]

A. Miner: *Sitar and Sarod in the 18th and 19th Centuries* (Wilhelmshaven, 1993), 17–21

F. Delvoye: 'Indio-Persian Literature on Art-Music: some Historical and Technical Aspects', *Confluence of Cultures: French Contributions to the Indio-Persian Studies*, ed. F. Delvoye (New Delhi, 1994), 93–130

JONATHAN KATZ

Khyāl, Hafizullah

(b Kabul, 1931). Afghan singer and composer. He came from an upper-class family, part of the Mohammadzai (royal) clan which had previously had no involvement with music as a profession. In 1949 he gave his first broadcast as a singer. He became a schoolteacher, but resigned in 1953 and began a career at the radio station. There he occupied various staff positions as well as being employed as a singer and songwriter. He received some training in singing from Ustād Ghulām Husein (father of Ustād Sarāhang) in the context of music courses organized and held at the radio station. In 1965 he studied *thumri* and *ghazal* singing with Ustad Salāmat Ali Khān in Pakistan.

Khyāl became one of Afghanistan's most celebrated singers and composers of popular songs for radio broadcasting. As a songwriter he was prolific, and he won many prizes for his singing and compositions. He had many students; he coached them and wrote songs for them to record for Radio Afghanistan. The most famous were the women singers Mahwash, Jhila and Nahid, and the male singer Rahīm-e Ghafārī. In 1979 (following the coup d'état) he retired from Radio Afghanistan. He moved to New York in 1989 to continue his activities as a singer, teacher and composer.

ABDUL-WAHAB MADADI (with JOHN BAILY)

Khym [Chym, Kyhm], Carl

(*b* Bohemia, c1770; *d* after 1819). Bohemian oboist and composer. He spent most of his life in Vienna as an oboe virtuoso and composer. On the title-page of his *Sextuor* op.9 he called himself 'Employé de sa majesté'. His known works include duets for clarinets (opp.1–2, 1798), flutes (op.6, 1800) and oboes (op.11 no.1, 1819), dances for keyboard, variations for keyboard and for strings (including a set on Mozart's 'Ein Mädchen oder Weibchen' from *Die Zauberflöte* for violin and viola, 1800), and the *Sextuor* for flute, clarinet, violin, two violas and cello (1803). He also arranged several of Beethoven's chamber works for string quintet and published songs from Dittersdorf's *Das rote Käppchen* in vocal score.

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*Gerber*NL

MGG1 (U. Rau)

*Schilling*E

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ULRICH RAU/R

Kibkalo, Yevgeny (Gavrilovich)

(*b* Kiev, 12 Feb 1932). Russian baritone. He graduated from Vladimir Politkovsky's class at the Moscow Conservatory in 1956, was engaged that year as a soloist by the Bol'shoy, then studied at the La Scala opera school in 1963. His distinctive qualities were his beautiful, even voice and warm tone, his musicality and his excellent sense of ensemble. He sang in the first Bol'shoy performances of Prokofiev's *War and Peace* (Andrey) and *The Story of a Real Man* (Aleksey); his other roles included Tchaikovsky's Yeletsky, Mazepa and Yevgeny Onegin; Rossini's and Mozart's Figaro; and Demetrius in Britten's *A Midsummer Night's Dream*. He performed in many countries, and was made People's Artist of the RSFSR in 1959.

I.M. YAMPOL'SKY/R

Kichler, Johann.

See [Küchler, Johann](#).

Kick drum.

Bass drum played with a foot pedal. See [Drum kit](#).

Kidson, Frank

(*b* Leeds, 15 Nov 1855; *d* Leeds, 7 Nov 1926). English musical antiquary and folksong collector. Although of the school of William Chappell, he differed from it in accepting the validity of the oral tradition of folksong. He was a founder member of the Folk-Song Society in 1898 and one of the editors of its early journals; in 1906 he also contributed 30 songs and folk

tales which he had himself collected in Yorkshire. Moreover, he anticipated Cecil Sharp's rediscovery of the English folkdance tradition, for as early as 1890 he published a volume, *Old English Country Dances* (tunes only), and in 1915 he wrote, in association with Mary Neal, *English Folk Song and Dance*. He was also an accomplished amateur painter and expert on old Leeds pottery – on which, with his brother, he wrote the standard book, *Historical Notes of the Leeds Old Pottery* (1892). He contributed about 400 articles on a wide variety of subjects to *Grove* 2–4. His outstanding achievement, an index of English songs, running to 100,000 entries, was never published but is now in the Mitchell Library, Glasgow, which also holds his collection of about 9000 volumes of folksong, 18th-century popular music, books and manuscripts. He published a valuable catalogue of British music publishers and engravers, and also several volumes of folksongs, of which the most important are *Songs of Britain* with piano accompaniments by Martin Shaw and *A Garland of English Folk-songs* and *English Peasant Songs*, both with accompaniments by Alfred Moffat. Leeds University gave him an honorary MA in 1923. The bulk of his library remains unstudied and the extent of his contribution to folksong scholarship has yet to be evaluated.

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HERBERT THOMPSON, WILLIAM C. SMITH/FRANK
HOWES/ROSEMARY WILLIAMSON

Kiefer, Bruno

(b Baden-Baden, 9 April 1923; Porto Alegre, 27 May 1987). Brazilian composer, teacher and writer on music of German birth. After moving to Porto Alegre, Brazil in 1934, he studied the flute, the piano, composition and conducting at the Federal University of Rio Grande do Sul. He also had private lessons with Koellreutter, who introduced him to serialism. For several years he was a flautist in the Porto Alegre SO, and he also worked with the chamber orchestra of the institute, where in 1969 he was appointed to teach history. He directed the music division of the Education Secretariat of the state of Rio Grande do Sul and the free music seminars in Porto Alegre, and also taught at the Federal University of Santa Maria. He became more active as a composer in the early 1960s, cultivating an abstract style with neo-classical elements and some serial procedures.

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Chbr: *Str Qt no.2*, 1959; *Incógnitas*, cl, str trio, 1971; *Linhas contorcidas*, fl, cl, bn, 2 vn, vc, db, 1980

Pf: 2 sonatas, 1958, 1959; *Terra selvagem*, *Prenuncios*, 2 pf, 1971

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GERARD BÉHAGUE

Kiefert, (Johann) Carl

(*b* Cologne, 1855; *d* Eastergate, Sussex, 26 Nov 1937). German orchestrator, musical director and composer, active in England. Educated in Cologne and Meiningen, he came to London in 1880 as a cellist in the Saxe-Meiningen court orchestra, performing at the Theatre Royal, Drury Lane. Having settled in London, he worked as a theatre conductor and arranger, becoming the principal orchestrator for musical comedies of composers such as Lionel Monckton and Leslie Stuart, and also turning out the standard dance arrangements. Works for which he acted as musical director and orchestrator included Stuart's *Florodora* (1899), *The School Girl* (1903) and *Havana* (1908) and Monckton's *The Quaker Girl* (1910) and *The Dancing Mistress* (1912). His effective, if unadventurous, and inevitably somewhat Germanic style of orchestral sound came to typify the Edwardian musical comedy. He himself composed scores for two touring musicals, *The Ballet Girl* (1897) and *The Gay Grisette* (1898).

ANDREW LAMB

Kieffer, Aldine S(illman)

(*b* Saline Co., MO, 1 Aug 1840; *d* Dayton, VA, 30 Nov 1904). Music publisher and tunebook compiler. His father died shortly after he was born, and he grew up in Singer's Glen, Virginia, under the influence of his grandfather, [Joseph Funk](#). In 1865 he and William S. Rohr revived Funk's periodical the *Southern Musical Advocate and Singer's Friend*, but it was discontinued in 1869. The following year he began (with others, as the Patent Note Publishing Co.) to issue the *Musical Million and Fireside Friend*, a monthly periodical edited by Kieffer, which was a primary instrument for the promotion of shape-note gospel hymnody in the South. In 1872 Kieffer formed a new company, Ruebush, Kieffer & Co. (later the Ruebush-Kieffer Co.) with his brother-in-law, the singing-school teacher Ephraim Ruebush, and John W. Howe, to publish the *Musical Million*, which continued to appear regularly until 1914. Kieffer was also a poet and composer, his most popular works being *My Mountain Home*, *Grave on the Green Hillside*, *Twilight is Falling* and *To my Blanket*. With his associates he published 18 songbooks between 1868 and 1898.

See also [Shape-note hymnody](#), §3.

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HARRY ESKEW

Kieken, Johannes.

See [Pullois, Johannes](#).

Kiel.

City in northern Germany, on the Baltic Sea. From 1284 to 1518 it was a member of the Hanseatic League and from 1460 to 1867 it was part of the Duchy of Holstein-Gottorp, which was under Danish rule after 1773. From 1867 it was the capital of the Prussian province of Schleswig-Holstein, and its musical significance dates from that time.

In the Middle Ages Kiel had two ecclesiastical institutions. The Franciscan monastery was dissolved in the wake of the Reformation in 1530 and under the name of Heiligengeist- or Kloster-Kirche belonged to the parish of St Nikolai. The university, founded in 1665, was housed in the old monastery buildings until 1768. The Nikolaikirche, the town church, played a decisive role in the town's musical life. From 1322 until shortly after 1526 its patrons were the Augustinian canons of Bordesholm, who were also patrons of the Lateinschule (established 1320). The Kantor, who trained the pupils in liturgical singing, was the school's headmaster; the choirs of boys and priests generally consisted of eight to 12 voices. Until the Reformation the organist was also a priest; afterwards he was appointed by the church authorities or by the town council. The separate posts of Kantor and organist were united for the first time in 1810 when they were both held by the Thuringian G.C. Apel, a pupil of J.C. Kittel. After his death (1841) the posts were again separated until 1874, when they were permanently united. Shortly before this the organist Carl Stechert had founded a choir, which did not survive, however; in 1922 the church founded the St Nikolaichor, which still has a fine reputation.

Kiel's theatrical traditions go back to the 17th century, but the city did not have a permanent theatre company until 1841, when the Altes Stadttheater was built on the site of the demolished Opern- und Komödienhaus (1764); this theatre had an orchestra from 1907, contracted from the Verein der Musikfreunde (founded 1901). Also in 1907 the Neues Stadttheater was built; Fritz Stein, a pupil of Reger, became the first municipal director of music in 1925, and between the wars a high standard of opera performance was attained there. A summer theatre, the so-called Tivoli theatre, was opened in 1845, but was destroyed by fire in 1870. In 1890 this theatre was re-established in a suburb of Kiel and was later renamed the Schillertheater; in 1907 it came under municipal administration as the

Kleines Theater, but ceased musical productions at that time. It was renamed the Schauspielhaus in 1919, and was used for opera performances between 1945 and 1953 while the Neues Stadttheater was being rebuilt after destruction in World War II. The Neues Stadttheater reopened in 1953 with *Fidelio*, and in the following decades Kiel became one of the most important centres of modern music drama in Germany, staging, for instance, the first performances of Aribert Reimann's *Ein Traumspiel* (1965) and Renato de Grandis's *Gloria al re* (1967, as *Es lebe der König*).

From the early 19th century public concerts took place in the hall of the Harmonie Gesellschaft (founded 1800), and in the great hall of the university; from 1841 the Stadttheater was used, as was the Tivoli theatre from 1845 to 1870. In 1935 the hall of the trade unions' building was converted into a concert room. After World War II the newly built Ostseehalle was used temporarily for concerts, until the inauguration in 1965 of a large and a small concert hall in the castle, rebuilt in collaboration with NDR, which has a broadcasting station there.

Although civic musicians were responsible for the instrumental accompaniment of church music after the Reformation, the tradition of organized instrumental music originated in the private musical gatherings of students and professors. From these beginnings a Musikverein (1776–96) developed under the direction of the professor of Danish law, Holger de Fine Olivarius. A circle of accomplished amateurs gathered regularly under the direction of G.C. Apel in the family home of Otto Jahn (later the biographer of Mozart) and together with a vocal group formed the basis of the Instrumentalverein, established in 1835 and continued into the 1870s. Thereafter concert life was provided only by military musicians and private bands until 1897, when a private symphony orchestra was organized.

Choral societies began in the 18th century, when a student collegium musicum cultivated church music. In 1820 the Singverein was formed from members of Apel's amateur circle, and was enlarged by Carl Grädener to form the Allgemeiner Gesangverein in 1841. In 1844 Grädener founded the Kieler Gesangverein, which absorbed the older group in 1871 and survived until 1914. During the industrialization of the city towards the end of the 19th century a number of workers' choral societies were founded, and from 1919 to 1929 Stein conducted an Oratorienverein which he had established. Among the popular choirs the Kieler Liedertafel (1841) is the oldest. From 1907 the theatre had its own opera chorus, the Städtischer Chor.

At the peak of its cultural life Kiel held several festivals of more than local significance. The first of the Schleswig-Holstein music festivals, arranged by Hermann Stange, took place in 1875 under the direction of Joachim, and there were five more in Kiel up to 1902. The cathedral in Kiel is still one of the festival's most popular venues. Stein, besides giving performances during the Kieler Herbstwochen für Kunst und Wissenschaft, also organized the 55th Tonkünstlerfest des Allgemeinen Deutschen Musikvereins (1925), the second Handel Festival (1928) and the 18th German Bach Festival (1930).

The first classes in music at the university were given by the Kantor J.C. Oehlers (1781–1810) in the Homiletisches Seminar, established in 1775 as part of the theology department. Until 1914 this remained a duty of the Nikolaikirche Kantor or organist. Apel was appointed honorary academic director of music in 1818, a post which was formalized in 1848, when Carl Grädener was appointed. However, Grädener left Kiel a year later and the post was vacant until 1878, when Stange was appointed. The main responsibility was practical music-making, but Grädener had already given public lectures on general music theory. In 1921 Stein established a music department at the university, which became an independent institute in 1923. Under Stein's successors, who have included Friedrich Blume (1933), Walter Wiora (1958), Walter Salmen (1966) and Friedhelm Krummacher (1976), practical music-making diminished in favour of historical, analytic and ethnological research and teaching. In 1930 H.-J. Therstappen, a lecturer in music, created in the university an Arbeitsgruppe für Neue Musik, which existed until 1936; in 1957 it was re-established as the Arbeitskreis für Neue Musik by Kurt Gudewill, and since 1959 has been one of the students' study groups.

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UWE HAENSEL/R

Kielflügel

(Ger.).

See [Harpsichord](#).

Kielland, Olav

(*b* Trondheim, 16 Aug 1901; *d* Bø, Telemark, 5 Aug 1985). Norwegian conductor and composer. He studied architecture before entering the Leipzig Conservatory in 1921, studying composition with Wittenbecher and Krehl, and conducting with Otto Lohse. Later he took conducting classes with Weingartner in Basel. For several years he was accompanist and conductor at theatres in Oslo and Göteborg, and in 1933 was appointed conductor of the Oslo PO, which post he retained until the Nazis closed the orchestra in 1943. Between 1945 and 1948 he reorganized and conducted the Trondheim SO, and from 1951 he led the Bergen PO. From 1955 he devoted himself to composing, studying Norwegian folk music and working as a guest conductor.

He made his *début* as a composer in 1925 with an orchestral *Prelude and Fugue*, and his output, despite his hectic conducting schedule, included several orchestral works, among them four symphonies and a concerto each for the piano and the violin. His *Concerto grosso norvegese* for strings and horn (1951) was widely played; also popular were his piano pieces, the collection *Villarkorn* ('Troll Seeds'), from the same year. His love of Norwegian folk music permeates almost all his works, which often show the formal aspects and textures of neo-classicism. He received a number of awards and prizes, among them an honorary annual grant for artists.

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Vocal with orch: Mot Blåsnøhøgdom (O. Setrom), op.14, 1947; 6 Sivle Songs, op.17, 1951

Choral works, songs, pf pieces, str qt

ARVID O. VOLLSNES

Kienlen, Johann Cristoph

(*b* Ulm, bap. 14 Dec 1783; *d* Dessau, 7 Dec 1829). German composer. He was the son of a *Stadtmusicus* at Ulm. Holzer showed that he appeared as a prodigy pianist and singer at the age of seven. With the help of some rich patrons he continued his studies at Munich (1802) and Paris (c1803–6, under Cherubini), and was then *Stadtmusikdirektor* in his native town for a short time. He returned to Paris in 1809 (when two sonatas were published by Naderman), travelled to Munich in 1810 (producing his *Claudine von Villa Bella*) and then to Stuttgart and Vienna. Here Schnyder von Wartensee became his pupil and followed him to Baden (near Vienna) when Kienlen was appointed music director to Baron Zinnicq, who ran a private theatre there and at Pressburg (now Bratislava). Kienlen returned to Vienna in 1815 and from 1817 lived for several years in Berlin, at first

without an official appointment; in 1823 he became the singing instructor at the royal theatre. He is said to have died insane and in poverty.

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Incidental music for 3 plays, Berlin, 1817–23, lost

Introduction and songs for E.T.A. Hoffmann's *Undine*, *Bsb*

c80 songs, pf acc., in 7 collections (1810–17), incl.: 12 Lieder von Goethe (Leipzig, 1810); 7 Lieder aus Goethe's *Faust* (Berlin, ?1817), *US-NH*

Symphony (Posen, ?1825); 2 sonatas, pf (Paris, c1809); other pf music

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ALFRED LOEWENBERG/DAVID CHARLTON

Kienzl, Wilhelm

(*b* Waizenkirchen, nr Linz, 17 Jan 1857; *d* Vienna, 3 Oct 1941). Austrian composer. When he was three his family moved to Graz where he studied the piano with Johann Buwa and the violin with Ignaz Uhl. In 1872 he began piano lessons with Mortier de Fontaine, a pupil of Chopin. While a student at Graz University he studied composition with Rémy; he also attended von Hausegger's lectures in music history and came to know Adolf Jensen, who encouraged him to pursue composition and discussed the works of Schumann and Wagner with him. In 1876 Kienzl continued his musical studies at Prague University with Krejčí; from there he travelled to Bayreuth with von Hausegger to attend the first performance of the *Ring*. This confirmed his already strong attachment to Wagner's music. In the next year he studied at Leipzig University and briefly with Liszt in Weimar, completing his formal education in Vienna. His dissertation, *Die musikalische Deklamation*, was completed in 1879 and gave expression to his ideas about opera and the history of music. In the same year he returned to Bayreuth where he spent a considerable amount of time as a member of the close circle around Wagner. His disagreement with some members of the group regarding musical matters soon terminated his stay, but he remained an admirer of Wagner and his music. He attended nearly every Bayreuth Festival during his lifetime as well as lecturing and writing on Wagner. His first impressions of Bayreuth are recorded in the *Miszellen* of 1886.

From 1879 to 1883 Kienzl travelled throughout Europe, meeting nearly all of the important musicians of the period, lecturing, and giving recitals with the violinist Richard Sahla and the singer Aglaja Orgéni. He was appointed director of the German opera in Amsterdam (1883), but soon returned to Graz where he completed his first opera, *Urvasi* (1884). Later he assumed

the direction of the Steiermärkischer Musikverein there (1886); his responsibilities included the Graz Conservatory and the organization of orchestral concerts of new music, as well as the programming of Liederabende. In 1889 he conducted in Hamburg and later in Munich, where his opera *Heilmar der Narr* was first performed in 1892. Although these travels and his frequent lecturing often interrupted his residence in Graz, he still found time there and at Aussee, his summer residence, to compose. It was there that he completed his most successful opera, *Der Evangelimann*, whose immediate popularity resulted in productions all over Germany and Austria.

Kienzl remained in Graz until 1917. The essays written during these years contain important and interesting commentaries on the works of his contemporaries. In 1917 he moved to Vienna, having exhausted the musical possibilities of the provincial city. It was there that he composed the anthem of the first Austrian republic (1918) to words by the chancellor, Karl Renner. His first wife, Lili Hoke, a Bayreuth singer, died in 1919. Henny Bauer, whom he married in 1921, wrote the texts for his last three operas and was a lifelong champion of his music. After completing these operas, Kienzl effectively gave up large-scale composition to concentrate on songs and choral music. He wrote in 1925: 'I cannot be and will not be atonal, but refuse just the same to be banal or antiquated'. His lecturing, conducting and composition continued, although he never came to understand the new music. Because of increasing illness he stopped composing in 1936 and watched with dismay as his operas disappeared from the repertory in Germany and Austria. With Humperdinck, he was responsible for the revival of Romanticism in opera, continuing the tradition of Weber, Lortzing and Wagner.

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(selective list)

operas

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Der Evangelimann (musikalisches Schauspiel, 2, Kienzel, after L.F. Meissner), op.45, 1894, Berlin, 4 May 1895

Don Quixote (musikalische Tragikomödie, 3, Kienzel, after M. de Cervantes), op.50, 1897, Berlin, 18 Nov 1898

In Knecht Ruprechts Werkstatt (Weihnachtsmärchenspiel, 1, H. Voigt), op.75, 1907, Graz, 25 Dec 1907

Der Kuhreigen (musikalisches Schauspiel, 3, R. Batka, after R.H. Bartsch), op.85, 1911, Vienna, 23 Nov 1911

Das Testament (musikalische Tragikomödie 2, Kienzl, after P. Rosegger), op.90, Vienna, 6 Dec 1916

Hassan der Schwärmer (3, H. Bauer, after *A Thousand and One Nights*), op.100, 1921, Chemnitz, 27 Feb 1925

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Hans Kipfel (Spl, 1, Bauer, after old Viennese story), op.110, 1927

choral

2 Songs, op.14; 3 Pieces, op.17, male vv; 3 Songs, op.19, 4 female vv; 5 Tanzweisen, op.21b, 4vv/4 female vv; Landsknechtslied (H. Lingg), op.23, male vv, orch; Zur Trauung, op.26; 3 Songs, op.36, male vv; 3 Pieces, op.54, male vv; 5 Songs, op.58, 4 female vv; 6 volkstümliche Lieder, op.59; 6 volkstümliche Männerchöre, op.60; 5 Songs, op.63, female vv, hp/pf ad lib; Wach' auf, mein Volk! (A.A. Naaff), op.64, male vv, orch; Das Volkslied, Heerbannlied der deutschen Stämme, op.65, male vv

Fasching (O.J. Bierbaum), op.67, T, Bar, B, male vv, orch; 4 Songs, op.68, male vv; 6 Songs, op.72, male vv, perc; 8 Songs, op.76, 4 female vv; 3 Pieces, op.78, male vv; 2 Geschichtsbilder (Lingg), op.79, male vv, orch; Deutsche Ritterlieder (H.W. Günthersberger), op.86, male vv, orch; Das Lied vom Kaiser Arnulf (Graevell), op.88, male vv, orch; 3 Pieces, op.89, male vv; Im Schlachtendonner, op.92, male vv; Ostara (H. Hagen), op.93, male vv, orch; Deutsch-Österreich (national anthem, K. Renner), op.101, male/mixed vv

Nachtmusikanten, 5 pieces, op.103, male vv; Arbeiterlied (E. Fischer), op.104, male vv; 4 Songs, op.105, male vv; 2 Pieces, op.107, male vv; 5 Songs, op.112, male vv; Spar-Hymne (H. Giebisch), op.115, mixed vv, orch; Chor der Toten, op.118 (K.F. Meyer), mixed vv, orch

lieder

for 1v, pf unless otherwise stated

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6 Lieder, op.55; Verwelkte Rosen, op.56, 1v, pf/hp; 4 volkstümliche Gesänge, op.57; 4 Lieder, op.61; 3 Gesänge, op.66; 3 Gesänge, op.69a, 1v, pf/hmn; Moderne Lyrik, op.71; Aus Onkels Liedermappe, op.73; Weihnacht, op.74; 5 Gesänge, op.81; 5 Gesänge, op.82; Ein Weihnachtslied, op.83, 1v, hmn/org/pf; 3 Duets, op.84, male v, female v, pf; Nachsommerblüten, op.87; Das Lied vom Weltkrieg, op.91

7 Lieder und Gesänge, op.94; Aus des Volkes Wunderhorn, op.96; Deutsch-Österreich (national anthem, Renner), op.101, 1v, pf ad lib; 7 Lieder und Gesänge, op.106, 2 Gräwer [siebenbürgisch]; 6 Lieder vom Glück, op.111; 6 Lieder, op.114; Spar-Hymne, op.115; Vocalise-Etüde, op.116; 2 vaterländische Gesänge, op.117, unpubd; 7 Lieder, op.120, unpubd; 3 Lieder, op.121, unpubd; 4 Lieder (L. Fahrenkrog), op.123, [unpubd]; La delaisée (An den entschwundenen Geliebten) [unpubd; text by Kienzl added to Chopin: Nocturne, op.27/2]

piano

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Melodramas: Die Brautfahrt (J.F. von Eichendorff), op.9, spkr, pf/orch; 2 Melodramas (R. Hamerling, F.K. Ginzkey), op.97, spkr, pf; Die Jungfrau und die Nonne (G. Keller), op.98, spkr, choruses, orch; 3 melodramas to music by Beethoven, Schubert and Chopin; Ein Marienballade von François Villon (De Montcorbier), op.119; numerous arrs.

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JOSEPH CLARK/GERHARD J. WINKLER

Kiepura, Jan

(*b* Sosnowiec, 16 May 1902; *d* Harrison, NY, 15 Aug 1966). Polish tenor. He studied in Warsaw with Tadeusz Leliva, making his début in Lwów as

Faust in 1924. He sang at the Vienna Staatsoper (1926–37) as Cavaradossi, Calaf, Rodolfo (*La bohème*), Manrico, Don José and created the Stranger in Korngold's *Das Wunder der Heliane* (1927, Hamburg). In 1928 he sang Cavaradossi at the Paris Opéra and Calaf to acclaim at La Scala, where he created Marchese Marcarille in Lattuada's *Le preziose ridicole* (1929). He made his American début at Chicago in 1931 as Cavaradossi and his Metropolitan début in 1938 as Rodolfo, singing there until 1942 as Don José, the Duke, Massenet's Des Grieux and Cavaradossi. He also sang in Chicago (1939–42). He made a number of romantic films in the 1930s, which show his ebullient personality and exciting voice. Other recordings reveal his easy, forward production and lyrical charm. He often appeared with his wife, the soprano Marta Eggerth.

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LEO RIEMENS/ALAN BLYTH

Kiesewetter, Raphael Georg

(*b* Holleschau [now Holešov, Czech Republic], 29 Aug 1773; *d* Baden, 1 Jan 1850). Austrian musicologist. Son of Alois Ferdinand Kiesewetter (1739–93), a doctor and writer on medicine, he studied philosophy at the University of Olomouc and then law at the University of Vienna. Leaving the university without completing his studies, he became an official in the chancellery of the imperial army, whose headquarters were in Schwetzingen; he remained there until 1801. In 1807 he became a councillor in the war office in Vienna. He was raised to the nobility in 1843 with the title 'Edler von Wiesenbrunn'. He was pensioned in 1845 and retired to Baden three years later.

As a youth Kiesewetter was taught the piano and singing; he later learnt to play the flute, and as an adult he had lessons in the bassoon and the guitar. Albrechtsberger was among his teachers in theory. From 1801 he took part as a bass singer in many public and private concerts in Vienna. From 1816, in his own house, he organized annual concerts devoted to vocal music of the 16th to 18th centuries. In connection with these concerts he formed a collection of old scores which he bequeathed to the Austrian National Library and which later provided important research material for his nephew, August Wilhelm Ambros. His continuous involvement in Viennese concert life, in particular with the Gesellschaft der Musikfreunde, earned him many honours, among them honorary membership of the Congregazione ed Accademia di S Cecilia in Rome (1840) and in the Akademie der Künste in Berlin (1843).

Kiesewetter's pioneering achievements were in the field of musicology, which, like Fétis, he came to by way of music history and theory. In his books, many of which he had previously prepared in the form of essays for journals, he dealt with the problems of the music of non-European Mediterranean cultures and of the Ancient Greeks, as well as the history of western music from the early Middle Ages until the Viennese Classical

period. His major work, the *Geschichte der europäisch-abendländischen oder unsrer heutigen Musik*, is particularly noteworthy as the last exposition of the evolutionary concept of history of the Age of Enlightenment. His studies of the music of the Netherlands established him as one of the originators of research into the history of style; his *Schicksale und Beschaffenheit des weltlichen Gesanges* was written in the early days of topographical music research and the history of genres. In compiling *Die Musik der Araber* he was the first to enlist the help of an orientalist, Joseph Freiherr von Hammer-Purgstall (1774–1856), which enabled him to base his presentation on the original Arab source material; this book was justly considered unsurpassed until the end of the 19th century. For his scholarly achievements, Kiesewetter was made a corresponding member of the Imperial Academy of Sciences, Vienna, in 1849.

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Kiev.

The historical, cultural and spiritual capital of Ukraine. The conversion of Ukraine to Christianity (988) brought the acceptance of the Byzantine rite, and with that came Byzantine sacred music via the Greeks and the Bulgarians. By the second half of the 11th century, the Kievan Monastery of the Caves had become the centre for religious music in Ukraine and had developed an original style based on Byzantine traditions and local folk music. This employed two types of non-linear notation for its monophonic singing, *znamenna* (written above the words of the liturgical services) and *kondakarna* (used to note down liturgical singing, specifically the *kontakia*). This liturgical music developed into an original Kievan monodic style known as *Kyivskiy raspev*, or *znamenniy raspev*, since it used neumatic notation. Kiev's political importance diminished in the 13th and 14th centuries and did not regain its stature until the Polish-Lithuanian union of 1569 brought the Ukrainian Church under Western influence. This resulted in the adoption of Western musical theories and polyphony at the Kiev Mohyla Academy (1615–1915). The Mohyla Academy adapted these new musical theories and became, in the 17th and early 18th centuries, the musical centre of the eastern Slavonic world. At the height of its development, during the Hetmanate period (the name of the Ukrainian Cossack state, 1648–1782), the Mohyla Academy had an orchestra of 100 and a chorus of 300. The polyphonic style matured in Kiev and contributed to the evolution of the choral concerto, which was then transmitted to Moscow via the many Ukrainian singers and composers who went there to develop professional music careers. The Mohyla Academy produced several generations of composers, the most notable (and one of the last) being Artemy Vedel (1767–1810), and influenced a whole generation of other Ukrainian composers (including Maksym Berezovs'ky and Dmytro Bortnyans'ky) working for the newly dominant Russia. By the early 19th century Kiev had lost its musical primacy to Moscow.

In the 19th century musical culture in Kiev was dominated by various societies. The most important was the Kiev branch of the Russian Music Society, which, in addition to sponsoring concerts, established a music school (where the Czech violin teacher Otakar Ševčík taught, 1875–93). This school provided the foundation for the later conservatory. Under its auspices many famous figures appeared in Kiev, among them Lysenko, Rubinstein, Tchaikovsky, Rachmaninoff, Chaliapin and Koussevitsky. Central to the development of a Ukrainian national style and the leading figure in its 19th-century music circles was Mykola Lysenko. After settling in Kiev in 1876 he was very active as a composer, pianist, choral conductor, ethnomusicologist and teacher. In 1904 he established in Kiev the Muzychno Dramatychna Shkola ('Music and Drama School') for students between the ages of nine and 17. In 1918 this school became the base for Muzychno-Dramatychny Institut im. Lysenka ('The Lysenko Institute of Music and Drama'). In spite of his reputation, but because of his strong national and political beliefs, he was shunned by the influential Russian Music Society, without whose support certain doors would remain shut.

In 1913, the Kiev Conservatory was formed from the Kiev School of Music, which had existed from 1868 under the aegis of the Russian Music Society.

The second principal was Glier (1914–20). In its early years it boasted an excellent faculty, producing a number of important performers, among them Vladimir Horowitz. In 1925 the Soviet government reorganized music education, renaming the conservatory a music school for younger students, while the older ones were sent to the Lysenko Institute. The conservatory was restored in 1934; in 1938 an opera studio was added to it, and in 1940 it became known as the P.I. Tchaikovsky Kiev State Conservatory. In 1995 it was renamed Natsional'na Muzychna Akademia imeni Chaykovs'koho, Kyiv ('the Tchaikovsky National Music Academy, Kiev'). As well as Glier, Lyatoshyns'ky and Revutsky have also taught at the faculty and among the many distinguished graduates are Valentin Sil'vestrov, Yevhen Stankovych, Myroslav Skoryk, Ivan Karabyts and Vitaly Hodzyatsky. Today it is the largest music school and research centre in Ukraine.

Opera was an important and very popular musical development in the 19th century in Kiev. Although professional operatic activities can be traced to 1803, the first opera house built with city funds was completed in 1805–6. In 1851 the theatre was closed, and in 1856 a new city theatre was built on the site of the present Kyivs'kyi Natsional'ny Teatr Opery ta Baletu imeni T.H. Shevchenka ('Shevchenko National Theatre of Opera and Ballet'). The first operatic production took place in 1856 with the opera *The Ukrainians* by M. Karol. In 1867, under the auspices of the Kiev branch of the Russian Music Society, a permanent opera company, the Russian Opera Company, was formed. This was the first official theatre to be organized in a province. It was praised by Tchaikovsky, and a number of important singers appeared on its stage. The development of a Ukrainian national opera in Kiev occurred in the early 1920s after the Russian Opera Company was disbanded in 1917. It was at this time that operas were first sung in Ukrainian. In 1926 the Kyivs'ka Derzhavna Akademichna Ukrains'ka Opera ('Kiev State Academic Opera') was inaugurated. In 1934 it became the Kyivs'kyi Derzhavnyi Akademichnyi Teatr Opery ta Baletu ('Kiev State Academic Theatre of Opera and Ballet'), and finally, in 1939, adopted the title Shevchenko State Academic Theatre of Opera and Ballet. Before World War II the Opera cultivated a number of Ukrainian singers, such as Mariya Litvinenko-Wohlgemut, Ivan Kozlovsky and Borys Hmyrya. In the late 1920s a wave of experimentation swept through it (a good example being the cubist production of Lyatoshyns'ky's *The Golden Ring*). During the years of Soviet [Socialist realism](#) the productions and repertory were forced to serve the needs of communist ideology by greatly simplifying theatrical and musical values. After World War II, in the 1950s and 60s, the Kiev Opera expanded its activities and again achieved an international reputation. It began to tour abroad, after Ukrainian independence, in France, Italy, Egypt and Japan, and was renamed the Shevchenko National Opera of Ukraine in 1995.

The Stalinist years were traumatic ones for Kiev (Lyatoshyns'ky kept a packed suitcase by the door, waiting to be arrested), but the post-Stalinist thaw brought in a new renaissance, reminiscent of the experimental 1920s. The sixties and seventies are known as the period of the Kiev avant garde. This was a small group of composers and performers, all of them associated with Lyatoshyns'ky, who broke with the still prevailing dogma of socialist realism. The event that brought attention to the activities of the Kiev avant garde was an article by the Ukrainian musicologist Halyna

Mokreyeva, 'Letter from Kiev', which appeared in the Polish journal *Ruch muzyczny* in 1962. It announced that Kiev was home to a new generation of composers. This group, which consisted of Silvestrov, Leonid Hrabovs'ky, Hodzyatsky, Volodymyr Huba, Vitaly Patsera, Igor Blazhkov and Halyna Mokreyeva, revolutionized the Ukrainian musical establishment. By 1980 the Kiev-based publishing house Muzychna Ukraïna had published two significant booklets, one on Schoenberg's *Pierrot Lunaire* and one on the music of Charles Ives by the musicologist Stepaniia Pavlyshyn.

Since independence, Kiev has retained its cultural leadership in Ukraine and enjoys a rich variety of performing ensembles. One of the more important, and the one with the greatest performing tradition, is the Natsional'nyi Zasluzhenyi Akademichnyi Orkestr ('National Merited Academic SO of Ukraine'). Organized as the Orkestr Ukrains'koi SSR ('State Symphony Orchestra of Ukrainian SSR Derztavnyi Symponichnyi') in 1937, its music directors have included Natan Rakhlin and Igor Blazhkov and in more recent years the Ukrainian-American Theodore Kuchar, under whose direction it has recorded many compact discs. The Kiev Chamber Orchestra performed many premières of western and Soviet composers under the direction of Blazhkov in the 1970s. More recently the State Chamber Ensemble Kiev Soloists (better known as the Kiev Camerata) has attracted international attention and the Lysenko String Quartet has toured and recorded extensively. The choral tradition, which has always been strong in Kiev, today includes the Lyatoshyns'ky Chamber Choir, the Veryovka Choir, the Dumka Choir and the Kiev Chamber Choir. The principal music publishing institution is Muzychna Ukraïna (established in 1967), which, in addition to publishing scores and books, produced a series entitled Literary Portraits of Ukrainian Composers. Festivals have also proliferated, the principal ones being the Kiev Music Fest and Music Premières of the Season (annual since 1990) and the international piano competition named after Horowitz (bi-annual since 1995).

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For further bibliography see [Ukraine](#), §1.

VIRKO BALEY

Kikkawa [Satō], Eishi

(b Mino, nr Hiroshima, 13 Feb 1909). Japanese musicologist. Born Eishi Satō, he changed his family name when he married Setsuko Kikkawa in 1938. In 1930 he entered Tokyo University, where he studied music history with Hisao Tanabe and aesthetics with Yoshinori Ōnishi. After graduating in 1933, he tried to become a music publisher, but returned to university in 1937 for further research into ancient documents of Japanese music. A lecturer in Japanese music history at Tokyo University (1946–69), he also held posts at Tokyo Music School (1946–9), Tokyo National University of Fine Arts and Music (1962–76) and Musashino College of Music (1966–74). In 1949 he became one of the directors of the Society for Research in Asiatic Music, and in 1948 became responsible for many music programmes on NHK. For his works on Japanese music he received, in 1972, the Medal of Honour with Purple Ribbon and the Broadcasting Cultural Prize.

His major contribution to musicology is his book, *Nihon ongaku no rekishi* ('A history of Japanese music', 1965), the best-documented discussion of the subject. His special field, however, is the music for *shamisen* or for *koto*, the most popular genre of Japanese music since the 17th century. He is also known for his works on Michio Miyagi, whom he knew personally; he has been the director of the Miyagi Michio Kinen Kaikan (Miyagi Memorial Institute) since its foundation in 1978.

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MASAKATA KANAZAWA

Kikta, Valery Grigor'yevich

(*b* Vladimirovka, Donetsk region, Ukrainian SSR, 22 Oct 1941). Ukrainian
composer. He studied at the Moscow Choral School (1950s), graduated
from the composition class of Bogatir'yov at the Moscow Conservatory
(1965) and completed his postgraduate studies under Khrennikov (1967);
in 1992 he became teacher of orchestration at the Moscow Conservatory.

Characteristic of Kikta's musical style are a natural lyricism and the
influence of Slavonic folklore, from the ancient *bilina*, tunes associated with
the *skomorokhi* (equivalents of the Western jongleurs) and the *gusli*, to
present-day *vesnyanki* (spring songs). The oratorio *Knyaginya Ol'ga*
(‘Princess Olga’), the *skomorokhi* entertainment *Pro prekrasnuyu Vasilisu
Mikulishnu* (‘About the Beautiful Vasilisa Mikulishna’) and the ballet
Vladimir Krestitel' (‘Vladimir the Baptizer of Rus’) are imbued with old
Russian imagery. The choral concertos *Khvala masteru* (‘Hymn of Praise to
the Master, 1978) and *Khorovaya zhivopis'* (Choral Painting, 1978)
attracted public attention by their sumptuous, neo-baroque harmony. These
concertos, and the monumental cycle *Rossiya na raspyat'ye, na raspyat'ye*
(‘Russia on the Cross, on the Cross’), seek to combine the traditions of
Russian 18th-century part-writing with elements of aleatory and atonality.
By the mid-1990s the composer's choral music also reflected a growing
interest towards spirituality, for example in *Rozhdestvenskiy triptikh* (‘A
Christmas Triptych’) and the *Velikopostnaya molitva* (‘Prayer for Lent’).

A number of Kikta's works have been inspired by the music of Tchaikovsky
and Stanisław Ludkewicz, and more than once he has quoted the themes
of these composers (on the work of the latter Kikta has published several
articles in the Soviet press).

WORKS

(selective list)

ballets

Zolotaya igra [Golden Game], 1963; Danko, 1964; Posvyashcheniye [Dedication] (Kikta and V. Ovchinnikov, choreog. M. Marterosian), 1975; Mukha-tsokhotukha [The Chatterbox Fly], 1973–5; Dubrovsky, 1979; Svet moy, Mariya! [My Darling Mariya!] (2, N. Katugin), S, female chorus, orch, 1984; Legenda ural'skikh predgoriy [Legend of the Foothills of the Urals], 1986; Svyataya Olesya/Poleskaya koldun'ya [Holy Olesya/Sorceress of Poles'ye], 1987–8; Otkroveniye [Revelation] (2, M. Lavrovsky), 1990; Vladimir Krestitel' [Vladimir the Baptizer of Rus'] (2, Lavrovsky), 1989–90; Belaya kokarda [The White Cockade], 1994–5; Freski Sofii Kiyevskoy [The Frescos of the Kiev St Sofia Cathedral], 1995

vocal

Choral: Knyaginya Ol'ga [Princess Olga] (orat, L. Vasil'yeva), 1970; Kantata o materi [Cant about a Mother], T, female chorus, org, bells, hp, 1973; Pro prekrasnuyu Vasilisu Mikalishnu [To Beautiful Vasilisu Mikulishnu] (comedy, K. Danilov), spkr, female chorus, Russ. folk insts, 1974; Razboynich'i balladi Zakarpat'ya [Robbers' Ballads of the Trans-Carpathians] (folklore), male chorus, end-blown fl, bells, 1976; Khvala masteru [Hymn of Praise to the Master] (choral conc., V. Lazarev), chorus, 1978; Khorovaya zhivopis' [Choral Painting], (choral conc.), male chorus, 1978; Tul'skiye pesni [Songs of Tula] (folklore), female chorus, 1980; Svyatoy Dnepr [Holy Dnieper] (orat, 11 scenes, S. Maydanskaya, after Old Russ. chronicles), chorus, 1992; Rossiya na raspyat'ye, na raspyat'ye [Russia on the Cross, on the Cross] (choral chronicle), 1993; Bozhestvennaya Liturgiya sv. Ioanna Zlatousto [Divine Liturgy of St John Chrysostom], chorus, 1994; Rozhdestvenskiy triptikh [Christmas Triptych] (trad., Orthodox), B, chorus, 1995; Velikopostnaya molitva [Prayer for Lent] (A.S. Pushkin), chorus, 1996

Song cycles, 1v and pf: Plach o poteryannom serdtse [Lament for the Lost Heart] (I. Takuboko), 1966; Za gran'yu temnoti [Beyond the Line of Darkness] (Ya. Kontkovskaya), 1968; Probuzhdeniye [Awakening] (Pushkin), 1972; Vozvrashcheniye k Pushkinu [Return to Pushkin] (Lazarev), 1978

instrumental

Concs.: no.1, pf, orch, 1965; 13 tpt, 1971; no.2, pf, orch, 1972; tuba, orch, 1973; org, 1982; ob, orch, 1983–91; no.3, pf, orch, 1986; Concerto-novella, 2 pf, chbr orch, 1993; Conc. for Orch 'Ukrainskiye kolyadki, shchedrivki i vesnyanki' [Ukr. Christmas Carols, New Year Songs and Spring Songs]

Other instr: 3 pf sonatas: 1967, 1968, 1970; 2 sonatas, bn, pf: 1977, 1979; 6 suites, org: 1966, 1968 (2), 1969, 1970, 1989; pieces for Russ. folk inst orch, hp, children, incid music

Principal publishers: Sovetskiy kompozitor, Muzika (Moscow)

WRITINGS

'P. Chaykovsky v skulpture' [Tchaikovsky in sculpture], *Muzikal'naya zhizn'* (1990), no.4, pp.20–22

Pushkihsckaya muzikal'naya panorama xix–xx vekov [Pushkin's musical panorama, 19th to 20th centuries] (Moscow, 1998)

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- T. Dubravskaya:** 'Valery Kikta', *Kompozitori Moskvi*, ii (Moscow, 1980), 62–80
- V. Pavlov:** 'Svet moy, Mariya!' [My darling Mariya!], *SovM* (1987), no.3, pp. 37–40
- B. Yegorova:** 'Noviye baletī na syuzhetī Pushkina' [New ballets on subjects by Pushkin], *Muzika Rossii*, viii (1989), 135–50
- Yu. Yevgrafov:** 'Ozhivayut obrazi Kiyevskoy Rusi' [Images of Kievan Rus' come to life], *Balet* (1996), no.1

YURY IVANOVICH PAISOV

Kilānī, Rīm Yūsuf

(b Manchester, 7 Aug 1963). Palestinian singer, musician and musicologist. Her father came from Ya'bad, near Jenin, her mother from Nazareth, and Kilānī was born in England but brought up in Kuwait. She studied Western classical music as a child and started singing in public at an early age. After graduating in zoology from Kuwait University, she worked as a scientific assistant researcher. At the same time she built her reputation as a concert performer, at first mainly of jazz and then increasingly of Arab music. By the time Kilānī left Kuwait for London in 1989 she was a well-established performer. She has since built up an international career as a leading performer and researcher of Palestinian music. Her repertory includes traditional songs, improvisations and settings of contemporary Palestinian poetry. Through her workshops on music and dance for children, she communicates the Palestinian heritage to younger generations. She has given many concerts in Britain, and has toured North America, Europe and the Middle East. She has also worked as a performer, composer and adviser on numerous films, TV and radio programmes.

Kilānī's repertory and technique were influenced by the Lebanese singer Fayrūz but she has also drawn on and developed her Palestinian musical heritage including Arab *maqāmāt*. Her visits to Nazareth in the 1970s stimulated her interest in the music of Galilee, and in 1996 she started research into traditional music based on interviews with old women in Palestine and in the refugee camps of Lebanon.

SUSANNAH TARBUSH

Kilar, Wojciech

(b Lwów [now L'viv, Ukraine], 17 July 1932). Polish composer. He studied the piano and composition with Woytowicz, firstly at the Katowice Academy (1950–55) and then at the State Higher School of Music in Kraków (1955–8). He was one of the first Polish composers to attend the Darmstadt summer school (1957), and in 1959–60 he was a pupil of Boulanger in Paris. A prominent composer of film music, he has worked with directors such as Kutz, Has, Zanussi, Wajda, Kieślowski, Coppola, Polański and Campion. Among the prizes he has received are the Lili Boulanger Award (1960, for *Oda Béla Bartók in memoriam*), the Polish Composers' Union

prize (1975), the State Prize (1980), the Jurzykowski Foundation Award (New York, 1983), the Solidarity Prize (1989), an ASCAP award (1993, for *Bram Stoker's Dracula*) and the Kieślowski Prize (1996).

Although known popularly for his work in film, he is also the author of a distinct and successful body of concert pieces. After the Bartókian and eclectic *Oda* (dedicated to the people of Hungary in the aftermath of the 1956 Hungarian uprising), Kilar experimented with serialism (*Herbsttag*, 1960) before developing, in the 1960s, a somewhat picturesque language using extended instrumental and vocal techniques. The seeds of his established style are apparent in the strong rhythmic propulsion and sustained sonorities of *Solenne* (1967) (here and elsewhere in his music there are strong parallels with Górecki) and in the tonality of *Upstairs–Downstairs* (1971).

With *Krzesany* (1974), the first and best known of several vivid works inspired by the Polish mountains, Kilar became notorious for his unabashed directness of expression: unassuming folk ideas are treated symphonically with recourse to repetitive rhythms, phrasing and harmonic progressions. A religious side of his art surfaces in *Bogurodzica*, which uses Poland's most famous medieval hymn, and in the Boléro-derived *Exodus*. In the Piano Concerto (1997) Kilar's reductionism draws not only on chants of the Roman Church but also on Beethoven and on recognizable French sources. Cast from a cinematic perspective, his concert works written after *Krzesany* have been variously regarded as spuriously kitsch, naively devotional or intuitively postmodern.

WORKS

(selective list)

Orch: Concertino, fl, str, 1953; Mała uwertura [Little Ov.], 1955; Sym. no.1, str, 1955; Sinfonia concertante (Sym. no.2), pf, orch, 1956; Oda Béla Bartók in memoriam, vn, brass, perc, 1957; Conc., 2 pf, perc, 1958; Riff 62, 2 cl, 3 sax, 4 tpt, 4 trbn, perc, pf, str, 1962; Générique, 1963; Springfield Sonnet, 1965; Przygrywka i kolęda [Prelude and Christmas Carol], 4 ob, str, 1972; Krzesany, sym. poem, 1974; Kościelec 1909, sym. poem, 1976; Orawa, str, 1986; Choral vorspiel, str, 1988; Requiem dla Ojca Kolbe [Requiem for Father Kolbe], pf, perc, str, 1990–96; Pf Conc., 1997

Vocal: Suita beskidzka [Beskid Suite] (folk texts), T, chorus, orch, 1956; Kolysanki [Lullabies] (J. Czechowicz), S, 3 cl, bn, hn, hp, pf, 1957; Herbsttag (R.M. Rilke), A, str qt, 1960; Diphthongos, chorus, perc, 2 pf, str, 1964; Solenne, amp S, brass, perc, pf, str, 1967; Upstairs–Downstairs, 2 girls'/boys' choruses, orch, 1971; Bogurodzica [Mother of God] (trad.), chorus, orch, 1975; Siwa mgła [Grey Mist] (folk texts), Bar, orch, 1979; Fanfare, chorus, orch, 1979; Exodus, chorus, orch, 1981; Victoria, chorus, orch, 1983; Angelus (Ave Maria), S, chorus, orch, 1984; Króluj nam Chryste [Reign over us, Christ] (Kilar), chorus/1v, pf, 1995; Jakżeż ja się uspokoję [How Calmed I Am] (S. Wyspiański), 1v, pf, 1996; Agnus Dei, chorus, 1996

Chbr and solo inst: 2 suites, pf, 1949, 1950; 12 preludiów, pf, 1951; Wariacje na temat Paganiniego, pf, 1951; Pf Sonata, 1952; Wind Qnt, 1952; Sonata, hn, pf, 1954; Training 68, cl, trbn, vc, pf, 1968

Film scores (dirs. in parentheses): Nikt nie woła [No-One Calling] (K. Kutz), 1960; Milczenie [The Silence] (Kutz), 1963; Salto (T. Konwicki), 1965; Westerplatte (S.

Różewicz), 1967; *Lalka* [The Doll] (W. Has), 1968; *Struktura kryształu* [The Structure of Crystal] (K. Zanussi), 1969; *Sól ziemi czarnej* [Salt of the Black Earth] (Kutz), 1969; *Perła w koronie* [Pearl in the Crown] (Kutz), 1971; *Życie rodzinne* [Family Life] (Zanussi), 1971; *Iluminacja* (Zanussi), 1973; *Bilans kwartalny* [Balance Sheet] (Zanussi), 1974; *Ziemia obiecana* [Promised Land] (A. Wajda), 1974; *Barwy ochronne* [Camouflage] (Zanussi), 1976; *Smuga cienia* [The Shadow Line] (Wajda), 1976; *Trędowata* [The Leper] (J. Hoffman), 1976; *David* (P. Lilienthal), 1979; *Kontrakt* (Zanussi), 1980; *Paciorki jednego różańca* [Beads of One Rosary] (Kutz), 1980; *Przypadek* [Blind Chance] (K. Kieślowski), 1981; *Kronika wypadków miłosnych* [Chronicle of Amorous Events] (Wajda), 1986; *Korczak* (Wajda), 1990; *Leben für Leben: Maximilian Kolbe* (Zanussi), 1990; *Bram Stoker's Dracula* (F.F. Coppola), 1992; *König der letzten Tage* (T. Toelle), 1993; *Death and the Maiden* (R. Polański), 1994; *Cwał* [Full Gallop] (Zanussi), 1996; *The Portrait of a Lady* (J. Campion), 1996

Incid music, music for radio and TV

Principal publishers: PWM, Peters

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EMuz (A. Machowska)

B. Pocięj: 'Herbsttag Wojciecha Kilara', *RM*, v/21 (1961), 10 only

T. Marek: 'Bogurodzica by Wojciech Kilar', *Polish Music* (1977), no.1, pp.19–24

J. Łużyńska: 'Dźwięki i obrazy' [Sounds and pictures], *RM*, xxxvii/10 (1993), 3 only

A. Chłopecki: 'Postmodernistyczny Wojciech Kilar' [Postmodern Wojciech Kilar], *Opcje: kwartalnik kulturalny* (1994), no.3

A. Stachowski: 'Muzyka filmowa Wojciecha Kilara', *Opcje: kwartalnik kulturalny* (1994), no.3, pp.97–102

K. Podobińska and L. Polony: *Cieszę się darem życia* [I enjoy the gift of life] (Kraków, 1997) [interviews]

ADRIAN THOMAS

Kilenyi, Edward

(*b* Békésszentandás, 25 Jan 1884; *d* Tallahassee, FL, 15 Aug 1968).

American composer and violinist of Hungarian birth. He was the father of pianist Edward Kilenyi (*b* 1910). The elder Edward received his general education principally in Budapest and Szarvas, receiving the BA in 1902 at the State College, Hungary, and then studied briefly at the Scuola Nazionale Musicale in Rome with Mascagni and at the Cologne Conservatory (1902–7). At Columbia University, where he was a Mosenthal Fellow, he studied with Daniel Gregory Mason and received the MA (1915) and the PhD. Kilenyi is best remembered as a teacher of George Gershwin, whom in 1919–21 he instructed in theory and advanced harmony while also providing advice on orchestration and conducting. He published accounts of Gershwin's study with him as well as a number of articles on music, including a study of Hungarian music (*MQ*, v, 1919, pp.20–39); he also edited *Folksongs from Mexico and South America* (with

Eleanor Hague, 1914). Kilenyi was associated with the motion picture industry for over thirty years as music director for various early sound films, including *Abie's Irish Rose* (1928) and *Tillie's Punctured Romance* (1939).

Though few of his original works are available in print or have been recorded, a vocal score of his opera *The Cry of the Wolf* is held at the Library of Congress and the film *The Adventures of Chico* (1937), for which he wrote the music, has been preserved at several libraries in the USA.

WORKS

Str Qt, 1912; Ov. (incid music, Kleist), 1913; Modern Variations on an Old English Tune, vn, pf, 1915; The Cry of the Wolf (op, 1, C.E. Parker), 1916; Str Qnt; other works for vn; songs

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Grove3

E. Kilenyi: *Gershwiniana: Recollections and Reminiscences of Times*

Spent with my Student George Gershwin (n.p., 1963)

Obituary, *Variety*, no.252 (21 Aug 1968)

ALLAN B. HO

Kilgen.

American firm of organ builders. It was founded in New York by George Kilgen (*b* Merchingen, nr Osterburken, Germany, 19 March 1821; *d* St Louis, MO, 6 Dec 1902), who had been apprenticed to Louis Voit (1802–83) in Durlach, Germany. Kilgen emigrated to the USA with a group of political refugees in 1848, finding employment with the Jardine firm before he established his own firm in 1851. In 1873 he moved his company to St Louis, where it prospered. In 1886 the firm became George Kilgen & Son when Charles Christian Kilgen (*b* New York, 22 April 1859; *d* St Louis, 6 May 1932) joined as a partner. The firm's most distinguished work dates from the period of the latter's presidency, and includes instruments for St Patrick's Cathedral, New York (1928), and St Justin's Church, Hartford, Connecticut (1932).

After the death of Charles Christian, dissension broke out between his sons Alfred (1886–1974), George (1891–1972), Charles (1895–1975) and Eugene Kilgen (1897–1967), and the original firm dissolved in 1939. Eugene formed a new company under the name of Kilgen Organ Co., which closed in 1960, and his three brothers formed Kilgen Associates, which went bankrupt in 1943.

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'American Organ Builders of Today: George Kilgen & Son', *The Diapason*, xv/12 (1923–4)

W.H. Barnes: *The Contemporary American Organ* (Glen Rock, NJ, 8/1964)

O. Ochse: *The History of the Organ in the United States* (Bloomington, IN, 1975)

BARBARA OWEN

Kilian, Johann [Hans]

(b 1515/1516; d Neuburg an der Donau, 29 Dec 1595). German composer and printer. A medal dated 1555 gives his age as 39. In his early youth he went to Neuburg to the court of Count Palatine Ottheinrich, whose treasurer he was in 1544. Ottheinrich had introduced the Lutheran doctrine in 1542 and he helped Kilian to establish a publishing house for reformed literature and music which issued its first publications in 1545 but which was ravaged by war in 1546 and not reopened until 1556. In the same year Ottheinrich became Elector Palatine, had Kilian as his secretary and in 1558, just before he died, awarded him an annual payment of 200 florins 'for life'. At the same time Kilian gave up publishing. He was also interested in alchemy, and Ottheinrich left him the collection of works by Paracelsus that he had helped him assemble. Except for an isolated reference in 1594 nothing is known of his later years. Nor do we know anything of his musical education.

His four-part setting of the chorale *O Herr, mein Gott* was published as an appendix to Caspar Huberinus's *Vom Christlichen Ritter* (Neuburg, 1545). The fourth volume of Georg Forster's *Frische teutsche Liedlein* (Nuremberg, 1556) contains his four-part song *Ach Lieb, ich muss dich lassen*, which uses as bass the tenor of Isaac's *Innsbruck, ich muss dich lassen*; Sebastian Ochsenkun published the same song and Kilian's motet *Laudate dominum* in his *Tabulaturbuch auff die Lauten* (Heidelberg, 1558). These pieces show that Kilian was a skilful composer, who well knew how to use cantus firmus techniques. An inventory of 1544 (D-HEu Pal.Germ.318) also records some lost pieces by him: a motet, *Memor esto*, and 11 different German songs (whose texts survive).

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- K. Schottenloher:** *Pfalzgraf Ottheinrich und das Buch* (Münster, 1927)
S. Hermelink: 'Ein Musikalienverzeichnis der Heidelberger Hofkapelle aus dem Jahr 1544', *Ottheinrich-Gedenkschrift zur vierhundertjährigen Wiederkehr seiner Kurfürstenzeit in der Pfalz, 1556–1559*, ed. G. Poensgen (Heidelberg, 1956), 247–60
A. Layer: 'Pfalzgraf Ottheinrich und die Musik', *AMw*, xv (1958), 258–75

LINI HÜBSCH-PFLEGER

Killmayer, Wilhelm

(b Munich, 21 Aug 1927). German composer. The son of a school teacher, he spent his early childhood in the rural surroundings of Mitterndorf, near Dachau. After his father's early death in 1932, he moved to Munich, where he began to study the piano in 1933. From 1945 to 1951 he attended Herrmann Wolfgang von Waltershausen's seminar, passing the state final examination in conducting and composition. He went on to study composition with Orff, at first privately (1951–3) and later in masterclasses at the Munich Hochschule für Musik (1953–4). He also studied musicology at Munich University, where his teachers included Rudolf von Ficker and Walter Riezler (1949–52). After winning the Fromm Music Foundation prize in 1954 for his *Missa brevis*, he decided to concentrate on composition.

Other honours include bursaries from the Villa Massimo, Rome (1958, 1965–6), the Förderpreis of the city of Stuttgart (1959), the Prix Italia (1965), a bursary from the Paris Cité des Arts (1970), membership in the Bavarian Academy of Fine Arts (1972) and the Berlin Academy of Arts (1980), and the Paul Hindemith prize of the Schleswig-Holstein Music Festival (1989).

After his second residency at the Villa Massimo and while enjoying several levels of success as a composer and interpreter, Killmayer suffered a crisis which led him to change his surroundings and dissolve his existing professional ties. From 1968 to 1975 he lived in Frankfurt, where he earned his living writing scores for the theatre and cinema, and associated with literary figures such as Max Frisch and Oskar Wiener. In 1973 he was appointed to a composition chair at the Munich Hochschule für Musik.

The technical, stylistic and expressive spectrum of Killmayer's music is both diverse and multi-layered, ranging from cantabile, song-like writing, through dramatic tension and depressive numbness, to comedic entertainment. His early works show the influence of Stravinsky on the one hand, and Orff on the other, especially in his fondness for rhythmic ostinatos, motorically sustained climaxes spread over long musical spans and intricate metrical puzzles. His development also shows signs of an abiding confrontation with the musical tradition of the 18th and 19th centuries. Robert Schumann is a constant presence, evoked directly in *Schumann in Enderich – Kammermusik no.2* (1972), but also discernible in the cycles of romances from the 1980s.

Killmayer's musical language seems to have evolved out of the tension between a critical confrontation with classical modernism and a simultaneously emphatic relation to traditional music up to Mahler and Debussy. The first works marking a breakthrough in this respect were the orchestral *Due canti* and *Divertissement*, and the one-movement piano concerto (all 1957). An almost Italian singing line is combined in these pieces with dramatic, motoric developmental processes. A radical style change in the 1960s and early 70s produced disconcertingly quiet, abstemious pieces, suggesting a retreat from normal musical life into a private world. The most important works of this period are characterized on the one hand by startling passages of musical stasis, and on the other by extensive, continuous courses of movement grounded in differently layered and aligned ostinato textures. After this period, and partly in response to his intensive confrontation with literature, Killmayer embarked upon a new evaluation of melody. The three cycles of settings of late poems by Friedrich Hölderlin (1982–91) are the major achievement of this third stylistic phase. His virtuoso play with types and topoi in works such as the *Bagatellen* for cello and piano (1990–91) and the *Fünf neue Klavierstücke* (1986–8) also made him a significant figure in musical postmodernism. Works from the 1990s, such as *Trois études blancs* for piano (1990–91) and *La joie de vivre* for small orchestra (1996), project a tonal abstraction in which the potential for tension is extracted from individual pitches and brief phrases.

WORKS

stage

Ops: La buffonata (ballet-op, T. Dorst), 1959–60, Heidelberg, 30 April 1961; La tragedia di Orfeo (after A. Poliziano), 1960–61, Munich, 9 June 1961; Yolimba oder Die Grenzen der Magie (musical theatre, T. Dorst and Killmayer), 1962–3, Wiesbaden, 15 March 1964, rev. 1970, Munich, 9 May 1970; Une leçon de français (Eine Französischstunde) (musical scene), 1964, Stuttgart, 19 Oct 1966

Ballets: Pas de deux classique, 1964; Encore, 1970; Pardies, 1972–4

orchestra

6 leichte Stücke, str orch, 1952; 2 canti, 1957; Divertissement, 1957; Pf Conc., 1 movt, 1957; Pezzi ed intermezzi, vc, pf, orch, 1968; Sym. no.1 'Fogli', 1968; Sym. no.2 'Ricordanze', 14 insts, 1968–9; Fin al punto, str orch, 1970; Sym. no.3 'Menschen-Los', 1972–3, rev. 1988; Nachtgedanken, 1973; The Broken Farewell, D-tpt, small orch, 1977; 4 poèmes symphoniques, 1977–80: Jugendzeit, Verschüttete Zeichen, Überstehen und Hoffen, Im Freien; Grande sarabande, str orch, 1980; Zittern und Wagen, 1980; Sostenuto, vc, str orch, 1984; La joie de vivre, small orch, ob obl, 1996

vocal

Choral (unacc. mixed chorus, unless otherwise stated): 4 Canzonen (trad.), 1950; 4 Canzonen (Petrarch), 1951–2; Canti amorosi (old French, old Italian, T. Tasso) S, T, mixed chorus, 1953–4; Missa brevis, 1954; Lieder, Oden und Szenen (J.W. von Goethe), 1962; Geistliche Hymnen und Gesänge (Racine), 1964; Romantische Chorlieder (L. Tieck), 3vv men's chorus, hn ad lib, 1965; 7 rondeaux (C. d'Orléans), solo vv, women's chorus, 1966; Laudatu I–II (Francis of Assisi), double chorus, 1967–9; Lauda (J. da Todi), double chorus, opt. orch, 1968; Cantetto (G. Ungaretti), 1971; 4 Chorstücke (Ungaretti, G. Meli, A. Scandelli, C. Janequin, J.F. von Eichendorff), 1971–90; Lazzi (Killmayer), 5 scherzos, women's chorus, 1977; Speranza (Killmayer), 5vv mixed chorus, 1977; Sonntagsgeschichten (Killmayer), 1982–5; Neue Sprichwörter und Geschichten (Killmayer), 1987; ... was dem Herzen kaum bewusst (Eichendorff), men's chorus, 1995; Pindar, 2 odes, mixed chorus, org, 1999

Other vocal: 3 Lieder (H. Heine), T, pf, 1947; Reveries (M. Mariée, d'Orléans, C. Marot), S, pf, perc, 1953; Romanzen (F. García Lorca), S, pf, perc, 1954; 8 Shakespeare-Lieder, T, vn, cl, bn, pf, perc, 1955; Le petit Savoyard (French folksongs), S, 7 insts, 1956; Sappho (Gk.), 5 lieder, S, small orch, 1959–60; 3 canti di Leopardi, Bar, orch, 1965; 3 Gesänge (F. Hölderlin), Bar, pf, 1965; Antiphone, Bar, small men's chorus ad lib, orch, 1967; Blasons anatomiques du corps féminin I, S, A-cl, vn, vc, pf, 1968; Altissimu (Francis von Assisi), S, t rec, bongo, 3 tom-toms, timp, 1969; Preghiere (Ps lxviii), Bar, orch, 1969; Salvum me fac, Bar, pf, 1969–71; Tamquam sponsu (Ps xxiii), S, insts, 1974; Französisches Liederbuch (various), S, Bar, chbr ens, 1979–80; Merlin-Liederbuch (T. Dorst), 4vv, chbr ens, 1981–6; Hölderlin-Lieder, T, orch/pf: I, 1982–5; II, 1983–7; Aussicht (Hölderlin), Bar, 9 insts, 1989; Blasons anatomiques du corps féminin II, S, pf, 1991; 3 Lieder (Eichendorff), T, pf, 1991; 5 Lieder (Sappho), S, pf, 1993–5; 8 Lieder (G. Trakl), T, pf, 1993; 9 Lieder (P. Härtling), Mez, pf, 1993; 8 poésies (Mallarmé), S, pf, 1993; Die Zufriedenheit (Hölderlin), T, pf, 1993; Heine-Portrait (Heine), T, pf, 1994–5; 8 poésies (Mallarmé), S, small orch, 1994–5; Neue Heine-Lieder, T, pf, 1998

chamber and solo instrumental

Ens: Kammermusik, jazz ens, 1957; Balletto, rec ens, perc, 1959; 3 danze, ob, perc, 1959; Per nove strumenti, ob, A-cl, bn, F-hn, str qt, db, 1968; 3 pezzi, tpt, pf, 1968; Str Qt, 1969; The woods so wilde (Kammermusik no.1), fl, va, gui, 3 perc, 1970; Schumann in Edenich (Kammermusik no.2), pf, elec org/hmn, 5 perc, 1972;

Kindertage (Kammermusik no.3), fl, va, gui, elec org, pf, accdn, zither, 5 perc, 1973; Führe mich, Alter, nur immer in Deinen geschnörkelten Frühlings-Garten! Noch duftet und taut frisch und würzig sein Flor, 13 insts, 1974; Str Qt [no.2], 1975; Brahms-Bildnis, pf trio, 1976; Str Trio, 1984; Humoreske, vn, pf, 1987; 5 Romanzen, vn, pf, 1987; 5 Romanzen, vc, pf, 1989; 8 Bagatellen, vc, pf, 1990–91; Fantasie, vn, pf, 1992; Die Schönheit des Morgens, 5 romances, va, pf, 1994

Pf: Polka, 1955–6; Canto melismatico, 1956–88; An John Field, nocturnes, 1975; Pardies, pf 3 hands/2 pf, 1972; 3 Klavierstücke, 1982; 5 neue Klavierstücke, 1986–8; 3 études blancs, 1990–91; 12 études transcendentales, 1991–2; Rundgesänge und Morgenlieder, 1993

Principal publishers: Schott

Principal recording companies: Wergo, EMI, Orfeo

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S. Mauser, ed.: *Der Komponist Wilhelm Killmayer* (Mainz, 1992)

SIEGFRIED MAUSER

Kilpinen, Yrjö (Henrik)

(*b* Helsinki, 4 Feb 1892; *d* Helsinki, 2 March 1959). Finnish composer. He studied at the Helsinki Music Institute with Furuholm (1908–9, 1911–12, 1916–17), with Heuberger in Vienna (1910–11) and in Berlin with Juon and Taubmann (1913–14). He travelled extensively in Scandinavia and central Europe, especially Germany. He became an honorary professor in 1942 and was elected to the Finnish Academy in 1948. In the same year he founded the Society of Friends of the Solo Song (after his death the Yrjö Kilpinen Society). He also founded the Savonlinna Days of Music, from which the Savonlinna Festival was to develop.

As a composer Kilpinen concentrated almost exclusively on the lied. His works were first recognized in 1918 by the critic Evert Katila, and other reviews further advanced his career. He quickly gained many admirers, but also was accused of composing too prosaically and too quickly.

Performances by well-known singers such as Gerhard Hüsch and Astra Desmond promoted his work abroad, and in Nazi Germany of the 1930s,

where he was seen as continuing the great German lied tradition of Schubert and Wolf, he was particularly popular. Characteristic of Kilpinen's output are extensive song cycles to texts by the same poet, which often reflect the poet's stylistic changes. Even in the early 1920s, in settings of Larin-Kyösti, Huugo Jalkanen, L. Onerva and V.A. Koskenniemi, Kilpinen attached himself to the lied tradition. The period he spent with Swedish poets (c1922–6), however, marked a stylistic paring-down, and alongside intellectual and humorous matter, there is philosophical reflection. The settings of V.E. Törmänen's *Tunturilauluja* ('Songs of the Fells', 1926 and 1928) have a true melodic invention and show to their best advantage Kilpinen's stylistic features – open 4ths, 5ths and octaves, and bare piano textures, with a fondness for pedal points and ostinatos. While in Germany he set more than 75 songs by Morgenstern, and they show the influence of Musorgsky. In his later work he returned to Finnish poetry, exchanging Expressionism for the archaic language of the *Kanteletar* (64 songs, op.100). Stylistically Kilpinen remained an isolated phenomenon; he did not adopt the new techniques of his contemporaries, but, in his tendency towards neo-classicism, nor did he continue the national Romantic tradition. His standing has been contested, but many of his songs, in their austere way, are rather fine.

WORKS

(selective list)

Song cycles: Reflexer [Reflections] (P. Lagerkvist), opp.33–4, 1922; Fantasi och verklighet [Fantasy and Reality] (E. Josephson), 1922; Hjärtat [The Heart] (B. Bergman), 1922–3; Tunturilauluja [Songs of the Fells] (V.E. Törmänen), opp.52–4, 1926–8; Lieder der Liebe I–II (C. Morgenstern), op.59, 1928; Lieder um den Tod (Morgenstern), op.62, 1928; Sommarsegen (A. Sergel), 1932–3; Spielmannslieder (Sergel), 1932–3; Grabstein (H.F. von Zwehl), op.80, n.d.; Herbst (H. Hesse), op.98, 1942; Lieder um eine kleine Stadt (B. Huber), 1942; Hochgebirgswinter (Hesse), 1954

Many other songs (total over 750), half unpubd

Other works: over 30 male choruses, 6 pf sonatas, other pf pieces; Sonata, vc, pf; Suite, vc, 1936–7; Sonata, vn, pf, inc.

Principal publishers: Bote & Bock, Fazer, Hansen

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T. Karila: *Yrjö Kilpinen* (Porvoo, 1964) [with list of works]

ERKKI SALMENHAARA

Kilwardby, Robert

(*b* c1215; *d* Viterbo, 10 Sept 1279). English theologian and scientist. He was a teacher of arts in Paris (c1237–45), noted for his extensive knowledge of Aristotle and for his numerous writings on subjects ranging from the liberal arts to religion. He later joined the Dominicans and was

provincial prior of the order in England between 1261 and 1272. In 1273 he was consecrated Archbishop of Canterbury and in 1278 was named Cardinal-Bishop of Porto and Santa Rufina. His introduction to all sciences (including music), *De ortu scientiarum* (ed. A.G. Judy, London, 1976), was possibly written about 1250, some time between his entry into the Dominican order and the completion of his theological studies.

In *De ortu scientiarum* Kilwardby synthesized musical ideas by earlier scholars, especially Boethius, reinterpreting some aspects on the basis of the intensive reception of Aristotle's works. The central problem of defining the essence of music and its relationship to the other sciences was not, however, resolved satisfactorily: typically for his time, the author wavered between a Neoplatonic interpretation of music as a mathematical science and an Aristotelian one based on principles of logic and empiricism. The increasing influence of Aristotle apparent in *De ortu* ultimately led to a re-evaluation of what came to be called *musica practica*: with its extensive set of logically formulated rules for an evolving mensural notation, the status and intellectual involvement of the practical musician could no longer be questioned.

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E. Hirtler: *Die Musik als 'scientia mathematica' von der Spätantike bis zum Barock* (Frankfurt, 1994)

ANDREAS GIGER

Kim, Earl [Eul]

(b Dinuba, CA, 6 Jan 1920; d Cambridge, MA, 19 Nov 1998). American composer of Korean descent. He began piano lessons at the age of nine, and was a pupil of Homer Grun for seven years. In 1939 he began composition and theory studies with Schoenberg at UCLA, but transferred a year later to the University of California, Berkeley, where he worked with Ernest Bloch. His education was interrupted by service in the US Army Intelligence Service during World War II. After the war he returned to Berkeley, where he studied with Sessions (MM 1952). He taught at Princeton (1952–67) and Harvard (1967–1990) universities and remained active throughout his career as a conductor, vocal coach and pianist. His work has been championed by a number of prominent performers, among them Beardslee, Perlman, Upshaw and Benita Valente. His many honours include commissions from the Fromm, Koussevitzky and Naumberg foundations, and the Library of Congress; grants from the Ingram Merrill and Guggenheim foundations, and the NEA and the Paris Prize, the National Institute of Arts and Letters Award, the Brandeis Creative Arts Medal and the Mark Horblit Award of the Boston SO. He was co-founder and former president of Musicians Against Nuclear Arms.

Although the harmonic materials, forms and expressive worlds of Kim's music vary significantly from piece to piece, his music is generally spare, delicate and subtly inflected. Crafting an eclectic compositional language from various sources, he incorporated aspects of tonal and post-tonal

procedures non-systematically. Text-setting played a central role in his compositional development. During the 1960s and 70s, he devoted himself to extended settings of Samuel Beckett; later he composed numerous solo and vocal ensemble settings of Rainer Maria Rilke, Stéphanie Mallarmé and Anne Sexton, among others. His writing for voice demonstrates a sensitive response to the rhythms and intonations of spoken language and to the range of dramatic and lyrical possibilities of vocal production, whether the text is spoken (*Melodrama*, 1975; *Dear Linda*, 1992), dramatically intensified (*Lines*, 1975) or sung (*Now & Then*, 1981). In his text-settings, instrumental accompaniments often mirrors the text, moving in rhythmic unison with the voice, doubling vocal lines or following the contours of spoken language. Kim described the formal and perceptual aspects of his music by making an analogy to the aesthetic of the Japanese stone garden. He proposed that the garden:

summed up my theory of composing: discrete images not taken in by the eye or ear at once, but seen or heard consecutively. At the end there is a whole that is somehow synthesized from all these separate pieces. Multiplicity becomes unity ... transitions take place by means of silences. Statements are being made when nothing is being said.

WORKS

Op: Footfalls (1, S. Beckett), 1983

Vocal: Letters found near a Suicide (F. Horne), S, pf, 1954; Exercises en route (Beckett), S, fl, ob, cl, vn, vc, perc, actors, dancers, film, 1963–70: Dead Calm, Rattling On, Gooseberries, she said, They are Far Out; Narratives (Beckett), actress/female nar, actor, S, 2 tpt, trbn, 2 vn, 2 vc, pf, TV, lights, 1973–8: Monologues, Melodrama I, Lines, Eh Joe, Melodrama 2, Duet, Earthlight; Now & Then, S, fl, va, hp, 1981: On the Meadow (A. Chekhov), Thither (Beckett), Roundelay (Beckett); Where Grief Slumbers (G. Apollinaire, A. Rimbaud), 7 songs, S, hp, str orch, 1982; Scenes from a Movie (R.M. Rilke), S, B, vn, vc, pf, 1986–8: I The 7th Dream, II The 11th Dream; 4 Lines from Mallarmé, 1v, fl, vib, 4 perc, 1989; 3 Poems in French (P. Verlaine, C.P. Baudelaire), S, 2 vn, va, vc, 1989; Where Grief Slumbers, S, hp, 4 vn, 2 va, 2 vc, 1989; Some Thoughts on Keats and Coleridge, SATB, 1990; Scenes from a Movie (R.M. Rilke), Bar, chorus, hp, str orch, 1991: III The 26th Dream; Dear Linda (A. Sexton), female v, fl, vc, mar, pf, perc, 1992

Inst: Bagatelles, pf, 1948–50; Dialogues, pf, orch, 1959; Vn Conc., 1979; Caprices, vn, 1980; Cornet (Rilke), nar, orch, 1983; Scenes from Childhood, brass qnt, 1984; The White Hour, chbr orch

3 early works, withdrawn

Recorded interviews in *US-NHoh*

Principal publisher: Composers Collaborative, Presser

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G.L. Jeffers: *Non-Narrative Drama: Settings by Virgil Thomson, Ned Rorem and Earl Kim of Plays by Gertrude Stein and Samuel Beckett* (diss., UCLA, 1983)

J. Tassell: 'Golden Silences: the Flowering of Earl Kim', *Boston Globe Magazine* (27 Feb 1983)

M.-E. Jeon: 'I am Concerned with What is Good', *Sonus*, vii/11 (1987), 1–9 [interview]

MARTIN BRODY

Kim, Hi Kyung

(*b* Seoul, 15 March 1954). American composer of Korean birth. She studied at Seoul National University and the University of California, Berkeley, as well as at IRCAM and the Ecole Normale Supérieure in Paris. Her principal composition teachers included Imbrie, Olly Wilson, Grisey and Sung-Jae Lee. A member of the music department at the University of California, Santa Cruz, she founded the Pacific Rim Festival of Contemporary Music there in 1996. Kim's extensive research on Elliott Carter and traditional Korean music is reflected in her compositions. Rhythmic complexity and formal intricacy underlie even her most accessible works, and many of her structural and timbral ideas owe something to Korean folk music. Her honours include the Walter Hinrichsen Award from the American Academy and Institute of Arts and Letters, and fellowships from the Tanglewood Music Center, the MacDowell Colony, the Charles Dodge Foundation and Meet the Composer.

WORKS

Pathway, pf, 1973; Romance, pf, 1973; Dialogue, vn, pf, 1974; Crash, str qt, 1975; Fugue, pf, 1975; Resistance, S, pf, 1975; Sonata no.1, pf, 1975; Conversation, orch, 1976; Harmony, wind qnt, 1976; Looking at New Heaven and Earth, cho, pf, 1976; Satisfaction, chbr ens, 1977; A-Ri, S, str qt, 1983; Intrigues, cl, prep pf, 1985; Reflection, cl, 1985; Encounter, cl, b cl, bn, vc, 5 perc, 1986; Short Dance, str qt, 1987; Step, cptr, 1988; What are Years?, S, fl, cl, vn, db, gui, 1988; Dance, str qt, 1990; When you Rush, chbr ens, 1991; Islands in the Bay, perc, orch, 1993; Unknown Lives, chbr ens, 1995; Breaking the Silence, pf trio, 1996; After the Fall, cl, b cl, 1998; Crystal Drops, 2 pf, 1998; Primitive Dance, str qt, 1998

JOSHUA KOSMAN

Kim, Young Uck

(*b* Seoul, 1 Sept 1947). American violinist of Korean birth. He studied with Galamian at the Curtis Institute (1961–9) and made his orchestral début in 1963 with the Philadelphia Orchestra under Eugene Ormandy in a concert broadcast on national television. In 1966 he made his New York recital début, and from this time his solo career rapidly reached international status. He also teaches and in 1988 was appointed professor of string studies at the Hochschule für Musik in Detmold. In 1992 he gave the première of Gunther Schuller's Violin Concerto at Carnegie Hall, New York, and the European première with the Rotterdam PO. In 1980 he formed a piano trio with Emanuel Ax and Yo-Yo Ma, which has successfully toured internationally; their recording of the Dvořák trios won an award in 1988.

Kim's solo recordings have been highly acclaimed, especially those of all the Mozart concertos. Kim's playing is innately musical with a sweet tone, yet also very personal in approach. He plays the 'Cessole' Stradivarius dating from 1716. (D. Rooney: 'Prodigy Matured', *The Strad*, xcix, 1988, 308–11)

MARGARET CAMPBELL

Kimball.

American firm of reed organ, piano and organ makers. It was founded in Chicago in 1857 by William Wallace Kimball (*b* Rumford, ME, 22 March 1828; *d* Chicago, 16 Dec 1904), the firm becoming known as the W.W. Kimball Co. Sensing the growing commercial importance of Chicago, he moved there in 1857; a chance purchase of a consignment of pianos at an auction shortly afterwards launched his career as a piano dealer. A few years later he added reed organs to his stock, but for over 20 years he purchased his instruments from East Coast manufacturers. In 1865 Kimball married Evalyne Cone, whose brother Albert (*d* 1900) soon entered the firm, eventually becoming treasurer. The fire in Chicago (1871) destroyed the Kimball store but this was only a temporary setback, and in 1880 Kimball opened his first factory, for the manufacture of reed organs. In 1882 the firm was incorporated with Kimball, Cone and Edwin S. Conway as principals, and in 1887 piano manufacturing was begun. Kimball's business credo stressed volume, reasonable price and quality of construction; he encouraged his technicians to develop improvements, and many patents were granted for reed organ designs and improvements in piano plates. These factors doubtless helped Kimball to secure the highest awards for organs, reed organs and pianos at the World's Columbian Exposition (1893). Among the technicians were a number of skilled immigrants, including Peter Tapper and one Guricke, both trained in Bechstein's piano factory in Berlin, and Frederic Hedgeland, who trained in his family's organ works in England and in 1890 superintended a new pipe organ building department for Kimball, remaining until 1908, when he was succeeded by Oscar Hagstrom. Beginning with an ingenious small 'portable' organ of two manuals and pedals which employed free reeds for its pedal stops, the firm soon began building larger organs, and during the first half of the 20th century produced many notable instruments, including several for large churches in Chicago, a reconstruction of the organ in the Mormon Tabernacle, Salt Lake City (1901), and the organ in the Municipal Auditorium of Pretoria, South Africa (1935). The firm also produced a large number of cinema organs in the period 1914–30, under the direction of Robert Pier Elliot; the largest such instrument was built in 1924 for the Forum Theatre, Los Angeles.

In 1883 Kimball's nephew Wallace Lufkin (*d* 1945) joined the firm, eventually becoming its president, as did another nephew, Curtis Kimball (*d* 1936). In 1896 the firm began making self-playing organs, followed by player pianos in 1901. From 1915 to 1925 they also manufactured a gramophone invented by Albert Huseby, who was superintendent of the piano works. The reed organ branch of the firm closed in 1922, having produced 403,390 instruments, while the organ building branch continued

until 1942, with a total of 7326. Curtis Kimball became president of the firm on his uncle's death, and was in turn succeeded by Lufkin. W.W. Kimball, a grand-nephew of the founder, became president in 1945, and many other family members remained in the firm's hierarchy. After World War II the Kimball firm concentrated chiefly on pianos; in 1955 a new factory was built for that purpose in Melrose Park, Illinois. In 1959 Kimball became part of the Jasper Corporation of Jasper, Indiana, which has wide interests in timber and furniture making, and it moved to Indiana in 1961. The company took over Bösendorfer of Vienna in 1966, and some Bösendorfer features have been incorporated into Kimball pianos.

In 1961 the company began to manufacture electronic organs designed for home use. The company subsequently became known as the Kimball Piano and Organ Co., and in the mid-1970s the parent corporation became Kimball International. The sound of the Kimball electronic organ is normally generated by 12 oscillators using frequency division, and an electronic rhythm section and automatic bass are included. The majority of current models are two-manual 'spinet' organs with 37 or 44 notes on each manual and a one-octave pedal-board.

See [Reed organ](#).

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V.A. Bradley: *Music for the Millions: the Kimball Piano and Organ Story* (Chicago, 1957)
N.H. Crowhurst: *Electronic Organs*, iii (Indianapolis, 1975)
O. Ochse: *The History of the Organ in the United States* (Bloomington, IN, 1975)
D. Junchen: *Encyclopedia of the American Theatre Organ*, i (Pasadena, CA, 1985)

BARBARA OWEN

Kimball, Jacob

(*b* Topsfield, MA, 15 Feb 1761; *d* Topsfield, 24 July 1826). American composer, tune book compiler and singing master. He served as a fifer at the outset of the War of Independence. In 1780 he graduated from Harvard College; later he studied law and was reportedly admitted to the Bar in New Hampshire. He was mainly occupied, however, as a schoolmaster and singing teacher. He apparently died in poverty. Kimball published two collections devoted almost entirely to his own music: *The Rural Harmony* (Boston, 1793) and *The Essex Harmony* (Exeter, NH, 1800). Among his 124 published compositions, some were widely known through editions of the popular *Village Harmony* (Exeter, from 1796 on). A manuscript dated 1808 at the Essex Institute, Salem, contains 63 Kimball tunes that were never published. Some of his works have recently been edited by H. Eskew and K. Kroeger (in *Selected Works of Samuel Holyoke (1762–1820) and Jacob Kimball (1761–1826)*, New York and London, 1998). All his music

displays careful craftsmanship and a grasp of European theoretical principles exceeding that of most of his American contemporaries.

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G.C. Wilcox: *Jacob Kimball, Jr. (1761–1826): his Life and Works* (diss., U. of Southern California, 1957)

G.C. Wilcox: 'Jacob Kimball: a Pioneer American Musician', *Essex Institute Historical Collections*, xciv (1958), 356–78

RICHARD CRAWFORD/NYM COOKE

Kimbalom

(Hung.).

See [Cimbalom](#).

Kimbell, David (Rodney Bertram)

(*b* Gillingham, Kent, 26 Jun 1939). English writer on music and teacher. He studied music at Oxford (MA 1961) and was awarded the degree of DPhil in 1968 for a critical study of the early operas of Handel. From 1965 to 1978 he lectured at the University of Edinburgh and was appointed professor and Master of Music at the University of St Andrews in 1979. In 1987 he was made professor at the University of Edinburgh.

Kimbell's principal research interests are Italian opera, German Romantic music and the music of Handel. His publications include an important study of Verdi (1981), which traces the composer's progressive transformation of an inherited operatic tradition, a history of Italian opera (1991) and a monograph on Bellini's *Norma* (1998). These works examine the artistic qualities of the music with particular reference to its biographical and cultural context, and build on his substantial knowledge of Italian history and literature. He has also edited both the 1711 and 1731 versions of *Rinaldo* for the *Hallische Händel-Ausgabe* (II/4/i, Kassel, 1993; II/4/ii, Kassel, 1996).

WRITINGS

'Poi ... diventò "L' Oberto"', *ML*, lii (1971), 1–7

'*Il trovatore*: Cammarano and Garcia Gutiérrez', *Il teatro e la musica di Giuseppe Verdi: Milan 1972*, 34–44

'The Young Verdi and Shakespeare', *PRMA*, ci (1974–5), 59–73

'Aspekte von Händels Umarbeitungen und Revisionen eigener Werke', *HJb*, 1977, 45–67

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Italian Opera (Cambridge, 1991)

Vincenzo Bellini: Norma (Cambridge, 1998)

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ROSEMARY WILLIAMSON

Kimber, William [Bill, Merry]

(*b* Headington Quarry, Oxon, 1872; *d* after 1949). English traditional concertina player and morris dancer. Kimber's grandfather and father were both central figures in the Headington Quarry Morris team that has danced annually at Whitsuntide since at least the mid-18th century. Kimber, who accompanied the Headington Quarry Morris team from 1888, learnt his concertina technique from his father.

It could be argued that the folkdance movement was founded on Boxing Day 1899, when [Cecil Sharp](#) saw the Headington Quarry Morris team perform. Sharp noted morris tunes from Kimber the next day and, when Mary Neil invited Kimber to London to teach the girls at the Esperance Guild, Sharp became reacquainted with him. Kimber subsequently became integral to Sharp's didactic folkdance programme: Sharp lectured and played the piano; Kimber danced and played the concertina. They taught regularly at Chelsea Polytechnic and the Royal Academy of Music, and played several times at the Queen's Hall and the Steinway Hall. After Sharp's death, Kimber continued the same working relationship with Douglas Kennedy, Sharp's successor in the English Folk Dance Society (see [English Folk Dance and Song Society](#)).

Between the wars, Kimber trained and played for various morris teams in the Oxford area and for the Headington Quarry Morris team when it was revived in 1949. Kimber is held in great esteem both because of his roots and his authority as a morris dancer and musician.

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REG HALL

Kim Ch'angjo

(*b* South Ch'olla Province, Korea, 1865; *d* 1920). Korean *kayagŭm* player. He is widely considered in Korea to have been the founder of the *sanjo* genre for solo melody instrument and drum. He is reputed to have combined certain types of shaman instrumental music, especially *sinawi*, with melodic and rhythmic patterns characteristic of *p'ansori* dramatic narrative singing to produce the virtuosic instrumental *sanjo*, an enormously popular genre among traditional musicians in modern Korea.

He was proficient in playing several other string and wind instruments and was especially accomplished in *kayagŭm pyŏngch'ang*, in which a soloist accompanied by a drum both plays the *kayagŭm* and sings in a *p'ansori* style.

Kim Ch'angjo had a number of important disciples who became the leaders of several subsequent schools of *sanjo*, and modern *sanjo* schools which can trace their ancestry directly to Kim are the most highly revered. Among his disciples was Han Sŏnggi, who in turn taught Kim Ch'angjo's granddaughter Kim Chukp'a (1911–89). Kim Chukp'a was probably the most noted *sanjo* player of the late 20th century and was named an Intangible Cultural Treasure for her *kayagŭm sanjo* in 1979.

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Kim Haesuk: *Sanjo yŏn'gu* (Seoul, 1987), 49, 121–3

ROBERT C. PROVINE

Kim Chung-gil [Kim Chŏnggil]

(*b* Seoul, 28 Jan 1934). Korean composer. After a long period of military service he studied at Seoul National University with Kim Sehyŏng and Kim Sŏngt'ae (BA, MA), then with Isang Yun and others at the Staatliche Hochschule für Musik in Hanover (1970–2). In 1983 he was appointed professor at Seoul National University; he has been president of the Contemporary Music Society in Seoul and vice-president of the Asian Composers' League. His music for dance, theatre and film as well as his concert music has earned him many awards in Korea (1979–92). His compositions have been performed in Pyongyang as well as Seoul, and in cities worldwide including Moscow, Paris and Vienna.

Kim is one of the most prolific of Korean composers. Early works such as the Trio (1962) are influenced by Stravinsky's *Petrushka* and by Debussy's use of pedals and repeating phrases. These two devices, which became trademarks of Kim's music, characterize the four movements of *Kop'ung* (1981), where they are combined with modal elements and ornamentation derived from traditional Korean music. Serial techniques, which Kim studied in Germany, dictate the structure of *Ch'ŏng* (1970), *Yŏng* (1973) and *Yŏbaek* (1974). In *Hausdorff Spatium* (1975) concepts of space are explored through the repetition and overlapping of cells within serial rows. In the influential *Ch'uch'omun* (1979), for eight traditional Korean instruments, Kim provides short melodies for each instrument on a single sheet of notation, each of which is repeated at will, and prescribes the order of entry but not the alignment of parts. Later works have moved in two directions. Kim has explored timbre and indeterminacy in series of works such as *Ŏllaejit* (1988, 1990) and *Urfiguration* (1989–98), but he has also composed prolifically for film, drama and public events, writing the official fanfares for both the 1986 Asian Games and the 1988 Seoul Olympic Games. His writings include *20-segye ūi saeroun ūmak* ('20th-century new music', Seoul, 1997).

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Orch: Yul '83 [Rhythm '83], cl, str, 1983; Sangch'ungyul [Mutual Rhythm], 1983; Sarang hanün naüi choguk [The Country I Love], 1987; Ch'ukchönsögorok [Prelude on Celebration], 1988; Ch'öngsönyönül wihan kwanhyönak chogok [Suite of the Adolescent], 1989; 6·25 40-nyön puch'o (40th Anniversary of the Outbreak of the Korean War), 1990; Uridül sesang [Our World], 1991; Celebration, ov., 1996; Urfiguration, 1998

Chbr: Trio, vn, cl, pf, 1962; Topological Space, brass septet, 1968; Normal Space, brass septet, 1968; 3 Flöten und Schlagzeug, 3 fl, perc, 1973; 5 Stücke, brass qnt, 1973; Der Brennpunkt, ww ens, 1974; Yöbaek [Blank Space], str qt, 1974; Das Spatium, str qnt, 1978; Ch'uch'omun [Autumn, Grass, Literature], 8 Korean trad. inst, 1979; Pi [Secret], str ens, 1982; Wisang '84 [Phase '84], str, perc, 1984; Fanfare '86, brass, perc, 1984; P'ungnyu hyönak hapchugok, Korean trad. str ens, 1985; Yul '85 [Rhythm '85], 3 cl, perc, 1985; '88 Olympic Fanfare, brass, perc, 1988; Öllaejit, 4 tuba, 1988; Künwönhyöngsang (Urfiguration), 8 ww, 1989; Ww Qnt, 1991; Fanfare Expo '93, brass, perc, 1993; Wönhyöngsang '94 (Urfiguration '94), 15 fl, 1994; Wönhyöngsang '97, 3 perc, Korean trad. ens, 1997

1–2 insts: Ch'öng [Blue], fl, 1970; Kyöng [Scenery], cl, pf, 1971; Variation for Perc, 1973; Yöng [Shadow], cl, pf, 1973; Liedchen, 2 ob, 1974; Hausdorff Spatium, pf, 1975; Pi, vc, 1978; Ch'oriptong [Young Married Man], vn, 1979; Piano choguk üi Kop'ung [Ancient Style Suite], pf, 1981; Hausdorff Spatium II, org, 1982; Sori omnün sori [Sound without a Sound], 2 perc, 1984; Suyösan [Suyö Mountain], Korean trad. ens, 1984; Sasöl [Story], vn, pf, 1985; Yul '90 [Rhythm '90], hp, 1990; Öllaejit '90, hp, 1990; Ch'oriptong '96, fl, pf, 1996

Choral: Ch'öngsan pyölgok, SATB, timp, 1975; Södang üi yul [Rhythm of a Village Schoolhouse], SATB, str, 1982; Kwich'ön (Chön Sangbyöng), SATB, perc, 1996

Film scores: Kawi pawı po, 1974; Mandala, 1981; Kil sottüm, 1985; Asianün hana [Asia is One], 1987; Ajae aje Para aje, 1989; Pyögül nömösö [Beyond All Barriers], 1989; Segyenün Söullo, Söürün segyero [The World to Seoul, Seoul to the World], 1989; Myöngja ikkikko ssonya [Myöngja Akiko Sonya], 1992; Tallinün Han'gugin [The Distinctiveness of Koreans], 1994; Moümgok [Vocalization], 1995

Music for dance: Chong [Bell], 2 perc, fl, ob, vc, 1983; Taeji üi sori [Song of the Great Earth] (ballet), 1984; Kalmang [Earnest Desire], 1985; Ch'unhyang üi sarang [The Love of Ch'unhyang] (ballet), 1986; Han üi kküt [End of Remorse], 1986; Asia üi sonnım [Asia's Guest], 1986; Kyöül kkot mit pom [Winter Flower with Spring], 1986; Hondon [Chaos], 1988

Music for theatre: Motakpul ach'imisül [Bonfire Morning Dew], 1984; Pult'anün yöul [Flaming Shoal], 1984; Tap [Tower], 1984; Hamlet, 1985; Mansön, 1985; Hanül manküüm mönara, 1985; P'unggüm sori [Organ Sound], 1985; Sanbul [Forest Fire], 1988

Principal publisher: Sumundang

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(Seoul, 1991)

KEITH HOWARD

Kim Kisu

(*b* Seoul, 22 Nov 1917; *d* Seoul, 21 Oct 1986). Korean composer and musicologist. After graduating in 1936 from the Korean court music institute, then known as the *Yiwangjik aakpu*, he joined it and its successor, the National Centre for Korean Traditional Performing Arts, as a musician, rising to become its director (1973–7). He is widely considered the first modern composer of music for traditional Korean instruments. He helped set up a middle and high school for traditional music, devising workbooks to replace rote learning for the *taegŭm*, *p'iri*, *kayagŭm*, *kŏmun'go*, *haegŭm* and *tanso*. He transcribed thirteen volumes of Korean music in an updated Korean notation system, *chŏngganbo*. A versatile performer on the *kŏmun'go* and *tanso* and of court dance, he was appointed by the government to two cultural positions, *Chongmyo cheryeak* ('Rite to Royal Ancestors', 1964) and the mask dance *Ch'ŏyongmu* (1971).

Kim composed over 70 pieces, mainly for large ensembles of traditional instruments. His first acknowledged piece, *Hwanghwa mannyŏn chigok* (1939) is no longer played, since it sets a poem considered to celebrate the Japanese colonial power. *Kohyangso* (1944), written in Harbin in the final days of the colonial era, is full of nationalist pride; after he fled with the South Korean government to the Pusan enclave during the Korean war, his works became intensely patriotic. Both *Chŏngbaekhon* (1952), celebrating the declaration of independence in 1919, and *Hawŏnch'un* (1952), describing the beauty of Korea at new year, were broadcast from Pusan during the war. *Tashi on Sŏul* (1953), first performed in Seoul in September 1953, was probably written after Kim returned to the capital but before the armistice was signed. In all these pieces, the language is that of traditional lyric songs, *kagok*. There is little place for emotion, and no deliberate use of harmony. Kim adapts Western conventions, writing in staff notation with time signatures, and replacing the traditional ensemble director with a conductor. In the 1960s he moved away from lyric songs, adding accompaniment to metric melodies, as in *Owŏl ūi norae*, a piece celebrating the new regime of Park Chung Hee.

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(selective list)

[all for Korean instruments](#)

Inst: Seuyŏng [Drizzle], taegŭm, kŏmun'go, ajaeng, changgo, 1941; Kohyangso [Birthplace], 1944; Songgwangbok [Liberation Praise], orch, 1952; Hawŏnch'un [Celebrating the Beginning of Spring], orch, 1952; Chŏngbaekhon [Pure White Spirit], orch, 1952; Myŏngdanp'ung [Bright Morning Wind], 4 ww, perc, 1952; Tashi on Sŏul [Return to Seoul], orch, 1953; Ch'unghonje [Ritual for the War Dead], orch, 1953; P'abungsŏn [Breaking the Bonds], orch, 1954; Nae maŭm chŏnsŏl [The Legend of my Soul], orch, 1955; Sae Nara [New Land], orch, 1962

Vocal: Hwanghwa mannyŏn chigok [10,000-Year Chrysanthemum] (Yi Nūnghwa) 1v, orch, 1939; Kaech'ŏnbu [The Nation's Origin], 1v, orch, 1952; Owŏl ūi norae [May Song] (Yi Sangno), 2-pt chorus, ens, 1961

Music for dance: Tanjongaesā, 1956; Ch'ŏyongnang [The Story of Ch'ŏyong], 1956

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Han'guk minyo 50-kokchip [50 Korean folksongs] (Seoul, 1958)

Han'guk ūmak [Anthology of Korean music] (Seoul, 1969–78)

Kugak inmun [Introduction to Korean music] (Seoul, 1972)

Kugak chŏnjjip [Complete collection of Korean music] (Seoul, 1974–85)

with Kang Sajun: *Haegŭm chŏngak* [Court music for Korean fiddle] (Seoul, 1979)

with Kang Sajun: *Kayagŭm chŏngak* [Court music for Korean zither] (Seoul, 1979)

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Chŏn Inp'yŏng: *Han'guk chakkok inmun* [A guide in musical composition for Korean instruments] (Seoul, 1989)

K. Howard: 'Blending the wine and stretching the wineskins: new Korean music for old Korean instruments', *Festschrift for Dr Lee Hye-Ku* (Seoul, 1998)

KEITH HOWARD

Kimmerling, Robert [Johannes Evangelist]

(*b* Vienna, 8 Dec 1737; *d* Oberweiden, 5 Dec 1799). Austrian composer and teacher. He was educated as a student and choirboy by the Benedictines at Melk Abbey, Lower Austria, from 1748 until 1754, when he took his vows. As a novice he was sent to Vienna to study composition with Joseph Haydn, perhaps from 1756 to 1758, but more certainly from November 1760 until April 1761, during which time he was exposed to keyboard works by C.P.E. Bach, F. Nicolai and G.M. Rutini and vocal music by Galuppi, C.H. Graun and Pergolesi. He then returned to Melk as music director, 1761–77; he spent the last 22 years of his life as a minister in the parishes of Getsdorf, Weikendorf and Oberweiden.

Kimmerling's solid reputation as a composer rested primarily on his stage works produced in connection with visits of the imperial court to Melk in 1764 and especially with the nuptial visit of Marie Antoinette in 1770, for which he composed his biblical Singspiel *Rebecka, die Braut Isaaks* (music lost). Over 60 of his works, mostly sacred and composed before 1777, survive, but their stylistic and technical characteristics seem to show little influence of his teacher, Haydn. He made his most important contributions as a teacher and as an early supporter of Haydn within the Viennese periphery. At least four of the 50 choirboys whom he recruited and trained at Melk (K.I. Andorfer, G.J. Hauer, F.F. Petrack and Ignaz Rudolf) became

music directors themselves, thereby helping to perpetuate the tradition of Haydn's teachings and music in Austria into the 19th century.

WORKS

Liturgical: 13 masses, 1767–77, *A-Gd, GÖ, H, SE, SEI, CZ-Bm*, Trebon, 3 lost; 3 requiem settings, ?1763–1790, *A-M, SEI, CZ-OP*; 2 Marian ants, 1762–84, *A-Gd, SEI, MT, MZ*; 29 other works, 1768–75, *GÖ, M, MT, MZ*, Neuhofen/Ybbs, *SE, SEI, SL, Wn, CZ-Bm*

Other vocal: *Jocosa musica* (Spl), Melk, 22 April 1764, lost; *Applausus de Tobiae historia* (op or ludus comicus, B. Schuster), Melk, 22 April 1767, lost; *Rebecka, die Braut Isaaks* (Spl, B. Schuster), 21 April 1770, lib (Vienna, 1770), music lost; *Schäferspiel*, comp. Feb 1771, lost; 3 lieder, *D-DT*, doubtful; other lieder, lost, mentioned in Kühnel catalogue, 1802

Inst: 4 divertimento/cassatio, *A-LA, SEI, H-Bn*; Sym., C, *Kleine Quartbuch*, ii, p.42, no.49, *A-GÖ*, attrib. J. Haydn (h l:C1); str trios, duets, pf works, mentioned in Kühnel catalogue, 1802

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ROBERT N. FREEMAN

Kim Min-ki [Kim Min'gi]

(b 1951). Korean singer and composer of South Korean popular music. He graduated from the department of painting at Seoul National University. His musical career began in 1970 when he composed the song *Ach'im isŭl* 'Morning Dew'. This song, released by the rising singer Yang Hŭiŭn, won great popularity among university students and became a prominent part of Korean modern folk music and youth culture. In 1971 Kim produced a solo album, but because he participated in the anti-government student movement and the rebellious grass-roots cultural movement, his songs were forbidden and he was banned from any official activity by governmental authorities. The songs he wrote, however, were distributed through underground routes, and he became a symbol of the oppositional student movement. In 1978 he produced a music drama tape, *Kongjang Ŭi Bulbit* 'The Light of Factory', about the labour struggle of the 1970s; this was one of the most significant forms of progressive cultural activity in the 1980s. Until the late 1980s Kim was not allowed to take part in any official music activity, and he worked in a factory and on a farm for some time. With the gradual democratization of South Korean society after 1987, he was again able to work freely as a musician, and in 1993 he produced an album of his collected works on four CDs. Since then he has concentrated on rock musicals, engaging himself in both production and translation. At the end of the 20th century he was the manager of a little theatre, Hakchŏn, and explored ways to create original rock musicals in Korean style.

Kim Sohŭi [Kim So-hee]

(*b* Koch'ang, North Chŏlla Province, Korea, 1917; *d* Seoul, 1995). Korean performer of the dramatic narrative vocal genre *p'ansori*. She was probably the best known Korean female singer of the 20th century. Like many other traditional singers, Kim came from South-west Korea. Starting at the age of 12, she studied with a number of noted teachers, in particular Song Man'gap, Chŏng Chŏngnyŏl, Pak Tongsil and Chŏng Ŭngmin. She won the Namwŏn P'ansori Singers' Competition at the age of 13 and was making recordings by the age of 19. She was especially noted for her performance of *The Story of Sim Ch'ŏng*, one of five extended stories in the modern repertory, in which a dutiful daughter sacrifices her life in order to restore her father's eyesight.

The training of a *p'ansori* singer is arduous and in most cases produces a strong but raspy voice; Kim was able to retain a powerful and rich basic voice without losing the variety of sound required for this dramatic form. She was also a talented performer on the *kayagŭm*, an accomplished dancer and a noted calligrapher. She was made an Intangible Cultural Treasure in 1964 for her performance of *The Story of Ch'unhyang*, and many recordings preserve her distinctive style.

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Yi Pohyŏng: 'P'ansori myŏngch'ang Kim Sohŭi' [Famous *p'ansori* singer Kim Sohŭi], *P'ansori yŏn'gu* [Studies in *p'ansori*], v (1995), 325–39 [interview]

ROBERT C. PROVINE

Kim Sŏngjin

(*b* Seoul, 1916). Korean *taegŭm* player. He studied in the training school of the Korean Royal Court Music Institute (Yiwangjik aakpu) in the 1920s and thus is a direct link to masters of the late Chosŏn period (1392–1910), the last of Korea's royal dynasties. He retained what he learnt there through the difficulties of the Japanese colonialization of Korea (1910–45), which included repression of native Korean arts. He was for many years a noted member of the National Center for Korean Traditional Performing Arts (Kungnip kugagwŏn), rising to the position of head musician.

Kim is particularly known for his performance of a solo flute piece called *Ch'ŏngsŏng chajin hanip*, which is in the repertory of every Korean flute player; his performance has great depth of feeling and is the perfect exemplar of good taste against which all other performances are judged. He was named an Intangible Cultural Treasure for court music *taegŭm* in 1968, as well as for the orchestral music performed at the Royal Ancestral Shrine (Chongmyo) in Seoul. He is extremely active as a teacher, and nearly every traditional flute player in Korea has come under his influence either directly or indirectly.

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Myŏngin myŏngch'ang [Famous musicians and singers] (Seoul, 1987), 105–113 [pubn of eds. of *Ūmak tonga*]

ROBERT C. PROVINE

Kim Sunnam

(*b* Seoul, 28 May 1917; *d* Sinp'o, 1983). Korean composer. Born in Seoul during the Japanese colonial period, he travelled to Tokyo in November 1937, enrolling in the Tokyo Music School in the spring of 1938. He returned to Korea in 1943, and was soon associated with the independence movement. After the defeat of Japan, Kim was involved with a series of left-leaning musician and artist collectives. He was head of composition in the Korean Proletarian Music Union, founded in September 1945, and the Korean Musicians' Union, founded in December. Elected to the central committee of the Nationalist People's Battle Forces (1946), he was soon under police surveillance and, with many other artists, he moved northwards to ally himself with the socialist regime. He was appointed head of composition at the Pyongyang National Music School (1948), and subsequently served on a number of central committees. Kim was the most prolific of revolutionary song writers in the first five years following liberation. His political and nationalist ideas are well expressed by the songs *Kŏn'guk haengjin'gok*, *Sangnyŏl*, *Haebang ūi norae* and *Inmin Hangjaengga*. His lyric songs, cast in a style inherited from Japan earlier in the century but with texts describing the beauty of Korea, include *Sanyuhwa* and *Chindallae kkot*. Abstract works such as the Piano Trio and Piano Concerto develop from the Expressionist mould.

In 1952, after being appointed a teacher at Pyongyang Music University, Kim was sent to Moscow for further study with Khachaturian. Six months later, having written only a piece for oboe in Moscow, Kim's promising career was abruptly ended. Ordered back to P'yŏngyang, along with many artists who had emigrated from what was now the capitalist South Korea, he found himself alienated from the proletarian ideals he had fought for as Kim Il Sung purged him and all potential opposition to his leadership. Forbidden to compose, he was eventually sent to Sinp'o, an isolated port on the east coast in South Hamgyŏng province. He was rehabilitated in late 1964, and for three years some of his works were heard and published in the capital. By 1970 he had again been sent to Sinp'o; little is known about the last period of his life. A fuller account of his career is given in No Tongŭn: *Kim Sunnam, kŭ salmkwa yesul* ('Kim Sunnam, his life and art', Seoul, 1992).

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Orch: Pf Conc., 1946; Sym no.1, 1947; Chin'gyŏk [Onward March]; Namnyŏk ūi wŏnhanŭil itch'i marara [Desire for Unification], 1966

Chbr and solo inst: Pf Sonata no.1, 1939; Kyŏrhon [Marriage], pf trio, 1944; Pf

Sonata no.2, 1944; Pf Trio, 1944; Piece, ob, pf, 1952; Irŭn pom [Early Spring], vn, pf, 1966; folksong arrs., pf pieces

Vocal (1v, pf, unless otherwise stated): Kyŏngsa yoga [School Song], 1934; Sangnyŏl [Mourning Rank] (O Changhwan), 1944; T'aengja [Hardy Orange Tree] (Pak Noch'un), 1944; Chosŏn yŏja ch'ŏngnyŏn tongmaengga [Song for the Union of Korean Young Women], SA, 1945; Haebang ūi norae [Song of Liberation] (Im Hwa), 1945; Inmin ūi norae [People's Song], c1945; Kŏn'guk haengjin'gok [Foundation March for the Nation] (Kim T'aeo), 1945; Uri ūi norae [Our Song] (Yi Tonggyu), 1945; Nongmin'ga [Farmers' Song] (Pak Aji), 1945; Tongnip ūi ach'im [Morning of Independence] (Yi Chuhong), 1945; Inmin Hangjaengga [Song of Resistance], 1946; Nam Chosŏn hyŏngjeyŏ itch'i marara (Im Hwa), 1946; Para – tae, SATB, str orch, c1946; Yemaeng ūi norae (Im Hwa), 1946; Ch'ohon [Dusk] (Kim Sowŏl), 1947; Chosŏn minju aeguk ch'ŏngnyŏn tongmaengga [Korean People's Youth Union Anthem] (Im Hwa), 1947; Pada [Sea] (Kim Sowŏl), 1947; Sanyuhwa [Mountain Flower] (Kim Sowŏl), 1947; Yugyŏktae ūi norae [Song of the Commando Group], 1947; Chindallae kkot [Azalea Flower] (Kim Sowŏl), 1948; 8 Lullabies, 1948; Pak Hŏnyŏngege tŭrinŭn norae [Song for Pak Hŏnyŏng], 1948; Haebyŏng ūi norae [Song of the Marines] (Cho Ryŏngch'ul), 1950; Kaesŏn haengjin'gok [Victory Procession] (Im Hwa), 1950; Kohyang ūi ōmŏni [Mother of Home] (Chŏng Sŏch'un), 1950; Kŭnwibudae ūi norae [Royal Army Song] (Pak Seyŏng), 1950; Nodongja ūi norae [Song of the Workers], c1950; Sŭngni ūi Oratorio [Victory Orat], c1952; 11 folksong arrs., 1966

Music for theatre: Inmin yugyŏktae [The People's Commando Group], 1949

KEITH HOWARD

Kim Young Dong [Kim Yŏngdong]

(b Seoul, 29 Jan 1951). Korean composer and *taegŭm* flute performer. He followed what has become a standard route for Korean musicians, training at the Korean Traditional Music School and Seoul National University, then performing at the National Centre for Korean Traditional Performing Arts. Refusing to observe the strictures of traditional music, he emerged in the 1970s as a composer of populist songs and film and TV soundtracks. He typically adds synthesizers and guitars to traditional instruments, often playing the *taegŭm* in his own compositions. He has foreshadowed trends, first in his songs setting texts of dissidents and thereby endearing the songs to university students, and most recently in creating ambient music. *Sŏn* (1989) has a Buddhist theme: crickets give way to temple gongs and drums, and a synthesizer supports the chanting of monks. The popularity of his compositions has encouraged many imitators.

Kim has never been happy imitating the old; he considers the addition of Western instruments in his pieces as a way to broaden the appeal of indigenous music. His characteristic use of Korean modal melodies supported by simple diatonic harmony is already present in his first dramatic score, *Hanne ūi sŭngch'ŏn* (1974). This style was extended to works for traditional ensembles once his reputation was secure, notably in *Maegut* (1981) and *Tan'gun shinhwa* (1983), both modelled on folk tales. In the 1990s, work as a broadcaster for the Buddhist Broadcasting Service and as a conductor in Pusan and, latterly, for the Seoul City Traditional Music Orchestra, limited the time he could devote to composition, and Kim

concentrated on arrangements of traditional music and short songs for children. Among his contributions to Korean periodicals is 'Who is Isang Yun?', *Shin Tonga* (May 1989).

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Orch (Korean insts): Hanne ūi sŭngch'ŏn [The Life of Hanne] (music for drama), 1974; Mul t'oridung [The Sound of Water] (music for drama), 1978; Wech'ŏn [The Esteemed Place], 1981; Maegut [Shaman Ritual to a Falcon], 1981; Tan'gun shinhwa [The Spirit of Korea's Founder], 1983; Aniri [Narration], 1988; Sujech'ŏn and Sangnyŏngsan, arr. of court music, 1990; Kwisŏ [Home], 1991; Yŏmyŏng [Dawn], 1991; Ach'im ūi sori [Morning Song], 1991; Ch'amhoe [Penitence], 1991; Ch'immuk, Taedam [Silence, Talk], 1991; Asura, 1991; Sŏn II: Myŏngsang ūmak [Meditation Music], fl, orch, ens, 1991; Toedori, shaman ritual scene, 1991; Hwin kungnak kang [White Paradise River], 1992; Pada agane [Infant Sea], 1993; Ch'ŏnpaehwimun wa taegŭm shinawirŭl wihan kŏp, music inspired by Buddhism, fl, orch, 1998

Music for dance (Korean orch): Ch'um sori [Dance Song], 1980; T'aejon, 1980; Ttang kut [Earth Ritual], 1980; Han ture [One Team], 1986; Changsaengdo [Picture of Long Life], 1988; Kuro arirang [The Song of Kuro], 1989; Noksaek ūi pulkil [Green Fire], 1989; Ttang ūi Sori [Song of the Earth], 1989

Chbr and solo inst: Abae ūi kajok [The Family of Abae] (incid music for TV), 1980; Salp'o kanŭn kil [The Road to Sal Port] (incid music for TV), 1981; Ŏdum ūi chashiktŭl [Children of Darkness] (film score), 1981; Pŏngŏri Samnyong [Dumb Samnyong] (incid music for TV), 1982; P'amun [Ripples], Korean ens, 1983; Ttanengbyŏt [The Ribbon of Sunshine] (film score), 1984; Adada (film score), 1988; Chŏlmŭn nal ūi ch'osang [Portrait of the Young Day] (film score), 1990; Pyŏnhwa [Change], haegsŭm, ens, 1990; lbyŏl ūi ch'um [Dance of Separation], ens, 1990; Tari ttŭgŏdŭn [Burning Moon], ens, 1991; Kaebŷŏk [Creation] (music for theatre), 1991; Yŏnghon ūi p'iri sori [Spirit of the P'iri's Sound], p'iri, 1992; Muje [Untitled], kayagŭm, 1992; Kŏp [Kalpa], taegŭm, 1993; T'oji [Land] (music for theatre), 1995; Ttŏdonŭn sori [Wandering Song], haegŭm, 1997

Vocal: 8 Tongyo [8 Childrens' Songs], 1978; 6 Lyric Songs, 1982–8; Hakkyo kanŭn kil [School Road], vv, 1982; Sŏn: Myŏngsŏng ūmak [Meditation Music], Buddhist chanting, fl, synth, 1989; Sin sarangga, folksong arr., vv, 1991; Amazon, Bar, fl, gui, synth, perc, 1992; Ssuktaemŏri (arr. from *p'ansori* repertory), 1v, 1992, Chahwasang, 1v, 1992, Ŏmŏni [Mother], 1v, synth, gui, 1992; Sansae [Mountain Bird], 1v, gui, synth, 1992; Kaebŷŏk [Creation], SATB, 1993; Kuwŏn ūi pippŭm [Eternal Grace], SATB, 1995; Ŏrŭndŭrŭn we kŭraeyo? [Children, why is it so?], childrens' songs, 1997

arr. of Aegukka [National Anthem], 1993; other songs and inst pieces

Principal publisher: Seoul Records

KEITH HOWARD

Kincaid, William

(*b* Minneapolis, 26 April 1895; *d* Philadelphia, 27 March 1967). American flautist. He began to play the flute at the age of eight. In 1911 he moved to New York, where he entered the Institute of Musical Art, studying theory and composition and becoming the prize flute pupil of Georges Barrère.

From 1913 to 1918 he played in the New York SO under Walter Damrosch. Following war service in the US Navy he played from 1918 to 1921 with the New York Chamber Music Society. In 1921 Stokowski invited him to join the Philadelphia Orchestra as solo flute, a post he held until his retirement in 1960. His appearances as soloist with the orchestra on more than 150 occasions did much to establish public acceptance of the flute as a solo instrument. He made many recordings, both as a soloist and as a member of the Philadelphia Woodwind Quintet, with which he played from 1952 to 1957. He taught at the Curtis Institute from its foundation in 1924 until 1967, and numbered many eminent American flautists among his pupils. From 1939 until his death he played on a platinum flute made by Verne Q. Powell of Boston.

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PHILIP BATE/JOHN SOLUM

Kind, (Johann) Friedrich

(b Leipzig, 4 March 1768; d Dresden, 25 June 1843). German writer. He studied at the Thomasschule (1782), where he came to know Johann August Apel. He began writing poetry while pursuing his legal studies; then, settling in Dresden (1792), he published some novels and poetry, also doing much occasional writing and journalism. He was a member of the 'Dichter-Thee', later 'Liederkreis', that included Helmina von Chezy and subsequently Weber. His play *Van Dycks Landleben* was produced in Dresden in 1816, and in the same year he took on the editing, with Karl Winkler ('Theodor Hell'), of the *Dresdner Abendzeitung*. Kind first met Weber in 1816, and they subsequently collaborated on a number of projects. Weber's triumph at the première of *Der Freischütz* (Berlin, 1821) embittered Kind, as he felt that insufficient credit was given to his libretto; this was to stimulate him to a series of more ambitious literary projects that earned him some renown in his day. He withdrew from the *Abendzeitung* in 1826, and retired from literary life in 1832, dying in obscurity.

Kind wrote librettos for Marschner and Kalliwoda, and his play *Das Nachtlager von Granada* was the basis for Conradin Kreutzer's opera of the same name. He is remembered today only as the author of the text for *Der Freischütz*, a libretto that has often been recognized for its suitability for musical setting. Though he insisted that he found the story in a 'browning, dusty quarto' in the Leipzig Ratsbibliothek with Apel (*Unterredungen aus dem Reiche der Geister*, by Otto von Graben zum Stein – not a quarto), his evidence is suspect and he almost certainly took it not from there but from Apel and Laun's treatment in their popular *Gespensterbuch* (1810) and other sources. He gave his version of the events, together with the original text and much other relevant *Freischütz* material, in his *Freischützbuch* (Leipzig, 1843).

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JOHN WARRACK/JAMES DEAVILLE

Kindermann, August

(*b* Potsdam, 6 Feb 1817; *d* Munich, 6 March 1891). German bass-baritone. In 1836 he joined the chorus of the Berlin Hofoper, and in 1839 he was engaged at Leipzig, where he took part in the first performance of Lortzing's *Caramo*. He also created the title role of Lortzing's *Hans Sachs* (1840) and Eberbach in *Der Wildschütz* (1842). In 1846 he went to Munich, where he was engaged at the Hofoper until his retirement in 1889. His very large repertory included Mozart's Figaro and Sarastro, Hidraot in Gluck's *Armide*, Indra (*Le roi de Lahore*) and many of Wagner's baritone and bass roles. He sang Wotan in the first performances of *Das Rheingold* (1869) and *Die Walküre* (1870); his repertory also included King Henry (*Lohengrin*), Fafner, Hunding, Hagen, King Mark and Titirel, which he sang at the first performance of *Parsifal* at Bayreuth (1882). For the 40th anniversary of his engagement at Munich he sang Stadinger in Lortzing's *Der Waffenschmied* (1886). His son and three daughters all became singers, the best known of them being Hedwig Reicher-Kindermann.

ELIZABETH FORBES

Kindermann, Hedwig Reicher-

See [Reicher-Kindermann, Hedwig](#).

Kindermann, Johann Erasmus

(*b* Nuremberg, 29 March 1616; *d* Nuremberg, 14 April 1655). German composer and organist. His was the most imaginative and adventurous music written in Nuremberg in the 17th century: he adopted all possible means for the expressive setting of a text. He is important too in the teacher–pupil tradition in 17th-century Nuremberg that began with his teacher Johann Staden and continued through Kindermann to his foremost

pupils Heinrich Schwemmer and Georg Caspar Wecker, who taught Johann Krieger and Johann Pachelbel.

1. Life.

Kindermann probably attended one of the Nuremberg Latin schools, where he would have learnt singing and the rudiments of music. His lessons with Staden must have begun early, for at the age of 15 he was already receiving an annual salary of four gulden for participating in Sunday afternoon concerts at the Frauenkirche. His duties were to sing bass and play the violin (as he noted later in a letter), and he continued to do so until late in 1634 or early in 1635, when the city council gave him permission and money to visit Italy to study the new music at its source. Information about his stay in Italy is lacking. Like other Nuremberg composers before him (Hans Leo Hassler) and after him (Paul Hainlein and Johann Philipp Krieger) he probably went to Venice, where he could have studied with – or at least met – Monteverdi and Cavalli. He may also have known Carissimi, Frescobaldi and Merula, since he published music by them alongside works of his own. The Nuremberg council had given him two years leave of absence, but after about one year, in January 1636, they called him back to take the position of second organist at the Frauenkirche.

In 1640 Kindermann was briefly employed as organist at Schwäbisch-Hall at an annual salary of 100 gulden (as well as 12 bushels of wheat, six wagon loads of wood and free housing). A few weeks after his arrival in August, however, he informed the city council that he had 'come down with a fever' and requested that Georg Dretzel (i) be given the position in his stead, to which they agreed. Kindermann's 'fever' came on shortly after the death of the organist of the Egidienkirche, Nuremberg. This is the kind of position he must have been waiting for in Nuremberg, and, having been appointed to it, he remained in it for the rest of his life. [Frames/F003325.html](#); only two posts for musicians in Nuremberg were more important – those of organist of St Sebaldus and St Lorenz.

Kindermann was much in demand as a teacher: not only Schwemmer and Wecker (as mentioned above) but also Johann Agricola and Augustin Pfleger were among his many pupils. His fame was apparently widespread, for W.C. Printz described him in his *Historische Beschreibung*, 1690, as 'a very famous Nuremberg composer and musician in his day'.

2. Works.

Kindermann's works exemplify many of the instrumental and vocal forms of his day. His instrumental music is specially noteworthy for being written with the characteristics of specific types of instrument in mind instead of being in a style adaptable to a variety of instruments and voices, as with many earlier composers. *Harmonia organica* has regard for the acoustical and technical possibilities of the organ, including an early German use of obligato pedal, and is not adaptable to the clavier. This collection of 25 brief contrapuntal pieces, 14 of which are preludes in the seven authentic and seven plagal modes, includes a remarkable triple fugue on three chorale melodies. It is also important in the history of music printing, for along with Christian Michael's *Tabulatura* (1639, 2/1645) it is the last printed German organ tablature and among the earliest, if not the first, German music to be engraved. The 30 dance movements in a manuscript

tablature that also includes works by Froberger, Martino Pesenti and Adam Krieger (*D-Bsb*) are arranged in the usual order of the keyboard suite of the time: allemande–courante–saraband. The four parts of *Deliciae studiosorum* contain 126 pieces (headed ‘Symphonia’, ‘Sonata’, ‘Ritornello’, ‘Aria’, ‘Ballet’, ‘Intrada’, etc.) for three to five wind or string instruments; they are modelled on similar pieces by Johann Staden. The fourth instrumental collection, an early example of German violin music and a forerunner of Biber’s sonatas, is *Canzoni, sonatae*, which contains 41 works for one to three violins, cello and continuo: 27 are designated ‘canzon’ and nine ‘sonata’, but consist of four or five short sections made independent by changes in tempo or metre, as in similar works by Frescobaldi and Massimiliano Neri. Unlike *Deliciae studiosorum* ten years earlier, *Canzoni, sonatae* is specifically conceived for violins and includes the use of scordatura, perhaps for the first time in Germany.

Most of Kindermann’s output consists of vocal works, which exemplify the transitional character of German music during his generation, when the basso continuo and the concertato style were generally being adopted. There are motets with and without continuo in *Cantiones pathētikai* and *Musica catechetica*. The first two and the fourth pieces in the latter collection are in the concertato style. However, Kindermann used this style more expertly in the four manuscript cantatas *Wachet auf, Ich will singen*, *Lasset uns loben* and *Herr Gott, dich loben wir*, which are among the earliest works in Nuremberg to show a contrast between choral and solo movements, a distinguishing trait of the cantata. Like Schütz’s *Kleine geistliche Concerten* (1636–9) and the first two sets of *Symphoniae sacrae* (1629–47), Kindermann’s many concertos for solo voices have a sectional structure, a contrapuntal texture and little repetition of the text: the first five works in *Musicalische Friedens Seufftzer*, the first eight in *Concentus Salomonis* and the manuscript works *Turbabor sed non perturbabor* and *Befehl dem Herren* are good examples. An interesting experiment with recitative, not found again in Nuremberg until two generations later in the music of Johann and Johann Philipp Krieger, is a work for tenor and continuo, *Dum tot carminibus*, ‘in stylo recitativo’: the repeated notes and unprepared dissonance are striking departures from the motet-like melodic style of his other works and those of his teacher Johann Staden, although the work is far from the declamatory style of Monteverdi.

Of Kindermann’s several dialogues, *Mosis Plag* is significant for its recitative and contemplative choruses, which did not become common features of the German oratorio until much later. Unlike the songs of his Nuremberg contemporary S.T. Staden, only four of his songs are of the old type for four voices. The 22 strophic songs in *Göttliche Liebesflamme* are for soprano and continuo. The 177 songs for one to three voices in the three parts of *Evangelische Schlussreimen* are settings, largely homophonic, of brief poetic texts written by J.M. Dilherr as closing statements of his sermons. In his *Opitianischer Orpheus* and *Musicalische Friedens Freud*, which together contain 38 songs for one or two voices, continuo and, for the ritornellos, usually two violins, Kindermann introduced to Nuremberg the type of instrumentally accompanied song associated particularly with Heinrich Albert in which an instrumental ritornello separates each stanza of the text. Considering Nuremberg’s conservative, bourgeois culture in the 17th century, it is surprising that Kindermann

published four humorous works, three in *Musicalischer Zeitvertreiber* (RISM 1655⁴) and one in *Intermedium musico-politicum*. One of them, a dialogue between two drunken soldiers, a Jew, and a peasant, is remarkable for the clever, simultaneous presentation of the four distinct characters by means of masterly counterpoint and an original approach to melody. Another of the four is remarkable for its title: *In honorificabilitudinibusque*.

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published in Nuremberg unless otherwise stated

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vocal

Cantiones [pathētikai], hoc est Ad memoriam passionis ... Jesu Christi (motets), 3, 4vv, bc (1639)

Friedens Clag (3 motets), 3vv, bc (1640)

Concentus Salomonis, das ist Geistliche Concerten auss dem Hohen Lied dess hebraischen Königes Salomonis (Opitz), 2vv, 2 vn, bc (1642)

Dialogus, Mosis Plag, Sünders Klag, Christi Abtrag, 1–6vv, bc (1642)

[8] Musicalische Friedens Seufftzer, 3, 4vv, bc (1642)

Opitianischer Orpheus, das ist [13] Musicalischer Ergetzlichkeiten (2 pts) (Opitz), 1, 2vv, 2 vn, vle/bn, bc (1642)

Dess Erlösers Christi, und sündigen Menschens heylsames Gespräch (dialogue, J.M. Dilherr), 7vv, bc (1643)

Musica catechetica, das ist Musicalischer Catechismus (12 motets), 5vv, bc (1643)

Lobgesang über den Frewdenreichen Geburtstag ... Jesu Christi, 4vv, sampt 1 Sinfonia, a 4 (1647)

Musicalische Friedens Freud (14 strophic songs), 1, 2vv, 3 viols, bc (1650)

Eines Christglaubigen Bekenners Hertzens Seuffzere, 2vv, 3 viols, bc (1648)

Göttliche Liebesflamme, das ist Christliche Andachten, Gebet und Seufftzer (Dilherr), S, bc (1640, text only; 2/1651)

Erster Teil J.M. Dilherrns Evangelische Schlussreimen (3 pts), 1–3vv, bc (1652)

Occasional: Sunt hostes, Momique, bonis crebraeque, T, T, 2 va, bc (1639)

[wedding music]; Dum tot carminibus te lugent undique cives (L. Röselius) T 'in stylo recitativo' (1647), Was ist unser Lebensstand? (J.G. Schwingshärle), C or T, bc (1647) [both on the death of M. Lunssdörffer]; Von Gottes milder Vatters-Hand, 2vv (1650) [wedding-song]; Ich hab ein guten Kampff gekämpfft, 6vv (1651) [on the death of T. Peller]; Fahr hin, Gottfried, du Friedens Sohn, 4vv (1651) [on the death of G. Polycarp]; Ich hab ein guten Kampff gekämpfft, 1v, 4 viols, bc (1654) [on the death of A.C. von Ragnitz]

Cants.: Wachtet auf, 4vv, insts, ?USSR-KA; Ich will singen, 5vv, insts, ?PL-WRu; Lasset uns loben, 5vv, insts, D-F; Herr Gott, dich loben wir, 6vv, insts, Bsb

Solo concs.: Turbabor sed non perturbabor, 3vv, insts, KI, S-Uu; Befehl dem Herren, S, S, B, 2 vn, bc, D-Ngm

1 song in *Intermedium musico-politicum* (1643); at least 3 songs in 1655⁴

Ach bleib bey uns Herr Jesu, 2vv [attrib. 'J.E.K.'], in *Das Jahr ist fortgelauffen* (n.p., n.d.)

Nun wohlauf ihr meine Sinnen, inst acc. to song by G. Neumark, in *Fortgepflanzter musicalisch-poetischer Lustwald* (Jena, 1957)

instrumental

Deliciae studiosorum (4 pts), a 3–5, bc (1640–43)

Harmonia organica, in tabulaturam germanicam (5 pts) (1645)

[27] Canzoni, [9] sonatae (2 pts), 1–3 vn, vc, bc (1653)

30 suite movts, kbd, *D-Bsb*, ed. in *HM*, lxi (1950)

Lost: Musicalische Felder- und Wälderfreund, lv, bc (1643); Musicalische Herzentrost-Blümlein, lv, 2 b viols, bc (1643); Frühlings und Sommer freud, lv, bc (1645); Neu-verstimmte Violen Lust, 3 viols, bc (Frankfurt, 1652) [see Beughem]; Wer ist, der so vom Himmel kommt, 5vv, insts [see Schmidt]

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HAROLD E. SAMUEL

Kindersley [Kennersley, Kinnerley, Kynnersley], Robert

(d 9 March 1634). English composer and instrumentalist. He replaced Roger Major as a member of the 'lutes and voices' of Charles I at 20p a day plus livery on 2 February 1626. He is listed among both violins and lutes in a Royal Subsidy of 1628. After his death, his post was taken by Robert Tomkins.

For Leighton's *Teares or Lamentacions of a Sorrowfull Soule* (RISM, 1614⁷; ed. in *EEcM*, xi, 1970) Kindersley wrote two settings: *O God to whom all hearts are seen*, for four voices and mixed consort; and *Judge them O Lord*, for five voices. Three galliards and one almain for solo lute by him survive (*GB-Cu Dd.5.78.3, Lbl Add.38539*); a much simplified version of the almain appears as 'The Gillyflower' in the Board Lutebook (facs. in *Musical Sources*, ix, Leeds, 1976). The lute pieces are well-crafted but written in a style that seems antiquated in the context of the 'lutes and voices', suggesting the works may have been composed much earlier.

Kindī, al- [Abū Yūsuf Ya‘qūb]

(b ?c801; d ?c866). Arab philosopher and theorist. He was a figure of great importance in the early development of Islamic philosophy. His father was the governor of Kufa, and he was educated at Basra, a lively intellectual centre at the time. During the reigns of al-Ma‘mūn (818–33) and al-Mu‘tasim (833–42) he was attached to the Abbasid court in Baghdad, coming into close contact with the scholars who were beginning to make Greek philosophical works available in Arabic. Known as the ‘philosopher of the Arabs’, he was a prolific author with wide-ranging interests, and his works include a number of short treatises on music, at least five of which have survived. Reflecting his general receptiveness to the Aristotelian, neo-Platonic and Pythagorean traditions, they are eclectic in approach and cover a rather wider range of subjects than many later writings.

His analysis of intervals and scales uses Greek concepts such as the Greater Perfect System, but the presentation is in terms of strings and frettings on the indigenous ‘ūd (short-necked lute), a pattern followed by all the other major theorists. Unlike them, however, he did not regard the lute as a mere adjunct to theoretical demonstration, and he also provided both a fairly detailed description of it and the verbal equivalent of a tablature for an elementary exercise. No explicit link is made between the scale structures he presents and the contemporary modes, and melody is discussed in the abstract, invoking visual images such as ‘spiral’ and ‘braid’; on the other hand, current practice is evidently the source for his pioneering, but brief and somewhat elliptical, definitions of rhythmic cycles.

Another important area of concern for al-Kindī was musical cosmology. In this he was to be followed by the Ikhwān al-Safā’ and several later writers, but other important theorists tended to downgrade or ignore the topic. He laid emphasis on sets of associations in which number and numerical relationships provided the chief common factors. On to the four strings of the lute were mapped sets of four such as humours, elements, seasons and points of the compass as well as more arbitrary selections from disparate phenomena such as colours and perfumes.

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O. WRIGHT

Kindler, Hans

(*b* Rotterdam, 8 Jan 1892; *d* Watch Hill, RI, 30 Aug 1949). American conductor and cellist of Dutch birth. He studied the cello and piano at the Rotterdam Conservatory, receiving his degree in 1906. In 1911 he became principal cellist at the Charlottenburg opera, Berlin, and professor at the Klindworth-Scharwenka Conservatory there. He went to the USA in 1914 and remained after the outbreak of World War I, becoming principal cellist of the Philadelphia Orchestra (1914–20), with which he made his début as a conductor in 1927. The following year he conducted the première of Stravinsky's *Apollon musagète* at the Library of Congress. Having maintained a career as a soloist, in 1931 he gave that up in order to form the National SO, Washington, DC. During his 17-year directorship the orchestra gave many first performances, toured the USA, and made radio broadcasts and recordings. Among Kindler's recordings with the orchestra were works by Chadwick, Mary Howe, Dai-Keong Lee and Schuman.



King.

American record company. It was formally established in Cincinnati by Syd Nathan in August 1944, though issues began in November the previous year; at first the catalogue consisted solely of country music including recordings by Moon Mullican and the Delamore Brothers. A race label, Queen, was established in 1945. Items by several small groups from Lucky Millinder's band were among the company's first releases. Recordings were also acquired from 20th Century and from J. Mayo Williams's labels Southern and Harlem. Blues artists represented included Lonnie Johnson, Memphis Slim and Wynonie Harris.

In July 1947 the company began issuing recordings by Earl Bostic on Queen, but discontinued the label the following month. Thereafter King itself became the race label, though Queen's numerical series was continued and the country series remained separate. In 1948 King acquired De Luxe, which it operated until 1949 as a separate subsidiary. In 1950 the company established another label, Federal, to which James Brown was signed in 1956; this label continued until the mid-1960s.

In 1961 King acquired Bethlehem, thus becoming the owner of highly regarded material recorded in 1956 by Duke Ellington, and much important swing, 'hard-bop' and West Coast jazz. Following Nathan's death in 1968, King was purchased by Starday, which remained the owner until 1971 and instigated a programme of reissues; this was continued after 1975 by the company Gusto.

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HOWARD RYE

King, Albert

(*b* Indianola, MS, 25 April 1923; *d* Memphis, TN, 21 Dec 1992). American blues guitarist and singer. His early style was based on the big band rhythm and blues of the 1940s and in particular the electric guitar playing of T-Bone Walker. He first recorded in Chicago and St Louis and his first hit on the rhythm and blues chart was *Don't throw your love on me so strong* in 1961. In 1966 he signed a recording contract with Stax Records of Memphis, a company best known for soul music. King was accompanied by the soul group Booker T and the MGs and their precise groove proved to be the perfect foil for King's grandiloquent guitar solos and his imposing, impassioned voice. *Born under a Bad Sign* (co-written by Booker T and soul singer William Bell) was his best-known recording while his instrumental skills were showcased on *Cold Feet* and *Laundromat Blues*. In concert, playing a left-handed Gibson Flying V model, King could bend notes through half tones and full tones and kept the audience enrapt throughout the lengthiest guitar improvisation. He influenced a younger generation of both white and black guitarists including Eric Clapton who recorded *Born under a Bad Sign* with the group Cream.

DAVE LAING

King, Alec [Alexander] Hyatt

(*b* Beckenham, 18 July 1911; *d* Southwold, 10 March 1994). English bibliographer and musicologist. He was educated at Dulwich College and at King's College, Cambridge (Jebb Scholar 1932), where he read classics (BA 1933). In 1934 he joined the Department of Printed Books at the British Museum and in 1944 succeeded William C. Smith as superintendent of the Music Room. In 1948 he was elected to the RMA council, edited its *Proceedings* from 1952 to 1957, became a vice-president in 1969 and president from 1974 to 1978. In 1948 he was appointed honorary secretary of what became the *British Union Catalogue of Early Music*; in 1951 he was elected vice-president of IAML, and from 1955 to 1959 was its president. He was a member of the Internationale Stiftung Mozarteum from 1953. He was president of the United Kingdom branch of the RISM committee from 1953 to 1968 and vice-chairman of the committee itself from 1963. In 1970 he joined the British Academy committee of EECM.

In 1959 he became deputy keeper of the British Museum Department of Printed Books, and in 1961 was Sanders Reader in bibliography at Cambridge. For these lectures and for *Some British Collectors of Music* (1963) he drew largely on sales catalogues, and his work in this field continued in 1973 when he began the edition of a series of reprints of music auction catalogues. At the British Museum he organized many successful music exhibitions. He retired in 1977.

King's writings reveal an unusual breadth of interests and perceptive and thorough scholarship. His contributions to Mozart studies are well known, and his bibliographical writings, as is well demonstrated in his admirable *Four Hundred Years of Music Printing* (1964), have been meticulous and wide-ranging. Like his British Museum colleague, C.B. Oldman, he was one of the leading Mozart scholars of his generation, laying particular emphasis on bibliographical and textual studies.

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King, B.B. [Riley B.]

(b Itta Bena, MS, 16 Sept 1925). American blues singer and guitarist. He grew up on a black tenant farm in the Mississippi Delta, and was self-taught on the guitar. Giving himself the name Blues Boy (later abbreviated to B.B.), he appeared as a blues singer, guitarist and disc jockey for the WDIA radio station in Memphis. His recording of *Three O'Clock Blues* (1952, RPM) brought him some success as a blues performer, but his breakthrough to international fame came in the early 1960s when, as the idol of British rock musicians, he had a formative influence on such figures as John Mayall, Eric Clapton and Mick Jagger. Since then he has been a leading figure on the urban blues scene with a large international and multi-racial following.

King occupies a commanding position among contemporary blues singers, analogous to that of Bessie Smith in the 1920s. Even his early recordings reveal a distinctive mixture of jazz, swing, gospel and rhythm-and-blues styles which he synthesized without a trace of stylistic inconsistency or incongruity. Although not notably original, his guitar playing is both distinctive and characteristic, and owes something to the earlier jazz guitarists Django Reinhardt and Charlie Christian, as well as his blues predecessors T-Bone Walker and Muddy Waters. He has the finest voice among blues singers – a high tenor which, when he was younger, easily reached *c*" and *d*", with an upward extension to *f*" in falsetto. Although he can also sustain a melody successfully, he is most convincing when performing blues in the declamatory tradition, with its fusion of speech and song. The blues attained respectability in the 1960s and 70s largely on account of the eloquence of King's singing and his benign personality both on and off the stage; throughout these decades he enjoyed considerable commercial success, many of his recordings appearing on the rhythm-and-blues chart. He continues to record and perform. His album *There Must Be a Better World Somewhere* (1981, MCA) earned a Grammy Award in 1981, but perhaps his finest recorded work is *Live at the Cook County Jail* (1970, ABC).

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HENRY PLEASANTS

King, Ben(jamin) E(arl Nelson)

(*b* Henderson, NC, 28 Sept 1938). American popular singer. He was the principal vocalist with the Five Crowns and the Drifters, recording with the latter the hit songs *There Goes My Baby* and *Save the Last Dance for Me*. He began a solo career in 1961 with recordings including Otis Blackwell’s *Brace Yourself* and a duet with LaVern Baker, *How Often*. In the early 1960s he made three highly successful recordings in association with leading New York composer-producers: *Spanish Harlem* with Phil Spector included Latin rhythms and percussion, *Don’t Play that Song* was composed by King and Ahmet Ertegun, while *Stand by Me* was co-written by King with Leiber and Stoller. The stark arrangement of the last song made it a classic of the emerging soul music genre and King’s recording had a new lease of life when it was used in a 1986 film named after the song. King’s later recordings of the 1960s showed his versatility but were less memorable. He sang a version of the show ballad *I (Who Have Nothing)* before shifting in 1964 to the more declamatory style associated with Solomon Burke for *It’s All Over* and *Seven Letters*. His final hit came in 1975 with the disco-styled *Supernatural Thang* but he continued to perform in concert and cabaret into the 1990s.

DAVE LAING

King [Klein], Carole

(*b* Sheepshead Bay, Brooklyn, NY, 9 Feb 1942). American songwriter and singer. As a child she was taught the piano but, at an early age, appeared more interested in composition. While at school she formed an all-girl group (the Cosines) and, after a meeting with Paul Simon, began writing on her own, then in partnership with Gerry Goffin, whom she married. Through Neil Sedaka – King wrote *Oh Neil!* in response to his *Oh Carole!* – she began to work at the celebrated Brill building, subsequently epitomising its associated style.

Although she found minor success singing *It might as well rain until September* (Dimension, 1962), written for Bobby Vee (1962), King had decided to concentrate on songwriting and, in a short time, she and Goffin turned out a string of hits, beginning with *Will you love me tomorrow?* (1961). Others included *Take good care of my baby*, *Up on the Roof*, *The Locomotion* and *Some of your Lovin’*, recorded respectively by Bobby Vee (1961), the Drifters (1961), Little Eva (1962) and Dusty Springfield (1965).

However, with the rise of the singer-songwriter, Goffin and King found themselves in eclipse and by 1967 they had split both professionally and personally. King returned to Los Angeles where she formed the band City, who broke up after one album (*Now that Everything's been Said*, Ode, 1968).

With *Writer* (Ode, 1970) King made her first album as a singer-songwriter, featuring such Goffin and King numbers as *Up on the Roof* and *Goin' Back*. Her *Tapestry* (Ode, 1970), was an artistic success, personal and universal in its expression, its carefully crafted lyrics offset by sophisticated piano works. The twelve songs included a melancholic cover of *Will you love me tomorrow?*, revealing depths well-hidden in the Shirelles' 1961 recording. *Tapestry*, which won four Grammy awards, remains a milestone in pop history and an inspiration to a generation of female singer-songwriters.

Of her subsequent albums only *Rhymes and Reasons* (Ode, 1972) and *Thoroughbred* (Ode, 1976), which featured James Taylor, David Crosby and Graham Nash and found King once again working with Goffin, made any real impact. In 1995 Aretha Franklin, the Bee Gees, Rod Stewart and others paid tribute to King and her work in *Tapestry Revisited*, on which each offered an interpretation of one of *Tapestry's* songs.

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LIZ THOMSON

King, Charles

(*b* Bury St Edmunds, 1687; *d* London, 17 March 1748). English cathedral musician and composer. He was a chorister of St Paul's Cathedral under Blow and Jeremiah Clarke (*i*), to the latter of whom he was subsequently apprenticed. In July 1707 he took the degree of BMus at Oxford, his exercise being an *Ode in Praise of Musick*. On Clarke's suicide later that year he succeeded him as almoner and Master of the Choristers at St Paul's; not until 1730 was he formally admitted a vicar-choral, though he had evidently continued to sing as a supernumerary after his voice broke. In 1715 he also became organist of St Benet Fink, a post he held until his dismissal in 1747. King married Clarke's sister in October 1707, and assumed responsibility for the publication of his brother-in-law's *Choice Lessons for the Harpsichord or Spinett* (1711). A second marriage is said to have brought him a fortune of £7000 and a villa at Hampton Court, which was later owned by David Garrick. Among his chorister pupils at St Paul's were Maurice Greene, William Boyce, John Alcock (*i*), Thomas and Joseph Baidon, Robert Wass (who sang for Handel) and Robert Hudson. He also served as Master of a short-lived lodge of freemasons that met at the Ship without Temple Bar in 1725.

According to Samuel Arnold, King left a valuable collection of services and anthems to St Paul's, but there seems to be no trace of this now. However,

a good deal of his music (in his own hand) is in the library of the Royal Academy of Music. Four of his anthems are printed in Arnold's *Cathedral Music* (1790), and there are another four in Page's *Harmonia sacra* (London, 1800). The words of four early anthems are included in *Divine Harmony* (London, 1712), the first Chapel Royal wordbook, and three anthems are in the fifth volume of Tudway's collection (*GB-Lbl* Harl.7341). Bumpus (1908) claimed that *Rejoice in the Lord, O ye righteous* was 'composed, with accompaniment for strings ... for the Thanksgiving at St. Paul's, 17 February 1708', but he was confusing King's setting with that of John Weldon. With more service settings to his name than any other composer of the period, King owes his niche in music history to the remark (allegedly by Greene) that Mr King was 'a very serviceable man'. The services are not so much bad as merely commonplace; widely performed, they set a pattern of dull competence hardly broken until the time of T.A. Walmisley and S.S. Wesley over a century later.

WORKS

in GB-Lam 96–9* unless marked with a †

Collection:Cathedral Music, ed. S. Arnold (London, 1790) [A]

services

In F (TeD, Jub, Mag, Nunc), full, 1706 (with addl re and Cr), 1721, A

In B₁ (TeD, Jub, San, re, Cr, CanD, DeM), verse, 1708, A

In b (TeD, Jub, CanD, DeM), verse, 1720

In A (TeD, Jub, Mag, Nunc), verse, 1726, A

In D (TeD, Jub, re, Cr, Mag, Nunc), full with occasional verses, 1735–6

In A (TeD, Jub, re, Cr, CanD, DeM), verse, 1739, A (morning canticles only)

In G (TeD, Bte, re, Cr, Mag, Nunc), full, 1741

† In C (TeD, Jub, re, Cr, Mag, Nunc), full, [1747], A (TeD, Jub (inc.) only)

TeD, Jub in C, S, S, S, A, A, T, B, SAATB, 2 tr, 2 ob, bn, str

TeD in e, full

San in A, full, 'Performed before the Bishops and the rest of the Clergy, when they meet at St. Paul's to choose a Prolocutor for the Convocation'

anthems

As pants the hart, full, 1733

† Hear my crying, O God, verse, before 1712, *Lbl*

† Hear, O Lord, and have mercy upon me, full with verse, before 1712, *Lbl*

I will always give thanks, verse, [1740]

Lift up your heads, O ye gates, full, 1739 [intended to go with Service in A (1739)]

Lord, remember David, full with verse, 1723

O be joyful in God, all ye lands, full with verse, 1739 [intended to go with Service in D]

O give thanks unto the Lord for he is gracious, verse, 1734

O pray for the peace of Jerusalem, full with verse, 1720

† Rejoice in the Lord, O ye righteous, full with verse, ?1747, A, *Divine Harmony*, coll. R. Langdon (London, 1774) (inc.) [intended to go with Service in C]

† Sing unto God, O ye kingdoms, verse, before 1712, *Lbl*

The Lord hath prepared his seat in heaven, verse, 1706

The Lord is full of compassion, full with verse, 1741

The Lord is my shepherd, verse, 1735

Turn thy face from my sins, full with verse, 1716

Unto thee, O Lord, will I lift up my soul, full, 1726

† Wherewithal shall a young man, verse, A

Make a joyful noise unto God (? verse extracted from a lost anthem), Tr, SS, bc (London, c1720)

secular

† Ode in Praise of Musick (Musick, soft charm of heav'n; E. Smith), BMus exercise, 1707, music lost

Part of Mr. Dryden's Ode in Honour of St. Cecilia's Day ('Twas at the royal feast), A, A, B, SSAATB, 2 fl, 2 ob, str

The Dialogue between Oliver Cromwell and Charon (Haste, Charon, haste), T, B, SATB, 2 vn, bc, 1731

O Absalom, my son, catch, A Collection of Catches, Canons and Glees, coll. E.T. Warren (London, 1763)

Cebell, Paspie, G, hpd, The Lady's Banquet (London, 1704), by 'Mr. King'

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I. Spink: *Restoration Cathedral Music 1660–1714* (Oxford, 1995)

WATKINS SHAW/H. DIACK JOHNSTONE

King, E(lisha) J.

(b Wilkinson Co., GA, c1821; d nr Talbotton, GA, 31 Aug 1844). American composer and singing-school teacher. In collaboration with B.F. White he compiled *The Sacred Harp* (published in Hamilton, GA, printed in Philadelphia, 1844, 3/1859/R, 4/1869), a collection of folk hymns, revival spirituals, fusing-tunes, odes, and anthems, which became the most widely used tune book in four-shape notation. It went through numerous editions and revisions in the late 19th century and early 20th and remains in use at numerous singings and weekend conventions in the southern states (see [Shape-note hymnody](#), §2). The number of songs attributed to King in the first edition is larger than that by any other composer; they include the tunes of the hymns *The Child of Grace*, *Bound for Canaan* and *Gospel Trumpet*. Two of his brothers, Joel King and Elias L. King, also made contributions to the volume. Other tune books containing King's works are Hauser's *Hesperian Harp* (1848), McCurry's *Social Harp* (1853), and William Walker's *Southern Harmony* (later editions) and *Christian Harmony* (1867). King also achieved some prominence as a singing-school teacher.

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BUELL E. COBB, HARRY ESKEW

King, G(ilbert) R.

See Harrison, Susie Frances.

King, James (Ambros)

(b Dodge City, KS, 22 May 1925). American tenor. After study with Martial Singher and Max Lorenz he began his career as a baritone. As a winner of the American Opera Auditions in Cincinnati, he was sent to Europe in 1961 where he made his professional début in Florence, singing Cavaradossi. His first resident appointment took him to the Deutsche Oper, Berlin (1962), and engagements followed at Salzburg (1962), Vienna (1963), Bayreuth (1965) and La Scala (1968). In the USA he sang at San Francisco, making his début in 1961 as Don José, and at the Metropolitan, where he first appeared in 1966 as Florestan. He sang the Emperor in both the Metropolitan and Covent Garden premières of *Die Frau ohne Schatten*. King's bright, incisive tone, easy top voice and remarkable stamina made him particularly successful in the more lyrical Wagner roles such as Walther von Stolzing, Parsifal (recorded under Boulez at Bayreuth) and Lohengrin, and as Bacchus in *Ariadne auf Naxos*, which he recorded with Kempe; his repertory also included Otello, Siegmund (which can be heard in Böhm's Bayreuth recording of the *Ring*), the title role in Pfitzner's *Palestrina* and Aegisthus, which he sang at Salzburg in 1989. King was also a sterling soloist in works such as Beethoven's Ninth Symphony, Verdi's Requiem and Mahler's *Das Lied von der Erde*, all of which he recorded.

MARTIN BERNHEIMER/ALAN BLYTH

King, Karl L(awrence)

(b Paintersville, OH, 21 Feb 1891; d Fort Dodge, IA, 31 March 1971). American bandmaster and composer. After appearing as a baritone player in several town and circus bands, he became bandmaster for Sells Floto-Buffalo Bill (1914–16) and Barnum & Bailey's Greatest Show on Earth (1917–18), with which he made experimental recordings. In 1920 he became leader of the Fort Dodge Military Band, and held the position for 38 years. The band operated in the manner of the earlier Sousa, Gilmore and Pryor bands, touring, playing at fairs and training many capable musicians. King was one of the founders of the American Band Masters Association (1930), of which he was named honorary life president in 1967.

King's most famous composition is the march *Barnum & Bailey's Favorite*; among others written for circuses are *Robinson's Grand Entry*, *Sells Floto Triumphant*, *The Big Cage* and *Circus Days*. He also wrote marches and fight songs for many American universities, and much tuneful, engaging music designed for the burgeoning school band movement. He published 11 volumes of music including *Marching to Victory Band Book* (1942) and *The Uncle Sam A-Stout Book* (1943); in contrast to the simpler works, these contain the massive 'triumphals' and 'grand entries' that have challenged the capabilities of top circus bands.

Principal publishers: Barnhouse, Kalmus, King

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TOM PARKINSON

King, Matthew Peter

(*b* London, c1773; *d* London, Jan 1823). English composer. Little is known of him beyond a catalogue of his works, though he was probably a child prodigy, as his earliest compositions appeared under the name of 'Master King'. Before 1800 he published a series of keyboard works, and around the turn of the century several theoretical treatises, including *A General Treatise on Music, Particularly Harmony or Throughbass* (London, 1801) and *Thorough Bass Made Clear to Every Capacity* (London, ?1809). When he was about 30 he began composing songs for plays and 'operas', mostly written by James Kenney and S.J. Arnold, and staged at the two patent houses (Drury Lane and Covent Garden) and at Arnold's Lyceum theatre (the English Opera House). Kelly, Braham and Davy also wrote songs for some of the plays – Braham exclusively for himself to sing – though they were not collaborations in any real sense. King was undoubtedly a talented musician, but most of his theatrical songs were incidental to their dramatic context. Musically they exhibit a short-breathed, harmonically simplistic charm similar to the stage music of Henry Bishop. After the enormous success of Bishop's *The Miller and his Men* in 1813, King wrote no further works for the stage and returned to more serious music (his music in J. Tobin's 1819 melodrama *The Fisherman's Hut* was probably not originally composed for it). The aria 'Eve's' Lamentation' from King's oratorio *The Intercession* was especially successful and was widely circulated. His son C.M. King was also a composer.

WORKS

all performed in London and published in year of performance

LCG Covent Garden

LDL Drury Lane

Matrimony (comic op, 2, J. Kenney), LDL, 20 Nov 1804

Too Many Cooks (musical farce, 2, Kenney), LCG, 12 Feb 1805

The Weathercock (comic op, 2, J.T. Allingham), LDL, 18 Nov 1805

False Alarms, or My Cousin (comic op, 3, Kenney), LDL, 12 Jan 1807, collab. J. Braham

Ella Rosenberg (melodrama, 2, Kenney), LDL, 19 Nov 1807, *GB-Lbl*
 Up All Night, or The Smuggler's Cave (comic op, 3, S.J. Arnold), Lyceum, 26 June 1809, Act 2 *Lbl*
 Oh, This Love, or The Masqueraders (comic op, Kenney), Lyceum, 12 June 1810
 Plots!, or The North Tower (melodramatic op, Arnold), Lyceum, 3 Sept 1810
 The Americans (comic op, 3, Arnold), Lyceum, 27 April 1811, collab. Braham
 Timour the Tartar (melodrama, M.G. Lewis), LCG, 29 April 1811
 One o'clock, or The Knight and the Wood Daemon (grand romantic op, 3, Lewis), Lyceum, 1 Aug 1811, rev. of M. Kelly
 Turn Him Out, or Tyrant and Parasite (musical farce, 2, Kenney), Lyceum, 7 March 1812
 The Fisherman's Hut (melodrama, J. Tobin), LDL, 20 Oct 1819, collab. J. Davy

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*Brown-Stratton*BMB

*Eitner*Q

*Fétis*B

*Sainsbury*D

The Stage Cyclopaedia (London, c1910)

CHARLES CUDWORTH/BRUCE CARR

King, Reginald (Claude McMahon)

(*b* Hampstead, 5 Oct 1904; *d* South Anston, S. Yorks, 31 Aug 1991).

English composer and pianist. He trained at the RAM and appeared in the Henry Wood Promenade Concerts as a pianist, but his career, as performer and composer, was mostly in light music. He formed orchestras to play in Swan & Edgar's West End restaurant, on the BBC (1929–64) and, after World War II, at Whitby and Bridlington. King retired in the mid-1960s, perhaps feeling his style of music to be old-fashioned, but continued to compose, mainly for solo piano, up to his death. Many of his popular genre pieces, including his signature tune *Song of Paradise*, were originally written and published for piano then later orchestrated, sometimes by others. King also composed considerably for orchestra: suites (reminiscent of Coates in their titles, if rather less vigorous), marches and intermezzos. His overture *The Immortals* was praised for its perky rhythms and rich instrumentation.

King, however, was primarily a composer for the piano: besides his lighter movements he produced a sonata in F \flat minor, preludes and a fantasy with orchestra. The charm of his invention, sustained into his late compositions, earned him a particular niche in British music. His work is discussed in P.L. Scowcroft: *British Light Music: a Personal Gallery of Twentieth-Century Composers* (London, 1997).

WORKS

(selective list)

Orch suites: In the Chilterns, 1938: Country Life; Dreams in Exile; Rural Characters; Youthful Days

Marches: Lime Grove, 1955; Knight of the Garter

Many single movts incl. Windflowers, 1935; Summer Breezes, 1936; Melody at

Dusk, 1938; Lilacs in the Rain, 1942; Julia, 1943; Spring Meadows, caprice (1946); Green Valleys, 1953; Whispering Violin, 1959; Daybreak; The Immortals, ov

Pf solo: Sonata, fl. c1920; 4 Preludes, op.5, 1923; 3 Miniatures, op.8 (1927); Song of Paradise (1934); Dresden Dream (1959) (orch, 1960); Elegy, 1989; Meditation, 1990; Reverie, 1990; 3 Impressions, op.3; 3 Pieces, op.4; 5 Preludes, op.7

Many orch arrs. of solo pf movts

PHILIP L. SCOWCROFT

King, Robert (i)

(*b* c1660; *d* ?aut. 1726). English violinist, recorder player, harpsichordist and composer. Anthony Wood wrote that he was ‘a teacher of music in London, plays on the harpsicon in the King's Playhouse, and plays on the violin in Salisbury court’, and Edward Lowe described him as of St Martin-in-the-Fields in London when he copied some of his consort music around 1680 (*GB-Ob* Mus.Sch.E.443–6). Wood may have been confused, for King would have had to have been born in the 1640s to have played in the Salisbury Court Theatre, destroyed in the Fire of London in 1666, yet his music and career profile suggest someone born around 1660: the 14 consort pieces published in 1677 in *Tripla concordia* sound like the work of an inexperienced teenager, and nothing is known of his working life before 6 February 1680, when he was sworn in as a member of the 24 Violins.

King retained his place at court under five monarchs, becoming a royal composer in 1689, and was awarded a Cambridge BMus in 1696. He was also heavily involved in London's commercial musical life. He contributed music for at least eight plays produced by the United Company between 1684 and 1692, and wrote the ode for the 1690 St Cecilia celebrations. He was given a licence on 25 December 1689 to set up ‘a concert of music’. He collaborated with J.W. Franck, first probably at the Two Golden Balls in Bow Street, Covent Garden, and from March 1691 at the Vendu in Charles Street. In January 1698 he moved to York Buildings with a new partner, John Banister (ii). They also gave concerts at Exeter Exchange, and sold copies of imported music, including Corelli's op.5 in 1700 and Nicola Cosimi's op.1 in November 1702. He gave his address as York Buildings in the advertisement for the latter, and may have lived there from at least 1686, when he gave a dinner party in the music room. There is no record of his concert activities after 12 May 1702, when he and John Weldon performed music composed ‘on purpose for the occasion’ at Somerset House Gardens, though he retained his court post until he was replaced on 6 November 1726.

King was a prolific composer, mostly of domestic music, which suggests he spent much of his life teaching. He wrote a fair amount of keyboard music and published two engraved collections of his songs, complaining that ‘most of my former Songs in the Common Printed Books about Town were not only imperfect but in a very bad Character’. Like Henry Purcell, he turned towards the Italian style in the 1680s: he claimed to have ‘imitated the Italians in their manner of Ariettas’ in his first song collection, and was probably the first Englishman to write a solo violin sonata. His mature

music is unfailingly suave and accomplished, though it lacks Purcell's ambition and profundity.

WORKS

music for plays

solo songs with basso continuo unless otherwise stated

Ah poor Olinda never boast, in *A Duke and No Duke* (N. Tate), 1684 (London, 1684)O why did e'er my thoughts aspire, in *The Disappointment* (T. Southerne), 1684, 1685⁵Where would coy Aminta run, in *Valentinian* (J. Wilmot, Earl of Rochester), 1684 (London, 1684)2 songs: As I gazed unaware, 1v, bc, O be kind my dear, 2vv, 2 vn, bc, in *Sir Courtly Nice* (J. Crowne), 1685, 1685⁶I once had virtue wealth and fame, in *The English Friar* (Crowne), 1690, 1691⁶The fire of love in youthful blood, in *The Amorous Bigotte* (T. Shadwell), 1690, 1691⁶How long must women wish in vain, in *The Rape* (N. Brady), 1692, 1693⁶Suite, a 4, in *The Spanish Friar* (J. Dryden), early 1690s, *GB-Cmc* (inc.), *Lbl* (inc.)

other vocal

[26] Songs, 1–3vv, org/hpd (London, ?1693)A 2nd Booke of [32] Songs Together with a Pastorall Elegy, on the Blessed Memory ... of Queen Mary, 1–4vv, bc (London, c1695)50 songs, 1684³, 1684⁴, 1685⁵, 1685⁶, 1685⁸, 1686³, *Quadratum musicum* (London, 1687), 1687⁴, 1687⁵, 1687⁶, 1688⁷, 1688⁸, 1689⁹, 1690⁵, 1691⁶, 1691⁷, *The Gentleman's Journal* (London, 1692–4), 1693⁶, 1693⁸, 1694⁷, c1695¹⁰, 1695¹², 1696⁹, 1699⁴, *Wit and Mirth, or Pills to Purge Melancholy* (London, 1719–20), *GB-Lbl*Awake my drowsy soul (A Divine Hymn), 2vv, bc, 1693¹² hymns: My God to thee, Mercy I will and judgement sing, 2vv, *The Divine Companion* (London, 1701)I will always give thanks (anthem), 3vv, *The Divine Companion* (London, 1701)O Sacred Harmony, prepare our lays (T. Shadwell), ode for St Cecilia's Day, 1690, lostOnce more 'tis born the happy day (P. Motteux), ode for the Earl of Exeter's Birthday, 1693, lost

other instrumental

14 airs, C, d, e, E, f, F, 2 vn, b, 1677⁴

2 airs, G, g, vn, 1691⁵, 1693⁵

Ov., a, rec, b, 40 Airs Anglois, ii (London, 1702/R)

3 suites, g, c, d, 2 rec, 1693⁸, 1694⁷/R

Prelude, A, vn, *Select Preludes or Volentarys* (London, 1704/R)

2 cibells, D, G, vn, *The 2nd Part of the Division Violin* (London, 4/1705)

Sonetta after the Italion way, A, 2 vn, bc, *GB-Ob*, ed. I. Payne (Hereford, 1999)

Suite, g, 2 vn, b, bc, *Ob*

Suite, E, a 4, *US-LAuc*

3 airs, a, G, a 4, *GB-Cmc*

Untitled theatre suite, *US-NH* (inc., b pt only)

Untitled theatre suite, *NH* (inc., 2 vn pts only)

19 pieces, kbd, *The Harpsicord Master*, i (London, 1697), ed. C. Hogwood (London, 1980), *The Ladys Banquet* (London, 1704), *GB-CDu*, *Lbl*, *Ob*

Sonata, F, vn, bc; Sonetta, g, vn, org: *Ob* [anon., probably by King]

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BDECM

Day-MurrieECM

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PETER HOLMAN

King, Robert (John Stephen)

(*b* Wombourne, Staffs., 27 June 1960). English conductor. Having been a chorister at St John's College, Cambridge, he returned there to read music, graduating in 1982. He founded the Baroque orchestra, the King's Consort, in 1980 and made his London début in 1983; in 1991 he first conducted at the Proms, and the following year made his opera début, with Handel's *Ottone*, in Japan. His recordings, on the Hyperion label, had already included such imaginative projects as Handel's *Water Music* in its original large-scale wind scoring (24 oboes, 12 bassoons) when the Purcell tercentenary (1995) generated a prodigious archive of polished, if to some tastes slightly undercharacterized, recordings including the complete odes and welcome songs, the complete sacred music (with the choir of New College, Oxford) and all the secular songs. He has also made several recordings of Handel oratorios, including the first recording of *Joseph and his Brethren* (1996). King has appeared as guest conductor with ensembles in many European countries. His commitment to the music of Handel and Purcell has generated many performing editions and a major biography, *Henry Purcell* (London, 1994).

GEORGE PRATT

King, Thea

(*b* Hitchin, 26 Dec 1925). English clarinettist. She won a scholarship as a pianist to the RCM, where she studied the piano with Arthur Alexander and the clarinet with Frederick Thurston. She played for Britten at Aldeburgh in the 1950s and 60s, and succeeded Gervase de Peyer as principal clarinet of the London Mozart Players, with which she played from 1955 to 1984, the English Chamber Orchestra and the Melos Ensemble, which she joined in 1974. She taught at the RCM from 1961 to 1987, and was appointed to the GSM in 1988. As a soloist King has made a special study of lesser-

known clarinet works of the 18th and 19th centuries, notably the music of Crusell, and has also given the first performances of many works by British composers. Among the compositions dedicated to her are Howard Blake's Concerto, Benjamin Frankel's Quintet, Gordon Jacob's *Mini Concerto* and Maconchy's *Fantasia*. She has made many recordings of both solo and chamber music repertory. Her promotion of modern British works, and to a large extent her style of playing, follow in the tradition of Frederick Thurston, whom she married in 1953. She was made an OBE in 1985.

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PAMELA WESTON/ROBERT PHILIP

King, William

(*b* Winchester, *c*1624; *d* Oxford, 17 Nov 1680). English organist and composer. The son of George King, organist of Winchester College, William King became organist of New College, Oxford, in 1664 at the exceptionally high salary of £50 a year. As he was admitted to the privileges of the University on his appointment it is unlikely that he can be identified with the Magdalen College chaplain William King, who graduated BA on 5 June 1649, MA on 29 April 1652, became a probationer Fellow of All Souls College in 1654 and was incorporated at Cambridge in 1655. The organist's will, in the University archives, suggests that he was not related to the London musician Robert King.

The *Songs and Ayres* of 1668, distinguished by a serious declamatory style and imaginative word-setting, is one of the relatively few English songbooks to have been published outside London. Most of King's church music survives in incomplete sources including the partly autograph New College partbooks (now *GB-Ob* Mus.c.48, d.162 etc.), manuscript additions to the Hereford Cathedral set of John Barnard's *First Book of Selected Church Musick* (now *Och* Mus 544–53), and organbooks such as *GL* 111 (in the hand of Daniel Henstridge), *Och* Mus 437, *Ojc* 315 (William Ellis's book) and *US-BE* 751, from Winchester. This wide distribution indicates that King's sacred music, in which largely homophonic chorus writing is sometimes contrasted with elaborate solo passages, was highly regarded by his contemporaries. His *Fantasia* is evidence that he shared Narcissus Marsh's interest in earlier musical forms.

WORKS

service

† movement complete in score in *GB-Lbl* Add.30933 or *Harl.7338*

In *B*: SATB (†*TeD*, †*Jub*, *Lit*, †*Sanctus*, †*Commandments*, *Gospel Response*, †*Cr*, *Mag*, *Nunc*), *GB-CA*, *GL*, *H*, *Lbl*, *Ob*, *Och*, *Ojc*, *WB*, *WO*

verse anthems

Behold a virgin, *GB-Ob*

Behold I bring you glad tidings, *Ob*

Have mercy on me, O God, *Ob*, *WO*, *US-BE*

Hear my prayer, *GB-GL*

In the day of thy power, *GL*

I will always give thanks, *CL, DRc, GL, Lbl, LF, Ob, WO*

I will give thanks, *Ob*

Lord how are they increased, *CL, DRc, GL, Lbl, LF, Ob*

Lord who shall dwell, *LF, Ob, WO*

Now that the Lord hath re-advanced the crown, *GL, Lbl, Ob, Y*

O sing unto the Lord, *GL, Och, WO, Y*

Out of the deep, *LF, Ob*

Praise the Lord, O Jerusalem, *LF, Ob*

Praise the Lord, O my soul, *Ob, WO*

Praise ye the Lord, *DRc, GL, Lbl, LF, Ob, Och, WO*

Thou art gone up on high, *GL, Lcm, Ob, WO*

Turn thee again, *GL, Ob, Ojc*

Unto thee O Lord, *GL, Lbl, Ob*

full anthems

O be joyful in the Lord, *GB-Ob, Och, WB, US-BE*

O Lord our governor, SATB, *GB-CA, GL, Lbl* (score, attrib. G. King), *Ob, Och, WB, US-BE*

The Lord is King, SATB, *GB-GL, Lbl* (score, attrib. G. King), *Mp, Ob, Och, Ojc, WB, US-BE*

secular

23 songs, 1668⁹: 21, 1v, bc; 1, 2vv, bc; 1, 3vv, bc

Cantate domino, D, S, A, B, SAB, bc, act song, *Ob*

6 dances, D, 2 vn, bc, act music, *Ob*

Fantasia, a 4, *EIRE-Dm Z2.1.13*

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ROBERT THOMPSON

King Crimson.

English rock group. Formed in 1969, it quickly became one of the most important forces in 1970s British progressive rock. The band's debut album, *In the Court of the Crimson King* (Isl., 1969), is the first classic

progressive rock LP. Featuring Robert Fripp (*b* Wimbourne, 16 May 1946; guitar), Greg Lake (*b* Bournemouth, 10 Nov 1948; bass and vocals; later in Emerson, Lake and Palmer), Ian McDonald (*b* London, 25 June 1946; keyboards and flute; later in Foreigner), Michael Giles (drums) and Peter Sinfield (lyrics), the album contains 'Twenty-First Century Schizoid Man', 'Epitaph', and 'In the Court of the Crimson King', tracks that would greatly influence groups such as Genesis and Yes. King Crimson frequently mixes aggressive and angular passages in odd metres with lyrical and pastoral sections employing the mellotron. Despite the innovation and success of its first album, the group experienced personnel problems almost immediately after its release, and the 1972–4 version of the group included Bill Bruford (drums), John Wetton (bass and vocals), David Cross (violin) and Jamie Muir (percussion). This line-up recorded *Lark's Tongue in Aspic* (Isl., 1973), *Starless and Bible Black* (Isl., 1974) and *Red* (1974), which contain frequent passages employing atonality and free improvisation. Fripp dissolved the group in 1974 and reformed it in 1981 with Bruford, Tony Levin (bass) and Adrian Belew (guitar and vocals). The three albums they recorded, *Discipline* (EG, 1981), *Beat* (EG, 1982) and *Three of a Perfect Pair* (EG, 1984), display the marked influence of American minimalism. King Crimson reformed again in 1994, this time with the 1980s line-up augmented by the drummer Pat Mastelotto and the stick-player Trey Gunn. *Thrak* (Discipline, 1995) returns in many ways to the group's 1970s style, even displaying a strong Beatles influence. Far more than the other internationally successful progressive rock groups, King Crimson has tended to embrace avant garde aspects of post-World War II classical music; this is borne out by their *THRaKaTTaK* (Discipline, 1996), which is a collection of live free-form improvisations.

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JOHN COVACH

King Curtis [Ousley, Curtis]

(*b* Fort Worth, TX, 7 Feb 1934; *d* New York, 13 Aug 1971). American tenor saxophonist and bandleader. As one of the most versatile studio saxophonists of the 1950s and 60s in New York, King Curtis appeared on countless recordings as a session musician, mostly for Atlantic Records. He worked with artists as diverse as the post-doo-wop Coasters (notably *Yakety Yak*) and the rockabilly singer Buddy Holly (*Reminiscing*, which he co-wrote). In addition, he recorded successfully under his own name (1962–70). These recordings capitalized on the popularity of soul jazz, using blues-derived harmonic progressions, open-ended vamps and syncopated riffs. In the late 1960s he became the musical director for

Aretha Franklin and was working on John Lennon's album *Imagine* at the time of his death in 1971. King Curtis was inspired by such saxophonists as Louis Jordan, Illinois Jacquet, Earl Bostic and Gene Ammons. Although he was influenced by the rhythm and blues 'honkin' style of the 1940s and 50s, his playing reveals a debt to jazz as well. With a searing edge to his sound resembling gospel vocal tones, his style frequently featured a staccato, stuttering technique, combined with melodic mobility and a variety of slurs, bends and use of the instrument's harmonic register.

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DAVID BRACKETT

King's Singers.

British ensemble. The original members were Nigel Perrin and Alastair Hume, countertenors; Alastair Thompson, tenor; Anthony Holt and Simon Carrington, baritones; Brian Kay, bass. With the exception of Holt, who was at Christ Church, Oxford, they were all choral scholars at King's College, Cambridge. Hume and Carrington were professional double bass players, the others freelance singers, before the group became established with the above personnel in January 1970 (it had made its original début at the Queen Elizabeth Hall in London in May 1968). Subsequently the ensemble underwent various changes in personnel. In 2000 its members were David Hurley and Nigel Short, countertenors; Paul Pheonix, tenor; Philip Lawson and Gabriel Crouch, baritones; and Stephen Connolly, bass. The group gained a unique reputation founded on a thorough vocal ensemble training as choral scholars. The diversity of its repertory (and consequent widespread popularity) is due in part to its extension of the distinctive Oxford and Cambridge choral sounds to vocal chamber music. More pertinently, it adapted to two very different traditions: the Renaissance consort repertory explored by pioneers like the Deller and Purcell Consorts; and the American close-harmony group repertory, derived from the barber-shop quartet, but more directly influenced by the recorded performances of such American artists as the Ink Spots, the Mills Brothers, the Four Freshmen and the Hi-Los.

The King's Singers' distinctive constitution has enabled it to produce, in association with scholars, authentic performances of 16th-century vocal music, as recordings of French Renaissance chansons and Scottish consort songs show. On the lighter side, with a judicious choice of arrangers, it has performed increasingly sophisticated versions of standard popular songs, with great verve and variety. The singers have not restricted themselves to these particular strengths but have encouraged composers to write works for them, including Penderecki, Berio, Bennett, Maxwell Davies, McCabe, Ligeti and Patterson. They have also collaborated with leading international singers, including Plácido Domingo, Kiri Te Kanawa and Barbara Hendricks. During May and June 1998, the year in which the group celebrated its 30th birthday, the King's Singers undertook an

extensive UK tour with the percussionist Evelyn Glennie, featuring the première of *Street Songs* by Steve Martland. The group's reputation for versatility and entertaining presentation brought quick, worldwide success. They have made innumerable appearances at festivals in Britain and abroad, and on radio and television. The legacy of the King's Singers is perpetuated not only through performances and recordings, but also through education. The group is Prince Consort Ensemble in Residence at the RCM and conducts workshops and masterclasses throughout the world.

LESLIE EAST/R

King's Theatre.

A leading London opera house, in the Haymarket, between 1705 and 1910; it was known as the Queen's Theatre during Anne's reign, and Her Majesty's or the Royal Italian Opera during Victoria's. See [London \(i\)](#), §V, 1 and §VI, 1(i), and figs. 15 and 18.

Kinkel [Mathieux; née Mockel], Johanna

(*b* Bonn, 8 July 1810; *d* London, 15 Nov 1858). German composer, writer, pianist, music teacher and conductor. She received early music instruction from Franz Anton Ries. Under her direction the Gesangverein formed by Ries's pupils made an important contribution to concert life in Bonn. In 1832 she married Johann Paul Mathieux, but left him, citing abuse, after six months. Mendelssohn, whom she met in Frankfurt in July 1836, became her mentor. From 1836 to 1839 she pursued music studies in Berlin with Wilhelm Taubert (piano) and Carl Böhmer (composition); she also performed in social gatherings with Fanny Hensel and Bettina Brentano, and wrote humorous occasional pieces and stage works. Critics such as Rellstab and Schumann praised her song and duet collections.

Returning to Bonn, she re-established the Gesangverein, co-founded the literary circle Der Maikäferbund and became a successful piano teacher. In 1843 she married the poet, protestant theologian and art historian Gottfried Kinkel, with whom she raised four children; many of her songs and two stage works are based upon his poems and librettos. He was condemned to life imprisonment for his participation in revolutionary uprisings of 1848–9. Unique among women of her day, Johanna wrote and set texts promoting revolutionary ideals. After Gottfried Kinkel's adventurous escape, the family emigrated to England. Johanna held 'Singing Classes for Young Ladies', wrote musicological essays and gave lectures. She fell to her death from a window of their London home.

Probably owing to financial reasons, Gottfried Kinkel never realized his plan to publish his wife's compositions, and they have been largely forgotten. Her songs are characterized by lyrical melodies, rich harmonies, the prominence of the piano, expressive piano introductions and

independent vocal lines. Her compositions and other works are deserving of wider acclaim.

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ANN WILLISON LEMKE

Kinkeldey, Otto

(b New York, 27 Nov 1878; d Orange, NJ, 19 Sept 1966). American musicologist and librarian. After schooling in New York he studied at the College of the City of New York (AB 1898), at the University of New York (MA 1900) and music with Edward MacDowell at Columbia University (1900–02); concurrently he was organist and choirmaster at the Chapel of the Incarnation (1898–1902) and taught in New York schools. He continued his study of music, literature and philosophy in Berlin (1902–9), with Kretzschmar at the university and Radecke at the Königliches Akademisches Institut für Kirchenmusik, taking the doctorate (a rare achievement for an American in a German university at that date) in 1909 with a dissertation on 16th-century organ and keyboard music. During this time he was organist and choirmaster of the American church in Berlin (1903–5) and was sent by the Prussian government on a tour of the central German states (1906–7) to catalogue the music and music literature in church, ducal and civic libraries. In 1909 he was offered the posts of librarian at the Breslau Königliches Institut für Kirchenmusik and instructor in music theory and the organ at Breslau University, where he subsequently became lecturer in music history with the honorary title of professor (1912–14); he was also appointed to the board of directors of the Breslau Opera. Despite the university's offer to create an extraordinary chair for him, the outbreak and continuation of war prompted him to return to New York, where he became head of the public library's music division (1915–23) and organist of All Souls, Brooklyn; after the war (during which he served as a training officer, 1917–19) he travelled in France, Spain, Germany and Italy making purchases for the library. After a period as head of the music department at Cornell University (1923–7) he returned to the library (1927–30), but was drawn back to Cornell by the offer of the first

American chair of musicology, created specially for him; he was also made university librarian (1930–46). Before his retirement in 1958 (because of increasing difficulties in hearing) he also taught at Harvard, Princeton, Texas, Illinois, Berkeley, Boston and Washington State.

Kinkeldey was the founder of American musicology. It was owing to him more than to any other individual that musicology, after a long struggle for recognition as a serious discipline, became an accepted subject in the curriculum of American universities; and it was chiefly to him that subsequent American music scholars, many of the first generation directly, and all of them indirectly, owed (and often acknowledged) their livelihood. In establishing the subject he drew on his experience of German music scholarship, and throughout his work he maintained that intellectual breadth, exacting standards and close adherence to the music itself are essential in an approach to any topic. His ability as a performing musician informed his interpretation of musical texts and history, while his wide range of interests in the humanities and comprehensive grasp of the current state of research, as well as an uncanny power of defining the essential issues with clarity, force and common sense, made him an outstanding teacher. His demanding concept of the librarian's role was evident in his statement that it necessitates a knowledge of archaeology, palaeography, art history, acoustics, economics, education and literature. He promoted his educational principles in all his own teaching and in his work as founder-president of the Music Library Association, founder-president of the American Musicological Society and a leading member of its predecessor, the Music Teachers National Association. In his research he was similarly a pioneer: he was one of the first investigators of early keyboard music and Renaissance dance, and his *Orgel und Klavier in der Musik des 16. Jahrhunderts* (1910), combining his characteristic attributes of breadth and thoroughness, remains a fundamental exploration.

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Kinks, The.

English pop group. It was formed in London in 1963 by the brothers Ray(mond Douglas) Davies (*b* London, 21 June 1944; vocals, guitar, piano) and David Davies (*b* London, 3 Feb 1947; guitar), with Peter Quaife (*b* Tavistock, 31 Dec 1943; bass guitar, later replaced by John Dalton) and Michael Avory (*b* London, 15 Feb 1944; drums). They began as part of London's growing rhythm and blues scene, focussed on Alexis Korner, Cyril Davies and the Rolling Stones, but their first singles were founded on more minimalist textures, led by raw, insistent riffs. In this manner they had seven hit records between August 1964 and November 1965 including *You really got me* and *Till the End of the Day*. A change of management coincided with a change of style, and a string of mellower songs followed, celebratory of a mythical Englishness treated with a mixture of bleakness and compassion unusual among their generation. *Waterloo Sunset* was the best of these, which also included *Sunny Afternoon*, *Dead End Street* (preceding the Beatles' *Penny Lane*) and *Autumn Almanac*. The 1968 album *Village Green Preservation Society* (Pye) followed this theme and was one of the few aesthetically successful concept albums. By this time, however, fashion had begun to pass them by. Three further songs, including *Lola*, made the top 20 between 1970 and 1972. Another hit, *Come Dancing* (1983), was a rare highlight. Personnel changes in the 1970s, together with Ray Davies's increasing personal problems (two drug overdoses in the early 1970s and two divorces), coincided with the decline of the band.

Together with the Who, they were the most consistently inventive 1960s band after the Beatles, due to Ray Davies's leadership and songwriting, and were still recording well into the 1990s. Ray Davies's influence on subsequent generations has been enormous and gratefully received. In the mid-1970s the punk movement learnt from his early, bare, riff-based style. Contemporaneous new wave artists such as Ian Dury, Elvis Costello and the Jam were influenced by his observational, detached songs of the later 1960s, as were many britpop bands of the 1990s, particularly Blur.

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ALLAN F. MOORE

Kinloch, William

(fl ? 1568–1582). Scottish composer. He may be connected with the Dundee family of that name which numbered scholars, doctors and burgesses among its members. There is a possible reference to him in London church registers listing foreign residents: for 1568 there appear under 'Aldrichegate Warde, The Parishe of St Leonardes in Fosterlane ... James Caldwell, a Scott, mynstrell, and William Kenloughe dwellinge with hym'. As secret messenger between the Catholic faction in Scotland and the captive Mary Queen of Scots, he is almost certainly the 'Mr William Kynlowgch' mentioned in a letter from James Lauder (musician and also personal envoy of Mary) to his son, dated 2 October 1582, and described as being 'in this country [Scotland] at present and ready to pass to London'. All of Kinloch's surviving pieces are for keyboard, and most are preserved in Duncan Burnett's Music-book of c1615 (*GB-En*; some ed. K. Elliott: *Early Scottish Keyboard Music* (London, 1958, 2/1966) and *Early Scottish Music for Keyboard* (forthcoming); some ed. in MB, Iv, 1989). Kinloch has left ten named pieces, but a further four may be attributed to him on grounds of style. There are three extended pavan-galliard pairs: one on an original theme entitled the *Lang pavan and galliard* (ed. in Elliott, 1958, nos.3–4), the others on the well-known *Pasmessour* (i.e. *Passamezzo*) and *Quadrant* basses. Kinloch wrote at least one set of variations on a ground, a lively *Batell of pavie* and a toccata-like *Fantassie* (ed. in Elliott, 1958, no.7), whose opening section requires a two-manual keyboard instrument for performance. Kinloch's style is close to that of contemporary English keyboard music, and is marked by a direct melodic, harmonic and rhythmic idiom, with exuberant, even flamboyant, passage-work.

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KENNETH ELLIOTT

Kinner von Scherffenstein, Martin

(b Leobschütz, Upper Silesia [now Głubczyce, Poland], 1534; d Baumgarten, nr Prenzlau, 24 March 1597). German poet and composer. He matriculated at the University of Wittenberg on 12 October 1553 and took his master's degree in 1557. He then became professor of poetry and history at Wittenberg, and later was chancellor-in-chief at Leobschütz. He was a close friend of Melanchthon. As poet and composer he is known by

a wedding publication, *Melodia epithalamii* (n.p., 1567), comprising three pieces, two for four voices and one for five and the posthumous *Silvulae musicae* (Hildesheim, 1605). There are also four pieces by him in a collection of German, French and Latin partsongs (RISM 1550²³). This collection has been only tentatively dated 1550, and the fact that Kinner was then only in his 16th year suggests that this date is rather too early.

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INGRID SCHUBERT

Kinnhalter

(Ger.).

See [Chin rest](#).

Kinnor

(Heb.).

Ancient Jewish lyre. See [Biblical instruments](#), §3(iv) and [Lyré](#) (i), §2.

Kinsella, John

(*b* Dublin, 8 April 1932). Irish composer and violist. He studied the violin from 1948 and the viola with John Mackenzie at the Dublin College of Music from 1953 to 1957. After a career as a computer programmer he joined RTE, the Irish national broadcasting service, in 1968. He became deputy music director in 1979 and was the head of music (1983–8) when he retired to pursue composition full-time. Self-taught as a composer, Kinsella won the Marten Toonder award, one of the most prestigious Irish composition prizes, in 1979 and became a member of Aosdána in 1982. He also acted as an advisor on musical affairs to the Irish government and has been on the board of the National Concert Hall, Dublin.

Kinsella's first recognition as a composer followed the Dublin Festival of 20th-Century Music in 1969, by which time he had completed two string quartets (1960, 1968), a Cello Concerto (1967) and a few other instrumental works. While employing the compositional techniques of the Central European serialist avant garde, these works frequently turn towards emotional expressiveness. His most important compositions from this period are the second and third (1977) string quartets, *Rhapsody on a Poem of Joseph Campbell* (1975, rev. 1993), *Rondo for Orchestra* (1969) and *Music for Cello and Chamber Orchestra* (1971). His third string quartet has become a standard work in the contemporary Irish repertory. Written

during the final illness of his first wife, its three movements develop with much rhythmical vigour and emotional intensity from a basic note row.

Around 1980 Kinsella's music underwent a profound stylistic change. Desiring to communicate more directly with his audience, he adopted a more accessible musical language. A sizeable body of compositions including eight symphonies (1984–99), a second violin concerto, several other orchestral works, and a fourth string quartet (1993) are written in this new style.

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AXEL KLEIN

Kinsky, Georg L(udwig)

(b Marienwerder, West Prussia, 29 Sept 1882; d Berlin, 7 April 1951).

German musicologist. After a classical education in Marienwerder, he went

to Berlin in 1898 and worked in a music shop and in an antiquarian bookstore. Though entirely self-taught in music, he was nevertheless made assistant to A. Klopfermann at the Prussian State Library in 1908 and in the following year became curator of the Heyer Musikhistorisches Museum at Cologne. Here, until the museum was disbanded in 1927, he catalogued and expanded the collection and organized popular lectures and concerts with historical instruments. From 1921 to 1932 he was lecturer in musicology at the University of Cologne, where he took the doctorate in 1925 with a dissertation on double reed instruments. The main fruits of these years were the valuable catalogues of the Heyer Museum, with meticulous introductions and numerous illustrations, and the *Geschichte der Musik in Bildern* (1929). After 1932 he worked privately. In 1944 his home and his private library and collection were confiscated and he was sentenced to a year of hard labour under the Nazi regime. Already a sick man, he went in 1945 to Berlin, where he worked on a thematic catalogue of Beethoven's works until his death.

Kinsky's importance lies in the example that he has given in describing and classifying instruments and in cataloguing and exploring musical manuscripts and early prints. In this way he influenced the work of associations such as the Galpin Society, the IMS and the IAML, and opened new possibilities for international research in different areas of music history, especially the 19th century. His thematic catalogue of Beethoven's works has not only been fundamental to further research (such as that by Willy Hess), but has also stimulated performance of little-known works. He enriched and popularized music history through visual evidence and together with Scheurleer was a pioneer in the field of musical iconography. His example led to the formation of RldIM in 1970.

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ALFONS OTT

Kinura.

See [under Organ stop](#).

Kinzer, Giovanni.

See [Chinzer, Giovanni](#).

Kipnis, Alexander

(*b* Zhitomir, Ukraine, 1/13 Feb 1891; *d* Westport, CT, 14 May 1978). American bass of Ukrainian birth. He studied conducting at the Warsaw Conservatory and singing in Berlin with Ernst Grenzebach. Interned as a Russian alien on the outbreak of World War I, he was soon released and began his career at Hamburg and Wiesbaden. In 1919 he joined the Berlin Charlottenburg opera (later the Städtische Oper), where he became leading bass (1922–30). Thereafter he was a member of the Berlin Staatsoper (1930–35) and the Vienna Staatsoper (1935–8). In 1934, however, he became an American citizen.

By then he had established himself everywhere as an outstanding Wagner and Mozart bass and a highly distinguished interpreter of Italian and Russian roles. He was much in demand at Bayreuth, singing there between 1927 and 1933, and appeared at the 1937 Salzburg Festival as Sarastro under Toscanini. In England he sang often at Covent Garden (first as Marcel in *Les Huguenots*, 1927) and for one season at Glyndebourne (Sarastro, 1936). But his career took him increasingly to America, both North and South. He was particularly appreciated in Chicago, where he was a regular member of the company from 1923 to 1932, and where his

30 roles included as many in Italian and French operas as in German. Between 1926 and 1936 he took part in six seasons at the Colón, Buenos Aires. After a surprisingly late début at the Metropolitan (in 1940 as Gurnemanz) he remained in New York until his retirement in 1946, singing his first Boris Godunov there in 1943. Pagner, King Mark, Ochs and Philip II were among his other most successful roles. With a voice of wide range and variety of colour, as well as of unusual refinement and flexibility for a bass, he also made his mark as a lieder singer, contributing extensively and valuably to the albums of the Hugo Wolf and Brahms Song Societies. The best of his many operatic recordings are those made in Berlin in the early 1930s, especially Osmin's first song from *Die Entführung* and 'Il lacerato spirito' from *Simon Boccanegra*.

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DESMOND SHAWE-TAYLOR/R

Kipnis, Igor

(b Berlin, 27 Sept 1930). American harpsichordist, fortepianist and critic, son of [Alexander Kipnis](#). After studying at the Westport School of Music, Connecticut, and at Harvard, he worked as art and editorial director of Westminster Records (1955–9), as director of recorded music for a chain of radio stations based in New York (1959–61) and as a music critic (from 1955). In the meantime he took up the harpsichord professionally. Although essentially self-taught, he was guided and encouraged by a number of musicians, notably Thurston Dart. He made his début in a radio broadcast in New York in 1959 and gave his first recital there in 1962. He has performed widely as a soloist with leading orchestras and as a recitalist, touring Europe, Israel, South America, Australia, the Soviet Union and East Asia. His teaching career began in 1964 at the Berkshire Music Center, where he taught Baroque performance practice, and continued at Fairfield University, Connecticut, where he was associate professor of fine arts (1971–5) and artist-in-residence (1975–7). In 1982 he was appointed visiting tutor at the RNCM, Manchester. He has also edited harpsichord music and is a frequent contributor to periodicals.

Kipnis's enormous repertory includes a large selection of harpsichord music of every national school, as well as many contemporary and jazz works. His playing, while founded on a solid technique, stresses the expressive and stylistic features of the music rather than its purely instrumental qualities. His performances of 17th- and 18th-century music are noteworthy for their bold and imaginative free ornamentation. He has made numerous recordings, some of which have received awards in Europe and the USA.

HOWARD SCHOTT/DENNIS K. McINTIRE

Király, Ernő

(b Subotica, 16 March 1919). Hungarian composer and ethnomusicologist. For most of his career he has lived and worked in Yugoslavia. He studied the trumpet at the Subotica High School for Music (1948–53) and on graduating began his own course of study. Until 1953 he was a member of the Subotica National Theatre Orchestra and the Subotica PO, and from then until his retirement in 1983 he was editor of Hungarian folk music for Radio Novi Sad; concurrently, from 1958, he was head of folk music at the Vojvodina Museum in Novi Sad. He is a member of the Serbian Folklorists' Association and the Yugoslav Composers' Federation, and in 1995 he became a full member of the Hungarian Academy of Arts.

Király developed an unconventional, individual style by using elements from Hungarian folk music (mostly those belonging to an older tradition, for example sighs and cries) and by demanding free interpretation, sometimes with the aid of graphic notation; in *Acezantez* (1978), for example, the performers are drawn into the creative, decision-making process, while *Folklore Sounds* is an aleatory work scored for 'zitherphone' or 'citraphon', his own electronic instrument constructed (1974) from Hungarian folk zithers of different sizes. His musical language has evolved from a fairly modern means of expression, as in *Diptychon I* (1958), to avant-garde experimentation, as in *Flora V – Ikebana* (1980).

In his search for new sonorities, Király has created in addition to the 'zitherphone' a multimedial 'tablophone' (on which it is possible to play music and draw at the same time) and uses unconventional playing techniques in works such as *Három darab* ('Three Pieces', 1967) for flute and piano.

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(selective list)

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Vocal: *Vajdasági magyar népdalok* [Hungarian Folksongs from Vojvodina], 2–3vv, 1961; *Refleksziók I–V*, 1v, gui, zither, 1967–70; *Vocalizzazioni* (Ernő), chorus, 1969; *Reflexió VI* (V. Popa), 1v/trbn, str, 1971; *Abszurd mese* [Absurd Story] (K. Ladik), nar, 1v, perc, 1971; *Refleksija VII*, 1v, zitherphone, tape, 1974; *Phonostrip*, SATB, 1976; *Spiral* (improvised text), 1v, 2 inst ens, tape, light show, 1976; *Kötábla* [Stone Plate] (cant.), SATB, inst ens, 1977; *Hangképek I–X* [Sound Pictures I–X], solo vv, SATB chbr orch, 1978 [on Hung. folk themes]

Inst: *Tema con variazioni*, str qt, 1956; 2 sonatines, pf, 1957; *Diptychon I*, orch, 1958; *Poema o zori* [A Poem about Dawn], synthetic music, orch, 1960; *Nebo* [The Sky], synthetic music, orch, 1962; *Bacchanale 1*, study for tamburitza orch, 1964; 3 *darab* [3 Pieces], fl, pf, 1967; *Bacchanale 2*, study for tamburitza orch, 1969; *Toccata pentatonica*, pf, 1972; *Sonata geometrica*, graphic score, pf/other insts, 1974–7; *Tačke i linije* [Dots and Lines], 2 zitherphone, 1975; *Acezantez*, graphic score, orch, 1978; *Flora I–IV*, graphic score after plant photos, inst ens, 1978; *Flora V – Ikebana*, aleatory music after flower compositions of I. Tosiko, zitherphone/inst ens, 1980; *Narcissus*, str qt, 1982; *Burlesca*, ww qt, 1989; *Tačke i linije* [Dots and

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Film scores, incid music

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H.C. Ryker: 'New Music in Yugoslavia', *Numus-West*, 1/3 (1973), 37–45
Leksikon jugoslavenske muzike, ed. K. Kovačević (Zagreb, 1984)

M. Zoltán: 'Terc–kvint–kvart változatok' [3rd–5th–4th variations], *Új symposion*, nos.11–12 (1987)

TIJANA POPOVIĆ-MLADJENOVIĆ

Király, László

(b Zalaegerszeg, 19 Jan 1954). Hungarian composer. He studied the double bass and composition at the Bartók secondary music school in Budapest (1968–72) and continued his composition studies at the Liszt Academy of Music (1973–8) under Szervánszky and Petrovics. He then took part in composition masterclasses in Bulgaria and the Netherlands under the guidance of Goleminov in the former, Ton de Leeuw and Nobre in the latter. Király has worked as a répétiteur at the Academy of Dramatic and Film Arts (1975–9) and as contemporary music adviser to the Hungarian National Philharmonia (1984–93); in 1981 he became a freelance music director for Hungarian radio.

Initially, his compositional style was influenced by the music of Bartók, Kodály, Prokofiev and Stravinsky; later, by the new Viennese and Polish schools, particularly Krause, Kilar and Górecki. His first significant composition was a setting of poems by Paul Klee, *Négy dal* ('Four Songs', 1977), which made free use of dodecaphonic techniques. Research he conducted while on a state scholarship in 1980 at the University of Ghent's electronic music studio led to the composition entitled *Piano Piece*. The

sound material of this work derives from various modulated piano sounds recorded onto tape and altered through such means as speed changes, low pass filters and montage and collage techniques.

After a lull in creativity at the beginning of the 1980s, his *Öt kórusmű* ('Five Pieces for Chorus', 1983) marked a change of direction, a course that redefined the role of harmony in his music and which led to his alignment with the 'new tonality'. *Boswili kirándulások* ('Boswil Excursions', 1986) is written in a neo-romantic, tonal style; by 1989, in *Akácok városa* ('City of the Acacias'), he is completely at ease writing triadic and four-part harmony, the texture of which is governed by conventional melodic-harmonic hierarchies. In the 1990s he has composed mainly orchestral works.

WORKS

(selective list)

Op: *A vakok* [The Blind] (1, S. Galamb, after M. de Ghelderode), 1988

Orch: *Boswili kirándulások* [Boswil Excursions], 1986; *Suite concertante*, 2 cimb, str, 1987; *Suite no.1, 'Akácok városa'* [City of the Acacias], 1989; *Suite no.2, 'Zalatáj'*, 1990; *Elégia egy gordonkás halálára* [Elegy on the Death of a Cellist], vc, str, 1993; *Valse triste*, vn, small orch, 1994; *Concertino*, vn, perc, orch, 1996; *Ifjúsági zongoraverseny* [Pf Conc. for Youth], 1997

Choral: *5 kórusmű* [5 Pieces for Chorus] (L. Szabó), female/girls' chorus, 1983; *Halk szélben* [In Soft Wind] (D. Keresztury), female/girls' chorus, 1984; *A szülőföld lelke* [Soul of the Fatherland] (Zala poets), 1984; *Magyar rekviem* [Hungarian Requiem], S, female chorus, chbr orch, 1985; *2 dunántúli tájkép* [2 Transdanubian Landscapes] (Keresztury, I. Simon), 1986; *Cant. no.1* (Keresztury), Bar, chorus, orch, 1994

Solo vocal: *4 dal* [4 Songs] (P. Klee), Mez, fl, vn, cimb, hmn/org, 1977; *3 spanyol dal* [3 Spanish Songs] (L. de Vega, anon.), S, bn, 1982; *Egy szerelem korszakaiból* [From the Ages of a Love Affair], Mez, orch, 1992; *8 haiku*, Mez, chbr ens, 1995; *Les adieux* (Hung. poets), T, orch, 1996

Chbr: *Variations*, cl, db, pf, 1973; *12 Miniatures: 1–3*, fl, pf; *4–6*, fl, hp; *7–9*, fl, org; *10–12*, fl, perc, 1977; *4 Studies*, vn, perc, 1977; *3 Movts*, perc qt, 1978; *Nosztalgia és scherzo*, cl, pf, 1993

El-ac: *Echo*, 1978; *Musica naturae*, 1979–81; *Piano Piece*, 1980; *Repetitive Etudes*, 1982

Incid music, folk music arrs., work for wind band

Principal publisher: Musica (Budapest)

Principal recording company: Hungaroton

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Kirby, F(rank) E(ugene)

(*b* New York, 6 April 1928). American musicologist. He received the BA from Colorado College in 1950, and studied musicology under Leo Schrade as a graduate student at Yale, where he took the PhD in 1957. He taught at the universities of Virginia (1958–9), Texas (1959–60), West Virginia (1961–3) and Washington (1973–4). In 1963 he joined the faculty of Lake Forest College, Illinois; he retired in 1993.

Kirby has a wide range of scholarly interests, including German Renaissance theory, the history of keyboard music, the music of Beethoven, and such literary figures as Herder and Goethe. His *Short History of Keyboard Music* (1966) has been praised for its comprehensive and systematic coverage. His *Introduction to Western Music* (1970) presents a new approach to introductory music education for college students: he uses a thorough discussion of the music of Bach, Beethoven, Wagner and Stravinsky as the basis of a history of Western music from the Baroque to the present.

WRITINGS

- Harpsichord Manual* (Kassel, 1960, 2/1968) [trans. of H. Neupert: *Das Cembalo* (Kassel, 1933, 3/1956)]
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- A Short History of Keyboard Music* (New York, 1966, rev. 2/1995 as *Music for Piano: a Short History*; Jap. trans., 1979)
- 'Beethoven and the "geselliges Lied"', *ML*, xlvii (1966), 116–25
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- 'The Germanic Symphony in the 18th Century', *JMR*, v (1985), 52–83; vi (1986), 357–62
- Music in the Romantic Period* (New York, 1986)
- 'The Germanic Symphony of the Nineteenth Century: Genre, Form, Instrumentation, Expression', *JMR*, xiv (1995), 193–221

PAULA MORGAN

Kirby, Percival (Robson)

(*b* Aberdeen, 17 April 1887; *d* Grahamstown, 7 Feb 1970). South African musicologist of Scottish birth. He studied with Terry at the University of

Aberdeen, where he graduated in 1910, and under Stanford at the RCM. In 1914 he emigrated to South Africa as music organizer of the Natal Education Department. He was appointed professor of music at University College, Johannesburg (later the University of the Witwatersrand), in 1921 and held this post until his retirement in 1952. A professional timpanist from his London years, he published *The Kettle-Drums* in 1930. He founded and conducted the Johannesburg SO (1927) and the university orchestra (1930), for which he wrote and arranged incidental music for many university productions; he composed over 100 songs.

Kirby is best known for his work on the indigenous music of South Africa. From 1930 he engaged actively in field research, which took him on study tours of the Transvaal, Bechuanaland (Botswana), Swaziland, Vendlan and Ovamboland. He published this research in *The Musical Instruments of the Native Races of South Africa* (1934). An expedition to the Kalahari Desert in 1936 resulted in important studies of Khoisan music. He was made an FRCM (1924) and a Fellow of the Royal Anthropological Institute (1937) and received doctorates from the universities of the Witwatersrand (1931) and Grahamstown (1965).

WRITINGS

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- 'Horn Chords: an Acoustical Problem', *MT*, lxvi (1925), 811–14
- 'Some Problems of Primitive Harmony and Polyphony with Special Reference to Bantu Practice', *South African Journal of Science*, xxiii (1926), 951–70
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JOHN TYRRELL

Kirbye, George

(*d* Bury St Edmunds, bur. 6 Oct 1634). English composer. He was one of the most important contributors to East's psalter (RISM 1592⁷). He was employed as a domestic musician at Rushbrooke Hall near Bury St Edmunds, the seat of Sir Robert Jermyn, to two of whose daughters he dedicated his single volume of madrigals (1597). Four years later he contributed *With angels face* to *The Triumphes of Oriana* (1601¹⁶; in the second edition the text 'Bright Phoebus greets' was substituted). At Rushbrooke, Kirbye was only a few miles from Hengrave Hall, where Wilbye was also a resident musician, and the two men must have had personal contact. On 16 February 1598 Kirbye married Anne Saxye at Bradfield St George nearby. Later he moved to Bury St Edmunds, living in Whiting Street. His wife was buried at St Mary's Church on 11 June 1626. During the next two years his name appears in the parish registers, evidently as churchwarden. Kirbye's own burial is recorded at St Mary's; his will reveals that he died a man of some substance.

Kirbye's basic musical training seems to have been in a pre-madrigalian style. This is shown not only in the deeply expressive Latin setting, *Quare tristis es/Convertere, anima mea*, but even more obviously in eight secular pieces (*GB-Ob* Mus.f.20–24), which set mostly moralizing verse, and which are clearly viol-accompanied songs in which words have been fitted to the instrumental parts, after the style of Byrd's *Psalmes, Sonets & Songs of Sadnes and Pietie* (1588). Kirbye was, however, well acquainted with Italian music, and among his possessions at his death was a set of partbooks (now *GB-Ob* Mus.f.1–6) containing works by 16 Italian composers. All the compositions in the 1597 volume are genuine madrigals, yet despite an indebtedness to certain features of Morley's style, Kirbye set no light verse of the sort that had filled Morley's volumes printed during the preceding four years. All Kirbye's madrigals maintain the prevailing seriousness of pre-madrigalian English music, and all the 1597 works are in a minor mode (his Oriana madrigal, *With angels face*, alone shows how admirably he could handle a brilliant and forthright manner). His madrigalian style shows an assured consistency, with a flexible and refined response to the text, fluent harmony, a discreet yet telling use of occasional chromaticism, and admirable rhythmic plasticity. Kerman observed that 'superficially, Kirbye is one of the Englishmen most impressed with Marenzio's style', though he shows more restraint in his imagery than was typical of an Italian madrigalist. Kirbye's collection contains two settings of *Sleep now my Muse*, of which the one for six voices is a reworking of that for four voices. Just as none of Kirbye's more routine works is really weak, so neither are any of his more inventive ones as outstanding as the best madrigals of Weelkes and Wilbye. Among the English madrigalists he is the supreme master of the generalized madrigal, an impeccable craftsman of unflinching taste, possessing a musical inventiveness that lifts him far

above the level of an accomplished artisan like Lichfield, yet lacking the imaginative boldness or penetrating insight that can transform talent into genius.

WORKS

sacred

All my belief, score, *GB-Ob* (Tenbury 711)

O Jesu, looke, 5vv, *Lbl Add.29372–7*

Quare tristis es (2p. *Convertere, anima mea*), 4vv, *Ob Mus.f.17–19* (lacks Tr)

Vox in Rama, 6vv, *Ob* (Tenbury 807–11) (lacks B)

3 sacred contrafacta of madrigals in *Och* 750–53, 1074–7: *Sleepe, restles thoughtes*, 4vv (formerly *Sleep now my Muse*); *Vayne worlde adiew*, 4vv (formerly *Farewell my love*); *Woe is me, my strength fayles*, 4vv (formerly *Woe am I, my hart dies*)

19 contributions to *The Whole Booke of Psalmes* (1592⁷)

secular

The First Set of English Madrigalls, 4–6vv (London, 1597); ed. in *EM*, xxiv (1922, 2/1961)

Madrigal, 6vv, in 1601¹⁶ (later pr. with text *Bright Phoebus greets most cleerely*); ed. in *EM*, xxxii (1923, 2/1962)

8 pieces, 5vv, in *Ob Mus.f.20–21, 23–4* (1 ptbk missing), 8 madrigals, 4–6vv, *Lcm* 684 (only 4 ptbks survive): all ed. in *EM*, xxxix (1988)

instrumental

Pavane, a 5, *Lbl Add.30826–8* (lacks 2 pts)

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C. Monson: 'George Kirbye and the English Madrigal', *ML*, lix (1978), 290–315

I. Payne: 'George Kirbye (c.1565–1634): Two Important Repertories of English Secular Vocal Music Surviving Only in Manuscript', *MQ*, lxxiii (1989), 401–16

K.S. Teo: 'The Significance of John Baldwin's Commonplace Book in the Development of Chromaticism in England', *MR*, liii (1992), 165–78, esp. 169–71

DAVID BROWN

Kirchbauer, Alphons

(fl 1731). German composer. He was a monk at the Benedictine Neresheim Abbey, near Dillingen. Unlike most of the German monastic composers of the early 18th century, he seems to have had a fairly successful ecclesiastical as well as musical career, having been chancellor to the Bishop of Chur.

His one known publication, *Jubileus curiae caelestis* (Augsburg, 1731), contains seven masses for four voices, two violins and organ, and is typical

of the small-scale church music for parish choirs of the time. Kirchbauer was one of the earlier composers to follow the lead given by Valentin Rathgeber in writing simple, tuneful music for ordinary churches. This publication is unusual in that it does not appear to have included the optional trumpet and drum parts supplied with most publications, but it must have been popular as it was reprinted in 1740 (according to *FétisB*), a distinction which few liturgical publications of this type received.

ELIZABETH ROCHE

Kirchentonart

(Ger.).

See [Church mode](#).

Kircher, Athanasius

(*b* Geisa, nr Fulda, 2 May 1601; *d* Rome, 27 Nov 1680). German polyhistorian, theologian and music theorist, active mainly in Italy. He is important for music as the author of *Musurgia universalis*, one of the most influential of all music treatises and specially notable among those of the Baroque period.

1. Life.

Kircher related the few known facts of his early life in an autobiography (see Seng's translation of *Langenmantel*). His father, who received a doctor's degree in philosophy and theology from Mainz University, was apparently also a musician, for Kircher credited him with his first instruction in music. After starting his education in his home town, he entered a Jesuit school at Fulda in 1612. On 2 October 1618 he became a novice at the Jesuit college at Paderborn, thus initiating a long period of intensive training in various Jesuit schools in both humanistic and scientific subjects. In 1622 he was forced to leave Paderborn because of the ravages of the Thirty Years War and went to Cologne to continue his studies in the physical sciences and philosophy. The following year he underwent further language training at Koblenz but was soon required to move to Heiligenstadt, near Göttingen, to teach Greek. Probably in the same year he was sent to the residence of the Archbishop of Mainz, Johann Schweikard von Kronberg at Aschaffenburg. In 1624 he began four years of theological study at Mainz, where in 1628 he was ordained. A final year of teacher training, which he pursued at Speyer, was required of him before he received his first appointment in 1629 as professor of mathematics, philosophy and oriental languages at the University of Würzburg. Two years later, when the Swedish army threatened Würzburg, he fled to France: he was sent first to Lyons and shortly afterwards to Avignon, where at a Jesuit college he took up a position similar to the one he had held at Würzburg. At Avignon he began an intensive study of the natural sciences and at this time became acquainted with Senator Nicolas Peiresc of Provence, whose similar enthusiasm for the sciences and especially for the

study of ancient eastern civilizations led to a lasting friendship that soon influenced Kircher's career.

In 1633 Kircher received an appointment as court mathematician to the Emperor Ferdinand II at Vienna. He decided to travel by way of Rome, which he reached on 14 November. However, through the influence of Peiresc, who urged both Cardinal Francesco Barberini and Pope Urban VIII to keep him in Rome, he found on his arrival that he had been appointed to the Collegio Romano as professor of mathematics, physics and eastern studies. He remained there for the rest of his life except for brief visits to other parts of Italy and a longer journey, in 1637–8, to Malta as the father confessor to Landgrave Friedrich of Hesse-Darmstadt. Eventually he was released from teaching so as to be able to devote himself entirely to research and writing. In his later years he often went for reasons of health to the chapel of S Maria della Mentorella at Guadagnolo, a village near Palestrina, and after his death his heart was interred there.

2. Works.

Scharlau summarized the content and importance of Kircher's writings on music and was also the first to examine systematically his voluminous correspondence surviving in Rome (see also Langenmantel). Kircher wrote 30 books, several of them vast, in which he sought to embrace the entire corpus of accumulated knowledge and to organize and relate it to Christian philosophy. The magnitude of his achievement precludes even a summary here. It may be noted, however, that he was one of the first to solve the meaning of Egyptian hieroglyphics, and his *Oedipus aegyptiacus* (1652–4), though often inaccurate and prone to imaginative conclusions, was in the 17th century a major source for the popularizing of ancient Egyptian culture and civilization. Like many of his contemporaries, among them Mersenne, Fludd and Kepler, Kircher often erred by failing to evaluate the accuracy of his scientific data. Nevertheless, he compiled, especially in the massive *Musurgia universalis*, a compendium of musical facts and speculation that is still essential to an understanding of 17th-century music and music theory (see illustration).

Musurgia universalis, one of the really influential works of music theory, was drawn upon by almost every later German music theorist until well into the 18th century. Its popularity was greatly aided by a German translation of a major part of it in 1662. Kircher wrote about music as an essentially conservative German rationalist, who saw it as a natural element in the Quadrivium, as part of mathematical order and, by extension, as a unique symbol of God's order expressed in number. He continued to support the essentially medieval view that the cosmos was revealed in musical ratios and that musical harmony mirrored God's harmony. This profoundly theological viewpoint of 17th-century German music theory (see Buelow) clearly extends as far as the music of Bach. Much of Kircher's contrapuntal doctrine derives from Zarlino, and in this and some other respects *Musurgia universalis* presents a synthesis of 16th- and 17th-century Italian and German compositional practices. A specifically German feature, however, is the description of the affective nature of music, in which Kircher brought the concept of *musica pathetica* into relation with the formal constructive elements of rhetorical doctrine. He examined rhetorical

structure, poetic metre and musical–rhetorical figures in some detail. In this way he suggested the means for achieving an emotionally expressive yet rationally controlled musical style. His ideas concerning the classification of musical styles, based on sociological as well as national characteristics, are also original and important for the study of Baroque music (see Katz). Although he was apparently not a practising musician he was able to identify the best music composed and performed in his own (and earlier) times. In *Musurgia universalis* he quoted frequently extensive music examples from composers such as Agazzari, Gregorio Allegri, Carissimi, Froberger, Gesualdo, Kapsberger, Domenico Mazzocchi and Morales. Other aspects of his treatise that contribute to an understanding of 17th-century musical thought include the lengthy discussions of acoustics, musical instruments (see [Water organ](#), fig.1), the history of music in ancient cultures and the therapeutic value of music.

Kircher's insatiable curiosity about ancient cultures, the natural sciences and music, together with his extensive contacts with scholars throughout the world, led him to assemble a museum of antiquities and musical curiosities. This Museum Kircherianum was for long an attraction for visiting musicians as well as for tourists; it was eventually dispersed among various Roman museums in the 19th century. Kircher was fascinated too by all aspects of mechanics and created a composing machine – the *arca musarithmica* – that made automatic composition possible. Although frequently criticized for his attitudes which to later writers seem unscientific, and often neglected because of his difficult Latin prose, he was nevertheless one of the leading figures in the music theory of the Baroque period.

See also [Micheli, Romano](#) and Notation, fig.104.

THEORETICAL WORKS

only those on music

Magnes, sive De arte magnetica (Rome, 1641, 2/1643)

Ars magna lucis et umbrae (Rome, 1646, 2/1671)

Musurgia universalis, sive Ars magna consoni et dissoni (Rome, 1650/R);
inc. trans. A. Hirsch as *Philosophischer Extract und Auszug aus dess
Welt-berühmten teutschen Jesuiten Athanasii Kircheri von Fulda
Musurgia universali* (Schwäbisch Hall, 1662)

Oedipus aegyptiacus (Rome, 1652–4)

Itinerarium extaticum (Rome, 1656; rev. 2/1660 by C. Schott as *Iter
extacticum coeleste*)

Organum mathematicum (Würzburg, 1668) [collab. C. Schott]

Ars magna sciendi (Amsterdam, 1669)

Phonurgia nova, sive Coniugium mechanicum-physicum artis et naturae
(Kempten, 1673/R); Ger. trans., 1684 as *Neue Hall- und Thon-Kunst*)

Tariffa Kircheriana (Rome, 1679)

*Vita admodum reverendi P. Athanasii Kircheri SJ viri toto orbe
celebratissimi* (MS, c1669, incl. in Langenmantel and Seng)

Letters, see Langenmantel and Scharlau

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GEORGE J. BUELOW

Kirchgässner [Kirchgessner], Marianne [Mariane, Maria Anna] (Antonia)

(*b* Bruchsal, 5 June 1769; *d* Schaffhausen, 9 Dec 1808). German glass harmonica player. She was blind from the age of four. Having learnt the glass harmonica from J.A. Schmittbaur at Karlsruhe, she made numerous successful concert tours; on the first (1791), accompanied by the music

journalist H.P.C. Bossler and his wife, she visited Munich, Salzburg, Linz and Vienna. Mozart heard her in Vienna and composed the Adagio and Rondo (K617), the Fantasia (KAnh92/616a) for glass harmonica, flute, oboe, viola and cello, and Adagio (K356/617a) for her instrument. In London in 1794 Fröschel made her a new instrument which she used from then onwards, and Salomon wrote a sonata for her. In 1799 she retired to Gohlis, near Leipzig, but later made several concert tours, including visits to Goethe in Karlsbad in the summer of 1808. Musicians admired her playing but regretted that she failed to bring out the true qualities of the glass harmonica, through a wrong method of execution. Her death was attributed to deterioration of her nerves caused by the unusually piercing vibrations of the instrument.

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C.F. POHL/KARL MARIA PISAROWITZ

Kirchhoff, Gottfried

(*b* Mühlbeck, nr Bitterfeld, 15 Sept 1685; *d* Halle, 21 Jan 1746). German composer and organist. He was one of a family of Stadtpfeifer whose members held appointments in Weissenfels, Bitterfeld, Leipzig, Quedlinburg and other centres; Andreas Kirchhoff, an 'excellent instrumentalist' active in Copenhagen about 1670, was probably a member of the family. Along with Handel, Kirchhoff was one of Zachow's most brilliant pupils, schooled in the tradition of the Leipzig organists' and Stadtpfeifer's art. In 1709 he was Kapellmeister to the Duke of Holstein-Glücksburg (possibly through the good offices of Andreas Kirchhoff, then in Denmark) and in 1711 he was appointed organist in Quedlinburg, before moving in 1714 to Halle, where he was organist and *director musices* at the Liebfrauenkirche; the post was previously declined by J.S. Bach. In 1716 Bach, Kuhnau and Rolle came to examine the organ, newly built by Cunzius. Kirchhoff composed two cantatas on the organ's dedication and also wrote and directed the music in honour of academic festivities (1733) and the bicentenary of the Reformation in Halle (1741).

Kirchhoff's works include cantatas in the tradition of Zachow, J.S. Bach and Erdmann Neumeister, using successions of brief arioso movements and sometimes linking accompanied recitative and chorale. Ties with Bach are seen in his setting in 1717 of *Christen, ätzet diesen Tag* (cf BWV63) and in *L'ABC musical: Praeludia und Fugen aus allen Tönen* (lost). His organ pieces and in particular chorale preludes (in *D-Bsb*, *USSR-KAu*) show the influence of the Pachelbel school as well as Zachow; their characteristic features include imitative treatment of chorale melodies, free figuration, melisma and dominance of the upper voices. They do not however appear to bear out his reputation as a virtuoso organist. But his other keyboard

works and his violin sonatas show that his high reputation was well founded. One of the violin sonatas appears as a five-movement sonatina in Leopold Mozart's *Notenbuch* for his son (1762).

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Pieces, org, *D-Bsb*

Kbd pieces; some ed. in NM, no.3 (1927)

12 Sonaten, vn, hpd, vc ad lib; ed. W. Serauky (Mainz, 1960); no.10 ed. H. Abert in *Leopold Mozart's Notenbuch* (Leipzig, 1922)

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G. KRAFT

Kirchmann.

See [Kirkman](#) family.

Kirchner, Leon

(*b* Brooklyn, NY, 24 Jan 1919). American-born composer, pianist and conductor of Russian extraction. When he was nine years old his family moved to Los Angeles where he was raised and educated at a time when the city's intellectual and artistic life was undergoing fundamental changes, due in large part to the influx of leading figures fleeing Hitler's Europe. He thus enjoyed the early encouragement of Toch who, impressed with his musicality and creative potential, recommended him to Schoenberg who became his principal mentor and the determining force, aesthetically and ethically, of all his subsequent work. Though he eschewed strictly dodecaphonic techniques, his music owes much of its characteristic forward drive to the Viennese tradition as represented by Schoenberg and to a certain extent Berg. Kirchner's work ranges from agonizing ruminations over the human condition to the liberating interplay of rhythmically energized pitches and timbres. Invariably it is governed by the same distinctive sense of structural discipline that underlies his ever insightful

and imaginative renditions of a wide range of music, whether as a pianist in a Mozart concerto or conductor of a Bruckner symphony. These qualities, reflective of a profoundly humane individual, have distinguished him no less as a teacher at Harvard from where he retired in 1989.

Kirchner's own studies were primarily with Bloch at the University of California at Berkeley, where, in 1942 he was awarded the George Ladd Prix de Paris. By then, however, study in France was out of the question, and Kirchner settled in New York to work with Sessions, himself a one-time Bloch pupil. After four years of military service he returned to Berkeley for further study with Sessions. Although Kirchner later disavowed much of the creative result, it brought him the early recognition of a Guggenheim Fellowship in 1948–9, after which he obtained an appointment at the University of Southern California, rising from assistant to full professor in four years. In 1954 he became Luther Brusic Marchant Professor at Mills College, Oakland which he occupied until moving to Harvard in 1961 where, in 1966 he succeeded Piston as Walter Bigelow Roser Professor of Music. Having already distinguished himself as a performer at Mills College, he initiated at Harvard a novel course which combined musical analysis with performance; this in turn gave birth to the Harvard Chamber Orchestra.

In the footsteps of Schoenberg, Kirchner has remained consistently individual, unimpressed by changing fashion where 'idea, the precious ore of art, is lost in the jungle of graphs, prepared tapes, feedbacks and cold stylistic minutiae'. His music unfolds freely, unencumbered by technical straightjackets, imaginatively responding only to the underlying idea, Schoenberg's *Gedanke*, though with due regard to instrumental possibilities and limitations. His effectively written concertos offer every opportunity for virtuosity in display, but never at the expense of an unflinching seriousness of purpose. One critic's assessment of the Second Piano Concerto (1963) as 'occasionally difficult to follow, always interesting, and charged with a sense of urgency and power' (Goldman, 1975) may stand for Kirchner's output as a whole. The poetic, emotionally demanding 'duo-drama' *Of things exactly as they are* for two singers, chorus and orchestra (1997) exhibits a similar compelling force.

Kirchner's powerful strain of musical communication has led to recognition and awards from such institutions as the Guggenheim Foundation, the American Academy of Arts and Letters (1962), the American Academy of Arts and Sciences (1963) and the Center for Advanced Study of Behavioral Sciences (1974). The New York Critics Circle honoured him twice with its annual award (for the First and Second String Quartets); his First Piano Concerto led to a Naumburg Award and the Third Quartet to the Pulitzer prize (1967).

Copland observed in the 1950s that there were moments in Kirchner's music that seemed nearly 'out-of-control'. However, in the course of time such youthful ardour – especially evident in the Piano Trio of 1954 – inevitably yielded to more reflective manifestations of 'inner necessity'. Thus, the Second Piano Trio (1993) evokes, rather, some particularly passionate episodes in late Romantic music, Mahler certainly inspiring the closing portion of this single-movement work, which ends almost

demonstratively in C sharp minor. Nor is Mahler's unmistakable stamp missing from certain parts of the later 'duo-drama'. But even direct allusions to *Das Lied von der Erde*, its probable model, assume entirely new meanings in this very individual context.

By and large, Kirchner has come to favour compact structures based on a minimal number of motifs. Ever new intervallic combinations of, in particular, characteristically Schoenbergian 2nds and 3rds, generate abundant energy for an expressive flow of ideas, due in no small part to judicious metre and tempo changes. Such 'rhapsodic' traits are discernible not only in a purely melodic composition like *Triptych* for solo violin and cello but also in the second of two works entitled *Music for Orchestra* (1989). By the same token, though, in *Lily*, Kirchner's only operatic venture to date, a measure of tension between the very fertility of his musical imagination and certain strictly literary aspects of his textual choice (Saul Bellow's *Henderson, the Rain King*), appears to persist at times. Fortunately, some of its finest musical moments have been recaptured in an identically titled chamber work as well as in the separately published solo piece *Flutings for Paula* (1977).

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Op: *Lily* (3, Kirchner, after S. Bellow: *Henderson, the Rain King*), 1973–6; New York, 14 April 1977, arr. S, tape, chbr ens, 1973

Orch: *Piece*, pf, orch, 1946, unpubd; *Sinfonia*, 1951; *Pf Conc. no.1*, 1953; *Toccata*, str, wind, perc, 1955; *Conc.*, vn, vc, 10 wind, perc, 1960; *Pf Conc. no.2*, 1963; *Music for Orch*, 1969; *Music for Fl and Orch*, 1978; *Music for Orch II*, 1989; *Music for Vc and Orch*, 1992

Chbr and solo inst: *Duo*, vn, pf, 1947; *Piano Sonata*, 1948; *Little Suite*, pf, 1949; *Str Qt no.1*, 1949; *Sonata concertante*, vn, pf, 1952; *Trio*, vn, vc, pf, 1954; *Str Qt no.2*, 1958; *Fanfare for Brass Trio*, 1965; *Str Qt no.3*, 1966; *Flutings for Paula*, fl, 1973 [from op *Lily*]; version for fl, opt. perc, 1977; *A Moment for Roger*, pf, 1978; *5 Pieces*, pf, 1984; *Fanfare*, 7 brass, 1985; *Music for Twelve*, 1985; *Illuminations*, brass ens, 1986; *Vc Solo*, 1986; *5 Pieces*, pf, 1987; *Vn Solo*, 1987; *2 Duos*, vn, vc, 1988; *Triptych*, vn, vc, 1988 [consists of *Vc Solo*, 1986 and *2 Duos*, 1988]; *Vn Solo II*, 1988; *Interlude*, pf, 1989; *Trio*, vn, vc, pf, 1993; *For the Left Hand*, pf, 1995

Vocal: *Letter* (S. Alexander), S, pf, 1943, unpubd; *The Times are Nightfall* (G. Hopkins), S, pf, 1943, unpubd; *Dawn* (F. García Lorca), chorus, org, 1943–6, unpubd; *Of Obedience* (W. Whitman), S, pf, 1950, unpubd; *The Runner* (Whitman), S, pf, 1950, unpubd; *Words from Wordsworth*, chorus, 1968; *Lily* (S. Bellow), S, chbr ens, tape, 1973 [arr. of op]; *The Twilight Stood* (E. Dickinson), song cycle, S, pf, 1983; *Of Things exactly as they Are*, S, Bar, chorus, orch, 1997

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ALEXANDER L. RINGER

Kirchner, (Fürchtegott) Theodor

(*b* Neukirchen, Saxony, 10 Dec 1823; *d* Hamburg, 18 Sept 1903). German organist, pianist and composer. He was an accomplished organist by the age of eight. In 1838 he went to Leipzig, where he studied with Julius Knorr and C.F. Becker; he also received advice from Mendelssohn and joined Schumann's circle. He went to Dresden in 1842 but returned to Leipzig the following year to study at the conservatory. Mendelssohn recommended him for the post of organist in Winterthur, and Kirchner spent his time there very successfully, teaching, composing and organizing the musical life of the town. Bülow, Liszt and Wagner admired his organ playing, and he was called upon to accompany the rehearsals of Wagner's *Ring*. He was in touch with musical activity in Zürich, and in 1862 settled there, first assuming the direction of the subscription concerts and the leadership of a choir and later becoming organist at St Peter's. During his Zürich period Kirchner became friends with Theodor Billroth and Brahms, whose antipathy towards the New German School of Liszt and Wagner he came to share.

In 1872 Kirchner took a post as music teacher to Princess Maria in Meiningen, but he remained there only a year. He led an irregular life, often changing residence and activity: in 1873–4 he directed the newly founded music school in Würzburg; from 1875 to 1883 he taught in Leipzig and from 1883 to 1890 he taught chamber music at the Dresden Conservatory; from 1890 he lived in Hamburg. Although he had an adequate income, his eccentric way of life led him into financial difficulties and only a collection taken up by his friends and publishers saved him from destitution. At the end of his life he was crippled and nearly blind.

Kirchner wrote about 1000 individual works for the piano and was a master of the character-piece and cyclic form. His style, which varied little, is akin to Schumann's. Among his chamber music works, his string quartets are noteworthy for their craftsmanship.

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LUISE MARRETTA-SCHÄR/JAMES DEAVILLE

Kirchner, Volker David

(b Mainz, 25 June 1942). German composer. He studied the violin with Günter Kehr and composition with Günter Raphael at the Peter Cornelius Conservatory, Mainz (1956–9). He went on to study composition with Bernd Alois Zimmermann at the Staatliche Hochschule für Musik, Cologne (1959–63), and the viola with Tibor Varga at the Hochschule für Musik, Detmold (1964–5). He played the piano and clarinet in jazz groups during his student years in Cologne, and played the viola in ensembles including the Rheinisches Kammerorchester Köln (1962–4), the Kehr-Trio (1964–7) and the Frankfurt RSO (1966–88). In 1989 he moved to Mainz to work as a freelance composer. He became an adviser to the Villa Musica foundation in 1992. His awards include the Förderpreis (1974) and arts prize of Rheinland-Pfalz (1977), and the music prize of the Rheingau Festival (1994).

Best known as a composer of music theatre, Kirchner had already written over 20 incidental scores and a chamber theatre piece (*Riten*, 1970–71) when he completed his first opera, *Die Trauung* (1974). Its successful première led to commissions from several opera houses. His stage works are characterized by an attempt to expand the operatic genre without relinquishing its traditional, generic structures. His concert works also demonstrate a respect for tradition, employing a style that can be described as 'augmented late-Romanticism'. Harmony, timbre, melodic contour and rhythmic patterns share much with the late Romantic repertory, but are enhanced by new elements such as noise, tone clusters, speech sounds and taped insertions. Quotations from earlier music also play an important role in many works. The First Symphony (1980), for example, probes fragments of Romantic music, emphasizing their status as quotations through repeated presentation or disruptive placement. A sombre quality, often heightened to the edge of catastrophe is also characteristic. Alienation, violence, the decline of values, the abuse of power and death are central themes in the theatre works of the 1970s and 80s. Optimistic elements, however, begin to reappear in later music, especially in the *Requiem* (1988) and *Missa Moguntina* (1992–3).

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Principal publishers: Schott, Kurt Neufert

stage

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Die fünf Minuten des Isaak Babel (requiem, 12 scenes, H. Weirich), 1977–9, Wuppertal, Städtische Bühnen, 19 April 1980

Belshazar (music drama, 2, H. Weirich), 1984–5, Munich, Staatsoper, 25 Jan 1986

Das kalte Herz 'Ein deutsches Märchen' (scenic ballad, 3, M. Günther, after W. Hauff), 1987, Munich, Staatstheater, 27 Oct 1988

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instrumental

Orch: Fragmente, 1961–7; Nachtstück 'Varianten über eine Wagnersche Akkordverbindung', va, orch, 1980–81; Sym. no.1 'Totentanz', 1980; Bildnisse I, 1981–2; Vn Conc., 1981–2; Bildnisse II, 1983–4; Shibboleth 'Poème concertant', va, orch, 1989; Bildnisse III, 1991; Sym. no.2 'Mythen', 3 female vv, orch, tape, 1991–2; Das Souper des Monsieur Papagenor 'Ein musikalisches Hors d'oeuvre', 1992–3; Hortus magicus, 1994; Hn Conc., 1996

Chbr and solo inst: Chorale variations, 15 solo str, 1967–8, rev. 1990; Nachtmusik, fl, cl, va, vc, db, 2 perc, 1970; Pf Trio, 1979; Der blaue Harlekin 'Hommage à Picasso', grotesque, fl, cl, 2 bn/dbn, 2 tpt, 2 trbn, 1981; Trifoglietto: 1 – Canonetto, 2 fl/pic, 2 cl, 2 ob, 2 bn/dbn, 2 tpt, 1981; Str Qt, 1982–3; Mysterion, a fl, hn, viola d'amore, vc, pf, 1985; Pf Sonata, 1985–6; Lamento e danza d'Orfeo, hn, pf, 1986–7; 3 poemi, hn, pf, 1986–7; Und Salomo sprach ..., vc, 1987; Saitenspiel, vn, vc, 1993; Exil, cl, vn, vc, pf, 1994; Gethsemani, nocturne, 2 vn, 2 va, 2 vc, 1994; Dybuk, mar, 1995; Tango, pf, 1995

vocal

Golgotha (epitaph, chorale text), 3 children's voices, ens, 1979; 3 Lieder (J.W. von Goethe), mid v, hn, vn, vc, pf, 1985–6; Orfeo (R.M. Rilke), Bar, hn, pf, 1986–7; Requiem 'Messa di pace', S, Mez, B, 3 boys' vv, chorus, orch, 1988; Missa Moguntina, boy's v, S, Mez, T, 2 B, 3 choruses, orch, 1992–3

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ERIKA SCHALLER

Kirkman.

See *Kirkman* family.

Kiriac-Georgescu, Dumitru

(*b* Bucharest, 18 March 1866; *d* Bucharest, 8 Jan 1928). Romanian composer and conductor. He began his musical training at the Bucharest Conservatory with Gheorghe Brătianu and Eduard Wachmann, and then studied from 1892 to 1899 in Paris, with Dubois, Bourgault-Ducoudray and Widor at the Conservatoire and with d'Indy at the Schola Cantorum. At the same time he conducted the choir of the Romanian Chapel and a French

choral society, Les Enfants de Lutèce. After his return to Romania he became in 1900 a professor at the Bucharest Conservatory, and in the following year founded the 'Carmen' society, one of the most important Romanian choirs of the 20th century. In 1928 he helped to organize a library in Bucharest that was to become the Folklore Institute. With Enescu and Brăiloiu he was among the founder-members of the Society of Romanian Composers in 1920.

As a composer, Kiriac-Georgescu worked on the development of new choral and vocal genres, and as a scholar with deep knowledge of folk and church modes he created a new style of Romanian music. Use of the Locrian, Dorian and other modes underlies the harmonic structure of his music. In addition to the *Liturgia psaltică* and the *Cântările liturgice*, he wrote many choruses and songs influenced by Romanian folklore and popular life.

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ROMEO GHIRCOIAȘIU

Kiribati, Republic of.

From 1979 the name of the Gilbert Islands. See [Micronesia](#), §III.

Kirkby, (Carolyn) Emma

(*b* Camberley, Surrey, 26 Feb 1949). English soprano. She studied classics at Oxford and singing with Jessica Cash. Her pure, light-textured voice, deployed with minimal vibrato, her natural declamation and her sensitivity to words have been widely admired by interpreters of early and Baroque music and have served as a model for many specialists in this repertory. She made her operatic début as Mother Nature in Locke and Christopher Gibbons's *Cupid and Death* at Bruges in 1983 and her first American appearances as Dorinda in Handel's *Orlando* in a 1989 tour. Kirkby has sung frequently under the direction of Andrew Parrott, Anthony Rooley and Christopher Hogwood in a repertory ranging from 14th-century Italian songs to arias by Haydn and Mozart, and has been a regular member of

Rooley's Consort of Musicke. In 1989 she sang Venus in Daniel Purcell's, Weldon's and Eccles's settings of *The Judgment of Paris* at the BBC Promenade Concerts. Her many recordings include *Dido and Aeneas*, *Venus and Adonis*, *Orlando*, Monteverdi's *Orfeo*, Hasse's *Cleofide*, discs of Handel arias, and a wide range of Italian cantatas and madrigals, English songs and Baroque and Classical choral works.

NICHOLAS ANDERSON

Kirkby-Lunn, Louise.

See [Lunn, Kirkby](#).

Kirkendale [née Schöttler], Ursula (Antonie)

(b Dortmund, 6 Sept 1932). American musicologist of German birth. She studied musicology, art history and classical archaeology at the universities of Munich and Vienna, and took the doctorate (1961) at Bonn University with a dissertation on Caldara. She did editorial work for Knud Jeppesen in Florence during 1962; from 1964 she taught musicology at the University of Southern California, the University of California at Santa Barbara and Duke University. In 1969–70 she was visiting associate professor at Columbia University.

In her research she has concentrated on the Italian Baroque. Her book on Antonio Caldara (1966), which deals especially with the composer's career until he became vice-Kapellmeister in Vienna in 1716, combines archival research with a wide knowledge of artistic, literary and cultural history; it provides new information on Caldara's life and places his oratorios of about 1690–1716 in the context of the Venetian style and the developing *galant* style. She has also found documentary material on Handel in the Fondo Ruspoli in the Vatican and has thereby established the chronology of about 50 cantatas between 1707 and 1711. She has also undertaken work on Bach's *Musikalisches Opfer*, and the more general field of musical rhetoric.

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PAULA MORGAN

Kirkendale, (John) Warren

(b Toronto, 14 Aug 1932). American musicologist of Canadian birth. He took the BA at the University of Toronto (1955) and continued his studies at the universities of Berlin, Bonn and Vienna, taking the doctorate at the University of Vienna in 1961 under Erich Schenk. After a year of research in Florence (1962), where he also worked as an assistant for Knud Jeppesen, he went to the USA to join the staff of the music division at the Library of Congress. From 1963 to 1967 he taught at the University of Southern California; in 1967 he became associate professor, and in 1975 professor, of musicology at Duke University, where he remained until 1982. During his residency in the USA he continued to conduct research in Italy; he was also visiting scholar at the Harvard University Center for Italian Renaissance Studies, Florence (1975, 1982). In 1983 he was appointed professor at Regensburg University and he has been visiting professor at Pavia University (1988), Moscow State University (1994) and the Hungarian Academy of Sciences (1996). In 1992 he retired and moved to Rome.

Kirkendale's principal areas of research are 18th-century Austrian music and Italian music from the 16th century to the 18th, and Florentine musicians, 1537–1737. His approach is strongly influenced by the broad historical-literary education he received in Toronto and Vienna and his work therefore emphasizes the relationship of music history to other humanistic disciplines, such as classical rhetoric, literature and painting.

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PAULA MORGAN

Kirkman [Kirchmann, Kirckman].

English family of harpsichord and piano makers of Alsatian origin. Jacob Kirkman (*b* Bischweiler, 4 March 1710; *d* Greenwich, buried 9 June 1792) came to England in the early 1730s, and worked for [Hermann Tabel](#), whose widow he married in 1738. He took British citizenship on 25 April 1755, and in 1772 went into partnership with his nephew, Abraham Kirkman (*b* Bischweiler, 1737; *d* Hammersmith, buried 16 April 1794). (The Jacob Kirkman who was organist of St George's, Hanover Square, at this time is probably to be identified with another of Jacob Kirkman's nephews, who died in 1812.) Abraham Kirkman in turn took into partnership his son, Joseph Kirkman (i) (dates of birth and death unknown), whose son, Joseph Kirkman (ii) (c1790–1877), worked with his father on their last harpsichord in 1809. The firm continued as piano makers until absorbed by Collard in 1896.

'The first harpsichord maker of the times' was Fanny Burney's description of Jacob Kirkman; but by then Shudi was dead and her father had become increasingly associated with Kirkman, judging by the correspondence with Thomas Jefferson (1786; quoted in Russell), the entries in *Rees's Cyclopaedia* (1819–20) and other sources. Clearly Kirkman and Shudi had a near monopoly of the English harpsichord at its apogee and various estimates have been made of how many they produced. In the event, over

twice as many Kirkmans of one period or another have survived, and Hubbard's phrase 'almost mass produced', though an exaggeration, is an understandable one. It is not known how many men worked for Kirkman in any one year, nor are the details of his organization and working methods entirely clear. Burney related several anecdotes about Kirkman – about his becoming a money-lender (a matter for which there is much documentary proof), his wooing of Tabel's widow and his way of dealing with the competition of the 'keyed guitar' (see [English guitar](#)) – that clung to his reputation; more pertinent to his development as a harpsichord maker are his willingness to make experimental harpsichords (such as the enharmonic instrument for Robert Smith of Trinity College, Cambridge, c1757), his realistic approach to new-fangled inventions (such as Walker's quasi-*Geigenwerk*, the Celestina, popular in the 1780s), his experience in related keyboard instruments (spinets, claviorgans, pianos c1770, square pianos c1775) and even his membership of the German Reformed Church of the Savoy, with which were associated both a musical repertory and an organ tradition much more cosmopolitan than even the most exceptional London parish churches. The fact that he sued his former worker Robert Falkener in 1771 for putting up for sale as by Kirkman a harpsichord made by somebody else (probably Falkener, like those now in the University of Glasgow and the Russell Collection, with Kirkman nameboards) does not suggest vindictiveness; no doubt his complaint was justified and accords with other masters suing former apprentices at this period (e.g. Gottfried Silbermann and Hildebrandt).

The detailed differences and similarities of construction between a Kirkman and Shudi harpsichord are still being studied, and comparisons of their tone will remain subjective for some years to come. What can be said is that there were three main Kirkman–Shudi harpsichord types: singles of 8', 8', singles of 8', 8', 4' and doubles of 8', 8', 4', lute. More often than not there is a buff batten (normally, but not always, for the lower 8') after c1760, but lutes were not included on Kirkman singles; sometimes on singles, the buff was activated by a foot-lever (or 'pedal'). The machine stop, which is unlikely to date before 1765 (and then only at first for special instruments), was a registration aid whereby on being 'cocked' by a hand stop the foot could operate machinery attached to the register ends in such a way that stops could be changed without the hands needing to be removed from the keys. The standard system – though there were others – was that on, for example, the Shudi and Broadwood harpsichord of 1775 now in the Vienna Kunsthistorisches Museum (said to have been Haydn's): on depression, the pedal changed the tutti (I 8', I 4' + II 8') to a softer and different colour (I 8' only, not coupled to II lute). On such English harpsichords, there was no coupler as such, the common 8' row of strings being a 'dogleg' stop, that is the jacks were so shaped that they rested on the ends of both manuals' key-levers. This is today commonly regarded as a weakness of design, that the upper 8' cannot be contrasted with the lower 8' in two-manual play since the lower manual automatically plays it; but virtually no literature known to an English harpsichord player in the 18th century required such 'manual contrast and equality'. Either way it is unlikely that the upper manual was voiced other than as an echo, although on this point scholarly debate still continues. No English organ builder of 1750 was aware of the possibilities of two well-matched manuals; much the same could be said of the harpsichord makers.

The inner construction of a Kirkman was noticeably more complex, and might be thought more clumsy, than a French harpsichord of the same period, but both had developed fairly directly and clearly from the 17th-century Flemish harpsichord. Why English makers by the 1720s were so firmly committed to an idiosyncratic outward appearance to their harpsichords – veneered inside, then outside, with inlay and occasionally quite exceptional marquetry in the keywell – is less clear; of more importance to the player, Kirkman devised an unusual keyboard and key-bed construction, whereby the keys of both manuals were placed on a three-rail frame with front rail pins, so that the key-fall is limited by a rail at the finger end of the keys, a very unpleasant system for fingers used to a French keyboard. Judging by the music written for French harpsichords in 1750, the manual coupling system, whereby the upper manual slid into and out of play with the lower manual and thus did without dogleg jacks, was not at the time understood to have the subtle advantage over the English dogleg system for which recent authors have given it credit. By 1750 French upper manuals also were required for echoes.

Kirkman harpsichords made from about 1766 may often be found to have two pedals: one for the machine stop, one for the lid (or nag's head) swell (see fig.1). The latter was the name given to the device whose mechanism, operated through various types of lever by a pedal, opened a segment of the top lid (shaped like the elongated head of a horse) along the bentside. Some kind of lid swell was incorporated in Plenius's *lyrichord* or *lyrachord* (a version of the gut-strung *Geigenwerk*), of which a description was published in 1755; in 1769 Shudi patented his Venetian Swell, later adopted by Kirkman. Jefferson (in a letter dated 25 May 1786) called the device a 'machine on the top resembling a Venetian blind for giving a swell' and requested one for his commissioned Kirkman harpsichord. This was some years after Burney reported (in his travels in Italy) that the two Kirkmans he saw in Venice, and the Shudi in Naples, were 'regarded by the Italians as so many phenomena', although it is significant that the known exported Shudis (to Berlin, Vienna and Russia) had all the paraphernalia of the mature English harpsichord: machine stop, Venetian swell, four registers and a compass extended to C'. Why Kirkman should extend at least one of his harpsichords to c''' with reversed colouring of the sharps and naturals from g¹ upwards is not known; perhaps in rivalry to Shudi (Kirkman's c''' of 1772; Shudi and Broadwood's C' for Maria Theresa, 1773) or in inspired anticipation of piano compass (Merlin, 1777, C' to c''').

It is possible that circumspect experience would suggest Shudi's harpsichords to have a more 'round' tone than Kirkman's; if so, such an opinion may be based on the more distant plucking-points reputedly given to Shudi's basic design by John Broadwood after c1770, or on the leather (or hard cowhide) plectra that details of jack design suggest to have been used for at least some spinets and harpsichords from about 1785 or earlier. It seems to be true that Kirkman's lute registers pluck nearer the nut than Shudi's, thus pointing to a more incisive, nasal sound. So subjective is this area of study that Hubbard's considered view that such English harpsichords 'are too good. The tone ... almost interferes with the music' could be precisely denied by others who found the tone suitably neutral for music in a very wide stylistic spectrum. All things being equal, the Venetian

swells must have dulled the tone, both by interfering with its passage (even when open) and by increasing the weight of the whole structure; but there is no evidence that all things were equal, e.g. that builders did not compensate by voicing more brilliantly. Precise details of voicing and stringing, and of the materials used for both, are still imperfectly understood, although much work has been carried out on these issues in the last two decades of the 20th century. At least one harpsichord from the 1770s has an apparently contemporary machine stop system whereby two foot-levers depressed in a particular order produce the 4' alone on the lower manual, thus suggesting that the voicing was meant to give the register more character of one sort or another than is usually the case today. The buff, or so-called harp, effect, produced by a batten studded with small pieces of *peau de buffle* (not felt) brought into contact with the ends of the 8' strings at the nut, is called 'guitar or harp' by Shudi in the directions on an instrument sent to Frederick the Great; but its purpose can be only conjectured, although special effects in continuo work are the most likely (e.g. in the slow movement of a flute sonata). Machine stops can produce a simulated crescendo–diminuendo effect when applied gradually, while the lid and Venetian swells change the timbre of the sound being produced as much as they do its volume. It has been suggested that, especially as the century neared its end, Kirkman and Shudi harpsichords were intended to be voiced very strongly, and Burney may well have written comparatively when he made his cryptic and unexpected remark about 'quilling, which in France is always weak'. As for the musical repertory of such harpsichords, it is probably fair to regard an enlightened English harpsichord player of c1770, with an interest in Scarlatti and Rameau, Handel and Corelli, J.C. Bach and Mozart, Arne and Purcell, Kirnberger and Hasse, C.P.E. Bach and Sammartini, as requiring a particularly, even uniquely, versatile instrument.

Like many harpsichord makers in London in the last quarter of the 18th century, the Kirkman family gradually began to build pianos as well as harpsichords. The earliest signed Kirkman piano is a square dated 1775. Until the end of the century, piano making began to increase in volume as the trade in harpsichords diminished. The last surviving Kirkman harpsichord is dated 1800, though Engel says the last one made was in 1809, by which time the firm was fully engaged in the production of pianos, both grands and squares.

A claviorgan by Jacob Kirkman and John Snetzler is illustrated in [Claviorgan](#).

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DONALD HOWARD BOALCH/PETER WILLIAMS, CHARLES MOULD

Kirkpatrick, John

(*b* New York, 18 March 1905; *d* Ithaca, NY, 8 Nov 1991). American pianist and music scholar. After attending Princeton University he continued his musical studies with Nadia Boulanger at Fontainebleau during the summers from 1925 to 1928 and at the Ecole Normale de Musique in 1926 and 1927. From 1928 to 1931 he studied the piano with Louta Nounberg. In 1942 he became chairman of the music department at Monticello College. He then taught at Mount Holyoke College from 1943 until 1946, when he was appointed to the music faculty of Cornell University; he served as chairman of the department there from 1949 to 1953 and as director of the chapel choir from 1953 to 1957. In 1968 he became curator of the Ives Collection at Yale University (Professor Emeritus from 1973).

Kirkpatrick gave first performances of many piano works by American composers, most notably Charles Ives's *Concord Sonata* in 1939. As a friend of the Ives family, Kirkpatrick was asked after the composer's death to catalogue his music manuscripts; this resulted in a temporary catalogue issued by Yale in 1960. He also edited Ives's memoranda, with additional notes and appendixes, and several of his compositions.

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C. Ives: *String Quartet no.1* (New York, 1988)

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PAULA MORGAN

Kirkpatrick, Ralph (Leonard)

(*b* Leominster, MA, 10 June 1911; *d* Guilford, CT, 13 April 1984). American harpsichordist, clavichordist and pianist. After studying the piano from the age of six he began to play the harpsichord in 1930 while an undergraduate at Harvard, where he took the AB in fine arts (1931) and was awarded a Paine Travelling Scholarship to study in Europe. In 1931–2 he did research at the Bibliothèque Nationale in Paris and studied the harpsichord with Landowska and Paul Brunold and theory with Boulanger. He later studied briefly with Dolmetsch, Heinz Tiessen and Günther Ramin.

Kirkpatrick first performed publicly as a harpsichordist in 1930 in Cambridge, Massachusetts, and as a clavichordist in a radio broadcast from New York in 1946. At his European début (Berlin, 1933) he played Bach's Goldberg Variations with great success. He subsequently toured extensively in North America and Europe, first performing in Britain in 1947. His extensive repertory included all of Bach's keyboard music, a great many sonatas of Domenico Scarlatti, the 18th-century French school and some virginal music. He was also well known as an interpreter of much late 18th-century keyboard music, particularly Mozart's, on the fortepiano. His many recordings included Bach's complete keyboard works played on the harpsichord and clavichord, and the set of 60 Scarlatti sonatas which he also edited. His playing was characterized by rhythmic vitality, stylistic authority and, where appropriate, great bravura. Perhaps in reaction to the romantic excesses of the oldest generation of modern harpsichordists, he sometimes allowed a certain academic dryness to blunt his natural expressiveness.

Although in great demand as a solo harpsichordist and chamber musician Kirkpatrick continued his scholarly work. In 1937 he received a Guggenheim Fellowship for research into 17th- and 18th-century performing practice in chamber music, and began to gather material for his monumental study *Domenico Scarlatti* (Princeton and London, 1953). His editions included Bach's Goldberg Variations and, in addition to a selection of 60 sonatas, the complete keyboard sonatas of Domenico Scarlatti in facsimile. His teaching career began in 1933–4, when he held a post at the Salzburg Mozarteum. In 1940 he joined the staff of Yale University, and was professor of music, 1965–76. In 1964 he served as first Ernest Bloch Professor of Music at the University of California, Berkeley. He received honorary degrees from Yale and Rochester universities and Oberlin College.

WRITINGS

Interpreting Bach's Well-Tempered Clavier: a Performer's Discourse of Method (New Haven, CT, and London, 1984)

Early Years (New York, 1985)

HOWARD SCHOTT

Kirkpatrick, William J(ames)

(*b* Duncannon, PA, 27 Feb 1838; *d* Germantown, PA, 20 Sept 1921). American compiler of Sunday-school and gospel hymnbooks, composer of hymns and teacher. He worked as a music teacher in the Philadelphia area, where he became associated with a number of Methodist churches.

His own musical style reflected the developing gospel hymn, which he helped to establish and popularize. In 1878 he joined forces with John R. Sweney, and the two men compiled about 50 songbooks and collections: 'Sweney and Kirkpatrick' became almost a trademark, and sales of their books ran into millions. They collaborated with the leading poets of gospel hymnody, and published nearly 1000 of Fanny Crosby's hymns alone. Kirkpatrick's collections – he produced about 50 further items after Sweney's death – were used in revivals and camp meetings, such as the Methodist gatherings at Ocean Grove, New Jersey, and many of his more animated tunes, for example, that of *Jesus Saves* (1882), reflect camp meeting and brass band influences. His other popular hymns include *Redeemed, how I love to proclaim it* (1882), *'Tis so sweet to trust in Jesus* (1882), *He hideth my soul* (1890), *Lord, I'm coming home* (1892), and *Lead me to Calvary* (1921).

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MEL R. WILHOIT

Kirnberger [Kernberg], Johann Philipp

(*b* Saalfeld, bap. 24 April 1721; *d* Berlin, 26 or 27 July 1783). German theorist and composer. All information relating to his career before 1754 is based on F.W. Marpurg's biographical sketch (1754), an autograph album described by Max Seiffert (1889) and comments found in letters Kirnberger wrote to J.N. Forkel in the late 1770s (published in Bellermann, 1871). He received his earliest training on the violin and harpsichord at home, and attended grammar school in Coburg and possibly Gotha. He studied the organ with J.P. Kellner in Gräfenroda before 1738, and then the violin with a musician named Meil and the organ with Heinrich Nikolaus Gerber in Sondershausen in 1738. According to Marpurg, Kirnberger went in 1739 to Leipzig, where he studied composition and performance with Bach for two years (the autograph book shows that he was in Sondershausen in 1740 and Leipzig in 1741, which does not preclude his period of study with Bach). In June 1741 Kirnberger travelled to Poland, where he spent the next ten years in the service of various Polish noblemen. He also held a position as music director at the Benedictine convent at Reusch-Lemberg.

In 1751 Kirnberger returned to Germany apparently stopping at Coburg and Gotha before going to Dresden, where he studied the violin for a short time. He was then engaged by the Prussian royal chapel in Berlin as a violinist. By 1754 he had resigned that post and obtained permission to join the chapel of Prince Heinrich of Prussia, and in 1758 was given leave to enter the service of Princess Anna Amalia of Prussia, a position he retained to the end of his life.

Kirnberger was among the most significant of a remarkable group of theorists, centred in Berlin, which included J.J. Quantz, C.P.E. Bach and Marpurg. Almost without exception his contemporaries described him as emotional and ill-tempered, but dedicated to the highest musical standards. Criticized for being inflexible, conservative, tactless, and even pedantic, his detractors still acknowledged his devotion to his students and friends. These included his employer Princess Anna Amalia (whose famous library he helped to assemble), and such eminent musicians as C.P.E. Bach, J.F. Agricola, the Graun brothers, J.A.P. Schulz (his most important pupil) and the encyclopedist J.G. Sulzer, to whose *Allgemeine Theorie der schönen Künste* (1771–4) he contributed articles. Most accounts agree that he was a middling performer and that his compositions were correct if uninspired. Many are in a *galant* style similar to that of C.P.E. Bach; others are in the older 'strict' style in the manner of J.S. Bach, but in neither category does Kirnberger display the harmonic or melodic imagination of his models. Although his musical knowledge was wide and profound, it was, according to his contemporaries, disorganized. He found it so difficult to express his ideas in writing that he had to call on others to edit or even rewrite his theoretical works (*Die wahren Grundsätze* (1773), for example, was written by J.A.P. Schulz under Kirnberger's supervision). Nonetheless, even his most severe critics, such as Marpurg, considered his theoretical and didactic works to be invaluable.

All but one of Kirnberger's published works appeared after he entered the service of Princess Anna Amalia. Beginning in 1757, he issued theoretical works and music regularly, most of the latter being for solo keyboard, chamber ensembles or solo voice. His compositions appeared in many anthologies edited by others as well as in his own prints. Many unpublished compositions exist in manuscript – a large proportion in the Amalien-Bibliothek (now in *D-Bsb*).

Kirnberger regarded J.S. Bach as the supreme composer, performer and teacher. He regretted that Bach left no didactic or theoretical works and tried through his own teaching and writing to propagate 'Bach's method'. His devotion to this cause is reflected in 14 years' intermittent effort to obtain the publication of all Bach's four-part chorale settings. Their appearance in the years immediately following Kirnberger's death was the direct result of his selfless persistence in which he offered to forgo all compensation for his share in the work. Kirnberger also edited H.L. Hassler's *Psalmen und christliche Gesänge* of 1607 and a collection of solo vocal ensembles from various operas by C.H. Graun.

Many of Kirnberger's musical publications were designed to be practical manifestations of his theoretical interests. In his *Gedanken über die verschiedenen Lehrarten in der Komposition* (1782) he observed that his

works on vocal composition, his collections of dances and other works all served to complete the application of the principles set forth in his most important work, *Die Kunst des reinen Satzes* (1771–9). This juxtaposition of theory and practice is found in his *Anleitung zur Singcomposition* (1782), which contains a long but disorganized discussion of poetic metre and its relationship to vocal composition, followed by 53 complete vocal works to illustrate the text. His *Recueil d'airs de danse caractéristiques* (c1777) contains a preface advocating the study of dances as a means of improving one's sense of metre and rhythm. The pieces in his *Clavierübungen* (1762–6) are arranged in order of difficulty and fingered according to the principles set forth in C.P.E. Bach's *Versuch* (1753).

Kirnberger was vehemently opposed to certain aspects of Rameau's theories, yet his own works incorporated notions of chord inversion and strong and weak bass progressions. Like most of his contemporaries, he recognized the merit of older theories based on species counterpoint (Fux) but regarded them as inadequate for his purposes. *Die Kunst des reinen Satzes* is typical of the era in using the traditional ratios for constructing scales and intervals and then treating chords and their usage in a harmonic context. Only in later chapters of the work is counterpoint considered a separate discipline. Kirnberger's assertion that the bass is the most important part of music demonstrates the harmonic orientation of his musical thought. Nonetheless, he rejected Rameau's contention that harmony gives rise to melody. He also disagreed with the idea of the chord of the added 6th and with Rameau's idea of the fundamental bass. Instead he hypothesized a fundamental bass of his own that he claimed could explain certain dissonant combinations and their resolution in terms of part-writing. Thus he accounted for 9ths, 11ths and 13ths as retardations and suspensions of consonances rather than as chords formed by the sub-position of intervals below the fundamental bass. His insistence on these ideas demonstrates that his method was based on a harmonically saturated style rooted in basso-continuo practice.

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instrumental

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HOWARD SERWER

Kirov Theatre.

See *St Petersburg*, §3(iii).

Kirsch, Winfried

(b Dresden, 10 April 1931). German musicologist. After studying singing, the piano and conducting in Berlin, Fulda and Frankfurt, he worked as a concert pianist, accompanist (1947–58) and choral conductor (from 1948). From 1952 he studied musicology at Frankfurt University under Osthoff and Gennrich, with German philology and art history as subsidiary subjects; he took the doctorate at Frankfurt in 1958 with a study of Bruckner's vocal style. He was a research assistant at the university musicology institute (1962–71), and completed his *Habilitation* in 1971 with a historical study of the motets of Andreas de Silva. In that year he was appointed professor of musicology at the university; he also directed the chorister's school at the Hoch Conservatory in Frankfurt, 1972–81. His writings focus on the sacred music of the Renaissance (particularly the history of the motet and settings of the Magnificat and the Te Deum) and of the 19th century. His other writings include articles on the reception of Palestrina, the music of Bruckner, Chopin and Hindemith and the history of one-act operas; he was editor of the series *Palestrina und die Kirchenmusik im 19. Jahrhundert*.

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HANS HEINRICH EGGBRECHT

Kirshbaum, Ralph (Henry)

(b Denton, TX, 4 March 1946). American cellist. He studied with Lev Aronson in Dallas (1962–4) and made his professional début with the Dallas SO at 13. He completed his studies with Aldo Parisot at Yale University (1964–8), and after two years in Paris won both the International Cassadó Competition in Florence (1969) and the International Tchaikovsky Competition in Moscow (1970). He then embarked upon an international solo career, making his London début at the Wigmore Hall in 1970 and his British orchestral début playing Tchaikovsky’s Variations on a Rococo Theme in 1972. His New York recital début was in 1976. In 1970 Kirshbaum joined Peter Frankl and György Pauk to form a piano trio which has gained an international reputation; he has also long been associated with Pinchas Zukerman in performances of chamber music. During the 1980 Proms Kirshbaum, Pauk and Nobuko Imai gave the world première of Tippett’s Triple Concerto, of which they subsequently made an award-winning recording. Kirshbaum’s repertory ranges from the Bach suites to contemporary works. In 1988 he founded and became artistic director of the RNCM Manchester International Cello Festival. Kirshbaum began to teach at the RNCM in 1976 and gives annual masterclasses at the International Musicians Seminar at Prussia Cove and at the Juilliard School, NY. His playing is admired for its beauty of tone and conviction of interpretation. He plays a cello by Montagnana dated 1729, the ‘ex-Piatti’.

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MARGARET CAMPBELL

Kirsten, Dorothy

(*b* Montclair, NJ, 7 July 1910; *d* Los Angeles, 18 Nov 1992). American soprano. She studied at the Juilliard School of Music, then in Italy, and made her début in 1940 as Pousette in *Manon* with the Chicago Opera Company, where she also sang Musetta to Grace Moore's Mimi. She made her début at the New York City Opera, as Violetta, in 1944, and at the Metropolitan, as Mimì, the following year; she sang at the Metropolitan intermittently for 30 years, making her farewell as Tosca in 1975. Her roles in the house included Violetta, Louise (which she had studied with Charpentier), Marguerite, Gounod's Juliet, Manon Lescaut (her favourite part), Minnie and Fiora (*L'amore dei tre re*). She also appeared regularly at the San Francisco Opera, where she undertook Cressida in the American première of Walton's opera in 1955 and sang Blanche in Poulenc's *Dialogues des Carmélites*. She also appeared in the film *The Great Caruso* (1951). Kirsten recorded extracts from several of her roles (most notably her feisty Minnie), which reveal her gleaming, if not particularly beguiling, *lirico spinto* soprano and her unfailingly secure technique. She published an autobiography, *A Time to Sing* (1982).

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MAX DE SCHAUENSEE

Kīrtana

(Sanskrit: 'telling, repeating, praising'; Hindi, Bengali etc. *kīrtan*; Tamil *kīrtanam*). In South Asian religious music a song of praise or devotion to a deity, or the singing of such songs, usually by a group, also known as *bhajan(a)* (see [India §VI, 1](#) and [4](#)). In principle open to all participants, *kīrtana* is an important vehicle for the *bhakti* devotional movements of popular Hinduism. The songs are strophic, often featuring antiphonal alternation between two groups or solo and chorus. Many regional varieties exist such as the *nām-kīrtan* of North India, which like the Sufi *zīkr* comprises the endless repetition of the deity's name, or the Bengali *tāl-gān kīrtan* involving complex rhythmic structures. In South India the *kīrtanam* overlaps with the *kṛitī* genre of art-music, whose poetry is devotional in content but performed by soloists in classical style.

RICHARD WIDDESS

Kirzinger.

See [Kürzinger](#) family.

Kishibe, Shigeo

(*b* Tokyo, 16 June 1912). Japanese musicologist. He studied oriental history at Tokyo University, receiving the bachelor's degree in 1936 and the

doctorate in literature in 1960. From 1949 to 1973 he was a professor at Tokyo University; he has also given lectures at other universities and colleges including Tokyo Geijutsu Daigaku (Tokyo National University of Fine Arts and Music) during the period 1952–80, and has been research fellow at the Tokyo National Institute of Cultural Properties (1952–8). In 1957–8 he went to the USA to teach at UCLA, Harvard University and the University of Hawaii. In 1961 he received the Japan Academy Prize. He went to the USA again in 1962–3, this time as a visiting professor at the University of Washington and Stanford University. He is one of the original members of the Society for Research in Asiatic Music, which he has served as president (1978–80 and 1984–93). He has specialized in the history of Asian music, particularly Chinese and Japanese, and has done much fieldwork in Korea, China, India, Iran and the Philippines. The Festschrift *Nihon Koten Ongaku Bunken Kaidai* [Bibliographic titles on Japanese Classical music] (Tokyo, 1987), marks Kishibe's 70th birthday and contains his biography and a complete list of his work.

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MASAKATA KANAZAWA

Kisielewski, Stefan

(b Warsaw, 7 March 1911; d Warsaw, 27 Sept 1991). Polish writer and composer. He studied composition, the piano and theory at the Warsaw Conservatory (1927–37, mainly with Sikorski) and in Paris (1938–9). From 1945 to 1949 he taught theory at the music academy in Kraków, and thereafter gave composition lessons privately. Honours bestowed upon him included the New York Jurzykowski award (1973), the Union of Polish Composers prize (1982) and the Cavalier Cross of the Order of Polonia Restituta (awarded posthumously).

Kisielewski’s lasting significance was as an implacable and popular campaigner for freedom of speech and creative expression (he represented the Roman Catholic ‘Znak’ group in the Polish parliament between 1957 and 1965). He was editor-in-chief of *Ruch muzyczny* (1945–8), and in 1945 he began a long if periodic association with the Catholic *Tygodnik powszechny*, for whom he wrote some of his most trenchant

articles. He crossed swords with the Polish communist party on many occasions, most notably during the postwar decade and in the periods 1968–71 and 1981–3, though articles of his that were banned later appeared in underground and foreign publications. Although Kisielewski's writings supported contemporary musical trends in Poland, his own works remained firmly rooted in French neo-classicism. His easy-going style is enlivened by self-mocking wit and by momentary ironic allusions to the avant garde, as in *Spotkania na pustyni* ('Meetings in a Desert') and *Cosmos I*.

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ADRIAN THOMAS

Kislovodsk.

Town in southern Russia, founded as a spa in 1803 and soon established as a cultural centre of the Caucasian spa towns. Wealthy visitors were regaled with music in parks and salons; the orchestras of the Kuban Infantry Regiment and Tersky Cossack Army also played. The laying of a railway branch line in 1895 gave an impetus to overall and cultural development, and a theatre, still intact, was built. One of the initiators of the new Kursaal (Kursaal) was a retired general, Il'ya Safonov, whose son Vasily was a pianist, conductor and teacher. The Safonovs ran a hotel, which their friends visited; Skryabin, one of Vasily's Moscow pupils, stayed there. Vasily Safonov was also involved in the establishment of the Kislovodsk SO, with which Glazunov, Ippolitov-Ivanov, Lev Shteynberg, Aleksandr Orlov and Yury Simonov later worked. Thanks to such energetic entrepreneurs as Victor Forcatti, Pavel Amirago and Mark Valentinov, stage shows were given by visiting artists, including Chaliapin, Isadora Duncan, Rachmaninoff and Stanislavsky.

In the late 1920s the Gosudarstvennaya Filarmoniya (State Philharmonia) took charge of artistic policy, but the roster of distinguished visitors continued as before; Gilels, Prokofiev, Mravinsky and David Oistrakh all worked in the town. The summer seasons of the 1950s and 60s were particularly splendid, with the cream of Soviet performers arriving for opera and ballet, symphonic and chamber concerts, and lectures, here and in the neighbouring spa towns of Pyatigorsk, Yessentuki and Zheleznovodsk. During the same period winter seasons began, and in the early 1970s orchestral festivals were instituted, with ensembles invited from all over Russia and light music represented as well as serious.

The previous decade witnessed the beginnings of a trend to give performances in old houses and museums: those of Mikhail Lermontov in Pyatigorsk, of the artist Nikolay Yaroshenko in Kislovodsk ('The White Villa') and of Chaliapin, also in Kislovodsk. The Muzey Muzykal'noy i Teatral'noy Kul'turi (Museum of Musical and Theatrical Culture), attached to the Filarmoniya Kavkazskikh Mineral'nikh Vod (Caucasian Mineral Water Philharmonia), opened in 1965 and is engaged in important educational work. The Lermontov gallery in Pyatigorsk and the Pushkin gallery in Zheleznovodsk became branches of the Kursaal (named after Vasily Safonov in 1992), while in Kislovodsk a comfortable small concert hall was built inside the old theatre, replacing the open-air terraces, the so-called 'musical bandstands'. In the 1980s a concert hall with a Zauer organ was founded. The town hosts competitions (including the Vasily Safonov piano competition), conferences and festivals.

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ERA BARUTCHEVA

Kiss, Lajos

(*b* Zombor, Hungary [now Sombor, Yugoslavia], 14 March 1900; *d* 18 May 1982). Hungarian ethnomusicologist. He studied aesthetics at Budapest University (graduated 1923) and composition with Albert Siklós at the Budapest Academy of Music (graduated 1925). After working as a school music teacher and conductor in Sombor (1926–39), he was deputy headmaster and choir director of the Belgrade Stanković Music School (1939–41), director of the conservatory and conductor at Ujvidék (1941–4) and director of the Győr State Conservatory (1945–50). From 1950 until his retirement in 1970 he helped edit *Corpus Musicae Popularis Hungaricae* and was a research fellow of the folk music research group of the Hungarian Academy of Sciences; his main interest was collecting Hungarian folk music.

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Siratók [Laments], *Corpus musicae popularis hungaricae*, v (Budapest, 1966) [with B. Rajeczky]

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Lőrincréve népzeneje: Karsai Zsigmond dalai [Folk music of Lőrincréve: the songs of Karsai] (Budapest, 1982)

A Jugoszláviai Magyar népzene tára [Collection of Hungarian folk music in Yugoslavia] (Novi Sad, Yugoslavia, 1982–4)

BÁLINT SÁROSI

Kissin, Yevgeny

(*b* Moscow, 10 Oct 1971). Russian pianist. He studied with Anna Pavlovna Kantor at Moscow's Gnesin State Institute for Musical Education, made his orchestral début at the age of ten and gave his first Moscow recital the following year. However, it was the masterly performances he gave with the Moscow PO of both the Chopin concertos in 1984, at the age of 13, that fully alerted the world to his extraordinary gifts. Since that time Kissin has played in all the major musical centres and established a reputation as one of the most formidable pianists of his generation. He made his Japanese début in 1986 and in 1988–9 performed with Karajan and the Berlin PO. His wide-ranging discography includes several recitals recorded live (among them his 1990 Carnegie Hall début which contains a performance of Prokofiev's Third Etude as stylish as it is devilish) and concertos by Bach, Beethoven, Chopin (taken from that unforgettable 1984 concert), Schumann, Tchaikovsky, Prokofiev, Rachmaninoff and Shostakovich. Kissin's other recordings include such works as Schumann's *Fantasie*, Chopin's B minor Sonata, Brahms's Paganini Variations in readings of rare athleticism, poetry and imagination.

BRYCE MORRISON

Kissing dance.

See [Cushion dance](#).

Kist, Florentius Cornelis

(*b* Arnhem, 28 Jan 1796; *d* Utrecht, 23 March 1863). Dutch physician and writer on music. At an early age he took piano lessons and later studied the flute, cello and singing. In 1813 he entered the University of Leiden as a medical student and in 1818 qualified as a doctor. Meanwhile he was heard in concerts in The Hague, Delft and Dordrecht. When he left Leiden, Kist established himself as a physician in The Hague, but in 1825 he abandoned medicine to devote himself to music. He had joined in founding the society known as Diligentia in The Hague in 1821, and in 1828 he started a male choir in Delft – probably the second such choir in the

Netherlands – and also established a music school there. Later Kist took lessons in music theory with A.J. Becker in The Hague.

In 1841 Kist moved to Utrecht, where he edited the *Nederlandsch muzikaal tijdschrift* until 1844, when he established the journal *Caecilia*; he edited this for the next 18 years, and developed it into the most important Dutch musical review of its time, concerned not only with contemporary music but also with historical studies of Dutch music from the 15th century. He tried to improve Dutch Reformed Church music by founding institutes for the liturgical schooling of organists. In Utrecht he was connected with many local organizations including an amateur orchestra and a singing society. Fully aware of musical events in Europe generally, he was responsible for the first historical concert in the Netherlands with music by Lassus, Schütz, Bach and Handel on 25 May 1837 as well as the first performance in the Netherlands of any music by Wagner, the *Tannhäuser* overture in Utrecht on 12 March 1853.

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(selective list; see Fétis)

Ernst und Freude, ov., perf. The Hague, 1840

2 cantatas; other choral works; 25 Een- en tweestemmige koralen (P. Moens, 1842)

Dutch patriotic songs, German songs, Italian cavatinas, French romances

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De toestand van het protestantsche kerk-gezag in Nederland, benevens middelen tot deszelfs verbetering (Utrecht, 1840)

De levensgeschiedenis van Orland de Lassus (The Hague, 1841)

Grondtrekken van de geschiedenis der musijk (Utrecht, 1851) [trans. of K.F. Brendel: *Grundzüge der Geschichte der Musik*, Leipzig, 1848]

Articles in *Amphion*, 1820; *Nederlandsch muzikaal tijdschrift*, 1839–44; *Caecilia* [Utrecht], 1844–62; *Zeitschrift für Deutschlands Musik-Vereine und Dilettanten*; *Signale*; *Teutonia*

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JOHN LADE

Kistler, Cyril

(*b* Grossaitingen, nr Augsburg, 12 March 1848; *d* Bad Kissingen, 1 Jan 1907). German composer and writer on music. His family being poor, he saw in teaching the chance to earn a living and to be active in music at the same time. After attending a teachers' seminary in Lauingen he spent eight years as an assistant master in Augsburg and neighbouring villages. A patroness finally enabled him to study for three years at the Königliche Musikschule in Munich, where he was taught the organ and composition by Rheinberger, Wüllner and Franz Lachner. He became a teacher of music theory at the Sondershausen Conservatory in 1883, and two years later

retired to Bad Kissingen, where he directed a private music school and lived as a freelance composer and writer.

Kistler was initially committed to Lachner's conservative attitude, but his friendship with Wagner in Bayreuth crucially affected his views. He adopted Wagner's musical language but did not develop it beyond the stage of mere imitation. Although honoured by Wagner's followers, he failed to achieve widespread and lasting recognition. His most successful work was the folk opera *Röslein im Hag*, the material for which approached his original preference for popular subjects. This inclination towards the folklike, evident in his other musical works, was also present in his writings (he was the editor of the neo-German *Musikalische Tagesfragen*), in which he expressed hostile views on everything un-German. Apart from his pedagogical works, his Wagner arrangements are particularly noteworthy.

WORKS

(selective list)

stage

Kunihild, oder Der Brautritt auf Kynast (romantische Oper, 3, F. Sporck),
Sondershausen, 20 March 1884

Eulenspiegel (komische Oper, 2, after A. Kotzebue); rev. H. Levi and L. Sauer (1),
Würzburg, 5 April 1889

Baldurs Tod (Musikdrama, 3, von Sohlern), 1891, Düsseldorf, 25 Oct 1905

Im Honigmond (Idyll, 1, B. Wieland), op.112, Bad Kissingen, 1900

Arm Elslein (Märchenoper, 1), op.117, Schwerin, 2 March 1902

Röslein im Hag (Volksoper, 3, T.A. Kolve), Elberfeld, 13 Oct 1903

Der Vogt auf Mühlstein (tragische Oper, 3, B. Straub, after H. Hansjakob),
Düsseldorf, 19 April 1904

Faust I. Teil (Musiktragödie, 4, J.W. von Goethe: *Faust*), 1905

Die Kleinstädter (komische Oper, 3, B. Luovsky)

Die Grossstädter (komische Oper, 3), inc.

other works

Bismarck-Kantate (R. von Gottschall), T, male vv, chorus, 1885; partsongs, mixed
and male vv; 5 volumes of songs, 1v, pf; other secular vocal works

Salve regina, mixed chorus; 2 settings of Pange lingua, male vv, org

Marches, etc, orch; Serenade, vn/va/vc, pf/orch

Sonatina, fantasia, numerous dances and short pieces, pf; suite, fantasias, other
pieces, org/hmn

Arrs. of excerpts from operas by Beethoven and Wagner

For complete list of published works see *PazdirekH*

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HORST LEUCHTMANN

Kistner & Siegel.

German firm of music publishers. It was formed in 1923 by a merger between two firms with long-standing traditions. In 1823 Heinrich Albert Probst (1791–1846) founded a music publishing firm in Leipzig which dealt primarily with French music and which was acquired in 1831 by the musical amateur Carl Friedrich Kistner (1797–1844), after whom it was named from 1836. Under his management it prospered and issued works by Schumann, Mendelssohn, Moscheles, David, Joachim, Hauptmann, Gade and Ferdinand Hiller. After his death it was managed by his brother Julius (1805–68) assisted by (among others) Carl Friedrich Ludwig Gurckhaus (1821–84), who became the sole proprietor in 1866. The firm had arrangements with Liszt, Smetana, Reinecke, Franz, Bruch and Goetz, and greatly stimulated the work of contemporary composers. In 1919 it was bought by the brothers Carl and Richard Linnemann, the proprietors of the music business of C.F.W. Siegel, which their family had owned since Siegel's death in 1869. This business had been founded by Carl Friedrich Wilhelm Siegel and Edmund Stoll in 1846, and was almost as important as the Kistner firm: it published works by Schumann, Spohr and Rubinstein and good light music, also issuing the popular collection *Der Opernfreund*. Under the direction of the elder Richard Linnemann (from 1870) it developed alongside the flourishing choral society movement in Germany. In 1903 Linnemann's sons bought E.W. Fritsch's book and music publishing firm, and they subsequently brought out a substantial amount of Wagner literature; distinguished musicologists collaborated closely with the firm, which had issued about 30,000 items by 1943. Severe war damage led to the decline of the Leipzig firm; Walter Lott (1892–1948) was its last director. In 1948 the firm of Fr. Kistner & C.F.W. Siegel & Co. was founded in Lippstadt by Lott's brother Rudolf whose daughter, Marianne Feder, moved the firm to Porz (near Cologne). Its publications include musicological literature and chamber and organ music.

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HANS-MARTIN PLESSKE

Kit [kytte, treble violin]

(Flem. *creytertjes*; Fr. *poche*, *pochette*, *pochette d'amour*, *sourdine*; Ger. *Posch*, *Tanzmeistergeige*, *Taschengeige*, *Trögl-geige*; It. *canino*, *pochetto*, *sordina*, *sordino*; Lat. *linterculus*).

A small bowed unfretted fiddle, generally with four strings, made in a great variety of shapes and played from the 16th century to the 19th. Kits can be divided into two general types: a member of the rebec family, either pear-shaped or resembling a narrow boat, with a distinctly vaulted back; or a miniature viol, violin, mandore or guitar, with a slightly arched back and a long neck. Not all have a soundpost or bass-bar; their presence depends on the size and shape of each instrument. The tuning is generally in 5ths, sometimes at the pitch of the violin, but more often a 4th or a 5th (occasionally an octave) higher if there are only three strings. Surviving kits range from simple rustic instruments to the products of such makers as Joachim Tielke and Stradivari (who left working patterns for different types of kit, including the boat shape labelled 'canino' and elongated violin shapes of which the last is dated 1733).

1. Terminology.

The word 'kit' probably arose from the idea that the diminutive instruments were 'kittens' to the larger bowed instruments such as those of the violin family, which were said, however erroneously, to be strung with catgut. The term 'poche' was said by Trichet to describe the leather case in which the instrument was kept; Mersenne said that it was kept in the pockets (*poches*) of violinists who taught dancing. 'Taschengeige' also relates the instrument to a pocket, and 'Tanzmeistergeige' indicates its use by a dancing-master. 'Sordino' and 'sourdine' are descriptive of its small sound, and 'canino' compares it with a canine tooth. 'Linterculus' points to its resemblance to a small boat.

2. History.

Some kits could be regarded simply as rebecs, but it is to the rebec that the name 'kit' seems first to have been applied. When this happened is uncertain, but the term was in use in England in the first quarter of the 16th century. In the *Interlude of the Four Elements* (c1517) Humanity says: 'This dance would do mich better yet/If we had a kit or taberet'. There is no evidence that this meant anything other than the pear-shaped rebec. In the late 17th century Randle Holme III drew a picture of a rebec and wrote by it 'A Kit with foure bowed strings' (GB-Lbl Harl.2027, f.272). The French term *poche* also included instruments of the rebec shape, as indicated by several references to its similarity to the mandora. For instance, on 7

January 1625 an inventory was made of the instruments belonging to François Richomme, 'violinist in ordinary to the king, and king of the minstrels of the kingdom of France', and among its items was 'une ... poche façon de mandore'. One of Praetorius's three pictures (*Syntagma musicum*, 2/1619) of *Poschen* is identical to a three-stringed rebec.

During the 16th century some members of the rebec family became narrower in proportion to their length than had hitherto been usual. One of these, now in the Museo Civico at Bologna, has the inscription 'Baptista Bressano'. It is in the form of a fish, and was perhaps used for an *intermedio* or some other dramatic production. A similar instrument can be seen in the woodcut 'Youth', from *The Ages of Women* by Tobias Stimmer (1539–84). By the end of the 16th century this type was firmly established in the shape of a narrow boat, still with a vaulted back, but sometimes with a clear demarcation between the body and neck, even when they were made from one piece of wood. Perhaps to compensate for its relatively simple shape, it was often lavishly decorated with inlaid wood, ivory, ebony or jewels, such as was another 'poche' from the collection of François Richomme. 'Enriched by rubies, mother-of-pearl and seed pearls', its case was furnished with a lock and key, an indication of the instrument's value. Mersenne, however, remarked that such ornamentation would not improve an instrument's musical qualities. A German or Swiss kit in the Victoria and Albert Museum, London, has its back carved with animals, birds, isolated musical instruments (including a jew's harp) and cherubic dancers and instrumentalists (fig.2a). Although it was still being made in the early 19th century, the boat-shaped kit flourished most during the 17th, when it was described in Cotgrave's *Dictionarie of the French and English Tongues* (1611):

Poche: f. ... also, the little narrow, and long Violin (having the backe of one peece) which French dauncers, or dauncing Maisters, carrie about with them in a case, when they goe to teach their Schollers.

Late in the 17th century new shapes appeared, originating mainly in France. The body and neck became quite separate, the former resembling a viol, violin or guitar, but sometimes being a festooned hybrid (fig.2b). The viol form, however, was different from its prototype in that it had no frets, and also that the back was often slightly arched like that of a violin. Unlike the boat-shaped kit, this type was rarely decorated, its visual beauty being in the outer design, the wood and the varnish. In the late 18th century Hawkins, having referred to the narrow 'poches' described by Mersenne, added 'In England this instrument is called a Kit, it is now made in the form of a violin'. By this time the influence of the viola d'amore had caused the occasional addition of sympathetic strings, resulting in the *pochette d'amour* (an example by Giovanni Battista Genova of Turin, c1765, is in the Royal College of Music, London; fig.2c).

The kit was played at all social levels: it served on the stage, at home and as a toy for children. The writer of *The Christian State of Matrimony* (1543) condemned those people who came to church with 'a great noise of harpes, lutes, kyttes, basens and drommes, wherwyth they trouble the whole church, and hyndre them in matters pertayninge to God'. Drayton, in

his *Poly-Olbion* (London, 1613) described the kit as being a favourite instrument of wandering fiddlers. In Cesare Negri's dance treatise *Le gratie d'amore*, performed before Don John of Austria on 26 June 1574, the allegorical figure 'La Perseveranza' was followed onto the stage by a shepherd carrying a 'sordina'. Shepherds are also associated with kits in Monteverdi's *Orfeo* (1607), but here the instruments are described as 'violini piccoli alla Francese'. In the painting *Peasant Children* attributed to Antoine Le Nain, now in the Glasgow Art Gallery, one child plays a kit and another a pipe. His *Young Musicians* (in the private collection of Lord Aldenham) depicts a kit played in consort with a singer and guitarist. Lully's violin-shaped kit is now in the Paris Conservatoire, and at the top of the social scale the grand dauphin, eldest son of Louis XIV, had a boat-shaped kit made by Dimanche Drouyn of Paris (fig.2d). This ivory-backed instrument, together with its bow and leather case, is now in the Victoria and Albert Museum. Leopold Mozart wrote in his *Violinschule* (1756) that the kit was then 'almost obsolete'. However, Robert Bremner in London published among his list of wares (c1765):

Little Violins and Kits
Bows for small Violins & Kits
Bridges for Kits, Violins, Tenors, Viol de Gambo's and Basses
Pegs or Pins for ditto
Tail Pieces for ditto.

One of his customers may have been Francis Pemberton, described by Hawkins as

a dancing master of London, lately deceased, who was so excellent a master of the Kit, that he was able to play solos on it, exhibiting in his performance all the graces and elegancies of the violin, which is all the more to be wondered at as he was a very corpulent man.

3. Repertory.

Very little music was composed specifically for the kit so the performer generally played violin pieces or popular tunes. Hawkins wrote that the powers of the kit were 'co-extensive with those of the violin', but whether or not the performer played above the first position depended on the instrument and the manner in which it was held. A kit by James Aird of Glasgow made in about 1780, complete with a book of tunes written out by a former owner, John Hall of Ayr (1788–1862) is now in the Glasgow Museum. No instrument is specified for the music, but the dance, songs and marches in the book are playable on the violin and some are accompanied. Many of them are suitable for the kit. In 1858, when performance on the instrument was rare, Louis Clapisson acquired a kit by Stradivari, and composed a gavotte for it in his opera *Les trois Nicolas*. This instrument, violin-shaped and dated 1717 (fig.3), was originally brought to France by Luigi Tarisio, and is now in the Musée de la Musique, Paris (Clapisson was its first curator).

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MARY REMNANT

Kithara.

A large lyre with wooden soundboard (it is classified as a [Chordophone](#)). When the term was first used in ancient Greece, it mostly referred to the large flat-based lyre – that shown on Attic vase paintings of the period c625–400 bce; this instrument is now usually known as the ‘concert’ kithara (Winnington-Ingram, 14; West, 50). The term has also been used more broadly in modern scholarly literature to designate a variety of large lyres,

and has even been applied to large flat-based lyres outside Greece (see M. Duchesne-Guillemin: 'L'animal sur la cithare: nouvelle lumière sur l'origine sumérienne de la cithare grecque', *Acta iranica*, ix, 1984, pp.129–41). In addition to the concert kithara there are the 'Thamyras' and 'Italiote' kitharas (see below) and the 'cylinder' kithara (see [Lyre](#), §2(ii)).

From the late 7th century bce the concert kithara was the instrument associated in the visual arts with the god Apollo. The kithara is the Greek version of the various flat-based wooden box lyres known much earlier in Egypt and Asia Minor; Strabo noted that it was often called 'Asiatic', an adjective in fact applied to the kithara in the 5th century bce. Its distinctive shape is discernible in a Cypriote-Geometric style vase, in the Nicosia Museum, dating from about 900 bce from Kaloriziki (see [Lyre](#), fig. 4d), and can be seen in Greek vase paintings as early as the late 8th century; but the word *kithara*, a later form of the Homeric word *kitharis*, is not found until the beginning of the 5th century and is used relatively infrequently until after about 425 bce.

The term *kitharis* appears only a few times in the *Iliad* and *Odyssey*, and in most cases seems to mean lyre playing in general (as in the statement that *kitharis* and song are gifts of the gods); *phorminx* is the word commonly used when a specific instrument is picked up and played. In the Archaic period, when Apollo was gradually less often represented with the phorminx and more frequently with the kithara, the words *kitharis* and *phorminx* were both used in connection with his lyre playing; but well into the 5th century, writers continued to prefer to call Apollo's instrument the phorminx.

In the few 7th-century representations of the kithara most of the details of its construction and fittings are already clear: it is a large instrument with a soundbox that tapers slightly towards its flat base; it has a crossbar with knobs at the ends, and it usually has seven strings wound over leather strips (*kolloses*) on the crossbar. The tops of the arms rise wide and straight above the crossbar, while curving outwards below it, where their inner edges are sculpted in an intricate design. The player supports the instrument with a sling tied around his left wrist and around the outer arm of the instrument, its free ends hanging loose (in later paintings these long strands sometimes seem to be a separate sash). In his right hand he holds a plectrum attached with a cord to the base of the instrument. A 6th-century marble relief at Delphi provides evidence for the surprising depth of kithara soundboxes: in this side view the players' left arms lie over bulging soundboxes that grow shallower only towards the base. Of the kithara's accoutrements only one is not seen until the 6th century: the long, elaborately patterned and often fringed cloth that hangs down behind it and may be attached to one of the arms. Whether it served a protective purpose or was merely decorative is not known, but of the other lyres only the Thracian kithara (see below) has such a cloth.

While it is possible that a few vase paintings made before about 525 bce represent mortal performers or legendary figures such as [Orpheus](#) and [Amphion](#) (see [Amphion \(i\)](#)), most of them show [Apollo](#), who appears in processions, presides at the birth of Athena or walks beside the chariot of Athena or [Dionysus](#). Between 525 and 500 bce the kithara appears more

than any other instrument, especially in paintings on amphoras and water jars in the older black-figure style. These paintings often depict Apollo accompanying chariot processions, particularly wedding processions. Another kithara player seen in black-figure paintings, [Heracles](#), is often portrayed as a contestant, although he wears his traditional lion-skin garb rather than the formal costume of the [Kitharode](#), and plays in the presence of Athena and sometimes other gods.

On vases in the new red-figure style, mortal kithara players, mostly contestants or players in sacrificial processions, are not uncommon, although mythological scenes are still far more frequent. In one commonly found scene, Apollo stands with his kithara at an altar and holds out a shallow drinking dish that his sister Artemis fills from a pitcher. He accompanies chariot processions celebrating weddings, or Heracles' introduction to Olympus, and is often portrayed among other gods.

There are almost no representations of a kithara-playing Apollo with women identified as Muses until about 425 bce; when Apollo is accompanied by one or two pairs of unidentified women playing *krotala* (clappers), they may represent not Muses but maenads, female followers of Dionysus. The kithara seems to have had some connection to the cult of Dionysus, for there is a large number of paintings in both red- and black-figure style in which a satyr, sometimes accompanied by *krotala*-playing maenads, plays the kithara in the presence of Dionysus.

The kitharode or singer to the kithara, a highly trained or professional musician, always male, who wore a distinctive formal costume, stood while he played (see illustration; performers on the other lyres sometimes played seated). He held his instrument upright, using his left elbow to press it to his side. Since his left wrist was in the sling that helped support the instrument, the movement of his left hand was restricted; but it was used to pluck the strings between thumb and first finger or middle finger, or to dampen the strings or touch them lightly to produce harmonics. Both kinds of hand position are visible in 5th-century vase paintings, although it is not possible to tell which strings are being touched.

The kitharist (*kitharistēs*; Lat. *citharista*, *fidicen*: 'player of the kithara') is typically shown posed with his right hand holding a plectrum near or just beyond the outer edge of the instrument, as though he has just completed an outward motion across the strings (probably not a gentle strum: the works of Aristophanes provide two onomatopoeic words imitating kithara sound, 'toplatotrat' and 'trettanelo', both with hard 't' sounds that suggest a more percussive striking).

Several references of the 4th century and later mention *psilokitharistikē*, 'bare' kithara playing, apparently an elaborate kind of solo playing (the only kind documented) invented in the 6th century; prizes for it were awarded at the Panathenaia. It seems to have had only a limited role.

Kitharists tuned their instruments, not by turning the knobs at the ends of the crossbar (which seem to be merely decorative), but by adjusting one of the *kollopes* around the crossbar with the thumb and first two fingers of the right hand. A pin possibly called the *strobilon* secured each string and its

kollops, and no doubt helped to turn them. The player may have sat or, if standing, lifted his knee to support the instrument while he tuned.

Another form of the flat-based lyre, called by modern scholars the Thracian or Thamyras kithara, has some of the features of the standard kithara: knobs, the usual fittings and a patterned cloth hanging behind it (a Thracian zigzag-stripe pattern seems to have been favoured). But its arms remain narrow below the crossbar, often have small bumps or ridges all along both sides and do not share the highly sculpted design of the inner edges of the standard kithara (except in an instance where the two instruments have been conflated – an indication that this instrument was indeed thought of as a kithara). Its soundbox is broad and rounded in a convex curve at the top, where there is often an ornamental border, and the lower corners of the soundbox typically have quarter-circle indentations.

All known representations of the Thracian lyre were made by Athenian 5th-century vase painters, who clearly associated it with Thrace. In about a third of the paintings it is shown in the hands of Thamyras, the legendary musician who boasted that he could win a contest with the Muses (the subject of a play by Sophocles). In another third of the known scenes, a contestant stands on (or mounts) a podium, and there is nothing to indicate that it is Thamyras who is represented; but two other legendary Thracian musicians are depicted holding the instrument: **Orpheus**, on a vase in the National Museum in Athens; and **Musaeus**, on one in the Metropolitan Museum in New York.

In the course of the 4th century bce kitharas of the standard shape were relegated to mythological scenes such as Apollo's contest with Marsyas; in other contexts the slimmer, less ornamented, longer-bodied Hellenistic kithara began to be seen. Near the middle of the century a completely rectangular kithara, with plain straight arms and a rectangular soundbox, began to appear in vase paintings from the Greek colony of Apulia. This Italiote kithara, seldom found in other parts of the Greek world, typically appears in Apulian wedding scenes. On a marble relief from Mantinea in the Athens museum, the only 4th-century representation from Greece proper, it is held by one of the Muses.

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MARTHA MAAS

Kitharode

(Gk. *kitharoidos*; Lat. *citharoedus*).

In ancient Greece, a singer who accompanied himself on the [Kithara](#). The kitharode, a professional or at least highly trained musician, was associated with formal public religious occasions, among them the festivals that included musical as well as athletic competitions. In these competitions, as can be seen in Athenian 5th-century vase paintings, the performer might stand on a small podium while the judges, wearing wreaths and carrying staves, sat or stood nearby.

The performer usually wore an elaborate costume, a flowing gown with a coloured border, or a long robe with a mantle over it fastened at the shoulder (for illustration see [Kithara](#)). Both the work and the performance might be judged, for the well-known kitharodes at least were the creators of the works they presented. An important part of their repertory consisted of *nomoi* (see [Nomos](#)), solo songs in several sections created according to specific rules (the basic meaning of *nomos* is rule or law).

Although the term *kitharoidos* (which combines the earlier terms *kitharistes*, 'lyre player', and *aoidos*, 'singer') does not appear until the 5th century bce, such singers to the lyre were known centuries earlier. Two of them, Phemius and Demodocus, are mentioned in the *Odyssey*; and the *Iliad* recounts how the legendary Thracian musician Thamyras offered to compete with the Muses, who punished his hubris by taking away his 'divine song' and making him forget how to play his instrument.

The first musical competition at the Spartan festival of the Carneia (said to have been won by the poet Terpander) may have been held as early as 670 bce; in Athens kitharoedic events were part of the Great Panathenaia by the late 6th century. Timotheus, a popular late 5th-century musician whose *nomos* the *Persians* was performed long after his death, was punished by the authorities for breaking the rules governing kitharoedic contests, and for performing works considered inappropriate for young people.

Kitharodes continued to perform in musical contests in the 4th century bce. Plato, who regarded it as a responsibility of his ideal state to regulate them, castigated the musician Kinesias for performing not what might edify but what would only give pleasure to his audience. Festivals including both athletic events and musical competitions (e.g. the Nemean Games) continued to be held in the Hellenistic era, although the customs

surrounding them were affected by changes in social and political circumstances.

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MARTHA MAAS

Kitsenko, Dmitry

(b Belaya Tserkov', Kiev province, 24 July 1950). Moldovan composer. He attended the Kishinyov Institute of Arts where he studied composition with Lobel'. It was there that he began his teaching work in the department of music theory and composition (1977–82). He then served as senior consultant of the Union of Composers of Moldavian SSR (1982–90) before returning to teach at the Musicescu Academy in 1990. He then attended the Bucharest Music Academy as a postgraduate student and studied composition with Tiberiu Olakh. The range of genres in his work is broad. He is drawn towards serious subjects, intensity of content, the treatment of spiritual ideas and themes and a philosophical interpretation of them. This is evident from the titles of his compositions such as *Litanies*, *Schimbarea la fata* ('Transfiguration'), *Plach Iyeremii* ('The Lament of Jeremiah') and *De profundis*. The unhurried pacing, the concentration and the circumspect manner of the narrative, the propensity towards an epic manner of expression which is alternated with lyrical passages, and his tendency to anchor development and the form as a whole on a solid base make him an adherent of the neo-stylistic trends: his Organ Concerto manifests features of the neo-baroque, while the Second Symphony is decidedly neo-classical in style. Making only occasional use of contemporary techniques, he nonetheless occasionally turns to modality or minimalism, as in his Symphony in D and the Third Symphony. Furthermore, he pays careful attention to rhythm, and in this aspect he relies on principles established by Stravinsky.

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IRINA SUKHOMLIN

Kitson, Charles Herbert

(*b* Leyburn, Yorks., 13 Nov 1874; *d* London, 13 May 1944). English organist and music teacher. At first intending to enter the Church, he took his arts degrees at Cambridge where he was organ scholar of Selwyn College, but his music degrees at Oxford as an external student. His first important post was as organist of Christ Church Cathedral, Dublin (1913–20), and while there he became professor of music in University College, Dublin (1915). In 1920 he returned to England and joined the staff of the RCM, but the same year became also professor of music in Trinity College, Dublin, then a non-resident post, from which he retired in 1935. Though his earliest treatise, *The Art of Counterpoint, and its Application as a Decorative Principle* (Oxford, 1907, 2/1924), did indeed represent a pioneering approach, albeit gingerly and cautious, all his teaching, from the elements upwards, was directed to the style then generally required for English university degrees in music. *The Evolution of Harmony* (Oxford, 1914, 2/1924), not based on a historical process, is curiously misnamed, and his beginners' books are not inspiring; his other writings include *Elementary Harmony* (Oxford, 1920–26, 2/1941).

Kitt, Eartha

(b North, SC, 26 Jan 1928). American popular singer and actress. The daughter of a black American sharecropper, she lived from the age of eight in New York, in a culturally heterogeneous area of Harlem. There she developed her talents, studying dance at the High School for Performing Arts, singing in church, taking piano lessons and learning the languages of her neighbours. At the age of 16 she won a scholarship to study dance with Katherine Dunham, who selected her soon afterwards for a dance troupe to tour South America and Europe. On tour Kitt's singing abilities were discovered; she was taught ethnic songs for the productions and began to sing more frequently. In 1950 she left the company in Paris to pursue a career as a cabaret singer, and her dramatic song interpretations, multilingual repertory and exotic beauty won her instantaneous success with European night-club audiences. Her performance in Orson Welles's *Time Runs* (1950), a version of the Faust story, brought further praise and established her credibility as a serious actress. In 1952 her first American triumph at the Village Vanguard, New York, where she presented such sophisticated European songs as *C'est si bon*, led to her appearance in the Broadway revue *New Faces of 1952* and its film version two years later.

Since the mid-1950s Kitt has appeared in night clubs, theatres, films and on television, and has made several recordings. She has appeared in the Broadway shows *Shinbone Alley* (1957) and *Timbuktu* (1978) and in London in *Follies* (1988). She is perhaps best known for her sophisticated and sensually enunciated delivery of popular songs. She is also a philanthropist and a supporter of social causes and has written three memoirs, *Thursday's Child* (New York, 1956), *Alone with Me* (Chicago, 1975) and *I'm Still Here: a New Biography* (London, 1989).

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MICHAEL J. BUDDS

Kittel.

German family of musicians.

- (1) Caspar Kittel
- (2) Christoph Kittel
- (3) Johann Heinrich Kittel

JOHN H. BARON

Kittel

- (1) Caspar Kittel

(*b* Lauenstein, 1603; *d* Dresden, 9 Oct 1639). Composer. First as a choirboy and then as a professional musician, Kittel served the Hofkapelle in Dresden from at least 23 September 1616 until his death. He was a pupil and close colleague of Heinrich Schütz. In 1624 his patron, Johann Georg I, Elector of Saxony, sent him to study in Italy, where Schütz eventually joined him. They returned to Dresden in August 1629, and later that year Kittel was put in charge of four choirboys. He taught Weckmann singing during the next few years and was also capable enough on the theorbo to teach it to his brother Jonas, also a musician at the Hofkapelle. In 1632 he became instrument inspector at the court, and in 1638 Schütz left the direction of music in the Hofkapelle in Kittel's hands when he went to Denmark.

With his *Cantade und Arien* (Dresden, 1638), his only known music, Kittel introduced the term 'cantada' into Germany. The collection contains 30 songs, all accompanied by continuo: five are for solo voice, ten for two voices, five for three and ten for four. The voices in each of the first three categories vary in type. All the solo arias and four duets are strophic variations, while the remaining pieces are simple strophic songs. Although he did not say so, Kittel obviously used the term 'cantada' to denote the strophic variations, just as Alessandro Grandi (i) and other Italian composers had done; he no doubt became acquainted with Italian strophic variations as cantadas when he was in Italy.

The first strophe in each case is essentially syllabic and homophonic, while the subsequent strophes are interrupted by frequent extended melismas. Two works are built on the Ruggiero bass and another on the romanesca. The bass line is altered from strophe to strophe, sometimes with considerable ornamentation, but the outline of the original bass is always clearly present. In the first solo cantata the metre changes from duple to triple for the last two strophes; in the others it is either duple or triple throughout. The seventh item has a ritornello between each strophe. In several cantatas each strophe is in binary form with the tonal scheme tonic–dominant–tonic. Bar form (*AAB*) and the form *ABB* occur only in those arias that are not cantatas. Generally in the songs for more than one voice short passages of imitation give way to predominant homophony.

Nearly all the poems are by Martin Opitz, a contemporary of Kittel and possibly, through Schütz, a personal friend. They deal with pastoral love, as do so many German and other western European songs of the time. Kittel was careful to observe the correct rhetorical rhythm of the text in his cantatas, no doubt under the influence of both contemporary Italian recitative and Opitz. In a few instances there is madrigalian word-painting.

Kittel stated in a foreword that he had written the music for his choirboys, who, he said, could learn how to sing powerfully and swiftly from the solos and duets; he promised to write a manual on how to sing in the Italian manner but did not live to do so.

[Kittel](#)

(2) Christoph Kittel

(*f* Dresden, 1641–80). Organist. Like David and Christian Kittel, also musicians at the Dresden Hofkapelle, he was probably a son of (1) Caspar

Kittel. He rose to become the Hofkapelle's principal organist in 1660. In the 1640s he had been one of its leaders in the absence of Schütz, who included in his *Zwölff geistliche Gesänge* (Dresden, 1657) a song by him, 'O süßter Jesu Christ', for solo voice and instruments.

[Kittel](#)

(3) Johann Heinrich Kittel

(*b* Dresden, 13 Oct 1652; *d* Dresden, 17 July 1682). Organist and composer, son of (2) Christoph Kittel. He succeeded Adam Krieger as second organist in the Dresden Hofkapelle in 1666 and his father as first organist by 1680. As director of the choirboys he had as pupil in 1669 Johann Kuhnau, who left after a year, however, because 'the instruction was severe'. His set of 12 keyboard preludes in successive keys, *Tabulatura Num: 12 Praeambulorum und einem Capriccio von eben 12 Variationen* (*R-BRm* Mus.808; selections ed. D. Benko and Z. Pertis, Budapest, 1977), written by 1682, is one of the earliest predecessors of Bach's *Das wohltemperirte Clavier*.

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Kittel, Johann Christian

(*b* Erfurt, 18 Feb 1732; *d* Erfurt, 17 April 1809). German organist, composer and teacher. He studied with Jakob Adlung, organist in Erfurt, and from 1748 to 1750 was a favourite pupil of the aged J.S. Bach in Leipzig. After serving from 1751 as an organist and teacher in Langensalza he was appointed organist of Erfurt's Barfüßerkirche (1756); in 1762 he transferred to the Predigerkirche there. Despite a low salary and more favourable offers from elsewhere, he remained in Erfurt for the rest of his life, seldom undertaking concert tours and even refusing an invitation in 1790 from Duchess Anna Amalia of Saxe-Weimar to travel to Italy. His fame as a virtuoso organist brought Goethe, Herder and Wieland to his evening recitals, and drew many pupils to him, of whom the most important were M.G. Fischer (his successor at the Predigerkirche), K.G. Umbreit, his nephew J.W. Hässler and J.C.H. Rinck. In 1800 he made a concert tour to Hamburg, where he remained a year while preparing his new book of chorales for Schleswig-Holstein (*Vierstimmige Choräle mit Vorspielen*, 1803).

Kittel's guiding doctrine, as expressed in his influential textbook *Der angehende praktische Organist* (1801–8), was 'grounded in the principles of Bach' and had as its aim 'to awaken, maintain and heighten feelings of devotion in the hearts of his hearers by means of music'. In keeping with his emphasis on simple forms suited to liturgical practice, his teaching centred on chorale accompaniment, which he required to be simple with inner parts capable of being sung, and on the chorale prelude, which he thought should suitably introduce the spirit and feeling of the chorale but need not adhere precisely to its melody. Although short, 'characteristic' pieces determined most of his oeuvre, he also wrote large-scale organ works, including double chorale variations which look back to the style of Bach. In the main, however, his works depart from Bach's tradition, despite their contrapuntal forms, and give sympathetic expression to contemporary idioms. The 16 *Grosse Präludien* juxtapose Bach-like counterpoint with *galant* passages in contemporary symphonic style, the whole being sustained by an emphasis on melody. In his piano sonatas (1789), his art of 'characterizing' led to a full working-out of contrasting ideas; thus, his own theoretical requirements approached the Viennese Classical style. Further character pieces for organ include his six variations on *Nicht so traurig* (1797) and, as implicit in their structure, the *Vier und zwanzig Choräle mit acht verschiedenen Bässen über eine Melodie* (1811). These works dispense with the chorale as cantus firmus and freely incorporate it into settings in the *empfindsamer Stil*. Such character pieces became decisively influential in German organ music, and in the 19th century the genre was carried even further by Kittel's own pupils.

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KARL GUSTAV FELLERER

Kittl, Jan Bedřich [Johann Friedrich]

(*b* Orlík nad Vltavou, 8 May 1806; *d* Lissa, Prussia [now Leszno, Poland], 20 July 1868). Czech composer. He studied law at Prague University, the piano with Tomášek's pupil Zavora and composition with Tomášek. He was employed at first by the Czech financial procurators in Prague, but in 1836, after a concert of his compositions (including a nonet, a septet and his very popular song *Wär' ich ein Stern*), he devoted himself to music. He achieved European success with his second symphony (*Jagdsymphonie*), which Spohr conducted in Kassel in 1839 and Mendelssohn in Leipzig in 1840. In 1843 he succeeded D.B. Weber as director of the Prague Conservatory, which he ran on progressive lines in the spirit of the new Romantic schools; its orchestral concerts, which he conducted, included many novelties. He became friendly with Liszt and Berlioz during their visits to Prague, while Wagner wrote the libretto for his opera *Bianca und Giuseppe* (from which a march was adopted by Czech students during the 1848 Revolution). Soon after the successful première of his fourth symphony (1858), written to celebrate the 50th anniversary of the founding of the Prague Conservatory, his health and energy declined; this, together with financial embarrassments, forced him to resign from the conservatory at the end of 1865. His last years were spent in exile.

Kittl was one of the first Czech Romantics. Though his education was German and he moved in German circles, he wrote several songs and choruses in Czech, beginning in 1835 with the eight songs for Škroup's collection *Věnc ze zpěvů vlastenských* ('A Garland of Patriotic Songs'). He was a member of the board which recommended the use of Czech in the Prague Conservatory in 1845. His impact on Prague's musical life was decisive: through his contacts with leading German musicians as well as his tactful handling of those around him, he was able to introduce the music of Berlioz and Wagner to a city which still found Beethoven modern. By releasing conservatory students to play in the theatre, he facilitated the Prague premières of works such as *Tannhäuser* (1854) and *Lohengrin* (1856). Among his pupils was Vilém Blodek; Smetana too benefited from

the invigorating musical atmosphere which he cultivated. His compositions, always technically polished, sometimes incline to shallowness, particularly in the salon-orientated piano music and songs, but his choruses contributed to the growth of Czech choral singing in the 1860s, and his opera *Bianca und Giuseppe* was one of the most successful operas written in Bohemia before Smetana. Kittl is arguably the most substantial Czech symphonist before Dvořák. His best-known – although not his most accomplished – work in the genre, the *Jagdsymphonie*, owes its title to the hunting music for four horns which, after a trumpet call, open the work, and from the movements' subtitles, which are all connected with hunting. Though the influence of Mendelssohn is unmistakable, there is a distinctively Czech flavour in the second trio, and a premonition of Smetana in the march-like finale.

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(selective list)

operas

Daphnis' Grab (idyllische Oper, 1, H. Poeschl), c1825, lost

Bianca und Giuseppe, oder die Franzosen vor Nizza (4, R. Wagner, after H. König: *Die hohe Braut*), op.31, Prague, Estates, 19 Feb 1848, CZ-Pk, vs (Leipzig, c1848)

Die Waldblume (lyrische komische Oper, 3, J.K. Hickel), Prague, Estates, 20 Feb 1852, Pk

Die Bilderstürmer (grosse tragische Oper, 3, J.E. Hartmann), Prague, Estates, 20 April 1854, Pk

choral

2 masses, S, A, T, B, SATB, orch: F, c1840, Pk; C, 1844, Prague, 31 Oct 1844, Pk
Jubel-Cantate (J. Bayer), male vv, wind, op.34, Prague, 3 June 1854 (Prague, 1854)

Cz., male vv unacc.: c10 works, incl. *Pro krále a pro vlast* [For King and Country] (V. Filípek), 1844, Pnm; *Společenská* [A Social Chorus], 1846; *Tři sbory na slova Gustava Pflēgra* [3 Choruses to Words by G. Pflēger] (Prague, 1863); *Tři sbory vlastenecké* [3 Patriotic Choruses] (A. Kōrschnerová, J. Vorlický, A.V. Šembera), op.60 (Prague, 1862)

Ger., male vv unacc.: *Bergmannsleben*, *Schifferlied*, *Turnerlied*; all in E. Tauwitz, *Deutsches Liederbuch* (Leipzig, 1865)

songs

for 1 voice and piano unless otherwise stated

Ger.: c50, incl. *Wär' ich ein Stern* (J.P. Richter [Jean Paul]) (Prague, c1836); [6] *Wilde Rosen an Hertha* (M.G. Saphir), op.3 (Vienna, 1838); *Trost* (Kittl, T. Körner and others), 6 *Lieder*, op.21 (Prague, c1842); 6 *Lieder* (J.W. von Goethe and others), 2vv, pf, op.35 (Prague, n.d.); 7 *Gesänge*, op.56 (Leipzig, c1860)

Cz.: 8 songs for F.J. Škroup's *Věvec ze zpěvů vlastenských* [A Garland of Patriotic Songs] (J.K. Chmelenský and others) (Prague, 1835–9); *Jen si nezoufej!* [Just don't Despair!] (V.J. Pícek) (Prague, 1862)

instrumental

Orch: 4 syms.: no.1, d, op.19, 1836 (Leipzig, n.d.), no.2 (*Jagdsymphonie*), E \flat ; op.9, 1837 (Leipzig, c1838), no.3, D, 1841–2, op.24 (Mainz, n.d.), no.4, C, 1857, Prague,

7 July 1858, *Pk*; 3 concert ovs.: D, op.22, 1841 (Leipzig, n.d.), no.2, E, *Pk*, no.3, lost; 4 marches: 2 as op.32 (Berlin, n.d.), 2 as op.33, arr. pf (Prague, 1859)

Chbr: Grand septuor, E, pf, fl, cl, hn, bn, db, op.25, c1832 (Leipzig, 1846); Nonet, perf. 1836, lost; Trio, pf, vn, vc, op.28 (Leipzig, c1842); 2 trios, 3 fl, opp.11, 12, *Pk*
Pf: Grande sonate, f, 4 hands, op.27 (Leipzig, 1847); 12 Idyllen; 3 scherzi; 2 Romanze; 24 impromptus; Berceuse; 12 Aquarelles, op.42 (Leipzig, n.d.), op.44 (Leipzig, n.d.), op.45 (Prague, 1858); Nocturne; Stammbuch-Blätter, op.58 (Prague, 1862); other single works, without op. no.

theoretical works

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KARL STAPLETON, JOHN TYRRELL

Kivy, Peter

(b New York, 22 Oct 1934). American philosopher. He received MA degrees in both philosophy (University of Michigan 1958) and musicology (Yale University, 1960), then combined these interests for a PhD in the philosophy of music (Columbia University, 1966). Appointed to the faculty of Rutgers University in 1967, he was made professor of philosophy in 1976 and remained at Rutgers throughout his academic career, with the exception of one year (1996) as visiting professor of music at the University of California, Santa Barbara. He has contributed to a wide variety of debates in analytical music aesthetics and has been a central figure in American music aesthetics since the publication of *The Corded Shell* (1980). One important concern for him has been to propose a solution to the problem of what it is for instrumental music to be 'expressive of' an emotional state. His account relies on the observation that common emotions have characteristic patterns of behavioural expression, which can be understood from appearances alone. Just as a drooping face may be taken as 'expressive of' sadness, even without knowledge of a person's circumstances or subjective state, a falling melodic fragment may be heard as 'expressive of' that state, without imagining that the music itself is 'expressing' anything in an anthropomorphic sense. Kivy denies that music may be expressive of any states which lack an obvious form of behavioural expression. He characterizes a listener's attitude to expressive content as one of detached contemplation, rather than one of being moved to a similar affect. A modified form of his position has been taken up by Stephen Davies, who disputes the last point by seeking to account for instances when a listener's state mirrors that of the music.

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NAOMI CUMMING

Kiyose, Yasuji

(*b* Yokkaichi, Ōita prefecture, 13 Jan 1900; *d* Tokyo, 14 Sept 1981). Japanese composer. He studied composition privately with Kōsaku Yamada and Kōsuke Komatsu. In 1930 he took an active part in organizing the Shinkō Sakkyokuka Renmei, which later grew into the Japanese section of the ISCM. He is primarily a composer of vocal and chamber music in a style following the German Romantic tradition, though combined with French Impressionist features. Besides these he has drawn on traditional Japanese music, particularly its folksongs and pentatonic scales. This tendency was inherited and developed by his most celebrated pupil, Takemitsu. A collection of his autobiographical essays can be found in *Kiyose Yasuji chosakushū: warera no michi* ('The Works of Kiyose: Our Ways', Tokyo, 1983).

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MASAKATA KANAZAWA

Kjaswa.

See *Cachua*.

Kjellberg, Erik (Daniel)

(b Göteborg, 10 March 1939). Swedish musicologist. He studied musicology at Uppsala University, gaining the BA (1965) and the doctorate with a dissertation on musicians of the Swedish royal court during the 17th century (1979). While he was studying he also worked at the university as an amanuensis (1963–5) and music history teacher (1966–82), and at the Swedish Archive of the History of Music (1967–9). From 1978 to 1984 he was an archivist at the Svenskt visarkiv (the Swedish Centre for Folk Song and Folk Music Research) and from 1980 to 1988 he taught jazz at the Royal College of Music in Stockholm. He was appointed senior lecturer in musicology at Uppsala University in 1983, later becoming professor in 1985. His research has focussed mainly on the history of music in Sweden, and in particular music of the Swedish royal court. He has also written extensively on Swedish and Nordic jazz. He was secretary of the Swedish Musicological Society (1969–78) and editor of the journal *Svensk tidskrift för musikforskning* (1981–90), and was elected a member of the Swedish Royal Academy of Music in 1987 and a member of the board of the academy in 1992.

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VESLEMÖY HEINTZ

Kjerulf, Halfdan

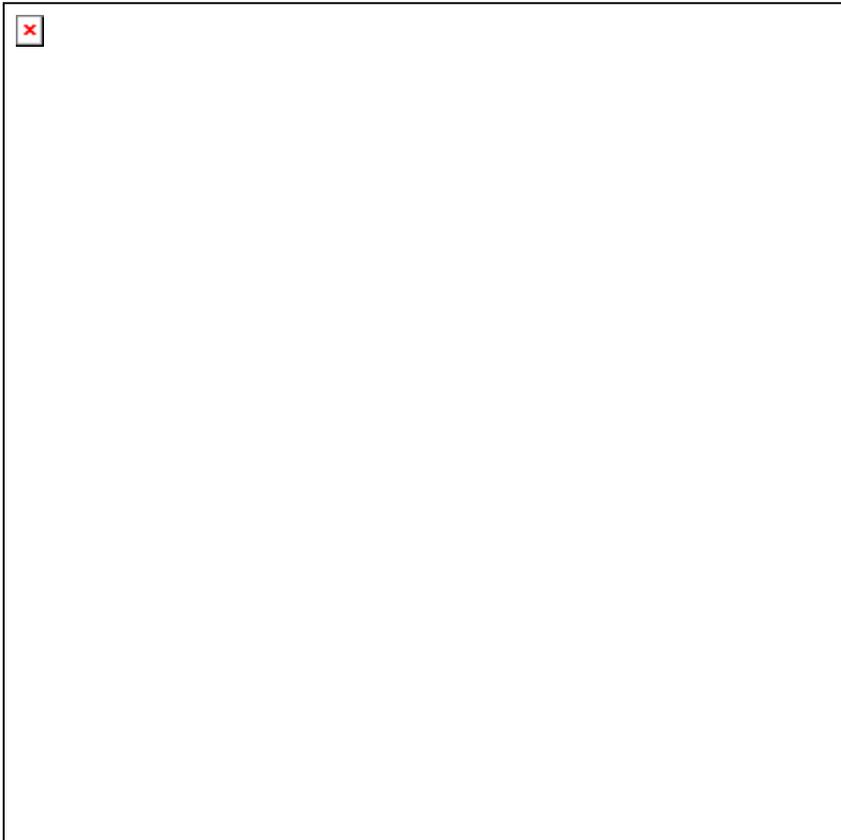
(*b* Christiania [now Oslo], 17 Sept 1815; *d* Christiania, 11 Aug 1868).

Norwegian composer and piano teacher. He studied the piano and possibly also music theory as a child, but there were no possibilities for advanced music education in Christiania at that time, nor was it his family's intention that he should become a musician. He began studying law, although his chief interest continued to be music. In 1839 he suffered a serious illness and in the summer of 1840 for health reasons went to Paris, where for the first time he experienced a rich musical life, with concert and operatic performances of Classical and early Romantic works. There, probably also for the first time, he heard performances of real artistic quality; however, as he was still an immature artist, this had no immediate effect on his composing.

Within six months of Kjerulf's return to Christiania in the autumn of 1840, his father, brother and sister died, and as the eldest surviving child he had to give up his legal studies and take up work as a journalist in order to support the family. In the autumn of 1841 his first compositions, six songs op.1, were published; later he considered these works amateurish and lacking finish, and he revised and re-published three of them. While continuing to support himself as a journalist, he studied music theory on his own, became conductor in 1845 of a newly founded male students' choral society, the Norske Studentersangforening, and of a male voice quartet (Kjerulf's Quartet), and began teaching the piano. Kjerulf was first given formal training in composition in Christiania (1848–9) by Carl Arnold, whose recommendation helped him win a stipend to study abroad, first with Gade in Copenhagen (1849–50) and later (1850–51) in Leipzig, where his teachers included E.F. Richter. Returning home in 1851, he settled down as a piano teacher, his principal occupation for the rest of his life; among his several outstanding pupils were Agathe Grøndahl and Erika Nissen. His later years were marked by increasing ill-health, but he enjoyed considerable recognition as a composer; in 1863 he received a medal from King Carl XV, and in 1865 he became a member of the Swedish Royal Academy of Music.

Most of Kjerulf's works were composed after his studies in Copenhagen and Leipzig. He wrote no symphonic music, but restricted his output to smaller forms, of which his songs (about 130) are the most important, both for their intrinsic merit and for their place in the development of Norwegian music. In them influence of lieder by Schubert and Schumann is evident, as

is that of folk music, which Kjerulf knew well from published collections and from his travels in Norway. His settings include Norwegian, Swedish, Danish, German and French texts, and the poets include his younger brother Theodor as well as King Carl XV. Inevitably the folk influence is strongest in the Norwegian songs, especially in those set to poems by the nationalist writer Bjørnsterne Bjørnson. The flavour of folk melody is obvious in *Synnøves sang* ('Synnøve's Song') op.6 no.3 and *Aftenstemning* ('Evening Mood') op.14 no.1, and *Ingrids vise* ('Ingrid's Song') op.6 no.4 is rhythmically and melodically modelled after the *springdans*, a characteristic Norwegian folkdance. The first phrase of *Ingrid's Song*([ex.1](#)) shows the *springdans* rhythm with its accent on the second beat of the bar; the use of the open 5th pedal point is also a characteristic borrowed from folk music. In such other songs as *Lokkende toner* ('Enticing Sounds') op.3 no.6 and *Hvile i skoven* ('Rest in the Woods') op.5 no.3, both to texts by J.S. Welhaven, the specific features of folk music are less prominent, but the basic Norwegian atmosphere is still perceptible.



Kjerulf's songs are usually composed in simple or varied strophic form. In only a few examples, such as *Du kommer* ('You are Coming') op.17 no.3, does the extent of strophic variation approach *Durchkomponierung* and nearly all the songs that have a folk musical colouring are simple in structure, a natural consequence of their close relation to the ubiquitous strophic style of Norwegian folksong. Kjerulf generally allowed the voice a certain predominance over the piano part, which is nevertheless carefully worked out and often has an independent prelude, interlude and postlude. The accompaniment normally depicts the general atmosphere of the text by simple means, but in the more elaborate songs it may also reflect the poem's changing moods. In his finest songs Kjerulf achieved an artistic

fusion of text and music equal to the masterworks of European Romanticism.

Kjerulf's compositions for male chorus were the direct result of his conducting activities and the first products of his artistic maturity; two of the best-known, *Solvirkning* ('Sun's Effect') and *Brudefaerden i Hardanger* ('The Bridal Procession in Hardanger'), were written before 1849. In addition to about 40 original compositions, he made about 60 arrangements of his own compositions, folksongs and other songs, which occupy an important place in the Norwegian choral repertory.

A third important group of Kjerulf's compositions, his piano works, consists largely of Romantic character pieces, such as the *Wiegenlied* from op.4 and the *Berceuse* and *Caprice* from *New Sketches* op.12. They are carefully worked out and expressive compositions, but are less interesting than the two volumes of folk arrangements, especially the *25 udvalgte norske folkedandse* (1861), some of which point towards Grieg's *slåtter* arrangements in his op.72. Such pieces as *Hildalshalling* and *Brureslått* from the 1861 collection transform folkdances into a convincing artistic form, and show both effective writing for the piano and a bold treatment of harmony. The strong discord at the beginning of the last bar of the passage from *Brureslått* (ex.2) is probably unique in Norwegian music of that period, consisting of a French 6th chord over an A pedal point. Another striking use of dissonance showing the influence of folk music occurs at the beginning of *Boneddans* ('Farmer's Dance'), which originally belonged to op.4, but was not printed in that volume probably because the style seemed too bold to the publisher (ex.3). The dissonance in the opening chord results from a tonic pedal point played with two notes of the dominant triad. In the same example, the melodic construction of two-bar motifs is another element taken from folk music.





Kjerulf also composed 20 songs and arrangements for mixed chorus, 11 vocal duets and some songs for vocal ensembles (trios and quartets). His works for larger forces include music for comic opera, *Søkadetterne iland* ('Midshipmen in Port'), and a polonaise for a carnival of 1863 (both orchestrated by the conductor Paolo Sperati).

As already demonstrated, some of Kjerulf's compositions are clearly founded on a Norwegian folk style. In other works the currents of German Romanticism and Norwegian folk music are more nearly fused, and Kjerulf created a stylistic synthesis of the two, but this dualism, controlled by a cultured and self-critical musical intellect, permeates his entire output and is its most prominent characteristic. He virtually created the Norwegian art song with his outstanding single achievement, the transplanting of the German lied to Norwegian soil, and laid the groundwork for Grieg and his successors.

WORKS

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Kjerulf, Halfdan

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(selective list)

male choruses

Barcarole (J.L. Heiberg); Bruddefaerden i Hardanger [The Bridal Procession in Hardanger] (A. Munch); Aftensang [Evening Song] (Munch), Den blide dag [The Mild Day] (J.S. Welhaven); Norges fjelde [Norway's Mountains] (H. Wergeland); Gildesang [Banquet Song] (C. Frimann); Studenter-sommervise [Students' Summer Song] (P.A. Jensen); Tonernes flugt [The Tone's Flight] (H. Hertz); Serenade ved strandbredden [Serenade at the shore] (C. Winther); Frejdigt liv [Peaceful life] (anon.)

Serenade (Hugo), Norges natur (Wergeland); Jaegersang [Hunter's Song] (Welhaven); Morgenvandring [Morning Wandering] (E. Geibel); I skoven [In the Woods] (Geibel); Solvirkning [Sun's Effect] (Welhaven); Unge piger og gammel vin [Young Girls and Old Wine] (Geibel); Sangerhilsen til damerne [Song-Greeting to the Ladies] (Welhaven); Natten [The Night] (Carl XV); Aus dem Schenkenbuch II (Geibel); Kan det trøste [Can it Console] (Winther); Kavalierernes sang af Woodstock [The Cavalier's Song from Woodstock] (W. Scott)

Jubilate (T. Moore); Livets seilads [The Voyage of Life] (A. Stub); Jaegeres sang paa fjeldet [Hunter's Song on the Mountain] (Welhaven); Sanger-hilsen til bruden [Song-Greeting to the Bride] (T. Kjerulf); Serenade (T. Kjerulf); I granskoven [In the Spruce Forest] (J. Monrad); Til Bergen [To Bergen] (Bjørnson); Ton, søde strenge [Sound, Sweet String] (A. Oehlenschläger); Hæv dig, vor sang [Let our Song Arise] (Welhaven)

Arrs.: Bonden i Brydlupsgaren [The Peasant at the Wedding] (Nor. folksong); Heimreise fraa saeteren [Journey Home from the Summer Farm] (Nor. folksong); Pilgrimssang (anon. 12th century); Ho Guro (Nor. folksong); Druens pris [In Praise of Wine] (E. Falsen) [melody by F.L.A. Kuntzen]; Astri, mi Astri (Nor. folksong); Dø'l'n [Mountaineer] (Nor. folksong), KA; Paal paa Haugen [Pål on the Hill] (Nor. folksong); E mindes vael den gøng [I Remember] (Nor. folksong); Du rossignol qui chante (Fr. folksong); Quand la bergère (Fr. folksong)

Les compagnons de la Marjolaine (Fr. folksong); La pêche des moules (Fr. folksong); Le célèbre menuet d'Exaudet (Fr. folksong); Santa Lucia (It. folksong); La gondole (It. folksong); [9] Fredmans epistlar (nos.16, 20, 31, 48, 52, 58, 60, 64, 75) (C.M. Bellman); [3] Fredmans sånger (nos.9, 28, 41) (Bellman)

songs

op.

1

Sex sange (Christiania, 1841): Nøkken [The Water Elf] (J.S. Welhaven), Romance Agnete og Havmanden (H.C. Andersen), Min skat [My Treasure] (C. Winther), Laengsel [Longing] (Winther), Lied (A. von Platen), Violon [The Violet] (A. Oehlenschläger, after J.W. von Goethe)

2

Romancer (Christiania, 1851–2): Buesnoren [The Bowstring] (Welhaven), Af

	<p>Alfernes hvisken [From the Elves' Whisper] (Welhaven), Elveløbet [The Torrent] (Welhaven), Paa fjeldet [In the Mountains] (Welhaven), En vaarnat [A Spring Evening] (Welhaven), Syng, syng (T. Kjerulf), Romance af Aly og Gulhundy (Oehlenschläger), Og vil du vaere vennen min [And will you be my Friend] (T. Kjerulf)</p>
3	<p>Sex sanger (1856): Min elskte, jeg er bunden [My Beloved, I am not Free] (Welhaven), Laengsel [Longing] (Winther), Du fragst mich du (E. Geibel), Det var da [It was Then] (J.L. Runeberg), Vidste du vei [If you Knew the Way] (T. Kjerulf), Lokkende toner [Enticing Sounds] (Welhaven)</p>
5	<p>Otte sanger (1858): Chanson (V. Hugo), Så ensam uti natten [So Lonesome in the Night] (Carl XV), Hvile i skoven [Rest in the Woods] (Welhaven), I søde blege kinder [You Sweet Pale Cheeks] (T. Kjerulf), Spansk romans ur Spanisches Liederbuch (trans. P. Heyse and Geibel), Framnäs (Carl XV), Liebespredigt (F. Rückert), I skoven [In the Woods] (Winther)</p>
6	<p>Otte norske viser (1859): Vejviseren synger [The Guide-post Sings] (Welhaven), Ved sjøen den mørke [By the Dark Lake] (H. Wergeland), Synnøves sang (B. Bjørnson), Ingrid's vise (Bjørnson), Solskinsvise [Sunshine Song] (Bjørnson), Venevil</p>

	(Bjørnson), Over de høje fjelde [Over the High Mountains] (Bjørnson), Hjemad [Homeward] (J. Moe)
9	Sex franska romanser (1861): Quand tu dors (Hugo), Romance, from Ruy Blas (Hugo), Les rayons et les ombres (Hugo), Le retour (Hugo), Chanson (Hugo), L'attente (Richer)
11	Syv sange (1863): Naar kommer rosentiden? [When will the Time of Roses Come?] (T. Kjerulf), Bøn for den elskede [Prayer for the Beloved] (T. Kjerulf), Foraarsdigt [Spring Poem] (Welhaven), Aftenstemning [Evening Mood] (Welhaven), Den långa dagen [The Long Day] (Runeberg), Gud vet det, hvor han vankar [God knows Where he Walks] (D. Klockhoff), Albumsblatt (Hoffmann von Fallersleben)
14	Fem sange (Bjørnson) (1865): Aftenstemning [Evening Mood], Søvnem [Sleep], Dulgt kjaerlighed [Hidden Love], Ved søen [By the Lake], O, vidste du bare! [O, If you Only Knew!]
15	Sex sange (1866): Svundne dage [Bygone Days] (Munch), Den friske sang [The Gay Song] (Welhaven), Taylors sang (Bjørnson), En sommersang (Welhaven), Laengsel [Longing] (T. Kjerulf), Natten paa fjorden [The Night on the Fjord] (A. Munch)
16	Sange (trans. from Eng., Caralis) (1867): Det var så tyst [It was so Silent] (J.J. Callanan), Mit hjerte og min

	lyra [My Heart and my Lyre] (Moore), Hyrdepigens sang [The Shepherdess's Song] (R.M. Milnes), Serenade (Byron), Skovbaekken [The Brooklet in the Woods] (Moore)
17	Danske og norske sange (Copenhagen, 1867): Hvad har jeg vel andet villet [What More could I have Wanted] (Winther), Ved sundet [By the Sound] (Welhaven), Du kommer [You are Coming] (C. Ploug), Ved afskeden [At the Parting] (T. Kjerulf), Den elsktes naerhed [The Nearness of the Beloved] (E. Aarestrup, after Goethe), Paa fjellet [In the Mountains] (K. Janson)
18	Tre sanger, B, pf (1868): Saknaden [The Absent One] (Runeberg), Der Einsiedler (J. von Eichendorff), Das Schiff (K. Vollheim, after C. Mackay)
19	Fyra sanger (1868): Sjömansflickan [The Sailor's Girl] (Runeberg), Ynglingen [The Youth] (Runeberg), Modren vid vaggan [The Mother by the Cradle] (F.M. Franzén), Förställningen [The Dissimulation] (Runeberg)
20	Fire sange (Geibel) (1869): Lass Andre nur, Des Mondes Silber rinnt, Vöglein wohin so schnell?, Sehnsucht
23	Fem sange (1870): Bergens stift [Bergen's Diocese] (Welhaven), I granskoven [In the Spruce Forest] (M.J. Monrad), Sangfugl fra de dunkle buske [Songbird from the Dark Bushes] (Bjørnson), Alfeland [Fairyländ] (Welhaven), Just som jeg

25	favned dit liv [Just as I Embraced You] (Bjørnson) Fyra sanger (1871): Die Schwester (after F. Hemans), Guten Morgen (K. Vollheim, after C. Mackay), Gute Nacht (Vollheim, after Mackay), Ich fuhr über Meer (Sp., trans. Heyse and Geibel)
26	Sange (Moore, trans. Caralis) (1872): Gaa kun glands at vinde [Only go to Win Glory], Vagtskuddet [The Watch's Shot], Om jeg elske vil dig [Will I Love You]

Täuschung (K. Beck); Es stand ein Veilchenstrauss (Geibel); Waldabendlust (C. Mayer); Hjemfart [Journey Home] (Welhaven); Nachwirkung (A. Meissner); Wie rafft ich mich auf (Platen); Scheiden, Leiden (Geibel); Höchstes Leben (Geibel); Nach langen Jahren (Geibel); Serenade (P.A. Jensen); In der Ferne (H. Kletke); Den hvide, røde rose [The White, Red Rose] (Bjørnson); Treibe nur mit Lieben Spott (Sp., trans. Heyse); Murrelndes Lüftchen (Sp., trans. Heyse and Geibel); Ingen vej [No Way] (T. Kjerulf); Taushed og sang [Silence and Song] (Welhaven)

other vocal

Søcadetterne iland [The Naval Cadets Ashore] (H. Wergeland), Singspiel, solo vv, chorus, orch [orchd by P. Sperati], *N-Oum*

Serenade ved strandbredden [Serenade at the Shore] (Winther), T, SSA, pf, op.8 (1861)

Troubadouren (Welhaven), T, SATB, pf, op.17b (1868)

Duets: 4 sange, op.10, 2vv, pf (1863): Ved havet [At the Sea] (Welhaven), Kein Wort und keinen Hauch (M. Harmann), Fuglekvidder [Bird Warbling] (C. Richardt), Barcarole (J.L. Heiberg)

piano

for 2 hands unless otherwise stated

Intermezzo and Springdance, in *Album for piano* (Christiania, 1852), as op.27 (Berlin, c1870); 3 pieces, op.4 (1857); Bondedans [Farmer's Dance], ed. N. Grinde (Oslo, 1961) [orig. in op.4]; 6 Sketches, op.7 (1860); [6] New Sketches, op.12 (1863); Polonaise, 4 hands, op.13 (1864); March, 4 hands, op.21 (1869); Rondino, 4 hands, op.22 (1869); 4 pieces, op.24 (1871); Scherzo, op.29 (Christiania, c1870)

Arrs.: 25 udvalgte norske folkedandse (1861); Norske folkeviser (Christiania, 1867)
Impromptus, sketches and other pieces

Kjerulf, Halfdan

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Kkwaenggwari.

Small, lipped, flat bronze gong of Korea.

It is known by numerous other onomatopoeic names (such as *kkaengmaegi*), as well as *sogŭm* ('small gong') and *soe* ('metal'). Its dimensions are not fixed, but a typical instrument would be about 20 cm in diameter, with a lip of about 4–5 cm. The player supports the instrument by putting the left thumb on top and forefinger beneath the lip, allowing both an open sound (*kkaeng*) and, by touching the remaining left fingers against the resonating surface, a damped sound (*maek*); the instrument is struck with a small wood or bamboo mallet with a wooden ball at the end. The sound of the *kkwaenggwari* is remarkably loud, penetrating and clangorous.

The treatise *Akhak kwebŏm* (1493) describes a small gong in connection with dance at the Sacrifice to Royal Ancestors (*Chongmyo*), indicating that it was also used to announce the beginning of the ritual performance. At present the instrument is used chiefly in *nongak* ('farmers' music'), played by the band leader. Patterns played on the *kkwaenggwari* are very rapid and complex, being reinforced on strong beats by the **Ching** (large gong).

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Klabon [Klaboni, Clabon, Claboni, Clabonius], Krzysztof [Christophorus]

(*b* ?Königsberg [now Kaliningrad], *c*1550; *d* in or after 1616). Polish composer, instrumentalist, lutenist and singer. As a child he was a chorister at the court of King Zygmunt II Augustus at Kraków. On 6 January 1565 he was transferred to the group of instrumentalists at the royal chapel and there are records of his performing songs to the lute on festive occasions at court. In about 1576 he became director of the royal chapel, first under King Stefan Batory and then under Zygmunt III Wasa. He held this post until 1601 except between 1596 and 1598. It was because Zygmunt III increased the size of his chapel by appointing a number of outstanding Italian musicians that he had to give up his post: in 1596–8 he was replaced by Marenzio, and he was succeeded by G.C. Gabussi in 1601, after which he remained in charge of the Polish part of the chapel only. He accompanied the king on his travels to Sweden in 1593–4 and 1598. He is last heard of in 1616. It must be supposed that he himself composed the occasional pieces that he sang to the lute, but only one such work, to a text by Stanisław Grochowski, survives with music: *Pieśni Kalliopy Słowiańskiej: na teraznieysze pod Byczyną zwycięstwo* [Songs of the Slavonic Calliope: On the Recent Victory at Byczyna] (Kraków, 1588; ed. Z.M. Szwejkowski, *Muzyka w dawnym Krakowie*, Kraków, 1964). It is a cycle of six songs, four of which are in dance rhythms and have simple homophonic textures, and the other two are metrical pieces. A few other celebratory songs sung by Klabon, to words by Jan Kochanowski, a leading poet of the time, were printed without music (*In nuptias ... Joanni de Zamoscio*, 1583; *Ephincion ... ad Stephanum Bathoreum*, 1583). Klabon also composed sacred music: one work, the five-part *Kyrie Paschale* (ed. in AMP, xv, 1968, and MAP, ii, 1993), survives complete. It is based on the corresponding plainchant, treated both as cantus firmus and as a source of points of imitation. The coda, stated twice at the end of the composition, is notably ingenious and effective. Of another work, the *Officium Sancta Maria*, only the soprano part survives (in *PL-Kk*).

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ZYGMUNT M. SZWEYKOWSKI

Kladas [Lampadarios], Joannes

(*fl* c1400). Composer of Byzantine chant. Together with his predecessors [Joannes Glykys](#), [Joannes Koukouzeles](#) (*fl* c1300–50) and [Xenos Korones](#), Kladas was one of the most important and prolific composers of Byzantine liturgical music active during the 14th and 15th centuries. The little that is known of his life derives from rubrics in musical manuscripts, many of which call him solely by the name 'Lampadarios' (i.e. leader of the left-hand choir); one 15th-century manuscript, *GR-An* 2406, identifies him as 'Lampadarios tou evagous basilikou klērou', that is, *lampadarios* of the imperial clergy of Hagia Sophia in Constantinople. In the same manuscript there is a rubric indicating that his daughter may have composed a kalophonic *koinōnikon* that is otherwise ascribed to Kladas himself.

Chant melodies composed by Kladas appear in the [Akolouthiai](#) manuscripts copied at the end of the 14th century and in sources from the first half of the 15th century. He is also mentioned in a treatise written by [Manuel Chrysaphes](#) in the mid-15th century as the last of five major Byzantine composers of kalophonic *oikoi* for the Akathistos Hymn. It is certain, therefore, that Kladas was active during the first half of the 15th century, and that he was an older contemporary of Chrysaphes himself.

The akolouthiai manuscripts of the first half of the 15th century contain chants by Kladas for almost all the musical repertoires of the Byzantine rite. Akolouthiai were constantly brought up to date by scribes who, at the time of recopying, would replace older chants with newly composed melodies. An examination of the *prooimiakos* repertory (verses of Psalm ciii – the Prooimiac Psalm – sung at Saturday [Hesperinos](#)) in successive versions of the akolouthiai shows that the melodies of Kladas's 14th-century predecessors, such as Koukouzeles and Korones, were often transferred from one verse to another, whereas the ten settings by Kladas remain attached to the original lines of psalm text. The simple doxology *Doxa soi O Theos* ('Glory to Thee, O God'), sung as a refrain after each line of the *prooimiakos*, was troped for the first time and to a moderate degree by Koukouzeles, but in the settings of Kladas this refrain was lengthened considerably and given even greater structural importance in the chant as a whole by the addition of the trope 'Glory to thee, unbegotten Father; Glory to thee, begotten Son; Glory to thee, Holy Spirit, which proceeds from the Father and reposes in the Son; Glory to thee, Holy Trinity; Glory to thee, O God'. Kladas also composed a set of 'kalophonic repetitions' (*perissai*) for *troparia* and a number of kalophonic *stichēra*; the latter are not found in the akolouthiai manuscripts.

Melodies by Kladas show a marked preference for greater proportions and wider vocal ranges than chants by Koukouzeles and other 14th-century composers. His kalophonic melodies (see [Kalophonic chant](#)) are typical of the later period of that style, with chants extended by chains of melodic

formulae and the repetition of melodic patterns, either at the same pitch or sequentially, for example, the descending line *b–a b–a, a–g a–g, g–f g–f, f–e f–e* etc. As a result, Kladas’s compositions appear more sequential in their melodic construction, less focussed vocally and more effusive than those of his predecessors.

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EDWARD V. WILLIAMS/CHRISTIAN TROELSGÅRD

Klafsky, Katharina [Katalin]

(*b* Mosonszentjános, 19 Sept 1855; *d* Hamburg, 22 Sept 1896). Hungarian soprano. After singing in the chorus of the Komische Oper, Vienna, she studied briefly with Mathilde Marchesi, and in 1875 sang small parts at Salzburg. In 1876 she was engaged at Leipzig, where she studied further with Josef Sucher. She sang Waltraute (*Die Walküre*) and the Third Norn (*Götterdämmerung*) in the Leipzig première of the *Ring* (1878), Venus in *Tannhäuser* (1879) and Brangaene in the first Leipzig *Tristan und Isolde* (1882). She sang Wellgunde and Waltraute (*Die Walküre*) at Her Majesty’s Theatre in the first complete London *Ring* (1882) and Sieglinde and Brünnhilde with Angelo Neumann’s touring Wagner company (1882–3). After appearances in Bremen (1884) and Vienna (1885) she was engaged at Hamburg (1886), where, in addition to her Wagner roles, she sang Santuzza (*Cavalleria rusticana*), Valentine (*Les Huguenots*), Norma, Agathe (*Der Freischütz*), Eglantine (*Euryanthe*), Donna Anna (*Don Giovanni*) and the Countess (*Le nozze di Figaro*). Her dramatic temperament, allied to a magnificent, full-toned voice and a secure technique acquired from Marchesi, enabled her to sing German, French and Italian roles with equal success. In 1895 she broke her contract to tour the USA with the Damrosch Opera Company, but returned to Hamburg in September 1896. She died suddenly while still in her vocal prime.

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Klage

(Ger.).

See [Planctus](#).

Klagend

(Ger.: 'plaintive', 'complaining', 'lamenting').

An expression mark used most famously by Beethoven in the finale of his op.110 Piano Sonata.

Klais.

German family of organ builders. Johannes Klais (i) (*b* Lüftelberg, 12 Dec 1852; *d* Bonn, 11 April 1925), a farmer's son, was trained by Heinrich Koulen in Strasbourg, and then worked in Southern Germany, Switzerland and France. In 1882 he founded the family firm in Bonn. His pupils included Anton Feith, Wilhelm Furtwängler (see [Hammer-Orgelbau](#)), Hans Steinmeyer, and Theodor Frobenius. He was succeeded by his son Johannes Klais (ii) ('Hans'; *b* 3 Aug 1890; *d* 9 Oct 1965), who trained with the firms of Rinckenbach in Ammerschwyr and Steinmeyer in Oettingen. The line of succession passed to Johannes (ii)'s son, Hans Gerd Klais (*b* 2 Dec 1930) and grandson Philipp Klais (*b* 13 March 1967), both of whom were trained by their respective fathers. Philipp also received training at the firm of Muhleisen in Strasbourg.

Initially, Johannes Klais built organs with slider-chests and tracker action. In 1895, the firm began to produce mechanical cone-chests, and in 1897 it introduced instruments with pneumatic action. From 1906 electro-pneumatic action was also used. In 1928 Hans Klais reintroduced the slider-chest with tracker action. Since 1948, tracker organs have been the usual type of organs built by the firm, which introduced a wider range of tracker-organ models in 1965. Klais organs are found throughout Europe and worldwide. Johannes (i) invented high-pressure stops with double lips; he designed the façades of his organs in neo-Gothic or neo-Romanic style himself. He built organs at St Marien, Kaiserslautern (1904), Erfurt Cathedral (1906) and St Elisabeth, Bonn (1910). Johannes (ii) designed organs with undecorated open façades, and with an aesthetically appealing arrangement of the pipes. His most important instruments were built for the Messehalle, Cologne (1924; five manuals, 130 stops; the firm's largest instrument); the cathedrals of Mainz (1929), Berlin (1932), Ghent (1936), Bruges (1936) and Würzburg (1937); and Münsterschwarzach Abbey (1937), Frankfurt Kaiserdom (1957) and Bonn Minster (1962).

Hans Gerd and Philipp Klais have preferred not to imitate historical styles; they have set out to build versatile, modern instruments that synthesize a variety of historical and modern elements. Organs by Hans Gerd were built for the cathedrals at Würzburg (1969), Trier (1974), Berlin (1976), Limburg

(1978), Graz (1978), Münster (1987), and Aachen (1993); and also at the Liebfrauenmünster, Ingolstadt (1977), Altenberg Dom (1980), the Gasteig Kulturzentrum, Munich (1985), and the Concert Hall, Athens (1993). Philipp Klais has built organs for the Concert Hall, Kyoto (1995) and the Philharmonic Hall, Kraków (1996). The firm has carried out restorations on instruments at Lambrecht (1977); Amorbach (1982); Lutherkirche, Wiesbaden (1987); the chancel organ in St Georg, Ochsenhausen (1988), and in Rot an der Rot (1989).

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ALFRED REICHLING

Klami, Uno (Kalervo)

(*b* Virolahti, nr Kotka, 20 Sept 1900; *d* Virolahti, 29 May 1961). Finnish composer. He was of a rural family which included well-known folk fiddlers. While at primary school he announced his intention to become a composer. In 1915 he enrolled at the Helsinki Music Institute, where he studied, with interruptions, until 1924. He was also active from 1915 into the 1920s as a café and cinema pianist. He studied composition with Melartin, music history with Madetoja and the piano with, among others, Hannikainen. His piano quartet (1922) attracted attention; two other works from his student period, a piano quintet and a suite for string quartet, now lost, were remarked upon by contemporary critics for their modernism and for their French influence. Klami was in Paris in 1924–5, where he apparently received instruction from Schmitt and may have made the acquaintance of Ravel, who became an object of lifelong admiration. He was also influenced by the works of Stravinsky, Prokofiev and Honegger and by contemporary Spanish music. In Vienna (1928–9), where he was probably guided by Hans Gál, he had no contact with the Second Viennese School, but was stimulated by Ravel's and Bartók's visits to the city. Klami taught the piano and music theory at the Helsinki Folk Conservatory (1929–32) and from 1930 was a music critic, specifically for *Helsingin sanomat*, the principal Finnish newspaper (1932–59). He received a state pension for composers in 1939. In 1949 he was a founder-member of the Finnish Society for Contemporary Music (from 1951 the Finnish branch of the ISCM), and in 1959 he succeeded Kilpinen as the musical representative in the Finnish Academy.

In Paris Klami had become fascinated by a variety of musical traditions, and the pursuit of these interests had the effect of distancing his work from the legacy of Sibelius. He exploited jazz in his First Piano Concerto ('Une nuit à Montmartre', 1925) and in *Rag-Time & Blues* (1931); he drew on Spanish inspiration in, among other works, the *Habanera* for orchestra

(1926), and was captivated by the East in *Kolme kiinalaista laulua* ('Three Chinese Songs', 1928, now lost). But the models of Spanish composers and of Stravinsky's Russian-period works led him to turn to his Finnishness, exploring it from a contemporary viewpoint. One result was *Karjalainen rapsodia* ('Karelian Rhapsody', 1927), in which the folklike themes may be of Klami's own devising; it attracted much notice in Finland and abroad. The *Tsheremissiläinen fantasia* ('Cheremis Fantasia', 1931) on folk themes from the Russian people now known as the Mari, themselves linguistically related to the Finns, can be seen as linking his preoccupations with exoticism to modern Finnish folkloristic tendencies. Klami also made many arrangements of Finnish folk music in an anti-Romantic spirit. Though his interest both in exoticism and in actual folk sources declined in the mid-1930s, Finnish subject-matter continued to inform his music.

After the success of the first concert of Klami's works (1928), the Finnish press spoke of the music's humour, irony and parody, a legacy of his Paris period. This early provocativeness developed into a more delicate and characteristic instrumental inventiveness, notably in his overture to Kivi's rustic comedy *Nummisuutarit* ('The Cobblers on the Heath', 1936); but its use within a religious work, the masterly *Psalmus* (1931–6), aroused scepticism among a number of the critics at its 1937 première. Klami's early compositions on occasion recall Ravel and Stravinsky, both of whom he admired for their orchestral virtuosity: both his use of the waltz in *Opernredoute* (1929) and the oriental flavour of some of the melodies in *Merikuvia* ('Sea Pictures', c1930–32) recall the spirit of Ravel. The splendid *Kalevala-sarja* ('Kalevala Suite', 1943), a choreographic work with reciter, was originally conceived as an oratorio in which guise it was first performed in 1933 under the title *Koreografisia kuvia Kalevasta* ('Choreographic Scenes from Kalevala'). In this form it reflected the 'primitivism' of *The Rite of Spring*, but in turning it into the suite Klami excised many of the static and atmospheric features reminiscent of Stravinsky's ballet.

By nature an orchestral composer, Klami tended to compose works derived from literary and other extra-musical sources. The *Symphonie enfantine* (1929), for example, employs methods of musical depiction characteristic of the Franco-Russian tradition. His distance from the more abstract Germanic symphonic tradition is equally evident in his two symphonies (1938, 1945), in which characterful instrumental ideas and virtuosity tend to overshadow thematic-motivic design. Klami is at his most Romantic in the Second Symphony, which reverberates with echoes of war. Despite an incidental reference to Sibelius's Fourth Symphony, the work diverged from Sibelian models, and its allusion to the military march 'Kauan on kärsitty vilua ja nälkää' ('Long we have suffered cold and hunger') was criticized at the work's première in 1946.

A recognizable classicist trait is present in Klami's output: pre-Romantic models are recalled above all in *Hommage à Haendel* (1931), while *Psalmus*, a setting of a 17th-century Finnish poem by Juhana Cajanus, leans towards a type of national neo-classicism. Also belonging to the classicist, anti-Romantic line are the Second Piano Concerto (1950) and a small masterpiece, the *Tema con sette variazioni e coda* for cello and orchestra (1954) which combines thoughtfulness with sparkling

instrumental humour. The Violin Concerto (1943, revised 1954), stylistically indebted to Prokofiev, pays effective tribute to the genre and its traditions. His wartime experiences are revisited in the dramatic and visionary *Laulu Kuujärvestä* ('Song of Kuujärvi', 1956) for baritone and orchestra.

Klami has been considered the most skilful orchestrator among Finnish composers. His works are typically transparent and deftly scored. In parts of *Merikuvia*, *Scènes de la vie campagnarde* (1932) and *Terhenniemi* ('The Misty Headland'), added in 1943 to the *Kalevala Suite*, he paints predominantly static mood pictures. Franco-Russian orchestral techniques are encountered in *Maan synty* ('In the Beginning') from the *Kalevala-sarja*, and in *Psalmus*, both of which include grand orchestral tutti saturated with percussion in the manner of Rimsky-Korsakov and Ravel. His brass writing, moreover, is striking in *Lemminkäisen seikkailut saarella* ('Lemminkäinen's Adventures on the Island', 1934, originally intended as the third movement of the *Kalevala Suite*), *Karjalainen tori* ('A Karelian Market', 1947) and *Revontulet* ('Northern Lights', 1946–8). His imaginative use of timbre, delight in presenting virtuoso challenges and instinctive compositional approach inhibited the creation of truly graphic sound images. Among his principal works is the colourful, visionary ballet *Pyörteitä* ('Whirls', 1957–60), left unfinished at his death.

With his aesthetic allied to the French cultural sphere, Klami stood apart from other Finnish modernists in the 1920s. He created no school – he never undertook a significant amount of teaching – and by the end of his life he was considered a somewhat anachronistic figure by other Finnish composers. Even at its most dissonant, his music did not abandon the foundations of tonality; indeed, in the 1950s he was Finland's only active composer of note who had not adopted dodecaphony. In his lifetime, he came to be regarded by many as the most significant Finnish composer after Sibelius. In Finnish concert life his music enjoyed greater success than that of any of his generation, and it was performed abroad from the early 1930s, by Stokowski among others. Apart from a lull during the 1960s and 70s, his success, in Finland especially, has continued. Recordings of his music have been well received abroad, while the Uuno Klami Society, founded in 1987, has published his scores and writings and encouraged scholarship on his music.

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HELENA TYRVÄINEN

Klang (i)

(Ger.).

A composite musical sound consisting of a fundamental pitch (*Grundton*) and its upper partials (*Obertöne*), as opposed to noise (*Geräusch*) and to the phenomenon of sound itself (usually *Schall*); it is sometimes used as a synonym for *Klangfarbe* ('timbre' or 'tone-colour').

KEVIN MOONEY

Klang (ii)

(Ger.).

In theoretical writings of the second half of the 19th century (such as those by Hauptmann, Helmholtz, Oettingen, Riemann and their contemporaries), *Klang* is used both with the general meaning of 'composite sound' and with the specific meaning 'chord'. This situation reflects the intermingling of music theory and acoustics typical of that period: theorists were committed to the scientific rationalization of tonality, and therefore used the same term to designate sound in its natural and artistic states. The resultant ambiguity has plagued translations and has clouded the interpretation in the English-speaking world of an extensive body of theoretical writing.

Moreover, subtle differences in usage reveal important discrepancies among the theorists themselves. Hauptmann, for instance, associated major *Klänge* with the property of 'having' (*Haben*) partial tones and minor *Klänge* with that of 'being' (*Sein*) partial tones; *Haben* represented a positive or active state, *Sein* a negative or passive one. Oettingen reversed this polarity so that major triads became negative-passive and minor triads positive-active. Riemann dismantled the opposition altogether by claiming that both species of triad 'have' partial tones: overtones in the case of major triads and undertones in the case of minor triads.

The relationships of *Klang* with the terms *Akkord* ('chord') and *Zusammenklang* have caused further confusion. 19th-century theorists normally prefaced *Klang* in some way when they wished to indicate specific chords (e.g. tonic or dominant) or chord types (major or minor). Riemann thus wrote *Oberklänge* for chords 'in the major sense' and *Unterklänge* for chords 'in the minor sense'; *Hauptklänge* were the primary chords of a key, and *Nebenklänge* the secondary chords. Through the use of such modifiers theorists were able to maintain the double meaning of *Klang*: prefaced, the

term denoted a specific musical category; alone it was equivalent to what Oettingen called 'the total sensation of a periodic vibration'.

The term *Zusammenklang* occurred less frequently and never as a substitute for *Klang* or *Akkord*. It meant instead 'sounding together' as a by-product of concurrent melodic lines; 'simultaneity' or 'linear harmony' are possible translations. Riemann reserved the word for sonorities inexplicable as *Klänge* which had therefore to be conceived in horizontal rather than vertical terms. Helmholtz, however, used it to denote the sounding together of several *Klänge* (composite tones) by different instruments.

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KEVIN MOONEY

Klangfarbenmelodie

(Ger.).

A term coined by Schoenberg in his *Harmonielehre* (1911) to refer to the possibility of a succession of tone-colours related to one another in a way analogous to a relationship between the pitches in a melody. By this he implied that the timbral transformation of a single pitch could be perceived as equivalent to a melodic succession, that is, that one could invoke tone-colour as a structural element in composition. The third of his Five Orchestral Pieces op.16 (1909), originally entitled *Farben*, had already hinted at the idea of structured timbre transformation. Webern's attempts to make the timbral structure of a work clarify as well as enhance its pitch structure (e.g. in his orchestration of the six-part *ricercare* from Bach's *Musical Offering*) may also reflect the influence of Schoenberg's concept. The ideal of *Klangfarbenmelodie* inspired a number of postwar European composers including Stockhausen, who saw particularly in the electronic medium possibilities for the systematization of timbre along serial lines.

JULIAN RUSHTON

Klangschlüssel

(Ger.: 'sound-clef').

A system of chordal notation invented by Hugo Riemann (*Skizze einer neuen Methode der Harmonielehre*, 1880). See [Notation](#), §III, 4(viii).

Klangumwandler

(Ger.).

A device used in electronic music to change the frequency of a signal. See [Ring modulator](#).

Klappenhorn [Klappenflügelhorn]

(Ger.).

See [Keyed bugle](#).

Klappentrompete

(Ger.).

See [Keyed trumpet](#).

Klatzow, Peter (James Leonard)

(*b* Springs, 14 July 1945). South African composer. He started his music training in Johannesburg. After being awarded the South African Music Rights scholarship (1964), he continued his composition studies under Bernard Stevens at the RCM, London. In 1965 he won the Royal Philharmonic Prize for his *Variations for Orchestra*. A brief period of study in Florence (1965–6) was followed by lessons from Boulanger in Paris. On his return to southern Africa (late 1966) he took up a teaching appointment at the Rhodesian College of Music; he then worked for the South African Broadcasting Corporation as a music producer and became a lecturer (1973) then an associate professor (1989) at Cape Town University. In 1974 he founded the UCT Contemporary Music Society; under his guidance a large number of contemporary works have received their South African premières. During the late 1960s his somewhat eclectic compositions were strongly influenced by the European avant garde; in the 1970s the use of extremely quiet, sustained sounds was reminiscent of certain American trends of the time. During the 1980s Klatzow continued to explore a possible rapprochement with tonality, and the later concertos, and in particular the full-length ballet *Hamlet*, show a progressive reorientation, though without the complete abandonment of his previous atonal vocabulary. He edited *Composers in South Africa Today* (Cape Town, 1987), which contains an article on him by J. May (pp.131–65).

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JAMES MAY

Klausenburg

(Ger.).

See [Cluj-Napoca](#).

Klauwell, Otto (Adolf)

(*b* Langensalza, 7 April 1851; *d* Cologne, 11 May 1917). German writer on music and composer. He was a pupil of Reinecke and Richter at the Leipzig Conservatory, and in 1875 was appointed to teach the piano, music history and theory at the Cologne Conservatory, of which he became deputy director in 1905. His works include two operas (*Das Mädchen vom See*, produced at Cologne, 1889, and *Die heimlichen Richter*, produced at Elberfeld, 1902), overtures, chamber music, piano pieces and lieder.

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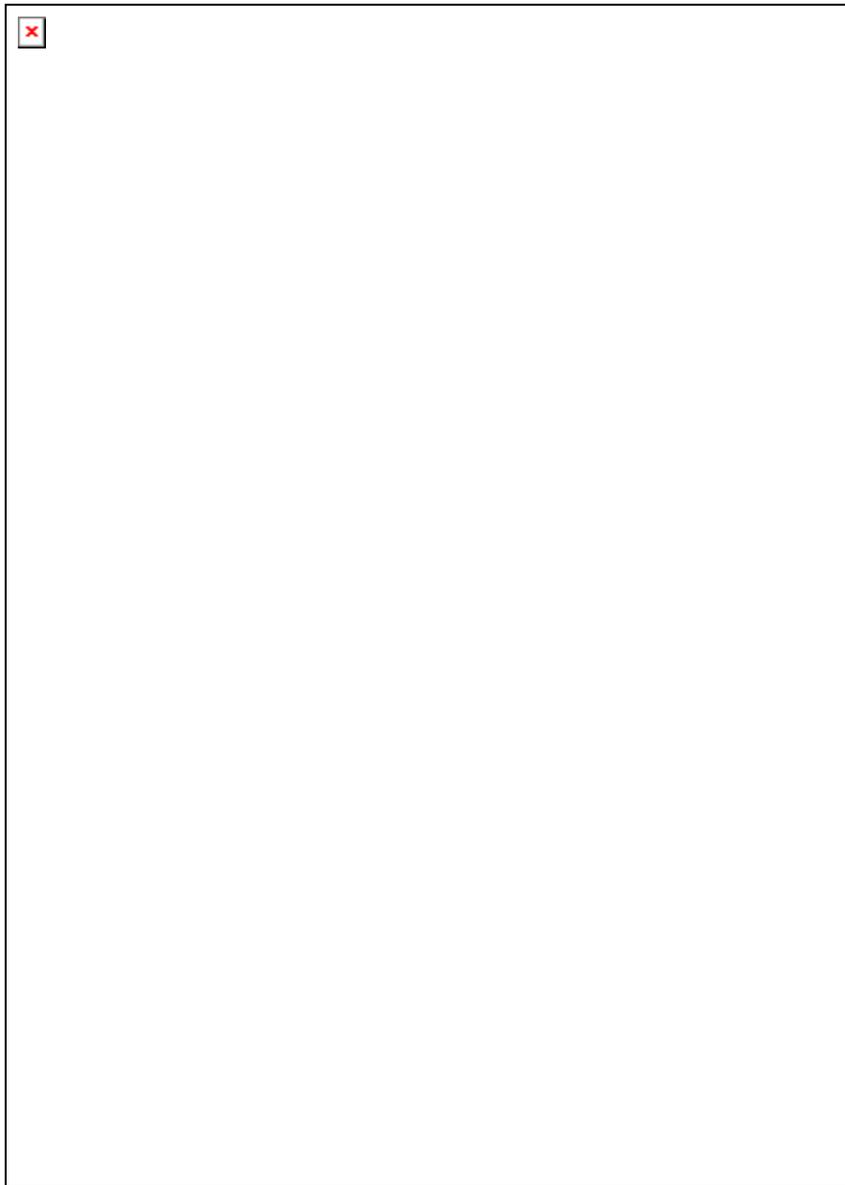
MATTHIAS SCHMIDT

Klavarskribo

(from Esperanto *klavar*: 'keyboard', *skribo*: 'writing').

A system of notation developed in the Netherlands, in about 1930, by Cornelis Pot (1885–1977). In 1931 a publishing house was set up in Slikkerveer (south of Rotterdam) for the publication of editions in the new notation system. It continues to publish and print music in Klavarskribo, and has also become a teaching institute. In 1990 the total number of its publications was 15,000, an output that includes a large proportion of the standard repertory for piano and organ, as well as a number of works for voice, for string and wind instruments, and theory publications. The notation system has attained a certain popularity in the Netherlands and is also used in other countries.

The system is based on a vertical staff in which groups of two thin and three thicker lines are shown in the same arrangement as the black keys on a keyboard (see [ex.1](#)). Each octave has its own staff of five lines, providing space for seven white-note symbols in between the lines and five black-note symbols on the lines. Note stems are shown as horizontal lines, the direction of the stem indicating (for keyboard music) which hand plays a note or group of notes or (for other instrumentations) which notes belong to which voice or part. A C clef is used to indicate middle C (c'), the two lines next to this note usually being printed as dotted lines as a further means of orientation. The number of octaves per staff can be increased as necessary. Accidentals are not necessary because the white notes are printed as open, or void, notes and the black notes as filled notes; each note has its own place on the staff, and enharmonic differences of tonal function are not generally shown in the notation. The key of a composition is indicated at the beginning or during the course of the piece by means of the tonic, which is marked surrounded by a circle (major) or a rhomboid shape (minor).



The notation is represented as moving down the staff. All the bars of a piece are the same size and are divided into a number of equally-sized beats, depending on the time signature. The first beat of a bar is printed on a solid line and subsequent beats are represented by broken lines; notes on the half-beat are printed halfway between the beat-lines (and smaller note values are similarly spatially represented). The duration of the notes is generally indicated by the distance between notes with the same stem direction (i.e. not by the shape of the note heads). There are two exceptions to this: a rest is indicated by a stop sign printed where the note is to stop sounding; and a continuation dot indicates where a note is to continue beyond the onset of the next note. Performance indications are the same as in the traditional Western staff notation system.

Klavarskribo is primarily intended as a universal music (sound) notation for all instruments and voice. Because of its representation of the piano keyboard it functions as a kind of tablature for that instrument. There are special chord notations for specific instruments (such as the guitar and accordion). (For a further illustration see [Notation](#), fig.79.)

Klavəcimbel

(Dut).

See [Harpsichord](#).

Klaviatuř

(Ger.).

See [Keyboard](#).

Klavier

(Ger., often spelled 'Clavier' before the 19th century).

(1) A term for the keyboard of a piano, harpsichord, organ, etc.

(2) By extension, a generic term for a keyboard instrument which originally did not imply any particular instrument. J.S. Bach's *Clavier-Übung* contains music specifically for organ and for two-manual harpsichord, as well as works for which no instrument is specified and which can be played on a single-manual harpsichord or clavichord. During the second half of the 18th century, the term was more commonly applied to the clavichord. Since the 19th century it has denoted the pianoforte, usually in a general sense but occasionally to designate the upright piano or other small types as distinct from [Flügel](#) ('grand piano').

JOHN KOSTER

Klavierauszug

(Ger.).

A piano arrangement of ensemble music for voices, or for voices and instruments; particularly an arrangement of an opera or oratorio with the vocal parts left intact and the orchestral accompaniment reduced for piano; see *also* [Score](#).

Klavier-Harmonika

(Ger.).

See [Accordion](#).

Klaviziterium

(Ger.).

See [Clavicytherium](#).

Klavizylinder

(Ger.: 'clavicylinder').

A friction idiophone with a keyboard in the shape of a square piano, developed in 1799 by Ernst Chladni. The keys were attached to curved metal rods, which sounded by contact with a rotating wet glass cylinder, operated by means of a foot treadle. The principle was adopted by [Johann Christian Dietz \(i\)](#) in his *mélodion* (1805).

See also *Sostenente piano*, §3.



Klawiolin.

A mechanical instrument invented by [Jan Jarmusiewicz](#).

Klebanov, Dmytro Lvovych

(*b* Khar'kiv, 12/25 July 1907; *d* 6 June 1987). Ukrainian composer and teacher. He studied the violin with Ilya Dobrzhynets at the Khar'kiv Music College and in 1923 he entered Khar'kiv Institute of Music and Drama where he attended the composition class of Bogatiryov, graduating in 1926. He worked as a violinist with the State Opera and Ballet Theatre in Leningrad (1927–9); playing under conductors such as Klemperer and Walter in that theatre's productions of Berg's *Wozzeck* and Stravinsky's *Pulcinella* proved especially important for his creative development. He then returned to Khar'kiv to study conducting with Herman Adler and in 1934 he was invited to work at the conservatory there. This marked the beginning of his 50-year career there; in 1970 he became the head of the composition department. Klebanov is recognized as one of the founders of the so-called Khar'kiv school of composition, his students include Bibyk, Hubarenko, Karmins'ky and Zolotukhin. His first success as a composer came in 1937 with the performance of his ballet *Aistienok* ('Little Stork') – the first Soviet ballet for children – at the Bol'shoy Theatre in Moscow. This was followed in 1939 by performances of the ballet *Svetlana* and his first major instrumental piece, the First Violin Concerto. Klebanov's language never abandoned tonality; he was influenced by Shostakovich but refined his style into a kind of poetic realism. Most of his mature works are in symphonic genres: his First Symphony is 'dedicated to the memory of the martyrs of Babi Yar' and is his response as a Jewish Ukrainian to the mass executions of Jews during the German occupation of Kiev (1941–3). In 1949 the symphony became a victim of the so-called 'struggle against cosmopolitanism' instigated by Stalin. A prominent Ukrainian music critic, Valeryan Dovzhenko, denounced Klebanov stating that he 'has written a symphony constructed on ancient Jewish religious songs and has filled it with the spirit of bourgeois nationalism and cosmopolitanism'. His first popular success came with the Third Symphony (1958). Although the

orchestra is skilfully treated as a collection of smaller instrumental groups, the work – which the composer described as a ‘lyrico-dramatic poem’ – continues a Ukrainian symphonic tradition that goes back as far as Kalachevs'ky. In his Seventh Symphony (1981) Klebanov turned to a highly dramatic structure, in which the materials become vehicles for a series of timbral and intonational transformations, sudden and abrupt dynamic changes and incessant ostinato patterns.

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Stage: Aistienok [Little Stork] (children's ballet), 1937; Svetlana (ballet), 1939; Komunist/Vasiliy Gubanov (op, 3, 12 scenes, R. Cherkashina), 1967; Krasniye Kazaki [Red Cossacks] (op, prol, 3, 5 scenes, Yu. Klebanova), 1972; Mayevka (op, 2, A. Chepalova), 1981

9 Syms.: no.1, 1945; no.2, 1952; no.3, 1958; no.4, 1959; no.5, 1960; no.6, Mez, Bar, orch, 1973; no.7, 1980; no.8 ‘Poëma o khlebe’ [Poem about Bread], 1982; no.9, 1986

Other orch: Aistienok [Little Stork], suite, 1940 [from ballet]; Vn Conc. no.1, 1948; Ukrainian Suite, 1952; Dombra Conc., 1956; Vn Conc. no.2, 1960; Paraphrase on a Theme of the Ukrainian Folk Song ‘Dumy Moyi’ [My Thoughts], str, 1966; Suite no.1, str, 1971; 4 Preludes and Fugues, 1974; Geroicheskaya Poëma [Heroic Poem], 1975; Suite no.2, str, 1975; Vc Conc., 1977

Vocal: Pisni na virshi Shevchanka [Songs on Poems by Shevchenko], 1v, pf, 1957; Vocal Cycle (H. Heine), B, pf, 1957; 2 Romances (M. Ryls'ky), Mez, pf, 1959; Vocal Cycle (I. Muratova), S, B, pf, 1959; Piesni zpadnikh slavyan [Songs of the Western Slavs] (A.S. Pushkin), low v, pf, 1968; Vocal Sym. (O. Malyshko), 1979; Burevestnik [The Stormy Petrel] (M. Gorky), Mez, S, T, B, chorus, orch, 1980; Yaponskiye siluety [Japanese Silhouettes], S, viola d'amore, chbr orch, 1986

Chbr and solo inst: Str Qt no.1, 1925; Str Qt no.2, 1926; Pf Trio no.1, 1927; Str Qt no.3, 1932; Str Qt no.4, 1946; Pf Qnt, 1954, rev. 1962; Variation on the Ukrainian Folk Song ‘Chy ya v luzi ne kalyna bula’, ww qt, 1957, Pf Trio no.2, 1959; Theme and Variation, hp qt, 1959; Concert-Scherzo, vn, pf, 1965; Str Qt no.5, 1965; Str Qt no. 6, 1970

Film and TV scores, incid music, choral works, 5 musical comedies

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Estetychni osnovy instrumentovky [The aesthetic principals of instrumentation] (Kiev, 1972)

Mystetstvo instrumentovky [The art of instrumentation] (Kiev, 1972)

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VIRKO BALEY

Klebe, Giselher

(b Mannheim, 28 June 1925). German composer. He attended the Berlin Conservatory (1940–43), where he studied the violin, the viola and composition (with Kurt von Wolfurt). In 1946, after military service and

internment as a prisoner of war, he married Lore Schiller, who later wrote the librettos for some of his operas. He continued his composition studies with Rufer and Blacher in Berlin (1946–51) and worked for radio until 1947, when he devoted himself to composition full-time. He was appointed to a post at the Detmold Musikhochschule in 1957 (professor 1962). His many honours include membership in the West Berlin Akademie für Künste (from 1964).

During the 1950s Klebe was among the leading avant-garde composers of the Darmstadt and Donaueschingen schools. His 13 operas completed after 1951 established him as one of the leading operatic composers of the postwar period. Taking his inspiration less from contemporary musico-dramatic trends than from the ideals of 19th- and early 20th-century Italian opera, particularly Verdi, all of his librettos are based on literary texts. With his first opera, *Die Räuber* (1952–6), from Schiller's play of the same name, he began to relax the dogmatic grip that serialism had held on his earlier compositions. Employing two central note-rows, one with closed intervals, the other widely spaced, he represented the constructive and destructive elements of the plot. A large orchestra, which includes parts for harpsichord, amplified guitar and a vast array of percussion instruments, underpins the musical argument, often employing strict contrapuntal forms such as canon, ricercare and fugue. Despite this complexity of musical language, *Die Räuber*, like many of the later dramatic works, is in essence a traditional 'number' opera.

Over the decades, Klebe developed a musical language in which the interval structure and the timbral voicing of chords were linked. Chords with symmetrical interval structures became characteristic, often connected by chromatic part-writing and by specifics of instrumentation, a practice similarly able to accommodate tonal harmonies and melodies. He also experimented with types of formal organization growing out of Blacher's concept of 'variable metres'. His connection and extension of Schoenberg's and Blacher's compositional techniques, as well as his integration of tonal and serial compositional materials in such works as *Jacobowsky und der Oberst* (1964–5), constitute his primary contributions to post World War II composition.

Klebe's symphonic writing, comprising six symphonies and many shorter orchestral works, represents another important side of his compositional oeuvre. In his instrumental works he has avoided extremes and employed modern techniques only with great restraint and discretion. Notable among his orchestral compositions are *Zwitschermaschine* (1949–50), which first brought him to prominence, the Two Nocturnes (1950–51), the Adagio and Fugue (1961), *Orpheus* (1975–6), *Lied* (1985) and the Third (1966), Fifth (1976–7) and Sixth (1996) symphonies. Works for the piano became increasingly important in his output after 1990.

WORKS

(selective list)

stage

Ops: *Die Räuber* (4, G. Klebe, after F. von Schiller), op.25, 1952–6, Düsseldorf,

1957, rev. 1962; Die tödlichen Wünsche (3, G. Klebe, after H. de Balzac: *La peau de chagrin*), op.27, 1956–7, Düsseldorf, 1959; Die Ermordung Cäsars (1, G. Klebe, after W. Shakespeare, trans. A.W. Schlegel), op.32, 1959, Essen, 1959; Alkmene (3, G. Klebe, after H. von Kleist), op.36, 1959–61, Berlin, 1961; Figaro lässt sich scheiden (2, G. Klebe and L. Klebe, after Ö. von Horvath), op.40, 1962–3, Hamburg, 1963; Jacobowsky und der Oberst (4, L. Klebe after F. Werfel), op.49, 1964–5, Hamburg, 1965; Das Märchen von der schönen Lilie (2, L. Klebe, after J.W. von Goethe), op.55, 1967–8, Schwetzingen, 1969; Ein wahrer Held (3, L. Klebe, after J.M. Synge: *The Playboy of the Western World*), op.69, 1972–4, Zürich, 1975; Das Mädchen aus Domrémy (2, G. Klebe and L. Klebe, after Schiller), op.72, 1974–6, Stuttgart, 1976; Das Rendezvous (L. Klebe, after M. Soschtschenko), op.78, 1977, Hanover, 1977; Der Jüngste Tag (3, L. Klebe, after Horvath), op.82, 1978–80, Mannheim, 1980; Die Fastnachtsbeichte (2, L. Klebe, after C. Zuckmayer), op.90, 1982–3, Darmstadt, 1983; Gervaise Macquart (L. Klebe) op.119, 1993–5, Düsseldorf, 1995

Ballets: Pas de trois, op.11, 1951; Signale (T. Gsovsky), op.21, 1955; Fleureville (Gsovsky), op.24, 1956; Menagerie (Gsovsky, after F. Wedekind: *Lulu*), op.31, 1958; Das Testament (F. Villon, choreog. I. Keres), op.61, 1970–71

instrumental

Orch: Con moto, op.2, 1948; Divertissement joyeux, op.5, 1949; Die Zwitschermaschine, op.7, 1949–50; 2 Nocturnes, op.10, 1950–51; Sym., op.12, 42 str, 1951; Sym., op.16, 1952–3; Rhapsodie, op.17, 1953; Moments musicaux, op.19, 1954; Adagio and Fugue, op.37, 1961; Miserere nobis, mass, op.45, wind, 1964, arr. org, 1971; Sym. no.3, op.52, 1966; Scene und Arie, op.43, 1968; Conc., op.64, hpd + elecs, orch, 1971; Orpheus, op.73, 1975–6; Sym. no.5, op.75, 1976–7; La tomba di Igor Strawinsky, ob + ob d'amore + eng hn, str, pf, 1978; Org Conc., op.85, 1979–80; Cl Conc., op.92, 1984; Umbria verde, op.93, wind, 1984; Lied, op.94, 1985; Notturmo, op.97, 1987; Soirée, op.96, trbn, chbr orch, 1987; Hp Conc., op.98, 1987–8; Vc Conc., op.99, 1989–90; Nachtgesänge, op.102, bassett hn, str, 1990; Divertimento, op.105, 1991; Trauermusik, op.106, 1991; Play-Up, op.121, big band, 1996; Sym. no.6, op.120, 1996; Fantasie für Sonja, op.124, 1997

Chbr and solo inst: Sonata, op.8, vn, 1950; Str Qt no.1, op.9, 1950; Sonata, op.14, vn, pf, 1952; Pf Trio 'Elegia appassionata', op.22, 1955; Sonata no.2, op.20, vn, 1955; Studie, op.30, 11 perc, 1956; 9 duettini, op.39, fl, pf, 1962; Str Qt no.2, op.42, 1963; Concerto a cinque, op.50, hp, db, pf, hpd, perc, 1965; Al rovescio, op.67, fl, hp, pf, perc, 1972; Nenia, op.70, vc, 1974; Alborada, op.77, hp, 1977; Der dunkle Gedanke, op.84, cl/bassett hn, pf, 1979; Str Qt no.3, op.87, 1981; Quattrofonia, op.89, 2 pf, 2 perc, 1981–2; Sonata, op.95, hn, pf, 1985–6 [after Beethoven: Sonata, op.27/2]; Stufen, op.123, a fl, vc, pf, 1996; Capriccio, op.128, vn, 1998

Kbd (solo pf, unless otherwise stated): Sonata, op.4, 2 pf, 1948–9; Wiegenlieder für Christinchen, op.13, 1952; 4 Inventionen, op.26; 3 Romanzen, op.43, 1963; Introitus, aria ed alleluja, op.47, org, 1964; Passacaglia, op.56, org, 1968; Fantasie und Lobpreisung, op.58, org, 1970; Surge aquilo, et veni, auster, op.60, org, 1970; Variationen über ein Thema von Hector Berlioz, op.59, org, perc, 1970; 9 Klavierstücke für Sonja, op.76, 1973–7; 5 chants sans paroles, op.80, hpd, perc, 1978; Feuersturz, op.91, 1983; Glockentürme, op.103, pf 4 hands, 1990; Der Schrei, op.109, accdn, perc, 1992; Nachklang, op.111, 2 pf, 1993; Zornige Lieder ohne Worte, op.118, 1994

El-ac: o. O. Interferenzen, 1955

vocal

Choral: Enzensberger-Zyklus (H.M. Enzensberger), op.34, Bar, chorus, orch, 1960;

Stabat mater, op.46, S, Mez, C, chorus, orch, 1964; Gebet einer armen Seele (mass), op.51, 4vv chorus, org, 1966; Choral und Te Deum, op.79, S, chorus, orch, 1977–8; Weihnachtsoratorium, op.101, Mez, Bar, spkr, chorus, orch, 1989; Warum hat die Sonne einen Aschenrand (orat), op.104, 4–16vv, 2 pf, perc, 1991

Other vocal: Römische Elegien (J.W. von Goethe), op.15, spkr, db, pf, hpd, 1952; Raskolnikows Traum (after F.M. Dostoyevsky), op.23, S, cl, orch, 1955–6; Beuge dich, du Menschenseele, op.71, medium v, org, 1957–77; 5 Lieder (J.F. von Eichendorff, F. Hebbel, A. Platen, N. Lenau and Novalis), op.38, medium v, pf/orch, 1961–2; 3 Lieder (F. Hölderlin), op.74, high v, pf, 1975–6; Song Cycle (P. Härtling), op.113, T, pf, 1993; Der Flörsheimer Wald (Härtling), op.125, T, org, 1997; Mir träumte, ich müsste Abschied nehmen (G. Grass), op.127, 1v, 7 insts, 1998

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MICHAEL HERBERT RENTZSCH (with ERIK LEVI)

Kleber, Leonhard

(*b* Göppingen, c1495; *d* Pforzheim, 4 March 1556). German organist. He matriculated at Heidelberg University in 1512, and was vicar-choral and organist in Horb am Neckar from 1516 to 1517 and in Esslingen am Neckar from 1517 to 1521. From 1521 until his death he was organist at the collegiate and parish church in Pforzheim where he also had a living. In 1541 the Margrave of Baden procured for him a benefice in the hospital church in Baden-Baden. To judge from his large number of pupils, Kleber must have been a much sought-after organ teacher.

Kleber is known chiefly for the 332-page organ tablature which he compiled between 1521 and 1524 in Pforzheim (*D-Bim* Mus.40026, ed. in EDM, 1st ser., xci–xcii, 1987). Several scribes were involved in copying the 112 items, of which only a few can be identified as original compositions: in most cases they are adaptations of vocal models. Whereas the first section of the tablature contains pieces to be played on manuals, the second section contains arrangements which also use the pedals. The repertory is the normal one for tablatures of the period, and includes religious and secular song settings, arrangements of motets, some settings of dance tunes, free compositions and one didactic piece. Most pieces give no indication either of the composer or of the arranger, but vocal models for a number of the arrangements are by Brumel, Josquin, Heinrich Finck, Hayne van Ghizeghem, Hofhaimer, Isaac, Obrecht, La Rue and Senfl. In addition there are compositions by Conrad Brumann, Hans Buchner, Othmar Luscinius, Jörg Scharpff and Utz Steigleder. It is not certain

whether Kleber was a composer as well as an arranger (Kotter may also have arranged some of the pieces). From a historical point of view the most interesting section of the manuscript is that containing the free compositions, for it shows an early stage in the development of independent instrumental music. Both the repertory and the method of adaptation in Kleber's organ tablature reflect the south-west German organ and keyboard style at the beginning of the Reformation.

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MANFRED SCHULER

Klecki, Pawel.

See [Kletzki, Paul](#).

Kleczyński, Jan

(*b* Janiewiczze, Volhynia, 8 June 1837; *d* Warsaw, 15 Sept 1895). Polish writer on music, pianist, teacher and composer. He studied the piano with Ignacy Krzyżanowski, and from 1859 studied at the Paris Conservatoire with Bazin and Carafa (theory and composition) and with Marmontel (piano). In 1866 he returned to Warsaw, and gave concerts in the capital and in other Polish towns; he taught the piano, first privately and later (1887–9) at the Music Institute in Warsaw (now the Conservatory). He was also a co-founder of the Warsaw Music Society and later a member of its administrative body and music director. He composed three chamber works, some piano works and songs.

Kleczyński's writings played an essential role in popularizing music in Poland. He published more than 1700 reviews and articles on music in a large number of Polish journals, and from 1880 until his death was editor-in-chief of *Echo muzyczne* (later renamed *Echo muzyczne, teatralne i artystyczne*), the most respected Polish music journal of the time. As well as reviewing concerts and operas, he wrote profiles of composers, characterizing their creative work, essays on music history and studies of the Polish folk music of the Podhale (Tatra Mountains) region. A number of his writings were devoted to Chopin and his music, including discussions of interpretation and the earliest writing about his teaching methods.

Kleczyński also edited a 12-volume edition of Chopin's works (Warsaw, 1882), collected and published folksongs from Podhale, which increased Polish composers' interest in the music of the region and translated books on music into Polish. Kleczyński's writings provide very important source material for the history of Polish musical culture of the period. He was one

of the most important Polish writers on music of the second half of the 19th century.

WRITINGS

- 'Szopen jako nauczyciel fortepianu' [Chopin as piano teacher], *Bluszcz*, no.5, (1869), 35–6
- 'Fryderyk Szopen' [Frederic Chopin], *Tygodnik ilustrowany* (1870), no.106, 13–14; no.107, 32–3; no.108, 42–3
- 'Fortepian i jego znaczenie w historii muzyki' [The piano and its significance in music history], *Bluszcz* (1875), no.14, 109–10; no.15, 118–20; no.16, 126–7; no.17, 134–5
- 'Ryszard Wagner' [Richard Wagner], *Ateneum* (1876), ii, 517–36; iii, 222–49
- O wykonywaniu dzieł Chopina* [On the performance of Chopin's works] (Warsaw, 1879; Eng. trans., 1896, 6/1913, as *How to Play Chopin*; Fr. trans., 1880); ed. Z. Drzewiecki (Kraków, 1959)
- 'Maciej Kamieński', *Echo muzyczne*, iv (1880), 3–4, 9–10, 25–6, 33–5
- 'Kilka słów o celu i treści sztuki' [A few words on the aim and content of the arts], *Echo muzyczne*, iv (1880), 142–4, 149–50
- 'F. Liszt jako kompozytor' [Liszt as composer], *Echo muzyczne*, v (1881), 129–30, 137–9, 147–8, 155–7, 162–4, 178–80
- 'Ryszard Wagner' [Richard Wagner], *Echo muzyczne*, vi (1882), 129–30, 137–9, 145–8, 155–7, 161–3, 169–71, 185–9
- 'Józef Wieniawski', *Echo muzyczne i teatralne*, i (1883–4), 357–8, 370–72
- 'Zakopane i jego pieśni' [The Zakopane region and its songs], *Echo muzyczne i teatralne*, i (1883–4), 419–21, 429–30, 447–8, 468–70
- 'Wycieczka po melodie' [Excursion for melodies], *Echo muzyczne i teatralne*, i (1883–4), 567–9, 588–90, 610–11, 631–2, 653 only
- Chopin w cenniejszych swoich utworach* [Chopin in his more important works] (Warsaw, 1886; Eng. trans., 1896, as *Chopin's Greater Works ...: How they should be understood*)
- 'Franciszek Liszt', *Echo muzyczne, teatralne i artystyczne*, iii (1886), 311–13, 321–4
- 'Melodie Zakopiańskie i Podhalskie' [The melodies of the Zakopane and Podhale regions], *Pamiętnik towarzystwa tatrzańskiego*, xii (1888), 39–102
- 'Muzyka w domu: kilka słów o technice fortepianowej' [Music in the home: a few words on piano technique], *Echo muzyczne, teatralne i artystyczne*, vi (1889), 502–4, 520–21, 617–18; vii (1890), 66–8, 200–01
- 'O estetyce libretta muzycznego' [On the aesthetics of the musical libretto], *Echo muzyczne, teatralne i artystyczne*, ix (1892), 562–5
- Słownik wyrazów używanych w muzyce* [Dictionary of expressions used in music] (Warsaw, 1893)
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ZOFIA CHECHLIŃSKA

Kleczyński [Kletzinsky], Jan Baptysta

(b Freistadt [now Karviná], 14 April 1756; d Vienna, 6 Aug 1828). Polish violinist, composer and conductor. He studied composition, probably in Poland, and was a violinist and director of the court orchestra of Marie Josefa Breuner in Venice between c1786 and c1792. During the next two years he worked at the court of the Hungarian aristocrat Anton Grassalkovics von Gyarak in Bratislava and Vienna. From the beginning of 1795 he lived permanently in Vienna, and in 1796 was accepted into the Tonkünstler-Societät. From 1803 until his death he was a member of its committee, and in the years 1811–25 was also its principal violinist. In December 1801 he became a violinist in the Vienna Hofmusikkapelle, where he remained to the end of his life. He also worked in the orchestras of the Imperial theatres, the Hofburgtheater and the Kärntnertheater, conducting concerts and ballet performances.

Kleczyński was reputedly a gifted musician. His music for stringed instruments demands a high level of technical proficiency, in particular the sets of variations that were surely composed for himself and for his brother Franciszek, also a violinist (d Vienna, before 1828). He tended to imitate models of the Baroque – as in the Concertino – and of early Classicism, and had an instinct for chamber music. His works exhibit the atmosphere of Viennese music, and also the influence of Polish music.

WORKS

Orch: Concertino no.1, C, vn, ob, orch, 1839, A-M

Chbr: 3 duetti, A, D, G, op.1, 3 duetti, B \flat , c, F, op.2, both 2 vn (Vienna, 1793); Duet, 2 vn, A, op.1 (Kraków, 1953); Duet, 2 vn, B \flat , op.2 (Kraków, 1951); 22 variazioni, vn, va, G, op.3 (Vienna, 1793); 12 variations sur l'air *O mein lieber Augustin*, 2 vn (Vienna, 1798)

Concert-variations sur l'air *Freut euch des Lebens* (H.G. Nägeli), 2 vn, B \flat , op.5 (Vienna, 1798); 3 duos, 2 vn, C, F, A, op.8 (Vienna, 1808); 3 trios, op.4, i: C, G, D, ii: E \flat , B \flat , A, both vn, va, vc (Vienna, 1797)

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BARBARA CHMARA-ŻACZKIEWICZ

Klee, Bernhard

(b Schleiz, 19 April 1936). German conductor. A chorister at the Thomaskirche in Leipzig, he later studied piano, composition and conducting at Cologne, where he joined the music staff of the Opera and made his conducting début with *Die Zauberflöte* (1960). He held conducting appointments at Berne, Salzburg, Oberhausen and Hanover, and was music director at Lübeck from 1966 to 1973, by which time he had a repertory of over 80 operas. His British début was with the Hamburg Staatsoper at the Edinburgh Festival in 1969 conducting *Der fliegende Holländer*, and his Covent Garden début was with *Così fan tutte* in 1972; he made his American concert début, with the New York PO, in 1974. Klee was chief conductor of the North German RO from 1976 to 1979 (a post he resumed in 1991), Generalmusikdirektor of the Düsseldorf SO, 1977–87, and chief guest conductor with the BBC PO, 1985–9; he has also conducted the Bavarian State Opera in Munich. Klee has given many first performances of modern music, including works by Hans Jürgen von Bose, Wolfgang Fortner, Volker David Kirchner and Henze; among his recordings are Lortzing's *Der Wildschütz*, Mozart's *Zaide* and works by Zemlinsky. His performances are notable for their secure control and assiduous attention to musical character. He often appeared in recital as accompanist to his wife, the soprano Edith Mathis.

NOËL GOODWIN

Kleen, Johan Christoph

(fl mid-18th century). Danish composer. He was active as an all-round freelance musician in Copenhagen: he played the violin for a couple of seasons in the orchestra of the Italian opera, taught singing and music to actresses, composed and accompanied arias which one of the dancers sang in the ballets, and arranged and copied music for the earliest Danish operas. An Italian opera company had been called to Copenhagen by King Frederik V in 1747 but by 1756 it was apparent that opera in a foreign language did not command sufficient public support. A musically interested Norwegian dramatist in Copenhagen, Niels Krog Bredal (1733–78), was convinced that it would be possible to use the Danish language for opera 'if only one took sufficient care, and especially avoided the use of foreign words'. In this venture he may have been inspired by Giuseppe Sarti, the most successful of the Italian composers who settled in Denmark; in any case Bredal's first Danish opera, *Gram og Signe*, performed by students late in 1756, used music borrowed from various of Sarti's compositions for the arias, while the music of the recitatives was composed by Jacob Soltau, of whom nothing else is known. *Gram og Signe* was repeated twice in February 1757 and met with such encouragement that for the king's birthday on 31 March 1757 a second Danish opera by Bredal, *Eremiten* ('a

musical pastorale'), was ready for performance. The recitatives were by Kleen, who from this time on became Bredal's musical collaborator. He composed the recitatives for Bredal's subsequent intermezzos and for *Den tvivlraadige hyrde* ('The confused shepherd', 1758); he also wrote a couple of the arias. With *En musikalsk prologus* (1759) Kleen made his one and only attempt to compose the music for a dramatic work (by Bredal) entirely by himself. It was not a success and the experiment with opera in Danish was temporarily abandoned. In 1762 a tax record refers to Kleen as a 'teacher of music', after which no more is heard of him.

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JOHN BERGSAGEL

Klega, Miroslav

(*b* Ostrava, 6 March 1926, *d* Ostrava, 25 June 1993). Czech composer. He studied composition at the Prague Conservatory (1942–4) with Křička and Hlobil and at the Bratislava Conservatory with Suchoň and Cikker (1946–50). After working as a music editor for Czech radio in Bratislava (1950–52) he returned to Ostrava as branch secretary of the Czech Composers' Union (1952–3) and dramaturg of the opera (1953–5). He was then professor of composition (1955–67) and director (1967–73) of the Ostrava Conservatory. In 1973 he was appointed music director of Czech radio in Ostrava. As a composer he was initially influenced by dodecaphony, by Ravel (in the piano cycle *Zbojnické nápady*) and by the concision and parody of Stravinsky's music; this last trait is particularly evident in the orchestral suite *Pantomima*, written for Stravinsky's 80th birthday. In 1966 Klega attended the Darmstadt summer courses and his later works reveal a familiarity with avant-garde techniques: the Concerto-partita (1965) left functional harmony behind for serialism. Following his retirement from Ostrava radio in 1986, Klega continued to compose, wrote a semi-autobiographical novel and, in the early 1990s, became a Member of Parliament.

WORKS

(selective list)

Orch: Černá země [Black Earth], 1951; Noční slavnosti [Nocturnal Celebrations], 1956; Sym., 1959; Pantomima, 1963; Conc.-partita, vn, orch, 1965; Výpověď osamělého pěšáka [The Confession of a Lone Pedestrian] (Klega), spkr, orch, 1969; Příběhy a zázraky [Stories and Miracles], 1981

Vocal: Songs (J. Cocteau), A, 8 insts, 1996; 5 Madrigals (V. Dyk), male chorus, 1999

Chbr and solo inst: Zbojnické nápady [Brigands' Raids], pf, 1953; Nocturne, pf, 1958; Concertino, str qt, 1961

Music for the theatre, cinema, radio and television

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OLDŘICH PUKL/KAREL STEINMETZ

Kleiber, Carlos

(b Berlin, 3 July 1930). Austrian conductor of German birth, son of [Erich Kleiber](#). After moving with his parents to Buenos Aires in 1935, he spent much of his early life attending residential schools in Argentina and Chile. He composed and sang from an early age, learnt the piano and the timpani and studied chemistry at the Technische Hochschule, Zürich (1949–50). In 1950 he returned to Buenos Aires to complete his musical training, and the following year he volunteered as a répétiteur at the Gärtnerplatztheater in Munich, making his conducting début in 1954 in Potsdam under the pseudonym of Karl Keller. After briefly coaching at the Vienna Volksoper, he moved to the Deutsche Oper am Rhein in Düsseldorf as répétiteur in 1956, becoming conductor in 1958, the year he made his formal début. He worked at the Zürich Opera (1964–6) and then as first Kapellmeister at the Württembergisches Staatstheater in Stuttgart (1966–8). For the following ten years he had a guest contract at the Staatsoper in Munich, and continued to conduct occasionally in Stuttgart, but held no more permanent positions.

Kleiber made his British début with *Wozzeck* at the Edinburgh Festival (1966). He conducted *Tristan und Isolde* for his début with the Vienna Staatsoper (1973) and at Bayreuth (1974), choosing *Der Rosenkavalier* for his débuts at Covent Garden and La Scala (both in 1974). In 1977 he made his US début with *Otello* at the San Francisco Opera. Débuts with all of the major orchestras soon followed, including the Chicago SO (1979) and Berlin PO (1982). He made his début at the Metropolitan with *La bohème* (1988), and in 1989 he conducted the Vienna PO in its New Year concerts. He was the first choice of the Berlin PO to succeed Karajan. Characteristically, he declined the post.

Kleiber's elusiveness is legendary. Liable to cancel at short notice, he works rarely and only when an exacting set of circumstances is met. He took 34 rehearsals for his first *Wozzeck*, in Munich, and 17 for a Covent Garden *La bohème*, six of which were for orchestra alone. Unlike other opera conductors, he routinely attends all of the early rehearsals. His rehearsal techniques rely on humour, profound knowledge of the score, spontaneous inspiration, 'Kleibergrams' (little memos to players), closely marked parts, a precise baton technique and a remarkable gift for languages. He is fluent in English, French, German, Italian, Slovenian and Spanish, and players remark on his unique ability to transfer the sound he

desires into an immediate and memorable image. While his rehearsals have been closed in recent years, there is a revealing film from 1970 with the Stuttgart RSO.

Despite an immense knowledge of a wide repertory, he has drastically limited his performances and recordings since the 1970s. A few symphonies by Beethoven, Brahms and Schubert (with the Vienna PO), *La traviata*, *Rosenkavalier*, *Tristan und Isolde*, *Der Freischütz* and a handful of other standard operas make up almost his entire discography. However, every item of this recorded legacy has received almost unanimous acclaim.

Kleiber's unique reputation is founded on his intellectual mastery and extraordinary emotional range, communicated with unparalleled intensity and control. In the words of Harvey Sachs (*Atlantic*, February 1988), 'He fights to realize every detail of a work and then fights still harder to obliterate all traces of constraint ... the intensely emotional elements in his music-making usually function in perfect accord with his questioning intelligence and magnificent grasp of musical architecture'. He has drawn similar praise from fellow-conductors, among them Haitink, Bernstein and Karajan.

In 1980 Kleiber became an Austrian citizen. A recusant from musical politics, he travels with no retinue, has never hired a media agent nor given an interview, and conducts all his own negotiations for his concerts, films and recordings.

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- J. von Rhein:** 'The Unpredictable Carlos Kleiber', *Ovation*, iv/8 (1983–4), 10–13, 47
- J. Tolansky:** 'Carlos Kleiber, Inspirer of Performers: a Personal Memoir', *Musical Life*, i (1990), 16–17

JOSÉ BOWEN

Kleiber, Erich

(*b* Vienna, 5 Aug 1890; *d* Zürich, 27 Jan 1956). Austrian conductor. He was educated in Vienna, where he studied the violin, and he was deeply impressed by performances at the Court Opera during the last years of Mahler's directorship. In 1908 he went to Prague to study philosophy and the history of the arts at the university, and music at the conservatory; his early attempts at composing were rewarded in 1911 with a prize for a symphonic poem. That year he was appointed chorus master at the German Theatre, Prague, but he moved to Darmstadt in 1912, where he conducted at the court theatre for seven years. Further appointments followed at Barmen-Elberfeld (now Wuppertal) in 1919, Düsseldorf in 1921 and Mannheim in 1922. An outstanding success on his Berlin début in 1923, with Frida Leider and Friedrich Schorr in *Fidelio*, led to his appointment, announced only three days later, as Generalmusikdirektor of the Berlin Staatsoper in succession to Leo Blech. Kleiber's Berlin appointment was exceptionally productive. In 1924 he conducted

Janáček's *Jenůfa* in a production regarded as decisive for the composer's wider success. Krenek's *Die Zwingburg* was presented in the same year, followed in 1925 by the première of Berg's *Wozzeck*. Other new works he performed included Schreker's *Der singende Teufel* (1928) and Milhaud's *Christophe Colombe* (1930), and he also conducted Wagner's *Das Liebesverbot* and various operettas. Unwilling to compromise with the Nazi regime's cultural policy, however, he resigned from Berlin in 1934 (4 December) after the political embargo placed on such operas as Berg's *Lulu*, but he conducted the première of Berg's *Lulu* Suite at his last concert before his resignation. He did not return to Berlin until 1951.

During the 1920s and 1930s Kleiber toured widely as a guest conductor, visiting the USSR in 1927, making his American début with the New York PO in 1930 and his British début with the LSO in 1935. He was a frequent visitor to Amsterdam, Brussels and other European cities, and in 1938 appeared for the first time at Covent Garden conducting *Der Rosenkavalier* with Lotte Lehmann. Meanwhile he had begun to make a new home in Buenos Aires, where he had first appeared in 1926. He took charge of the German opera seasons at the Teatro Colón there between 1937 and 1949, and virtually made a second career as a pioneering conductor in countries like Chile, Uruguay, Mexico and Cuba. After the war he resumed his European activities, first with the LPO in 1948, and on a regular contract at Covent Garden from 1950 to 1953. There, among other operas, he conducted the first stage production in Britain of *Wozzeck* in 1952, and his presence was of crucial importance to the development of the postwar Covent Garden company. He also conducted a memorable production of *Les vêpres siciliennes* with Callas at the 1951 Maggio Musicale, Florence (his first opera in Italy), and at the same festival he gave the first-ever complete performance of Haydn's *Orfeo ed Euridice* (also with Callas). Plans for his appointment to the Vienna Staatsoper did not materialize, and his only operatic engagement in his native city was *Der Rosenkavalier* in 1951, when the company was housed at the Theater an der Wien. His reappointment was announced to the Berlin Staatsoper, now in the eastern zone of the city, but before taking up the post in 1955 he resigned (16 March) in protest against political intrusion.

Kleiber rehearsed with an almost fanatical ardour and aimed at the utmost possible precision. He was outstanding as a conductor of Mozart, Beethoven and Richard Strauss, refusing to indulge in romantic interpretation as a means of self-projection, ignoring false performing traditions and studying the scores assiduously. He never lost his whole view of a work, and his approach was strictly non-sentimental. He won the lasting devotion of orchestral players as well as singers, and as Russell well said 'there was no such thing, to him, as an unimportant musician'. Kleiber's admired recordings of *Der Rosenkavalier*, *Le nozze di Figaro* and Beethoven's symphonies all demonstrate his extraordinary rhythmic control and dynamic flexibility.

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D. Webster: 'Erich Kleiber', *Tempo*, no.39 (1956), 5–6
J. Russell: *Erich Kleiber, a Memoir* (London, 1957/R)
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Gramophone Record Review, no.73–84 (1959–60), 117, 121
J.L. Holmes: *Conductors: a Record Collector's Guide* (London, 1988),
135–8

GERHARD BRUNNER/R

Klein, Bernhard (Joseph)

(*b* Cologne, 6 March 1793; *d* Berlin, 9 Sept 1832). German composer. The son of a wine merchant who occasionally played the violin in theatre orchestras, he was essentially self-taught in music. In 1812 he was briefly in Paris, where Choron helped him but Cherubini offered him no encouragement; after six months he returned to Cologne to participate as a conductor and a composer in amateur concerts held in the cathedral. In 1816 he visited Heidelberg, where he profited from the acquaintance of Thibaut; Thibaut recognized Klein's talent but was unsuccessful in obtaining a position for him in the city. Klein was sent officially to Berlin in 1818 to observe C.F. Zelter's pedagogical methods and to apply them at Cologne Cathedral. He decided to remain in Berlin and became associated with the recently founded Musikalische Bildungsanstalt; he was also appointed singing teacher at the University of Berlin. After his marriage in 1824 he spent a year in Rome, where he met Santini, who helped him in his studies of earlier music. He returned to his official posts in Berlin but, numbed by the death of his wife in 1829, retired from all of them the following year.

Called 'the Palestrina of Berlin', Klein was recognized in Germany primarily as a choral composer. His works embody the musical ideals of his friend Thibaut, and his masses and oratorios draw on the style of Handel. In Berlin particularly he was known for his lieder, of which he wrote over 100; his favourite poet was Wilhelm Müller. Klein was concerned with clear prosody and set his song texts in a simple syllabic style for which he was later criticized by Schumann.

WORKS

(selective list)

sacred vocal

Orats: Jephtha, op.29, perf. Cologne, 1828; David, op.34, perf. Halle, 1830

Cants.: Hiob (Leipzig, 1822); Johanna Sebus (J.W. von Goethe), Worte des Glaubens (F. von Schiller), both mentioned in Koch

Mixed chorus: Geistliche Musik, 4vv, pf, op.12; Mag, 6vv, pf, op.13; 6

Responsorien, 4–6vv, op.17; Pater noster, 2 choruses, op.18; Mass, D, 4 solo vv, chorus, orch, op.28; Stabat mater, 4vv, org, op.30; Ky, 4vv, op.45; Miserere mei, 7vv (Elberfeld, 1836); Ave Maria, 4vv, pf ad lib (Leipzig, n.d.)

4 male vv: Ich danke dem Herrn, pf acc. op.4; Religiöse Gesänge, 8 bks, opp.22–7, 36–7; Salvum fac regem, op.43

Other: 4 geistliche Gesänge, 1v, pf, op.2; Salve regina, S, 2 vn, va, b, op.3;

Miserere mei, S, A, pf, op.21; Ps ix, A, org, op.39; 6 geistliche Lieder (F. von

Novalis), 1v, pf, op.40; Mag, 1v, 2 vn, va, vc, b (Elberfeld, 1836); 5 geistliche Lieder, 1v, pf (Leipzig, n.d.)

secular vocal

Ops: Ariadne (1), perf. Berlin, 1823; Dido (3, L. Rellstab), perf. Berlin, 1823

Choral: 5 Tafellieder, 4 male vv, op.14; Gesang der Geister über den Wassern (Goethe), 4 male vv, op.42

Other: Kinderlieder, 2vv, pf ad lib, op.35; 6 Terzette, 2 S, A, pf, op.44; c115 songs, 1v, pf: 9 as op.15 (Goethe), 3 as op.16 (J. von Eichendorff), 2 as op.28, 3 as op.31 (G. Schwab, A. von Platen), 4 as op.41 (Goethe), 5 as op.46, others in collections without op. nos.

instrumental

Pf: 3 sonatas, opp.1, 5, 7; Fantasia, op.8; Variations, op.9; 2 variation sets without op. nos.

Other: Variations, str qt, op.38; Sonata, pf 4 hands (Bonn, 1838)

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W. Neumann: *Zelter, Hummel, Klein*, Die Componisten der neueren Zeit, xlv[a] (Kassel, 1857)

C. Koch: *Bernhard Klein* (Leipzig, 1902)

L. Parthey: *Tagebücher aus der Biedermeierzeit*, ed. B. Lepsius (Leipzig, 1928) [incl. diary entries of Klein's wife Lili Parthey]

E. Schenk: 'Klein und die Musik des Ostens', *AMz*, lxxv (1938), 699–700

R. Sietz: 'Klein, Bernhard Joseph', *Rheinische Musiker*, i, ed. K.G. Fellerer (Cologne, 1960)

R. Polley: *Anton Friedrich Justus Thibaut (AD 1772–1840) in seinen Selbstzeugnissen und Briefen* (Frankfurt, 1982) [incl. letters to Klein]

D.L. Montgomery: 'From Biedermeier Berlin: the Parthey Diaries: Excerpts in Translation, with Commentary and Annotation', *MQ*, lxxiv (1990), 197–216

M. Zywiets: *Adolf Bernhard Marx und das Oratorium in Berlin* (Eisenach, 1996)

A. Jessulat: 'Bernhard Klein: Jephta', *Oratorienführer*, ed. S. Leopold and U. Scheideler (Stuttgart, 1999), 388–9

RICHARD D. GREEN

Klein, Fritz Heinrich

(*b* Budapest, 2 Feb 1892; *d* Linz, 12 July 1977). Austrian composer and theorist. Klein enrolled in Schoenberg's seminar at the Schwarzwald School for one year before joining Berg in 1918 as his (to quote Berg) 'pupil, colleague, friend and advisor'. He prepared the piano-vocal score of *Wozzeck* and the piano reduction of Berg's *Kammerkonzert* as part of his tuition, and at this stage considered himself a writer on music as well as a composer. In 1932 Klein became an instructor of harmony, counterpoint and composition at the Bruckner-Konservatorium in Linz. His prodigious output began to decline in 1957, after he retired from this position.

Klein's only compositions of real interest, among his 200 essays in many instrumental and vocal genres, are several works from the 1920s that developed pre-compositional techniques remarkable for their time. *Die*

Maschine: Eine extonale Selbstsatire op.1, the first and only composition he was able to publish, represents an early and particularly individual example of 12-note music. The title does not refer to the *style mécanique*, with which Klein had nothing in common aesthetically, but was an ironic allusion to his own self-conscious and severely determinist methods of composition. Although Krenek and Berg himself were also specifically concerned with interval constructions at roughly the same time, Klein's *Die Maschine* was the first piece of music to use an all-interval row – a series containing all 11 intervals as well as all 12 pitch classes. Klein discovered this series in verticalized form and dubbed it the *Mutterakkord*, deeming it 'the end of all possibilities in the area of chord-building in 12-semitone music'. Klein's interests soon came to encompass pitch-class sets as well as interval collections, decades before Georg Perle's and Allen Forte's writings. In his article 'Die Grenze der Halbtonwelt' (*Die Musik*, 1924–5), Klein systematically tabulated all 4095 possible pitch-class collections from the 12 sets consisting of only one pitch class to the one collection of all 12 pitch classes.

Schoenberg and his circle tended to ignore Klein, especially after his work began to alternate between atonal and explicitly tonal writing. It also seems that Klein's own theories were not influenced by the 12-note discoveries of Schoenberg and Hauer although he was acquainted with their work. He declared his independence from Schoenberg's methods in several bitter letters to Berg dating from 1922, wherein he describes *Die Maschine* as 'the first work in which a 12-note *Grundgestalt* appears, together with *retrograde, inversion, mirror forms, transposition etc.*'. Combining series of rhythms, intervals and pitch, *Die Maschine* anticipates 'total serial' techniques. The work departs from Schoenberg's 12-note practice in that Klein does not recognize the equivalence of pitch-class collections under transposition and inversion, and also gives little priority to the systematic circulation of the total chromatic.

Berg criticized his student for not developing his thematic material, and the sectionalization of Klein's structures is one reason why the music itself is pedantic and uninteresting. Klein's legacy rests not in his own compositions, but in his impact upon Berg's 12-note methods. Specifically, manuscript sources show Berg learning from his student's ideas concerning tonal allusions within a 12-note system, the systematic manipulation of order positions, and the systematic derivation of secondary rows.

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(selective list)

Stage: Nostradamus (op), op.16, 1925; Das Gottesurteil (op), op.27, 1928; Die St. Jakobsfahrt (op), op.29, 1930–31; Der Joker (Faschingskomödie) (incid music), 1955

Orch: Die Maschine (Eine extonale Selbstsatire), op.1a, chbr orch, 1921; Zwölfklangphantasie, 1923 [destroyed]; Symphonische Variationen über ein Thema von Franz Schubert, op.25, 1928; Symphonischer Zyklus, op.53, 1936; Linz, op.54, 1936; Brucknerhaus, op.66, 1943–50; Heitere Ouvertüre, op.90, 1954; Wiener Dessert (Ein Gruss der scheidenden Generation), 1956; Walzervision, op.103, 1957; Ein musikalisches Fliessband, op.109, 1960

Choral and solo vocal: Neuer Frühling, op.34, 1v, vn, pf, 1930–31; Alte Reime, op.52, SATB, 1936; Männerchöre, op.58, TTBB, 1938; Liebesarie des Königs von Babylon, op.73, B, pf, 1951; Ein Lied für Werktätige, op.81, SATB, str, 1952; Seemannsballade, op.88, B, pf, 1954

Chbr and solo inst: Die Maschine: Eine extonale Selbstsatire, op.1, pf 4 hands, 1921 [version of op.1a]; 10 extonale Stücke, op.4, pf, 1921 [destroyed]; 5 Briefe (An Alban Berg), op.7, pf, 1922 [destroyed]; Variationen, op.14, 1924 [destroyed]; 3 Metamorphosen von Beethoven-Themen, op.19, pf, 1927; Sonatine, op.32, cl, 1930–31; Str Sextet, op.44, 1932; Scherzo, C, op.69, pf 4 hands, 1951; Pantonale Suite, op.71, pf, 1951; Es war einmal, romantisches Märchen, op.82, pf, str qt, 1952; Partita, op.86, cl, bn, vn, va, vc, pf, 1953; Variationen über den Mutterakkord (Ein letzter Versuch mit dem Zwölftonsystem), pf, ?1956 [inc.]; Diskussion des Tonalitätsprinzips mit der Zwölftönethorie, op.111, pf, 1971; Musikalischer Bericht über die Begegnung des Zwölferprinzips mit romantischen Einfällen, op.113, pf, 1976 [inc.]

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D. Headlam: 'Fritz Heinrich Klein's "Die Grenze der Halbtonwelt" and *Die Maschine*', *Theoria*, vi (1992), 55–96
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ARVED ASHBY

Klein, Gideon

(*b* Přerov, Moravia, 6 Dec 1919; *d* ?Fürstengrube, nr Katowice, Poland, end of Jan 1945). Moravian composer and pianist. His musical talent was promoted from an early age by the director of the Přerov municipal music school. When he was 12 he moved to Prague to study the piano with Ruzena Kurzova and in 1938 he became the star pupil of Vilém Kurz at the Prague Conservatory. He enrolled at Karl University, Prague, to study musicology in 1939, also taking lessons in composition for a short time with Alois Hába at the Prague Conservatory. In 1940, however, because of his Jewish origins, he was expelled and denied permission to travel to London,

where he had been granted a scholarship to the RAM. Until his deportation to Theresienstadt on 4 December 1941, he worked under the pseudonym Karel Vránek in small, avant-garde theatres in Prague.

During his first few months in Theresienstadt, Klein became an energetic agitator for artistic activities. After the foundation of the Freizeitgestaltung, a 'recreation organization' established for propaganda purposes, he arranged many concerts for which he composed, conducted and performed. He repeatedly encouraged his fellow prisoners, who included Pavel Haas, Hans Krása, Sigmund Schul and Viktor Ullmann, to continue composing. On 16 October 1944, in the company of many other members of the Freizeitgestaltung, he was transported to Auschwitz. As one of the youngest in the group he was sent to Fürstengrube near Katowice, where he was put to work in a coal mine. It is presumed that he was murdered there at the end of January 1945.

Klein's first compositions date from the period 1933–4. Most of the works written before his deportation were rediscovered in 1990; highly experimental in style, they include lieder and chamber music that makes use of both 12-note techniques and quarter-tone writing. In Theresienstadt he wrote primarily for specific performances. His expressionistic piano sonata, however, breaks through the confines of those surroundings. A number of his compositions remain missing.

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Vocal: Cizinec [Stranger] (C.P. Baudelaire), 2vv, fl, vn, 1934; Skladba [Compositions] (O. Březina), 1v, vn, pf, 1934; Krev dětství [Blood of the Childhood] (F. Halas), medium v, pf, 1935; 4 věty [4 Movts] (Březina), op.5, 1v, str qt, 1935; Topol [The Poplar] (melodrama, anon.), 1v, pf, 1938; 3 písně [3 Songs] (J. Klaj, F. Hölderlin, J.W. von Goethe), high v, pf, 1940; Madrigal, 2 S, A, T, B, 1942; První hřích [First Fall] (trad.), male vv, 1942; Madrigal (Hölderlin), 2 S, A, T, B, 1943

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BEATE SCHRÖDER-NAUENBURG

Klein, Henrik

(*b* Rudelsdorf, Moravia, ?13 June 1756; *d* Pozsony [now Bratislava], 26 Aug 1832). Moravian composer and teacher, active in Hungary. He had his first music lessons from the *regens chori* at Röptau, then studied with

Anton Hartenschneider, the cathedral organist at Olmütz (Olomouc) from 1768 to 1773. His first appointment was as Kapellmeister to Count Hodier; later he moved to Pozsony to teach music at the Convent of Our Lady. Count Ferenc Balassa arranged for a performance of his birthday cantata for Archduke Joseph Franz Leopold at the town theatre in 1799. About that time Klein began to write for the newly founded *Allgemeine musikalische Zeitung*, contributing a description of his recently perfected glass harmonica (1799) and an important anonymous article on Hungarian national dances (28 May 1800).

In 1804 Ferenc Kozma, director of a school where Klein taught for a year (1795–6), submitted two of Klein's sacred choral works to the Swedish Royal Academy of Music; these were favourably received, and Klein was elected a member of the Academy (24 July 1805). In 1807 he wrote a birthday cantata for Emperor Francis, and in 1816 he received a papal breve for a *Te Deum* celebrating the release of Pius VII from French captivity. He organized musical matinées at his home in 1816 and 1817, attracting such composers as Marschner and János Fusz.

Klein was an erudite and cultivated musician. Although he did not have close links with Hungarian music he is recognized there as an important educator of the early 19th century (his most famous pupil was Ferenc Erkel). Most of his surviving works are sacred choral compositions; three masses, a *Tantum ergo* and a *Veni Sancte Spiritus* are in the library of the Bratislava College for Church Music and at Körmöcbánya parish church.



Klein, Jacob [*de jonge*] [Herman]

(*b* Amsterdam, bap. 14 Oct 1688; bur. Amsterdam, 6 March 1748). Dutch composer and amateur cellist. His father was Jacob Klein *de oude* (*b* Amsterdam, 1665), dancing-master at the Amsterdam Stadsschouwburg from 1690 to about 1710, to whom Estienne Roger dedicated his reprint of Corelli's op.5 (1702). His aunt Lidwina Klein was the wife of the musician Philippus Hacquart, brother of the composer Carolus Hacquart. Klein's career was in commerce; his title-pages designate him as 'amatore di musica'. As most of his music is for the cello, he must have been an amateur cellist himself.

The surviving op.1 sonatas are of the *da chiesa* type, with four movements in the usual slow–fast–slow–fast sequence; the op.2 duets are of the *da camera* type, with various sequences of dance movements, always headed by a *preludio*. Klein's style resembles the easy, transparent late Baroque style of the post-Corelli generation and can be compared to, for example, that of J.B. Loeillet (ii) ['de Gant'] and Schickhardt. Klein's pieces do, however, contain such cellistic idioms as arpeggio figures, which are not present in the works of Loeillet and Schickhardt. In book 3 of op.1 the solo cello is tuned *D–A–e–b*, a whole tone above the standard tuning; op.2 no.6 requires the scordatura *C–G–c–g*. The op.4 sonatas, though of much later date, still adhere completely to the Baroque models of 1710. They are entirely *da chiesa*, moderately virtuosic and contain printed fingerings.

WORKS

op.

- 1 *VI sonates*, bk 1, ob, bc (Amsterdam, 1717), lost
- 1 *VI sonates*, bk 2, vn, bc (Amsterdam, 1717), lost
- 1 *VI sonates*, bk 3, vc, bc (Amsterdam, 1717)
- 2 *VI duetti*, 2 vc (Amsterdam, 1719), ed. G. Darmstadt (Mainz, 1998)
- 3 *VI sonate*, vc, bc (Amsterdam, c1740), lost
- 4 *VI sonate*, vc, bc (Amsterdam, 1746)

RUDOLF A. RASCH

Klein, Johann Joseph

(*b* Arnstadt, 24 Aug 1740; *d* Kahla, nr Jena, 25 June 1823). German writer on music and organist. On the title-page of his first published treatise, *Versuch eines Lehrbuchs der praktischen Musik* (Gera, 1783), he is referred to as a registered attorney to the dukes of Saxony and church organist in Eisenberg, and in 1801 he had been promoted to *Hofadvokat* and still held the post of organist. His *Versuch* is a practical treatise on basic musicianship, which discusses musical signs, melody and harmony (both separately and together), tuning, temperament, enharmonicism and continuo. In the foreword he draws attention to the integral relationships of rhetoric and poetry to music, as well as the necessity for composers to know how to arouse and calm passions. Probably the most useful section of the work (pp.232–58) is that on continuo performance in ensemble genres current in the last decades of the 18th century. He prefers the harpsichord for this purpose as it can be more distinctly heard than the fortepiano. Finally, for a more comprehensive treatment of the matter, he refers the reader to the continuo performance section in the second part of C.P.E. Bach's *Versuch*. Klein's *Versuch* was widely read (and may have been translated into Danish; see *GerberNL*); at the time of Gerber's 'new' lexicon (1812) Klein was working on a revision that was never published. Schilling notes that this manual still deserves attention and can be productively used in music instruction.

His second treatise, *Lehrbuch der theoretischen Musick* (written by 1798, published in Leipzig and Gera, 1801), discusses theoretical problems such as sound production, resonance and the physiology of hearing, and includes illustrations of the scales and fingerings for most wind instruments then used. Klein also published an article on music theory (*AMZ*, i, 1798–9, cols.641–8), and another suggesting improvements in German singing schools (*AMZ*, i, 1798–9, cols.465–71). He edited a volume of 344 chorales (*Neues vollständiges Choralbuch zum Gebrauch bey dem Gottesdienste*, Rudolstadt, 1785, 2/1802), of which about 35 may have been of his own composition. Besides a popular setting of C.F. Gellert's *Morgengesang* (Offenbach, n.d.) no other secular compositions by him are known.

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Choron-FayolleD
GerberNL
SchillingE
ZahnM

Klein, Josef

(*b* Cologne, 1802; *d* Cologne, 10 Feb 1862). German composer and teacher. After a brief stay in Paris he went to Berlin to study with his stepbrother, Bernhard Joseph Klein. There he made the acquaintance of Heine, who became his lifelong friend and who later wrote the libretto for his opera *Die Batavier*. Klein then became a piano and singing teacher in Memel but, owing to ill-health, soon returned to Berlin. He spent his last years in Cologne. His chief significance as a composer of vocal music lies in his being among the first to set texts of Heine.

WORKS

Die Batavier (op. H. Heine), lost, lib pubd

Choral: Hier liegt vor deiner Majestät, 4vv, orch; Die Schlacht auf Lora, 2vv, chorus, pf; Festgesang, 4 female vv, female chorus, pf; 6 Gesänge, 4 male vv

1v, pf: c75 lieder, ballads, romances, songs

Other: Die Jungfrau von Orléans, ov., orch; Grand Duo, vn, pf; Adagio und Rondeau, pf; Pf Sonata; 12 Variations, pf

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ULRICH SCHNEIDELER

Klein, Judy [Judith]

(*b* Chicago, 14 April 1943). American composer. She took the BA at the University of California at Berkeley (1967), a diploma at the conservatory in Basle (1977) and the MA at New York University (1987). Her principal teachers were Weidenaar, Kessler, Dodge, Lilli Friedemann and Ruth Anderson. She has been an instructor and director at the computer music studios of New York University and created the Electro-Acoustic Music Archive at the New York Public Library for the Performing Arts. She has been guest composer and artist-in-residence at Dartmouth College, at the Brooklyn College Center for Computer Music and at the Studio for Electronic Music in Basle. Her works are mostly for the electronic medium and include sound installations, music for theatre and collaborations with visual artists. In 1988 she received special honours at the Bourges international electro-acoustic music competition for *From the Journals of Felix Bosonnet*.

WORKS

(selective list)

Dead End, tape, 1979; Little Piece, tape, 1979; Dream/Song, tape, 1980; Journeys, tape, 1982 [for art installation, collab. B. Nathan]; God Bites, tape, 1983; The Mines

of Falun, pt 1, tape, 1983; The Tell-Tale Heart (film score, dir. H. Marti), 1983; From the Journals of Felix Bosonnet, tape, 1987; Elements 1.1., tape, 1992; 88" for Nick, tape, 1992; Elements 1.2., sound installation, 1993 [collab. C. Furukawa and N. Yatsuyanagi]; The Wolves of Bays Mountain, tape, 1998
Incid music (elec), incl. Family Play, Unheile Dreifaltigkeit

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ELIZABETH HINKLE-TURNER

Klein, Kenneth

(b Los Angeles, 5 Sept 1939). American conductor. He studied the violin with Vera Barstow and Eudice Shapiro at the University of Southern California, conducting with Fritz Zweig and Richard Lert in Los Angeles and with Boulanger in Paris. After organizing and conducting the Westside SO in Los Angeles (1963–7), he was music director of the Guadalajara SO (1967–78); his tenure was distinguished by an expansion of repertory and a significant increase both in attendance and in the number of concerts each season. These years culminated in the recordings *Music from Mexico* (1979, 1993). He made his European début in 1970 as guest conductor of the Nuremberg SO and has subsequently appeared with many major European orchestras. Klein has had a long association with Puerto Rico, first conducting there at the invitation of Casals (1973). From 1981 to 1985 he served as music director of the Santa Cruz (California) SO, and in 1982 he became music director of the New York Virtuosi Chamber Symphony, which he founded. Klein has also appeared as a guest conductor with numerous American orchestras. A champion of the music of the Americas, he is equally well-versed in the Classical and Romantic repertory.

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JUDITH ROSEN

Klein, Rudolf

(b Vienna, 6 March 1920). Austrian writer on music. He enrolled as a musicology student at Vienna University in 1938 and studied the organ privately under Louis Dité. In 1939 he emigrated to Belgium continuing his organ and theory studies at the Brussels Conservatory. He was deported to France in 1940, and after spending two and a half years in concentration camps escaped to Switzerland where he was able to resume his studies in

Fribourg (1942) and to obtain his organ diploma (1946). He returned to Vienna that year and after studying briefly again at the university and the academy, he was appointed music critic and editor for the *Wiener Kurier* in 1947 and he was made editor-in-chief in 1953 of the *Österreichische Musikzeitschrift*, where he remained until 1983. He also wrote programme notes for the Wiener Konzerthausgesellschaft (1959–83) and the Vienna Staatsoper (1963–8) and wrote as a music critic for the *Christian Science Monitor*, the *Salzburger Nachrichten* (until 1995), the *Basler Nationalzeitung* and the *Neue Züricher Zeitung*. He was awarded the title of professor by the Austrian government in 1967 and joined the faculties of the Vienna Musikhochschule (1974) and the University of Salzburg (1976), where he was professor of music journalism. He also organized a number of congresses during the 1970s and edited their reports (*Beethoven Colloquium: Vienna 1977*, *Gustav Mahler: Vienna 1979* and *Alban Berg: Vienna 1980*).

As a historian, Klein has written on a wide range of topics, and his publications include monographs on Frank Martin (1960), Johann Nepomuk David (1964) and Ernst Vogel (1986) as well as articles on Gottfried von Einem and the music analysis of Rudolf Réti. Building on the legacy of Otto Erich Deutsch, Klein has specialized in the history of Vienna in connection with Viennese Classical composers and has edited two books (1973, 1982 with Gitta Deutsch) from the papers of the Deutsch estate.

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- Frank Martin* (Vienna, 1960)
- Johann Nepomuk David* (Vienna, 1964)
- Die Wiener Staatsoper* (Vienna, 1967, 2/1969; Eng. trans., 1967)
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- Beethovenstätten in Österreich* (Vienna, 1970)
- with H. Graf and K. von Fischer: *Ernst Hess* (Zürich, 1970)
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- 'Das Beethovenhaus am Heiligenstädter Pfarrplatz', *ÖMz*, xxviii (1973), 35–7
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- 'Gerhard von Breuning über Beethovens Beziehung zu seinen Verwandten: ein unbekannter Entwurf zu einem Artikel', *ÖMz*, xxix (1974), 67–74
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- 'Die Struktur in Beethovens Missa solemnis', *Erich Valentin zum 70. Geburtstag*, ed. G. Weiss (Regensburg, 1976), 89–107
- 'Der Symphoniker Gottfried von Einem', *ÖMz*, xxxiii (1978), 33–9
- 'Gottfried von Einems Oper Jesu Hochzeit', *ÖMz*, xxxv (1980), 189–99
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- 'Zoltán Kodály und die Wiener Universal Edition, 1932–1937', *Kodály Conference: Budapest 1982*, 89–94
- 'Gottfried von Einem in seinen Streichquartetten', *ÖMz*, xxxviii (1983), 28–31
- with E. Haselauer:** *Ernst Vogel* (Vienna, 1986)

WALTER SZMOLYAN/R

Kleine Flöte

(Ger.).

A piccolo; see *Flute II*, §3(i).

Kleine Trommel

(Ger.).

A side drum. See *Drum*, §II, 2.

Kleinknecht [Klinekenek].

German family of musicians. The name first appears in a collection of lute music in the Augsburg City Library and was later identified with a Protestant family in Ulm.

- (1) Martin Kleinknecht
- (2) Johannes Kleinknecht
- (3) Johann Wolfgang Kleinknecht
- (4) Jakob Friedrich Kleinknecht
- (5) Johann Stephan Kleinknecht
- (6) Christian Ludwig Kleinknecht

DOUGLAS A. LEE

Kleinknecht

(1) Martin Kleinknecht

(*b* Ulm, bap. 14 Oct 1665; *d* Giengen, 3 June 1730). Organist and kantor. The elder son of Hans Conrad Kleinknecht, Martin was organist in

Leipheim (near Ulm) during the late 17th century and later became a Kantor at Württemberg.

[Kleinknecht](#)

(2) Johannes Kleinknecht

(*b* Ulm, bap. 7 Dec 1676; *d* Ulm, bur. 4 June 1751). Violinist, organist and teacher. The youngest son of Hans Johann, he studied in Venice and from 1705 was principal violinist at Ulm Cathedral. He later also became assistant organist and devoted much of his attention to teaching and to the direction of an active collegium musicum.

[Kleinknecht](#)

(3) Johann Wolfgang Kleinknecht

(*b* Ulm, 17 April 1715; *d* Ansbach, 20 Feb 1786). Violinist and composer, eldest son of (2) Johannes Kleinknecht. He first studied the violin with his father and apparently made an impressive début as a youthful performer. After studies at the Gymnasium in Ulm he toured several German cities with success and in 1733 became a member of the court chapel at Stuttgart. There he studied the violin with the Kapellmeister, G.A. Brescianello, and shortly thereafter embarked on another successful tour of many German courts. This led to an appointment as first violinist at the court of Eisenach, a position from which he soon obtained leave to serve as guest conductor at the court at Bayreuth. In 1738 he became the director at Bayreuth and in this capacity encountered many of the best performers from Berlin and Dresden, among them the violinist Franz Benda, whose style Kleinknecht thereafter adopted as a model. He returned to Eisenach briefly to fulfil his obligation to that court and to pursue his own musical studies, but after the death of his patron he again went to Bayreuth and remained until 1769, when the entire chapel moved to Ansbach.

Hiller described Johann Wolfgang as an outstanding violinist whose execution was noted for its rhythmic accuracy, energy, and beauty of tone, and claims these qualities enlivened the entire orchestra at Bayreuth. His biography first appeared in Meusel's *Miscellaneen* in 1782.

WORKS

composer identified only as Kleinknecht; many of the lost works may be by other members of the family

6 sonatas, vn, bc (Paris, c1760)

3 Sonatas or Duets, 2 vc/bn (London, 1774)

Lost works, listed in Brook: 9 concs.; 2 partitas, insts; 1 sinfonie, insts; 13 trios, 2 fl, bc; 12 trios, 2 vn, bc; 6 duets, 2 fl; 6 solos, vn, bc; sonata, kbd solo; trio, fl, kbd obbl; duet, 2 vc

40 addl lost works, listed in Delius

[Kleinknecht](#)

(4) Jakob Friedrich Kleinknecht

(*b* Ulm, bap. 8 June 1722; *d* Ansbach, 11 Aug 1794). Composer and flautist, second son of (2) Johannes Kleinknecht. He studied first with his father and joined his brother in the chapel at Bayreuth as flautist in 1743. He shifted his attention to the violin in 1747, became the assistant Kapellmeister in 1748, court composer one year later and Kapellmeister in 1761. When the group moved to Ansbach in 1769, Jakob Friedrich continued as director, and it was there that most of his works were composed. His facility on both the violin and the flute is reflected in the distribution of his works between these two media. Jakob Friedrich's music, which is fluent and often original, warrants more attention and study than it has received.

WORKS

6 sonate da camera, fl, hpd/vc (Nuremberg, 1748/R)

3 Trios, 2 fl, bc (Nuremberg, 1749)

6 Trios, 2 fl/vn, bc (London, c1750)

6 Trios, 2 fl/vn, bc, op.3 (Paris, 1767)

Concerto, 2 fl, orch (Paris, 1776)

2 sonatas, hpd, in *Oeuvres mêlées*, i, ii (Nuremberg, 1755–6)

Sinfonia concertante, kbd obbl, 2 fl, 2 ob, str, *D-Mbs*; concerto, vn, orch, *B-Bc*; Trio, 2 fl, bc, *Bc*; Sonata, 2 fl, bc, *D-KA*; Sonata, fl, ob/vn, bc, *KA*; Sonata, fl, bc, *Bsb*, ed. G. Zahn (Vienna, c1990); Sonata, hpd obbl, fl/vn, *Mbs*; Sonata, hpd, *Bsb*

Lost works, listed in Brook: 6 concs., fl, orch; 6 trios, fl, vn, bc; 3 sonatas, 2 fl, bc; 1 trio, 2 fl, bc

Other works, listed in Delius: 2 solos, vn, bc, formerly in Deutsche Staatsbibliothek [now *D-Bsb*], lost; sonata, fl, bc, *F-Pc*; trio, 2 vn, bc, *D-Bsb*

[Kleinknecht](#)

(5) Johann Stephan Kleinknecht

(*b* Ulm, 17 Sept 1731; *d* Ansbach, 1796). Flautist, youngest son of (2) Johannes Kleinknecht. Johann Stephan began his studies in philosophy and languages at the Gymnasium in Ulm, and at first had little interest in music. He later began to study the flute and in 1750 was sent to his two older brothers who by that time were members of the court chapel at Bayreuth. He soon became master of his instrument, spent some time in the service of the bishop of Breslau and returned to the Bayreuth court in 1754 as accompanist and musical companion to the prince. In this capacity he had the opportunity to travel and perform at courts outside Germany and soon established a reputation as one of the best flautists of the time. He moved to Ansbach with other members of the chapel in 1769. He may have contributed to some of the works for flute listed under the name of Jakob Friedrich; according to Delius three of his flute sonatas were once held in the Deutsche Staatsbibliothek in Berlin but are now lost. His autobiography appeared in Meusel (1782), reprinted a year later in Cramer.

[Kleinknecht](#)

(6) Christian Ludwig Kleinknecht

(*b* Bayreuth, 12 Aug 1765; *d* Ansbach, 11 March 1794). Violinist and composer, son of (4) Jakob Friedrich Kleinknecht. He was trained as a violinist, studied at Leipzig until 1788 and in 1789 was listed as a violinist

and chamber virtuoso in the chapel at Ansbach. He apparently composed a flute concerto and a violin sonata (see Delius).

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*Schilling*E

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N. Delius: 'Jacob Friedrich Kleinknecht und seine Brüder: Versuch einer Werklist', *FAM*, xxxix (1992), 274–325

Kleinmichel, Richard

(*b* Posen [now Poznań], 31 Dec 1846; *d* Charlottenburg, 18 Aug 1901). German pianist and composer. He received his first instruction from his father, Friedrich H.H. Kleinmichel (1827–94), a military and operatic conductor. From 1863 to 1866 he studied at the Leipzig Conservatory and then settled at Hamburg, where he published many works, mostly for his own instrument. His second symphony was given at the Gewandhaus at Leipzig with success. In that town he held for some time the post of Kapellmeister at the Städtisches Theater, and subsequently had similar appointments at Danzig and Magdeburg. His first opera, *Schloss de l'Orme*, based on Prévost's *Manon Lescaut*, was successfully produced at Hamburg in 1883, as was his *Pfeifer von Dusenbach* in 1891. He is best known for his simplified piano arrangements for vocal scores of Wagner's operas, published mostly during the 1880s, but in the last decade of his life he also made vocal scores of works by Paisiello, Mozart, Grétry, Isouard, Méhul, Cherubini, Berlioz, Lortzing and Humperdinck.

J.A. FULLER MAITLAND/R

Kleinsinger, George

(*b* San Bernardino, CA, 13 Feb 1914; *d* New York, 28 July 1982). American composer. He attended New York University (BA 1937), where he studied with Marion Bauer, Charles Haubiel and Philip James; as a scholarship student at the Juilliard School (1938–40) he was a pupil of Frederick Jacobi and Bernard Wagenaar. During World War II he served as music supervisor of the Second Service Command and worked mainly in army hospitals. His first success came with the cantata *I Hear America Singing*

(1940), based on poems of Whitman. This was followed by a series of extremely popular melodramas including *Tubby the Tuba* (1942), in which narrator and orchestra tell the story of a hapless tuba who ultimately achieves his desire to play melodies instead of nothing but 'oompahs'; the work sold over half a million records and was made into a film by Paramount, earning Kleinsinger an Oscar nomination. His chamber opera *Shinbone Alley* (1954), based on Don Marquis's *Archy and Mehitabel*, also enjoyed a popular success. Kleinsinger's music is characterized by simple melody, direct rhythm and a colourful instrumental style.

WORKS

Melodramas, unless otherwise stated: Farewell to a Hero (W. Whitman), 1941; Tubby the Tuba (P. Tripp), 1942; Peewee the Piccolo (Tripp), 1945; Pan the Piper (P. Wing), 1946; The Story of Celeste (Tripp), 1947; Shinbone Alley (chbr op, J. Darion, after D. Marquis: *Archy and Mehitabel*), 1954; The Tree that Found Christmas (Darion, after C. Morley), 1955; 3 other melodramas

Orch: Sym., 1942; 3 concs., vc, 1946, harmonica, 1947, vn, 1953; other works

Chbr and solo inst: Str Qt, 1940; Cl Qnt, 1949; Trio, cl, vc, pf, 1955; Dance Portraits, pf, 1956; other works

Choral: I Hear America Singing (Whitman), cant., 1940; Brooklyn Baseball Cant. (M. Stratton), 1942

Songs, incl. Christmas is a Feeling in your Heart (Darion), 1953

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MICHAEL MECKNA

Kleist, (Bernd) Heinrich (Wilhelm) von

(*b* Frankfurt an der Oder, 18 Oct 1777; *d* Wannsee, nr Potsdam, 21 Nov 1811). German writer. He was the great-nephew of the poet Ewald Christian von Kleist. Orphaned at an early age, he joined the army in 1792 but resigned in 1799. He travelled extensively, pausing at Dresden and Paris (1801), Berne, Königsberg (1805–6), Dresden (1807–9) and Berlin, near where he committed suicide with his incurably ill mistress.

Kleist played the flute and clarinet and, though untutored, attempted composition; yet music plays a rather small part in his literary works (one of his less successful stories is *Die heilige Cäcilie, oder Die Gewalt der Musik*). Many of his plays and stories have been used as the basis for musical compositions, with no diminishment of interest in the 20th century. Among these works are Draeseke's incidental music for *Die Hermannsschlacht*, Marschner's and Wolf's incidental music to *Prinz*

Friedrich von Homburg, Wolf's symphonic poem *Penthesilea*, Pfitzner's suite *Das Käthchen von Heilbronn* and *Gesang der Barden* (from *Die Hermannsschlacht*), Schoeck's opera *Penthesilea*, Henze's opera *Der Prinz von Homburg* and Egk's opera *Die Verlobung in San Domingo*.

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PETER BRANSCOMBE

Klemczyński, Julian

(*b* Stare Miasto, nr Kalisz, 1810; *d* Paris, ?1851). Polish pianist and composer. In 1831 he went to France, where he became a piano teacher at first in Meaux and later in Paris. He composed about 100 works, mainly piano solos and duets, but also pieces for violin and piano and flute and piano, the latter written in collaboration with Deneux de Varenne. His compositions were published in France, Germany, London and Milan. Piano pieces, marked by sound craftsmanship and melodic inventiveness, were typical salon pieces in brilliant style; they were popular in France; many were based on Polish folk tunes. His works were favourably reviewed in the *Gazette musicale de Paris* (1834–7), but in 1842 H.L. Blanchard published in that journal a severe critique emphasizing Klemczyński's lack of originality; thereafter public interest in his music waned. (*FétisB*, *PSB*, M. Szurek-Wisti)

ZOFIA CHECHLIŃSKA

Klemm.

German and American firm of instrument importers and dealers, also manufacturers and publishers. The family was known in Neukirchen (now Markneukirchen), Saxony, in 1710, when Johann Klemm, a wind instrument maker, joined the violin makers' guild. They were associated with other local firms, notably the Schusters and the Meinels, to whom they were related by marriage. Frederick Augustus Klemm (*b* Neukirchen, 20 Nov 1797; *d* Philadelphia, 6 July 1876) emigrated to the USA in 1816 and, with his brother John George (*b* Neukirchen, 18 June 1795; *d* after 1833) imported instruments from Germany, probably mainly from their relations Georg and August Klemm in Neukirchen, and sold them in Philadelphia. From 1860 the firm also included two sons of F.A. Klemm, John George (1838–93) and Edward Meinel (1839–1909). The firm supplied large numbers of bugles, military trumpets, fifes and drums to the Philadelphia arsenal, and brass instruments by the firm were used by both the Federal and Confederate troops during the Civil War. Most of their instruments were imported but there is evidence that some were of local origin. In 1825, when the firm had premises in the main piano-making district of Philadelphia, it was associated with Alpheus Babcock of Boston, the inventor of cast-iron piano frames. For many years the firm was pre-eminent among suppliers of instruments in the USA; the instruments they supplied included boxwood flutes with four, six or eight keys, clarinets with five, and rotary-valve saxhorns and bugles with six or eight keys.

The firm was also involved in publishing, though chiefly in the reprinting of material from plates used by other publishers, notably Allyn Bacon. Among Klemm's own publications is the earliest instruction book for a valved brass instrument printed in America, F. Rasche's *New and Complete Method for Cornet à Pistons* (Philadelphia, 1844).

After the civil war, the Klemms' dominant position was challenged by the rise of American manufacturers. The firm does not seem to have functioned after 1879.

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LLOYD P. FARRAR

Klemm, Eberhardt

(*b* Zwickau, 4 Sept 1929; *d* Leipzig, 7 June 1991). German musicologist. He studied physics, philosophy and musicology with Bloch, Serauky, Wolff and others at Leipzig University (1949–54), taking the doctorate there in 1966 with a dissertation on serialism. He was an assistant to Serauky and Bessler (1954–65), and subsequently lecturer (1957–66) at Leipzig until he was dismissed on political grounds. He was editor of the *Jahrbuch Peters* (1978–82) and in 1985 was made director of the Hanns-Eisler-Archiv in Berlin. He completed the *Habilitation* in 1991 with a work on the

Second Viennese School and was appointed professor at Leipzig shortly before his death. His chief interest was 20th-century music. He published two books on Hanns Eisler, as well as numerous articles on contemporary musical theory, Mahler, Webern and Schoenberg. He also edited various historical works on music (by Burney, Schindler, Debussy and Shaw), and prepared editions of Mahler's Sixth Symphony (Leipzig, 1975), Eisler's orchestral suites (Leipzig, 1977), Debussy's piano works (Leipzig, 1968–73), Satie's *Messe des pauvres* and piano pieces by Gottschalk, Satie and Scott Joplin. He was honoured with an unpublished Festschrift on his 60th birthday and a collection of his articles was published in 1997.

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HORST SEEGER/WOLFGANG RUF

Klemm [Klemme, Klemmio, Klemmius], Johann

(*b* Oederan, nr Zwickau, c1595; *d* ?Dresden, 1659 or later). German composer, organist and music publisher. In 1605 he was engaged as a boy soprano for the *Tafelmusik* at the electoral court at Dresden and in 1612 was appointed as an instrumentalist there. The following year he went to Augsburg to study at the elector's expense with the renowned organist Christian Erbach, with whom he remained until at least 1615. When he returned to Dresden, he started working at composition under Schütz; this led to a long-lasting association between the two men typical of the close ties that Schütz formed with many of his pupils. In 1625 he was appointed court organist; his duties included responsibility for the musical education of the choirboys, and in this capacity he taught the organ to Matthias Weckmann. He also became active as a music publisher, first in partnership with Daniel Weixer, later with Alexander Hering. His publications included some of his own music as well as collections by his teacher Schütz (the second set of *Symphoniae sacrae*, 1647, and the *Geistliche Chormusik*, 1648). Klemm continued serving the court under Johann Georg I, and upon the latter's death (1657), under his successor Johann Georg II. He disappears from the Dresden records in 1659, presumably because he retired or passed away.

In 1631 Klemm brought out at his own expense in Dresden the *Partitura seu Tabulatura italica* (RRMBE, xci, 1998), a collection of 36 fugues for two, three and four voices in the traditional 12 modes, suitable for organ or any other instruments. The fugues were printed in open score, a comparative novelty in Germany, where keyboard players were accustomed to reading from German organ tabulature. Klemm followed here the example of many Italian publications (hence the 'Italian Tabulature' of the alternative title), which, while perhaps more cumbersome for the performer, allowed clearer presentation of the contrapuntal structure (for ensemble performance he suggests in a postscript that individual parts can be copied out). The open-score layout, the strict modal part-writing 'abstaining from chromatic writing and diminutions' (to quote the postscript), indeed the entire nature of the work, all point to a deliberate attempt to provide a pedagogical model of instrumental *prima pratica* in line with the teachings of Schütz, stressing traditional strict counterpoint as the foundation of all compositional technique: in fact Klemm credited Schütz with instigating the work. A more progressive feature is the prevailing monothematicism, though in the handling of his subjects, as well as in other aspects of fugal writing, Klemm demonstrates a wide variety of

approaches, making the collection a valuable source for the study of imitative forms current about 1630. It was apparently held in high esteem; 90 years later Mattheson still suggested that 'many a modern composer could surely learn a great many basic matters from it were he not to consider himself already too learned'.

Only one other piece by Klemm survives, the six-part *Lobe den Herren meine Seele* (D-Z 51, no.102, copied between 1664 and 1678). His *Teutsche geistliche Madrigalien* for four to six voices and continuo (Freiberg, 1629) and the ten-part *Wohl dem der in Gottes Furcht steht* (formerly in a manuscript at the Kantoreigesellschaft, Pirna) are lost.

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ALEXANDER SILBIGER

Klemm [Clem, Clemm], Johann Gottlob

(*b* nr Dresden, 12 May 1690; *d* Bethlehem, PA, 5 May 1762). American organ builder of German birth. The son of an organist and instrument maker, Klemm first studied theology in Freiberg, but became disillusioned and about 1710 returned to Dresden, where he may have worked briefly for his father. He remained there until 1726, making stringed keyboard instruments and repairing (and possibly building) organs. At the invitation of Count Zinzendorf, leader of the Unitas Fratrum or Moravian Church, Klemm and his family briefly joined the Church's community in Herrnhut, Saxony, but emigrated to Philadelphia in 1733. There Klemm worked as a maker of keyboard instruments, becoming the first to pursue such a trade full-time in the American colonies. A spinet dated 1739 exists in the Metropolitan Museum, New York. In 1739–41 he built a 26-stop organ for Trinity Church, New York; this was probably the largest organ he ever built, but he is known to have built smaller organs for several other churches including 'Old Swede's' Church in Philadelphia (c1737) and the Moravian Church in Bethlehem, Pennsylvania (1746). In 1745 or 1746 he moved to New York for a short time, and in 1757 he moved to the Moravian settlement in Bethlehem. There, with the help of a young cabinet maker,

David Tannenberg (who succeeded him), he built five small organs for Moravian churches, and possibly some spinets or clavichords as well.

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BARBARA OWEN

Klemperer, Otto

(*b* Breslau, 14 May 1885; *d* Zürich, 6 July 1973). German conductor and composer. After studying the piano with James Kwast and theory with Ivan Knorr at the conservatory in Frankfurt, Klemperer followed Kwast to the Klindworth-Scharwenka Conservatory in Berlin, where he also studied composition and conducting with Pfitzner. In 1906 he replaced Oskar Fried at the last moment to conduct Max Reinhardt's production of Offenbach's *Orphée aux enfers* at the Neues Theater in Berlin. The previous year, on the occasion of a performance of Mahler's Symphony no.2, in which he directed the offstage orchestra, he had first encountered the composer who was to exercise a decisive influence on his career. It was on Mahler's recommendation that Klemperer was appointed chorus master and subsequently conductor at the Neues Deutsches Theater in Prague in 1907 (making his debut in *Der Freischütz*), and then at Hamburg from 1910 to 1912. Further appointments followed at Bremen (1913–14), Strasbourg (1914–17), where he was Pfitzner's deputy, and as musical director at Cologne (1917–24) and Wiesbaden (1924–7).

After 1918 Klemperer rapidly emerged as one of the leading German conductors of his generation (in 1923 he declined an appointment as musical director of the Berlin Staatsoper, where he felt he would have had insufficient artistic independence). He conducted an unusually wide range of contemporary music, as well as giving a less overtly emotional interpretation of the classics than had been common among older conductors. He was therefore a natural choice as director when, in 1927, the Prussian Ministry of Culture set up a branch of the Berlin Staatsoper, whose special task was to perform new and recent works and repertory works in a non-traditional manner. This, the Staatsoper am Platz der Republik, played in the Kroll Theatre, from which it drew the name by which it is usually known. Klemperer's period there was of crucial significance in his career and the development of opera in the first half of the 20th century.

The Kroll Oper was an attempt to establish an institution representative of the new Weimar Republic, as the court opera Unter den Linden had represented the monarchy. It was therefore inevitably drawn into the bitter controversies that rent the republic. Growing economic distress, coupled

with pressure from the Right, obliged the government to shut the Kroll Oper in July 1931 after only four seasons, before it had had time to fulfil a role in opera similar to that played in 20th-century architecture by the Bauhaus (with which it had close ties). But the performance of operas such as Stravinsky's *Oedipus rex* and *Mavra* (both produced by Klemperer), Schoenberg's *Erwartung* and *Die glückliche Hand*, Hindemith's *Cardillac* and *Neues vom Tage*, Janáček's *From the House of the Dead* and Weill's *Der Jasager*, as well as the impressive list of new and recent orchestral works given at the Kroll concerts, is evidence of both bold experiment and lasting musical values. Although the vocal standards of the Kroll Oper were inevitably more modest than those of its parent house on Unter den Linden, the presence of conductors such as Klemperer (who also produced *Fidelio* and *Don Giovanni*), Alexander von Zemlinsky and Fritz Zweig ensured high musical standards; and designers such as Ewald Dülberg, Oskar Schlemmer and László Moholy-Nagy had a lasting influence on the development of operatic production after 1945. In particular, the Kroll Oper's drastically stylized production of *Der fliegende Holländer* (1929) was a decisive forerunner of Wieland Wagner's innovations at Bayreuth.

After the closure of the Kroll Oper, Klemperer remained with the Staatsoper, where on 13 February 1933 he conducted *Tannhäuser* on the 50th anniversary of Wagner's death. In April 1933 Klemperer, who was of Jewish birth, emigrated, eventually going to the USA (where he had made his début in 1927). He became conductor of the Los Angeles PO (1933–9), conducted the New York PO and the Philadelphia Orchestra, and between 1937 and 1938 played a part in the reorganization of the Pittsburgh Orchestra. In 1939 he underwent an operation for a brain tumour and his health and stability were so gravely undermined that he did little conducting for some years. His next regular engagement was at the Hungarian State Opera (1947–50), where he conducted an extensive repertory before leaving there because of the communist regime's restrictive musical policies. In the early 1950s Klemperer accepted guest engagements in spite of having suffered further accidents and illnesses. But his reputation in Europe had become largely a matter of hearsay.

In 1954 a contract to conduct and make recordings with the Philharmonia Orchestra of London led to his appointment in 1959 as its 'principal conductor for life'. However, in 1964 the orchestra's founder, Walter Legge, announced that he was going to disband it. The players decided to run it themselves as the New Philharmonia Orchestra. Klemperer took the players' side, became the reconstituted orchestra's president and conducted its first concert without fee. He continued to conduct and record with the New Philharmonia until the last concert of his career, which took place at the Royal Festival Hall, London, on 26 September 1971. During his time with the orchestra Klemperer won the affection of the players to a degree unprecedented in his career. The ready wit that lurked behind his forbidding exterior gave much pleasure. After a ragged entry during a rehearsal of Beethoven's Eighth Symphony, the principal cellist asked for 'a clear beat at this point and we will get it together for the first time in musical history'. 'In British musical history', retorted Klemperer.

In 1961 Klemperer made his Covent Garden début, conducting and producing *Fidelio*; *Die Zauberflöte* followed in 1962, and *Lohengrin* in 1963.

On his death, his collection of annotated scores, letters and documents was given to the RAM, London. In 1973 a documentary film *Otto Klemperer's Journey through his Times*, with a soundtrack composed largely of Klemperer reminiscing in German, was made by the Dutch director Philo Bregstein.

Following Toscanini's retirement in April 1954 and Furtwängler's death seven months later, Klemperer came to be generally accepted as the most authoritative interpreter of the central Austro-German repertory. His performances were notable above all for their heroic dimensions and his architectural grasp. The detail revealed by his unfailingly lucid textures (prominent woodwind was a feature of his style) was always subject to his conception of a work as a whole. Yet this does justice only to the Apollonian aspect of an unusually complex musical temperament. Even in his final years, when his tempos became increasingly slow, his performances were distinguished by a power and intensity that always remained subject to his grasp of structure. His interpretation of Mozart was controversial – detractors found it too plain and lacking in nimbleness, admirers praised its strength and directness. In Bruckner he realized the symphonies' monumental grandeur to a degree few conductors have equalled, and in Beethoven, a composer central to his vision, he achieved an uncontested authority. Even the characteristically unburnished Klemperer sound seemed essentially Beethovenian, and he made famous recordings with the Philharmonia and New Philharmonia of the symphonies, *Fidelio* and the *Missa solemnis*. But perhaps his outstanding achievement was to reveal the full extent of Mahler's genius, by rescuing his music from the rather sentimental style of interpretation that had become widely accepted.

Klemperer studied composition with Schoenberg in the mid-1930s in Los Angeles and was a prolific if spasmodic composer. His output includes several operas, a considerable number of songs (some settings of his own texts) and nine string quartets, as well as six symphonies, all in a post-Mahlerian style. Not all these works have been performed. Many were extensively revised and a number were destroyed.

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(selective list)

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Principal publishers: Hinrichsen, Peters, Schott, Universal

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PETER HEYWORTH/JOHN LUCAS

Klenau, Paul (August) von

(*b* Copenhagen, 11 Feb 1883; *d* Copenhagen, 31 Aug 1946). Danish composer and conductor. He began music studies in Copenhagen in 1900 with Otto Malling (composition) and F. Hilmer (violin). With his move in 1902 to the Berlin Hochschule für Musik, where he studied composition under Bruch and the violin under Haliř, he started to enter Germanic circles, and as he did so came to receive less recognition in Denmark. In 1904 he went to Munich as a pupil of Thuille, after whose death in 1907 he was employed at the Städtisches Theater, Freiburg. But he soon moved to Stuttgart, where he studied with von Schillings (1908) and took a post at the Hofoper (1909). A large number of letters from Klenau to Alban Berg, dated from 1920 until the latter's death in 1935, attest to a close friendship. Some letters to Schoenberg also show that, while probably not a pupil of his, Klenau was certainly intimate with the Schoenberg circle.

Klenau's First Symphony had been performed at the 1908 Munich Tonkünstlerfest, and within five years it was followed by three more. Klenau was in Frankfurt in 1912 as conductor of the Bach Society; however, he returned the following year to Freiburg as Kapellmeister. By now his compositional interests had turned to dramatic music: in 1913 he completed *Sulamith*, a sacred opera on the *Song of Solomon*; *Kjartan und Gudrun*, an opera on Icelandic themes, was conducted by Furtwängler at Mannheim in 1918. During World War I he divided his time between Bavaria and Copenhagen, where in 1920 he participated in the formation of the Danish Philharmonic Society. As conductor of that society (1920–26) he introduced much new music to Denmark, but his attempts to generate interest in Schoenberg's work at that time were unsuccessful. Feeling drawn back to German musical centres, he accepted a concurrent appointment as choir conductor (Konzertdirektor) of the Vienna Konzerthausgesellschaft (1922–30). Klenau returned in his later years to composing operas and symphonies in which his style moved away from the techniques of Bruckner and Strauss, who had influenced most of his output, towards Schoenbergian atonal procedures. Such a move, particularly during the Third Reich, aroused considerable controversy. Yet the composer skilfully managed to circumvent charges of decadence by proclaiming his loyalty to the Nazi regime, and by publishing a series of articles claiming that his use of 12-note technique derived from Wagner, avoiding any mention of Schoenberg. Thus his operas *Michael Kohlhaas* and *Rembrandt van Rijn* were deemed acceptable to the authorities since Klenau adopted a traditional approach to dramatic structure. The potentially

controversial atonal passages were invariably juxtaposed with episodes in which a more folklike tonal idiom predominated.

Klenau remained in Vienna during the Anschluss, composing his final opera *Elisabeth von England* for the 1938–9 season at Kassel. The choice of subject matter was particularly unfortunate, given the impending declaration of war against Britain, and when the work was later performed at the Berlin Staatsoper in 1940, Klenau was forced not only to alter the opera's title to *Die Königin* but also to make politically judicious emendations to the libretto that made little dramatic sense.

After this débâcle Klenau left Vienna, returning to Copenhagen in 1940 when advancing deafness began to limit his activities.

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(selective list)

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Die Lästerschule (komische Oper, 3, R.S. Hoffmann, after R.B. Sheridan: *The School for Scandal*), Frankfurt, 25 Dec 1926

Michael Kolhaas (4, Klenau, after H. von Kleist), Stuttgart, 4 Nov 1933, rev. version, Berlin, Staatsoper, 7 March 1934

Rembrandt van Rijn (4, Klenau), Berlin, Staatsoper, 23 Jan 1937

Elisabeth von England (4, Klenau), Kassel, 29 March 1939, rev. as Die Königin, Berlin, Staatsoper, 28 May 1940, as Dronningen, Copenhagen, 8 March 1941

König Tannmor, unpubd

other

Ballets: Klein Idas Blumen (after H.C. Andersen: *Den lille Idas blomster*), Stuttgart, 1916; Marion, Copenhagen, 1920

Orch: Sym. no.1, f, perf. 1908; Sym. no.2, c, perf. 1911; Sym. no.3 'Te Deum', f, solo vv, chorus, org, orch, perf. 1913; Sym. no.4 'Dante', perf. 1914; Jahrmarkt bei London (Bank Holiday – Souvenir of Hampstead Heath) (1920); Altdeutsche Liedersuite, small orch (1934); Sym. no.5 'Triptikon', 1939; Sym. no.6 'Nordische', 1940; Sym. no.7 'Sturm', 1941; Vn Conc.

Vocal-orch: Gespräche mit dem Tod (6 songs, R.G. Binding), A, orch (1915); Die Weise von Liebe und Tod des Cornets Christoph Rilke (Rilke), Bar, chorus, orch, 1915

Pf: Geschichten von der Vierjährigen, 9 pieces (1915); Klein Ida Walzer [from ballet] (1916); 4 Klavierstücke (1922); 12 Preludes and Fugues (1939); other pieces

Other works: Str Qt, chbr music, songs

MSS in *DK-Kk*

Principal publishers: Bote & Bock, Hansen, Schott, Universal

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see also Matthes

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THOMAS MICHELSEN/ERIK LEVI

Klencke, Helmina [Wilhelmina Christiane].

See Chézy, Helmina von.

Klengel, August (Stephan) Alexander

(*b* Dresden, 29 June 1783; *d* Dresden, 22 Nov 1852). German pianist, organist and composer. He became a pupil of Clementi in 1803, travelling extensively with him; their tour to St Petersburg in 1805 was such a success that Klengel remained there until 1811. After further tours to London, Paris and Italy, Klengel, though a Protestant, was appointed first organist at the Dresden Hofkapelle in 1817. Thereafter he travelled periodically but was decreasingly active as a pianist. His admirers included Fétis and Moscheles; Chopin reported his love of conversing with Klengel, 'from whom there is always something to be learned'.

Musically conservative, Klengel eschewed the contemporary trends of brilliance and emotionalism, favouring the classical clarity of his teacher's generation. He was active in the Bach revival, editing *Das wohltemperirte Clavier* and performing Bach's fugues publicly as early as 1814. His chief work is a set of 48 canons and fugues, a fascinating example of neo-Baroque counterpoint (see R. Jäger: *August Alexander Klengel und seine Kanons und Fugen*, diss., U. of Leipzig, 1929). He also wrote piano concertos, chamber music, songs and other works for solo piano.

JOEL SACHS

Klengel, Julius

(*b* Leipzig, 24 Sept 1859; *d* Leipzig, 27 Oct 1933). German cellist and composer. He was brought up in a musical family (his brother was Paul Klengel) which could provide a piano quintet. He studied the cello with Emil Hegar and composition with Jadassohn. At the age of 15 he joined the Gewandhaus Orchestra, and was its principal cellist from 1881 to 1924. In 1881 he was made Royal Professor at the Leipzig Conservatory, and his pupils included Suggia, Feuermann, Kurtz, Pleeth and Piatigorsky. An important aspect of his teaching was that he never encouraged his students to copy but allowed them to develop their own musical personality. He toured Europe as a soloist and as a member of the Gewandhaus Quartet. Klengel gave the first Russian performance of the Haydn D major Concerto in 1887 in St Petersburg, and in 1889 returned to give a series of concerts with the Brodsky Quartet. He was praised for his fine sense of style and his admirable technique, particularly in Beethoven's sonatas and Bach's solo suites. He composed a great deal of music, including four cello concertos, the beautiful *Hymnus* for 12 cellos, and chamber works, but they are now of interest only to cellists. His editions of classical cello sonatas and concertos and the Bach suites are still used. (*CampbellGC*)

WATSON FORBES/MARGARET CAMPBELL

Klenovsky, Nikolay Semyonovich

(*b* Odessa, 1857; *d* Petrograd, 23 June/6 July 1915). Russian conductor and composer. He graduated from the Moscow Conservatory in 1879, having studied composition with Tchaikovsky and the violin with Ivan Hřimalý. In the same year he assisted Nikolay Rubinstein in preparing the première of Tchaikovsky's *Yevgeny Onegin*. Besides directing the Moscow University orchestra, Klenovsky was a conductor at the Bol'shoi Theatre in Moscow (1883–93). He also composed much incidental music for plays at the Maliy Theatre. In 1893 he moved to Tbilisi where, besides conducting the town's symphony concerts and taking charge of the local branch of the Russian Musical Society, he was able to develop further his interests in folk music. He had already been associated with Yuly Mel'gunov in harmonizing folksongs, and in 1895 he issued his own anthology, *Etnograficheskiy kontsert: sbornik pesen russkikh i inorodcheskikh* [An ethnographical concert: a collection of songs of the Russians and other peoples of the Empire] (reprinted in Moscow, 1926). From 1902 to 1906 he was deputy director of the imperial chapel in St Petersburg. As a composer, Klenovsky earned praise from Tchaikovsky, and it was in fact to Klenovsky that Vsevolozhsky (director of the imperial theatres) first offered *The Queen of Spades* as a subject for an opera; only when he failed to make any progress with the idea was the libretto passed to Tchaikovsky. Klenovsky's three ballets were successfully mounted, but any successes among his other works were only transitory, and most of his music remains unpublished.

WORKS

Prelesti gashisha [The Delights of Hashish] (ballet), 1885; Svetlana (ballet), 1886; Salanga (ballet), 1900; 4 cants.; Georgian liturgy (Moscow, n.d.); Mirazhi [Mirages], sym. picture; other orch pieces

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DAVID BROWN

Kleoneides.

See [Cleonides](#).

Klephoorn

(Dut.).

See [Keyed bugle](#).

Klerk, Albert de

(*b* Haarlem, 4 Oct 1917; *d* Haarlem, 2 Dec 1998). Dutch organist, composer and conductor, son of the Haarlem musician Joseph de Klerk. At the age of 16 he succeeded Hendrik Andriessen as organist of St Josephkerk in Haarlem. He then studied organ at the Amsterdam Conservatory with Anthon van der Horst and analysis with Andriessen. He

graduated with honours in 1939 and was awarded the Prix d'Excellence in 1941. From 1956 to 1983 he was city organist of Haarlem, and from 1964 to 1983 principal organ teacher at the Amsterdam Conservatory.

Together with Herman Strategier and Jan Mul, also pupils of Andriessen, De Klerk pursued Andriessen's devotion to Roman Catholic church music, in particular that for laymen. He wrote outstandingly for the organ in a conventional style of rich harmony, as well as masses and other works for chorus.

WORKS

(selective list)

Org works incl.: Sonata, 1942; Conc., 1964; Conc., 1967; Suite concertante, org, str, 1976; 12 Images; Octo fantasiae; Ricercare

Choral: Missa 'Mater Sanctae laetitiae', female chorus, org, 1948; Missa 'Sancti Pape Pii Decimi', chorus, org, 1956, arr. org, 1977; La matinale, chorus, pf, 1962; TeD, Mez, chorus, orch, 1979

Chbr music, songs, works for carillon

Principal publisher: Donemus

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P. Visser: 'Albert de Klerk: Missa "Mater sanctae laetitiae", Ricercare for Organ', *Sonorum speculum*, no.23 (1965), 26–35

ROGIER STARREVELD/LEO SAMAMA

Kletzki, Paul [Klecki, Pawel]

(*b* Łódź, 21 March 1900; *d* Liverpool, 5 March 1973). Swiss conductor and composer of Polish birth. He studied at the Warsaw Conservatory (composition, and the violin with Emil Młynarski) and later at the Berlin Academy. After playing in the Łódź PO, he became known as a composer and made his début at Berlin in 1923 conducting his own works. He settled there until 1933, when he went to Venice and then Milan, where he taught composition and orchestration at the Scuola di Musica. After a year (1937–8) as musical director of the Kharkiv PO (USSR), he settled in Switzerland, taking Swiss nationality in 1947.

From 1945 Kletzki travelled widely as a guest conductor, making his British début with the Philharmonia Orchestra in 1947 and spending a season (1954–5) as principal conductor of the Liverpool PO. After tours in Central and South America he made his North American début in 1959 with the Philadelphia Orchestra. He was musical director of the Dallas SO (1960–63), then, in Switzerland, of the Berne SO (1964–6) and, on Ansermet's retirement, of the Suisse Romande Orchestra (1967–70). A conductor of wide experience and accomplished technique, he made a number of recordings which show his characteristic lucidity and freshness of spirit. These reflect an eclectic repertory ranging from Beethoven through Mahler and Sibelius to Szymanowski and Lutosławski. Kletzki's compositions, housed in the Zentralbibliothek, in Zürich, include four symphonies, violin

and piano concertos, four string quartets and other chamber music and songs, but most were destroyed during World War II.

NOËL GOODWIN

Kleven, Arvid

(*b* Trondheim, 29 Nov 1899; *d* Oslo, 24 Nov 1929). Norwegian composer. He showed considerable musical gifts as a child and went on to study with Gustav Fredrik Lange in Oslo before continuing his education in Paris. He was employed as a flautist in the orchestra of the National Theatre in Oslo in 1918; when the Oslo PO was founded in 1919, Kleven joined the flute section as principal and remained with the orchestra until his early death (from rheumatic fever), also playing the flute and piano in other establishments.

Kleven's music, which was open to influences from continental Europe, stood out against the general conservatism of Norwegian musical life at the beginning of the century; his style progressed from a rather Debussian Impressionism, as in the symphonic poem *Lotusland* (1921), composed over several months in Paris, via another, and rather less episodic, symphonic poem, *Skogens søvn* ('The Sleeping Forest', 1923), to the more Expressionist *Symphonic Fantasy* of 1926 and the *Sinfonia libera* of 1927. The *Symphonic Fantasy* was received by the reactionary critics of Oslo as verging on the atonal, and the *Sinfonia libera* as 'a monstrous delirium of sounds' and 'an aimless heap of fantastically ugly disharmonies'. Kleven was revising the latter work at the time of his death, and it has been preserved only partially intact. Had he survived, he would almost certainly have been a major voice in Norwegian music in the middle decades of the 20th century.

WORKS

(selective list)

Orch: *Lotusland*, op.5, 1921; *Skogens søvn* [The Sleeping Forest], op.9 (1923); *Symphonic Fantasy*, op.15 (1926); *Sinfonia libera* in due parti 1927, rev. 1928, partially lost

Chbr: Vn Sonata, op.10 (1925)

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MARTIN ANDERSON

Klezmer

(Yiddish).

A performing musician in the Ashkenazi Jewish tradition. See [Jewish music](#), IV, 3(ii).

Klezmer music.

A form of instrumental music traditional among the Ashkenazi Jews. See [Jewish music](#), §IV, 3(ii).

KLF [Kopyright Liberation Front].

British contemporary club dance music duo, comprising Bill Drummond (William Butterworth; *b* South Africa, 29 April 1953) and Jimmy Cauty (*b* 1954). Drummond was an influential part of the Liverpool music scene in the 1980s, managing Julian Cope and playing in Big in Japan; Cauty formed Brilliant in the early 1980s, an attempt to fuse rock and dance styles. They first worked together under a variety of pseudonyms including Disco 2000, the Justified Ancients of Mu Mu (JAMMS), the Timelords (with a novelty hit single *Doctorin' The Tardis*, 1988) and Space. Space released an eponymous classic early ambient house album (1991), a spin-off from Cauty's work at the time with the Orb. The first JAMMS album, 1987 *What the Fuck is Going On?* (KLF Communications, 1987), mixed early big beat with ranting vocals but was withdrawn from release over illegal samples. Cauty and Drummond reportedly burnt all but three copies of *Whitney Joins the Jamms*, although some of its tracks were later released on the first KLF album, *Shag Times* (KLF Communications, 1987). They returned to ambient house for the pioneering *Chill Out* (KLF Communications, 1990). Such notoriety helped publicize the most successful KLF album, *The White Room* (KLF Communications, 1991), which included the world-wide hit singles '3AM Eternal' and 'Last Train to Trancentral'. Self-managed and -promoted with a unique visual and almost political flamboyance, they officially disbanded at the Brit Awards in 1992. They later worked as K2 Plant Hire and the K Foundation for various 'art terrorism' projects including a documentary film of them burning a million pounds in cash.

IAN PEEL

Klička, Václav

(*b* Prague, 1 Aug 1882; *d* Prague, 22 May 1953). Czech harpist and composer. The son of the organist Josef Klička and brother of the harpist Helena Kličková-Nebeská, from 1897 to 1903 he studied the harp with Hanuš Trneček and theory and composition with Karel Knittl and Karel Stecker at the Prague Conservatory. From 1903 to 1910 he was a member of the orchestra at the Plzeň theatre, then taking up a solo career. He gave concerts in London, Hamburg, Berlin, Vienna and other European cities, and became one of the leading harpists of the day. During World War I he was active in the Netherlands not only as a performer, but also as a propagandist for Czech music and Czech independence. After the war he returned to Prague, and in 1922 succeeded his sister as professor of harp at the conservatory, a position he held until the Nazi occupation. He continued his concert tours in Slovakia, Poland, Austria and elsewhere, and after 1945 again took a vigorous part in Czech musical life. Among his many distinguished pupils was Libuše Poupětová. His compositions, principally for the harp, consist of original works and arrangements,

including fantasies on Czech and Slavonic folksongs and variations on themes of Krumpholtz and Mozart. He also wrote a book about the harp, *Cesta královského nástroje* (Nymburk, 1944).

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MIROSLAV K. ČERNÝ/R

Klien, Walter

(*b* Graz, 27 Nov 1928; *d* Vienna, 10 Feb 1991). Austrian pianist. He studied the piano, composition and conducting in Frankfurt (1939–45), in Graz (1946–9), with Josef Dichler at the Vienna Music Academy (1950–53), and also with Michelangeli. He won prizes at the Bolzano Busoni Competition for pianists (1951 and 1952) and the Marguerite Long-Jacques Thibaud Competition in Paris (1954). He made his début in the USA in 1969. As well as recitals, he gave concerts with many leading orchestras and conductors. He was known equally for the clarity of his technique, the coolness and precision of his touch and his stylistic assurance. His many recordings include the first complete version of Brahms's works for piano solo, the complete works for piano solo of Mozart and the complete piano sonatas of Schubert, as well as chamber music and lieder and music by such 20th-century composers as Stravinsky, Janáček and Honegger.

RUDOLF KLEIN

Klimovitsky, Abram Iosifovich

(*b* Leningrad, 7 Sept 1937). Russian musicologist. He graduated from the Leningrad Conservatory in 1961 after studying music theory with Yury Tyulin. From 1962 Klimovitsky taught music theory at the conservatory and in 1971 he joined the staff of the Russian Institute for the History of the Arts, Leningrad, where he obtained the *Kandidat* degree in 1972. He took the doctorate in 1982 at the All-Union Academic Research Institute for the Study of Art, Moscow, and was appointed professor at the Leningrad Conservatory in 1985. He became chief research fellow at the Institute for the History of the Arts, Leningrad, in 1995. He has participated in numerous international congresses and is a member of the Union of Composers of Russia (from 1979), the Gesellschaft für Musikforschung (from 1984) and the Russian-German Tchaikovsky Society (from 1997). A well-known lecturer and writer on music analysis, he is also recognized in Russia as a supervisor of innovative graduate and postgraduate studies.

Klimovitsky's scholarly interests range from autograph studies to the history of European culture. His work is dominated by three concerns: the creative process of composition in its historical context (including psychological, sociological and cultural factors), the mutual influence of Russian and West European musical cultures and the examination of the mechanisms by which music has been integrated into European cultural development.

One of the foremost music palaeographers in Russia, Klimovitsky has discovered and attributed many manuscripts, including those by Beethoven, Brahms, Tchaikovsky, Stravinsky and Schoenberg. After having studied the details of an autograph, he has arrived at new readings of the structure and semantics of a composition and has revised the chronology and significance of a work. His musical analysis integrates methods from different disciplines, drawing on structuralism, linguistic analysis (of the Moscow-Tartu school), traditional German hermeneutics, psychology and semiotic theory.

Following a study of the sonata form in the works of Domenico Scarlatti (1967), Klimovitsky concentrated on Beethoven. In his writings of the 1960s and 70s, Klimovitsky outlined how Beethoven's sketching process was used as a weapon against stylistic inertia (1977). He also explored (1979) how the sketches became a model of the creative process for later composers, who were trying to break free from the influence of their closest predecessors while reviving and continuing older traditions. This research produced a remarkable analysis of Beethoven's copy of Palestrina's motet *Gloria Patri* and the String Quartet op.132 (1977), as well as a study of Brahms's copy of a sonata in E minor by Domenico Scarlatti (1978).

During the 1980s and 90s Klimovitsky undertook a comparative study of Russian and German culture based on the works of Shostakovich and Schoenberg (1989, 1995). He has also written extensively on Tchaikovsky, focussing on audiences' perception of Tchaikovsky's music during the 'Silver Age', 1890–1917 (1993), the composer's perception of 18th-century Russian literary culture (1995) and Tchaikovsky's relationship to Wagner (1996). In these studies Klimovitsky explores new avenues of inquiry, such as the interaction of different national cultures within a European tradition and the interpretation of previous eras within an individual national culture. In addition to his work on composers of the past, he has written many articles on contemporary Russian music.

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BORIS ARONOVICH KATZ

Klindworth, Karl (Ludwig)

(*b* Hanover, 25 Sept 1830; *d* Stolpe, nr Oranienburg, 27 July 1916). German pianist, conductor and teacher. As a child he was trained as a violinist, but he later taught himself the piano. The chief passion of his youth was arranging and playing operatic scores for the keyboard. Unable to afford violin studies with Spohr, at the age of 17 he took a job as conductor of a travelling theatre company, an experience which taught him much about the art of arrangement. ‘I had to be very alert in adapting the instrumentation to my limited resources’, he said (*MT*, August 1898). Wagner later attributed Klindworth’s ‘self-possession and command over the orchestra’ to this early practical background. In 1852 Klindworth met Liszt, an event which was crucial to his entire development. Liszt invited Klindworth to Weimar as his pupil, where with his fellow students Cornelius, Bülow, Raff and the American William Mason he formed a ‘Society of Murls’ (or anti-Philistine ‘Moors’), with Liszt as their Padschah, or president (Liszt’s letter to Klindworth on 2 July 1854). The Society’s chief function was to pave the way for the ‘Music of the Future’, particularly that of Liszt

and Wagner. Liszt paid the group a great compliment by marking the manuscript of his B minor Sonata 'For the Murl's Library'. During his stay in Weimar Klindworth also met Joachim, Reményi, Brahms and Berlioz. After two years in Weimar, Klindworth's attachment to the ideals of the New German School was complete.

In 1854 Klindworth moved to London where he remained for 14 years, appearing as a pianist and conductor. The *Musical Times* (January 1855) commented on the 'beautiful touch, the fine expression, and accurate reading of this young artist'. Nonetheless, Klindworth never had much success in London's musical life, which he found too conservative. He mounted a series of ambitious chamber and orchestral programmes (conducted by himself) which were conspicuously unsuccessful owing to his insistence on including new music along with the old. His most ambitious undertaking, a performance of Anton Rubinstein's massive 'Ocean' Symphony in 1861, was accorded only a lukewarm reception. In April 1855 Klindworth met Wagner, who had sought him out at the suggestion of Liszt. Wagner was struck by Klindworth's physical appearance: 'If the fellow had a tenor voice I should almost certainly kidnap him', he wrote to Otto Wesendonck, 'because ... he meets every requirement for my *Siegfried*, especially with regards to physique'. Wagner was deeply moved by Klindworth's performance of Liszt's B minor Sonata. This meeting was regarded by Klindworth as the second great turning-point in his career, for Wagner entrusted him with the task of preparing piano scores of the *Ring*, a work which occupied him for many years. While Wagner admired these arrangements (he called Klindworth 'the first among my Klavierauszügler' – or 'piano extractors'), he found them technically 'atrocious' and feared that they were beyond the capacity of most pianists; in fact, it was not until he heard *Das Rheingold* and *Die Walküre* played by Bülow in 1857 that he experienced them in all their fullness and beauty. In 1867 Klindworth became a founding member of the ironically titled 'Working Men's Society', a group of musicians which included Edward Dannreuther, Walter Bache (Liszt's best-known British pupil) and Alfred Hipkins. They used to play through and discuss the lesser-known works of Beethoven, Schumann, Liszt, Berlioz and Wagner; Klindworth played parts of Wagner's *Ring* to his colleagues in 1868.

When the Moscow Conservatory was founded, its director Nikolay Rubinstein invited Klindworth to join the piano faculty in 1868, a position he held for 14 years. He was an influential teacher though he was not popular, according to the Russian music critic Herman Laroche. His association with Wagner did not prevent him from forming a friendship with Tchaikovsky, whose music he helped to introduce to Liszt and other Western musicians. In Moscow he completed work on the *Ring* arrangement, but was famously obliged to make a second version of Act 2 of *Götterdämmerung*, because the Russian post-office sent the first one by mistake to Beirut, in the Middle East.

Following the death of Rubinstein in 1882, Klindworth returned to Germany and became the conductor of the Berlin PO (sharing this position with Joachim and Wüllner) and of the Wagner Society in Potsdam, where he introduced Bruckner's Seventh Symphony. In 1884 he founded a piano conservatory in Berlin, which in 1893 was merged with that of Xaver

Scharwenka, until the two pianists quarrelled and went their separate ways. At the age of 76 Klindworth adopted a 10-year-old orphan, Winifred Williams. Having trained Winifred to become both a musician and a Wagnerian, Klindworth introduced her to Bayreuth in 1914; she married Siegfried Wagner the following year, and after his death in 1930 she assumed control of the Bayreuth Festival.

Klindworth made a number of effective keyboard arrangements, including Schubert's 'Great' C major Symphony for two pianos, Tchaikovsky's *Francesca da Rimini* for solo piano (1880), and Mozart's Requiem for four hands (1874). He also rescored various works, including Chopin's F minor Piano Concerto, a composition that he himself played frequently. His original compositions include 24 Studies in all the major and minor keys, and an *Elementarische Klavier-Schule*. Among his best-known editions are Bach's *Das wohltemperirte Clavier* (1894), Beethoven's 32 piano sonatas and the complete works of Chopin (1878).

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JOHN WARRACK/ALAN WALKER

Kling, Henri (Adrien Louis)

(*b* Paris, 14 Feb 1842; *d* Geneva, 2 May 1918). Swiss horn player, teacher, conductor, organist, composer and writer of Franco-German birth. He grew up in his father's native Karlsruhe from 1844 and learnt the violin, the horn and music theory, eventually studying under the horn virtuoso Jacob Dorn. After some orchestral playing experience he went to Geneva in 1861, where he became a well-known and widely influential musical figure. He took Swiss nationality in 1865. By 1862 he had become first horn at the Geneva opera and Concerts Classiques, where he played for 20 years, and in 1866 he was appointed horn professor at the Geneva Conservatoire. He also taught solfège there from 1884, remaining on the staff until his death. When the city orchestra was founded in 1876 he became joint conductor for two years. In 1879 Kling became singing teacher at the Ecole Secondaire et Supérieure des Jeunes Filles, and about that time undertook conducting posts with the Landwehr band (1881–7), three local choral societies and the Kursaal orchestra (1886), as well as the post of organist of the Reformed church, Cologne (1881–1918).

Kling produced an exceptionally large number of textbooks, articles, reviews for periodicals in Germany (*Die Musik, NZM*) and France (*Le courrier musical*), original compositions and arrangements (many for various wind ensembles); he was a well-known adjudicator at brass band and *trompe de chasse* contests in different countries. His publications reflect his practical concerns, and over half the music consists of arrangements; but his original output explored many genres, including opera, of which he had four performed in Geneva. He wrote an important horn tutor and smaller tutors for other wind instruments, percussion, the mandolin and the double bass. The *Modern Orchestration and Instrumentation* includes remarks on piano reductions (he edited the Mozart clarinet and horn concertos for solo and piano), dance music, modern sound-effects and national differences in military band constitution and style.

Kling's son Otto (Marius) Kling (*b* ?Geneva, 1866 or 1867; *d* ?London, 7 May 1924) went to London in 1890, and was from 1892 manager of the English branch of Breitkopf & Härtel, and from 1915 to his death proprietor of J. & W. Chester.

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DAVID CHARLTON

Klingenstein, Bernhard

(*b* probably at Peiting, nr Schongau, Upper Bavaria, between 2 March 1545 and 1 March 1546; *d* Augsburg, 1 March 1614). German composer. His gravestone in the cloister of Augsburg Cathedral gives his age at his death as 68. As a boy he was a pupil at the cathedral choir school, and later sang in the polyphonic choir as a sub-deacon. He evidently received no further musical instruction until the late 1570s, when he began to study composition with Johannes de Cleve. By this time, however, he had already been named – on 1 July 1574 – as cathedral Kapellmeister (for a portrait possibly of him in that position see [Augsburg](#)), having been preferred to the cathedral organist Jacobus de Kerle. (In June 1575 the latter was succeeded by Klingenstein's brother Christoph, who held the post until his death on 10 February 1581.) Klingenstein's duties as Kapellmeister included composing (he presented motets to the cathedral chapter in 1581, 1586 and 1601 and received remuneration), passing judgment on compositions offered by other musicians, and housing and

training the choirboys under his care. He held several benefices from the cathedral and also served as Kapellmeister of the Augsburg Jesuit church, St Salvator. He seems to have been generally respected by his colleagues: for example, Gregor Aichinger, in his *Liber sacrarum cantionum* (1597), praised the cathedral chapter for entrusting its music to his 'skilful and diligent' direction.

The largest extant source of Klingenstein's music is his *Liber primus s[acrarum] symphoniarum* (1607; a second book is not known to have been printed). It contains 34 Latin motets, most of which are scored for the customary ensembles of four, five and eight voices. Those for seven and eight voices are in Venetian *cori spezzati* style, possibly as a result of the influence of Aichinger and Hans Leo Hassler. One such work is the eight-part *Echo quae gelidas colens latebras*, in which the second choir is reserved almost exclusively for echo effects in the form of occasional chords punctuating the longer phrases of the first choir. The works in this collection are arranged by size of ensemble, from largest to smallest, an unconventional practice that gives the place of honour to the last composition, a setting of *Cantate Domino* for solo bass voice and continuo. It is the first solo vocal concerto known to have been published in Germany and is similar in style to Viadana's solo concertos for low voice in that the continuo part mostly doubles the vocal line (sometimes in a simplified version) but is occasionally independent. Klingenstein's concerto, the only piece in which he is known to have used the continuo, further indicates a close relationship with Aichinger, whose first collection of vocal concertos was published in the same year, 1607.

Rosetum Marianum (1607) comprises 33 five-part settings of German verses praising the Blessed Virgin, all of them based textually and musically on the traditional devotional song *Maria zart*. Some of the leading composers of the time in southern Germany and Austria are represented in this collection, including Rudolph and Ferdinand de Lassus, Luython, Jacob Regnart, Aichinger, Stadlmayr, Erbach, and Jakob and Hans Leo Hassler. Klingenstein's foreword describes how he distributed the verses of the poem, each composer selecting one verse. He himself chose no.12, *Maria süß, hilf dass ich büß*. The *Triodia sacra* (of which only one partbook survives) consists of 41 Latin tricinia designed, according to the title-page, 'for the use of novices as well as the more experienced'. Nine are by Klingenstein himself; the rest include many selected from existing sources, while others were newly composed. More than half are settings of texts from the Mass ('Crucifixus' and Benedictus) or of even-numbered *Magnificat* verses.

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Liber primus [34] s[acrarum] symphoniarum, 1–8vv (Munich, 1607)

Motet, 4vv, intabulated lute, 1586²³; 3 motets, 5, 8vv, 1590⁵ (2 repr. in 1607); litany, 8vv, 1596²; motet, 5vv, 1604⁷; 9 tricinia, 1605¹; secular song, 4vv, 1609²⁸; 4 bicinia in S. Calvisius: *Biciniarum libri duo* (Leipzig, 1612); 2 motets, 4vv, 1623², 1627² (both repr. from 1607, with added bc)

2 motets, 5, 6vv, *D-As*

2 motets, 4vv, *Mbs*

1 motet, 10vv, *Nst*

editions

Rosetum Marianum: unser lieben Frawen Rosengertlein ... durch 33 beriempte Musicos ... componirt, 5vv (Dillingen, 1604⁷), incl. 1 by Klingenstein; ed. in RRMR, xxiv–xxv (1977)

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WILLIAM E. HETTRICK

Klingsor.

German or Hungarian poet, possibly mythical. The name and some features of the tradition seem to go back to a literary figure created by Wolfram von Eschenbach, following Chretien de Troyes' 'clers sages d'astronomie' in the *Conte du Graal*. In Wolfram's *Parzival* (c1200) Klingsor appears as a descendant of the magician Virgil, a rich duke of Caps (Capua). In the poem of the *Wartburgkrieg* his background is given as 'ûz Ungerlant' (i.e. from Hungary). The wider tradition mentions that he had received an annual salary from the Hungarian king, and in the *Elisabeth-Viten* the prophecy of St Elisabeth's birth is attributed to him.

It is uncertain whether there was a poet with the same name as the literary figure of Klingsor the magician. The possibility is supported by the attribution, in the Manessische Liederhandschrift, of the whole *Wartburgkrieg* complex to 'Klingesor von vngerlant'. From the 15th century onwards the so-called *Rätselspiel-Ton* (now called the *Schwarzer Ton*) from the *Wartburgkrieg* was thought of as a work of Klingsor; in the poem itself Klingsor is mentioned together with other poets who are known to have existed. On the other hand, the Jenaer Liederhandschrift (*D-Ju* El.f.101) names 'her wolueram' as the author of the *Rätselspiel-Ton*. In early modern literature Klingsor is named as one of the 12 *alte Meister* in numerous Meistersinger manuscripts. Finally, in the 17th century, Klingsor is credited with writing one further *Ton*, the 'Nachtweise'.

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LORENZ WELKER

Klinkova, Zhivka

(b Samokov, 30 July 1924). Bulgarian composer, pianist and conductor. In 1951 she graduated from the Sofia Academy of Music, where her teachers were Hadjiev (composition) and Nenov (piano). After working as a conductor and composer with the state-sponsored Kutev folksong and dance ensemble (1951–60), she furthered her composition studies with Wagner-Régeny (1960–66) and then Blacher in Berlin (1966–8). She has become a prolific freelance composer with an output that includes 11 ballets, four operas and a musical, most of which have been performed professionally in state theatres in Germany and the former Czechoslovakia. While Klinkova's emotional, quasi-Romantic idiom, which exhibits considerable melodic invention, draws on the characteristics of Bulgarian folk music, her themes are generally contemporary. In her ballet *Than saen* ('Vietnamese Poem'), for instance, she connects the magical world of fairies to that of the heroic, war-scarred Vietnamese, while the children's ballet *Quenny, the Little Negro* examines the issue of racial oppression. The historical themes of both *Vassil Levski* and *Cyril and Methodius* contribute to the tradition of Bulgarian grand opera. The opera-ballet *Olimpijski ustrem, Sanjat na Kuberten* ('Olympic Endeavour, Coubertin's Dream', written to celebrate the 1996 Atlanta Olympic Games, combines a big-band style with symphony orchestra; within its classical operatic structure there are melodies that can be sung by young people and rhythms derived from rock music.

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Isle of Dreams (musical, P. Panchev), Teplice, 11 Nov 1978

The Most Improbable (fairy-tale op, Klinkova), 1980

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other

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MAGDALENA MANOLOVA

Klio [Clio].

The Muse of history, represented with the kithara. See [Muses](#).

Klobásková, Libuše.

See [Domanínska, libuše](#).

Klobučar, Berislav

(*b* Zagreb, 28 Aug 1924). Croatian conductor. He studied in Salzburg with Lovro von Matačić and Clemens Krauss, and was on the conducting staff at the Zagreb Opera, 1943–51. His Vienna Staatsoper début was in 1953, and during the late 1950s he was invited by Carl Ebert to work at the Städtische Oper, Berlin. He was general director at Graz, 1960–71; during this time he began to tour more widely, and also appeared several times at Bayreuth. He made his début at the Metropolitan in 1968, where he was admired in the Wagner repertory. He was music director at the Stockholm Royal Opera, 1972–81, and at Nice, 1983–8, taking the Nice Opéra production of the *Ring* to Paris (Théâtre des Champs-Élysées) in 1988. In 1989 he conducted Montemezzi's now rarely-heard *L'amore dei tre re* at Palermo, and in 1995 an acclaimed *Parsifal* in Stockholm. He favours broad, steady tempos and close integration of voices and orchestra, in performances regarded as competent and secure rather than inspirational.

NOËL GOODWIN

Klöcker, Dieter

(b Wuppertal, 1936). German clarinettist. He began to play at the age of seven on an E \flat clarinet, and subsequently studied with Karl Kroll and Jost Michaels. Klöcker was principal clarinettist in several German orchestras before deciding in 1969 to concentrate on solo and chamber music. He has undertaken research into forgotten works for the clarinet and made more than 400 recordings, many with the Consortium Classicum, which he founded. In 1975 Klöcker was appointed professor of clarinet and chamber music at the Staatliche Hochschule für Musik in Freiburg.

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PAMELA WESTON

Klöffler, Johann Friedrich

(b Kassel, 20 April 1725; d Burgsteinfurt, 21 Feb 1790). German conductor and composer. From 1750 he was a musician and administrator at the court of the Counts of Bentheim and Steinfurt. In 1752 he founded the court orchestra, in 1753 became Konzertmeister and from 1754 was music director there; in 1757 he also took a judicial post at the court. After a concert hall was built on the grounds of the Steinfurt castle in 1770, Klöffler directed regular public concerts there. For these he composed numerous symphonies, concertos and chamber pieces (mostly for the flute) in the Mannheim style. About half of these works were published, and many were distributed in print and manuscript throughout Germany, the Netherlands, Denmark, Sweden, Finland and England. In 1773 Klöffler became a member of the Utile Dulci society of Stockholm. In 1777 he wrote one of his best-known works, a battle symphony in which two orchestras represent the opposing forces; the work was given in London (26 May 1783) at Almack's Room, sponsored by Salomon and Cramer. From 1781 to 1787 Klöffler made extended concert tours in Germany and to Copenhagen, Vienna, London, St Petersburg, Moscow and elsewhere. He retired from the Steinfurt court in 1789. For bibliography and a thematic catalogue see U. Götze: *Johann Friedrich Klöffler (1725–1790)* (diss., U. of Münster, 1965).

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orchestral

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Unpubd syms.: Bataille, 2 orchs, 1777, D-BFb, SWI, arr. 1 orch, c1781, BFb; 9 in BFb, RH, Rtt, SWI

Concs.: 3 for fl, 3 for 2 fl, op.1 (1765 or 1766); 3 for fl, op.2 (1767); 3 for 2 fl, op.3

(1766 or 1777); 1 for pf/hpd (1784); 1 for hpd, c1781, *BFb*; 8 for fl (incl. 2 for 2 fl), *BFb, RH, Rtt, SWI, DK-Kk*

chamber

6 duettes, 2 fl, op.4 (1771); 6 sonatas, fl, bc, op.5 (1774); 6 sonates, pf, op.6 (1774); 6 duettes, 2 fl, op.7 (Berlin, 1780); 2 nonetto, fl, str, 1773, *D-BFb, SWI*; qnt, fl, str, 1773, *RH, DK-Kk, S-Skma*; qt, fl, str, *DK-Kk*; 6 qts for fl, *D-BFb, DK-Kk*, 3 ed. J. Kremer (Frankfurt, 1991–4); 4 duets for fl, *D-BFb, DK-Kk*

URSULA GÖTZE

Klokkenspel

(Dut.).

See [Carillon](#).

Klook.

See [Clarke, Kenny](#).

Klopstock, Friedrich Gottlieb

(*b* Quedlinburg, 2 July 1724; *d* Hamburg, 14 March 1803). German poet. When still a schoolboy at Schulpforta he conceived the plan to write *Der Messias* which, inspired by Homer, Virgil, the Bible and Milton, occupied much of his time between the 1740s and 1773, the year in which the 20th and last canto was published. He studied theology and philosophy at Jena and Leipzig from 1745 to 1748, in which year the first three cantos of *Der Messias* appeared in the *Bremer Beiträge*. Its immense success led to invitations to Zürich (from Bodmer) and then to Copenhagen, where King Frederik V granted him an annual income and leisure to complete his great epic. In 1770, after the king's death and a change in political conditions, Klopstock moved to Hamburg, where he spent the rest of his life, with the exception of a journey to Karlsruhe during which he met Goethe and various admiring young contemporaries. Although he continued to be revered by many until the end of his life, he lost sympathy with contemporary developments in German literature.

Klopstock's interest in music was awakened by Gerstenberg in Copenhagen in 1764 and he became sufficiently keen to write poems to existing melodies, and to try to persuade eminent contemporary composers to set his odes. Among those who did are Telemann, C.P.E. Bach and Gluck (whom he met in 1775), Reichardt and Naumann. Later composers who set Klopstock include Beethoven, Meyerbeer, Schubert, Spohr, Schumann, Richard Strauss and Mahler (Symphony no.2). Although his poetry in many ways looks back to the Baroque era, he anticipated later developments in the intensely personal and emotional tone of much of his verse. His biblical dramas are stiff and monotonous, but the lyrical outpourings of the early cantos of *Der Messias* and the finest of the odes enable one to sense the liberating and indeed life-giving impact he had on German literature in the middle of the 18th century.

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PETER BRANSCOMBE

Klose, Friedrich

(*b* Karlsruhe, 29 Nov 1862; *d* Ruvigliana, Lugano, 24 Dec 1942). German-Swiss composer. He spent his school years in Thun and Karlsruhe, where he received instruction from Lachner and was definitively influenced by Mottl. His studies continued in Geneva with Ruthardt (Klose became a Swiss citizen in 1886) and, most importantly, with Bruckner in Vienna (1886–9). He returned to Geneva to teach at the Academy of Music and from 1891 he worked as a freelance in Vienna, Karlsruhe and Thun. After a year at the Basle Conservatory, he succeeded Thuille at the Munich Akademie der Tonkunst in 1907, and in 1910 he was appointed professor. Increasing attention to his work was reflected in the Friedrich Klose Week celebrated in Munich in June 1918, but in that same year he stopped composing, and in 1919 he resigned his appointment, living in Thun until 1923, and then Tessin.

His music was always written in response to pictorial or poetic ideas, and the symphonic poems contain much of his best work. The influence of Debussy is discernible in his later music, but Klose remained rooted in the Romantic tradition, particularly in the fairy tale opera *Ilsebill*. He had himself written the texts for several earlier, uncompleted operatic projects. His published memoirs provide valuable insights into Bruckner's personality and into the Viennese musical life of the period, and they also contain

aesthetic reflections on, for example, the conception of the 'Gesamtkunstwerk', which Klose thought might be renewed along the lines of *Carmen*.

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(selective list)

Ops: Ilsebill: das Märchen von der Fischer und seiner Frau (dramatische Symphonie, H. Hoffmann, after J.L. and W.C. Grimm), Karlsruhe, 7 June 1903; 9 inc. operas

Choral: Mass, d, solo vv, chorus, orch, org (1889); Die Wallfahrt nach Kevlaar (H. Heine), spkr, 3 choruses, orch, org (1910); Der Sonne-Geist (A. Mombert), solo vv, chorus, orch, org (1918)

Inst: Elfenregen, sym. poem, 1892; Das Leben ein Traum, sym. poem, 1896;

Prelude and Double Fugue, org, wind orch (1907); Str Qt, E♭ (1911); Festzug, sym. poem, 1913

Songs incl.: Verbunden (F. Rückert) (1892); 5 Gesänge (G. Bruno) (1918)

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Principal publishers: Drei Masken, Kahnt, Leuckart, Luckhardt, Peters, Universal

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PETER ROSS

Klosé, Hyacinthe Eléonore

(*b* Corfu, 11 Oct 1808; *d* Paris, 29 Aug 1880). French clarinettist. He was notable for his collaboration with the instrument maker Louis-Auguste Buffet in the production of a clarinet incorporating the ring-key mechanism

applied to the flute by Theobald Boehm. The clarinet was exhibited in 1839 and patented in 1844 as a 'clarinet with moving rings'. In the 1860s it was given the name of Boehm clarinet. It became increasingly popular and is the system most generally in use today. Klosé came to Paris at an early age and enlisted in the band of a regiment of the Royal Guard. In 1831 he entered the Conservatoire as a pupil of Frédéric Berr, who formed such a high opinion of him that he dedicated his tutor of 1836 to him. Klosé became a bandmaster and taught at the Ecole Militaire de Musique. He played in the orchestra at the Théâtre Italien and appeared occasionally as soloist. When Berr died in 1838, Klosé succeeded him as professor at the Conservatoire and remained there for 30 years. He was a successful and much-loved teacher and had many notable pupils. Klosé wrote an admirable tutor for the Boehm clarinet which is still used extensively. He also wrote many clarinet solos and studies and three tutors adapted to different pitches of the newly invented saxophone. In 1864 he was made a Chevalier of the Légion d'Honneur.

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PAMELA WESTON

Klose, Margarete

(*b* Berlin, 6 Aug 1902; *d* Berlin, 14 Dec 1968). German mezzo-soprano. After study in Berlin with Marschalk and Bültemann she made her début at Ulm in 1927. From 1928 until 1931 she was a member of the Mannheim Opera, first coming to the notice of a wider public during the Paris Wagner season of 1930. From 1931 she was a member of the Berlin Staatsoper. In 1935 she sang Ortrud under Beecham at Covent Garden and in 1936 she began to appear at Bayreuth. She was heard in London again in 1937 (Fricka, Waltraute and Brangäne), and in 1939 she appeared in Rome for the first time. After the war she sang in North and South America, at the Salzburg Festival and in Italy, Spain, London and Vienna. In 1949 she moved from the Berlin Staatsoper to the Städtische Oper, returning to her old company in 1958. She retired in 1961. Klose's clear, rich voice and dignified stage bearing fitted her admirably for the Wagnerian mezzo roles in which she was best known (as can be heard in many recordings); she was a distinguished Clytemnestra in *Elektra* and *Iphigénie en Aulide*, and she also appeared with success as Gluck's Orpheus, Carmen, the Kostelnička (*Jenůfa*), Delilah and Albert's mother (*Albert Herring*), and in many of the Verdi mezzo roles. (GV; R. Celletti, R. Vegeto)

PETER BRANSCOMBE

Klosterneuburg.

Town in Austria, near Vienna. It is notable for its Augustinian abbey. Founded in 1108 by the Babenberg margraves, it was originally a collegiate chapter, close to the residence of St Leopold, Margrave of Austria.

Although the residence was subsequently moved to Vienna, Klosterneuburg's commanding position on the Danube near the capital enabled the monks to participate fully in the cultural life of Vienna, especially during the Middle Ages. In 1133 the Augustinian canons were installed and from the first cultivated Gregorian chant, especially psalmody. The cantor was responsible for the quality of the singing at Vespers (the musical ability of novices could apparently determine their acceptance into the convent) and during the Middle Ages he took charge of the monastery in the prelate's absence, an indication of the importance of his position. The Babenberg dukes, who had a lively interest in the abbey, secured vast estates and a valuable library for it. The large number of important manuscripts in neumatic notation includes the oldest psalter in the library (A-KN 987, probably 11th century) which contains two delicately neumed Gregorian settings of the Requiem and a famous miniature (David and four angels making music); it probably came from Hildesheim. The many neume manuscripts of the 12th and subsequent centuries were almost certainly written in Klosterneuburg; one of them (KN 574) contains a notable Latin Easter play from the early 13th century (the first performance was possibly in 1204), long thought to be the oldest in the German-speaking area. It ends with the first verse of the hymn 'Christ ist erstanden'.

The names of the abbey cantors (*regens chori* or *director musices*) can be traced only from the 15th century onwards; until then organists, calcants (responsible for pumping the bellows of the organ) and lay choral singers were not recorded. Wars and religious struggles during the 16th century caused a decline in cultural development. Gregorian chant was neglected in favour of polyphony and two manuscript collections of 15th- and 16th-century polyphonic music at Klosterneuburg contain works of Benedictus Ducis, Thomas Stoltzer, Finck, Stephan Mahu, Isaac, Arnold von Bruck and others. The library also contains music prints from Antwerp, including works by Philippe de Monte, George de La Hèle and Alard du Gaucquier, and a copy of Glarean's *Dodecachordon*. Early 17th-century accounts record the acquisition of musical instruments and employment of a teacher who taught the lay brothers the trombone; apparently there were also cornett players, singers and organists. The great organ of the abbey church was built by J.G. Freundt of Passau between 1636 and 1642 despite the Thirty Years War. He installed some of the pipes from a Gothic organ and used pre-Baroque specifications for some of the registers; it is considered the most valuable organ in Austria.

During the Baroque period *Tafelmusik*, popular in all Austrian monasteries, was presumably fostered at Klosterneuburg, but the archives contain little secular or sacred 17th-century music; most of the church music is from the 18th and 19th centuries. The Gothic buildings were partly demolished during the first half of the 18th century and a new monastery, designed in the magnificent high Baroque style of Austrian contemporary architecture, was planned. Emperor Charles VI showed great interest in the plans, for he wanted a second El Escorial created near Vienna. The monks slowed down the construction of such a castle and, as the edifice was not suitable for monastic purposes and they would have been unable to afford its maintenance, they decided, on the death of the emperor, to alter the plans. The 'Austrian Escorial' remained a torso.

Emperor Charles VI, himself a trained musician and composer, influenced the music performed in Klosterneuburg. The music library contains church compositions by various court musicians including the 'Klosterneuburg Mass' attributed to Fux (the authenticity remains questionable) and works by Georg von Reutter and Caldara. M.G. Monn was a pupil and choirboy of the abbey. The library also possesses works (mainly religious) by Jommelli, Holzbauer, Joseph and Michael Haydn, Mozart, Gassmann, Gyrowetz, Dittersdorf, Salieri, Albrechtsberger, Cherubini, Weber, Schubert and others.

During the last third of the 19th century Bruckner often visited the abbey and improvised on the Freundt organ. From 1910 to 1924 Klosterneuburg accommodated the church music department of the Vienna Akademie für Musik und Darstellende Kunst, whose director, Vinzenz Goller, became known as a composer of church music in Catholic countries. The *regens chori*, Andreas Weissenbäck, achieved some distinction as a musicologist and composer. From 1906 onwards the use of Gregorian chant has been re-established and based on Vatican usage. A popular Roman Catholic 'liturgy in the vernacular' movement started in Klosterneuburg in the 1930s and had some influence on the development of Austrian church music during the following decades.

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EVA BADURA-SKODA

Klotz [Kloz].

German family of violin makers. They were active in Mittenwald, Bavaria. Although members of the family have continued intermittently in the trade, the most famous Klotz instruments date from the 18th century.

Mathias Klotz (*b* Mittenwald, 11 June 1653; *d* Mittenwald, 16 Aug 1743) was the originator of violin making in Mittenwald, and is commemorated by a statue in the centre of the town. So little is known of his life and work that much has had to be invented: visitors to Mittenwald are sometimes told that he studied violin making in Cremona, first with Amati, then with Guarneri, and finally with Stradivari himself. However, it is known that for six years he was a journeyman ('garzone') with Giovanni Railich, a Paduan maker of lutes and kindred instruments, but almost certainly not of violins, and that he left the Railich workshop in 1678. He returned to Mittenwald and married, but his violins (now extremely rare) date from much later, and it seems that for 20 years or so he used only what he had learnt with Railich. A violin dated 1714 shows very good workmanship, more in the Italian style than after Stainer. Another from 1727 appears much more Germanic, though recognizably by the same hand. The varnish on both is excellent by Tyrolean standards.

Georg Klotz (*b* 31 March 1687; *d* 31 Aug 1737), Sebastian Klotz (*b* 18 Jan 1696; *d* 20 Jan 1775) and Johann Carl Klotz (*d* 29 Jan 1709; *d* 25 May 1769) were sons of Mathias Klotz; all were born and died in Mittenwald. Sebastian was undoubtedly the best maker of these, as well as the most prolific. His instruments are made with delicacy and good taste, the best of them covered with a soft, glowing varnish, and have a quality of sound to match.

Aegidius Klotz (*b* Mittenwald, 1 Sept 1733; *d* Mittenwald, 8 Aug 1805) and Joseph Klotz (*b* Mittenwald, 8 March 1743; *d* after 1809, not in Mittenwald) were sons of Sebastian Klotz. Each had a pleasing, individual style. By the last quarter of the 18th century violin making had become an industry in Mittenwald, employing many craftsmen whose names are for the most part little known. The term 'Klotz School' is often used to describe their instruments.

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CHARLES BEARE/KARL ROY

Klotz, Hans

(*b* Offenbach, 25 Oct 1900; *d* Cologne, 11 May 1987). German organist and scholar. He studied the piano at the Hoch Conservatory in Frankfurt (1919–22), and the organ with Straube, the piano with Teichmüller and theory with Grabner at the Leipzig Conservatory (1927–9). He also studied musicology at Frankfurt under Moritz Bauer (1919–22, 1926–7) and took the doctorate in 1927 with a dissertation on the acoustical aspects of notation. In 1933 he was an organ pupil of Widor in Paris. He held posts as organist, director of church music and president of the Bach Society in

Aachen (1928–42), director of church music at the Nikolaikirche, Flensburg (1946–52), instructor in organ at the Schleswig-Holstein Academy, Lübeck (1950–53), and professor of organ at the Staatliche Hochschule für Musik in Cologne (1954–66). He also taught at the summer school for organists in Haarlem (1962, 1969–71). Apart from his concerts in Europe and the USA, and his work as adviser on the construction of numerous large organs (Aachen Cathedral, Bonn University and the Beethovenhalle, the church of St Jacques, Liège, etc.), Klotz wrote valuable works on both historical and modern organ construction and playing. He also composed several organ works.

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Über die Orgelkunst der Gotik, der Renaissance und des Barock: die alten Registrierungs- und Dispositionsgrundsätze (Kassel, 1934, 3/1986)

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HANS HEINRICH EGGBRECHT

Klucevsek, Guy

(b New York, 26 Feb 1947). American composer and accordion player. He grew up on the outskirts of Pittsburgh, where playing the accordion was a part of the local Polish culture. He attended Indiana University of Pennsylvania (BA 1969), the University of Pittsburgh (MA 1971) and the California Institute of the Arts, studying with Robert Bernat, Morton Subotnick, Gerald Shapiro, James Tenney (acoustics) and Harold Budd (jazz). From 1972 to 1976 he taught at Glassboro State College, Philadelphia; though he later moved to Manhattan, he became known for his performances with Philadelphia's Relache Ensemble (1980–90).

Inspired by Steve Reich and Terry Riley, Klucevsek's early music exhibits strict minimalist tendencies and a concern for psychoacoustic phenomena. Contact with Zorn (from 1985) and other New York musicians who were freely mixing jazz and vernacular influences in their work, however, led Klucevsek back to his Polish background, a style clearly in evidence in the accordion polka *The Grass, It Is Blue* (1986). Starting with *Scenes from a Mirage* (1987) he began to incorporate different styles within single works; theme and variations became the formal basis of many subsequent compositions. As a virtuoso performer he commissioned a series of polkas from avant-garde composers in 1987. Called *Polka from the Fringe*, the set includes works by William Duckworth, Lois V Vierk, Anthony Coleman and Mary Ellen Childs.

Despite Klucevsek's involvement in the Downtown Manhattan improvisation scene, his own music remained lyrical and sometimes charmingly simple. Works such as *Flying Vegetables of the Apocalypse* (1988) and *Transylvanian Software* (1991) refer to Eastern European traditions and jazz; *Viavy Rose Variations* (1989) is a set of poignant variations on melodies from Madagascar. In *Stolen Memories* and *Tesknota* (both 1993) he returned to quasi-minimalist processes. His extended works such as *Chinoiserie* (1995) for the performance artist Ping Chong, are mostly theatre and dance scores.

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Dramatic: *The Palatine Light* (Y. Mintzer), S, vn + va, pf, accdn, 1985; *Fallen Shadows* (Mintzer and B. Rosentein), S, vn, pf, accdn, 1993; *Chinoiserie*, 4vv, 3 insts, 1995 [for Ping Chong]; *Cover Up* (dance film, dir. V. Marks and M. Whiting), 1995

Accdn: *Mounted on the Fairground's Magic Horses*, 1982; *The Grass, It Is Blue* (Ain't Nothin' but a Polka), 1986; *Samba d'hiccup*, 1986; *And Then There Were None*, 1987; *Awakening*, 1987; *Dining in the Rough in the Buff*, 1987; *Loosening Up the Queen*, 1987; *Old Woman Who Dances with the Sea*, 1987; *Scenes from a Mirage*, 1987; *An Air of Gathering Pipers*, 1988; *Perusal*, 1988; *Viavy Rose Variations*, 1989; *3 Microids*, 1991; *Transylvanian Software*, 1991; *Bandoneons, Basil and Bay Leaves*, 1992; *Altered Landscapes*, 1994; *Accdn Misdemeanors*,

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Accdn ens: The Flying Pipe Org, 1985; The Gunks, 1995; Wave Hill, 1995

Accdn, vn, vc, db: Urban Rite, 1986; Flying Vegetables of the Apocalypse, 1988; Waltzing Above Ground, 1988; Citrus, My Love, 1990; Passage North, 1990; Patience and Thyme, 1991; Stolen Memories, 1993; The Gunks, 1995; Regunkitation, 1995; Rumbling, 1995; Skating on Thin Air, 1995; Wave Hill, 1995; Donut Ask, Donut Tell, with vv, 1996

Other chbr and solo inst: Oscillation no.2, pf, 1980; Blue Window, a sax, accdn, 1985; The Flying Pipe Org of Xian, 5–12 insts, 1985; The Grass, It Is Blue, accdn, elec gui, db, drums, 1986; Some of that 'Old Time Soul', polka, accdn, elec gui, db, drums, 1986; Fez Up, cl, s, sax, accdn, elec gui, db, drums, 1988; Reprieve, 2 vn, vc, acc., 1988; Union Hall, accdn, cl + sax, db, 1989; The Singing Sands, vn, hp, accdn, 1991; Tesknota, 4–8 melody insts, 1993; Wave Hill, 2 pf, 1995; Cameos, 2 pf, 1996; Sweet Chinoiserie, toy pf, 1996

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KYLE GANN

Klughardt, August (Friedrich Martin)

(*b* Cöthen, 30 Nov 1847; *d* Rosslau, nr Dresden, 3 Aug 1902). German conductor and composer. He studied in Cöthen and Dessau, later in Dresden (1866–7). After working as a theatre conductor in Posen (1867–8), Neustrelitz (1868–9) and Lübeck (summer 1869), he became court music director at Weimar (1869), where he formed a friendship with Liszt. His compositions of these years include incidental music for theatre productions. At the première of Liszt's *Christus* in 1873 he met Wagner, to whom he dedicated his symphonic poem *Lenore*; his Symphony in F minor was composed under the impact of hearing the *Ring* at the first Bayreuth Festival in 1876. Having returned to Neustrelitz in 1873 as music director, he moved on to succeed his teacher Thiele as court conductor at Dessau in 1882; he brought the ensemble to a high standard, giving the *Ring* in 1892 and 1893. His own works include the operas *Mirjam* (Weimar, 1871), *Iwein* (Neustrelitz, 1879), *Gudrun* (Neustrelitz, 1882) and *Die Hochzeit des Mönchs* (Dessau, 1886), orchestral, choral and chamber music and songs. In his operas he attempted to absorb a Wagnerian influence into number opera; his concert works also show his enthusiasm for the New German School at the same time as his loyalty to classical practice. He had some success with his concertos for cello (1894) and violin (1895), and some of his chamber music was in the repertory of the Joachim Quartet; his oratorios, especially *Die Zerstörung Jerusalems*, were once widely known.

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JOHN WARRACK

Klukowski, Franciszek

(*b* Zduny, Poznań, 1770; *d* Warsaw, 6 Feb 1830). Polish bookseller and publisher. From about 1816 he managed a music bookshop in Warsaw which sold Polish and foreign music and also engravings of composers and virtuosos. Later he established a publishing house, at first adopting the old engraving techniques but turning gradually towards lithographic processes. His firm was, beside Antoni Brzezina's, the most important music publisher in Warsaw up to 1830. He published works by many Polish composers, including Elsner, Kurpiński, Józef Stefani and Damse, and piano miniatures, arias and opera excerpts from abroad; he also produced several educational books. After his death the firm was taken over by his nephew Ignacy Klukowski (1803–65), who directed it until 1857.

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KORNEL MICHAŁOWSKI

Klumaw, Alyaksey Kanstantsinavich

(*b* Moscow, 8/21 Aug 1907; *d* Moscow, 5 Sept 1944). Belarusian composer and pianist. He graduated from the Moscow Conservatory where he studied the piano with Heinrich Neuhaus and composition with Gnesin. He then lived in Minsk for a while (1937–41) teaching the piano at the National Conservatory and making many successful concert appearances, performing Romantic and contemporary music. He worked with particular interest in the sphere of Belarusian dance folklore and composed piano music and songs. During the evacuation when he lived in Tashkent and Moscow between 1941 and 1944, his creative interest broadened to include theatrical, choral and symphonic genres. During his short and productive career Klumaw contributed new means of interpreting Belarusian folklore and added to the understanding of virtuoso pianism in the Romantic tradition. The decorative and brilliant style of his *Belorusskaya tantseval'naya syuita* (Belarusian Dance Suite) and the Piano Concerto – both written in 1940 – bring together emotional

impulsiveness, rhythmic contrast, chromatic dissonance and development of folk song material with precise classical forms. The energy and freshness of his scoring and his resourcefulness in resolving problems of texture bring his instrumental music close to the contemporary idioms of Bartók and Prokofiev when dealing with folk sources. Klumaw's work on the symphonic poem *Belarus'* was cut short by his sudden death.

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Stage: *Mech Uzbekistana* [The Sword of Uzbekistan] (op, after S. Abdula, N. Pogodin and Kh. Alimdzhan), Tashkent, 1942; *Priklyucheniya Fritsa* [The Adventures of Fritz] (musical comedy, F. Nefyod and A. Ostreyka), 1944; incid music (W. Shakespeare: *Makbet*)

Choral: *Mi idyom, Belarus!* [We are on the Move, Belarus!] (P. Brovka); *Partizanskaya-kavaleriyskaya* [The Song of the Partisans on Horseback] (Ya. Kupala); *Pro Suvorova* [About Suvorov] (A. Lugin); *V shirokoy dolinye* [In the Broad Valley] (M. Klimkovich)

Orch: *Belorusskaya syuita* [Belarusian Suite], 1940; Pf Conc., 1940

Pf: 2 sonatas: 1940, 1943; *Belorusskaya tantseval'naya syuita* [Belarusian Dance Suite], 1944; *Kolibel'naya* [Lullaby], pf 4 hands, 1962; *Variatsii na belorusskuyu temu* [Variations on a Belarusian Theme], 1985, rev. 1995

Romances for 1v, pf, after Ya. Kolos, Lugin, Ostreyka, E. Ognetsvet, A.S. Pushkin, A. Radyuk, V. Tikhonov

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- I. Tsvetayeva:** 'Pianisti-pedagogi: Valentina Semashko, Georgiy Petrov, Aleksey Klumov' [Pianist-teachers: Semashko, Petrov, Klumov], *Voprosi fortepiannogo tvorchestva, ispolnitel'stva i pedagogiki*, ed. S.M. Khentova (Leningrad, 1973), 30–42
- I. Nazina:** *Belorusskiy fortepianniy kontsert* [The Belarusian piano concerto] (Minsk, 1977), 11–16

TAISIYA SCHERBAKOVA

Klusák, Jan

(b Prague, 18 April 1934). Czech composer. From a Czech-Jewish family, he studied at the Prague Academy of Musical Arts (1953–8) where his principal composition teachers were Jaroslav Řídký and Pavel Bořkovec. For the whole of his creative life Klusák has dedicated himself exclusively to composition. His first works are influenced by both foreign and Czech musical modernists of the inter-war years (Stravinsky, Honegger, Martinů, Bořkovec and others). However, by the end of the 1950s Klusák's longing for a rational system led him to accept the principles of the Second Viennese School, which he has developed in his own way (and which he likes to apply in diverse combinations of variation principles, in polyphonic voice-leading, dodecaphony, serialism and aleatory music). Klusák first came to the attention of the musical public at the end of the 1950s in the context of the ensemble *Komorní harmonie*, which was founded and directed by Libor Pešek. The ensemble gave concerts in the avant-garde Theatre Na Zábřadlí (Theatre on the Balustrade). Klusák became its

resident composer and wrote several works for the ensemble including *Příslolí* (1959), *Obrazy* (1960), *Čtyři malá hlasová cvičení* (1960), *Invence I* (1961) and the Sonata for Violin and Wind Instruments (1964–5). However, the programming of the ensemble and Klusák's music simultaneously became the target of attacks from music critics, at the time heavily tainted by the principles of 'socialist realism'. The composer's reputation as an 'angry young man' stayed with him even during the period of the Prague Spring (1968–9). In the period of increasing political oppression after the Soviet occupation of Czechoslovakia, Klusák participated only marginally in official musical activities. After November 1989 he was active in a series of important musical functions, for example, as Chairman of the music section of the society Umělecká beseda, Vice-President of the Czech Music Council, a member of the Council of the National Theatre, and others.

Klusák's compositional output is extensive. It numbers roughly 150 works and is also varied as to musical types, extending from compositions that are possible to designate as 'experimental' such as the ten *Invence* ('Inventions'), through the opera *Dvanáctá noc* ('Twelfth Night') and the ballet *Hero a Leandros* ('Hero and Leander'), to incidental music: Klusák wrote much music to theatre plays and to film, including *Žebrácká opera* ('The Beggar's Opera', based on a stage play by Václav Havel, as well as music to the reconstructed silent films *Hrabě Monte Cristo* ('The Count of Monte Cristo') and *Erotikon*. His works for orchestra include major symphonies and several compositions that apply variation principles, for example *Fantaisie lyrique 'Hommage à Grieg'*, *Le forgeron harmonieux*, and especially the *Variace na téma Gustava Mahlera* ('Variations on a Theme by Gustav Mahler'). Klusák is also active as a writer and critic.

WORKS

Stage: Úspěch českého inženýra v Indii [The Success of a Czech Engineer in India] (op pasticcio, Svěrák and Smoljak), 1972–3, Prague 1973; Dvanáctá noc [Twelfth Night] (op, W. Shakespeare), 1982–5, Olomouc 1989; Zlý jelen [The Evil Stag] (V.K. Klicpera), 1989, Prague 1989; Ein Bericht für eine Akademie (op, F. Kafka), 1994; Dybuk (S. Rappaport), 1995, Prague 1996

Orch: Bn Conc., 1954–5; Sym. no.1, C, 1956; Conc. grosso, wind qnt, str, 1957; Sym. no.2, 1959; Sym. no.3, 1959–60; Variace na téma Gustava Mahlera, 1960–62; Invence I, chbr orch, 1961; Invence II, chbr orch, 1962; Invence III, str, 1962; Invence IV, 1964; Fantaisie lyrique 'Hommage à Grieg', 1965; Le forgeron harmonieux (Variazioni sul aria di Händel), 1967; Pasticcio olandese, 1970; Smuteční monodie za Igora Stravinského [Funeral Monody for Stravinsky], 1972; Invence VII, 1972–3; Invence VIII, chbr orch, 1973; Kleine Farbenlehre (Hommage à Goethe), 1974–5; 6 malých preludií [6 Little Preludes] 'Vor deinen Thron tret ich hiermit', 1984; Invence IX, 1992, unfinished; Invence X (Tetragrammaton sive Nomina Eius), 1992; Zemský ráj to na pohled [It is a Paradise to Look at], sym. poem, 1999

Chbr and solo inst: Hudba k vodotrysku [Music for a Fountain], wind qnt, 1954; Concertino, fl, str trio, 1955; Str Qt no.1, 1956; 3 etudy, pf, 1957; Obrazy [Pictures], 12 wind insts, 1960; Str Qt no.2, 1962; Sonata, vn, wind insts, 1964–5; Invence V, wind qnt, 1965; Rondo, pf, 1967; Invence VI, nonet, 1969; Sonata, perc, 1974; Str Qt no.3, 1975; Variations, 2 hp, 1982; Str Qt no.4, 1990; Umění dobré souhry [The Art of Good Ensemble], 12 wind insts, db, 1992; Str Qt no.5, 1994

Vocal: Příslolí [Proverbs] (Bible), low v, wind insts, 1959; Černé madrigaly [Black

Madrigals] (F. Halas), 1961; 4 malá hlasová cvičení [4 Minor Vocal Exercises] (F. Kafka), 1v, wind insts, 1960; Luna v zenitu [The Moon at its Zenith] (A. Akhmatova), 1981; Dämmerklarheit (F. Rückert), 1989; other songs

Film scores: Žebrácká opera [The Beggar's Opera] (J. Menzel), 1991; Hrabě Monte Cristo [The Count of Monte Cristo], 1993 [new music to 1928 film dir. by R. Fescourt]; Erotikon, 1994, orchd 1995 [new music to 1929 film dir. by G. Machaty]

Principal publishers: Supraphon, Panton, Dilia, Český Hudební Fond

WRITINGS

- ‘Výrazové možnosti nového slohu’ [The expressive possibilities of the new style], *HRO*, xv (1962), 760–61
- ‘Přednáška o Variacích na Mahlerovo téma’ [A discourse about the Variations on a Theme by Mahler], *Konfrontace*, i/1 (1969), 14–24
- ‘Invence neboli Cesta k formě’ [The invention or the path to form], *OM*, iii (1971), 297–9
- ‘Jak jsme v šedesátých letech dělali hudbu: pokus o malou osobní kroniku’s [How we made music in the 1960s: an attempt at a small personal chronicle], *Konzerva/Na hudbu*, i/1–4 (1990)
- ‘Ach ti géniové ...’, [Oh these geniuses ...!], *Literární noviny* (25 Jan 1996)

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- M. Navrátil: ‘Pohled na Klusáka’ [A look at Klusák], *HRO*, xliii (1990), 380–83
- I. Poledňák:** ‘Skladatel Jan Klusák a literatura’ [The Composer Klusák and Literature], *OM*, xxvi (1994), 241–5
- I. Poledňák:** ‘Invence Jana Klusáka’, *HV*, xxxii (1995), 257–78; Eng. trans. as ‘The Inventions of Jan Klusák’, *Acta Universitatis Palackianae Olomucensis philosophica-aesthetica*, xiv (1995), 85–109
- I. Poledňák:** ‘Klusáks Theater- und Filmwelt’, *Acta Universitatis Palackianae Olomucensis philosophica-aesthetica*, xiv (1997), 125–37

IVAN POLEDŇÁK

Klusen, Ernst

(*b* Düsseldorf, 20 Feb 1909; *d* Neuss, 31 July 1988). German folksong scholar, ethnomusicologist and music educationist. He studied musicology and music education at the University of Cologne and at the Cologne Musikhochschule as well as in Prague and Vienna during the 1930s, and took the doctorate at the University of Bonn in 1938. With his university studies he established the main subjects of research that would occupy him throughout his career: folksong and folk music; singing, especially as a product of its social contexts; the Rhineland as a musical region; folksong as a process of exchange across interpersonal and international boundaries; and village and urban ethnomusicology.

As a high school teacher in Viersen, he established the Lower Rhine Folksong Archive in 1939, implementing on a regional level the tradition of

archive-based scholarship introduced by John Meier with the German Folk Song Archive in Freiburg im Breisgau. After serving as a soldier in World War II, Klusen returned to the Rhineland, where he remained throughout a life devoted to research, teaching and academic administration. The Lower Rhine Folk Song Archive, established in Bonn in 1953, provided the cornerstone for the study of folksong at the Pädagogische Hochschule in Neuss, to which Klusen was appointed in 1962. At Neuss he established an Institute for Musical Folklore (1964), taught music education and served as dean, 1970–76. He was an active member in German and international societies for musical and folksong scholarship.

Klusen contributed significantly to the shaping of German-language ethnomusicology during the second half of the 20th century, especially in the crucial decades of rebuilding after World War II. He grounded his theoretical approaches in music sociological studies of the ways in which music, especially singing, was a product of human collectives. His most influential theoretical concept, 'group songs', argued that folksongs were not objects, but rather part of the exchange within and among different groups of people. In his most important theoretical work, *Volkslied: Fund und Erfindung* (1969), he provocatively suggested that folksong was formed in a social dialectic between a substratum of traditional culture and pure invention or composition. Throughout his career he also published anthologies of folksongs, both from his own field studies in the Lower Rhine and from collections of the historically most significant German folksongs.

By example and through teaching, Klusen effected a significant shift in the relations among the disciplines of German-language music scholarship. In his studies of urban music history, such as that of Krefeld (1938), he addressed the complexities of 'musical life', thereby connecting the historical to the sociological. His work on song consistently cut across genres, and his intensive field studies examined all forms of empirical evidence, from oral, written and mediated traditions. As electronic and computer-assisted research from systematic musicology developed during the 1970s and 80s, he was one of the first folksong scholars to recognize its importance for all areas of song research. Never afraid to take risks, Klusen introduced a critical voice to German ethnomusicology and folksong research in the post-World War II era, challenging German scholars to broaden their horizons and perspectives and to rethink the resilient phenomena of human music-making in the modern world.

WRITINGS

Das Krefelder Musikleben von seinen Anfängen bis 1870 (Krefeld, 1938)

Das Volkslied im niederrheinischen Dorf: Studien zum Volksliedschatz der Gemeinde Hinsbeck (diss., U. of Bonn, 1938; Potsdam, 1941)

Der Stammescharakter in den Weisen neuerer deutscher Volkslieder (Bad Godesberg, 1953)

'Das aktuelle Lied', *Deutsche Zeitschrift für Volkskunde*, liii (1956–7), 184–95

'Gustav Mahler und das böhmisch-mährische Volkslied', *GfMKB: Kassel* 1962, 246–51; see also *JIFMC*, xv (1963), 29–37

'Über gregorianisches Melodiengut im rheinischen Volkslied', *Studien zur Musikgeschichte des Rheinlandes*, ii: *Karl Gustav Fellerer zum 60.*

- Geburtstag*, ed. H. Drux, K.W. Niemöller and W. Thoene (Cologne, 1962), 103–18
- ‘Das apokryphe Volkslied’, *Jb für Volksliedforschung*, x (1965), 85–102
- ‘Musik zur Arbeit Heute’, *Arbeit und Volksleben: Marburg 1965* (Göttingen, 1967), 306–17
- ‘Gregorianischer Choral und reformatorisches Kirchenlied’, *KJb*, I (1966), 75–92
- ‘Das Gruppenlied als Gegenstand’, *Jb für Volksliedforschung*, xii (1967), 21–41
- with K. Weiler: *Rheinische Volkslieder in mehrstimmigen Sätzen: eine Zusammenstellung von Volksliedbearbeitungen* (Cologne, 1969)
- Volkslied: Fund und Erfindung* (Cologne, 1969)
- ‘Ingenium und Konsum: Beiträge zum Problem Komponist und Umwelt, dargestellt an der “Missa solemnis” von L. van Beethoven’, *Mf*, xxiii (1970), 268–77
- Das Volkslied im niederrheinischen Dorf: Studien zum Lebensbereich des Volksliedes der Gemeinde Hinsbeck im Wandel einer Generation* (Bad Godesberg, 1970)
- Bevorzugte Liedtypen Zehn- bis Vierzehnjähriger* (Cologne, 1971)
- Gefahr und Elend einer neuen Musikdidaktik* (Cologne, 1973)
- ‘Das sozialkritische Lied’, *Handbuch des Volksliedes*, ed. R.W. Brednich, L. Röhrich and W. Suppan, i (Munich, 1973), 737–60
- Zur Situation des Singens in der Bundesrepublik Deutschland*, i: *Der Umgang mit dem Lied*; ii: *Die Lieder* (Cologne, 1974–5)
- ‘Erscheinungsformen und Lebensbereiche des Volksliedes – heute’, *Handbuch des Volksliedes*, ed. R.W. Brednich, L. Röhrich and W. Suppan, ii (Munich, 1975), 89–111
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- ‘Zwischen Symphonie und Hit: Folklore?’, *Musikpädagogik heute: Perspektiven – Probleme – Positionen: zum Gedenken Michael Alt*, ed. H.W. Antholtz and W. Gundlach (Düsseldorf, 1975), 79–91
- E. Klusen, H. Stoffels and T. Zart:** *Das Musikleben der Stadt Krefeld 1780–1945* (Cologne, 1979–80)
- Singen: Materialien zu einer Theorie* (Regensburg, 1989)

folksong editions

- with H. Heeren: *Die Windmühle: niederrheinische Volkslieder* (Bad Godesberg, 1955)
- ed. H. Zurmühlen: *Des Dülkener Fiedlers Liederbuch, Viersen 1875* (Krefeld, 1963)
- Das Bonner Gesangbuch von 1550* (Kamp-Lintfort, 1965)
- Volkslieder aus dem Kreis Kempen* (Kempen, 1966)
- with W. Hofmann: *Rheinisches Liederbuch* (Wolfenbüttel, 1967)
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- G. Noll and M. Bröcker, eds.:** *Musikalische Volkskunde – Aktuell: Festschrift für Ernst Klusen* (Bonn, 1984) [incl. G. Noll: ‘Musikalische

Volkskunde zwischen Forschung und "Pflege": Anstelle einer laudatio für Ernst Klusen, 11–30 and list of pubns, 513–32]

W. Schepping: 'Nachruf: Ernst Klusen (1909–1988)', *Jb für Volksliedforschung*, xxxiv (1989), 120–23

PHILIP V. BOHLMAN

Klussmann, Ernst Gernot

(*b* Hamburg, 25 April 1901; *d* 21 Jan 1975). German composer and teacher. He studied in Hamburg and later (1923–5) in Munich with Haas (composition) and von Hausegger (conducting). In 1925 he was a vocal coach at the Bayreuth Festival and in the same year joined the staff of the Rheinische Musikschule and the Staatliche Musikhochschule in Cologne as a theory teacher. He returned to Hamburg in 1942 as director of the Schule für Musik und Theater and from 1950 to 1966 was professor of composition at the Hamburg Staatliche Musikhochschule. Mahler and Strauss provided the models for Klussmann's powerfully Romantic early music, and their influence persisted even after he adopted a more linear, freely dissonant style that eventually led to his adoption of 12-note technique: his later works, despite their advanced tonal idiom, sometimes recall the earlier composers with respect to instrumental texture and melodic structure. Klussmann prepared the vocal scores of several operas by Strauss and Pfitzner.

WORKS

(selective list)

8 syms.: 1934 (rev. 1956), 1938 (rev. 1957), 1939, 1941, 1946, 1964, 1967, 1970

Other orch: Epilog zu einer antiken Tragedie, 1931; Vc Conc., 1932; Org Conc., 1933; Vc Conc., 1968

Chbr: Str Qt, 1927; Pf Qnt, 1925; Str Qt, 1940; Zenien, pf, 1945

Vocal: Hölderlin-Hymne, chorus, orch, 1932; Ultima Thule, S, male chorus, orch, 1950; Hymne an Zeus (after Aeschylus), chorus, 1954; 6 Canons, female chorus, 1955; Hamburger Lieder, 1959; Rhodope, op, 1963; Helena, op, 1966; lieder, choruses

Principal publisher: Tischer & Jagenberg

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E. Laaff: 'E.G. Klussmann', *ZfM*, Jg.103 (1936), 529–32

GEORGE W. LOOMIS

Klyuzner, Boris Lazaryevich

(*b* Astrakhan, 19 May/1 June 1909; *d* Komarovo, Leningrad Region, 22 May 1975). Russian composer. He was born into the family of an opera singer. He studied at the Leningrad Conservatory (1936–41) with Gnesin, also directing amateur choirs during this period. After his military service in

the army, he returned to his choral conducting (1945–8). From 1955 to 1961 he was a board member of the Union of Soviet Composers (Leningrad branch). In 1961 he moved to Moscow.

Klyuzner's first works mark him out as a lyrical composer, but he veered towards the expression of psychologically-heightened, emotional contrasts. Accordingly, his interests were centred on vocal, chamber and concertante music with a pathos, declamatory style and a spontaneity of development that shows traces of a Mahlerian influence. In time this influence was also felt in the shift towards large-scale dramatically sophisticated works for voice and orchestra; such works preoccupied him right up to the composition of his Fourth Symphony (1972), which displays features of oratorio style. This tendency, moving away from a chamber style towards orchestral writing, is apparent in his adaptation of the Cello Sonata (1936) into the Double Violin Concerto (1969); also from two song cycles – the Bagritsky poems (1935–6) and the English songs (1952–3) – which re-emerged as the four-part poem *Vremena goda* ('The Seasons', 1968).

The most important of Klyuzner's works, beginning with the Violin Concerto (1950), have a prevailing gravity of tone that is achieved through the expressive use of a variety of means. He has a predilection for clear polyphony, though there is no direct imitation of established forms or earlier music; his polyphonic style is often melodically fluid and economical, as well as restrained and profound in expression. These features are particularly characteristic of his works for solo instruments, such as the Violin Concerto and the Violin Sonata (1962), while polyphony predominates in the more concentrated, meditative episodes of other pieces. Rapid and assertive movements are often linked with a stark, discordant Hindemithian counterpoint, as in the Piano Sonata No.2 (1966). In the climactic passages of his orchestral works the polyphony at times gives rise to strong ideas accentuated by evolving percussion parts; in the Third Symphony (1966) this was achieved by an additional group of electronic instruments. Alongside this, in works where vocal music plays an important role, there are broad melodies with a distinctive Russian character and a clear and expressive poetic metre. Although Klyuzner's music is tonal in the main, he has used 12-tone ideas, generally as thematic material, and also layers of free structure. The kind of emotional tension found in his music is also characteristic of Klyuzner in his public dealings. An opponent of falsehood, routine and stagnation, he fought for the noble virtues of his profession. Possessing wit and profound understanding, he was a tactful and intelligent director of the seminar for young composers held by the USSR Union of Composers at Ivanovo near Moscow.

WORKS

(selective list)

Inst: Pf, Sonata no.1, 1935; Preludes, pf, 1936; Sonata, vc, pf, 1936; Pf Conc., 1939; Pf Trio, 1947; Vn Conc., 1950; 3 Ovs., 1951, 1952, 1953; Sym. no.1, orch, 1954; Sym. no.2, orch, 1961; Vn Sonata, 1962; Pf Sonata no.2, 1966; Double Vn Conc., 1969

Vocal: *Vremena goda* [The Seasons] (E. Bagritsky, P.B. Shelley), S, Bar, orch, 1935–68; *Poëma o Lenine* (S. Davı̄dov), Bar, chorus, orch, 1960; Sym. no.3 (G.

Yosuyosi, trans. V. Sikorsky), female chorus, children's chorus, orch, elec insts, 1966; Sym. no.4 (Bagritsky, N. Zabolotsky, V. Mayakovsky), B, chorus, orch, 1972; 14 songs (various poets incl. Bagritsky, J. Keats, A.S. Pushkin and W. Wordsworth)
Many film scores

Principal publisher: Sovetskiy Kompozitor

WRITINGS

'Vistupleniye na II-om vserossiyskom s"yezde sovetskikh kompozitorov'
[Speech at the 2nd All-Russian Congress of Soviet Composers],
Sovetskaya kul'tura (3 April 1957)
'O Gnesine' [On Gnesin], *SovM* (1968), no.6, pp.91–4

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R. Bunin and N. Peyko: 'O simfonii Klyuznera', *SovM* (1957), no.7, pp.30–34
V. Solov'yov-Sedoy: 'Molodiye golosa', *Izvestiya* (22 Feb 1958)
O. Tompakova: 'Poëma o Lenine', *SovM* (1958), no.4, pp.39–40
G. Orlov: *B. Klyuzner: Kontsert dlya skripki s orkestrom* [Klyuzner's violin concerto] (Leningrad, 1959)
L. Rappoport: *B. Klyuzner: simfoniya* (Leningrad, 1960)
G. Orlov: *Russkiy sovetskiy simfonizm* (Moscow and Leningrad, 1966)
G. Shantir': 'Vtoraya simfoniya Borisa Klyuznera' [The second symphony of Klyuzner], *Muzikal'naya zhizn'* (1967), no.16, p.4 only
Obituary, *SovM* (1975), no.9, p.160 only

GENRIKH ORLOV

Kmentt, Waldemar

(b Vienna, 2 Feb 1929). Austrian tenor. He studied singing at the Vienna Music Academy under Adolf Vogel, Elisabeth Rado and Hans Duhan. While a student he toured the Netherlands and Belgium with an ensemble from the academy that included Walter Berry and Fritz Uhl, singing in *Die Fledermaus* and *Le nozze di Figaro*. In 1950 he sang the tenor part in Beethoven's Ninth Symphony under Böhm in Vienna, and the following year sang the Prince in Prokofiev's *The Love for Three Oranges* at the Vienna Volksoper. He was soon singing Mozart roles at the Theater an der Wien (the home of the Staatsoper until 1955) and sang Jaquino in *Fidelio* at the opening performance of the rebuilt Staatsoper. Kmentt sang regularly at the Salzburg Festival, where his roles included Idamantes, Ferrando, Gabriel in Martin's *Le mystère de la Nativité*, and Tamino. In 1968 he sang Idomeneus at La Scala. He sang Walther von Stolzing at Bayreuth (1968–70) and was an engaging Eisenstein (*Die Fledermaus*), as his recording with Karajan confirms. He continued to sing comprimario roles at the Vienna Staatsoper until well into his 60s. Kmentt also appeared regularly in concerts and as a recitalist, and recorded Beethoven's *Missa solemnis* with Klemperer. His sappy, flexible tenor was seconded by a typically Viennese charm of manner.

HAROLD ROSENTHAL/ALAN BLYTH

Kmoch, František

(*b* Zásmuky, 1 Aug 1848; *d* Kolín, 30 April 1912). Czech composer and bandmaster. He had five brothers and his father was a clarinettist. He studied the violin in Zásmuky and Kolín and later in Prague. In 1869 he returned to Zásmuky to teach and also began playing in and composing for local bands. It was his preoccupation with the patriotic Sokol movement, recently organized, that resulted in his dismissal from his school position in 1873. Soon thereafter he became the bandmaster in Kolín, and over time gathered together a core group of musicians able to perform works for various ensembles, such as wind band and dance orchestra. Kmoch's reputation preceded him and he took the band on tour in Bohemia, Moravia and Silesia, Kraków (1884), Budapest (1886), Nizhny Novgorod (1896) and Vienna (1899); there were even invitations from America, but these were declined. Kmoch's over 300 works include vocal marches, waltzes and other dances. He is the father of the Czech band tradition, and there is an international band festival in Kolín every June. *To byl český muzikant* [He was a Czech musician] (1940) was a film about him, and Jaroslav Jankovec wrote an operetta on the same subject, *Tak žil a hrál nám Kmoch* [Kmoch lived and played for us like this].

Kmoch wrote using traditional forms and genres. Most of his marches begin with a fanfare and are in a minuet and trio form. The harmony of the first section almost invariably moves from the tonic to the dominant, while the trios usually feature the subdominant, are of a more lyrical character and give prominence to a particular group of instruments, often the woodwind. His waltzes, galops and other dances follow similar patterns. Many of his works, marches and dances alike, feature a solo singer. Despite its roots in established musical forms and genres, his music always exhibits strong folk elements, indicative of his strong nationalist bent: often his pieces are arrangements of Czech folksongs, or sometimes they exhibit a folklike or pastoral character without overt quotation. His music played a prominent role in the Czech national revival in the late 19th century.

WORKS

published for orchestra or band unless otherwise stated

c110 marches, incl. Na poslední pouti [On the Last Pilgrimage], funeral march (1879); Sláva císaři a králi [Glory to the Emperor] (1879); Lví silou [With Lion Strength] (1885); Jubilejní slavnostní pochod Sokola kolínského [The Jubilee Celebration March of the Kolín Sokol] (1887); Leopold hrabě Podstatský [Leopold Count Podstatky], wedding march (1888); My jsme hoši z Kolína [We're the Boys from Kolín] (1888); Jeřábeček [Little Crane] (before 1893); Andulko šafářova [Andulka, the Steward's Daughter] (before 1903)

Zelenýhájové [Green Groves] (before 1903); Česká muzika [Czech Music] (1899/1900); Kolíne, Kolíne! [Kolín! Kolín!] (before 1906); Hejtman z Kopníku [The Captain from Kopník] (1906/7); Hoj, Mařenko [Ho, Mařenka] (before 1907); Na letenské pláni [On the Letná Plain] (1907); Na dovolenou [On Holiday] (1908); Lov sokolí [The Sokol Hunt] (1910); Jubilejní pochod Sokola kolínského [The Jubilee March of the Kolín Sokol] (1911); V řadách sokolských [In the Sokol Ranks] (1911/2); Konvalinky [Lilies of the Valley], pf (1912)

c20 polkas, incl. Jízda po sarích [Sleigh-Ride], polka-třasák (1881)

c10 waltzes, incl. Děvám českým [To Czech Girls] (1907); Od břehů Visly [From the Banks of the Vistula] (1884)

c13 mazurkas, incl. Spanilá [The Graceful Girl], pf (1909)

c13 třásáky, incl. Jarní kvítko [A Spring Flower] (1910); Koruna česká [The Czech Crown] (1871–2)

Other dance works, incl. Marie Mikuláška, gavotte (1884); Kydž jsem šel za milou [When I went for my sweetheart], sousedská; Kydž si náš dědeček babičku bral [When Granddad married Grandma], sousedská

Other works, incl. Krakowiak (1884)

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J. Kapusta: 'Pochod v Čechách a František Kmoch' [The march in Bohemia and František Kmoch], *HV*, vi (1969), 172–91 [Ger. summary 249–50]

K.K. Chavalovský: *František Kmoch: život českého muzikanta a vlastence* [František Kmoch: the life of a Czech musician and patriot] (Prague, 1971)

K.K. Chavalovský: *Sto let městské hudby Františka Kmocha v Kolíně* [100 years of town music by František Kmoch in Kolín] (Prague, 1974)

J. Kapusta: *Dechové kapely, pochod a František Kmoch* [The brass band, march and František Kmoch] (Prague, 1974)

PAUL CHRISTIANSEN

Knab, Armin

(*b* Neuschleichach, Lower Franconia, 19 Feb 1881; *d* Bad Wörishofen, 23 June 1951). German composer and writer on music. In accordance with his father's wishes, he studied law, took the doctorate in 1904 and passed the state legal examination in 1907. At the same time he studied music theory with Max Meyer-Olbersleben, and his first compositions, some songs, were written between 1903 and 1907. From 1911 he worked as a lawyer, becoming judge in the provincial court at Würzburg in 1927. After 1920 he began to make a reputation as a composer and writer, principally in connection with the German youth music movement. He decided to devote himself to music in 1934, when he took an appointment to teach theory and composition at the Berlin Akademie für Kirchen- und Schulmusik, where he was made professor in 1935. He resisted all official pressures to join the Nazi party. In 1943 the bombing forced him to leave Berlin, and he spent the remaining years of his life in South Germany. He was awarded the Max Reger Prize in 1940. His most important work was produced for educational purposes; his pieces range from simple songs in folksong style, with lute or piano accompaniment, to large-scale choral works.

WORKS

(selective list)

Choral: *Mariae Geburt*, cant., 1921–3; *Weihnachtskantate*, 1931–2; *Das heilige Ziel*, hymns, 1935–6; *Vom Bäumlein, das andere Blätter hat gewollt*, cant., 1941; *Das gesegnete Jahr*, orat, 1935–43; *Vanitas mundi*, cant., 1946; *Engelsgruss*, cant., 1946; *Till Eulenspiegel*, cant., 1950; songs and canons

Solo songs (with pf/lute), music for theatre and radio, inst pieces, educational arrs.

Principal publishers: Breitkopf & Härtel, Kallmeyer, Schott, Universal

WRITINGS

P.Y. Knab, ed.: *Armin Knab: Denken und Tun* (Berlin, 1959) [collection of essays, incl. list of works; appendixes ed. H. Wegener]

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O. Lang: *Armin Knab: ein Meister deutscher Liedkunst* (Würzburg, 1931, enlarged 2/1981 by P.Y. Knab)

F. Krautwurst and others: 'Armin Knab', *Komponisten in Bayern*, xxiii (Tutzing, 1991)

KLAUS L. NEUMANN

Knabe.

American firm of piano makers. In 1837 William Knabe (*b* Kreuzburg, Berlin, 3 June 1803; *d* Baltimore, 21 May 1864) established the firm in Baltimore in partnership with Henry Gaehle after training as a piano maker in Germany and emigrating to Baltimore in 1833. The firm Knabe & Gaehle advertised 'pianos of quality for genteel people of means'. When Gaehle died in 1855, Knabe continued the business under the title Knabe and Co. Knabe controlled the piano market in the majority of the southern states by 1860, but the Civil War had a disastrous effect on the firm because its market was so dependent on the South.

Knabe's sons Ernest Knabe (1827–94) and William Knabe (1841–89) were brought up in the business, and when their father died they re-established the firm's position as one of the leading piano makers in the USA. Ernest toured to arrange new agencies for the sale of Knabe pianos in the northern and western states, and a direct agency was founded in New York in 1864. He also designed new string scales for their concert grands and upright pianos. The firm became one of the most important American piano makers, and by the turn of the century they were building about 2000 pianos annually. The Japanese government selected Knabe in 1879 to supply pianos for use in Japanese schools. The firm continued to prosper as a family concern until Ernest and William died, when it became a public company. Like other well-known American piano manufacturers (e.g. Chickering), Knabe was purchased by the American Piano Co. in 1908. (The two grandsons of the founder left the American Piano Co. in 1911 to establish their own firm Knabe Brothers Co., which lasted until 1914.) The firm continued to flourish, and in 1926 its pianos were officially chosen to be used at the Metropolitan Opera. In 1929 the firm moved to East

Rochester, New York, and from 1932 it formed part of the Aeolian American Corporation there. In the early 1970s the firm continued to manufacture a range of grand pianos for domestic and concert use, in addition to 'console pianos', upright instruments about one metre high. Following the bankruptcy of the Aeolian Corporation in 1985, the Knabe name, patterns, equipment and unfinished pianos were sold to Sohmer & Co.

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D. Spillane: *History of the American Pianoforte, its Technical Development, and the Trade* (New York, 1890/R)

A. Dolge: *Pianos and their Makers* (Covina, CA, 1911–13/R)

MARGARET CRANMER

Knäfelius, Johann.

See [Knöfel, Johann](#).

Knapik, Eugeniusz

(*b* Ruda Śląska, 9 July 1951). Polish composer and pianist. He studied composition with Górecki (1970–75) and the piano with Czesław Stańczyk (1973–6) at the Katowice Academy, where he was later appointed head of the computer music studio (1992) and of the faculty of composition and theory (1996). As a pianist, he has performed and recorded mainly 20th-century repertory. Of his composition awards, the String Quartet took first prize at the 1984 UNESCO Composers' Rostrum. As a composer, Knapik established his reputation with *La flûte de jade* (1973), a work which reveals not only an interdependence with Górecki but also a heightened lyrical vein drawing on Debussy and Messiaen. In three chamber works of 1980 – the Hymn, String Quartet and Partita – he more candidly acknowledged his debt to Messiaen and created structurally more complex pieces which explore the relationship of cadential diatonicism with more chromatic writing. His move to opera in the late 1980s enabled him to develop his gift for ecstatic utterance on a large canvas. In an opulent idiom which combines French traditions, Wagner, Berg, Skryabin and Szymanowski, Knapik fashions a statuesque soundscape (dominated by female voices) to match the creative dreamworld of the trilogy's central character.

WORKS

(selective list)

dramatic

Ops: The Minds of Helena Troubleyn (trilogy, J. Fabre): *Das Glas im Kopf wird vom Glas* (8 scenes), 1988–90, Antwerp, Vlaamse Opera, 7 March 1990; *Silent Screams, Difficult Dreams* (4 scenes), 1990–92, Kassel, Staatstheater, 18 Sept 1992; *La liberta chiama la liberta* (5 scenes), 1993–5, concert perf. of scenes 1, 3 and 5, Warsaw, Philharmonic Hall, 28 Sept 1996; Ballets: *The Sound of One Hand Clapping*, Frankfurt, 1991; *Da*

un'altra faccia del tempo, Brussels, 1993; Quando la terra si rimette in movimento, Amsterdam, 1995

other works

3 Miniatury, pf, 1970; Sonata, fl, 1971; Sonata, vn, pf, 1971; Conc. grosso no.1, chbr orch, 1972–7; La flûte de jade (*Shang Wu-Kien, Li Tai Po*, and others), S, pf, orch, 1973; Psalms, S, A, Bar, chorus, orch, 1973–5; Le chant (P. Valéry), S, orch, 1976; Tak jak na brzegu morza ... [As if by the Sea ...] (Valéry), ens, tape, 1977; Corale, Interludio e Aria, fl, hpd, str, 1978

Hymn, cl, trbn, vc, pf, 1980; Partita, vn, pf, 1980; Str Qt, 1980; Versus I, org, 1982; Wyspy [Islands], str, 1984; Strofy [Strophes] (Li Tai Po), Bar, hn, org, 1985; Up into the Silence (e.e. cummings, E. Dickinson, J. Fabre, W. Whitman), S, Bar, str qt, orch, 1995–; Tha' munnot waste no time, after F.H. Burnett, cl, 3 pf, 1998

Principal publisher: PWM

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K. Droba: 'Błękitna godzina Fabre'a i Knapika' [Fabre and Knapik's blue hour], *RM*, xxxvi/7 (1992), 1, 8 [on Silent Screams, Difficult Dreams]

S. Kosz: 'Eugeniusz Knapik: Wyspy', *Muzyka polska 1945–1995*, ed. K. Droba, T. Malecka and K. Sz wajgier (Kraków, 1996), 289–96

S. Kosz: 'Inspiracji szukam w dźwięku' [I look for inspiration in sound], *Opcje: kwartalnik kulturalny* (1996), no.4, pp.7–12 [interview]

ADRIAN THOMAS

Knapp, Janet

(b Cobleskill, NY, 1 Sept 1922). American musicologist. She graduated from Oberlin College with the AB in 1944 and received the MA there in 1951. At Yale University she studied with Leo Schrade and took the doctorate in 1961. She taught at Yale from 1958 to 1963, when she joined the faculty at Brown University. In 1971 she was appointed Mellon Professor of Music at Vassar College, where she remained until her retirement in 1986; she was also president of the AMS, 1975–6. Knapp specializes in medieval music, particularly the polyphonic conductus and the music of the Notre Dame School; her performing edition, *Thirty-Five Conductus for Two and Three Voices* (New Haven, CT, 1965) is a major contribution to the study of the subject.

WRITINGS

The Polyphonic Conductus in the Notre-Dame Epoch: a Study of the Sixth and Seventh Fascicles of the Manuscript Florence, Biblioteca Laurenziana, Pluteus 29.1 (diss., Yale U., 1961)

'Two Thirteenth Century Treatises on Modal Rhythm and the Discant', *JMT*, vi (1962), 200–15 [trans. of Jerome of Moravia: *Discantus positio vulgaris* and Anonymous VII: *De musica libellus*]

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- 'Musical Declamation and Poetic Rhythm in an Early Layer of Notre Dame Conductus', *JAMS*, xxxii (1979), 383–407
- 'Polyphony at Notre Dame of Paris', *NOHM*, ii (1990), 557–635
- 'Which Came First, the Chicken or the Egg? Some Reflections on the Relationship between Conductus and Trope', *Essays in Musicology: a Tribute to Alvin Johnson*, ed. L. Lockwood and E.H. Roesner (Philadelphia, 1990), 16–25

PAULA MORGAN

Knapp, J(ohn) Merrill

(*b* New York, 9 May 1914; *d* Princeton, NJ, 7 March 1993). American musicologist. He received the BA from Yale University in 1936 and the MA from Columbia University in 1941. From 1948 he was on the staff of Princeton University, where he was appointed professor of music in 1960. He was also director of the Princeton Glee Club from 1947 to 1951 and held administrative posts in the university. Knapp's main areas of study were 16th-century instrumental music and the music of the 18th century, particularly opera and the works of Handel. He conducted the first American performances of Handel's *Imeneo* and *Amadigi*. He wrote a general introduction to opera, *The Magic of Opera* (1972), and prepared editions of Handel's *Amadigi* and *Flavio* for the Hallische Händel-Ausgabe.

WRITINGS

- 'Samuel Webbe and the Glee', *ML*, xxxiii (1952), 346–51
- Selected List of Music for Men's Voices* (Princeton, NJ, 1952)
- 'Handel, the Royal Academy of Music, and its First Opera Season in London (1720)', *MQ*, xlv (1959), 145–67
- 'Handel's *Giulio Cesare in Egitto*', *Studies in Music History: Essays for Oliver Strunk*, ed. H. Powers (Princeton, NJ, 1968), 389–403
- 'Handel's *Tamerlano*: the Creation of an Opera', *MQ*, lvi (1970), 405–30
- 'The Autograph Manuscripts of Handel's *Ottone*', *Festschrift Jens Peter Larsen*, ed. N. Schiørring, H. Glahn and C.E. Hatting (Copenhagen, 1972), 167–80
- The Magic of Opera* (New York, 1972/R)
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- 'Handel's *Il trionfo del tempo*: 1707, 1737, and 1757', *American Choral Review*, xxiv/2–3 (1982), 27–47
- 'Mattheson and Handel: their Musical Relations in Hamburg', *New Mattheson Studies*, ed. G.J. Buelow and H.J. Marx (Cambridge, 1983), 307–26
- 'Beethoven's Mass in C major, op.86', *Beethoven Essays: Studies in Honor of Elliot Forbes*, ed. L. Lockwood and P. Benjamin (Cambridge, MA, 1984), 199–216

- 'Eighteenth-Century Opera in London before Handel, 1705–1710', *British Theatre and the Other Arts, 1600–1800*, ed. S.S. Kenny (Washington DC, 1984), 92–104
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- 'English Reactions to Handel and Italian Opera in London during 1711 to 1720', *Göttinger Händel-Beiträge*, ii (1986), 155–69
- with **A. Mann**: *Georg Frideric Handel's Chamber Duets* (Los Angeles, 1987)
- with **W. Dean**: *Handel's Operas 1704–1726* (Oxford, 1987, 2/1995)
- 'The Hall Collection', *Handel Collections and their History: London 1990*, 17–83
- 'Aaron Hill and the London Theatre of his Time', *HJb* 1991, 177–85
- 'The Luke 2 Portions of Bach's Christmas Oratorio and Handel's Messiah', *A Bach Tribute: Essays in Honor of William H. Scheide*, ed. P. Brainard and R. Robinson (Kassel and Chapel Hill, NC, 1993), 155–61

PAULA MORGAN

Knapp, William

(*b* Wareham, Dorset, 1698–9; *d* Poole, Dorset, bur. 26 Sept 1768). English psalmodyist. He was a glover by trade, and bought several properties at Poole, thus becoming one of its 60-odd burgesses. He was parish clerk of St James's, Poole, for nearly 40 years, and trained the choirs in several Dorset churches. He was a difficult personality, to judge from lines written by Henry Price (a land-waiter in Poole Quay) and quoted in *Grove's Dictionary* (5th edn) and also by Frost and Daniel.

Knapp compiled two collections of parish church music, both of which became widely popular: *A Sett of New Psalm-Tunes and Anthems* (eight edns, 1738–70) and *New Church Melody* (five edns, c1752–64). They contain didactic introductions, psalm tunes, hymns and parochial anthems, in four parts with the tenor leading. As well as music taken from earlier collections, they contain a good deal of Knapp's own composition. One of his psalm tunes, 'Wareham', is a classic of its period and is still well known; another, 'Spetisbury', survived at least until the second supplement to *Hymns Ancient and Modern* (1915). Many of the tunes in *New Church Melody* are of the ornate 'fuging' variety. Knapp's tunes and anthems reappeared in countless printed and manuscript collections, not only in many parts of England but also in the American colonies. Smith recalls that his tune for *While shepherds watched* was still being sung in Leicestershire late in the 19th century and it was also reprinted many times in America. One of his anthems, from the 1738 collection, is reprinted in Daniel. Knapp had an undoubted flair for effective melody, but was a little out of his depth in four-part counterpoint.

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R. Daniel: *The Anthem in New England before 1800* (Evanston, IL, 1966/R)

P.M. Young: *A History of British Music* (London, 1967), 286–7

N. Temperley: *The Music of the English Parish Church* (Cambridge, 1979/R), i, 159, 180–81

NICHOLAS TEMPERLEY

Knappertsbusch, Hans

(*b* Elberfeld, 12 March 1888; *d* Munich, 25 Oct 1965). German conductor. His parents' opposition to a musical career obliged him to study philosophy at Bonn University. Nevertheless from 1908 he also attended the Cologne Conservatory, where he was a conducting pupil of Steinbach. He conducted at the Mülheim/Ruhr theatre from 1910 to 1912; more significantly he spent the summers as assistant to Siegfried Wagner and Richter at Bayreuth. From 1913 to 1918 he was opera director at his home town of Elberfeld (and as such took part in the Wagner Festivals of 1913–14 in the Netherlands). In 1918 he went to Leipzig, in the following year to Dessau, where in 1920 he was made musical director. In this capacity he was called to Munich in 1922 as successor to Bruno Walter. He remained in Munich until 1936, when the Nazis revoked his life contract for refusing to join the party. The next nine years were spent in Vienna conducting at the Staatsoper and continuing a long association with the Vienna PO. After the war he returned to Munich, where he regained his former eminence, was a regular guest conductor of the Vienna PO (1947–64) and was a leading conductor at the Bayreuth Festival from 1951.

Knappertsbusch was a large man of impressive appearance and robustly independent character. He made guest appearances in various European countries (he conducted *Salome* in the Covent Garden winter season 1936–7) but was generally content to stay at home, a fact which increased his popularity in Munich even if it partly robbed him of the international fame won by more restless and ambitious colleagues. In life as in music he was a conservative in a broad sense, in his uncompromising attitude to political upstarts as in his easy-going preference for the revised editions of Bruckner symphonies over the original versions to which many conductors were returning. In the giant, unhurried stride of his conducting of Wagner, Strauss and Bruckner, he appeared more and more as one of the last representatives of the old school. Orchestral players understood that his notorious dislike of rehearsals was based not on slackness or indifference but on mutual confidence and secure knowledge. He was never particularly interested in contemporary music, but during his first term in Munich he gave the first performance of many operas, including *Samuel Pepys* by Albert Coates (1929) and Pfitzner's *Das Herz* (1931). Whatever his opinion of Wieland Wagner's innovations, his conducting was probably the highest musical achievement of the postwar regime at Bayreuth. Multiple versions of his *Ring* cycles and of his magisterial *Parsifal* survive on recordings made at Bayreuth between 1951 and 1964.

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F.F. Clough and G.J. Cuming: 'Hans Knappertsbusch Discography', *Gramophone Record Review*, no.85 (1960), 18 only

H. Hotter: 'Hans Knappertsbusch 1888–1965: in Memoriam', *Opera*, xvii (1966), 21–3

H.C. Schonberg: *The Great Conductors* (New York, 1967/R), 324

RONALD CRICHTON/JOSÉ BOWEN

Knapton, Philip

(*b* York, 20 Oct 1788; *d* York, 20 June 1833). English composer and music publisher. He was the son of Samuel Knapton, who succeeded Thomas Haxby as a music publisher and instrument maker in York about 1796. After receiving his musical education at Cambridge under Hague (though he never graduated from the university) he returned to York and joined his father's business about 1820. He was also active in local musical life and was one of the assistant conductors at the York festivals of 1823, 1825 and 1828. His published compositions consisted mostly of songs (including the popular *There be none of beauty's daughter*, 1818) and variations on popular airs, but according to Sainsbury he also wrote overtures, piano concertos and other works which remained in manuscript. He also compiled and arranged a *Collection of Tunes for Psalms and Hymns, Selected as a Supplement to Those Now Used ... in York* (York, c1815). The publishing business of Samuel and Philip Knapton continued until 1829 when it passed into the hands of William Hardman, who in turn was taken over by Henry Banks; the firm is still in existence as Banks & Son, which specializes in choral music.

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*Sainsbury*D

J.D. Brown and S.S. Stratton: *British Musical Biography* (Birmingham, 1897/R)

PETER WARD JONES

Knarre

(Ger.).

See [Ratchet](#).

Knauth, Robert.

See [Franz, Robert](#).

Knayfel', Aleksandr Aronovich

(*b* Tashkent, Uzbekistan, 28 Nov 1943). Russian composer. His parents, both of them musicians from Leningrad, were studying in Tashkent at the time of his birth, and had been evacuated there with the Leningrad Conservatory. His father Aron Knayfel', whose family had all been musicians before him, was a member of various chamber ensembles and a professor of music; he taught a number of students who later became

outstanding violinists at the conservatory, while Knayfel's mother – Musa Shapiro-Knayfel' – taught music theory there for over 40 years.

The family returned to Leningrad in September 1944. Knayfel's training began in 1950 at the Rimsky-Korsakov College of Music, where he studied the cello with Emanuel Fischman. He then studied for two years with Rostropovich at the Moscow Conservatory (1961–3), but had to drop out of the course because of a hand injury. He returned to Leningrad and studied composition with Arapov, concluding these studies in 1967. At the same time as composing he was active as a music teacher and editor. In 1965 he married the singer Tat'yana Melent'yeva. Knayfel' lives and works as a freelance composer in St Petersburg; his compositions have been performed worldwide.

In the 1960s Knayfel' represented a kind of *Sturm und Drang* tendency with his expressive style, but after the mid-1970s he could be said to have stood for a kind of musical conceptualism, writing music that occupies an undefined area and which is hard to categorize stylistically. Knayfel' emerged as an independent, quiet force amidst a Russian musical climate split between proponents of Russification and Europeanization; his music is apparently unruffled by the passions and loyalties that so inflame other composers. Perhaps the nearest comparisons one might make would invoke the names of Feldman or Scelsi; Knayfel' seems to have reintroduced the primal simplicities of Pythagorean speculation into the vast and transcendental spaces his music inhabits. However, certain facets of his music belong unquestionably to the Russian artistic tradition; the esoteric symbolism and mysticism inherent in much of his work are trends also exemplified by the thinking of Dostoyevsky, Solov'yov and Skryabin.

The enormous length of many of Knayfel's major works – often a single movement may last two hours or more – allows him to make sonic structures that confront us with single notes, devoid of harmony or rhythm, which unite pitch and duration as naked material. The strength of this often conceptually abstract music lies in Knayfel's keen awareness in the physical and sensual potential of his raw material, even if the sounds themselves may, at first hearing, appear sparse in the extreme. A number of his works include texts which, although not heard, are nonetheless performed. In *Agnus Dei* (1985), words from the liturgy and fragments from the diary of a girl who died of starvation in the siege of Leningrad are placed in the performers' parts who are instructed to 'perform' them silently. In contrast to the solemnity of works such as this, the opera *Kentervil'skoye privedeniye* ('The Canterville Ghost') displays an almost dadaist sense of humour; it is one of the few operas written in Soviet Russia to pick up on the wild excitement and disruption of Shostakovich's *The Nose*.

Number is of great importance in Knayfel's work; consciously and deliberately, he made number the principle behind his major work *Zhanna* ('Jeanne', 1970–78). This composition is for 13 instrumental groups, and he describes it as a passion depicting the life and death of a young woman. Whereas number is the principle behind *Zhanna*, the same part is played by language in the composition *Nika* (1972), in which Knayfel' uses words not for the information they convey, but as a structural element from which the form of the work develops.

Knayfel' is close to the Russian Orthodox Church; some of his works of the 1990s are religious in content, as their titles indicate – *Lestnitsa Iakova* ('Jacob's Ladder') and *Canticum canticorum*. His works have been performed by Rozhdestvensky (*The Canterville Ghost*, London, 1980, and the choreographic symphony *Medeya*, St Petersburg, 1984), Rostropovich, the pianists Aleksey Lyubimov and Oleg Malov, and the percussionist Mark Pekarsky.

WORKS

(selective list)

dramatic

Stremleniye [Onrush] (ballet-sym., 2, Yu. Stankevich and Knayfel'), 1964–5; Kentervil'skoye privideniye [The Canterville Ghost] (op, prol, 3, T. Kramarova, after O. Wilde), 1965–6, Leningrad House of Composers, 26 Feb 1974; Razoruzheniye [Disarmament] (choreog. striptease, L. Yakobson, after H. Bidstrup), 1966; Kayushchayasya Magdalina [Magdalene Repentant] (choreog. scene, Yakobson, after Titian and Rodin), 1967; Medeya 'Kolkhidskaya volshebnytsa' [Kolkhida Enchantress] (ballet, 2, G. Aleksidze), 1968; Alice (Knayfel', after L. Carroll), 1995–9

vocal

Choral: Shvirni ego v moy sad [Chuck it into My Garden] (fugato, Ė. Bazen, trans. M. Kudinov), chorus, orch, 1962; 150 000 000 (dithyramb, V. Mayakovsky), chorus, 6 pic, 6 tpt, 6 trbn, 12 db, 3 kettledrum groups, 1966; Petrogradskiye vorob'i [Petrograd Sparrows] (phantasmagoric suite, B. Samoylov), boys' chorus, chbr orch, 1967; Lenin pis'mo chlenam TsK [Lenin's Letter to the Members of the Central Committee], unison B chorus, orch, 1969; Aynana (17 variations), chbr chorus, perc, tape, 1978; Ranniye zhuravli [Early Cranes], male chorus, orch, 1979; Sluchaynoye [Accidental] (T. Sliviyak, trans. V. Levin), girl soloist, chorus, str orch, org, 1982; V dvazhdi dvukh zerkalakh [In Two Times Two Mirrors], male chorus, 2 inst ens, 1982; Yazicheskiy rok [Pagan Rock], B chorus, perc, rock group, 1982; Protivostoyaniye [Opposition] (memorial suite), B chorus, orch, 1984; Kril'ya kholopa [The Wings of a Lackey] (vocal-choreog. fresco, D. Samoylov), chorus, inst ens, 1986; Voznosheniye [The Holy Oblation], chorus, str, 1991; Maranafa (I. Zlatoust), solo vv, chorus, orch, 1993; Vos'maya glava 'Canticum canticorum' [Chapter 8], chorus, vc, 1993; Blazhenstva [Bliss], 1v, chorus, orch, 1996; many unacc. choral works

Other: Pesnya [Song] (R. Burns, trans. S. Marshak), Bar, pf, 1963; Pamyati S.L. Marshaka [In Memory of Marshak] (6 Lyrical Epigrams, Marshak), Bar/high B, pf, 1964; Kentervil'skoye privideniye 'Romanticheskiye stseni' [The Canterville Ghost 'Romantic Scenes'] (Kramarova, after Wilde), S, B, chbr orch, 1965 [from op]; Turnirnaya muzika [Tournament Music], S, pic cl, bn, tpt, hp, pf, 1967; Monodiya (ps.xxii), female v, 1968; Strofa posvyashcheniy [Dedicatory Strophe], S, hp, org, 1980; Glupaya loshchad' [The Stupid Horse] (15 stories, Levin), 1v, pf, 1981; Skvoz' radugu isvol'n'ikh slyoz [Through the Rainbow of Unwilling Tears] (trio, A. Akhmatova, F. Tyutchev), 1v, vc, 1988; Svete tikhyy/Voznosheniye [Soft Light/O Gladsome Radiance], song, 1991; Babochka [Butterfly] (I. Brodsky), 1v, 1993; Oblachennaya v solntse (Amicta sole), solo vv, 1995; Blazhenstvo [Bliss] (A.S. Pushkin), S, 1997; Lux aeterna, 2vv, 1997

instrumental

Orch: Burlesque, trbn, str, 1963; Mechta [Dream], fantasy, chbr orch, 1963; 131, va, db, wind, perc, 1964; Gryadushchego grada vziskuyushchiye [Seekers of the Future City], str, perc, org, 1965; Zhanna [Jeanne], passion, 13 inst groups, 1970–78; Klik Burevestnika [Cry of the Stormy Petrel], tpt, pf, orch, 1980; Vera [Faith], str, 1980; Bezumiye [Madness], chbr orch, 1987 [after K. Chukovsky and others]; Litania, 1988

Chbr and solo inst: Nebol'shaya sonata [Small Sonata], pf, 1961; 2 p'yesi [2 Pieces], fl, va, perc, pf, 1962; Isповед' [Confession], spkr, perc ens, 1963; Klassicheskaya syuita, pf, 1963; Musique militaire, pf, 1964; Ostinati, vn, vc, 1964; Passacaglia, org, 1965; Lamento, vc, 1967; Tertium non datur, hpd, 1967; Constanta, fr hn, 6 perc groups, 1969–71; A prima vista, 4 perc, 1972; Nika, 17 pfmrs, 1972; Da [Yes], ens, 1980; Rafferti, suite, jazz ens, 1980; Solaris, 35 Javanese gongs, 1980; Agnus Dei, 4 pfmrs, 1985; Lestnitsa Iakova [Jacob's Ladder], ens, 1992; Yeshchyo raz k gipoteze [Once Again on the Hypothesis], ens, 1992; Aria, carillon, 1993; Cantus, 2 pfmrs, 1993; V éfire chistom i nezrimom [In the Clear and Invisible Air], pf, str qt, 1994 [after Tyutchev]; Snezhinka na pautinke/Vremya vot teper' [A Snowflake on a Spider's Web/A Time as Now], vc, 1998

Film scores, TV scores, incid music, music for children

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TAT'YANA REXROTH, GERARD McBURNEY

Knecht, Justin Heinrich

(*b* Biberach an der Riss, 30 Sept 1752; *d* Biberach an der Riss, 1 Dec 1817). German writer on music and composer. He had his first musical training (in organ, keyboard, violin and singing) in his native town. From 1768 to 1771 he attended the Lutheran collegiate institution in Esslingen am Neckar (where he was deeply impressed by a visit from C.F.D. Schubart), and in 1771 he became Lutheran preceptor and music director in Biberach. He received early encouragement from C.M. Wieland, who was town clerk of Biberach until 1769. In 1792 Knecht gave up his teaching post to become organist at the church of St Martin, simultaneously used by the Lutherans and Catholics. Biberach, a free imperial city until 1803, had a rich cultural life, and it was chiefly due to Knecht that the musical life of the middle classes in church and concert hall reached such a high standard. Besides pursuing his activities in church music, Knecht organized subscription concerts, wrote many works for the theatre, and offered courses in music theory, acoustics, aesthetics and composition as well as normal instrumental teaching in the Gymnasium (which was affiliated to the Musikschule in 1806). In December 1806 Knecht went to Stuttgart, hoping to obtain an appointment as court composer or vice-Kapellmeister. Eventually, in April 1807, the King of Württemberg did appoint him *Direktor beim Orchester*, but Knecht resigned the post at the end of 1808 and returned to his former position in Biberach, which he held until his death.

As a composer, Knecht left an extensive body of instrumental works, stage works and church music; as a music theorist, he espoused the ideas of G.J. Vogler. His pastoral symphony, *Le portrait musical de la nature* (1784–5), was much admired, and was issued by one of the young Beethoven's publishers; it anticipates the programme of Beethoven's own Sixth Symphony. As well as the pastoral symphony Knecht's great sacred vocal works are of some importance and show the composer at his best. Knecht succeeded with his *Magnificat* and *Dixit Dominus* in compositional competitions in 1791 and 1800, where he won the second and first prizes. Both here and in his *Te Deum* with double choir he composed with a higher pretension, finding a good balance between extensive choir figures in strict counterpoint and arias in the modern classical style.

Knecht was particularly well known for his teaching manuals, in particular his *Orgelschule* (1795–8), which was innovative and influential in its time (Beethoven himself owned a copy of the work); it gives a clear insight into contemporary views on organ playing, sonorities and organ building. Knecht's reputation as an excellent theorist and master of the strict style is obvious from the fact that in 1803 he completed J.S. Bach's *Art of Fugue* to the entire satisfaction of the Zürich publisher H.G. Nägeli, who had commissioned the work. Such works as the *Musikalischer Katechismus* (1803) were widely distributed and contributed greatly to general musical education. Knecht also wrote for the *Musikalische Real-Zeitung* and *Musikalische Korrespondenz der Teutschen Filarmonischen Gesellschaft* (1788–92) and for the *Allgemeine musikalische Zeitung*. He must be considered one of the major figures of musical life in south Germany in his period.

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vocal

Sacred: Ps xxiii (Leipzig, 1783); Ps xxix, 1786–90, lost; Ps vi (Speyer, 1788); Mag, 1790–91; Ps i (Speyer, 1792); Miserere, 1792, lost; Herr Gott, dich loben wir, before 1799 (Stuttgart, 1816); Vollständige Sammlung ... vierstimmiger Choralmelodien für das neue württembergische Landesgesangbuch, ed. Knecht and J.F. Christmann (Stuttgart, 1799), suppl. 1 (Stuttgart, 1806); Dixit Dominus, 1800; 10 cants., c1800; TeD (Offenbach, 1801); other works, incl. chorale books

Other vocal: Wechselgesang der Mirjam und Debora (F.G. Klopstock: *Der Messias*), 2 solo vv, str (Leipzig, 1781); songs from *Oberon* (C.M. Wieland) (Speyer, 1784–91), some lost; Trauermusik auf den Tod Kaiser Josephs II. (C.F.D. Schubart), vv, insts, 1790–91, lost; other occasional works; other songs, pubd Speyer and Breslau; 3 Lieder (Mainz, 1817)

stage

first performed in Biberach unless otherwise stated

Das durch die göttliche Vorsicht zu Schanden gemachte Vertrauen auf die Sterndeutkunst (incid music), 1763, lost

Josua (dramatisches Spl), 1763, perf. 1764, lost

Kain und Abel (Spl), 1763, perf. 1765, lost

Die treuen Köhler (Operette, 2, G.E. Heermann), 2 Feb 1786
 Jupiter und Ganymed (prol and epilogue), 14 Aug 1783
 Die Entführung aus dem Serail (komische Oper, 3, C.F. Bretzner), 2 Feb 1787
 Der Erntekranz (komische Oper, 3, C.F. Weisse), 28 Jan 1788, lost
 Der lahme Husar (komische Oper, 2, F. Koch), 28 Oct 1788
 Der Schulz im Dorfe, oder der verliebte Herr Doctor (komische Oper, 3, C.L. Dieter),
 26 Jan 1789; Act 4, 26 Oct 1800
 Der Kohlenbrenner (Lustspiel mit Gesang, L. Ysenburg von Buri), 28 Dec 1789
 Der Musenchor (prol, Knecht), 22 Aug 1791
 Die Glocke (melodrama, F. Schiller), Stuttgart, 24 Feb 1807
 Die Aeolsharfe, oder Der Triumph der Musik und Liebe (romantische Oper, 4, N.
 Remmele), 1807–8, unperf.
 Feodore (Spl, 1, A. von Kotzebue), 11 Oct 1812
 Ubaldo (incid music, 5, Kotzebue), 22 Nov 1818
 Other operas and incid music, lost

instrumental

Orch: Le portrait musical de la nature, ou Grande sinfonie (Pastoralsymphonie)
 (Speyer, 1784–5), ed. in The Symphony 1720–1840, ser. C, xiii (New York, 1984);
 Sym., 'auf den Tod des Prinzen Leopold von Braunschweig', 1785, lost; Sym. 'Don
 Quixote', before 1790, lost; Sinfonie auf den Tod Kaiser Leopolds II., 1792, lost;
 other syms., lost

Chbr: Sonata, hpd, vn and vc ad lib (Speyer, 1790); 3 Duos, 2 fl (Speyer, 1791);
 Diverses danses, pf/(fl, gui) (Mainz, 1817); other works, lost

Org: Neue vollständige Sammlung ... für ... Klavier- und Orgelspieler (Speyer
 1791–5; Munich, 1799, 2/1811–17); Die durch ein Donnerwetter unterbrochne
 Hirtenwonne (Darmstadt, 1794), ed. H.W. Höhnen (Wiesbaden, 1982); 90 kurze
 und leichte neue Orgelstücke (Augsburg, 1794); Vollständige Orgelschule (Leipzig,
 1795–8/R1989, with addns by N. Ladenburger); Postludium to [=completion of] J.S.
 Bach: The Art of Fugue, 1803, lost; Sammlung progressiver Orgelstücke (Biberach,
 1805); Königlich württembergisches ... Choralbuch, suppl.2 (Stuttgart, 1816) [incl.
 biography of Knecht]; Caecilia (Freiburg, 1817–19); pieces in collections; other
 pieces

Pf: 12 variationen (Leipzig, 1785); Kleine praktische Klavierschule (Munich, 1799–
 1802); Kleine theoretische Klavierschule (Munich, 1800–01); Bewährtes
 Methodenbuch beim ersten Klavierunterricht (Freiburg, 1820); other pieces, most
 for beginners and amateurs

theoretical works

Erklärung einiger ... missverstandenen Grundsätze aus der Voglerschen Theorie
 (Ulm, 1785)

Gemeinnützlich Elementarwerk der Harmonie und des Generalbasses, pt 1
 (Speyer, 1792), pts 2–4 (Stuttgart, 1793–7)

Kleines alphabetisches Wörterbuch der vornehmsten und interessantesten Artikel
 aus der musikalischen Theorie (Ulm, 1795)

Knechts allgemeiner musikalischer Katechismus (Biberach, 1803)

Anleitung zur Tonausweichungs- und Fantasirkunst, 1816, lost

Luthers Verdienste um Musik und Poesie (Ulm, 1817)

Theoretisch-praktische Generalbassschule (Freiburg, c1817)

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GerberNL

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MICHAEL LADENBURGER

Knechtel, Johann George

(*b* ?Prague, *c*1715; *d* ?Dresden, after 1766). Horn player, probably from Bohemia. Dlabacž mentions two 'very good' horn- and trumpet-playing brothers from Prague named Knechtel, one of whom may have been Johann George. Knechtel played first horn in the renowned Dresden court orchestra from 1733 or 1734 until about 1756. According to Dahlqvist, it is likely that he 'retired' as horn player in order to become a court cellist at Dresden during the years 1756–67. Knechtel wrote one concerto for horn in D (*Katalog Wenster Litteratur* I/10, *S-L*; also found in a version for viola in E♭ in D-D1) and has another concerto attributed to him in the same collection (in E♭; I/11). These works, as well as many of J.F. Fasch's ensemble concertos written during Knechtel's employment with the Dresden orchestra, show him to have been a master of the high (so-called *clarino*) register. Thus Knechtel developed the tradition of virtuoso first horn players in Dresden in the first half of the 18th century (others there during the period included Johann Adalbert Fischer and J.A. Schindler) whilst expanding upon this tradition through his skill in the performance of quick chordal figures and large leaps in a quasi-violinistic idiom. While Knechtel was perfecting the extreme high range, his partner at second horn, A.J. Hampel, was developing the lower compass of the horn. Knechtel is also

thought to have composed a set of 12 'Menuets et Polonaises' for keyboard dated 1755 (in *D-LEm*).

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THOMAS HIEBERT

Knee-lever

(Fr. *genouillère*; Ger. *Kniehebel*).

Any of a variety of devices moving either horizontally or vertically, operated by the knee, and used for the production of expressive or timbre-altering effects on a number of different types of keyboard instruments. A knee-lever was occasionally provided on reed organs to permit control of loudness, since the feet were already occupied with the pedal-operated bellows. Knee-levers preceded pedals for operating damper-lifting and other mechanisms on German and Austrian pianos, and they were also used to activate the elaborate register-changing devices found on late 18th-century French harpsichords.

See also [Pedal](#).

EDWIN M. RIPIN

Knees [Kness], Jurij.

See [Knez, Jurij](#).

Knefel, Johann.

See [Knöfel, Johann](#).

Kneif, Tibor

(*b* Bratislava, 9 Oct 1932). German musicologist. He studied law at Budapest (1951–5, doctorate 1955) and Göttingen, where from 1959 he studied musicology under Rudolf Stephan, philosophy under Josef König and Gunther Patzig and Romance languages. He took the doctorate there

in 1963 with a dissertation on the origins of medieval music studies. After working as a research assistant at the Institut für Sozialforschung in Frankfurt under Adorno (1965–7), he was research assistant at the musicology institute of the Free University in Berlin, where he completed the *Habilitation* in 1971 and was appointed professor in 1973. Influenced by Ernst Bloch and Georg Lukács, Kneif is interested in music as a manifestation of social history and his writings have focussed on music aesthetics and semiotics in music. As a music sociologist, he is critical of Adorno and has championed the study of the history and theory of popular music, on which he has written standard reference books.

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HANS HEINRICH EGGBRECHT/R

Kneisel, Franz

(*b* Bucharest, 26 Jan 1865; *d* New York, 26 March 1926). American violinist and teacher of Romanian birth. The son of a bandmaster, he learned to play the flute, clarinet and trumpet, as well as the violin. After graduating from the Bucharest Conservatory in 1879, he went to Vienna, where he continued his studies with Jakob Grün and Joseph Hellmesberger until 1882; he made his solo début in Vienna at the end of that year. The next season he became concertmaster at the Hoftheater and in 1884 went to Berlin to fill the same position in the Bilsesche Kapelle. In October 1885, though barely 20 years old, he was engaged by Wilhelm Gericke as concertmaster of the Boston SO. For the next 20 years he was concertmaster and assistant conductor; he appeared as soloist in many violin concertos and gave the first American performances of the concertos by Brahms and Karl Goldmark, as well as the première of the First Violin Concerto of Gustav Strube. As assistant conductor, he led the Boston SO performances at the Columbian Exposition in Chicago in 1893. Shortly after his arrival in Boston, Kneisel formed the [Kneisel Quartet](#) from among the members of the orchestra.

Kneisel was for many years associated with the Worcester Festival in Massachusetts, first as concertmaster and assistant conductor (1885–96) and then as conductor (1897–1909). In 1905 he moved to New York to become the first head of the violin department of the newly established Institute of Musical Art, where he remained until his death. He also established a summer school of violin and chamber-music playing at his home in Blue Hill, Maine. He was a demanding teacher, requiring much in both technical ability and expressive insight. At the time of his death, his renown as a teacher was such that he was ranked with Leopold Auer.

Kneisel played a leading role in American music as a soloist and as ensemble performer, both for the range and variety of his programmes and

for his dedication to the highest performance standards. Many Boston composers wrote works for him personally or for his quartet, and these formed a substantial part of his repertory. He composed a Grand Concert Etude for violin and also published a number of technical studies. There are collections of Kneisel memorabilia at Blue Hill and at the Chapin Library of Williams College, Williamstown.

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STEVEN LEDBETTER

Kneisel Quartet.

American string quartet. It was formed in 1885 by Franz Kneisel, concertmaster of the Boston SO, at the instigation of the orchestra's founder, Henry Lee Higginson. The other members were Emanuel Fiedler (second violin; later replaced by Otto Roth (1887–99), Karl Ondříček (1899–1902), Julius Theodorowicz (1902–7), Julius Roentgen (1907–12) and Hans Letz (1912–17)); Louis Svečenski (viola, who, like Kneisel, remained a member throughout the quartet's existence); and Fritz Giese (cello; later replaced by Anton Hekking (1889–91), Alwin Schroeder (1891–1907) and Willem Willeke (1907–17)). The quartet gave its first concert on 28 December 1885. The members were all at that time principal players in the Boston SO, but in 1903 they resigned from the orchestra to perform only as a string quartet. In 1905 they moved to New York and became affiliated with the newly founded Institute of Musical Art.

The Kneisel Quartet built an audience for chamber music throughout America. It gave annual concert series in Boston and New York, and performed in nearly 170 other places, setting new standards of performance in the USA; it was particularly noted for its precise ensemble playing and evenness of tone. The musicians set out to educate their audiences by performing complete quartets of Haydn, Mozart or Beethoven (including his then little-known late quartets), and they introduced many new European compositions, among them works by Brahms, Debussy, Franck, Dvořák, Bruckner, Wolf, Smetana, Enescu, Ravel, Glazunov, Kodály and Schoenberg (*Verklärte Nacht*). They also played many works by American composers, several of which were written for and dedicated to the quartet.

Though it prospered in Boston from its inception, the Kneisel Quartet was not immediately successful on tour, and had at times to restrict its programmes to the lighter quartet literature. Eventually, however, it did achieve a genuine popularity, and by the time it was disbanded in 1917, chamber music concerts were well established. Programmes, scrapbooks, photographs and obituaries are at Kneisel Hall, Blue Hill, Maine, and in the

Willem Willeke Collection in the Chapin Library, Williams College,
Williamstown.

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U., 1962)

STEVEN LEDBETTER

Kneller [Kniller, Knöller, Knüller], Andreas

(*b* Lübeck, 23 April 1649; *d* Hamburg, 24 Aug 1724). German composer and organist. Younger brother of the famous portrait painter Sir Godfrey Kneller, he became organist of the Jacobi- und Georgikirche, Hanover, in 1667. In 1685 he became organist of the Petrikirche, Hamburg, where he got to know Reincken and married his only daughter, Margaretha. He was often asked to test new organs and organists, and was among those who examined candidates for the position of organist at the Jacobikirche, Hamburg, in 1720, a post in which J.S. Bach had initially shown an interest. From 1723 he received a pension. As a composer he is known by a handful of organ pieces (ed. K. Beckmann, Wiesbaden, 1987). There are three preludes and fugues in a tablature at the church at Mylau, Saxony (one ed. M. Seiffert in *Organum*, iv/7, Leipzig, 1925, another in Shannon, ii), showing features typical of toccatas at the time. Two further works, a prelude and fugue and a praeludium (*D-Bsb*, both incomplete), signed 'A. Kn.' and 'A. K.' respectively, are probably by him. The same source contains a set of eight variations by him on *Nun komm der Heiden Heiland*, the fourth and fifth of which appear twice in another manuscript (also in *D-Bsb*; they are in K. Straube: *Choralvorspiele alter Meister*, Leipzig, 1907, where Kneller's first name is erroneously given as 'Anton'); the chorale melody is subjected to pleasantly varied treatment. An organ *Te Deum* in another source (*D-Lr*) has sometimes been ascribed to Kneller, but the manuscript was compiled between 1657 and 1663 and is thus almost certainly too early to be by him. It is attributed to 'A. Kniller', and Apel believed it to be the only known work by one Anton Kniller.

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HORACE FISHBACK/ULF GRAPENTHIN

Knepler, Georg

(b Vienna, 21 Dec 1906). Austrian musicologist. Son of Paul Knepler (1879–1967), librettist of Lehár's *Paganini* and *Giuditta*, he studied musicology with Adler, Fischer, Wellesz and Lach at the University of Vienna, where he took the doctorate in 1930 with a dissertation on form in Brahms's instrumental works; he also studied the piano with Eduard Steuermann and composition and conducting with Hans Gál. He began his career as répétiteur with Karl Rankl in Wiesbaden and accompanist for Karl Kraus's celebrated Offenbach recitals. In 1934 he was imprisoned for several weeks as a result of his dissemination of communist newspapers and that same year moved to London, where he worked as a vocal coach and piano teacher. He was also musical director of Das Laterndl (a theatre run by German exiles), conducted several performances of the BBC Opera Group and, together with Eric Crozier, composed music for experimental television programmes, 1937–9.

He returned to Vienna as Cultural Secretary to the Austrian Communist party in 1946 and three years later was invited by the government of the German Democratic Republic to found a Hochschule für Musik in Berlin, of which he was Rektor until 1960. He was then appointed professor and director of musicology at the Humboldt University, posts he held until his retirement in 1970; he was also editor-in-chief of *Beiträge zur Musikwissenschaft*, 1959–90.

Knepler's writings are characterized by their profound knowledge of Western European music and their breadth of reference, from anthropology and economic theory to linguistics and semiotics. His Marxist convictions inform his searching two-volume study of 19th-century music (1961) and his ground-breaking *Geschichte als Weg zum Musikverständnis* (1977). His book on Mozart, which appeared amid the avalanche of Mozartiana in 1991, is a brilliant, elegantly written amalgam of historical research and penetrating musical analysis, achieved through his lifelong musical and scholarly activity and acute observation of historical events.

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- Die Form in den Instrumentalwerken Johannes Brahms* (diss., U. of Vienna, 1930)
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H.-W. Heister, ed.: *Musik/Revolution: Festschrift für George Knepler zum 90. Geburtstag* (Hamburg, 1997)

DAVID BLAKE

Knessl, Lothar

(b Brno, 15 April 1927). Austrian writer on music and administrator. After being forced to emigrate from Czechoslovakia, he studied music and theatre at the University of Vienna (1950–56) and composition privately with Krenek. He attended the Darmstadt summer courses (1957–60) and was then arts editor of various Austrian daily newspapers and a freelance journalist, contributing to publications such as *Melos*, *Opernwelt*, *Theater heute* and *Neues Forum*, among others (1960–67). In 1967 he became artistic director of the Vienna Staatsoper, and in 1971 he became head of the press office for the Österreichische Bundestheater and chief editor of the Staatsoper programme books; in 1986 he began teaching courses on

contemporary music at Vienna University. He retired in 1991. His other activities have included programme coordinator of the ÖRF broadcast series 'Studio neuer Musik' (from 1968), consultant for the festival 'Wien Modern' (from 1988), coordinator of the Vienna International Competition for Composers (from 1991), music curator for the Ministry of Culture (with Christian Scheib, 1993–6) and president of the Music Information Centre Austria (from 1994). His writings include a monograph on Krenek (Vienna, 1967), and he has composed chamber and vocal works which have been performed and broadcast.

J. BRADFORD ROBINSON

Knez [Khnes, Khness, Khuess, Khüess, Khnies, Kness, Khues, Knees], Jurij [Georg]

(*b* Vrhnika, nr Ljubljana, mid-16th century; *d* after 1620). Singer and composer of Slovenian descent. He is first mentioned as being a bass singer at the convent of Hall in the Tyrol (1582–9); he afterwards sang with the Salzburg court chapel (1589–92), dedicating his 'neu componierte Vespergesänge neben ainem musicalischen Magnificat' (now lost) to the chapter of Salzburg Cathedral. He spent periods at the courts of Munich (1588, 1590, 1592) and Stuttgart (1589, 1590); he was Kantor of St Nikolaus, Hall (1593), a member of the Vienna royal chapel (1594–1612 and 1614–19); and was finally appointed *Provisionist* (a salaried position) in Salzburg (1620–21).

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For further bibliography see *Grove6*

ANDREJ RIJAVEC

Kniehebel

(Ger.).

See [Knee-lever](#).

Knight, Gladys.

See [Gladys Knight and the Pips](#).

Kniller, Andreas.

See Kneller, Andreas.

Kniller, Anton.

A 17th-century composer, almost certainly not identifiable with [Andreas Kneller](#).

Kniplová [née Pokorná], Naděžda

(*b* Ostrava, 18 April 1932). Czech soprano. Raised in a musical family, she studied singing at the Prague Conservatory with Jarmila Vavrdová (1947–53) and at the Academy of Musical Arts with Ungrová and Otava (1954–8). After engagements at Ustí nad Labem (1957–9) and the Janáček Opera, Brno (1959–64), she became a principal of the Prague National Theatre, having won prizes at the Geneva (1958), Vienna and Toulouse (1959) competitions. From her Brno days she was noted for the dramatic force of her performances; the sonorous, metallic, dark timbre of her voice was particularly well suited to the dramatic soprano roles of Czech opera – notably Smetana's *Libuše*, *Milada* (*Dalibor*) and *Anežka* (*Two Widows*), and Janáček's *Kostelnička*, *Kabanicha* and *Emilia Marty*. She also sang *Tosca*, *Aida*, *Senta*, *Ortrud*, *Brünnhilde* and *Isolde*. In Brno she created splendid characterizations of Prokofiev's *Renata* (*The Fiery Angel*), *Katerina* in Martinů's *The Greek Passion*, Shostakovich's *Katerina Izmaylova* and Bartók's *Judith* (*Bluebeard's Castle*). Her many international appearances, notably those at Vienna, Munich, Hamburg, San Francisco and New York, were praised for their dramatic intensity, though some critics commented on a certain lack of vocal purity or steadiness.

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ALENA NĚMCOVA

Knipper, Lev Konstantinovich

(*b* Tbilisi, 21 Nov/3 Dec 1898; *d* Moscow, 30 June 1974). Russian composer. The son of a communications engineer, he studied at a higher technical college before volunteering for the front in December 1916. After being evacuated to Turkey he joined a Moscow Art Theatre group on a foreign tour, returning in May 1922 to Moscow where he entered the conservatory, studying with Glière and Zhilyayev. Later that year he was sent to Germany for medical treatment; there he studied with Jarnach and struck up a friendship with Hindemith. Hába's quarter-tone experiments and Schoenberg's 12-tone theories made a strong impact on Knipper who, shortly after his return to Moscow in December 1923, became technical

secretary to the ASM (the Association of Contemporary Music), serving in that post from 1924 to 1930. His close connection with this organization – discredited and disbanded in 1932 – did not prevent him from becoming vice-chairman of the Composers' Union through the 1930s and 40s and being appointed chief of its various sections and committees. In addition to organizing amateur musical activity within the Red Army, he undertook ethnographic expeditions to the far east of the Soviet Union and to Central Asia; he was also a keen sportsman and competed as a climber professionally.

Knipper's music falls mostly into the categories of stage work and symphony, but folksong arrangements – composed mostly in the 1930s and 40s as a result of his expeditions – also play a significant role. Mass song was another favourite genre; his best-known work of this kind, *Polyushko-pole* ('Field, Beloved Field'), was originally the main theme of the Fourth Symphony. In his early works, written in the 1920s, Knipper experimented with genres and timbres in a search for new expressive means. He also took great interest in the musical theatre and in 1929 was appointed musical consultant to the Nemirovich-Danchenko theatre. From the 1930s to 50s his main interest lay in large-scale symphonic genres and, in particular, programme works on social and political themes. The Third Symphony (1932–3) marks the beginning of his development of the 'song symphony' in which songs for massed choirs are incorporated into symphonically developed forms. In general, his symphonies interweave his response to Western modernism with a vivid realization of the Russian symphonic tradition and the works of Myaskovsky in particular. In his later works, written in the 1960s and 70s, he became increasingly attracted to non-traditional chamber forces and wrote a series of works notable for their lyrical and philosophical character. His finest work of this period is the *skazka* ('tale') entitled *Malen'kiy prints* ('The Little Prince').

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operas

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Severnĭy veter [The North Wind] (9 scenes, Knipper, after V.M. Kirshon: *Gorod vetrov* [City of Winds]), op.25, 1929–30, Moscow, Nemirovich-Danchenko Music Theatre, 31 March 1930

Goroda i godi [Cities and Years] (K. Fedin), op.22, 1931 [frags.]

Mariya (5, P. Pavlenko and A. Kovalenkov after Pavlenko: *Na vostoke* [In the East]), 1937

Aktrisa [The Actress] (4, Knipper), 1942 [frags.]

Na Baykale [On Lake Baikal] (3, G. Tsĭdĭnzhapov and Yu. Stremĭn), 1947–8, Ulan-Udĕ, Music Drama Theatre, 26 June 1948, rev. 1958

Koren' zhizni [The Source of Life] (4, V. Aleksandrov and A.I. Mashistov), 1948–9, rev. as Serdtse taygi [Heart of the Tayga], 1957, concert perf., Moscow, 27 March 1958; staged, Kuybishev Theatre of Opera and Ballet, 20 Dec 1960

Murat (4, 5 scenes, Z. Arungaziyeva, N.I. Imshetsky and Mashistov), 1956–7, Frunze, 1 March 1959

Malen'kiy prints [The Little Prince] (theatrical-sym. tale, 3 pts, Knipper, after A. de Saint-Exupĕry), 1962–71, Moscow, 29 Dec 1978

Andrey Sokolov (op-narrative, Knipper, after M. Sholokhov: *Sud'ba cheloveka* [A Man's Life]), 1966

ballets

Satanella (theatrical-sym. pantomime, 1), op.4, 1924; Negrityonok Sèbi [Little Negro Sebi] (1), op.24, 1931, Moscow, 1931; Doroga k schast'yu/Istochnik schast'ya [The Path to Happiness/The Source of Happiness] (4), 1949–51, Stalinabad, Tajik Theatre of Opera and Ballet, 1951; Krasavitsa Angara [Angara the Beauty] (ballet-poem, 3), collab. B.B. Yampilov, Ulan-Udè, Buryat Opera and Ballet Theatre, Jan 1959, rev. version, Ulan-Udè, Buryat Opera and Ballet Theatre, 1974

other works

21 syms.: no.1, op.13, 1926; no.2 'Liricheskaya', op.30, 1932, lost; no.3 'Dal'nevostochnaya' [East Asian] (V. Gusev), op.32, solo vv, male chorus, 2 bayan, military band, orch, 1932–3; no.4 'Poëma o boytse-komsomol'tse' [Poem on a Komsomol Girl Soldier] (Gusev), op.41, chorus, orch, 1933–4, rev. solo vv, chorus, orch, 1964; no.5 'Liricheskaya poëma', op.42, 1933–4, lost; no.6 (M. Golodnoy), op.47, Bar, male chorus, orch, 1935–6; no.7 'Voyennaya' [Military], 1939; no.8, 1941–2; no.9, 1944–5; no.10, 1946; no.11, 1949–50; no.12, 1950; no.13, 1950–52; no.14, 1954; no.15, str orch, 1961–2; no.16 'Dramaticheskaya', 1968; no.17 (V. Mayakovsky, M. Kryukova), solo vv, vc, 1970; no.18 (M. Singayevsky), solo vv, 1970; no.19, 1971 [sketch]; no.20, vn, vc, orch, 1972; no.21 'Simfonicheskiye tantsi' [Sym. Dances], 1974

Concs.: Vn Conc. no.1, 1943; Double Conc., vn, vc, orch, 1944; Vc Conc., 1951–3; Conc.-Monologue for vc, 7 brass, timp, 1962; Malen'kiy kontsert [Little Conc.], vn, str, 1964; Vn Conc. no.2, 1965; Sym.-Conc., str qt, orch, 1965–6; Conc., cl, chbr orch, 1967; Double Conc., vn, vc, 7 ww, 1967; Conc.-Suite, ob, perc, str qnt, 1968; Double Conc., bn, tpt, str, 1968; Vn Conc. no.3, vn, chbr orch, 1968; Conc., bn, str, 1970; Conc.-Poem, vc, perc, str, 1970

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Vocal: Pro lyubov' [On Love] (song cycle, A. Pushkin), Bar, ww qt, str, 1935; Vesna [Spring] (suite-cant., D. Sed'ikh), solo vv, chorus, orch, 1947; Druzhba nerushima [Friendship is Indestructible] (cant., G. Fere), solo vv, chorus, orch, 1954;

Pobednaya uvertyura [Victory Ov.] (Ts. Solodar'), chorus, orch, 1954; Podvig/Ivan Golubets [Exploit] (poem-monologue, A. Krasovsky, Mashistov), B, male chorus, orch, 1956; Skaz [Tale], sym., chorus, vc, orch, 1961–3

Chbr and solo inst: Str Qt no.1, 1942; 12 Preludes, ob/cl, pf, 1946; Sonatina, hp, 1946; Variatsii v forme simfonii [Variations in the Form of a Sym.], 12 wind, 1963; Str Qt no.2, 1965; Pf Trio no.1, 1971; Str Qt no.3, 1973; Pf Trio no.2, 1974

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ELENA DVOSKINA

Knittel, Krzysztof (Jakub)

(*b* Warsaw, 1 May 1947). Polish composer and performer. He studied sound engineering and subsequently composition with Baird, Dobrowolski and Kotoński at the Warsaw Academy of Music (1966–77). In 1973 he began collaborating with the Experimental Studio of Polish Radio, and in 1978 he worked at the Buffalo Center of the Creative and Performing Arts. He has co-founded several live-electronic and improvisation led groups, among them KEW (1973–6, with Sikora and Michniewski), the multimedia Box Train (1986) and CH&K Studio (1989, with Chołoniewski). From 1995 to 1998 he was director of the Warsaw Autumn Festival, and in 1999 was elected president of the Union of Polish Composers. Awards he has received include the Solidarity Prize (1985) for the Second String Quartet.

Knittel's multifactorial activities make him a unique figure in Polish music; adhering to the experimental spirit of the 1960s and 70s, he has created music outside the confines of the concert tradition. Inspired by a broad range of literary, visual and musical influences, including jazz, rock music and minimalism, his music centres on the symbiosis of contrasting materials. Representative of his characteristically gentle outlook are *Punkt/Linie* ('Points/Lines'), *Robak zdobywca* ('The Conqueror Worm'), the two string quartets and *Instant Reactions*.

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Installations: Nogi [Legs], Warsaw, 1993; Przejście [The Passage], 1994; Rzeźba radiowa [Radio Sculpture], 1994

Orch: Lipps, tpt/sax, db, drumkit, orch, 1974–8; 29 pięciolinii [29 Staves], chbr orch, 1981; Nibiru, hpd, str, 1987

Chbr: A la santé, cl, trbn, vc, pf, 1974; Str Qt no.1 'Ursus', 1976; 5 utworów [5 Pieces], vc, pf, 1982; 4 preludii, pf, 1983; To co jest [It's Time Now], 5 insts, pf, 1983; Walka Brata Jana [Brother John's Struggle], fl, trbn, gui, vn, perc, 1987; Jingle-Jangle, vv, kbds, 1989; Homage to Charles Ives, wind qt, va, db, pf, perc, 1992

El-ac: 440, vn, pf, tape, 1973; Forma A, forme E, wind qnt, lights, 1973; Punkt/Linie [Points/Lines], cl, tape, slide projection, 1973; Robak zdobywca [The Conqueror Worm], tape piece after E.A. Poe, 1976; Dorikos (Z. Herbert), str qt, tape, 1977; Resztki [Odds and Ends], tape, 1978; Niskie dźwięki [Low Sounds], 5 versions: no.2, tam-tam, tape, 1979, no.1, tape, 1980, no.3, 2 spkrs, tam-tam, tape, 1980, no.4, synth, tape, 1990, no.5, elec gui, synth, tape, 1991; Poligamia, tape, 1979, collab. A. Bieżan; 3 studia, tape, 1979; Norcet 1 & 2, tape, 1980; Człowiek-orkiestra I [Man-Orchestra I], insts, tape, 1982; Czarna woda, biała woda, stary strumień [Black Water, White Water, Old Stream], insts, tape, 1983; Lapis, tape, 1985; Str Qt no.2, str qt, tape, perc, 1985; Pilot automatyczny, tape, 1986, collab. M. Chołoniewski; Poko, tape, 1986; 14 Variations by Piotr Bikont and Krzysztof Knittel on 14 Variations by Edwin Morgan on 14 Words by John Cage, vv, cptrs, 1986–92; 3 peśni bez słów [3 Songs without Words], S, tape, 1987; Człowiek-orkiestra II, cptrs, objects, 1988; Histoire I, tape, 1988; Histoire II, cl, pf, synth, tape, 1988; Granice niczego [Borders of Nothing], cptrs, 1990; Histoire III, hpd, tape, 1990; Człowiek-natura [Man-Nature], 16 cptr graphic compositions, 1991; Instant Reactions, ens, cptr, 1992; Sonata da camera no.1, tpt, cptr, 1994; Sonata da camera no.2, synth, cptr, 1995; Sonata da camera no.3, hpd, cptr, 1995

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ADRIAN THOMAS

Knittl, Karel

(*b* Polná, nr Jihlava, 4 Oct 1853; *d* Prague, 17 March 1907). Czech teacher, writer, composer and conductor. Son of an organist, he studied at the Prague Organ School (1872–5) and taught at private music institutes in Prague, notably the Maydl (1872–6) and the Pivoda (1873–83); he joined the staff of the Prague Organ School in 1882. In 1889 he was appointed to the Prague Conservatory, where he taught harmony and instrumentation and, as administrative director (1901–7), reformed the teaching methods and instituted regular student concerts. He succeeded Smetana and Bendl as choirmaster of the Prague Hlahol choral society (1877–90, 1897–1901), adding a permanent women's choir and enlarging the repertory with works such as Berlioz's Requiem, Liszt's *Christus* and Dvořák's *Stabat mater* as well as a *cappella* pieces. An active critic writing for *Hudební listy* and *Dalibor*, he sided with Pivoda in his celebrated dispute with Smetana. His compositions, rarely heard today, include songs, choruses, piano and orchestral works.

WRITINGS

- 'O nutných reformách učební osnovy zpěvu na školách středních' [Some necessary reforms in the singing teaching syllabus at secondary schools], *Paedagogium*, viii (1886), 337
- F.Z. Skuherský (Prague, 1894)
- Nauka o skladbě homofonní* [A manual of homophonic composition] (Prague, 1898)
- Příklady pro všeobecnou nauku hudební* [Examples for the general teaching of music] (Prague, 1910)
- Několik pokynů o studování sborů* [Some hints on the studying of choruses] (Prague, 2/1944)

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- J. Fiala:** 'Karel Knittl', *HŘo*, vi (1953), 767 only
- J. Ludvová:** *Česká hudební teorie novější doby 1850–1900* [Czech musical theory of the modern era 1850–1900] (Prague, 1989)

JOHN TYRRELL

Kníže, František Max

(*b* Drahelčice, nr Prague, 7 Sept 1784; *d* Prague, 23 July 1840). Czech composer. A musician of many talents, he studied in Prague with Tomášek and became an accomplished singer, guitarist and violist. He began his

musical career (as a bassoonist) with the Prague Estates Theatre and held a number of posts as choirmaster in Prague churches during the 1830s; during this time he wrote several sacred works, including six masses. He attempted unsuccessfully to gain the post of music director at Prague Cathedral after the death of Vitásek (1839).

Kníže's most important works are for the guitar and for the voice. In addition to didactic publications for the guitar he wrote a number of solo works and was well versed in virtuoso guitar writing. His numerous guitar arrangements include numbers from popular operas and fashionable dances. In vocal music he contributed greatly to the growth of a national tradition of Czech art song, many of his songs being written to texts by Václav Hanka. Among his song collections, the *Patero českých písní* op.21 (Prague, c1820) contains the patriotic ballad *Břetislav*, his most popular song; his songs also appeared in various anthologies of the time.

WORKS

(selective list)

published in Prague, n.d., unless otherwise stated

MSS in CZ-Pnm

Songs: Gesänge (T. Körner), gui acc., op.12; Lieder, op.17; Patero písní [5 Songs], 1v, gui/fortepiano, op.18 (1819); Patero českých písní [5 Czech Songs], 1v, gui/fortepiano, op.21; Wanderlieder, op.22; Šestero písní [6 Songs], 1v

Guitar: 12 Ländler, op.6; Divertimenti ... dedicati a Madamigella Catarina Falge, op.8; sets of variations

Pedagogical works: Vollständige Gitarre Schule; Fundamente für die Gitarre nebst praktischen Beispielen; Charakteristische Singübungen; 14 bks of gui studies

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'Kníže, František Max', *Österreichisches biographisches Lexikon 1815–1950*, ed. E. Obermayer-Marnach (Graz, 1957–)

ADRIENNE SIMPSON/ALENA JAKUBCOVÁ

Knoep, Lüder.

See Knop, Lüder.

Knöfel [Knäfelius, Knefel, Knöbel, Knöpflin], Johann

(*b* Lauban, Silesia [Lubiń, Poland], 1525–30; *d* ?Prague, after 21 April 1617). German composer and organist. Biographical details of the organist Kaspar Krumbhorn (*b* 1542) reveal that Knöfel was Kantor at the Valentin Trotzendorff Lateinschule, a Lutheran institution, at Goldberg (now Złotoryja), Silesia, when he was about 30 years old and Krumbhorn was his pupil. By the time of his marriage, on 21 June 1569, he had become

Kapellmeister to Duke Heinrich V of Liegnitz, Brieg and Goldberg. In the preface to his *Dulcissimae cantiones* (1571), which he dedicated to the duke, he affirmed his allegiance to the Lutheran doctrine that had been adopted by the churches of Breslau (now Wrocław) in the earliest years of the Reformation, and in 1575 he dedicated his *Cantus choralis* (1575) – a complete setting of the Proper chants for the festivals of the church year – to the Breslau town council. The dedication of his mass on Lassus's *In me transierunt* (1562) shows that by 1579 he was Kapellmeister to the Elector Palatine Ludwig VI at Heidelberg; he stated in the dedication to his *Cantiones piae* (1580) that he had been appointed a short while before. In 1583, after the death of Ludwig VI, the Elector Johann Casimir restored Calvinism to the Palatinate, and the Lutheran Knöfel was deprived of his post and returned to Silesia. Not long afterwards he moved to Prague: in 1592 he wrote in the preface to his *Novae melodiae* that he had already been living there for some time. In that year he was organist and Kantor at St Heinrich, the school of which was renowned for its choir. Nothing further is heard of him until 1617 when a note in the civic records at Klagenfurt confirms that he was still alive: on 21 April that year the authorities in Carinthia approved a payment of '30 florins to Johann Knäfelius for his dedication', which does not preclude the possibility that he continued to live in Prague.

Knöfel's musical style is modelled on that of Lassus. Except for the *Newe teutsche Liedlein* (1581) and a few hymns, which are also in German, he set only Latin texts. Apart from the one to the 1581 collection, all his prefaces too are in Latin, an indication of his humanist upbringing (at the school at Goldberg, moreover, Latin was the language of everyday conversation). It is therefore easy to understand why he was such a staunch advocate of Latin music in Protestant worship. In the preface to the *Cantus choralis* (1575) he expressed surprise at the way in which the singing of Gregorian chant was at that time 'in many places either seldom practised or else completely discontinued' and the liturgical text replaced more and more often with free hymns. He sought to counteract this development by using Gregorian melodies as the basis of the pieces in this volume. The short, choral psalm verses, which are set homophonically, are rounded off by a restatement of the material by the organ; such alternation with congregational or choral singing was a common practice in Breslau churches. The full title of the *Newe teutsche Liedlein* shows that Knöfel did not resign himself entirely to the lighthearted elegance of the secular musical world to which his duties as court Kapellmeister obliged him to pay some tribute: 'New German songs, most of which describe and unmask the way of the world, the treachery of mankind, promising much and rendering little, fine words and false hearts. With, too, some cheerful songs appropriate to collations and celebrations'. The texts are mostly of a reflective and even moral character, as were the mottoes adopted by the various branches of the palatine household. The collection also includes settings of texts that were widely known at the time, and two folktales: one is about the 'Handschuhsheimer Esel', an amusing incident from the life of the palatinate huntsmen and peasants; the other – 'Ein Gedicht, wie man der Welt kann recht tun nicht', concerning the inability of Man to do justice to the world – is in the manner of Hans Sachs and in style is close to the homophonic canzonetta. *Wunder bin ich* is in the chromatic style, then the latest fashion in madrigal composition. Though he sometimes adopted

modern techniques such as *cori spezzati* writing, chromaticism and the canzonetta style, Knöfel nevertheless remained firmly entrenched in the conservative tradition of Protestant sacred music.

WORKS

Dulcissimae quaedam cantiones, numero xxxii, 5–7vv ... tum musicis instrumentis aptae esse possint (Nuremberg, 1571); 1 (with Ger. text) ed. in *Michael Praetorius: Gesamtausgabe*, v (Wolfenbüttel and Berlin, 1937)

Cantus choralis ... 5vv ... quo per totum anni curriculum praecipuis diebus festis in ecclesia cantari solet (Nuremberg, 1575)

Missa, 5vv, ad imitationem cantionis Orlandi 'In me transierunt' (Nuremberg, 1579)

Cantiones piae, 5, 6vv ... quam instrumentis musicis accommodae (Nuremberg, 1580); 1 ed. F. Commer, *Musica sacra*, xix (Regensburg, 1878)

Neue teutsche Liedlein, 5vv, welche den mehrern Theil den Brauch dieser Welt beschreiben (Nuremberg, 1581); ed. in EDM, Sonderreihe, xvi (in preparation)

Novae melodiae, 5–8vv ... instrumentali pariter musicae accommodatae (Prague, 1592)

Christ ist erstanden, motet, 6vv, *D-Mbs*

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H.J. Moser: *Die Musikleistung der deutschen Stämme* (Vienna and Stuttgart, 1957)

F. Feldmann: 'Der Laubaner Johannes Knöfel, insbesondere sein "Cantus choralis"', *Die schlesische Kirchenmusik im Wandel der Zeiten* (Lübeck, 1975), 40–52

LINI HÜBSCH-PFLEGER

Knöller, Andreas.

See [Kneller, Andreas](#).

Knop [Knoep, Knopff], Lüder

(*b* Bremen; *d* Bremen, 5 March 1665). German composer and organist. He was the last musical member of an East Friesian family who moved to Bremen from Emden in 1584 and were active there as civic and church musicians. After briefly being assistant organist at the Ratskirche Unserer lieben Frauen in 1641 he succeeded his father as organist of St Stephani and held the post until his death. He published *Erster Theil neuer Paduanen, Galliardien, Balletten, Mascaraden, Arien, Allemanden, Couranten und Sarabanden* (Bremen, 1651, inc.) for three string instruments and continuo. A second part (Bremen, 1660) is extant, for two and three instruments and continuo, and was listed as early as 1657 in

catalogues of the Frankfurt and Leipzig fairs. In its preface Knop emphasized that he had set the six balli 'after the French manner, for a bass and descant' and added some remarks concerning their performance. Part three of the publication, which is either lost or never appeared, was announced in 1667 as *Luderi Knopii Schwanengesang* and included pieces in up to seven parts, as well as several one- and two-part pieces by the editor, Johannes Jani, Knop's successor at St Stephani. Knop's setting for five voices and instruments of Psalm cxxviii for the wedding of the mayor of Bremen, H.H. Meyer, on 14 December 1658 (Bremen, 1658), is also extant (*D-BMs*).

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FRITZ PIERSIG/DOROTHEA SCHRÖDER

Knöpflin, Johann.

See [Knöfel, Johann](#).

Knorr, Ernst-Lothar von

(*b* Eitorf, 2 Jan 1896; *d* Heidelberg, 30 Oct 1973). German composer and teacher. He studied the violin, harmony and conducting at the Cologne Conservatory and in 1909 produced his first compositions; he was awarded the Joseph Joachim Prize in 1911. After World War I he directed the violin class at the Heidelberg Academy of Music and was at the same time the founder of the Heidelberg Chamber Orchestra, a teacher of the violin at the Mannheim Hochschule für Musik and leader of the Pfalz Orchestra in that city. In 1924 came his first contact with the German youth music movement, a turning-point in his professional life. He pursued a career in musical education, acting as principal of Musikhochschulen and academies in Berlin, Frankfurt, Trossingen, Hanover and Heidelberg; he was also music adviser to Lower Saxony.

His works reflect his academic background. In 1936 one of his concerti grossi was attacked as being 'degenerate'; nevertheless, some of his songs and cantatas continued to be used at official state occasions.

WORKS

(selective list)

Orch: 2 conc. grossi; Little Pieces, str, 1929; Sym. Piece; Weihnachtspastorale; Conc., pf, chorus, orch; Introduction and Sym. Allegro, vc, orch; Serenadenmusik
Chbr: 2 str qts, 1929, 1930; Theme and 7 Variations, traultonium, hellertion,

theremin-vox-inst, neo-Bechstein, vib, 1932; Wind Qt, 1958; Duo, va, vc, 1961; Fantasie, cl, pf, 1970; Str Qt, 1970; Sonata, vc, pf, 1972

Kbd: Suite, C, pf; 3 sonatas, C, b, G, pf; Diaphonia, 2 pf, 1971; hpd sonata; org works

Cants.: Die heiligen drei Könige (R.M. Rilke); Würde der Frauen (J.C.F. von Schiller); Lobe den Herrn; Werden und Vergehen (trad.); Marienleben; Von den Männern, die ihre Pflicht getan; Nun ruhen alle Wälder; Elsässisches Liederspiel; Abendmusik (A. Silesius); Unser die Sonne (Thieme); Schicksal (M. Barthel); Heilige Flamme (H. Lersch); Heraklit; Brüder, wir halten Totenwacht; Kantate zum Schulschluss (J.W. von Goethe); Lob des Fleisses; Strafe der Faulheit; 2 Weihnachtskantaten, 1962; Weihnachtsbedenken über die Geburt Christi (A. Gryphius)

Other choral works: Hymnus des Friedens; Russische Liebeslieder; Chöre (W. von der Vogelweide, C. Morgenstern); Weinheberzyklus; Gesang im Grünen; Heiterbesinnliche Männerchöre (Busch), 1968

c30 songs, other vocal pieces, educational music

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O. Riemer, ed.: *Ernst-Lothar von Knorr zum 75. Geburtstag* (Cologne, 1971)

O. Riemer: 'Mentor und Komponist: Ernst-Lothar von Knorr 75 Jahre', *Musica*, xxv (1971), 58 only

G. Frommel: *Tradition und Originalität: Schriften und Vorträge zur Musik* (Frankfurt, 1988)

KLAUS L. NEUMANN

Knorr, Iwan (Otto Armand)

(*b* Mewe, West Prussia, 3 Jan 1853; *d* Frankfurt, 22 Jan 1916). German composer, teacher and writer. At the age of four he was taken to southern Russia, where he learnt the piano from his mother and grew up surrounded by Russian folk music. The Knorr family settled in Leipzig in 1868, and Iwan studied the piano with Moscheles, theory with Richter and composition with Reinecke at the conservatory. In 1874 he became a professor of music at the Imperial Institute for Noble Ladies in Khar'kov; four years later he was appointed director of the theoretical studies programme of the Khar'kov division of the Russian Imperial Musical Society. In 1877 Knorr, who was still unknown as a composer, submitted his Variations on a Ukrainian Folksong op.7 to Brahms, who much liked the work. He recommended Knorr for a teaching post at the Hoch Conservatory in Frankfurt in 1883. Initially Knorr taught the piano, theory and music history there; from 1886 he also taught composition, and two years later he gave up teaching the piano in order to concentrate solely on theory and composition. He had a number of distinguished pupils, including Cyril Scott, Hans Pfitzner and Ernst Toch. In 1895 he was named royal

professor, and in 1908 he succeeded Bernhard Scholz as director of the conservatory. He was made an honorary member of the American Philharmonic Academy in New York (1911).

Knorr was an able and enthusiastic teacher, according to Moritz Bauer, a colleague at the conservatory. As a composer he was gifted but not prolific: Bauer attributed this to his strong self-criticism and his interest in teaching. His music shows the influence of Ukrainian folk music and an interest in variation technique and suite forms, and much of it is extremely contrapuntal: he is often ranked with Reger as one of the greatest masters of counterpoint and fugue of his time. Some of his pedagogical works (which include tutors in fugue and harmony, and analyses of works by Bach, Brahms and Tchaikovsky) were published under the pseudonym I.O. Armand.

WORKS

operas

Dunja (2, Knorr), op.18, Koblenz, 23 March 1904

Die Hochzeit (Knorr), Prague, 1907, not mentioned in Bauer

Durchs Fenster (1, Knorr), Karlsruhe, 1908

other works

Vocal: Marienlegende, solo vv, chorus, orch; Maria, scena, S, orch; Ukrainische Liebeslieder, 4vv, pf; c10 songs, 1v, pf; choruses, male and mixed vv

Orch: Sym., G; Sym. Fantasia; Variations on a Ukrainian Folksong, op.7; Serenade, G; 2 suites; intermezzos, fugues, other works

Chbr and pf: Pf Qt, E♭ arr. of pf qnt; 2 str qts; Variations on a Theme of Schumann, pf trio; works for vc, pf; numerous pf solos, duets and arrangements

WRITINGS

Peter Iljitsch Tschaikowsky (Berlin, 1900)

Aufgaben für den Unterricht in der Harmonielehre (Leipzig, 1903, 8/1931)

Lehrbuch der Fugenkomposition (Leipzig, 1911)

Die Fugen des 'Wohltemperierten Klaviers' von Joh. Seb. Bach in bildlicher Darstellung (Leipzig, 1912, 2/1926)

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M. Bauer: *Iwan Knorr: ein Gedenkblatt* (Frankfurt, 1916) [with list of works]

U. Unger: *Die Klavierfuge im zwanzigsten Jahrhundert* (Regensburg, 1956)

P. Cahn: *Das Hoch'sche Konservatorium in Frankfurt am Main (1878–1978)* (diss., U. of Frankfurt, 1980)

D.O. Tall: 'Grainger, Knorr and Klimsch: Failure and Folksong', *SM*, xv (1981), 116–19

P. Cahn: 'Eine Schach-Fuge von Iwan Knorr', *Mitteilungen der Hans-Pfitzner-Gesellschaft*, no.44 (1982), 41–5

R.J. PASCALL

Knot.

See [Rose](#).

Knote, Heinrich

(*b* Munich, 26 Nov 1870; *d* Garmisch, 12 Jan 1953). German tenor. His long career was almost entirely centred on Munich, where he remained for nearly 40 years, concentrating on the heroic Wagner repertory, until his farewell in *Siegfried* on 15 December 1931. Between 1901 and 1913 he made many successful appearances at Covent Garden, and was even more appreciated at the Metropolitan (1904–8), where his performance fees were, at one time, twice those earned by Van Rooy. Knote was a superior, if typical, Wagnerian Heldentenor, who made many pre-1914 recordings and a further Wagner series as late as 1930, demonstrating the amazing endurance of his vocal powers.

DESMOND SHAWE-TAYLOR

Knuckles, Frankie [Nicholls, Francis]

(*b* New York City, 18 Jan 1955). American DJ and club dance musician. He was a DJ at a number of clubs in New York City in the mid-1970s, under the tutelage of Larry Levan, then the resident DJ at the Paradise Garage. He moved to Chicago and became the DJ at the Warehouse in 1977, the club where the foundations of [House](#) music were laid. The music Knuckles played there was varied and innovative, but is most notable for the addition of his own primitive remixes of old disco records on reel-to-reel tape recorders. He took original SalSoul and Philadelphia International recordings and broke down the arrangements to their rhythmic basics, frequently mixing in other rhythm tracks and simple, repetitive synthesizer motifs from European electronic records and even, on occasion, insistent drum machine patterns programmed by himself. So unique was Knuckles's style that clubgoers in Chicago called his sound 'house music' after the Warehouse club name. In 1982 he set up his own venue, the Power Plant, where he continued to develop house music to its best-known form. Latterly he became a producer and musician with an international reputation for playing simple, unaffected house music.

WILL FULFORD-JONES

Knüller, Andreas.

See [Kneller, Andreas](#).

Knüpfer, Paul

(*b* Halle, 21 June 1866; *d* Berlin, 4 Nov 1920). German bass. He studied at Sondershausen, where he made his *début* in 1885. He sang in Leipzig (1887–98), then from 1898 he was engaged at the Berlin Hofoper (later Staatsoper) until his retirement in 1920. He took part in the disastrous première of Leoncavallo's *Roland von Berlin* (1904) and sang Ochs in the Berlin première of *Der Rosenkavalier* (1911). He made his Bayreuth *début*

in 1901, alternating as Gurnemanz and Titurel, then sang there regularly till 1906 as the Landgrave, Hunding and King Mark, and returned in 1912 as Pogner. At Covent Garden (1904–8 and 1913–14) he made his *début* as King Mark, then sang his other Wagner roles, including King Henry and Hagen, as well as Nicolai's Falstaff, Abul Hassan in the first Covent Garden *Barbier von Bagdad* (1906), Ochs in the British première of *Der Rosenkavalier* (1913) and Gurnemanz in the British stage première of *Parsifal* (1914). He was equally gifted in serious or comic roles. His voice was mellow and flexible, though it deteriorated in later years. His many recordings give some idea of his expressive range. He was married to the soprano Marie Egli.

ALAN BLYTH

Knüpfer, Sebastian

(*b* Asch, Bavaria [now Aš, Czech Republic], 6 September 1633; *d* Leipzig, 10 Oct 1676). German composer. He was a distinguished Kantor of the Thomaskirche, Leipzig, and director of the city's music.

1. Life.

Most of the biographical data about Knüpfer come from a published obituary (see Richter). He was first taught music by his father, a Kantor and organist at Asch. He also studied regularly with an unidentified tutor living near Asch, from whom he gained a solid grounding in, and lasting love for, a number of scholastic disciplines. At the age of 13 he entered the Gymnasium Poeticum at Regensburg and remained there for eight years. During this unusually long period he became well versed in the city's musical traditions (such as the works of Andreas Raselius), studied the organ, perhaps with Augustin Gradenthaler, and mastered a number of humanistic subjects, especially the poetic arts and philology. His gifts as a student were supported by scholarships from the city of Regensburg, and he was commended by influential members of the staff of the Gymnasium and the city council, some of the latter providing him with favourable testimonials when he moved to Leipzig in 1654. It is not known why he went there, but in view of his lifelong desire to improve his mind, it was possibly because he planned to enter the university. He did not, however, do so. During his first few years at Leipzig he gave music lessons and sang as a bass in church choirs, displaying enough talent to take solo parts. He applied for the post of Thomaskantor when Tobias Michael died on 26 June 1657, and he was appointed on 17 July; the four other candidates to whom he was preferred included Adam Krieger.

In Knüpfer the Thomaskirche found a Kantor and the city of Leipzig a director of music who approached the musical and intellectual calibre of Calvisius and Schein, Michael's two predecessors. During his 19-year tenure Leipzig once again became the leading musical city in central Germany following the sharp decline resulting from the Thirty Years War, the long Swedish occupation of the city and Michael's protracted illness. Knüpfer thus initiated a final period of musical excellence in Leipzig that culminated in the careers of his three successors, Schelle, Kuhnau and Bach. Although never a student at the university, he continued the study of

philosophy and philology with members of the faculty and was thought of as a member of the academic community. He was praised for his command of classical sources concerning music, which he mastered from Meibom's editions published in 1652; he studied the treatises of, among others, Guido of Arezzo, Boethius, Berno of Reichenau and Kircher. In addition to his productive career as Kantor he is known to have travelled to Halle to direct his own music for the dedication of new organs, for the Marktkirche on 15 February 1664 and the Ulrichskirche on 16 November 1675; also he directed a programme of music for the centenary of the Halle Gymnasium on 17 August 1665. His circle of musical colleagues included many men important in 17th-century German music, such as Pezel, Rosenmüller and J.C. Horn, and he may well have known Schütz. That he was regarded as one of Leipzig's leading intellectual figures is indicated by the unusual honour of his being accorded an academic funeral at the university even though he had never been officially connected with it.

2. Works.

Knüpfer's output consisted almost entirely of sacred works to Latin or German texts. Many are lost, and of those that survive few have been published in modern editions. Most are in the traditional style and form of the 17th-century vocal concerto, incorporating many of the characteristics of similar works by Schütz – though with no traces of the latter's uniquely personal style. Large choral forms are enhanced by an orchestra of substantial size (most commonly two violins, three violas, bassoon with continuo, clarinos, trombone and timpani), which supports the choral parts as well as interjecting all manner of colourful concerted effects. The choral writing may be massively chordal or intricately polyphonic, and there are a number of much simpler concerted passages for soloists supported only by the continuo. Knüpfer frequently based his German works on the text and melody of a chorale, and he was a master at deriving contrapuntal ideas from motivic fragmentation of the chorale. In many of these works the chorale verses are treated much as they are in slightly later German cantatas. Each verse is set separately. An opening choral movement, usually of large proportions and often repeated at the end of the work, is succeeded by movements designed for soloists. These are often ariosos or include fugal writing in which the chorale melody is passed back and forth between the voices in a duet or trio texture – a technique akin to that found in Bach's organ chorale preludes. Other movements display dramatic use of expressive recitative: there is a good example in *Wer ist, der so von Edom kömmt* (excerpt in Schering, 1926, p.162).

Knüpfer's music is primarily serious and profoundly devout, though he did publish a collection of the secular madrigals and canzonettas that he wrote for the university student with whom he worked in the collegium musicum at Leipzig. His contrapuntal mastery, the powerful drama of his thematic ideas, his brilliant instrumentation and the variety of his vocal scoring all contribute to the impression of him as a worthy predecessor of Bach, many of whose Leipzig church cantatas belong to a tradition first developed by Knüpfer.

WORKS

all MSS in D-Dlb formerly in GMI

latin sacred vocal

with instruments and continuo; all edited in Krause (1974)

Dies est laetitiae, 6vv, 2 vn, 3 va, 2 bn, 2 clarinos, 3 tpt, timp, 4 bombardi/3 piffari, *D-Dlb*; Ecce quam bonum et quam iucundum (Ps cxxxiii), 5vv, ripieno 5vv, 2 vn, 3 va, bn, bc, *Dlb*; Kyrie cum Gloria, 6vv, insts (? 2 vn, 5 va), *Bsb*; O benignissime Jesu, 3vv, 2 vn/cornettinos, va da gamba/bombard, *Dlb*; Quare fremuerunt gentes (Ps ii), 6vv, ripieno 4vv, 2 vn, 3 va, 2 cornetts, 4 trbn, *Dlb*; Super flumina Babylonis (Ps cxxxvii), 4vv, ripieno 4vv, 2 vn, 3 va, bn, 2 cornettinos, 3 trbn, *Dlb*; Surgite populi: De resurrectione et ascensione Domini, 8vv (2 choirs), 2 vn, 3 va, bn, 2 cornettinos, cornett, 5 tpt, 3 trbn, timp, *Dlb*; Veni Sancte Spiritus, 5vv, 2 vn, 2 va, bn, 4 clarinos, 2 cornettinos, 3 trbn, timp, org, *Dlb*

with continuo only

Justus ut palma florebit, 4vv, *Bsb*

Quemadmodum desiderat, B solo, 5vv, org, *Dlb*, *S-Uu*

german sacred vocal

Ach Herr, lass deine lieben Engelein, 5vv, 2 vn, 2 violettas, bn, 2 clarinos, tamburi, 2 fl, org, *D-Bsb*; Ach Herr, strafe mich nicht (Ps vi), 5vv, 2 vn, 2 violettas, bn, 2 clarinos, 2 fl, tamburi, org, *Bsb*, *Dlb*, ed. in DDT, lviii–lix (1918/R); Ach mein herzliebes Jesulein, 5vv, ripieno 5vv, 2 vn, 2 va, 2 cornetts, 3 trbn, vle, bc, *Dlb*; Ach, wenn kommet doch die Stunde, aria, A/T, 3 va, vle, bc, *Dlb*; Alleluja, man singet mit Freuden, 5vv, 8 insts, *Dlb*; Asche, die des Schöpfers Händ, 5vv, lost, extant in parody version by Z. Haenisch (Halle, 1665); Der Gerechte wird grünen wie ein Palmaum, 5vv, 2 vn, violetta, 2 va, 2 cornetts, 3 trbn, vle, bc, *Bsb*, ?lost; Der Herr ist König, 8vv, vn, 5 va, 7 trbn, bc, *Bsb*; Der Herr ist mein Hirt, B, vn, 3 va, org, *RUI*; Der Herr schaffet deinen Gränzen Friede, 3vv, 2 vn, trbn, bc, *Bsb*, ?lost; Der Seegen des Herren machet reich, 5vv, 2 vn, 3 va, bc, *Bsb*, ?lost

Dies ist der Tag, den der Herr macht, 5vv, ripieno 5vv, 2 vn, 2 va, bn, 2 clarinos, 2 trbn, *Bsb*; Dies ist der Tag des Herrn, a 16, *Dlb*; Die Turteltaube lässt sich hören, 5vv, 2 vn, 2 va, bn, 4 clarinos, timp, bc, *Dlb*; Erforsche mich Gott, funeral motet, 14 May 1673, 8vv (2 choirs), *Bsb* (Leipzig, 1674); Erheb dich, meine Seele, funeral motet, 1676, 4vv (Leipzig, 1676), pubd version *WER*; Erhöre, Jesulein, mein sehnlichs, S, 4 str, *Dlb*; Erstanden ist der heilige Christ, 5vv, 2 vn, 4 va, bn, bombard, 2 clarinos, 2 tpt, tamburi, bc, *Bsb*, *Dlb* (incl. ripieno 4vv, 3 trbn); Es haben mir die Hoffärtigen, 4vv, 2 vn, 3 va, bc, *Bsb*; Es ist eine Stimme eines Predigers in der Wüsten, 4vv, 2 vn, 3 va, bn, bc, *Bsb*; Es spricht der Unweisen Mund wohl, 8vv, 2 vn, 3 va, bn, 2 cornetts, 3 trbn, org, *Bsb*; ed. in DDT, lviii–lix (1918/R)

Gelobet sey Gott, 5vv, 4 str, *Dlb*, ?lost; Gen Himmel zu dem Vater mein, 6vv, 2 vn, 2 clarinos, timp, 2 trbn, bn, bc, *Dlb*; Gott sei mir gnädig nach deiner Güte (Ps li), 5vv, ripieno 5vv, 4 va, bn, vle, bc, *Dlb*; Herr Christ, der einig Gottes Sohn, 5vv, 2 vn, 3 va, bn, 2 cornetts, 3 trbn, org, *Bsb*; Herr, hilf uns, wir verderben, 4vv, 2 vn, 2 va, bn, bc, *Bsb*; Herr, ich habe lieb die Stätte deines Hauses, 3vv, 2 vn, va, bc, *Bsb*; Herr Jesu Christ, wahr'r Mensch, 5vv, ripieno 4vv, 2 vn, bn, bc, *S-Uu*; Herr, lehre mich thun nach deinem, 5vv, ripieno 5vv, 2 vn, 3 va, bn, bc, *D-Dlb*; Herr, lehre uns bedenken, 6vv, 2 vn, 3 va, bn, bc, *Bsb*; Herr, strafe mich nicht (Ps xxxix), 4vv, 3 va, vle/bn, bc, *Dlb*; Herr, wer wird wohnen in deinen Hütten, 3vv, 2 cornetts, 3 va, bc, *Bsb*

Ich freue mich in dir, 5vv, 2 vn, 2 va, 3 trbn, 2 fl, vle, bc, *Bsb*; Ich habe dich zum Licht der Heiden gemacht, 5vv, ripieno 5vv, 2 vn, 3 va, bn, 2 cornettinos, 3 trbn, bc, *Dlb*; Ich will singen von der Gnade (Ps lxxxix), 4vv, ripieno 4vv, 2 vn, 3 va, bn, bc, *Dlb*; Jauchzet dem Herrn alle Welt (Ps c), 8vv (2 choirs), 2 vn, 3 va, bn, 2 clarinos, 2

cornettinos, tpt, 2 trbn, bc, *Dlb*; Jesu, meine Freud und Wonne, 5vv, 5 insts, *RUI*; Jesus Christus, unser Heiland, 5vv, ripieno 5vv, 2 vn, 3 va, bn, bc, *Dlb*; Komm du schöne Freudenkrone, 5vv, 2 vn, 3 violettas, violetta/bn, 2 clarinos, tamburi, 3 trbn, org, *Dlb*; Komm heilger Geist, zeuch, 4vv, ripieno 4vv, 4 va, 4 trbn, bc, *Bsb*, ?lost; Lass dir gefallen, 2vv, 4 insts, *RUI*

Machet die Thore weit, 5vv, ripieno 5vv, 2 vn, 4 va, 2 cornetts/bombards, 3 trbn, bc, *Dlb*, ed. in DDT, lviii–lix (1918/R); Mein Gott, betrübt ist meine Seele, funeral motet, 20 Oct 1667, a 6, org (?1667), pubd version *GOI*, *Z*; Mein Herz hält dir für dein Wort, aria, 3vv, 2 vn, bn, org, *Bsb*; Nun dancket alle Gott, 6vv, 2 vn, 3 va, bc, *Bsb*; Nun freut euch, lieben Christen gemein, 5vv, 2 vn, 2 va, bn, bc, *Bsb*; Sende dein Licht (Ps xliii), 4vv, ripieno 4vv, 2 vn, 2 va, bn, bc, *Dlb*; Victoria, die Fürsten sind geschlagen, 5vv, 2 vn, 2 va, bn, 3 trbn, org, *S-Uu* (org tablature); Vom Himmel hoch, 3 choirs, 3 bombards, 2 clarinos, timp, harp, str, bc, *D-Dlb*, ed. C. Theis (Kassel, 1992)

Was mein Gott will, 6vv, 2 vn, 3 va, bn, 2 cornetts, 3 trbn, *Bsb*; ed. in DDT, lviii–lix (1918/R); Was sind wir Menschen doch [Das verstimmte Orgel-Werck], funeral ode, 4vv, 22 May 1672 (Leipzig, ?1672), pubd version *Z*; Was werden wir essen, dialogue, 4vv, 4 insts, va, bc, *Bsb*, ?lost; Weichet von mir, ihr Boshaftigen, funeral motet, 16 June 1661, 6vv, org (Leipzig, ?1661), pubd version *FBo*, *GOI*, *WER*; Welt Vater du! O Adam deine Kinder, aria, 2 S, 3 va, vle, bc, *Dlb*; Wenn mein Stündlein vorhanden ist, 4vv, ripieno 4vv, 2 vn, 2 va, vle, bc, *Dlb*; Wer ist, der so von Edom kömmt, 5vv, 2 vn, 2 va, bn, 4 trbn, tamburi, bc, *Bsb*, *Dlb* (incl. 2 clarinos, 2 tpt); Wer ist, der so von Edom kömmt, 3vv, 4 va, *Bsb*; Wir gehen nun, B, 3 insts, *RUI*; Wohl dem, der in der Gottesfurcht steht, 5vv, 2 vn, 3 va, bn, 2 cornetts, 3 trbn, bombard, bc, *Bsb*

O Traurigkeit, o Hertzeleid, Grab-Lied über die Begräbnis ... Jesu Christi (J. Rist), 4vv, in G. Vopelius, Gesangbuch (Leipzig, 1682)

secular

Lustige Madrigalien, 2–4vv, und Canzonetten, 1–3vv, insts (Leipzig, 1663), *CH-Zz*; 4 ed. in Moser, ii, 17ff, extracts and list of titles in Moser, i, 19ff

lost works

Cited in inventories and in lists of works bought by Leipzig council, 1677, 1686; for titles see DDT, lviii–lix (1918/R)

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German sacred: 41 motets, a 5–20; 7 motets, a 6–23, listed in *Spezifikation derer 276 musicalischen Kirchen-Stücken, so ... Hr. Adamus Meissner... Organista bey der Kirchen zu St Ulrich [Halle] in seinem Testamente gedachter Kirchen ... vermachtet 1718* (see Serauky); 2 motets written for dedication of Halle organ, 1665 (see Serauky); music written for dedication of Knauthain organ, 1674

Secular: Gluck zu! Dieweil der milde Sachse Euch wiederum eröffnet Wald und Bahn, madrigal, 4vv, 5 insts (Leipzig, 1657) [for Johann Georg II]; Leipziger Kehr-Michels, i–ii; 3 madrigals; Sonata sup. Guten Abend Garten Man

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GEORGE J. BUELOW

Knushevitsky, Svyatoslav Nikolayevich

(*b* Petrovsk, 6 Jan 1908; *d* Moscow, 19 Feb 1963). Russian cellist. He studied at the Moscow Conservatory with Kozolupov and was soloist and principal of the Bol'shoy Theatre Orchestra from 1929 to 1943. After winning first prize in the first All-Union Musicians' Competition at Moscow in 1933, he began a successful career as a soloist and chamber player. With David Oystrakh and Lev Oborin in 1940 he formed a trio which later became internationally famous; Knushevitsky made his British *début* with them in 1958. They made distinguished records of trios by Schubert and Beethoven, and the latter's Triple Concerto. When the original manuscript of Tchaikovsky's Variations on a Rococo Theme was published in 1956, following the discovery that Fitzenhagen had inked over the score for the 1878 edition, it was Knushevitsky who made the first recording of the authentic version. This discovery was made by X-ray experiments carried out by the cellist Victor Kubatsky. Knushevitsky was a master of songlike phrasing as well as an outstanding virtuoso. His several tours abroad included Austria, Germany and the Casals Festival at Puerto Rico, and he was the dedicatee of various works, including concertos by Glière, Khachaturian, Myaskovsky and Vasilenko. A teacher at the Moscow Conservatory from 1942 until his death, he was head of the cello and double bass department there from 1954 to 1959. He received a USSR

State Prize in 1950 and was made Honoured Art Worker of the RSFSR in 1955.

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MARGARET CAMPBELL/I.M. YAMPOL'SKY

Knussen, (Stuart) Oliver

(*b* Glasgow, 12 June 1952). English composer and conductor. Born into a musical family (his father was principal double bass with the LSO) he started composing at the age of six. He studied composition with Lambert between 1963 and 1969, and then with Schuller at Tanglewood and in Boston.

Knussen first came to prominence when he conducted the première of his First Symphony at the age of 15. In both this work and the equally precocious Concerto for Orchestra (1968–70) he quickly and fluently absorbed the influences of Britten, Berg and mid-century (especially American) symphonists, displaying an unusual flair for both pacing and orchestration. His personal voice emerged fully with the Second Symphony (1970–71), a four-movement orchestral song cycle for voice and chamber orchestra setting Trakl and Plath. The haunted Expressionism of the poems is matched by a characteristically rich harmonic idiom which absorbs everything from complex chromaticism to consonant triadic formations within a serially derived scheme. The orchestral palette is clear and luminous within even the most densely layered polyrhythmic textures, a feature which has remained typical of Knussen's music. The Third Symphony (1973–9), the most elaborate score of this period, replaces conventional symphonic structures with a stark bipartite form in which elements from the volatile, discontinuous first movement return transfigured in the second movement's 13-chord passacaglia. The orchestration is once again extremely detailed and carefully balanced, playing off numerous contrasted ensembles against each other.

The technical bases of Knussen's style were worked out gradually through the 1970s both in the larger works and in a sequence of chamber pieces, each focussing upon a particular technical approach. The Concerto for Orchestra had already displayed a secure handling of conventional 12-note technique, which Knussen expanded in the Second Symphony, controlling the overall rate of intervallic unfolding so that subgroups of pitches within the row are more influential on each event than the row itself. In the Third Symphony, by contrast, much of the melodic and harmonic material is derived from two three-note cells which serve to unify the most contrasted musics. Since then, Knussen has continued occasionally to employ 12-note structures as source material, each time to different ends. *Trumpets* (1975), which develops the skirling clarinet fanfares from the Third Symphony's first movement, bases its swiftly evolving polyphony on a row divided into four three-note groups, each individually rotated. *Coursing*

(1979) also uses a row structure to generate its constantly unfolding single melodic line, but here the row is heard evolving through a transposition scheme derived from the row itself. In another offshoot from the Third Symphony, *Ophelia Dances* (1975), two of the 'sphinxes' from Schumann's *Carnaval* are subjected to procedures of transposed inversion and rotation (in the manner of late Stravinsky) to form contrasting modal and harmonic areas. In all of these works a leaning towards octatonic pitch formations can be discerned, a tendency which culminated in the two fantasy operas *Where the Wild Things Are* (1979–83) and *Higglety Pigglety Pop!* (1984–5, rev. 1999). Here the predominant use of all-interval tetrachords linked into octatonic chains gives rise to a harmonic palette which allows Knussen to incorporate brief allusions to similarly construed passages from Musorgsky or Debussy without any sense of stylistic incongruity.

In all Knussen's mature work, intervallic subtleties and their harmonic implications have remained fundamental. He has never employed the durational extensions of serial schemata common in the 1950s and 60s, but his fluid rhythmic style owes much to the example of the polyrhythmic and metrical innovations of Carter's work of the same period. Thus many of the polyphonies between competing ensembles of the Symphony no.3 are influenced by simple polyrhythmic ratios which may also be found in the detailed rhythmical working, tempo relationships, and even to some degree the proportions between the larger parts of the work, though such processes are often modified according to the dramatic needs of the moment. Contrasting sections are almost always reached in Knussen's music by the device of tempo modulation – relating speeds by precise metrical cross-relationships – also found in Carter's work. This is surely a practical as much as a theoretical consideration, since such cross-relationships ensure that the tempo changes are precisely geared and clearly evident to the performers.

Knussen's output in the 1980s was dominated by the two fantasy operas *Where the Wild Things Are* and *Higglety Pigglety Pop!*. Despite their origins in books for children by the American author Maurice Sendak, with whom Knussen collaborated on the librettos, these operas are in no sense 'music for children': they are as elaborate and complex as anything Knussen has written. Knussen chose to draw upon the music he himself most loved as a child – Musorgsky, Debussy, Ravel, early Stravinsky, Mahler, Berg, Britten and early Henze – as a guide in transferring Sendak's vividly coloured illustrations to the stage. However, these pieces are not collages: overt allusions are few and are carefully integrated; and the tightly controlled harmonic schemes centred around related tetrachords ensure a clearly audible stylistic consistency. Both are also broadly number operas, with discrete and musically self-sufficient segments often unfolding without transitions. Consequently sections of each have been extracted to create independent concert works: *Songs and a Sea Interlude* and *The Wild Rumpus* from *Wild Things*, and *The Way to Castle Yonder*, a 'pot-pourri' of interludes from *Higglety*. A particular facet of the orchestration in both operas is the sonorous depth and variety of colour Knussen obtains from an orchestra of barely 50 players, which excludes trumpets altogether.

A large number of works composed since these operas have displayed a compression of utterance which belies their technical virtuosity and

intensity of expression. Knussen's compositional technique has been honed in such later works to concentrate largely upon pitch fields derived from transposed inversion and rotation procedures. Both are techniques which he had employed sporadically since the mid-1970s, but the concentration upon them has resulted in a considerable refinement of harmonic language. The source sets are usually cells of far fewer than 12 notes, giving each piece its own intervallic and modal identity and allowing for the strategic manipulation of focal pitches within each movement (while not producing results that are in any sense conventionally tonal).

A case in point is the orchestral *Flourish with Fireworks* (1989, rev. 1993), in which a single five-note cell is subjected to instant variation at many speeds and on many levels simultaneously. Each of the five pitches in the source set is used as a local 'tonic' for at least one section of the music, and the entire structure is superimposed upon fleeting allusions to Stravinsky's early work *Fireworks*, on which the temporal structure of Knussen's piece is modelled. Similar procedures are used with larger cellular groups in the *Variations for piano* (1989), the *Whitman Settings* (1991) and *Songs without Voices* (1991–2), but in each case the pitch content of the cell is still carefully restricted. For example, the generative collection of the *Whitman Settings* is a sequence of eight notes, but comprising only six different pitches: A, B, C, C♯, D, E. This collection also has many diatonic subsets, which provide supple, easily recognizable melodic contours well suited to the vocal writing as well as rich harmonic implications which the songs exploit thoroughly.

Another striking trait of Knussen's recent music has been its dexterity in handling very different types of material – often overtly diatonic – with similar technical virtuosity and equally personal results. The orchestral accompaniment to his Horn Concerto (1994) is freely composed around a highly original interpretation of the key of D minor, with strong octatonic colouring leaning persistently towards E♭, rather than a conventional dominant; meanwhile the horn spins through melodies derived from a generative six-note cell in purely linear fashion. The first of the *Two Organa* (1994), while strictly composed using a Perotinus-style cantus firmus technique, uses only the white notes of the keyboard throughout (having been composed originally for a musical box); the second movement employs exactly the same techniques of augmentation, decoration and pedal-point but now applied to highly chromatic pitch material. Nevertheless, the two are instantly recognizable as the product of the same fastidious attention to details and the same aural imagination. Indeed, despite the emphasis placed here on compositional technique, Knussen's music has always been noted for its immediate and vivid impact in performance, usually giving the impression of great spontaneity, ebullience and wit: the technique, however elaborate, is never an end in itself.

In parallel with his compositional development, Knussen has emerged as one of the leading conductors of his generation. After his début appearances between 1968 and 1970, he conducted relatively little until 1981 when he gave his first performances with the London Sinfonietta, with whom he has since enjoyed a close association and whose music director he became in 1998. In the 1990s he was appointed chief guest conductor of the Residentie-Orkest, The Hague, and conducted many of the leading

American orchestras. He was an artistic director of the Aldeburgh Festival from 1983 to 1998, and in charge of contemporary music activities at the Tanglewood Music Center from 1986 to 1993. His performances of contemporary music are remarkably lucid, even in the most complex repertory. He has had an especially fruitful association with the music of Carter, producing definitive recordings of such orchestral works as the Concerto for Orchestra and the large-scale *Symphonia*, the last part of which is dedicated to him. He has also made fine recordings of Stravinsky (notably such neglected later works as *The Flood* and *Variations*), Goehr, Henze and Takemitsu. In 1995 he accepted an exclusive recording contract with Deutsche Grammophon, and his recordings, a number of which he has produced himself, have won prizes internationally. In 1994 he was elected to honorary membership of the American Academy of Arts and Letters, and was made a CBE.

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Orch: Sym. no.1, op.1, 1966–7, withdrawn; Conc. for Orch, op.5, 1968–70, withdrawn; Tributum, 1969, withdrawn; Music for a Puppet Court, op.11, puzzle pieces, 2 chbr orch, 1972–83 [after J. Lloyd]; Choral, op.8, wind orch, 1970–72; Sym. no.3, op.18, 1973–9; Scriabin Settings, chbr orch, 1978; Coursing, op.17, chbr orch, 1979; Fanfares for Tanglewood, 13 brass, 3 perc, 1986; The Wild Rumpus, op.20b, 1983 [from op Where the Wild Things Are]; Flourish with Fireworks, op.22, 1988, rev. 1993; The Way to Castle Yonder, op.21a, 1988–90 [from op Higglety Pigglety Pop!]; Hn Conc., op.28, 1994; 2 Organa, op.27, chbr orch, 1994 [no.1 orig. for music box as Notre Dame des jouets]

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Chbr: Processionals, op.2, wind qnt, str qt, 1968–78; Masks, op.3, fl, glass chimes ad lib, 1969; Fire-Capriccio, op.4, fl, str trio, 1969, withdrawn; 3 Little Fantasies, op.6a, wind qnt, 1970, rev. 1976; Turba, db, 1971; Ophelia Dances, bk 1, op.13, fl, eng hn, cl, hn, cel, str trio, pf, 1975; Autumnal (Triptych, pt 1), op.14, vn, pf, 1976–7; Cantata (Triptych, pt 3), op.15, ob, str trio, 1977; Sonya's Lullaby (Triptych, pt 2), op.16, pf, 1977–8; Variations, op.24, pf, 1989; Elegiac Arabesques, op.26a, eng hn, cl, 1991; Songs without Voices, op.26, fl, eng hn, cl, hn, vn, va, vc, pf, 1991–2; ... upon one note, cl, vn, vc, pf, 1995; Prayer Bell Sketch, op.29, pf, 1997

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JULIAN ANDERSON

Knyff [Knyf]

(fl c1425–50). Composer, presumably English. A Credo for three voices that appears in an 'English' fascicle of *I-AO* (second layer, no.96) is attributed to him. De Van did not include his name in his catalogue of *I-AO*: it has been partly cut away by the binder, but is clear enough in the index. Nothing is known of his life, unless (an extremely remote possibility) he is to be identified with the theorist [Richard Cutell](#), who was connected with St Paul's Cathedral, London, in 1394–5: in medieval Latin, *cutellus* means 'knife'.

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BRIAN TROWELL

Knyght, Thomas

(fl c1525–50). English church musician and composer. Throughout his known career he was a lay vicar of Salisbury Cathedral, where he became instructor of the choristers some time between 1526 and 1529, and also organist in, or a little before, 1538 (his deed of appointment to both offices is dated 30 April 1538). He undertook 'to kepe laudablie the orgeyns accordinge to good Musycke and armony', and to teach the choristers 'playnsonge pryckesonge Faburdon and descante'. He must be distinguished from the Thomas Knyght who was a prebendary of Salisbury. Owing to the imperfect state of the cathedral's archives, the musician cannot be traced there later than 1543. No successor is known until October 1550; compositions by Knyght were still being received at nearby Winchester College up to 1545.

Compositions attributable to him survive for both the Latin and English rites. A five-part mass *Libera nos* survives (inc., *GB-Cu* Peterhouse 471–4); three four-part settings (of the *Alleluia*, *Obtine sacris*, the antiphon *Christus resurgens ex mortuis* and the Marian antiphon *Sancta Maria virgo intercede*) in *GB-Lbl* Add.17802–5 ascribed to 'Mr Knyght' are probably also by him. The best of his Latin church music shows Knyght to have been a competent and inventive composer. A vernacular *Magnificat* and *Nunc*

dimittis attributed to 'Knyght' were included in John Day's *Mornyng and Evening Prayer* of 1565. These too may be his, for they also appear, anonymously, in the Wanley Partbooks (*GB-Ob* Mus.Sch.E.420–22), which date from c1550, close to the period of Knyght's known activity.

Thomas Knyght must also be distinguished from Robert Knyght, four parts of whose five-part motet *Propterea maestum factum est cor nobis* are in *GB-Cp* 485, 487–9. Its composer was a chorister of St Paul's Cathedral, London, in 1574; the motet may be dated about 1590. A second motet of his, mentioned in earlier editions of *Grove*, does not exist, but was the result of confusing Robert Knyght with Robert White.

ROGER BOWERS

Knyvett, Charles

(*b* ?London, 22 Feb 1752; *d* London, 19 Jan 1822). English singer. He was a chorister at Westminster Abbey and attended Westminster School. During the 1770s he became well known as an alto singer. He was a member of the Society of Musicians from 4 January 1778 and a Gentleman of the Chapel Royal from 6 November 1786. He was also organist of the Chapel Royal from 1796 until his death, and composer from 1802 to 1808. He was for many years secretary of the Noblemen's and Gentlemen's Catch Club, and was a frequent visitor to the Madrigal Society. He was one of the chief singers at the Handel Commemoration of 1784 and gave concerts until shortly before his death. He was regarded as one of the finest singers of his day, particularly in the glee and the catch. Parke called him 'perhaps the best catch singer in England, evincing in them all the genuine comedy of an Edwin'. He was also a successful composer of glees.

Knyvett embarked on various financial speculations. In 1789, with Samuel Harrison, he directed a series of oratorio performances at Covent Garden in Lent, undercutting the established Drury Lane Oratorios. In 1791 they opened the Vocal Concerts, which continued sporadically until Knyvett's death. At first they consisted entirely of vocal music, but on revival in 1801 they reverted to the more usual 'Grand Miscellaneous Selection'. Their programmes were conservative, consisting largely of excerpts from Handel's operas and oratorios, but always including some glees, in which Knyvett was a star performer. In 1800 he compiled *A Collection of Favorite Glees, Catches and Rounds*. In 1815 he published *Six Airs Harmonized for 3 and 4 Voices*. He purchased an estate at Sonning, Berkshire, which was inherited by his son Charles (1773–1852), an organist and composer.

For bibliography see [Knyvett, William](#).

NICHOLAS TEMPERLEY

Knyvett, William

(*b* London, 21 April 1779; *d* Ryde, Isle of Wight, 17 Nov 1856). English singer and composer, son of [Charles Knyvett](#). He was taught by his father and Samuel Webbe. He began singing in the Concert of Ancient Music in 1788 as a treble, and in 1795 as an alto, in which range he sang for the rest of his life. He became a Gentleman of the Chapel Royal in 1797, and soon afterwards a lay clerk at Westminster Abbey. He succeeded his father as composer to the Chapel Royal in 1808. For more than 40 years he sang at the principal concerts in London and the provinces, often as a member of a fashionable vocal trio with Harrison and Bartleman. Like his father he specialized in glee singing. He directed the Concert of Ancient Music from 1832 to 1840, the Birmingham Festival from 1834 to 1843, and the Yorkshire Grand Musical Festival of 1835. It was maintained that 'with the exception of Sir George Smart, he was the last of the musical leaders who inherited the Handel traditions as to the method of conducting an oratorio'. His second wife, Deborah Travis (c1795–1876), was a well-known singer.

He assisted his father in managing the Vocal Concerts, but eventually 'impoverished himself by unsuccessful speculations'. He is said to have written 46 glees, many of which were published; one, *When the fair rose*, was awarded the Prince of Wales's Prize in 1800. He also composed songs with piano accompaniment, and some anthems, including one commissioned for the coronation of George IV in 1820 (*The King shall rejoice*) and another for Queen Victoria's coronation in 1837. Knyvett's compositions are smooth and competent, but show no spark of originality.

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M. Argent, ed.: *Recollections of R.J.S. Stevens* (London, 1992)

NICHOLAS TEMPERLEY

Kobayashi, Yoshitake

(*b* Muroran, 10 June 1942). Japanese musicologist. After graduating from the University of Tokyo (1966), he studied in Vienna with Heinrich Husmann and in Göttingen with Alfred Dürr. He took the doctorate from the University of Göttingen in 1973 with a dissertation on Franz Hauser's Bach manuscript collection. A specialist on J.S. Bach, he was a research worker at the Bach Institute (1974–91) and participated in the editing of the *Neue Bach-Ausgabe*. Returning to Japan in 1991, he became a professor at Dōshisha Women's University, Kyoto, and, in 1999, at Seijō University, Tokyo. He was visiting professor at Dortmund University in 1998.

WRITINGS

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'Neuerkenntnisse zu einigen Bach-Quellen an Handschriftkundlicher Untersuchungen', *BJb* 1978, 43–60

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MASAKATA KANAZAWA

Kobbé, Gustav

(b New York, 4 March 1857; d Babylon, NY, 27 July 1918). American writer on music. After studies in Wiesbaden and New York he attended Columbia University, graduating from the School of Arts in 1877 and the School of Law in 1879. From 1879 to 1880 he was editor of the *Musical Review*. Beginning in 1880 he was music critic for a series of New York papers, *The Sun*, *The World*, the *Mail and Express*, and *The Herald*; he was music and art critic for *The Herald* at the time of his death. In 1883 Kobbé was sent to Bayreuth by *The World* to report on the first performance of *Parsifal*.

A prolific writer, he is chiefly known for his *Complete Opera Book* (1919), a collection of opera plots and analyses, which has become a standard work of reference; he also published books on Wagner and other composers, opera singers, and works on the pianola and the Aeolian pipe organ.

WRITINGS

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Opera Singers (New York, 1901, 6/1913)
 ed.: *Wagner and his Isolde* (New York, 1905)

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Kobbé's Complete Opera Book (New York, 1919; ed. and rev. 9/1976 by the Earl of Harewood as *The New Kobbé's Complete Opera Book*, 11/1997 as *The New Kobbé's Opera Book*)
Kobbé's Illustrated Opera Book, ed. Earl of Harewood (London, 1989, enlarged 2/1991)

PAULA MORGAN

Kōbe.

City in Japan, to the west of [Osaka](#).

Kobekin, Vladimir Aleksandrovich

(*b* Beryozniki, Perm' province, 22 July 1947). Russian composer. He graduated from Leningrad Conservatory (where he attended the class of Sergey Slonimsky) in 1971 after which he taught composition at the Conservatory of the Urals (1971–80). He has served as chairman of the Ural branch of the Composers' Union of Russia (1992–5) and since 1995 he has been a senior lecturer in the composition department at the Conservatory of the Urals. In 1987 he received the Honoured Representative of the Arts award, and in the same year he was made a laureate of the USSR State Prize. Although Kobekin has written in many genres, music for the theatre is his particular interest and it is in this sphere that his most innovative artistic ideas have been realized. His operas are varied in content, genre and in the dramatic principles that they follow; he has also produced two of his operas, realizing to the fullest extent his ideas of total theatre and continuing his search for another reality.

The triptych *Prorok* ('The Prophet', 1983) brings together Pushkin's *Pir vo vremya chumi* ('Feast During the Time of Plague') and *Kamenniy gost'* ('The Stone Guest') as well as incorporating material from Kobekin's oratorio *Gibel' poëta* ('The Death of a Poet'); musically speaking, Catholic chant (and especially echoes of the *Dies irae*) is synthesized with folk elements such as gigue as well as Spanish dance and guitar music. On this polystylistic basis he creates a complex image of poet, prophet and mankind. Pushkin's works also served as the starting points for the cantata *K druz'yam* ('To My Friends') and the symphonic poem *Sed'moye sentyabrya: besī* ('The Seventh of September: Demons'). Kobekin seeks to interact with the audience by means of allusion, both philosophical and magical, and while a logical sequence of events is not always present, his works manage to communicate and rise above the commonplace by means of stage metaphor, the use of masked characters and the opposition of traditionalism and radicalism. All this accounts for his desire to fuse the disparate traditions of ancient ritual, Greek tragedy, carnival festivity, the liturgy, the Florentine camerata, Shakespearean drama and postmodern pluralistic theatre. He has developed a manner of unfolding melody – known as *melopeya* or melodic epic – which determines overall form; he runs a course at the Conservatory of the Urals devoted to this technique and the theories of 'super-polyphony' he associates with it.

Kobekin has worked with many theatres and with many of the most eminent figures in Russian opera; he has participated in festivals across Russia and in those in Kassel, Loccum and Ludwigsberg.

WORKS

(selective list)

operas

Dnevnik sumasshedshego [The Diary of a Madman] (mono-op, 1, Kobekin, after Lu Hsün), 1978, Moscow, Chamber Music Theatre, 3 May 1980

Lebedinaya pesnya [Swan Song] (chbr op, 1, Kobekin, after A.P. Chekhov), 1978, Moscow, Chamber Music Theatre, 12 April 1980

Sapozhki [Little Boots] (chbr op, 1, Kobekin, after V. Shukshin), 1981, Sverdlovsk TV, 1982

Pugachyov (musical tragedy, 2, Kobekin, after S. Yesenin), 1982, Leningrad, Mal'iy, Dec 1983

Prorok [The Prophet] (triptych, Kobekin, after A.S. Pushkin), 1983, Sverdlovsk, Lunacharsky Theatre, 1984

Igra pro Maksa-Yemel'yana, Alyonu i Ivana [A Game about Maximilian, Eleanor and Ivan] (roundelay op, 2, Kobekin, after S. Kirsanov), 1984, Moscow, Chamber Music Theatre, 19 Dec 1989

Schastliviy prints [The Happy Prince] (chbr op, 1, A. Parin, after O. Wilde), Sverdlovsk, Lunacharsky Theatre, c1991

Shut i korol' [The Jester and the King] (opera-farce, 1, Kobekin, after M. de Ghelderode: *Escorial*), Sverdlovsk, Lunacharsky Theatre, 1991

Koldovskaya skazka [A Tale of Witchcraft] (2, Kobekin), Sverdlovsk, Lunacharsky Theatre, 1992

N.F.B. (Parin, after F.M. Dostoyevsky: *Idiot*), Loccum, 1995

Molodoy David [The Young David] (2, Parin), concert perf., Loccum, 1997, staged, Novosibirsk Theatre of Opera and Ballet, 1997

Moisey [Moses] (mono-op, 1, Parin), Gelikon Theatre, Moscow, 1999

instrumental

Orch: Simfoniya s tremya solistami [Sym. with Three Soloists], 1976; Blagovest [Church Bells], fantasy, 2 pf, orch, 1985; Variatsii na temu F. Garsia Lorki [Variations on a Theme of García Lorca], pf, orch, 1985; Ob Conc., 1986; Golgofa [Golgotha], sym., str, 2 pf, timp, 1991; Conc., vc, str orch, 1997; Fantaziya, pf, orch, 1999; Sed'moye sentyabrya: besī [The Seventh of September: Demons], sym. poem after Pushkin, 1999

Chbr: Dvoyniye variatsii [Double Variations], vn, suspended cymbal, 1974; Velle! Velle! ili yazik bogov i ptits [Velle! Velle! or the language of the Gods and the Birds], spkr, pf 4 hands (V. Khlebnikov), 1993; Prazdnik dlya dvoikh [A Festival for Two], bayan, perc, 1994, arr. pf 4 hands, 1994; Yekaterinburgskiy elegii [Yekaterinburg Elegies], bk no.1, fl, pf, 1994; Damaskin' [Damascus], sonata, vc, pf, 1995; Osenniye akvareli [Autumn Watercolours], fantasy, bn, pf, 1998

Solo inst: 15 kazakhskikh pesen [15 Cossack Songs], pf, 1976; Derevenskaya tetrad' [A Village Exercise Book], 5 pieces, pf, 1980; Variatsii na temu Dargomizhskogo [Variations on a theme of Dargomizhsky], pf, 1982; 12 p'yes dlya detey [12 Pieces for Children], pf, 1983; Iz pervikh letopisey [From the First Chronicles], 9 pieces, pf, 1989; Sonata, vn, pf, 1989; Prazdnik [Festival], sonata, pf, 1990; Feofan Grek [Theofanes the Greek], sonata, pf, 1991; 3 sonati Novogo zaveta [3 Sonatas of the New Testament], 1993; Fortepianniyy al'bom dlya detey

[Album of Piano Pieces for Children], 1995; V magicheskom krugue [In a Magic Circle], vc, 1995; V krasnom i sinem [In Red and Blue], capriccio, pf, 1996; Pri svete plameni [By the Light of the Flame], concert fantasy, pf, 1998; Strizhi [Martins], concert fantasy, pf, 1998

vocal

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WRITINGS

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'N.F.B. – Idiot', *OW*, xxxvi/10 (1995), 42 only

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M. Galushko: 'Ot partituri k postanovke' [From the score to the staging], *SovM* (1984), no.12, pp.62–8

S. Korobkov: 'Poët pered litsom sud'bi' [The poet facing fate], *Teatr* (1986), no.10, pp.75–80

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A. Vlasov: 'Skazaniye pro ...' [A tale about ...], *SovM* (1990), no.5, pp.70–73

ALLA VLADIMIROVNA GRIGOR'YEVA

Kobelius, Johann Augustin

(*b* Waehltitz, nr Merseburg, 22 Feb 1674; *d* Weissenfels, 17 Aug 1731). German composer. His career was centred on his native Saxony, where he was born the son of a pastor. His mother was the daughter of Nicolaus Brause, a Weissenfels organist who became his first music teacher. Later Kobelius studied the organ with Christian Schieferdecker, Kantor and organist in Weissenfels, and, according to Gerber, composition with Johann Philipp Krieger, court Kapellmeister at Weissenfels. Gerber also stated that Kobelius travelled extensively as a student, and visited Venice. In 1702 the reigning Duke of Saxe-Weissenfels secured Kobelius's appointment as organist at St Jacobi in Sangerhausen, overruling the town's choice of J.S. Bach. In 1703 Kobelius was appointed director of the town's *chori musici* and also began to expand his various musical duties at the Weissenfels court. In 1713 he became the administer and director of the kapelle for the newly constructed Holy Trinity chapel in Sangershausen.

In 1725 he was named *Landrentmeister* (land steward) for the court of Saxe-Weissenfels.

Kobelius was the last important composer to write operas during the brief but brilliant period of music at the Weissenfels court. Among his distinguished predecessors had been Keiser, Heinichen and, especially, Krieger. Kobelius was active as a composer in Weissenfels as early as 1712, but from 1715 to 1729 he served as the only regular composer of operas for performances in the royal palace, writing one score or more each year. Regrettably, all this music seems to be lost and few of the librettists have been identified.

WORKS

operas

first performed in Weissenfels unless otherwise stated

Der unschuldig verdamnte Heinrich, Fürst von Wallis, 1715

Der Irrgarten der Liebe, oder Livia und Cleander, 23 Feb 1716

Die auch im Unglück glückliche Liebe der Isabelle und Rodrigo, 1717

Die gerettete Unschuld, oder Ali und Sefira, 1717

Der durchlauchtiger Bauer und Zigeunerin, Wolfenbüttel, 20 Jan 1718; as Die erhabene Tugend, oder Bozena, Weissenfels, 1725

Die bewährte und wohlbelohnte Treue, oder Cloelia und Pythias, 1718

Don Carlos und Sidonie, 1719

Das doppelte Glück getreuer Liebe zwischen Fernando und Bellamira, 1719

Die zwar gedrückte, doch wieder erquickte Liebe, oder Amine und Sefi, 1719

Die vom Himmel geschützte Unschuld und Tugend, oder Bellerophon, Neumeister, 1720

Das durch beständige Liebe mit Persien glücklich verknüpfte Numidien, oder Achmed und Almeide, 1721

Die triumphierende Liebe, 1723

Der Triumph der Treue, oder Bellinde, 24 June 1724

Das triumphierende Glück, oder Augustas und Livia, 1727

Selimone und Cloriden, 1727

Ismene und Menoikeus [Menalces, Menarcas], 23 Jan 1728

Marcus Antonius und Cleopatra, 26 Feb 1728,

Die getreue Schäferin Doris, 1728

Meleager und Atalanta, 1729

Paris und Oenone, 1729

Theseus und Helene, 1729

Doubtful: Der glückliche Betrug, oder Clythia und Orestes, 1717; Damoetus und Euphrasia, Sangerhausen, 1720

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GEORGE J. BUELOW

København

(Dan.).

See [Copenhagen](#).

Kobierkowicz [Kobierkiewicz], Józef [Franciszek; Antoni; ?Ignacy]

(*fl* c1730–51). Polish composer and organist. He was active as a lay musician during the years 1731–5, and possibly also 1751, in the musical establishment of the monastery of the Pauline fathers in Jasna Góra in Częstochowa. It has been suggested, because his works are mentioned in a Kraków inventory in 1737, that Kobierkowicz was connected with the Jesuit chapel there, but that is conjectural. He wrote a number of pastorellas, short works connected with Christmas, on sacred texts relating the story of the shepherds, and using melodic phrases based on carols or other folk tunes (including the *oberek* dance). His music is simple in style, using echo and dialogue effects and favouring parallel 3rds rather than contrapuntal imitation; it has a certain individual charm and may be regarded as representative of provincial Polish musical centres, particularly monastic ones, in the late Baroque period.

WORKS

Pastorellas, all ed. in ZHMP, xii (1968): *Musae piae*, S, A, T, B, 2 vn, 2 tpt, org; *In pace princeps*, A, T, 2 vn, 2 tpt, org; *Caelum gaude*, S, B, 2 vn, db, org; *Dormi mei redemptio*, S, 2 vn, db, org; *Apparuit benignitas*, S, 2 vn, db, org; *Salve puella*, A, T, 2 vn, db, org; *Caelo rores*, S, B, 2 vn, vle, org; *Caeli rores*, S, B, 2 vn, vle, org; *Adiuro te*, 2 S, 2 vn, db, org; *Patris stupenda bonitas*, S, A, T, B, 2 vn, 2 tpt, bn, org; *Ego mater pulchrae dictionis*, motet, SATB, 2 vn, db, org, ed. in WDMP, lv (1964); ed. in MAP, i (1969)

Justus ut palma florebit, motet, SATB, 2 vn, 2 tpt, db, org, *PL-SA* 272/A VII, 32

lost works

2 pastorellas, S, 2 vn, bn, org, *PL-CZp* (cover only)

Confitebor, *Dixit Dominus*, *Magnificat*, *Regina coeli*, *Salve regina*, *Sit tibi salus*: all cited in 1737 inventory of the Jesuit society in Kraków

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- K. Mrowiec:** *Pasje wielogłosowe w muzyce polskiej XVIII wieku* [18th-century Polish Passion music] (Kraków, 1972)
- P. Podejko:** *Kapela wokalnoinstrumentalna zakonu Paulinów na Jasnej Górze* [The vocal and instrumental establishment of the Pauline monastery of Jasna Góra] (Kraków, 1977)

MIROŚLAW PERZ

Koblenz [Coblenz].

City in Germany at the confluence of the Rhine and Mosel rivers. It was founded in the 1st century as a Roman fort, provided with walls and fortifications towards the end of the 3rd century, and enlarged in Franconian times to make a royal residence.

Two of the three important old churches in the town, the Kastorkirche (dating from 836; from 1992 called the Basilica Minor), the Florinskirche (900) and the Liebfrauenkirche (1180), have at various times had choral foundations with distinctive choral traditions. The Kastorkirche owns two richly illuminated graduals from the 15th and 16th centuries with staffed neumes; other manuscripts of choral music are in the library of the Görresgymnasium (formerly the Jesuits' library).

Koblenz's theatrical tradition began in 1581 at the Jesuit School; troupes of English strolling players are recorded from 1605. In 1787 an opera house, which still exists, was inaugurated with a performance of Mozart's *Die Entführung aus dem Serail* by J.H. Böhm's company, which remained in Koblenz until 1804. In 1867 the theatre was taken over by the city as the private owners were no longer able to maintain the building.

Koblenz was handed over by the Emperor Heinrich II to the archbishopric of Trier in 1018. The archbishops, who were also electors from the 13th century until the French Revolution, helped the town to prosper, and the removal of the elector's residence to Ehrenbreitstein near Koblenz at the beginning of the 17th century further stimulated the town's cultural life. The Elector Carl Caspar von der Leyen (1652–76) introduced musicians to the court in 1654, and during his reign there were 20 musicians and a dancing-master. The number of musicians was continually increased; by 1782 there were 41 instrumentalists, second only to Mannheim with 54. The lists of musicians include internationally famous names: Johann Zach, F.G. Anschuez (1711–95), Johann Peter and Philipp Dornaus, P.P. Sales, Jean Danzi, Jakob von Lindpaintner (father of the conductor P.J. von Lindpaintner) and Vincenzo Righini. The repertory was based chiefly on church music with a prevalence of works in the concertato style. The last musicians at the court included in their repertory works by Haydn, Mozart, Gluck, J.C. Bach, Pergolesi, Dittersdorf, J.A. Hasse, Salieri, Carl Stamitz and Cimarosa. In 1763 Mozart spent ten days at Koblenz, playing at the Residenz and in public concerts.

Music was fostered by the townspeople from 1760; this tradition has been continued by the Musikinstitut, founded in 1808 by J.A. Anschuez (1772–1855). Between 1865 and 1867 Max Bruch was its director and in 1866 his First Violin Concerto had its première under its auspices. Chamber music has been fostered by the Verein der Musikfreunde since 1872. Visiting virtuosos included Chopin, Ferdinand Hiller, Mendelssohn, Liszt, Paganini, Brahms and Reger. The singer Henriette Sontag was born in Koblenz.

Orchestral music was provided by the bands of the military forces stationed in Koblenz until 1900, when the Stadttheater started its own orchestra; this was taken over by the town in 1913 and called the Städtisches Orchester Koblenz. In autumn 1945 the Rheinische Philharmonie was founded in Koblenz with over 80 players. Under Walter May, Carl August Vogt, Claro Mizerit, Walter Crabeels, Pierre Stoll, James Lockhart and Christian Kluttig it has become well known in Germany and abroad and in 1973 it was adopted as a state orchestra with state support. The main concert hall is the Rhein-Mosel-Halle, built in 1962; its large concert organ, made by Kemper of Lübeck, has 72 stops. Between 1949 and 1970 the Koblenzer Sommerspiele attracted up to 120,000 visitors in June and July every year, with operettas on a floating stage on the Rhine and open-air serenade concerts in the Freilichtbühne Blumenhof of the Deutschherrenhaus (since 1955). The Koblenz Bach Choir, founded in 1956 as the Koblenz Madrigal Choir, is widely known and regularly participates in international festivals.

After the Musikinstitut gave up its associated school for singers and performers in 1880, a private conservatory was set up which existed until 1945 and for a time after 1906 had some 300 students under the violinist Franz Sagebiel; the staff included Bruch and Pfitzner (in 1892–3). In 1969 a college of education was established in Koblenz. It became a university in 1990 and, among other things, trains music teachers for primary and secondary schools and municipal music schools. It offers the MA and PhD in music. In 1884 the music department and the Jacques Offenbach Society together founded the International Jacques Offenbach Institute in Bad Ems.

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HEINZ ANTON HÖHNEN

Koch.

German family of organists and organ builders. Paul Koch the elder (*d* Zwickau, 1546), from St Joachimsthal (now Jáchymov), Bohemia, went to Zwickau in 1543 and there renovated the organs in St Marien and St Katharinen. Paul Koch the younger (bur. Zwickau, 28 Sept 1580) worked as organist in Zwickau, from 1544 at St Katharinen, and from 1552 at St Marien. He renovated the organ in Weiden. Hans Koch was organist from 1563 to 1568 at the Petrikerche in Freiberg, Saxony. Stephan Koch (*d* Zwickau, 29 Dec 1590) was organist at St Dorotheen in Vienna in 1564, and later in Annaberg (Erzgebirge), where he married in 1570. From 21 July 1575 he lived as a wealthy citizen and organist and highly esteemed instrument maker in Zwickau. He completed an organ begun by Jakob Weinrebe in Bischofswerda (Christuskirche, 1571) and built instruments in Olomouc (St Mauritius, 1585), Kulmbach (1587) and Jihlava (1590). Three positive organs are ascribed to him by M. Fürstenau in the Dresden instrument inventory.

Georg Koch the elder was no doubt closely related to the Zwickau branch of the family. He built an organ in Glauchau (St Georg, 1580) and from 1582 until 1585 was in Glauchau, where he owned a house and garden (though he later suffered a period of financial hardship). In 1585 he was living in Zwickau, where he remained until at least 1590. He renovated organs in Zeitz (cathedral) and Leipzig (Nikolaikirche) and built organs at Taus (large organ, 1572–3), Schmölln (Stadtpfarrkirche, 1583) and Brno (St Jakob, 1590). He was assisted by his son Georg in building an organ at Waldenburg, Saxony (St Bartholomäus, 1598–9); in 1602 Georg Koch the younger made some improvements to the instrument, which had in the meantime been damaged by stormy weather. A son born to Georg Koch (the younger) and his wife Martha was baptized in Altwaldenburg on 27 October 1616.

The capable organ builders of this well-known family combined carefully planned register combinations with solid workmanship, and they are of considerable importance in the art of 16th-century organ building. Their instruments are found chiefly in Saxony, Bohemia, Moravia, Silesia and Bavaria.

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WALTER HÜTTEL

Koch, (Sigurd Christian) Erland von

(b Stockholm, 26 April 1910). Swedish composer, teacher and conductor. Son of the composer Sigurd von Koch (1879–1919), he studied at the Stockholm Conservatory (1931–5) and then in France and Germany (1936–8) with Höffer (composition), Kraus and Gmeindl (conducting) and Arrau (piano). On his return to Sweden he concentrated on conducting, while also working as a teacher at Wohlfart's Music School, Stockholm (1939–53), and as a sound technician with Swedish radio (1943–5). In 1953 he was appointed to teach harmony at the Stockholm Musikhögskolan, where he was made professor in 1968. He was chairman of Fylkingen (1946–8) and an executive member of the Swedish Composers Association (1947–63). He became a member of the Swedish Royal Academy of Music in 1957, and has received the Royal Vasa Order (1967) and Litteris et Artibus (1979).

After an early neo-classical phase, typified by the popular orchestral *Dans no.2*, Koch's style matured through his studies of Grieg, Sibelius, Hindemith and Bartók, and, above all, as a result of his deep understanding of Dalecarlian folk music. His fresh, effectively scored pieces, often using folk melody, have made him one of the most popular Swedish composers abroad. Over the years his treatment of tonality broadened, and he developed a skilful ability in the rhythmic and contrapuntal variation of peasant music, as demonstrated in the orchestral *Oxberg-trilogin*, the 12 *Skandinaviska danser* and the *Polska svedese*. In the *Impulsi-trilogin* the orchestration is heavier and there are almost 12-note melodies.

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(selective list)

orchestral

Liten svit, op.1, chbr orch, 1933; Pf Conc. no.1, op.11, 1936; Vn Conc., op.14, 1937; Dans no.2, 1938, arr. str, 1966; Sym. no.1, op.18, 1938; Sinfonia dalecarlica (Sym. no.2), op.30, 1945; Va Conc., op.33, 1946, rev. 1966; Concertino pastorale, op.35, fl, str, 1947, rev. 1965; Serenata giocosa, op.39, 1948; Sym. no.3, op.38, 1948; Triptychon, op.43, vn, orch, 1949; Arkipelag, op.47, 1950; Vc Conc., op.49, 1951, rev. 1966; Musica malinconica, str, op.50, 1952; Sinfonia seria (Sym. no.4), op.51, 1952–3, rev. 1961; Conc., small orch, 1955
Konsertmusik, 1955; Oxberg-trilogin: Oxbergvariationer, 1956, Lapplandmetamorfoser, 1957, Dansrapsodi, 1957; Sax Conc., 1958; [12] Skandinaviska danser, 1958–60; Conc. piccolo, s sax, a sax, str, 1962; Pf Conc.

no.2, 1962; Fantasia concertante, vn, orch, 1964; Impulsi-trilogin: Impulsi, 1964, Echi, 1965, Ritmi, 1966; Arioso e furioso, str, 1967; Polska svedese, 1968; Musica concertante, 8 wind, orch, 1969; Double Conc., fl, cl, str, 1970; Pf Conc. no.3, pf, wind, 1970, arr. pf, orch, 1972; Canto nordico e rondo, ob, str orch, 1973; En svensk i New York, 1973; Minityrsvit, str, 1973; Conc., vn, pf, orch, 1974; Festmarsch, 1974, arr. wind orch, 1977; Fantasy on a Swedish Folk Tune, hn/eng hn, str, 1975, rev. 1993; Saxophonia, conc., 4 sax, wind orch, 1976

Flautalba, fl, str, 1976; Lapponica (Sym. no.5), 1976–7; Ob Conc., str, 1978; Tuba Conc., str, 1978; Vn Conc. no.2, 1980, rev. 1990; Moderato & Allegro, sax ens, 1981; 4 symfoniska myter [4 Symphonic Myths], 1981–2; Gui Conc., 1982; Trombonia, trbn, str orch, 1983; Rauna, Variations on a Lappish Melody, 1984, rev. 1993; Midvinterblot, Sommarsolstå [Midwinter Sacrificial Feast, Summer Solstice], 2 Nordic portraits, 1985–6; Fantasia melodica, gui, str, 1986; Sym. no.6 (Salvare la terra), 1991–2; Dalecarlian Rondo, chbr orch, 1993; Lamento över Estonia-katastrofen [Lament over the Estonia Catastrophe], 1994–6

other works

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Str Qts: no.1, op.2, 1934; no.2, op.28, 1944; Musica intima (Str Qt no.3), op.48, 1950, arr. str orch, 1965; Conc. lirico (Str Qt no.4), 1956, arr. str orch, 1961; Str Qt no.5 'In moto', 1961, rev. 1991; Musica espressiva (Str Qt no.6), db ad lib, 1963, also for str orch; no.7 'Årstidspastoraler', 1997

Other chbr/solo inst: Rytmska bagateller, vn, pf, 1957–75; 3 intermezzi concertanti, pf, 1963; Varianti virtuosi I, pf, 1965, II, vn, pf, 1969; Fantasi i vallåt och caprice, fl, 1973; [3] Kontraster, org, 1973; Natlig etyd, pf, 1973; Pizzicato-flageolet, vn, pf, 1973; Fantasia on 'Ack Värmeland du sköna', vn, pf, 1974; Psalm från Älvdalen, org, 1974; Variationen über eine schwedische Volksweise, vn, 1974; Canto e danza, fl/vn, gui/pf, 1975; Dialogue, s sax, a sax, 1975; Variations II on a Swedish Folksong, va, 1975; Monolog 2–18, various solo insts, 1975–7; Cantilena, org/gui/str orch/vocalizing chorus, 1978, rev. 1991; A Summer Tune, 2 wind qnt, 1978

Bagattella virtuosa, sax qt, 1978, arr. vn, 1980; [8] Characters, vn, pf, 1980; Melo-Ritmo, brass qnt, 1980; Silver Tunes, fl, 1980; Auda, brass qnt, 1981; Rondo, a sax, eng hn, str orch, 1983; Trombonia, trbn, org, 1983; Tubania, tuba, pf, 1983; 4 årstidspastoraler [4 Season Pastorales], org/pf/(vn, pf)/chbr orch, 1983–7; Melos 1–4, opt. solo inst/1v/vv, opt. acc., 1983–8; Rauna, org/gui, 1984, rev. 1993; Variations on Necken, gui, 1984; Little Bird Suite, fl, 1985–6; Fantasia melodica, gui, wind qnt, 1986, rev. 1989; Adagietto, org/str, 1988; [5] Marina preludier [Marine Preludes], pf, 1990; Toccata festivo, org, 1990; Melodietta, solo inst ad lib, pf, 1992; Suoni per tre, pf trio, 1993

Songs: Jungfrun i Tidlösa, 1945; Drömmen om människan [The Dream of Man] (Martinson), 1967–8, rev. 1978; Canto nordico (vocalise), ob/S, pf/str orch, 1970; [4] I naturen (P. Lagerkvist, A. Strindberg, W. Aspenström, E. Diktonius), Mez, pf, 1977; [4] Från skärgården (B. Bergman, E. Malm, G. Björling, E. Lindqvist), 1v, pf,

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ROLF HAGLUND

Koch, Franjo Ksaver.

See [Kuhač, franco ksaver](#).

Koch, Friedrich E(rnst)

(*b* Berlin, 3 July 1862; *d* Berlin, 30 Jan 1927). German teacher and composer. At the age of 16 he entered the Berlin Hochschule für Musik, where he studied the cello with Hausmann and composition with Bargiel (1880–81, 1883–4) and then Robert Radecke. He was playing the cello with the royal orchestra in Berlin by 1882, and in 1891 he went to Baden-Baden as city Kapellmeister. After a year, he decided on a career in teaching, becoming a singing instructor at the municipal Lessing Gymnasium in Berlin, where he remained until 1918. The security of this appointment enabled him to give more attention to composition and his classicist pieces, with their simple, often folklike ideas, quickly found recognition. Nominated professor in 1900, he was active as a teacher at various conservatories; from 1911 he participated in several official examination commissions. A thoroughly able and gifted teacher, in 1917 he was appointed theory teacher at the Berlin Hochschule für Musik, where he succeeded Humperdinck as director of the theory and composition class in 1920. His writings include *Der Aufbau der Kadenz und anderes: ein Beitrag zur Harmonielehre* (Leipzig, 1920). Among his pupils were Blacher, Jacobi,

Kletzki and Weill. Though the pedagogic achievements of this typical Berlin academic are unquestioned, his music was quickly forgotten.

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Choral: Das Sonnenlied, op.26 (M. Bamberger: *Solarliedh*), solo vv, chorus, orch, org (1898); Von den Tageszeiten, op.29 (orat, Koch), solo vv, chorus, orch, org (1905); Die deutsche Tanne, op.30 (Koch), B, chorus, orch (1905); Die Sündflut, op.32 (Bible, Koch), solo vv, chorus, orch, org (1910); other acc. and unacc. works

Orch: Sym. no.1 'Von der Nordsee', d, op.4 (1891); Sinfonische Fuge, c, op.8 (1891); Sym. no.2, G, op.10 (1892); Deutsche Rhapsodie, D, op.31, vn, orch (1907); Romantische Suite, op.37 (1920)

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THOMAS-M. LANGNER/R

Koch, Heinrich Christoph

(*b* Rudolstadt, 10 Oct 1749; *d* Rudolstadt, 19 March 1816). German theorist and violinist. He served in his youth as a violinist in the Hofkapelle at Rudolstadt and in 1772 became a court musician. He studied the violin and composition with the Kapellmeister Christian Scheinpflug and briefly continued his studies in Weimar, Dresden, Berlin and Hamburg before returning to Rudolstadt, where he remained for the rest of his life. In 1792 he was appointed Kapellmeister, but he returned voluntarily to the orchestra as a first violinist after one year. Composition and writing then occupied him until his death. He was posthumously elected to the Swedish Royal Academy of Music in 1818.

The majority of Koch's compositions were for the court: cantatas, a drama *Die Stimme der Freude in Hygeens Haine* (1790), instrumental works and sacred music. Except for excerpts illustrating his theoretical writings, these are now lost. Seven symphonies ascribed to 'Koch' and formerly held by the Hofkapelle (now in *D-RUI*) do not appear in contemporary lists of Koch's compositions and may not be his. Koch also wrote numerous reviews and a few articles – some anonymously – for the *Musikalische Real-Zeitung* of Speyer (1788–91), the *Jenaische allgemeine Literatur-*

Zeitung (1804–11) and the *Allgemeine musikalische Zeitung* (1807–11). He started a periodical entitled *Journal der Tonkunst* in 1795, but only two issues appeared.

The *Versuch einer Anleitung zur Composition*, published in three volumes (1782, 1787, 1793), is Koch's most original and important work. A comprehensive study of both the theory and the aesthetics of music, it is grounded in the repertory of the day. Koch resolves the 18th-century dispute over the relative importance of harmony and melody by examining the origins of tones and the process by which the notes of the scale arise. He asserts that neither harmony nor melody takes precedence; key, or mode, is the primary matter (*Urstoff*) of music. If notes occur simultaneously, harmony results; if successively, melody results. Koch is indebted to Marpurg for the theoretical views expressed in volume i, but does not accept his theory of the undertones, derives the 7th differently, and does not believe that harmony is the primary element of music. He uses five counterpoint exercises of increasing harmonic complexity to illustrate how the notes of a cantus firmus contain the basis for differing harmonies related to the prevailing key. This demonstration is important preparation for the creation of a melody rich in harmonic variety. The *Handbuch* of 1811 is a revision of this volume, introducing recent scientific discoveries and a different method of chord classification.

Koch began volume ii of the *Versuch* with an extended essay on aesthetic considerations and guidelines for creation in music. Here he was indebted to the work of Charles Batteux, which he knew in K.W. Ramler's translation, and especially to Sulzer's *Allgemeine Theorie der schönen Künste*. He believed that the ultimate purpose and moral justification of the fine arts, in particular music, are to awaken feelings in the audience that will inspire noble resolutions. Although aesthetic theory did not yet validate instrumental music, Koch implies that, by following certain guidelines of the fine arts, the composer of instrumental music may realize the same aim. He outlines three stages of creation, the plan (*Anlage*), the realization (*Ausführung*) and the elaboration (*Ausarbeitung*), and relates them specifically to music, describing the stages in which an aria from C.H. Graun's *Der Tod Jesu* was supposedly composed. Although it is unlikely that this method of creation was actually practised, the analysis was a useful pedagogical exercise.

Most of volume ii and all of volume iii are entitled 'Von den mechanischen Regeln der Melodie' [The Mechanical Rules of Melody]. Koch examines modulation, metre, melodic sections and their connection, and the genres of the day, stressing throughout the importance of the harmonic dimension. The composer's goal should be 'to conceive of melody harmonically' (*die Melodie harmonisch zu denken*), and this mutual dependence of melody and harmony should inform decisions at all levels. Koch acknowledges Joseph Riepel's *Anfangsgründe zur musicalischen Setzkunst* as the first work to discuss the smallest units of music and the ways in which they must be joined, and builds systematically upon these ideas. The distinguishing characteristics of a musical unit are its ending and its length. The ending, or melodic punctuation, is a resting-point articulated by melodic and harmonic means. The length of a phrase has a rhythmical character (*rhythmische Beschaffenheit*); because successive phrases

create a rhythm, or periodicity, most pleasing if their lengths are equivalent. Koch prefers the four-bar phrase (*Vierer*), but also describes basic phrases of other lengths and extended and compound phrases. He discusses ways in which these building-blocks may be joined together in brief works, offering various harmonic patterns, and shows how an eight-bar dance can be expanded to 32 bars by such means as sequence, repetition, parenthesis and multiplication of phrase endings and cadences. In his descriptions of the larger forms, Koch concentrates on the principal period (*Hauptperiode*), a group of phrases which ends with a formal cadence. These periods create the various forms of music by their statement, their repetition, and the position of their harmonic centres within the hierarchy of the prevailing key. For the first movement of a symphony, Koch outlines a binary structure consisting of three principal periods; although he refers to a 'singing phrase' after the modulation, he never refers to it as a second theme. Koch's teachings on form were not prescriptive; he generally presented several options observed in the current repertory with the aim of showing what was most usual, *das Gewöhnliche*.

The *Versuch* includes many musical examples by Koch and excerpts from symphonies by Haydn and Antonio Rosetti, Singspiele by J.A. Hiller and Georg Benda, keyboard sonatas and concertos by C.P.E. Bach and works by other composers. Although the majority date from the 1760s and 70s, Koch also praised Mozart's 'Haydn' Quartets (published in 1785) and noted changes in recent practice.

The monumental *Musikalisches Lexikon* of 1802 was the work by which Koch was best known until the mid-20th century. It provides information on the formal and technical aspects of the music of the late 18th century in concise entries with scientific explanations, mathematical illustrations and numerous musical examples. Koch later revised and condensed it for a more popular version (1807).

Extracts from the *Lexikon* were translated into Danish in 1826, and Arrey von Dommer revised and enlarged the entire work in 1865. Both the *Lexikon* and the *Versuch* influenced such theorists as Choron, Weber, Marx, Lobe, Lussy and Riemann.

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Versuch einer Anleitung zur Composition (Rudolstadt and Leipzig, 1782–93/R; partial Eng. trans. by N.K. Baker as *Introductory Essay on Composition: the Mechanical Rules of Melody, Sections 3 and 4*, 1983)

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Musikalisches Lexikon, welches die theoretische und praktische Tonkunst, encyclopädisch bearbeitet, alle alten und neuen Kunstwörter erklärt, und die alten und neuen Instrumente beschrieben, enthält (Frankfurt, 1802/R, 2/1817); abridged as *Kurzgefasstes Handwörterbuch der Musik für praktische Tonkünstler und für Dilettanten* (Leipzig, 1807/R)
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NANCY KOVALEFF BAKER

Koch, Jodocus.

See Jonas, Justus.

Koch, Lothar

(b Velbert, 1 July 1935). German oboist and teacher. After studying with J.B. Schlee in Essen, Koch was appointed solo oboist in the Freiburg PO in 1953, taking up the same post in the Berlin PO in 1957. Koch's oboe playing was a distinctive feature of the Karajan Berlin sound of the 1960s

and 1970s. In 1959 he won first prize in the Prague Spring Festival; two years later he took up a post at the Berlin Conservatory, and in 1972 began to teach at the Herbert von Karajan Akademie, Berlin. Since his retirement from the Berlin PO in 1991 he has taught at the Mozarteum in Salzburg. Koch has been an active chamber musician, working mostly with his colleagues from the Berlin PO. Additional honours include the Kunstpreis de Stadt Berlin-West in 1964. Koch's solo recordings include oboe concertos and sonatas of the Baroque, and Classical chamber music including Mozart's Oboe Quartet and a highly acclaimed version of the concerto by Richard Strauss.

GEOFFREY BURGESS

Koch, (Richert) Sigurd (Valdemar) von

(*b* Ågnö, nr Stockholm, 28 June 1879; *d* Stockholm, 16 March 1919). Swedish composer. He studied the piano at the Richard Andersson School and composition with Lindegren, then in Berlin (1905, 1912) and Dresden (1905). Later he worked as an accompanist and as a music critic. Painter and poet as well as composer, he ranks among the Nordic late Romantics, with a loosely rhapsodic style owing something to the French Impressionists. His works include many song collections from his late years as well as violin and cello sonatas (both 1913), a piano quintet (1916), works for violin and orchestra (1914) and piano and orchestra (*Ballade*, 1919), incidental music and symphonic poems (including *I Pans marker*, 1917).

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KATHLEEN DALE

Koch, Stephan

(*b* Veszprém, Hungary, 12 April 1772; *d* Vienna, 16 Dec 1828). Austrian woodwind instrument maker. He was active in Vienna from 1809, and in 1815 he acquired citizenship and the status of a master craftsman of that city. Although he made all kinds of woodwind instruments, including the csakan, he was most famed for his improvements to the design of flutes and oboes. In collaboration with the flautist Georg Bayr, Koch developed the 'Panaulon', a type of flute with a lower register extending to *b* and in some cases even to *g*. Bayr described the instrument in his *Practische Flöten-Schule* (c1823); it had seven keys beneath the D₄ key, and a recurved footjoint to accommodate the necessary extra length of tubing. Koch also worked with the oboist Joseph Sellner (1787–1845) to produce perhaps the most progressive oboe of the period; as well as the nine keys

usual until that time it had extra levers for B, F and D \square . Its compass extended down to *b* and it had a tuning slide to improve intonation. This design was modified in detail during the following decades but remained unchanged in principle, becoming the basis for the 'Viennese oboe' always preferred in Austria.

Of Koch's five children, three sons continued in the trade. Franz (*b* 8 Dec 1800; *d* 28 Feb 1859) took over the workshop after his father's death. Stephan junior (*b* 2 June 1809; *d* after 1877) seems to have worked at the same address and continued the family business after the death of Franz. The youngest brother, Friedrich (*b* 19 Aug 1818; *d* 5 Oct 1873) was also a maker of woodwind instruments. Instruments from the Koch workshops bear a double eagle device and the wording s: koch/wien.

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RUDOLF HOPFNER

Kochańska, Prakседа Marcelina.

See [Sembrich, Marcella](#).

Kochański, Paweł

(*b* Odessa, 14 Sept 1887; *d* New York, 12 Jan 1934). Polish violinist. He began lessons with Emil Młynarski when he was seven, and at 14 played first violin with the Warsaw PO. In 1903 he joined César Thomson's violin class at the Brussels Conservatory and received a *premier prix* after four months. After touring widely in Europe he returned to Poland in 1907 and taught the virtuoso class at the Warsaw Conservatory, then in 1913 succeeded Auer as professor at the Imperial Conservatory in St Petersburg. His friendship with Szymanowski brought about the composition of several violin works, notably *Mity* ('Myths', 1915) and the Concerto no.1 (1916), on both of which Kochański collaborated with the composer. He taught for two years in Kiev (1917–19); after the Revolution he left the USSR for Poland and then emigrated to the USA, where he made his *début* with the New York SO in 1921. He became a teacher at the Juilliard School in 1924 while continuing his concert career. Kochański wrote cadenzas to Szymanowski's concertos and made many transcriptions for violin and piano of works by Szymanowski and others, including Szymanowski's *Kurpie Song* no.9, Dance from *Harnasie* and

Roxana's Song from *King Roger*, and Falla's Seven Spanish Popular Songs which he published as *Spanish Popular Suite*. Stravinsky transcribed for him three extracts from *The Firebird*. He was awarded the Polish Officer Cross and made a member of the Légion d'Honneur.

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MIECZYŚŁAWA HANUSZEWSKA

Köchel, Ludwig (Alois Ferdinand), Ritter von

(*b* Stein, nr Krems, 14 Jan 1800; *d* Vienna, 3 June 1877). Austrian music historian. After graduating in law from the University of Vienna in 1827, Köchel and his friend Franz Freiherr Scharschmid von Adlertreu took over the education of the four sons of Archduke Karl; at the completion of his services in 1842, Köchel was recognized by the award of the Knight's Cross of the Order of Leopold. In 1850 Köchel was appointed k.k. Schulrat in Salzburg and Gymasialinspektor for Upper Austria, but he gave up this post after only two years. He returned to Vienna in 1863 and remained there until his death in 1877. Mozart's Requiem was performed at his funeral.

As an independent scholar of private means, Köchel published numerous articles on botany and mineralogy, as well as translations of Virgil, Ovid and Horace. His chief claim to fame, however, is his work on Mozart. He maintained close contact with the music establishment in Salzburg, even after 1852. In 1854 he was elected a member of the Dommusikverein und Mozarteum, and in 1856 he published privately some *Canzonen* celebrating the Mozart birth centenary. Earlier, in 1851, Köchel's friend Franz Lorenz published an anonymous pamphlet, *Im Sachen Mozarts*, drawing attention to the very unsatisfactory state of knowledge about Mozart's music and its sources.

Köchel was prompted by Lorenz's pamphlet to compile a chronological catalogue of Mozart's works, first published in 1862 as *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts*. It gave the first few bars of each work, including all movements or vocal numbers, and identified it by a number; it also listed the autograph and other manuscript sources, if extant, the first edition, and references to the recent biography by Otto Jahn, to whom it was dedicated. In compiling his catalogue, Köchel was helped by material from the collections of Josef Hauer, a doctor in Öd (Lower Austria), Aloys Fuchs and Leopold von Sonnleithner, in addition to his own large collection of first and early editions. Like Jahn, he also made, or had made, manuscript copies of many of Mozart's works, some of which served as printers' copy for Breitkopf & Härtel's complete works. Köchel's Mozart autographs are in the Österreichische Nationalbibliothek, Vienna, and other items from his collection in the library of the Gesellschaft der Musikfreunde in Vienna.

After the completion of his catalogue, Köchel turned to other matters: in 1869 he published the still useful *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* and in 1872 a thematic catalogue of the works of Fux; 83 of Beethoven's letters to Archduke Rudolph appeared in 1865 and *Die Pflege der Musik am österreichischen Hofe vom Schlusse des XV. bis zur Mitte des XVII. Jahrhunderts* in 1866. But Köchel's interest in Mozart remained, and he was instrumental in bringing about the first complete edition of the composer's works, published by Breitkopf & Härtel beginning in 1877; to this end he left the publishers a significant subvention.

The compilation of the Mozart catalogue posed unprecedented problems of authenticity (for which Köchel found an elegant solution in his Appendix) and in particular chronology. Less than a third of Mozart's works were composed after February 1784, when the composer began his own, dated thematic catalogue; approximately 450 earlier works could not always be dated accurately, because either the autograph was lost or, if extant, bore no date. Nevertheless, Köchel's splendid achievement was the first of its scale and standard for any composer.

Subsequent editions (Leipzig, 2/1905, by Paul Graf von Waldersee; 3/1937, by Alfred Einstein; 6/1964 by Franz Giegling, Alexander Weinmann and Gerd Sievers) added enormously to the amount of information in the catalogue, often radically altering the presumed datings and, as a result, the numbering of many pre-1784 works. These revisions, however, have become unworkable; not only do they compound speculation upon speculation, but more recent work by Wolfgang Plath and Alan Tyson has rendered many of these datings, both traditional and revised, obsolete. A new edition of Köchel (*Der neue Köchel*, by Neal Zaslaw, Ulrich Konrad and Cliff Eisen) was in preparation during 2000.

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CLIFF EISEN

Kochenthal [Küchenthäler], Johannes.

See [Keuchenthal, Johannes](#).

Kocherga, Anatoly

(b Vinnitsa district, 1946). Ukrainian bass. Studies at the Kiev Conservatory and prizes in the Glinka (1971) and Tchaikovsky (1974) competitions led to a period with the Kiev Opera. His international career was launched in 1989, when he sang Shaklovity in the Vienna Staatsoper's *Khovanshchina* under Claudio Abbado. Engagements at Bregenz, Amsterdam (both as Kochubey in *Mazepa*), the Opéra Bastille and La Scala (respectively as Boris and the Sergeant in *Lady Macbeth of the Mtsensk District*) followed, and he has repeated these roles with success elsewhere and recorded them. Since his Boris Godunov at the 1994 Salzburg Easter and Summer festivals he has been particularly associated with the part, singing it in Venice, Turin, Montpellier and with the Vienna Staatsoper in Japan; he has also sung Dosifey (*Khovanshchina*) in Brussels. He has sung Gremin in Amsterdam (1997) and Field Marshal Kutuzov (*War and Peace*) in Paris (2000). Non-Russian roles earlier in his career included the Commendatore, but subsequently have been mainly in Verdi, including Sparafucile (1997, San Francisco), Pistol, Banquo and the Grand Inquisitor. Non-operatic assignments such as Musorgsky's *Songs and Dances of Death*, Shostakovich's 13th Symphony and Janáček's 'Glagolitic Mass' are equally well suited to his imposing voice and presence.

Kocian, Jaroslav

(*b* Ústí nad Orlicí, 22 Feb 1883; *d* Prague, 8 March 1950). Czech violinist, teacher and composer. The son of a violin teacher, he was given lessons from early childhood, later studying with Otakar Ševčík at the Prague Conservatory (1896–1901), and composition with Dvořák. He gained immediate success as a concert soloist at home and abroad from 1901, visiting Vienna, London and the USA, where he first toured in 1902. With Jan Kubelík he was regarded as an outstanding exponent of the Ševčík method and the Czech violin school, and was widely acclaimed for his warmth of tone, expressive ardour and stylistic purity. He spent two years in Russia from 1907 as professor at the Odessa Conservatory, leader of the Odessa Czech Quartet and of the Duke of Mecklenburg's private quartet at St Petersburg. In 1921 he became Ševčík's assistant at the Prague Conservatory, and in 1928 gave up concert appearances to devote himself to teaching. He was professor at the Masters' School of the Prague Conservatory from 1924 to 1943, with two years (1939–40) as rector there. His leading pupils included Alexandr Plocek, Josef Suk (ii) and Emil Zathureczky. He composed small works for violin and piano in neo-Romantic style, with some songs and choruses, and published a revision of his father's violin primer, *Počátky hry na housle* ('The beginnings of violin playing', Prague, 3/1945).

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ALENA NĚMCOVÁ

Kocian Quartet.

Czech string quartet. It was founded at the Prague Academy of Musical Arts in 1972 as the New String Quartet by Pravoslav Kohout, Jan Odstrčil (*b* 1944), Jiří Najnar and Václav Bernášek (*b* 1944), under the guidance of Antonín Kohout of the Smetana Quartet. In 1975 Pavel Hůla (*b* 1952) replaced Pravoslav Kohout as leader and the group took the name of the Czech violin virtuoso Jaroslav Kocian. Its Prague début was made at the 1976 Spring Festival and its British début at the Wigmore Hall, London, in 1992. From 1987 to 1991 it was an official ensemble of the Czech PO. In 1993 Najnar was replaced on the viola by Zbynek Pad'ourek (*b* 1966). The quartet has a wide repertory and has won particular praise for its

performances and recordings of the music of Mozart, Fibich, Schulhoff and Hindemith. The Czech composers Fried, Kašlík, Kubička, Kvěch, Loudová, Riedelbauch and Tichý have dedicated works to it.

TULLY POTTER

Kocsár, Miklós

(b Debrecen, 21 Dec 1933). Hungarian composer. After attending the Debrecen Music School he became a pupil of Farkas at the Liszt Academy of Music (1954–9). From 1963 he was director of music and conductor at the Madách Theatre. He joined the staff of the Budapest Conservatory in 1972, and served as head of composition there from 1974 to 1984; in 1984–5 he was head of the music section of Hungarian Radio. He has received the Erkel Prize twice (1973, 1980), the title Artist of Merit (1987) and the Bartók-Pásztory Prize (1992).

Kocsár has concentrated on writing vocal and chamber music, particularly works for woodwind. From the roots of the Bartókian tradition, he developed an individual style which, while essentially vocal in inspiration, proved successful in instrumental as well as vocal genres, and in its harmonic as well as melodic aspects. The quest for clarity of structure and the reinterpretation of traditional forms is common to many of his works. His oratorio *Az éjszaka képei* ('Visions of the Night') was written for the opening concert of the 1988 Europa Cantat 10 festival in Hungary.

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MELINDA BERLÁSZ

Kocsis, Zoltán

(b Budapest, 30 May 1952). Hungarian pianist and composer. He studied with Pál Kadosa, Ferenc Rados and György Kurtág at the Liszt Academy of Music in Budapest, obtaining his diploma in 1973. As a student he caused a sensation when in 1970 he won the Hungarian Radio Beethoven Competition. The following year he made his first tour of the USA, and in 1972 appeared in London and at the Salzburg and Holland festivals. He was soon recognized as an outstanding pianist, and quickly developed an international career. He has an impressive technique, and his forthright, strongly rhythmic playing is nevertheless deeply felt and never mechanical. Kocsis has a natural affinity for Bach, but is also a fine exponent of contemporary music and has given the first performances of works by Kurtág. He has also worked as composer with the avant-garde group the New Studio. Among his recordings are all Bach's concertos, some noted Debussy discs and Bartók's Concertos nos.1 and 2, Sonata for two pianos and *Contrasts*. He was appointed to teach at the Liszt Academy in 1976, and in 1983 was a co-founder of the Budapest Festival Orchestra. He was awarded the Liszt Prize in 1973 and the Kossuth Prize in 1978.

Koczalski, Raoul [Raul] (Armand Georg)

(*b* Warsaw, 3 Jan 1884; *d* Poznań, 24 Nov 1948). Polish pianist and composer. A child prodigy of sensational attainments, he had given nearly 1000 performances by the age of 12. His only significant teacher was Chopin's pupil Karol Mikuli, with whom Koczalski underwent intensive instruction for four summers from 1892 in Lwów. He was thus initiated into a seemingly authentic tradition of Chopin interpretation that marks his 1930s recordings of much of the Polish composer's oeuvre as a source of considerable documentary importance. Koczalski lived in France, Germany and Sweden, before returning to Poland after World War II, where he settled in Poznań, remaining active as a recitalist to the time of his death. Although remembered primarily as a Chopin player of great refinement, supple technique and authority of idiom, he also performed the complete cycle of Beethoven piano sonatas, as well as other repertory. Koczalski composed more than 70 virtuoso works for piano, many of which are founded on Polish national melodies, as well as two operas, *Rymond* (Elberfeld, 1902) and *Die Sühne* (Mühlhausen, 1909).

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JAMES METHUEN-CAMPBELL

Koczirz, Adolph

(*b* Wscherowan [now Všeruby, nr Plzeň], Bohemia, 2 April 1870; *d* Vienna, 22 Feb 1941). Austrian musicologist. After studying law he obtained a post at the Ministry of Finance (1891), where he worked until 1935. In his spare time he studied musicology with Adler and took the doctorate in 1903 at Vienna University with a dissertation on the lutenist Hans Judenkünig. For the next 20 years he lectured on lute and guitar music, particularly on tablatures, at the Musikwissenschaftliches Institut of Vienna University. Through his research Koczirz fostered appreciation of the lute and guitar and the performance of their repertoires, and was considered the leading authority and pioneer in this field. The principles of the transcription of lute tablature, which he drew up in 1909 in collaboration with Dent, Ecorcheville and Wolf, are still valuable. He edited two volumes of *Denkmäler der Tonkunst in Österreich*. Koczirz was also interested in the history of other music in Vienna in the 16th century.

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RUDOLF KLEIN

Koczwara, František [Franz; Kotzwara, Francis]

(*b* ?Prague, c1750; *d* London, 2 Sept 1791). Bohemian instrumentalist and composer. He seems to have been something of a vagabond, although his mature career centred on England. His music was published in London from about 1775: a catalogue issued by the publisher John Welcker in that year lists collections of trio sonatas and string quartets; a second set of trios was added to the plate about 1776. The title pages for the quartets op.3 and the trios for various combinations list the author at Bath; the first edition of op.5 gives a London address; and in the late 1780s he was in Ireland. Back in London he took part in the Concert of Ancient Music and in the Handel Commemoration of May 1791. At the time of his death he played the double bass at the King’s Theatre (Parke). According to Pohl, he had been called there from Ireland by the patentee Gallini in 1790; however, the theatre was in the process of being rebuilt that year and was not reopened until 26 March 1791 (in autumn 1790 Gallini and Giardini were producing opera at the Little Haymarket theatre). Fétiş claimed to have met and performed for Koczwara while a child in his father’s house in Mons, though his dating of the event (1792) is mistaken. According to

Fétis, Kocżwara played not only the viola and double bass, but also the piano, violin, cello, oboe, flute, bassoon and cittern.

Though it commemorated a much earlier event (1757), Kocżwara's *The Battle of Prague* was first published while he was in Dublin about 1788. It had phenomenal success and was widely reprinted in London, the USA and on the Continent (nearly 40 issues have survived). First published with accompaniments, it also became a standard parlour piece for solo piano and in Boston it was 'indispensable to climax every concert'. Appearing shortly before widespread political upheaval in Europe, it served as the model for a host of imitations describing Napoleonic engagements. *The Siege of Quebec*, also attributed to Kocżwara, is instead an arrangement by W.B. de Kriffit appropriating some material from Kocżwara.

According to Parke, Kocżwara was adept at imitating the styles of other composers and sold to certain publishers forged works of popular continental composers such as Haydn and Pleyel. Most of his own works are light, pleasant and melodious, concocted for the pleasure of musical amateurs. There are unaccountable lacunae in the numeration of his works.

Kocżwara gained special notoriety by the manner of his death, with which most early accounts of him are primarily concerned. He was reputed to have had unusual vices, and was accidentally hanged while conducting an experiment in a house of ill repute. Susan Hill, his accomplice in the experiment, was tried for murder at the Old Bailey on 16 September 1791 and was acquitted.

WORKS

published in London unless otherwise stated

op.

1	3 serenades, vn, va, vc, 2 hn (Amsterdam, c1775)
—	6 Sonatas, 2 vn, bc (c1775)
3	6 Quartets, 2 vn, va, vc (c1775)
—	6 Sonatas (1775); 3 for vn, fl, vc; 2 for 2 vn, vc; 1 for 2 va, vc, 2 hn
5	6 Trios, 2 vn, 2 hn, bc (c1776)
8	6 Easy Duetts, vn, fl (c1780)
—	The Lover's Petition, 1v, hpd/pf (c1780)
9	6 Trios, 2 vn, vc (c1783)
10	A Periodical Overture in 8 pts, no.1(–4), 2 ob/fl, 2 hn, str (c1785), Bland's catalogue also lists nos.15–18; no.1 arr. pf, vn (c1795)

13	The Battle of Prague, programmatic sonata, pf/hpd, vn, vc, drum ad lib (Dublin, c1788); also pubd under other op. nos.; arr. for pf and for 2 pf
33	The Agreeable Surprise, potpourri, pf (Dublin, c1791)
34	3 Sonatas, hpd/pf, vn acc. (c1790)
35	3 Sonatas, hpd/pf, vn acc. (c1790)
36	3 sonatines, pf (Mannheim, c1790)
37	6 Easy Duetts, 2 vn (c1790)
—	6 Songs, 1v, pf/harp (c1790); some repr. individually
38	3 Sonatas, hpd/pf, vn acc. (c1791)
—	3 Solos or Sonatas, va, bc (c1795)

1 duet, pf/hpd 4 hands, as no.3 in [6] Duetts (1790), pubd serially; 3 duets, vn, va, in 6 Favorite Duetts, vn, va (c1800); other pieces in 18th-century anthologies

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*Gerber*L

*Gerber*NL

*Newman*SCE

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RONALD R. KIDD

KODA

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Kodallı, Nevit

(*b* Mersin, 12 Dec 1924). Turkish composer and conductor. He studied from 1939 to 1947 at the Ankara State Conservatory with Akses, and from 1948 in Paris with Honegger and Nadia Boulanger. He returned to Turkey in 1953 and, after teaching at the Ankara Conservatory for two years, was appointed conductor at the Ankara State Opera, where his two operas have been produced regularly. Since 1962 he has been a composer at the State Theatre. Kodallı's works retain classical forms, but make use of Turkish folk music material. They include an oratorio (1950), two operas (1955, 1963) and a cello concerto (1983). Most of his music is published by Mills and in the editions of the Ankara State Conservatory, State Opera and Philharmonic Society.

FARUK YENER

Kodály, Zoltán

(*b* Kecskemét, 16 Dec 1882; *d*Budapest, 6 March 1967). Hungarian composer, ethnomusicologist and educationist. With Bartók, he was one of the creators of a new Hungarian art music based on folk sources, and he laid the foundation for the development of a broadbased and musically literate culture.

1. [Life](#).
2. [Music](#).
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LÁSZLÓ EŐSZE/MÍCHEÁL HOULAHAN, PHILIP TACKA

[Kodály, Zoltán](#)

1. [Life](#).

His father, Frigyes (or Frederic, 1853–1926), worked for the Hungarian state railways as station master at Szob (1883–4), Galánta (now Galanta, Slovakia, 1885–92) and Nagyszombat (now Trnava, Slovakia, 1892–1910). Thus Kodály spent his first 18 years in the Hungarian countryside. At home he became acquainted with various musical instruments and with some Classical masterpieces – his father played the violin and his mother sang and played the piano – and while at the elementary school in Galánta he came into contact with the unspoilt folktunes sung by his classmates. He attended the Archbishopal Grammar School in Nagyszombat, a historic town of rich cultural traditions, where he passed all his examinations with distinction, showing a particular proficiency in literature and languages. Concurrently he learnt to play the piano, violin, viola and cello with very

little tuition and to such a standard that he was able to take part in chamber music at home and in the performances of the school orchestra. He also sang in the church choir, and he began to compose. Some of his early pieces were performed: the Overture in D minor for full orchestra in February 1898; the Trio in E \flat major for two violins and viola in February 1899.

Kodály took the school-leaving examination in June 1900 and left Nagyszombat to read Hungarian and German at Budapest University. There, and at Eötvös College, an institution noted for its rigorous instruction, he received a broad education, and at the same time he began studies at the Academy of Music. Taking composition with Koessler, he received diplomas in composition (1904) and teaching (1905), and in April 1906 he was awarded the PhD for his thesis *A Magyar népdal strófaszervezete* ('The stanzaic structure of Hungarian folksong'). He had found material for this in the existing collections and in Vikár's recordings, but also in the fruits of his own collecting tours, which began in August 1905 and continued for many decades; the thesis reflects his interest and scholarship in the interdisciplinary aspects of music and language. It was in this field that there first developed a close contact between Kodály and Bartók. Their cooperation was by no means restricted to coordinating methods for collecting folksongs: it became a lasting friendship. Bartók was to write of Kodály in his autobiographical notes (1918): 'by his clear insight and sound critical sense he has been able to give, in every department of music, both invaluable advice and helpful warnings'. And in his radio talk 'Bartók emlékezete' ('Bartók remembered') (3 November 1955), Kodály recalled the basis and beginning of their collaboration: 'The vision of an educated Hungary, reborn from the people, rose before us. We decided to devote our lives to its realization'. Their first joint project was the publication of *Magyar népdalok* ('Hungarian folksongs') (1906), whose preface, formulated by Kodály alone, set out their programme.

In the same year, on 22 October, Kodály's *Nyári este* ('Summer Evening') was performed at the Academy of Music diploma concert and, as a result, he received a modest scholarship for foreign study. He left in December for Berlin, moving from there to Paris the next April. The most memorable experience of his six months away – one that was to remain with him throughout his life – was the encounter with the music of Debussy. After his return to Hungary and another folksong collecting tour, Kodály was appointed professor at the Academy of Music. He lectured first on music theory and then, in 1908, took over the first-year composition students from Koessler. Other teaching responsibilities included harmony, counterpoint, form, orchestration and score-reading; however, vocal polyphony and musical literacy emerged as the composer's primary focus. Many of his students became internationally recognized, among them Dorati, Lang, Ormandy, Seiber, Lajos Bárdos and Jenő Ádám.

In spring 1910 Kodály received his first public performances. A concert was devoted to his music in Budapest on 17 March, when Bartók and the Waldbauer-Kerpely Quartet played his opp.2, 3 and 4. Some of his piano pieces were played in Paris to an enthusiastic audience, and in Zürich the Willem de Boer Quartet gave the First Quartet on 29 May. On 3 August of

the same year Kodály married Emma Sándor (or Schlesinger), herself a talented composer, pianist, poet and translator.

The next year Kodály, Bartók and others formed the New Hungarian Music Society to ensure the careful performance of contemporary works. But within a few years the organization had ceased activities, faced with public indifference and official resistance. The publication of a collection of Hungarian folksongs foundered for the same reasons. In 1913 Kodály set out 'Az új egyetemes népdalgyűjtemény tervezete' ('A project for a new universal collection of folksongs'), which he and Bartók submitted to the Kisfaludy Society. The plan was turned down, but the two continued work until World War I put an end to collecting tours. Kodály then carried on his work in composition and in the scientific classification of folk material, and between November 1917 and April 1919 he worked as a music critic, publishing nearly 50 reviews in the literary magazine *Nyugat* and later in the liberal daily paper *Pesti napló*. Of particular interest are his writings on the importance of folk music and his analyses of Bartók's music; the latter became the basis of aesthetics in Bartók's music.

In 1919, after the bourgeois revolution, the Academy of Music was raised to university status, with Dohnányi as director and Kodály as his deputy. Kodály kept that post for the 133 days of the Hungarian Republic of Councils and even participated, with Bartók and Dohnányi, in the work of the music directory under Reinitz. After the fall of the republic Kodály was faced with disciplinary action which was whipped up into a campaign against him and his work, with the result that he was relieved of his post as deputy director and could not resume teaching until two years later. In addition, the war had put a stop to a promising international career. His isolation abroad and at home was broken by a contract with Universal Edition, which began to publish his scores in 1921, and by the resounding success of his *Psalmus hungaricus*. This was a setting of the translation of Psalm lv by the 16th-century preacher-poet Mihály Kecskeméti Vég, composed as a large-scale oratorio for tenor, chorus and orchestra within the space of two months. The première was conducted by Dohnányi on 19 November 1923 to mark the 50th anniversary of the union of Pest, Buda and Óbuda into Budapest, and the first performance outside Hungary took place under Andreae in Zürich on 18 June 1926. It marked a turning-point in the international recognition of Kodály's art.

With the success of the *Psalmus hungaricus* Kodály had made a fresh start, and his career gained further momentum with the premières of the Singspiel *Háry János* (Budapest, 16 October 1926) and of the six-movement suite drawn from it (Barcelona, 24 March 1927). These works consolidated Kodály's stature the world over: Toscanini and Mengelberg, Ansermet and Furtwängler were among the first to include them in their programmes. The composer himself also appeared as the conductor of his own music after his début at Amsterdam in April 1927. Later that year he conducted the *Psalmus* in Cambridge (30 November) and London (4 December). However, Kodály's distinctive revision of Hungarian art music was not well received by all; his artistic vision and the compositional integrity of his students were denounced, for example, in the German periodical *Neues Pester Journal* (28 May 1925) by Béla Diósy. Denied publication by the *Neues Pester Journal*, Kodály's response, 'Tizenhárom

fiatal zeneszerző' (Thirteen young Hungarian composers), appeared in the *Budapesti Hírlap* (14 June 1925); in the article he challenged musical conservatism and defended his characteristic juxtaposition of the traditional with the experimental. Three years later, in 'The Folk Songs of Hungary' (*Zenei szemle*, xii/3–4, pp.55–8, 1928), Bartók honoured Kodály's artistic vision:

If I were to name the composer whose works are the most perfect embodiment of the Hungarian spirit, I would answer, Kodály. His work proves his faith in the Hungarian spirit. The obvious explanation is that all Kodály's composing activity is rooted only in Hungarian soil, but the deep inner reason is his unshakable faith and trust in the constructive power and future of his people.

Increasingly frequent appearances abroad did not divert Kodály's attention from work to be done in Hungary. He extended his educational activities, giving particular attention after 1925 to the musical training of young people. For this purpose he produced singing and reading exercises and composed choruses, such as *Villő* ('The Straw Guy') and *Túrót eszik a cigány* ('See the Gypsies Munching Cheese'), which resuscitated the Hungarian choral movement. He gave lectures, wrote articles, conducted concerts all over the country and waged a veritable battle against musical illiteracy and semi-education. His ex-pupils were involved in the struggle, helping him as conductors, teachers or publishers. As early as the beginning of the 1930s he was able, without any official support and in the teeth of renewed press attacks, to start the Singing Youth movement on a national scale. And within ten years the time had come for a radical change in elementary-school music education.

Meanwhile, Kodály's work as a composer and scholar was developing. In 1927 he had supplemented *Háry János* with a few new numbers, of which the *Színházi nyitány* ('Theatre Overture'), supplied with a concert ending, makes an independent piece. *Székely fonó* ('The Transylvanian Spinning-Room') was completed by the expansion of a scene written in 1924. This folk ballad of operatic dimensions was introduced in Budapest on 24 April 1932 and scored a considerable success at La Scala on 14 January 1933. Between 1924 and 1932 Kodály published arrangements for voice and piano of 57 folksongs and ballads in 11 books under the title *Magyar népzene* ('Hungarian folk music'); and in 1929 he orchestrated the *Marosszéki táncok* ('Dances of Marosszék'), composed for piano, during 1923–7, and, encouraged by Toscanini, reworked the early *Summer Evening*. Several large-scale compositions were written to commission: the *Galántai táncok* ('Dances of Galanta') for the 80th anniversary of the Budapest Philharmonic Society (1933), the *Budavári Te Deum* for the 250th anniversary of the recapture of Buda from the Turks (1936), the orchestral variations on *Felszállott a páva* ('The Peacock') for the 50th anniversary of the Concertgebouw (1939) and the Concerto for Orchestra for that of the Chicago SO (1940). The last two were published by Boosey & Hawkes, since Kodály did not wish to retain his contacts with Austria after the Anschluss. Indeed, he was opposed to the shift to the right within Hungary and, with Bartók, he was among the first to protest against the draft bill of 1938 instituting racial discrimination.

In 1927 Kodály launched the series of publications *Magyar zenei dolgozatok* ('Hungarian Musical Essays') to provide a forum for the emergent Hungarian musicology. He lectured for a few years from 1930 on folk music at the University of Budapest and later at the Free University. His comprehensive summary *A magyar népzene* ('Hungarian Folk Music') was published in 1937, having been preceded by numerous preparatory studies, and from 1934 he was engaged in the task of editing the collection of folk music, work which he had to continue alone after Bartók's emigration. At Kodály's request the ministry delegated him to work under the auspices of the Hungarian Academy of Sciences, beginning in autumn 1940. From then on he retained only a course in Hungarian folk music at the Academy of Music, continuing to teach this even after his retirement in 1942. That year, Kodály's 60th, was declared 'Kodály Year' by the Society of Hungarian Choruses; the Hungarian Ethnological Society published an album in his honour, and music journals made special issues. These expressions of respect and appreciation forced the authorities to give some tokens of recognition: the government awarded him the cross of the Hungarian Order of Merit, and the Academy of Sciences elected him to corresponding membership in 1943.

Kodály continued to compose during the war, notably to patriotic-revolutionary verses of Petőfi in *Csatadal* ('Battle Song'), *Rabhazának fia* ('The Son of an Enslaved Country') and *Isten csodája* ('God's Mercy'). He helped save people from persecution until he and his wife had to seek refuge in the cellar of a Budapest convent, where he completed the *Missa brevis*, a version for solo voices, chorus and orchestra of an earlier organ mass. He saw out the Battle of Budapest in the shelter of the opera house; the *Missa brevis* received its first performance in a cloakroom there. Then, with the establishment of peace, a series of institutions invited him to take part in their work: he was elected a deputy in the national assembly and chairman of the board of directors of the Academy of Music; he was made president of the Hungarian Art Council and of the Free Organization of Musicians; and he was elected to full membership and then honorary membership of the Academy of Sciences, of which he served as president from 1946 to 1949.

After a lapse of nearly a decade Kodály made a concert tour (September 1946 to June 1947) which took him to the UK, the USA and the USSR, everywhere conducting his own works, and he again conducted in western Europe in 1948 and 1949. On 15 March 1948 the Budapest State Opera House introduced *Czinka Panna*, to a text by Balázs, and in 1951 the National Folk Ensemble gave the first performance of the *Kállai kettős* ('Kálló Double Dance') for chorus and orchestra. Kodály received high government decorations (1947, 1952, 1962) and three Kossuth Prizes (1948, 1952, 1957), and the Academy of Sciences issued commemorative volumes for his 70th, 75th and 80th birthdays. He was accorded honorary doctorates by the universities of Budapest (1957), Oxford (1960), East Berlin (1964) and Toronto (1966), and honorary membership of the Belgian Academy of Sciences (1957), the Moscow Conservatory (1963) and the American Academy of Arts and Sciences (1963). In addition, he was made president of the International Folk Music Council (1961) and honorary president of the International Society of Music Education (1964). The

Herder Prize was awarded to him in 1965 in recognition of his work in furthering East–West cultural relations.

Kodály's wife died on 22 November 1958 but he remarried on 18 December 1959 and right up to his death continued to engage in a wide variety of activities. Each year between 1960 and 1966 he travelled on long trips abroad, lecturing in English, French, German and Italian, and taking the chair at various conferences. In the Philip Maunce Deneke Lecture given at Oxford on 3 May 1960, for example, he discussed the distinctive structures of melody and rhythm common to Hungarian folksongs along with a broader notion of how art music evolved from folk music. As in other lectures, he also championed ethnomusicological investigation as the source of artistic inspiration. In Hungary, thanks to the support of the cultural authorities, he lived to see the realization of his ambitious plans for ethnomusicology and education. The first five volumes of *A magyar népzene tára/Corpus musicae popularis hungaricae* appeared between 1950 and 1967, and daily music education according to his principles was introduced in 120 elementary schools during the same period. His last major compositions – which include *Zrinyi szózata* ('Hymn of Zrinyi') for baritone and chorus (1954), the Symphony (1961), *Mohács* for chorus (1965) and the *Laudes organi* for chorus and organ (1966) – show his creative powers undiminished.

[Kodály, Zoltán](#)

2. Music.

Kodály's compositional career spans seven decades, from his first surviving manuscripts (1897) to his last finished work (1966), and even beyond these limits: by his own account, he began to improvise songs at the age of four; and fragments in his estate indicate that he kept on composing until his last days. This exceptionally long period of creativity is entirely devoid of spectacular turns: his individual style was already formed by 1905–7. Earlier pieces were youthful attempts conceived in the spirit of Viennese Classicism (up to 1900) or of the German Romantics, particularly Brahms (1900–04). They include some surprisingly mature compositions, such as *Este* ('Evening') for chorus (1904) and the Adagio for violin and piano (1905).

Kodály's subsequent development was profoundly influenced by his folksong experiences and by his acquaintance with the works of Debussy. His music emphasized both a Classical and folk heritage with melody serving as the foundation of his style. In addition, he employed a broad spectrum of rhythms ranging from the animated beat of Hungarian *verbunkos* to the expressive *senza misura* of the Baroque. The influence of Mozart and Haydn is revealed in the character of a number of melodies. Beyond this, his artistic personality was enriched by the absorption of Gregorian chant, Palestrina and Bach keyboard works. But he possessed sufficient creative powers to bring about a synthesis of these various influences, and the prominent part played by Hungarian folk intonation throughout his career also guarded him against any heterogeneity of style. It says much that Kodály has been by turns described both as a traditionalist, despite his awareness of early 20th-century trends, and as a

modernist, though his music has its roots in peasant culture. The man who knew his music best, Bartók, was to write (1921):

Kodály's compositions are characterized in the main by rich melodic invention, a perfect sense of form, a certain predilection for melancholy and uncertainty. He does not seek Dionysian intoxication – he strives for inner contemplation ... His music is not of the kind described nowadays as modern. It has nothing to do with the new atonal, bitonal and polytonal music – everything in it is based on the principle of tonal balance. His idiom is nevertheless new; he says things that have never been uttered before and demonstrates thereby that the tonal principle has not lost its *raison d'être* as yet.

Later (1927) Bartók added: 'Kodály ... is a great master of form and possesses a striking individuality; he works in a concentrated fashion and despises any sensation, false brilliance, any extraneous effect'.

The creative activity that lasted throughout Kodály's long life was only once interrupted: in 1921–2 he did not write anything. The reasons were both external and internal. Previously he had composed almost exclusively in the genres of song and chamber music; thereafter he contributed least in these spheres. His mature output may be divided into two major periods, with the first dominated by lyrical elements and the second dramatic ones, while his epic leanings were manifested time and again in both. By contrast with Bartók, Kodály was a vocally orientated composer for whom melody was always of primary importance. This he admitted in symbolic manner at the beginning and end of his career: he marked the song cycle *Énekszó: dalok népi versekre* ('16 Songs on Hungarian Popular Words') as his op.1, and in one of his last writings (1966) he declared: 'Our age of mechanization leads along a road ending with man himself as a machine; only the spirit of singing can save us from this fate'. Music and text are of a piece in Kodály's work: they breathe together. His choruses and songs – the 11 books of folksong arrangements as well as the original compositions – are difficult to translate because of their Hungarian versification. Besides this, he chose texts from those poets, such as Dániel Berzsenyi and Zsigmond Móricz, most Hungarian in character; the seven songs of the *Megkésett melódiák* ('Belated melodies') op.6, the *Két ének* ('Two Songs') op.5 and the *Három ének* ('Three Songs') op.14 sing the music of the Hungarian language, to poems both old and new. Molnár, Kodály's first biographer, justly described him as the creator of 'the genuine Hungarian art song'.

However, choruses make up the bulk of Kodály's output. Few 20th-century composers, including Britten, show a greater knowledge of the genre or a greater devotion to it. The energy contained in his choral works is generated from the text, the folk idiom and the composer's vivid melodic invention. These unaccompanied works, often folksong arrangements, are marked by natural and logical construction that develops through variation technique and a free contrapuntal style. Kodály's choral settings for male, female and mixed choruses include the outstanding *Öregek* ('The Aged') (1933), *Akik mindig elkésnek* ('Too Late') (1934) and *Norvég leányok* ('Norwegian Girls') (1940). The central position, though, is taken by his

more than 50 pieces for trebles, unique in the repertory of the 20th century: *Villő* ('The Straw Guy') (1925), *Lengyel László* ('King Ladislaus's Men or Magyars and Germans') (1927) and *Pünkösddőlő* ('Whitsuntide') (1929) are among the finest. The culmination of Kodály's *a cappella* art is the large-scale motet *Jézus és a kufárok* ('Jesus and the Traders') (1934), in which the biblical text is transformed into a poignant dramatic scene. The use of Baroque-like word symbolism, the alternation of homophonic and polyphonic sections, and the union of linear and vertical writing are all indicative of Kodály's rich technique, placed at the service of the expressive message (see fig.2).

Kodály's instrumental style was first developed in solo and chamber compositions, with string chamber works comprising the bulk of his non-vocal compositions until 1920. The two string quartets, opp.2 and 10, represent his early style; in both, melodic material and instrumental treatment reveal folk inspiration. At the same time, the construction of op.10 is highly accomplished, its complex form pointing forward to the quite individual structure of the *Budavári Te Deum*. The cello sonatas opp.4 (with piano accompaniment) and 8 (solo), the Duo op.7 for violin and cello, and the Serenade op.12 for two violins and viola all bear witness to Kodály's rich melodic invention and excellent sense of balance and proportion, as well as to his ability to achieve strikingly new virtuosity through simple means.

Most of Kodály's orchestral compositions were written after 1920; the first version of *Summer Evening* was a forerunner of this period and the Symphony a harmonious postscript. The most popular has been the *Dances of Galánta*, a symphonic poem distinguished by brilliant orchestration and cast in rondo form, taking its material from 18th-century *verbunkos* music. The *Dances of Marosszék*, also in rondo form, contains three interludes and a coda which make use of melodies drawn from Kodály's collection of Transylvanian folksongs, while the Concerto for Orchestra exhibits a stylistic association with the Baroque. But the *Variations on a Hungarian Folksong 'Felszállott a páva'* ('The Peacock') are the most revealing of the composer. The theme is drawn from the most ancient body of Hungarian folk music, that of oriental origin, and the large-scale tripartite composition is a true apotheosis of folksong.

The same can be said of the stage works *Háry János* and *The Transylvanian Spinning-Room*. It was Kodály's aim to secure a place in the opera house for Hungarian folk music in its original form, but neither work is an opera as such: *Háry János* is a Singspiel whose main protagonist is a fictional Transdanubian character who takes part in the Napoleonic wars; *The Transylvanian Spinning-Room*, a scene from village life, is an operatic ballad, marred by textual incontinuity as well as by excessive surrealism. Both are built primarily on the vocal passages, though the popularity of *Háry János* was created by the orchestral suite assembled from it. The three odd-numbered movements of the suite are exalted in tone and of folk inspiration; the three even-numbered sections have a mocking, parodistic quality. These last are also a rare expression of Kodály's full-blooded humour.

Kodály's output reached its two culminating points in the oratorios: the *Psalmus hungaricus* and the *Budavári Te Deum*. They contain no folk quotations but both, particularly the latter, incorporate a wealth of stylistic elements: Gregorian melodic inflections, Renaissance-like plagal harmony, choral writing in the spirit of Palestrina, Baroque polyphony, the use of the whole-tone mode, and that of the Lydian mode with a raised 5th, which might be described as a median between whole-tone and pentatonic scales (it has been termed 'heptatonia secunda' by Bárdos, who discovered this feature in Kodály's work). With regard to form, the *Psalmus hungaricus* is a classical rondo and the *Te Deum* a complex palindrome. And yet both works, from first note to last, exude the spirit of Hungarian folk music. Indeed, everything Kodály composed after Bartók's statements of the 1920s fully confirms them: he was no revolutionary innovator, but a summarizer. Nevertheless, the style he created from the folk monody of ancient, oriental extraction and from the new rich harmony of Western art music is homogeneous, individual and new.

[Kodály, Zoltán](#)

3. Research and education.

'Theories become antiquated but faultlessly published material never does', wrote Kodály in the preface to the second volume of the *Corpus musicae popularis hungaricae* (1953). That principle guided his entire work. During the late 19th and early 20th centuries, numerous composers turned to their respective native folk musics as an inspiration for composition. For Kodály the music of rural Hungary was always this, but also an object of study in itself. He began with simple folksong publications, 'Mátyusföldi gyűjtes' ('Collection from Mátyusföldi') (1905) and 'Balladák' ('Ballads') (1907), in the magazine *Ethnographia*. As a result of systematic annual collecting tours he amassed thousands of folksongs, whose analysis and classification led him to write in 1917 his first preparatory study, *Ötfokú hangsor a magyar népzeneben* ('The Pentatonic Scale in Hungarian Folk Music'), a work of fundamental significance. Continued research produced two further studies, *Kelemen Kőmies balladája* ('The Ballad of Kelemen the Mason') (1918) and *Árgirus nótája* ('The song of Argirus') (1920). Kodály explains his method of collecting and provides a detailed transcription of the former 35 stanzas of the ballad, thereby throwing light on how variants of folksongs originate through peasant oral tradition. In the second, Kodály examines the connections between the histories of melody and verse. His next two publications were dedicated to saving old relics from extinction: *Erdélyi magyarság: népdalok* ('The Hungarians of Transylvania: Folksongs') (1923), published jointly with Bartók, records the valuable melodic style of Székely, detailing 150 songs; and *Nagyszalontai gyűjtés* ('Nagyszalonta Collection') (1924) reports on the rubato performance tradition of that region. Another study of basic importance followed in *Sajátságos dallamszerkezet a cseremisz népzeneben* ('The Distinctive Melodic Structure of Cheremiss Folk Music') (1934), which presents the similarities between Hungarian and Cheremiss folk music and, through the examination of melodies built on shifting 5ths, sets out the 'dual system' principle (i.e. the unchanged reiteration of the melody in another key a 5th lower).

The achievements of 32 years of research are summarized in *A magyar népzene* (1937); the 1982 English edition includes new musical examples and numerous addenda selected and drafted by Kodály. Beginning with a general explanation of oral and written folk traditions, the study addresses the significance and classification of folksongs and examines the origins and performance of both traditional and 19th-century Hungarian folksong. Kodály then distinguishes old and new styles, the old associated with isolated peasant communities, the new with cross-cultural communication and distinctive tonal and modal systems. The elements of art music originating in church (Gregorian chant, hymns) and folk settings are discussed, followed by chapters on children's songs and laments, folk instruments and performance practice, and the relations between folk and art music in terms of poetic texts employed. After a number of publications on the history of folklore, the culmination of Kodály's scientific work came with the first issue of the *A magyar népzene tára/Corpus musicae popularis hungaricae* in 1951: the ten-volume project had first been drafted by Kodály and Bartók in 1913. A testament to Kodály's scholarly achievement, the work is unprecedented in its attempt to cover an entire musical tradition. The individual volumes contain substantial bibliographies, lists of collectors, notators, localities, syllabic numbers, cadences and rhythmic patterns as well as illustrations and maps. The classification and editing of a body of folksongs that, by the 1950s, had reached a total of 100,000 was guided until his death by Kodály as head of the folk music research group at the Academy of Sciences.

Folk music research constituted the bulk of Kodály's scholarly activity – indeed, of his whole work. However, he also did important work in ethnology, music history, music aesthetics, music criticism, the history of literature, linguistics and language education. In size, his critical and language-educational writings stand out, but all are virtually equal in significance. Besides writing for Hungarian periodicals he published reviews between 1917 and 1925 in the *Musikblätter des Anbruch*, *Revue musicale*, the *Musical Courier* and *Il pianoforte*. One of his central topics was the music of Bartók, though he also wrote with unerring judgment on composers and performers past and present. From 1937 he made good use of the linguistic studies he had undertaken at university: he initiated pronunciation competitions at Budapest University (1939) in his fight against deteriorating habits of speech, and he was active in the committee for language education (from 1943) under the auspices of the Academy of Sciences.

Of pioneering value also are such works as *Néprajz és zenetörténet* ('Ethnology and Music History') (1933), *Mi a magyar a zenében* ('The Hungarian Character in Music') (1939), *Népzene és műzene* ('Folk Music and Art Music') (1941) and *Arany János népdalgyűjteménye* ('The Folksong Collection of János Arany') (1952), with Ágost Gyulai. Kodály was convinced that folksong was important not just as a monument of the past but also as a foundation for the future. This view fired him in organizing and popularizing activities aimed at gaining a general recognition for folk music and at creating a homogeneous musical culture. Popularization, he said, could not be 'left for amateurs and self-styled scholars to do. The best are just sufficiently good for the job'. As a scholar Kodály established up-to-date musicology in Hungary and raised it to a level comparable with that

achieved in other countries; at the same time he gave a new impetus to ethnomusicology internationally.

In the field of education his work was hardly less important. He lectured on composition at the Academy of Music from 1907 to 1940, undertaking tuition in all the various subjects connected with composing – harmony, counterpoint, form, orchestration and scorereading – to ensure that his pupils developed a unified outlook. He gave particular attention in his teaching to vocal polyphony, and in every field he required an extensive knowledge of the literature. His pupils were taught to be responsible, respectful of their craft and of their public; many of his students have become internationally known composers, conductors, teachers and musicologists.

Kodály first took an interest in the education of the young in 1925, recognizing its importance for the presentation of his nation's artistic traditions in the face of urbanization and technological advancement. He began by writing choruses, lectures and essays, with singing, especially of folksongs – for their simplicity and beauty, their embodiment of heritage and their perfect relationship of music and language – at the heart of his work. His essay 'Gyermekkarok' ('Children's Choruses') (*Zenei szemle*, xiii/2, pp.1–9, 1929, Eng. trans. in F. Bonis, ed.: *The Selected Writings of Zoltán Kodaly*, 1974) addressed the importance of early training in music:

If the child is not filled at least once by the life giving stream of good music during the most susceptible period – between his sixth and 16th years – it will hardly be of any use to him later on. Often a single experience will open the young soul to music for a whole lifetime. This experience cannot be left to chance; it is the duty of the school to provide it.

Starting with the *Bicinia hungarica* (1937–42), Kodály extended his work to include the publication of singing and reading exercises. His example inspired many others to the re-evaluation of folksongs in detailed terms of melodic interval, rhythm, metre and form to create a sound method of musical instruction. Differing from previous approaches, Kodály believed that the acquisition of musical skills should proceed logically and sequentially from the known to the unknown. He understood that students learn best through direct experience of song and movement presented in familiar frameworks, utilizing the natural faculties of voice and body. The voice is the most intimate and universal of instruments, and the ear is more easily developed through this personal medium. As Kodály's ideas and philosophy of music education developed, Hungarian teachers began to use techniques now associated with his educational concept, including relative solmization, hand signs, rhythmic syllables, and a form of musical shorthand known as stick notation. Although some of these techniques were adopted and adapted from other successful methods, it is their use in combination with a carefully ordered presentation of folksong and art music examples that makes the 'Kodály concept of music education' (also known as the 'Kodály method' or 'Hungarian Method of Music Education') uniquely valuable in the teaching of music at all levels. Usually associated solely with elementary levels of music instruction, his approach has been adapted more recently for the training of professional musicians. Kodály devoted

considerable attention to the composition of a series of two- and three-part singing and reading exercises, incorporating stylistic elements of folk music and art music, collectively published by Boosey & Hawkes as *The Kodály Choral Method* (1937–66). In 1943–4, he also edited, together with György Kerényi, the *Iskolai énekgyűjtemény* ('Collected Songs for Schools'), a collection of 630 Hungarian and European folksongs and canons arranged in pedagogical sequence; a selection of materials from this volume was published in 1945 and edited with Jenő Ádám, and together they also edited *Énekeskönyv az általános iskolák számára* ('Songbook for Primary Schools') (1947–8), a comprehensive series written to develop musical literacy.

In order to ensure that music should become an organic part of the school curriculum and that adults should not be lost to great music, Kodály gave more and more attention, from the 1930s onwards, to the choral movement. He travelled up and down the country, giving encouragement, convinced that group singing, and not instrumental skill, was the only basis for a broad musical culture. Educational work assumed even greater importance for him after 1945, when effective state help made it possible for his efforts to bear fruit during his lifetime. In 'Folksong in Pedagogy', *Music Educators Journal* (1966–7), Kodály stated, 'The final purpose of all this must be to instill in the pupils the understanding and love of the great classics ... These are much nearer to the folksong than is generally recognized, for direct expression and clear form are common in [all] folksongs'.

Kodály is one of the few artists in the 20th century to have achieved work of lasting value in a variety of fields. As a composer and ethnomusicologist he produced a legacy of international worth. In the field of music education his philosophy and innovations led to vast improvements in musical instruction throughout the world, while at home he transformed the cultural awareness of his nation during his lifetime. Since his death the values for which he strove have continued to prosper: training programmes for the Kodály concept have been established in numerous universities and conservatories; Kodály institutes have been established in Tokyo, Boston, Ottawa, Sydney, Jyväskylä (Finland) and Kecskemét; international Kodály symposia have been held biennially from 1973, each one in a different country; and an International Kodály Society, based in Budapest, was founded in 1975. His former flat has been converted into the 'Zoltán Kodály Memorial Museum and Archives', serving as a centre for Kodály research.

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WORKS

stage

Notre Dame de Paris (incid music), 1902, Budapest, Feb 1902

A nagybácsi [The Uncle] (incid music), 1902, Budapest, Eötvös College, Feb 1904

Le Cid (incid music for parody), 1903, Budapest, Feb 1903

Pacsirtaszó [Lark Song] (incid music, Z. Móricz), 1917, unpubd, Budapest, 14 Sept 1917

Székely fonó [The Transylvanian Spinning-Room] (lyrical play, 1, trad.), 1924–32, vs 1932, cond. S. Failoni, Budapest, Royal Hungarian Opera, 24 April 1932

Háry János (Singspiel, prol, 4 adventures, epilogue, B. Paulini and Z. Harsányi),

op.15, 1926, rev. 1937–8, rev. 1948–52, vs 1929; cond. N. Rékai, Budapest, Royal Hungarian Opera, 16 Oct 1926 [orig. 5 adventures]

Czinka Panna (Singspiel, 4, B. Balázs), 1946–8, Budapest, Hungarian State Opera, 15 March 1948

orchestral

Overture, d, 1897, Nagyszombat, Feb 1898

Nyári este [Summer Evening], 1906, Budapest, Royal Hungarian Opera, 22 Oct 1906; rev. 1929–30, New York PO, cond. A. Toscanini, New York, 3 April 1930

Régi magyar katonadalok [Old Hungarian Soldiers' Songs], chbr orch, 1917, Deutschmeister Orchestra, cond. W. Wacek, Vienna, 12 Jan 1918; arr. vc, pf as Magyar rondó [Hungarian Rondo], 1917

Ballet Music, 1925, Philharmonic Society Orchestra, cond. E. von Dohnányi, Budapest, Saxon Hall, 22 Aug 1927 [Dance of the Dragoons from omitted adventure of Singspiel Háy János]

Háy János Suite, 1926–7, Orquesta Pablo Casals, cond. A. Fleischer, Barcelona, Gran Teatro del Liceo; brass band version, 24 March 1927, orch version, New York PO, cond. W. Mengelberg, New York, 15 Dec 1927 [from Singspiel]

Színházi nyitány [Theatre Overture], 1927, rev. 1929–32, cond. R. Heger, Vienna, 1928

Marosszéki táncok [Dances of Marossszék], 1929, cond. F. Busch, Dresden Opera, 28 Nov 1930 [arr. of pf work, 1923–7, arr. for ballet]

Galántai táncok [Dances of Galánta], 1933, Philharmonic Society Orchestra, cond. E. von Dohnányi, Budapest, 23 Oct 1933

Symphony C, 1930s–61, Swiss Festival Orchestra, cond. F. Fricsay, Lucerne, 16 Aug 1961

Variations on a Hungarian Folksong 'Felszállott a páva [The Peacock], 1937–9, Concertgebouw Orchestra, cond. Mengelberg, Amsterdam, 23 Nov 1939

Concerto for Orchestra, 1939–40, Chicago SO, cond. F. Stock, Chicago, 6 Feb 1941

Honvéd Parad March, brass band, 1948 [from Háy János]

Minuetto serio, 1948–53 [version of movt. from Singspiel Czinka Panna]

Arr.: J. Haydn: Violin Sonata no.5: Rondo, str orch, c1960

accompanied choral

texts are trad. unless otherwise stated

with orch

Offertorium (Assumpta est Maria), Bar, chorus, orch, 1901

Psalmus hungaricus (orat, M. Kecskeméti Vég, after Ps Iv), op.13, T, chorus, opt. children's chorus, orch, org, 1923, Palestrina Choir, Budapest Philharmonic Society Orchestra, cond. E. von Dohnányi, Budapest, 19 Nov 1923

Budavári Te Deum, S, opt. A, T, opt. B, chorus, orch, opt. org, 1936, cond. V. Sugár, Budapest, Buda Castle, Matthias Church, 2 Sept 1936

Vértanúk sírjánál [At the Graves of the Martyrs], chorus, orch, 1945

Missa brevis, S, Mez, A, T, B, chorus, orch, 1948, London PO, cond. Kodály, Worcester Cathedral, Three Choirs Festival, 9 Sept 1948 [version of work for chorus, org]

Kállai kettős [Kálló Double Dance], SATB, 2 cl, cimb, str, 1950 [arr. of song, 1937]

The Music Makers, an Ode (A.W.E. O'Shaughnessy), chorus, orch, 1964, Oxford, Merton College, 31 May 1964

with insts

Mass, chorus, org, before 1897, inc., lost; Ave Maria, high vv, org, 1898; 5 Tantum ergo, children's chorus, org, 1928; Pange lingua, vv/children's chorus, org, 1929; Katonadal [Soldier's Song], TTB, tpt, side drum, 1934; Karácsonyi pásztortánc [Shepherds' Christmas Dance], children's chorus, pic, 1935; Ének Szent István királyhoz [Hymn to St Stephen], unison treble chorus, org, 1938, version for male chorus, treble chorus, boy's chorus, small chorus, large chorus; Organ Mass, 1942; Missa brevis, S, Mez, A, T, B, SATB, org, 1942–4

Vejnemöjnen muusikál [Wainamoinen Makes Music] (B. Vikár), SSAA, hp/pf, 1944; Jézus és a gyermekek [Jesus and the Children] (D. Szedő), children's chorus, org, 1947; A 114. genfi zsoltár [Geneva Ps cxiv], chorus, org, 1952; Intermezzo, SATB, pf, 1956 [from Hány János]; Laudes organi, SATB, org, 1966; Magyar mise [Hungarian Mass], unison vv, org, 1966; Organoedia ad missam lectam (Csendes mise), 1966

unaccompanied choral

texts are trad. unless otherwise stated

mixed vv

Miserere (Ps li), double chorus, 1903; Este [Evening] (P. Gyulai), S, SSATBB, 1904; Mátrai képek [Mátra Pictures], 1931; Öregek [The Aged] (S. Weöres), 1933; Akik mindig elkésnek [Too Late] (E. Ady), 1934; Jézus és a kufárok [Jesus and the Traders] (Bible), 1934; Liszt Ferenchez (Ode to Liszt) (M. Vörösmarty), 1936; A magyarokhoz [Song of Faith] (D. Berzsenyi), 4-pt canon, 1936; Molnár Anna, 1936

Ének Szent István királyhoz, chorus/small chorus, 1938; Norvég leányok [Norwegian Girls] (Weöres), 1940; Gömöri dal [Gömör Song], 1940 or 1941; Balassi Bálint elfelejtett éneke [The Forgotten Song of Balassi] (E. Gazdag), 1942; Első áldozás [Communion Anthem] (D. Szedő), 1942; Adventi ének (Veni, veni Emmanuel) [Advent Song] (18th-century Fr. missal, trans. Szedő), 1943; A székelyekhez [To the Transylvanians] (S. Petőfi), 1943; A 121. genfi zsoltár [Geneva Ps cxxi], 1943; Csatadal [Battle Song] (Petőfi), double chorus, 1943; Szép könyörgés [Beseeching] (B. Balassi), 1943

A magyar nemzet [The Hungarian Nation] (Petőfi), 1947; Sirató ének [Dirge] (P. Bodrogh), 1947; Az 50. genfi zsoltár [Geneva Ps l], 1948; Jelige [Epigraph] (Jankovich), chorus/small chorus, 1948 [versions for female chorus, male chorus]; Naphimnusz [Adoration] (Szedő, after F. d'Assisi: *Concerto del sol*), 1948; A szabadság himnusza [La marseillaise] (trans. F. Jankovich), 2-/3-pt chorus, 1948 [versions for treble chorus, male chorus]; Békesség óhajtás: 1801 esztendő [Wish for Peace: 1801] (B. Virág), 1953; Zrinyi szózata [Hymn of Zrinyi] (M. Zrinyi), Bar, SATBarB, 1954

Magyarország cimere [The Arms of Hungary] (Vörösmarty), 1956; Arany szabadság [Golden Liberty], 1957 [also version for high vv]; I Will Go Look for Death (J. Masefield), 1959; Media vita in morte sumus, 1960, Sik Sándor Te Deuma, 1961; Jövel, Szentlélek Uristen [Come, Holy Ghost] (A. Batizi), c1961; An Ode for Music (K. Vargha, after W. Collins: *The Passions*, misattrib. W. Shakespeare), 1963; Mohács (K. Kisfaludy), 1965

Folksong arrs.: Nagyszalontai köszöntő [A Birthday Greeting], 1931 [also version for treble chorus]; Székely keserves [Transylvanian Lament], 1934; Felszállott a páva [The Peacock] (Ady), 1937; Esti dal [Evening Song], 1938 [versions for treble chorus, male chorus]; Túrót eszik a cigány [See the Gypsies Munching Cheese], 1950 [version for female chorus]

Other arrs.: A. Pálóczi Horváth: Horatii Carmen II.10 (Rectus vives), 1934 [new Hung. title A szép énekszó múzsájához 'To the Muse of Beautiful Singing']

high vv

2 zoborvidéki népdal [2 Folksongs from Zobor], 3 S, 3 A, vv, 1908; Hegyi éjszakák I [Mountain Nights I] (textless), 1923; Gergelyjárás [St Gregory's Day], 1926; Lengyel László [King László's Men or Magyars and Germans], 1927; A juhász [The Shepherd], 1928; A süket sógor [The Deaf Boatman], 1928; Isten kovácsa [God's Blacksmith], 1928; Gólya-nóta [The Swallow's Wooing], 1929; Pünkösödölő [Whitsuntide], 1929

Uj esztendőt köszöntő [A Christmas Carol], 1929; 4 madrigali (4 olasz madrigál) [4 Italian Madrigals] (M. di Dino Frescobaldi, M.M. Boiardo, Gherardello da Firenze, anon. 14th-century), 1932–3; Vizkereszt [Epiphany] (S. Sik), 1933; Ave Maria, 1935; Harmatozzatok [Dewdrops], 1935; A 150. genfi zsoltár [Geneva Ps c] (T. de Béze), 1936; Hét könnyű gyermekkar és hat tréfás kánon [7 Easy Children's Choruses and 6 Humorous Canons], 1936; Hajnövesztő [Grow, Tresses], 1937; Egyetem, begyetem [Hippity, Hoppity], 1938; Ének Szent István királyhoz, female vv, 1938; Csalfa sugár [False Spring] (J. Arany), 1938; Cú föl, lovam [Arise, my Horse], 1938; Semmit ne bánkodjál [Cease your Bitter Weeping] (A. Szkhárosi Horvát), 1939; Szent Ágnes ünnepére [The Feast of St Agnes] (Sik), 1945; Jelige (Jankovich), 1948; A szabadság himnusza [La marseillaise] (trans. Jankovich), 1948; Békedal [Song of Peace] (Weöres), 1952; Ürgeöntés [The Gopher] (E. Gazdag, after children's song), 1954; Hegyi éjszakák II–IV [Mountain Nights II–IV] (textless), 1955–6

Arany szabadság [Golden Liberty] (Jankovich), 1957; Házasodik a vakond [The Mole's Wedding] (Gazdag), 1958; Méz, méz, méz [Honey, Honey, Honey], 1958; Bordal (M. Kistétényi), 1959 [from educational work Tricinia]; Dal [Fancy] (W. Shakespeare: *Merchant of Venice*, act III), 1959; Epigramma (Kistétényi), 1959 [from educational work Tricinia]; Harasztosi legénynek [For the Lad of Harasztos] (S. Almási), 1961; Az éneklő ifjúsághoz [To the Singing Youth] (K. Vargha), 1962; Hegyi éjszakák V [Mountain Nights V] (textless), 1962

Folksong arrs.: 2 zoborvidéki népdal [2 Folksongs from Zobor] (3 S, 3 A)/female chorus, 1908; Meghalok, meghalok [Woe is Me], Piros alma mosolyog [Blooming on the Hilltop]; Túrót eszik a cigány, 1925, arr. chorus, 1950; Villó [The Straw Guy], 1925; Jelenti magát Jézus [The Voice of Jesus], 1927 [also version for male chorus]; Cigánysírató [Gypsy Lament], 1928; Táncnóta [Dancing Song], 1929; Nagyszalontai köszöntő [A Birthday Greeting], 1931; Nyulacska [The Leveret], 1934; A csikó [The Filly], SSA/TBarB, 1937; Három gömöri népdal [3 Folksongs from Gömör], 1937; Katalinka [Ladybird], 1937; Esti dal, 1938; Árva vagyok [Orphan am I], 1953; Meghalok, meghalok, S, 3/4 A, SSAA, 1957 [based on 1908 arr.]

male vv

Stabat mater, 1898; 2 férfikar [2 Drinking Songs] (F. Kölcsey, anon. 17th-century), 1913–17; Canticum nuptiale (trad., 17th-century), 1928; Justum et tenacem (Rendületlenül) [Resolutely] (Horace), 1935; Huszt [The Ruins] (Kölcsey), 1936; Ének Szent István királyhoz, 1938; Semmit ne bánkodjál [Cease your Bitter Weeping] (A. Szkhárosi Horvát), 1939; Isten csodája [God's Mercy] (Petőfi), 1944; Rabhazának fia [The Son of an Enslaved Country] (S. Petőfi), 1944; Élet vagy halál [Life or Death] (Petőfi), 1947

Hejh Büngözsdi Bandi [Hey, Bandi Büngözsdi/The Highwayman] (Petőfi), Bar, TBarB, 1947; Jelige [Epigraph] (Jankovich), 1948; A szabadság himnusza [La marseillaise] (trans. Jankovich), 2-/3-pt chorus, 1948; Nemzeti dal [National Song] (Petőfi), 1955; Emléksorok Fáy Andrásnak [In András Fáy's Album] (Vörösmarty), 1956; A nándori toronyőr [The Tower Watchman of Nándor] (Vörösmarty), 1956; A franciaországi változásokra [To the Changes in France] (J. Batsányi), 1963

Folksong arrs.: Karádi nóták [Songs from Karád], 1934; Kit kéne elvenni [The Bachelor], 1934; Felszállott a páva (Ady), 1937; Jelenti magát Jézus [The Voice of Jesus], 1944

children's vv

Angyalok és pásztorok [The Angels and the Shepherds], SA, SSA, 1935; Angyalkert [Garden of Angels], 5 play songs, 1937; Harangszó [Bells], SA, SSA, 1937; Ének Szent István királyhoz, boys' chorus, 1938; János köszöntő [Greeting to St John], boys' chorus, 1939; Cohors generosa (Régi Magyar diákköszöntő) [Hungarian Students' Greeting] (Vargha), boys chorus, 1943

solo vocal

texts are trad. unless otherwise stated

Ave Maria, E♭; 1v, str, c1897; Ave Maria, F, 1v, org, c1897; Ave Maria, A, 1v, org, c1898; Vadonerdő a világ [A World is a Wildwood] (Petőfi), 1v, pf, vn, before 1900; Szeretném itthagyni a fényes világot [I Should Like to Leave this Bright World] (Petőfi), 1v, pf, vn, 1905; Magyar népdalok [(20) Hungarian Folksongs], nos.11–20, 1v, pf, 1906 [nos.1–10 by Bartók]; Négy dal [4 Songs] (J. Arany, A. Bálint, Z. Móricz), 1v, pf: nos. 1–3, 1907, no.4, 1917; Énekszó: dalok népi versekre [(16) songs on Hung. Popular Words], op.1, 1v, pf, 1907–9

Megkésett melódiák [Belated Melodies] (D. Berzsenyi, F. Kölcsey, M. Csokonai Vitéz), 7 songs, op.6, 1v, pf, 1912–16; 2 ének [2 Songs] (Berzsenyi, Ady), op.5, Bar, pf/orch, 1913–16; 5 dal [5 Songs] (Ady, Balázs), op.9, 1915–18; Fáj a szívem [My Heart is Breaking] (Móricz), 1v, small orch, 1917 [incl. as no.4 in 4 dal]; Kádár István [Stephen Kádár], 1v, pf, 1917 [incl. as no.37 in Magyar népzene]; 3 ének [3 Songs] (Balassa, anon. 17th-century), op.14, 1v, pf/orch, 1924–9; Magyar népzene i–xi [Hungarian Folk Music], 57 folksongs, 1924–32: i–iv, low v, pf, vi–vii, x, high v, pf, viii–ix, xi, low v, pf; A bereknek gyars kaszási (Himfy dal) [The Quick Reapers of the Grove (Himfy Song)], 1v, pf, 1925

Kállai kettős [Double Dance of Kálló], lv, pf, 1937; Molnár Anna [Annie Miller], low v, chbr orch, 1942, rev. 1959; Kádár kata [Mother, Listen], low v, chbr orch, 1943; 8 kis duett [8 Little Duets], S, T, pf, 1953; 5 hegyi-mari népdal [5 Songs of the Mountain Cheremiss], lv, pf, 1960; Epitaphium Joannis Hunyadi (Janus Panmonius, 15th-century), 1v, pf, 1965

Arr.: B. Bartók: 5 dal, op.15, 1v, orch, 1962

chamber and solo instrumental

Str: Menuetto, str qt; 1897; Romance lyrique, vc, pf, 1898; Str Qt, 1899; Trio, E♭; 2 vn, va, 1899; Adagio, vn, pf, 1905, transcr. vn/vc, c1910; Intermezzo, str trio, 1905; Str Qt no.1, op.2, 1908–9; Sonatina, vc, pf, 1909; Sonata, op.4, vc, pf, 1909–10; Duo, op.7, vn, vc, 1914; Capriccio, vc, 1915; Sonata, op.8, vc, 1915; Str Qt no.2, op.10, 1916–18; Magyar rondo, vc, pf, 1917; Serenade, op.12, 2 vn, va, 1919–20; Exercise, vn, 1942; Gavotte, 3 vn, vc, 1952; Kállai kettős, vn, pf, arr. Feighin, authorized by Kodály, 1958

Wind: Hivogató tábortűzhez [Calling to Camp Fire], cl, 1930; Qt, c1960

Pf: pieces before 1900; Valsette, 1905; Meditation sur un motif de Claude Debussy, 1907; Zongoramuzsika [Music for Piano], 9 pieces, op.3, 1909 [orig. titled 10 Pieces, incl. Valsette]; 7 Pieces, op.11, 1910–18; Marosszéki táncok [Dances of Marosszék], 1923–7, orchd 1929; Gyermektáncok [(12) Children's Dances], 1945

Org: Prelude, 1931 [orig. for choral work Pange lingua]; Csendes mise [Low Mass], 1940–42, rev. as Organoedia ad missam lectam, 1966

Bach arrs.: Chorale Preludesbwv743, 762, 747, vc, pf, 1924; Fantasia cromatica,

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Kōdōn

(Gk., diminutive, *kōdōnion*).

Term for bell, also sometimes applied to the [Salpinx](#) (cf Sophocles, *Ajax*, 17) because of the bell-shaped flare at the end of the instrument. Bells appear in iconographic representations and in literature from the 5th century bce. In Aeschylus's *Seven against Thebes* (lines 386 and 399), when the scout describes the shield of the fierce Argive warrior Tydeus, within which bronze bells make a fearful clanging, Eteocles responds that the sounds of bells have no bite without the spear. Euripides (*Rhesus*, 308) employed a similar image of the fearful clanging of bells when referring to the headdress of Rhesus's chariot horses, and in Aristophanes' *Frogs* (963), the character of Euripides recalls this passage. In addition to these uses in battle, bells were carried by sentries (Thucydides, iv.135) and served a religious (probably apotropaic) function. A wall painting in a Delos house shows a bell attached to the neck of a sacrificial pig, and small (6.2–8 cm) bells in the shape of an inverted cup or cone with a little eyelet at the top have been excavated at Delos and Argos.

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THOMAS J. MATHIESEN

Koechlin, Charles (Louis Eugène)

(b Paris, 27 Nov 1867; d Le Canadel, Var, 31 Dec 1950). French composer, teacher and musicologist. He came from a rich industrial family; his grandfather, Jean Dollfus, well known for his philanthropic and social activities, had founded the cotton textile firm of Dollfus-Mieg & Cie in Mulhouse. From his ancestors Koechlin inherited what he called his Alsatian temperament: an energy, naivety, and an absolute and simple sincerity that lie at the heart of his music and character. His father, a textile designer, moved to Paris before Koechlin was born and intended his son to become an artillery officer; but Koechlin contracted tuberculosis while at the Ecole Polytechnique and this rendered him ineligible for a military career. During his extended convalescence in Algeria in 1889 he began to study music more seriously, and he entered the Paris Conservatoire in October 1890. Here he studied harmony with Taudou and composition with Massenet. His lifelong interest in the music of J.S. Bach was stimulated by the counterpoint classes of Gedalge, and he retained an interest in modal music and folksong from the history classes of Bourgault-Ducoudray. When Dubois replaced Thomas as director in 1896, Massenet resigned, and Koechlin entered the composition class of the man who was to influence him most, Fauré. Throughout his life Koechlin strove to recapture the classic simplicity and nobility of Fauré's style with its balance of liberty and discipline.

Koechlin's life was hard but uneventful. He lived a comfortable, rather dilettante existence until after his marriage to Suzanne Pierrard in 1903, but increasing financial problems, not assisted by the war, led to Koechlin's beginning his long career as a writer on theory in 1915, although he had started regular critical work with the *Chronique des arts* in 1909 and had increased his teaching activities at the same time.

Until the late 1920s, Koechlin was in the forefront of Parisian musical life. With fellow Conservatoire pupils Ravel and Schmitt and with the backing of Fauré, he founded the Société Musicale Indépendante in 1909 to promote new music in opposition to the Société Nationale controlled by d'Indy and the Schola Cantorum. At Debussy's request he orchestrated all but the Prelude of *Khamma* in 1912–13, and in 1918 Satie invited Koechlin to join a group called Les Nouveaux Jeunes together with Roussel, Milhaud and several others, although the project never materialized as originally intended and was superseded by Les Six in 1920. Between 1921 and 1924 a series of articles on Koechlin's music appeared in leading musical journals, and more of it began to be published and performed.

However, by 1932 Koechlin was already more famous as a theorist than as a composer, and organizing a festival of his major orchestral works in that year did little to change the situation, nor was his renown much increased by his winning the Prix Cressent with the *Symphonie d'hymnes* in 1936, or the Prix Halphan with the First Symphony in 1937. It was not until the 1940s when the director of Belgian radio, Paul Collaer, organized performances of his works (conducted by Franz André) in Brussels that Koechlin's music began to regain public attention. Further recognition came with Antal Dorati's centenary recording of *Les bandar-log* in 1967, and after

that his powerful and original music gradually gained international recognition through publications, performances and CD recordings. Crucial contributions to this process were made by his children, Yves and Madeleine, and by devotees such as Otfried Nies and Michel Fleury.

Koechlin made lecturing visits to America in 1918, 1928 and 1937, and became president of the Fédération Musicale Populaire on the death of Roussel. His growing communist sympathies in the 1930s are reflected in his 'music for the people' and his work for the musical committee of the Association France–URSS, although he was never an official party member. Always abreast of the latest developments in music, he became president of the French section of the ISCM, and actively supported the music of the young at all times, provided that it did not, in his view, exploit novelty for its own sake.

Musically a late developer, Koechlin began his long composing career with a period of songwriting (1890–1909). In about 1911 Koechlin sensed himself 'capable of entering the perilous domain of chamber music', and there began a new period which ended with the Trio op.92 of 1924. During this phase Koechlin wrote a series of instrumental sonatas, developing from the basis of the harmonic advances of the songs of 1905–9 (opp.28, 31 and 35) to the luminous polytonal style which characterizes his mature music. In orchestral composition, Koechlin went through an apprenticeship between 1897 and 1904. *En mer, la nuit* op.27, based on Heine's poem *La mer du nord*, was the first symphonic work in which he found his 'inspiration was sustained by an appropriate formal development'. A period of early maturity ended with the First Symphony op.57bis of 1911–15, and a second phase, which saw the composition of most of his major orchestral pieces, began with *La course de printemps* op.95, completed in 1925 and orchestrated in 1926–7.

The seven works (opp.18, 95, 159, 175 and 176) based on Kipling's *Jungle Book* stories form the core of Koechlin's orchestral output, and the composition and revision of this cycle, which lasts less than 75 minutes in performance, occupied him for over 40 years from 1899 onwards. The scores show Koechlin at his best in each period, and the music ranges from a state of demonic energy to a diaphanous luminosity which arises from chords using superposed perfect 4ths or 5ths. His complex ideas found their most natural expression in large-scale orchestral works, and Koechlin defended the viability of the symphonic poem and the vast post-Romantic orchestra long after their vogues had faded. He was stimulated by a wide range of extra-musical subjects both natural and literary. A particular attraction to the forest in his early works achieved a more universal, pantheistic significance in the jungle of his later creations. Other subjects which recurrently 'imposed themselves' upon him included classical mythology, dreams and fantasy (which reflected his desire to escape from everyday reality into an 'ivory tower' within which he could compose freely), and the night sky, the serenity and mystery of the universe. Koechlin however was an avid self-borrower, and music 'inspired' by one subject could easily recur in a different context.

Koechlin's unusually wide range of musical sympathies is reflected in the eclecticism of his own works, the various styles used in each work being

suggested by their subjects. His firm belief in his own imaginative powers resulted in an almost complete lack of self-criticism, and he rarely revised works with a view to making them more concise. Like Berlioz, he began his compositions with a complete melodic draft. He then proceeded by a series of progressively detailed elaborations towards his final version. This, as he saw it, enabled him to preserve the freshness of his original inspiration, and gave each work continuity and logic. It also allowed him to work on several pieces simultaneously. If the spirit of freedom which pervades both his life and works can make some of his larger pieces appear unduly sectional, and if the juxtaposition of passages of great rhythmic complexity with others almost devoid of rhythmic interest has led some critics to brand his symphonic poems as uneven, then all this pales into insignificance beside the powerful, humanitarian vision of a work like *Le buisson ardent*, or the irresistible humour and vitality of the 'Charlie Chaplin' finale of *The Seven Stars' Symphony*. The main problem is rather that Koechlin's music needs several hearings to be fully appreciated, despite its brilliant orchestration, and this has only become possible through modern CD recordings.

Happily, Koechlin was equally successful as a miniaturist, particularly in the pieces he wrote while captivated by the 'insolent beauty' of the female stars of the early sound film in the mid-1930s. Lilian Harvey inspired over 100 beautiful cameos (opp.139, 140, 149 and 151) in which Koechlin's harmonic gift (undoubtedly his greatest) is shown to the full, although their virtues are qualified by their smaller aims. The same qualities, together with a childlike spontaneity, are revealed in his very individual piano pieces, notably the *Sonatina* op.59, which entirely lack Satie's more adult and ironic contortions of tonality.

Koechlin described his life as a 'series of happy chances under a cloud of general misfortune'. One aspect of the silver lining was the necessity to teach, which led him to a profound study of Bach's music that considerably strengthened his own, and an increasing interest in counterpoint, as well as in modality, is evident in the compositions of the 1930s. Koechlin's polytonal music is never cerebral in its conception, for all its skilled craftsmanship; it shows balanced concern for vertical and horizontal effect that is often lacking in Milhaud. In the 1940s Koechlin's aim was a self-sufficient 'art monodique' and this led to an increasing simplicity of expression and a Classical refinement parallel to that of Debussy's final years. His unworldly and uncompromising nature undoubtedly contributed to his neglect as a composer during his lifetime, and he attached great importance to the high opinions of his music expressed by Milhaud, Roussel, Falla, Fauré and other composers whom he, in turn, admired. In retrospect these opinions have been vindicated, and Koechlin's originality, visionary breadth and profundity place him well above the rank of *petit maître*. Rather, as Wilfrid Mellers concluded as early as 1942, he 'is among the very select number of contemporary composers who *really matter*'.

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WORKS

(selective list)

stage

orchestral

choral

songs

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miscellaneous

orchestrations

Koechlin, Charles: Works

stage

first performed in Paris unless otherwise stated

op.

- | | |
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| 36 | Jacob chez Laban (pastorale biblique, 1, Koechlin), S, T, SATB, orch, 1896–1908, Bériza, 19 May 1925 |
| 45 | La forêt païenne (Danses antiques) (ballet, Koechlin), 1908–16, orchd 1920, concert perf., Arts Décoratifs, 11 June 1925 |
| 67 | La divine vesprée (ballet, Koechlin), 1915–17, orchd 1918, concert perf., Schola Cantorum, 21 March 1937 |
| 158 | Le 14 juillet: Liberté (incid music for Act 2 finale, R. Rolland), 1936, Arènes de Lutèce, 14 July 1936, reorchd, Alhambra, 15 July 1936 |
| 169 | Alceste (Euripides, trans. H. Marchand), unison chorus, 1938, French Radio, 23 March 1952 |
| 210 | L'âme heureuse (ballet, J. Charrat), 1945–7 [mostly from opp.205, 209], OC, 20 Feb 1948 |
| 222 | Voyages: film dansé (ballet, Koechlin), 1947, orch inc. [from opp.132, 209, 214], completed by O. Nies, 1986, Kassel, Staatstheater, 21 Dec 1986 |
| — | Silvérie, ou Les fonds Hollandais (comédie musicale, 1, Koechlin, after A. Allais and T. Bernard), 1948, inc. |

Koechlin, Charles: Works

orchestral

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|----|---|
| 2 | L'épopée de l'École Polytechnique, nar, orch, 1894, vs (Paris, 1894) |
| 10 | Deux pièces, 1894–6: Chant funèbre [after op.2/7], Chant de fiançailles |
| — | Symphony, A, 1895–1900, inc. |
| 20 | Deux pièces symphoniques, 1896–1900: En rêve, Au loin; no.2 pubd (1989) |
| 25 | La forêt, pt 1: Le jour, poème sym., 1897–1904, orchd 1905–6 |

26	Deux études (essais) symphoniques, 1896–1901, orchd 1901–4
27	En mer, la nuit, poème sym. after H. Heine: <i>La mer du nord</i> , 1899–1904
29	La forêt, pt 2: La nuit, poème sym., 1896–1907
30	L'automne, suite sym., 1896–1906: Les vendanges, Après-midi d'Octobre, Fin d'automne
38	Nuit de Walpurgis classique (Ronde nocturne), poème sym. after Verlaine, 1901–8, rev. 1915–16, orchd 1916
42bis	L'abbaye: Finale, org, orch, 1909–12 [version of choral movt op.42/10], orchd 1920
43	Deux poèmes symphoniques, 1898–1909, orchd 1911, 1916: Soleil et danses dans la forêt, Vers la lointaine, nocturne
44bis	Suite javanaise, 1910 [transcr. of gamelan music]: Gamelang palag, Gamelang salandro, [untitled]; no.2 in <i>BSIM</i> , vi (1910), 548–63
46	[5] Etudes antiques (Suite païenne, Poèmes antiques), suite sym., 1908–10, orchd 1908–13: Les temples, Soir au bord du lac [after op.31/6], Le cortège d'Amphitrite [after op.31/2], Epitaphe d'une jeune femme [after op.39/5], La joie païenne
46bis	First version of La joie païenne, 1908 [op.46 finale]
47	Deux poèmes symphoniques, 1908–10, orchd 1911, 1916: Le printemps, L'hiver
48	Deux poèmes symphoniques (L'été), 1908–11, orchd 1916: Nuit de juin, Midi en août
49	Trois chorales: L'espérance, org, orch, 1910–12, orchd 1920; La charité, org, 1909; La foi, org, orch, 1912–16, orchd 1921
50bis	Ballade (Scènes de la forêt), 7 sections after Heine, pf, orch, 1911–15, orchd 1919 (1974)
54	Suite légendaire 'La nuit féerique', 1901–15, orchd 1920
57bis	Symphony no.1, 1911–15, orchd 1926 [version of Str Qt no.2, op.57]
60bis	4 sonatines françaises, orchd 1930 [version of op.60 for pf duet]
62	Rapsodie sur des chansons françaises, 1915–16, orchd ?1919
65bis	Les heures persanes, orchd 1921 [version of pf suite op.65]
70bis	Poème, hn, orch, orchd 1927 [version of op.70 for hn, pf]
76/1	3 chorals, 1908–9 and 1919–20, orchd 1921 [no.1 for brass after choral movt op.42/5]
76/2	2 chorals, small orch, 1923
76/3	3 chorals, small orch, 1918–20
85bis	[version of Cl Sonata no.1, op.85], orchd 1946 (1995)
86bis	[version of Cl Sonata no.2, op.86], orchd 1946 (1994)
95	La course de printemps, poème sym. after R. Kipling: <i>Second Jungle Book</i> , 1908–25, orchd 1926–7 (1973)
106	The Bride of a God, poème sym., 1929, collab. C. Urner
110	Hymne au jour, ondes martenot, orch, 1929, orchd 1932
115bis	20 chansons bretonnes, vc, orch, orchd 1934 [version of op.115 for vc, pf]
117bis	5 chorals dans les modes du moyen-âge, 1931, orchd 1932 [from op.117]
121	Fugue symphonique 'Saint-Georges', 1932
127	Choral fugué (Hymne au soleil), C, 1933
128	Choral fugué de style modal, org, orch, 1933, orchd 1944
129	Vers la voûte étoilée, poème sym., orchd 1933 [from Nocturne, e♭, pf], rev. 1939 (1996)
130	Sur les flots lointains, poème sym., 1933 [from melody by Urner] (1996)
148	Hymne à la jeunesse, after A. Gide, 1934, orchd 1935
—	Symphonie d'hymnes, 1936 [compiled from opp.127, 48/1, 110, 148, 69]

157ter	Marche funèbre, orch/wind orch, orchd 1937 [from op.157bis/13 for fl, pf]
159	La méditation de Purun Bhagat, poème sym. after Kipling: <i>Second Jungle Book</i> , 1936 (1986)
160	Les eaux vives, suite, 1936, for Paris Exposition 1937
170	La cité nouvelle, rêve d'avenir, poème sym. after H.G. Wells: <i>Men like Gods</i> , 1938
170bis	Final chorale from op.170, str, 1938
171	Le buisson ardent, pt 2, poème sym. after R. Rolland: Jean-Christophe, 1938 (1984) [see op.203]
175	La loi de la jungle, poème sym. after Kipling: <i>The Jungle Book</i> , 1939, orchd 1940 (1986)
176	Les bandar-log (Scherzo des singes), poème sym. after Kipling: <i>The Jungle Book</i> , 1939, orchd 1940 (1967)
177	Le jeu de la nativité, org, chbr orch, 1941 (1980)
187	Offrande musical sur le nom de BACH, 12 movts, pf, org, orch, 1942, orchd 1946
193	Silhouettes de comédie, 12 pieces, bn, orch, 1942–3, orchd 1943 (1991), arr. bn, pf (1990)
194	2 sonatines, ob d'amore/s sax, chbr orch, 1942–3, orchd 1943 (1989)
196	Symphony no.2, 5 movts, 1943–4 [based on opp.126, 185/4, 82, 90, 109, 111]
202	Le docteur Fabricius, poème sym. after C. Dollfus, 1941–4, orchd 1946
203	Le buisson ardent, pt 1, 1945 (1984) [see op.171]
205	Partita, 5 movts, chbr orch, 1945, orchd 1946 (1952)
214	Introduction et 4 interludes de style atonal-sériel, 1947, orch completed by Nies, 1986 (1987) [see ballet op.222]

Koechlin, Charles: Works

choral

1/1	Le renouveau (C. d'Orléans), SATB, pf ad lib, 1890–94 (1896)
3	La vérandah (L. de Lisle), S, SSAA, pf/orch, 1893 (1899)
4/1	Dans le ciel clair (de Lisle), S, Mez, A, female chorus, pf/orch, 1894–5 (1900)
4/2	Sous bois (P. Gille), S, SSAA, pf, 1897 (1898)
7/4	Aux temps des fées (E. Haraucourt), 1937 [version of song]
8/7	La paix (T. de Banville), 1898 [version of song]
11	La fin de l'homme (de Lisle), T, Bar, SATB, orch, 1895, rev. 1898, 1900 (1906)
12	La lampe du ciel (de Lisle), S, T, Bar/B, SA(TB ad lib), orch, 1896 (1906)
15/2	Midi (de Lisle), SATB, orch, ?1900 [version of song]
16	L'abbaye (Lat. liturgical texts), pt 1, 8 movts, S, T, chorus, org, orch, 1899–1902, orchd 1903 (1907)
18	3 poèmes du 'Livre de la Jungle' (Kipling, trans. L. Fabulet and R. d'Humières), Mez/S, A, T, B, SAT, pf/orch, 1899–1901, orchd 1903–4 (1905)
37	Chant funèbre à la mémoire des jeunes femmes défuntés (Vierges mortes), double chorus, org, orch, 1902–7, orchd ?1908
40	La chute des étoiles (de Lisle), female chorus, pf, 1905–9
42	L'abbaye (Lat. liturgical texts), pt 2, 10 movts, S, Mez, A, T, Bar, B, triple chorus, org, orch, 1905–10, orchd 1913, 1920
44/3	Choeur des voleurs (A. Bonnard), male chorus, pf, 1908
69	Choral (Koechlin), double chorus, org, orch, 1918, orchd 1919 [finale for suite Les saisons with opp.30, 47, 48]
118	Duos, trios et quatuors a cappella de caractère modal, 1932
138	Chant pour Thaelmann, chorus, pf/wind orch, 1934 (1934), orchd 1937

- 150 Quelques choeurs [10] religieux a cappella, de style modal, 1935 (1951), no.3 orchd 1937
- Hymne à la liberté (de Lisle), chorus, wind band, 1936 (1936)
- Hymne à la raison (de Lisle), chorus, wind band, 1936 (1936)
- 161 Requiem des pauvres bougres, 6 movts, chorus, pf, org, ondes martenot, orch, 1936–7, movts 1–4 orchd P. Renaudin, 1981–2
- 225 15 motets de style archaïque, chorus, ww qt, 1949

Koechlin, Charles: Works

songs

- 1/2–6 5 rondels (Banville): La nuit, Le thé, Le printemps, L'été, La chasse, 1890–94 (1896), orchd 1895
- 5 5 mélodies: Promenade galante (Banville), Moisson prochaine (L.-H. Bouilhet), Chanson d'amour (Bouilhet), Menuet (F. Gregh), Si tu le veux (de Marsan), 1893–7 (1898–1900, 1905), all but no.3 orchd 1893–7
- 7 4 poèmes d'E. Haraucourt: Clair de lune, Plein eau, Dame du ciel, Aux temps des fées, 1890–95 (1900), orchd 1894–7
- 8 7 rondels (Banville): La pêche, L'hiver, Les pierreries, La lune, L'air, Le matin, La paix, 1891–5 (1897), orchd 1896–7
- 9 Les clairs de lune (de Lisle): Mez/S, T, pf/orch, female chorus ad lib, 1893 (1905), orchd 1897, choral arr. 1916
- 13 Poèmes d'automne: Déclin d'amour (A. Sully-Prud'homme), Les rêves morts (de Lisle), Le nénuphar (Haraucourt), fl obbl ad lib, L'astre rouge (de Lisle), 1894–9 (1905), orchd ?1894–9
- 14 9 rondels (de Banville): Le jour, Le midi, L'eau, Le vin, Les métaux, La terre, L'automne, Les étoiles, La guerre, 1896–9, female chorus ad lib in nos.6–9 (n.d.), orchd 1901
- 15 3 mélodies (de Lisle): Juin, Midi, Nox, 1897–1900 (1902, 1905), orchd 1900
- 17 3 mélodies: Le colibri (de Lisle), La prière du mort (J.-M. de Heredia), Epiphanie (de Lisle), 1895–1900 (1902), nos.2 and 3 orchd 1897, 1900
- 21 2 villanelles (de Lisle): Dans l'air léger, Le temps, l'étendue et le nombre, 1900–01 (1905)
- 22 4 mélodies: La chanson des ingénues (Verlaine), Novembre (P. Bourget), Mon rêve familial (Verlaine), Il pleure dans mon cœur (Verlaine), 1900–01 (n.d.)
- 23 2 poèmes d'André Chénier: La jeune Tarentine, Néère, 1900–02 (1905), no.1 orchd 1930
- 24 4 poèmes de 'La bonne chanson' (Verlaine): Le soleil du matin, Un jour de juin, N'est-ce pas?, Va, chanson, str qt ad lib, 1901–2 (n.d.)
- 28 4 mélodies: Sur la grève (R. d'Humières), Automne (A. Samain), Accompagnement (Samain), Le vaisseau (Haraucourt), 1902–7 (n.d.)
- 31 6 mélodies (Samain: *Aux flancs du vase*): Le sommeil de Canope, Le cortège d'Amphitrite, L'île ancienne, La maison du matin, Le repas préparé, Amphise et Melitta, 1902–8 (n.d.), nos.1–3 orchd 1912–21
- 35 4 mélodies (Samain): J'ai rêvé cette nuit, Améthyste, Rhodante, Soir païen, 1905–9, 2–4 pubd (n.d.)
- 39 5 chansons de Bilitis (P. Louÿs): Hymne à Astarté, Pluie au matin, Chant funèbre, Hymne à la nuit, Epitaphe de Bilitis, 1898–1908 (1923)
- 44 3 mélodies: Le paysage dans le cadre des portières (Verlaine), Des roses sur la mer (R. Vivien), Choeur des voleurs (Bonnard: *Les familiers*), 1900–16 [no.3 for TB chorus, pf]
- 56 5 mélodies (T. Klingsor: *Shéhérazade*): Chanson d'Engaddi, Paysage, La rose du rameau sec, La neige, Le ventre merveilleux, 1914–16 (1990)

68	2 mélodies: Hymne à Venus (V. de l'Isle-Adam), Dissolution (P. Claudel: <i>La connaissance de l'est</i>), 1918
84	8 mélodies (Klingsor: <i>Shéhérazade</i>): Dédicace, Le voyage, Le potier, La chanson des beaux amants, Chanson de flûte, L'oiseau en cage, Offrande, La chanson d'Ishak de Mossoul, 1922–3 (1990)
104	2 mélodies: Infini, fais que je t'oublie (P.-J. Toulet), Je suis jaloux, Psyché (P. Corneille), 1927–8

Koechlin, Charles: Works

chamber and solo instrumental

6	Suite, 2 pf, 1896 (1899)
6bis	Allegretto, vn, pf, 1898 (1899)
6ter	Andante, vn, pf, vc ad lib, 1898 (1899)
19	Suite, 5 movts, pf duet, 1898–1901 (1901)
20/2	Au loin, eng hn, pf, 1895–6 (1989) [first version of orch piece, orig. for solo pf]
32	4 petites pièces, hn, vn/va, pf, 1896–1906 (1974)
32bis	2 nocturnes, fl, hn, pf/hp, 1897–1907 (1989)
33	Nocturne, chromatic hp/pf, 1907
34	3 pièces, bn, pf, 1898–1907 (1990)
34bis	3 pièces, fl, bn, pf, 1899–1908, rev. 1944 (1993)
41	24 esquisses, pf, 1905–15 (1922)
50	Ballade, pf, 1911–15 [solo version of op.50bis for pf, orch]
51	String Quartet no.1, 1911–13 (1921)
52	Flute Sonata, finale after Virgil, 1911–13 (1922)
53	Viola Sonata, 1902–15 (1923) [finale after op.28/1]
55	Suite en quatuor, fl, vn, va, pf, 1911–15 (1978)
57	String Quartet no.2, 1911–15
58	Oboe Sonata, 1911–16 (1981)
59	5 sonatines, pf, 1915–16 (1918)
60	4 sonatines françaises, pf duet, 1919 (1925), arr. org 1926
61a	64 exercices faciles, pf, 1919–20 (1928)
61b	L'école du jeu lié, pf, 1919–20 (1928)
61c	10 petites pièces faciles, pf, 1915–16, 1919–20 (1921)
61d	12 petites pièces, pf, 1915–16, 1919–20 (1921)
63	Paysages et marines, 12 pieces, pf, 1915–16 (1918)
63bis	Paysages et marines, fl, cl, str qt, pf, arr. 1917
64	Violin Sonata, 1915–16 (1922)
65	Les heures persanes, 16 pieces after Loti, pf, 1913–19 (1986)
66	Cello Sonata, 1917 (1923)
70	Horn Sonata, 1918–25 (1970), movt 2 arr. a sax, pf, 1941
71	Bassoon Sonata, 1918–19 (1990), arr. hn, pf
72	String Quartet no.3, 1917–21 (1924)
75	Sonata, 2 fl, 1918–20 (1922)
75bis	Pastorale, fl, cl, pf, 1917–21 (1990) [movt 1 of inc. Trio]
77	12 pastorales, pf, 1916–20 (1923)
80	Quintet no.1, pf qnt, 1908, 1911, 1917–21 (1985)
85	Clarinet Sonata no.1, 1923 (1993)
86	Clarinet Sonata no.2, 1923 (1991)
87	4 nouvelles sonatines, pf, 1923–4 (1926)
91	Divertissement, 2 fl, a fl/cl, 1923–4 (1939)
92	Trio, str/ww (fl/ob, cl, bn), 1924 (1928)
107	3 sonatines, org, 1928–9, no.1 pubd (1937)

115	20 chansons bretonnes sur d'anciennes chansons populaires [from Barzas Breis], vc, pf, 1931–2, 12 pubd (1934)
123	20 sonneries, hunting hns, 1932
124	L'ancienne maison de campagne, 12 pieces, pf, 1932–3 (1937)
—	Nocturne, el, pf, 1923–32 [see op.129 for orch]
142	20 sonneries, hunting hns, 1935
147bis	Tu crois à beau soleil, wind band, 1935 [arr. of Louis XIII song]
153a	Quelques chorals [4] pour des fêtes populaires, band, 1935–6, nos.3–4 pubd (1937)
153bis	10 sonneries, hunting hns, 1935, 1944–5
155a	Sonatine modale, fl, cl, 1935–6 (1970)
155bis	Idylle, 2 cl/vn, va, 1936 (1936)
156	Quintet 'Primavera', fl, hp, vn, va, vc, 1936 (1985)
157	14 chants, unpubd, arr. fl, 1936, fl, pf as op.157bis, 1936 (1948)
162	La belle traversée, 3 pieces, pf, 1936–7
165	Wind Septet (Caprice sur le retour de mon fils [Yves]), fl, ob, eng hn, cl, a sax, bn, hn, 1937 (1947), arr. fl, eng hn, C-cl, A-cl, basset hn, b cl, bn, hn, 1945
165bis	La vie s'ouvre devant toi — Va librement!, alternative fugal finale for op.165, 14 winds, 1937
173a	4 petites pièces, cl, hn, 1938–9 (1970)
173bis	2 pièces, cl, pf, 1939
174	Vers le soleil, 7 monodies, ondes martenot, 1939
174bis	Course au soleil, alternative finale for op.174, ondes martenot, pf/orch, 1939
178	14 pièces, cl, pf, 1942 (1992)
179	14 pièces, ob/ob d'amore/eng hn, pf, 1942 (1991)
179bis	Chant de la résurrection, 2 tpt, 3 trbn, pf/org/ hmn, 1942 [arr. of op.179/14]
180	15 pièces, hn, pf, some for 4 natural hn, 1942 (1984)
184	3 sonatines, fl, 1942–3 (1951)
185	Suite, 3 movts after G. Sand, eng hn, 1942 (1991)
188	15 études, a sax, pf, 1942–3 (1970)
192	100 [101] thèmes pour improvisation à l'orgue, 1943
195	15 duos (Souvenirs de Bretagne), 2 cl, 1943–4 (1978)
197	Les chants de Kervéléan [6], melody inst, pf, 1940, 1944
198	Les chants de nectaire, 32 pieces after A. France: La révolte des anges, fl, 1944 (1999)
199	Les chants de nectaire (Dans la forêt antique), 32 pieces after Virgil, fl, 1944 (1999)
200	Les chants de nectaire (Prières, cortèges et danses pour les dieux familiers), 32 pieces, fl, 1944 (1999)
201	Adagio, org, 1945 [for marriage of Soizic Guieysse]
206	Trio, ob, cl, bn, 1945 (1957)
208	12 petites pièces très faciles, pf, 1946
209	15 préludes, nos.1–13, pf, no.14, org, no.15, pf duet, 1946, nos.1–10, 12–13 (1954), no.14 (1961), all but no.14 orchd 1947–8 [see ballets opp.210, 222]
211	Adagio, org, 1947 (1968) [for marriage of Antoinette Guieysse]
216	11 monodies: 1–9, cl; 10, ob d'amore/cl/s sax; 11, eng hn, 1947–8 (1989)
217	In memoriam, 5 pieces, various ens, 1947
220	3 monodies, lame sonore [see Writings, 1950], pf, 1948
221	Sonate à 7, solo ob, fl, hpd/hp, str qt, 1949

- 223 Quintet no.2 'Primavera II', fl, hp, vn, va, vc, 1949
 224 Stèle funéraire, fl + pic + a fl, 1950 (1969)
 225bis 2 duos, fl, cl, 1949–50 [arr. op.225/9, 11]
 226 Adagio, org, 1950 [for marriage of Colette Guieysse]

[Koechlin, Charles: Works](#)

cinema

music written for, or suggested by, films

- 132 'Seven Stars' Symphony, 7 movts: Douglas Fairbanks, Lilian Harvey, Greta Garbo, Clara Bow, Marlene Dietrich, Emil Jannings, Charlie Chaplin, orch, 1933, rev. 1944 (1969)
 134 L'Andalouse dans Barcelone (unused score for part of film Croisières avec l'escadre), orch, 1933 (1995)
 139 Premier album de Lilian [Harvey], 9 pieces, S/T/cl, fl+pic, pf, 1934 (1985)
 140 Le portrait de Daisy Hamilton, 89 pieces, pf, some for small ens, 1934–8, 12 for pf, 8 arr. 2 pf by R. Orledge (2000)
 141 Les confidences d'un joueur de clarinette (score for unrealized film project, scenario by Koechlin, after Erckmann-Chatrian), small orch, 1934, completed by P. Renaudin (1981)
 149 Second album de Lilian, 8 pieces, fl + pic, ondes martenot, hpd, pf, 1935 (1986)
 151 7 chansons pour Gladys (Koechlin), after film Calais-Douvres (dir. A. Litvak) starring Lilian Harvey, S, pf, 1935 (1988)
 163 5 danses pour Ginger [Rogers], nos.1–2, pf, nos.3–5 unspecified, 1937, rev.1939; no.2 in *Clavier*, xxiii/6 (1984), 18–21, nos.1–2, 3–5 arr.2 pf by O. Nies (2000)
 164 Epitaphe de Jean Harlow (Romance), fl, a sax/va, pf/hp, 1937 (1970)
 167 Victoire de la vie (film score, dir. H. Cartier-Bresson), chbr orch, 1938

[Koechlin, Charles: Works](#)

miscellaneous

Many vocalises, canons, fugues [incl. 1 of op.114, 1930, and op.126, str qt/org, 1931, orchd as 4th and 1st movts of Sym. no.2], chorales [incl. 27, opp.78–9, 1921; 62, opp.81–3, 1922–3; 22, op.117, 1931], harmony and counterpoint exercises [incl. 19, op.109, 1929, and 20, op.111, 1929], pieces for sight-reading and solfège, folksong arrangements

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orchestrations

G. Fauré: Pelléas et Mélisande op.80: Prélude, Andantino quasi allegretto (Fileuse), Sicilienne, Molto adagio (La mort de Mélisande), 1898; C. Saint-Saëns: Lola (oc, 1, S. Bordèse), 1901; C. Debussy: Khamma [except bars 1–78], 1912–13; A. de Castillon: 6 mélodies (Silvestre), op.8, 1920; C. Porter: Within the Quota, ballet, 1923; E. Chabrier: Bourrée fantasque, 1924; J.S. Bach: Chorale 'In dir ist Freude', 1933; F. Schubert: Fantasy 'Wanderer', C, d760, 1933; G. Fauré: Chanson de Mélisande, 1936 [op.159bis]; B. Godard: Suite, 1945; P. Tchaikovsky: 4 Pieces, incl. Swan Lake Waltz, 1945; C. Urner: Suite normande (Esquisses normandes), 1945

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- Etude sur le choral d'école* (Paris, 1929)
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- 'Quelques réflexions au sujet de la musique atonale', *Music Today: Journal of the International Society for Contemporary Music*, i (1949), 26–35
- Preface to J. Keller:** *La lame sonore* (Paris, 1950)
- 'Etude sur Chostakovitch', *Musique russe*, ed. P. Souvtchinsky, ii (Paris, 1953), 277–95
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- 'Etude sur Albert Roussel', *Revue internationale de musique française*, no.14 (1984), 79–88
- 'Maurice Ravel', *Cahiers Maurice Ravel*, i (1985), 41–55
- Numerous articles in *Contrepoints* (1946–9), *Guide du concert*, *Humanité* (1935–8), *Ménestrel* (1921–36), *Monde musicale* (1920–39), *Pensée* (1939–49), *ReM* (1921–53) and programme notes for the Concerts Colonne (1919–24); complete list in Orledge (1989), 423–8

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Koeckert, Rudolf (Josef)

(*b* Grosspriesen bei Aussig [now Ústí nad Labem, Czech Republic], 27 June 1913). German violinist. He studied with Jaroslav Kocian at the Prague Conservatory until 1938, becoming leader of the Prague Radio Orchestra and then the German PO in Prague, 1939–45. He led the Bamberg SO, 1945–9 and from 1949 was leader of the Bavarian Radio SO in Munich. In 1952 he was appointed professor of violin at the Augsburg Conservatory. He gained wider renown as the leader for 43 years of the Koeckert Quartet, which he first formed in 1939 as the Sudetendeutsche String Quartet (or Prague German String Quartet) and renamed the Koeckert Quartet in 1947. Its members at the time of its dissolution in 1992 were Koeckert's son Rudolf Joachim Koeckert, who succeeded Willi Buchner as second violin in 1965 and became leader in 1982; Antonio Spiller, who joined as second violin in 1982; Franz Schessl, who succeeded Oskar Riedl as viola player in 1975; and Hermar Stiehler, who succeeded Josef Merz as cellist in 1976. The quartet gave the premières of works written for it by Bialas, Ginastera, Hindemith, Krenek and Zillig, among others. Koeckert also edited and published Bruckner's String Quartet in C minor (Vienna, 1956), which he discovered at Bamberg in 1950.

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RUDOLF LÜCK/TULLY POTTER

Koehne, Graeme (John)

(*b* Adelaide, 3 Aug 1956). Australian composer. After undergraduate and postgraduate study at the University of Adelaide with Richard Meale and an appointment as a tutor at the University of New England, he came to prominence with *Rain Forest* (1981), winner of the Australian Composers' Award in 1982. He subsequently formed a collaboration with the choreographer Graeme Murphy. While at Yale on a Harkness Fellowship in 1984, Koehne worked privately with Andriessen and Virgil Thomson. On his return to Australia in 1987 he became a composition lecturer at the University of Adelaide. Koehne's style draws on a postmodern attitude to stylistic allusion and appropriation, freely adopting aspects of art music and popular styles. After his early orchestral work *riverrun ...* (1982), based on the first word of Joyce's *Finnegans Wake*, he went on to develop an anti-modernist aesthetic and has been outspoken in his criticism of what he

sees as the orthodoxies and audience alienation of modernist styles. This can be seen in the Ravelian orchestral colours of *Rain Forest*, the *Gothic Toccata* (1983), the pastiche chorale prelude *To His Servant Bach* (1989) and the popular styles in the orchestral works *Unchained Melody* (1991), *Powerhouse* (1993) and *Elevator Music* (1997).

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(selective list)

Dramatic: *The Selfish Giant* (ballet, G. Murphy, after O. Wilde), 1982; *Nearly Beloved* (ballet, Murphy), 1986; *Gallery: Nocturnes* (ballet, Murphy), 1987; *The Summer of Our Memories* (ballet), 1988; *Voyage Within* (ballet, G. Welch), 1988; *Love Burns* (chbr op, 2, L. Nowra), 1991–2; *The Kid Stakes* (score to silent film, T. Ordell), 1994; *The Sentimental Bloke* (score to silent film, R. Longford), 1995

Orch: *The Iridian Plateau*, 1977; *First Blue Hours*, 1979; *Rain Forest*, 1981; *riverrun ...*, 1982; *Capriccio*, pf, str, 1987; *Maxfield Parrish: Daybreak*, 1987; *Fanfare*, brass, perc, 1988; *Once Around the Sun*, 1988; *Rhythmic Birds of the Antipodes*, 1988 [from ballet *Voyage Within*]; *Unchained Melody*, 1991; *Powerhouse*, 1993; *Elevator Music*, 1997

Chbr and solo inst: *Gui Qt*, gui, va, pf, perc, 1974; *Pf Sonata*, 1976; *Harmonies in Silver and Blue*, pf, 1977; *Cantilene*, fl, ob, str qt, pf, 1978; *Twilight Rain*, pf, 1979; *Gothic Toccata*, org, 1983; *Ricercare and Burletta*, str trio, 1983; *Str Qt no. 1 'Divertissement: 3 pièces bourgeoises'*, 1983; *Miniature*, fl, cl, str qt, 1985; *To His Servant Bach*, *God Grants a Final Glimpse: the Morning Star*, str qt/str orch/gui qt/org/hp, 1989; *Str Qt no. 2 'Shaker Dances'*, 1995

Vocal: *Dreamer of Dreams* (W. Morris), SATB, org, orch, 1986; *3 Poems of Byron*, 1v, pf/str, 1991

PETER McCALLUM

Koehnken & Grimm.

American firm of organ builders. It was founded in 1860 by John Henry [Johann Heinrich] Koehnken (*b* Altenbülstedt, nr Zeven, Lower Saxony, 15 May 1837; *d* Cincinnati, 23 Feb 1897), who succeeded his former employer, the pioneer Cincinnati organ builder Matthias Schwab (1808–63). Koehnken was trained as a carpenter, and emigrated to the USA in 1837, entering Schwab's employ in 1839 and eventually learning all aspects of the craft. Gallus Grimm (*b* Aixheim, nr Neufra, Württemberg, 16 Oct 1827; *d* Cincinnati, 1 Aug 1897) was apprenticed to the organ builder Martin Braun in Germany, and began working for Schwab in 1853. Grimm worked with Koehnken from the outset, as a full partner in Koehnken & Co. from 1864, and under the name of Koehnken & Grimm from 1876. For 40 years the firm had a virtual monopoly on organ building in a rapidly developing part of the country. Koehnken retired in 1896, but Grimm continued until 1900 with his son Edward under the name of G. Grimm & Son. Koehnken & Grimm organs were ruggedly built, with stop-lists and tonal qualities reflecting their classical central German orientation. Among the firm's noteworthy three-manual instruments were those built for Plum Street Temple, Cincinnati (1866), and the Mother of God Church, Covington, Kentucky (1875); probably their most unusual instrument was a one-manual organ of nine stops on very high wind pressure, built to

accompany an enormous chorus in Theodore Thomas's first May Festival, held in 1873 (see [Cincinnati](#), §2).

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BARBARA OWEN

Koellreutter, Hans Joachim

(b Freiburg, 2 Sept 1915). German composer, teacher and conductor, active also in Brazil, India and Japan. He attended the Berlin Academy of Music (1934–6), where his teachers were Gustav Thomas and Scherchen for composition and conducting, Scheck for the flute, Martienssen for the piano and Schünemann and Seiffert for musicology; his flute studies were continued with Moyse at the Geneva Conservatoire (1936–7). In 1937 he moved to Brazil, of which he became a naturalized citizen in 1948. He taught theory and composition at the Brazilian Conservatory in Rio de Janeiro (1937–52) and the São Paulo Institute of Music (1942–4). The group *Música Viva*, which he founded in as early as 1939, included some of the best-known Brazilian musicians; its manifesto promoting new music experimentation was published in 1946. He directed the São Paulo Free Academy of Music (1952–5) and the Bahia University music department (1952–62). In these various posts he was responsible for introducing many Brazilian composers to 12-note and serial methods. He was also chief conductor of the Bahia SO (1952–62) and served as general secretary and president of the Brazilian section of the ISCM. In 1963 he left Brazil to become head of the programme department at the Munich Goethe Institute. He was then regional representative of the Goethe Institute in New Delhi (1965–9) and principal of the Delhi School of Music (1966–9), moving in 1970 to Tokyo, where he took appointments as director of the Goethe Institute, professor at the Institute of Christian Music and conductor of the Heinrich Schütz Chorale. In 1975, after returning to Brazil, he taught privately in Rio and São Paulo, took visiting appointments in universities throughout the country, and participated in composition festivals.

The only early tonal works which Koellreutter recognizes are the two flute sonatas (1937–9). These were followed by a period of classical 12-note serial writing, based on the principles of Gestalt theory, and exemplified by *Música 1941* for piano and the *Noturnos de Oneyda Alvarenga* for mezzo-soprano and string quartet (1945), before he developed a more individual serial technique in such works as the orchestral *Mutações* (1953). During the 1960s he favoured a total serial organization stressing linearity, a procedure he termed 'planimetric'. He then combined serialism with graphic notation and other aleatory methods in *Tanka I* for voice and koto (1971) and *Tanka II* for voice and piano (1973). In the 1980s he gave priority to his teachings and writings over composition. He reworked his earlier choral piece *O café* into an opera-drama, which was produced with great success in Santos to celebrate the city's 450th anniversary in 1996.

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(selective list)

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Orch: 4 Pieces, 1937; Variations, 1945; Música, 1947; Mutações, 1953; Concretion, orch/chbr orch, 1960; Constructio ad synesin, chbr orch, 1962; Advaita, sitār, orch/chbr orch, 1968; Sunyata, fl, chbr orch (Western and Indian insts), tape, 1968; Acronon, pf, orch, acrylic sphere, 1978–9

Vocal: Noturnos de Oneyda Alvarenga, Mez, str qt, 1945; O café (de Andrade), chorus, 1956, rev. 1975; 8 haikai de Pedro Xisto, Bar, fl, elec gui, pf, gongs, cymbals, woodblocks, tam-tam, 1963; Cantos de Kulka, S, orch, 1964; India Report (cant., L. Lutze), S, spkr, chbr chorus, speaking chorus, chbr orch (Western and Indian insts), 1967; Yū, S, Jap. insts, 1970; Tanka I, 1v, koto, 1971; Mu-dai (P. Picasso), 1v, 1972; Tanka II, 1v, pf, 1973; Tanka III, 1v, hp, 1975; 3 cantos (de Andrade), 1v, 1977–8; Cidadezinha qualquer (C. Drummond, de Andrade), chorus, 1980; Tanka VII, 1v, orch, tape recs, 1981–2; Retrato da cidade, Bar, str, 1983–4

Chbr and solo insts: 2 sonatas, fl, pf, 1937, 1939; Sonata, vn, pf, 1939; Inventions, ob, cl, bn, 1940; Música 1941, pf, 1941; Variations, fl, eng hn, cl, bn, 1941; Duo, vc, pf, 1943; Música 1947, str qt, 1947; Sinfonia da câmara, 12 insts, 1949; Diaton 8, fl, eng hn, bn, hp, xyl, 1955; Tanka V, pf, 1977; Tanka VI, fl, gui, 1979; Samadhi, ob, 1981; Audio-Game, various inst ens, 1992; Dharma, fl, ob, eng hn, bn, hn, tpt, trbn, elec gui, elec mouth harmonica, perc, vib, va, vc, 1992

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GERARD BÉHAGUE

Koenig (i).

Alsatian family of organ builders. They are unrelated to Joseph and Paul-Marie Koenig (see [Koenig \(ii\)](#)). Jean-Georges Koenig (*b* Strasbourg, 16

May 1920; *d* Strasbourg, 26 Nov 1992) served his apprenticeship with Roethinger in Strasbourg and set up his own shop in Sarre-Union in 1945. His faith in mechanical action did not win over organists' support until the 1960s; Michel Chapuis and André Isoir in particular helped make Koenig's work well known, mainly through the organ in Sarre-Union (1967, 2 manuals, 31 stops) which was based on the techniques shown in Dom Bedos's treatise. Jean-Georges's son Yves (*b* Sarre-Union, 16 May 1950) has carried on the shop's tradition of historically informed tracker-action styles. While the firm has restored or reconstituted several historic organs (Lorris, Mende, Rodez, Vabres l'Abbaye, Nemours), its strength lies in new instruments. Among the most notable are those for the Auteuil Reformed church, Paris (1970), the Vrije Universiteit, Amsterdam (1977), Boulogne-Billancourt Conservatory (1982), Valence Cathedral (1985), Saint Avold (1987), St Guillaume, Strasbourg (1988), La Roche-sur-Yon (1988), Izumi Hall, Osaka, Japan (1989), Sigmaringen, Germany (1995), and Charleville-Mézières (1997).

KURT LUEDERS

Koenig (ii).

French family of organ builders. Joseph Koenig (*b* Luxeuil-les-Bains, 22 Feb 1846; *d* Caen, 30 July 1926) worked as a voicer with [Cavaillé-coll](#) and from 1871 trained the young [Charles Mutin](#), who later took over the Cavaillé-Coll company. Joseph married Mutin's sister in 1882. He and Mutin moved to Caen five years later and continued to collaborate, at times in conjunction with Henri Didier of Epinal. Joseph's son Paul-Marie Koenig (*b* Paris, 19 July 1887; *d* Draveil, 16 Oct 1977) worked mostly in Normandy, then moved to the Paris area in 1929. A major portion of the Koenigs' activity was maintenance and often modernization of 19th-century organs, among the better-known being the Cavaillé-Coll organs in Paris at the churches of Ste Geneviève and St Jean-St François, and at St Etienne, Caen. New organs were delivered to Beirut (Cathedral and St Joseph's), Gap Cathedral, the Basilica at Mézières, and several locations in the West of France. Between the wars Paul-Marie participated in organ building projects in Germany, at Beuron Abbey and Gerleve, near Coesfeld. The family is unrelated to the Alsatian organ builders of the same name (see [Koenig \(i\)](#)).

KURT LUEDERS

Koenig, Gottfried Michael

(*b* Magdeburg, 5 Oct 1926). German composer and theorist. He studied at the Brunswick Städtische Musikschule (1947–8) and the Nordwestdeutsche Musikakademie, Detmold, where his teachers included Günter Bialas (composition) and Erich Thienhaus (acoustics). During the 1951 Darmstadt summer courses, he attended lectures by Eimert and Meyer-Eppler that awakened his interest in electronic sound production. On the suggestion of Eimert, Koenig started to work in 1953 at the electronic studio of NWDR (now WDR), first as an assistant and later as a permanent employee and composer (until 1964). In 1953 he moved to Cologne, where

he studied music technology at the Cologne Hochschule für Musik (1953–4) and attended courses on electronic data processing at the University of Cologne (1960); during this period he designed the basis of his composition program *Projekt 1* (later followed by *Projekt 2*, 1966, and *Projekt 3*, 1986). He has taught at the Stichting Gaudeamus, Bilthoven (1961–5), the Cologne Musikhochschule (1962–4) and the University of Utrecht (from 1964), where he has directed the electronic music studio (now the Instituut voor Sonologie). He has served as the co-editor of *Electronic Music Reports* (from 1969) and *Sonological Reports* (from 1973).

Koenig's compositional style has moved through serialism and electronic music to programmed music. During his first Utrecht phase (until 1969), he wrote electronic works generated by largely automated methods of sound production (*Funktion Grün*, *Funktion Gelb*, *Funktion Orange*, *Funktion Rot*, *Funktion Blau*, *Funktion Indigo*, *Funktion Violett* and *Funktion Grau*). If the material of electronic music prompted him to develop a progressive rationalization and automation of sound, serial technique, eventually used to determine general 'parametrical concept[s]', facilitated his transition to programmed music (after 1969), a style in which musical raw material is generated through electronic means before being used in more traditional compositional processes.

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Orch: Conc., 2 fl, hpd, str, 1948–9; Horae (ballet, 3 scenes), 1950; Conc., fl, chbr orch, 1951; Fantasie, 1951–2; Conc., chbr orch, 1952; 2 Orchesterstücke, 1952; Komposition, 16 insts, 1953; Diagonalen, 1955; Orchesterstück 1, 1960–61; Orchesterstück 2, 1961–2; Orchesterstück 3, 1963; Beitrag, 1985–6

Chbr and solo inst: 2 Klavierstücke, pf, 1957; Wind Qnt, 1958–9; Str Qt 1959, 1959; Projekt 1, version 1, wind, str, 1965–6; Projekt 1, version 3, wind, str, 2 pf, perc, 1967; Übung, pf, 1967–70; 3 ASKO Stücke, wind, str, pf, mar, 1982; Segmente 1–7, pf, 1982; Segmente 99–105, vn, pf, 1982; Segmente 92–98, vn, vc, 1983; Segmente 85–91, fl + pic, b cl, vc, 1984; Intermezzo (Segmente 85–91), fl + pic + b fl, b cl + Eb cl, pf, 1987; Str Qt 1987, 1987–8; 60 Blätter, str trio, 1992; Concerti e corali, wind, str, pf, vib, mar, 1992; Das A und das O, S, A, vc, hp, 1993; Per flauti, 2 fl, 1997

Tape: Klangfiguren I, 1955; Klangfiguren II, 1955–6; Essay, 1957–8; Materialien zu einem Ballett, 1961; Suite, 1961 [from Materialien zu einem Ballett]; Terminus 1, 1962; Terminus 2, 1966–7; Terminus X, 1967; Funktion Grün, 1967; Funktion Gelb, 1968; Funktion Orange, 1968; Funktion Rot, 1968; Funktion Blau, 1969; Funktion Indigo, 1969; Funktion Violett, 1969; Funktion Grau, 1969; Output, 1979

computer programs

Projekt 1, composition program, 1963

Projekt 2, composition program, 1966

CSP 1, sound generation program, 1968

Projekt 3, 1987

Principal publishers: Peters, Semar, Tonos, Universal

WRITINGS

Summary observations on Compositional Theory (Utrecht, 1971) [pubn of Instituut voor Sonologie]

Ästhetische Praxis. Texte zur Musik, i: 1954–61 (Saarbrücken, 1991); ii: 1962–67 (1992); iii: 1968–91 (1993); iv: *Supplement I* (1999); v: *Supplement II* (incl. letters) (forthcoming) [collected writings]

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K. Bochmer: 'Indetermination und neue Perspektiven der Formbildung über einige Verfahren der elektronischen Musik', *Zur Theorie der offenen Form in der neuen Musik* (Darmstadt, 1967), 187–200

J.D. Banks, P. Berg and D. Theriault: 'SSP: a Biparametric Approach to Sound Synthesis', *Sonological Reports*, v (Utrecht, 1979)

O. Laske: 'Composition Theory in Koenig's *Project One* and *Project Two*', *Computer Music Journal*, v/4 (1981), 54–61; repr. in *The Music Machine*, ed. C. Roads (Cambridge, MA, 1989), 119–130

M. Harenberg: *Neue Musik durch neue Technik? Musikcomputer als qualitative Herausforderung für ein neues Denken in der Musik* (Kassel, 1989), 138–46

Gottfried Michael Koenig, Musik-Konzepte, no.66 (Munich, 1989)

WOLF FROBENIUS

Koenig, (Karl) Rudolf

(b Königsberg, 26 Nov 1832; d Paris, 2 Oct 1901). German physicist. Although Helmholtz was his principal professor at the University of Königsberg, Koenig's research was not in acoustics. After receiving the PhD in physics, Koenig apprenticed himself to the Parisian violin maker Vuillaume. Koenig completed his apprenticeship in 1858 and set up shop at the Quai d'Anjou, where he remained for the rest of his life, making tuning-forks of great precision for his tonometer which covered the entire audible range of frequencies. He constructed remarkably precise clock tuning-forks, sirens, ingenious compound sirens, improved Helmholtz resonators and a wide variety of other apparatuses. The quality of his instruments became legendary, and they became the physics tools for university laboratories in Europe and the USA. He was commissioned by the French government to make the apparatus for establishing 'Diapason normal', $a' = 435$; and he improved Léon Scott's 'phonautograph' of 1857, the antecedent of Edison's reproducing phonograph.

Koenig's research, contained in various papers and summarized in his *Quelques expériences d'acoustique* (Paris, 1882), ranged widely, but he was interested mainly in beats among the overtones and combination tones and phase in the quality of a musical sound. For the former he criticized the use of reed harmoniums and sirens which had been Helmholtz's chief tools; Koenig believed that a proper study required the use of pure tones. Noting that the higher modes of a tuning-fork would not be harmonious, he stroked large forks with a cello bow. He studied phase relations between fundamental and overtones with special compound sirens that allowed him to introduce arbitrarily the desired phase differences. Many of Koenig's results conflicted with Helmholtz's and it is

interesting to compare the work of these two men, the most important contributors to experimental musical acoustics in the 19th century.

See also [Physics of music](#), §5, and figs.8–9.

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JAMES F. BELL/CLIVE GREATED

Koenig horn.

See under [Mellophone](#).

Koenigsberg [Kenigsberg], Alla Konstantinovna

(*b* Samarkand, 3 March 1931). Russian musicologist. She studied at the Leningrad Conservatory with Druskin, graduating in 1954 and completing her postgraduate studies in 1957. She began teaching there in 1957, and was scientific secretary at the Conservatory (1959–1967). In 1992 she became a professor in the department for the history of foreign music.

Koenigsberg's scholarly interests include music theatre and singing. Her dissertation for the *Kandidat* degree concerned Wagner's *Ring des Nibelungen*, and the subject of her doctorate was the history of Hungarian opera. Her many books and articles discuss the operatic works of Wagner, Weber, Rossini, Verdi, Puccini and American and Hungarian composers. She has devoted much time to the art of Russian and Latvian singers, and the music and theatre of Latvia as a whole. It was under her editorship that the handbook *111 oper* (1998) was published. She is a member of a number of international societies and Russian associations, and has delivered papers throughout Russia and Europe.

WRITINGS

Kol'tso Nibelunga Vagnera [Wagner's *Der Ring des Nibelungen*] (Moscow, 1959)

'Nekotoriye osobennosti muzikal'noy dramaturgii Puchchini i sovremennaya zarubezhnaya opera' [A few peculiarities of Puccini's dramatic art and contemporary opera abroad], *Voprosi sovremennoy muziki* (Leningrad, 1959)

Rikhard Vagner [Wagner] (Leningrad, 1963–72)

Karl Mariya Veber [Weber] (Leningrad, 1965–81)

Operi Vagnera [Wagner's operas] (Moscow and Leningrad, 1967)

‘Sovremennaya amerikanskaya opera: Menotti i Floyd’ [Contemporary American opera: Menotti and Floyd], *Muzika i sovremennost’*, vi (1969)
Betkhoven [Beethoven] (Leningrad, 1970)
Shandor Sokolai [Sándor Szokolay] (1982)
 ‘Parsifal’ Vagnera i traditsii nemetskogo romantizma’ [Wagner's *Parsifal* and the traditions of German romanticism], *Problemi muzikal'noy nauki*, v, ed. O. Sokolov and others (Moscow, 1983)
 “Otello” Rossini i Verdi’ [Rossini's and Verdi's settings of *Otello*], *Dzh. Rossini: sovremenniye aspekti issledovaniya tvorcheskogo naslediya* (Kiev, 1993)
 ‘Weber in Russland’, *Weberiana*, iv (1995)
 ‘Weber-Briefe in St Petersburger Bibliotheken’, *Weberiana*, v (1996)
ed.: *Rimsky-Korsakov i Vagner* (St Petersburg, 1996)
 ‘Staroye i novoye v opernom tvorchestve Puchchini’ [The old and the new in Puccini's operas], *Traditsionnoye i novoye v muzike XX veka* (Kishinyov, 1997)
 ‘Vagner i Shopengauer’ [Wagner and Schopenhauer], *Zhurnal lyubiteley muziki* (1997), nos.2–3
ed.: *111 oper* [111 operas] (St Petersburg, 1998)
Istoriya vengerskoy operi [The history of Hungarian opera] (forthcoming)

ERA BARUTCHEVA

Koerppen, Alfred

(b Wiesbaden, 16 Dec 1926). German composer. He attended the Muisches Gymnasium, Frankfurt (1939–45), and studied composition with Kurt Thomas. After a short period as an organist in Frankfurt he moved to Hanover, where he taught composition at the Staatliche Hochschule für Musik und Theater (as professor from 1964) until his retirement in 1991. He received the Rompreis in 1961 and the Lower Saxony Prize for Culture in 1983.

Koerppen’s substantial output includes work in every genre and music for amateur as well as professional performers. Modelling himself on modern classicist composers such as Hindemith, Stravinsky and (in choral music) his teacher Kurt Thomas, he developed early in his career a characteristic, personal stylistic idiom which colours all his work despite the considerable range of his compositional imagination. His expression reaches from deep, sometimes apocalyptic seriousness to playful, even bizarre humour, and from powerful spiritual affirmation to lighthearted, mediterranean worldliness. He has never abandoned tonality in the broadest sense, though he has often integrated avant-garde techniques within his musical language to original effect. Vivid gestures and an expressivity close to speech inform his instrumental works, while meticulous attention to the text is a mark of his vocal compositions, from the masses, motets and madrigals to the innovative choral narratives with speakers and often numerous solo parts.

WORKS

(selective list)

Stage: Virgilius, der Magier von Rom (Zauberoper), 1951; Arachne (ballet), 1968;

Ein Abenteuer auf dem Friedhof (Kammeroper, 4 scenes), 1980

Choral: Der Turmbau zu Babel (orat), 4 solo vv, male chorus, orch, 1951; 2 Motetten, mixed chorus, 1952, rev. 1994; Das Feuer des Prometheus (orat), 5 solo vv, mixed chorus, orch, 1956; Der Sonnenhymnus des Echnaton, 3 mixed choruses, 1965; Invocationen, schola, mixed chorus, fl, ob, vn, vc, kbd/org, 1968; Joseph und seine Brüder, female chorus, spkrs, 1967; Parabel vom Dornbusch, mixed chorus, fl + pic, ob, eng hn, bn, hn, tpt, trbn, cel, pf, org, perc, vn, va, vc, 1969; Das Stadtwappen (F. Kafka), solo vv, mixed chorus, orch, 1973; Gebete aus der Arche (C. Bernos de Gaszold), mixed chorus, 1974; Donum Kinguarum, 3 solo vv, mixed chorus, 1976; 4 italienische Madrigale (G. Ungaretti), 4 solo vv, mixed chorus, 1979; Zauberwald, female chorus, 1982; ECHO, solo vv, 3 mixed choruses, 1985; 3 exemplarische Geschichten (after J.C. and J.L.C. Grimm), solo vv, spkr, female chorus, 1989; Georgica, mixed chorus, 1991; Elia, mixed chorus, org, 1991; Stephanus, mixed chorus, org, 1993; Jona, mixed chorus, org, 1995

Solo vocal: Vagantenballade (F. Villon), B, fl, pf, perc, 1948; Wassermarken (cant., H. Piontek), S, T, str qnt, 1961; Dauer der Freude, S, vn, pf, 1965; Nachklang, S, pf, 1972; 3 Lieder (M.-L. Kaschnitz), Bar, pf, 1975; Brentano-Lieder, 1v, pf, 1985

Inst: Sym. 'Die Erscheinung der Reiter', wind ens, perc, 1948; 17 Choralfantasien und -Partiten, org, 1948–90; Transposition, fl, bn, vn, vc, pf, hpd, regal, 1972; Konzert im Dreieck, pf, hpd, hmn (total 2 players), 1974; Sym., 1985; Trio in zwei Sätzen, vn, vc, pf, 1986; 10 Charakterstücke, pf, 1989; Melusine, vn, 1990; Concerto à Quattro, 2 pf, perc, 1992; Abgesang, vn, orch, 1995; Conc., b tuba, orch, 1998

Principal publishers: ADU-Verlag, Breitkopf & Härtel, Mösseler

PETER SCHNAUS

Koesoemadinata, Raden Machjar Angga

(*b* Sumedang, 7 Dec 1902; *d* Bandung, 9 April 1979). Indonesian musicologist. He received his initial training in Western music at the Holland Inlandsche School, Sumedang and continued his studies in Western music theory and acoustics at the Kweekschool, Bandung (1916–22). His initial attempts to understand the nature of Sundanese tuning systems were made on the guitar (1916–20). He created the Sundanese solfège system ('da-mi-na-ti-la') in 1923, which he used in his theoretical writings as well as in songbooks for children. In collaboration with the Dutch musicologist Jaap Kunst during the late 1920s and 30s, he began measuring gamelan tunings scientifically by using a monochord and A.J. Ellis's cents system. The collaboration with Kunst resulted in many publications including a jointly published article (1929) as well as Kunst's monumental *De toonkunst van Java* (1934), where Koesoemadinata is cited more than 30 times. His theoretical writings on Sundanese tuning systems and scales are the most sophisticated of the 20th century. His work over several decades culminated in a 17-tone model – the octave is comprised of 17 equal intervals of 70 10/17 cents – from which the notes of individual Sundanese scales could be derived. Koesoemadinata was also a composer (his pieces include *Lemah Cai* ('Our native land'), *Dewi Sartika*,

among others), playwright and director of music-dramas (*Sarkam-Sarkim* ('The brothers Sarkam and Sarkim') and *Iblis Mindo Wahyu* ('Satan's personification as divine revelation'), among others).

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- Diadjar mamaos rakitan pelog, djilid I* [Learning to sing in Pelog, volume 1] (Weltevreden, 1929)
- Diadjar mamaos rakitan salendro, djilid I* [Learning to sing in Salendro, volume 1] (Weltevreden, 1930)
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ANDREW N. WEINTRAUB

Koessler [Kössler], Hans [János]

(*b* Waldeck, 1 Jan 1853; *d* Ansbach, 23 May 1926). German composer, organist and teacher, a cousin of Reger. He trained for the teaching profession and first taught at Leonberg. By 1871 he had been appointed organist at Neumarkt (Oberpfalz), where he remained until 1874. He continued his studies at the Königliche Musikschule in Munich with Joseph Rheinberger and Franz Wüllner. In 1877 he went with Wüllner to Dresden, where he taught theory and choral singing at the conservatory until 1881. From 1879 he also served as conductor of the Dresden Liedertafel, an ensemble that won first prize at the international song festival in Cologne (1880). As a result of this success he was invited to conduct at the theatre in the Glockengasse in Cologne. The atmosphere of the theatre did not suit him, however, and in 1882 he moved to the National Hungarian Royal Academy of Music to teach the organ and choral music. The following year he succeeded Robert Volkmann as composition teacher, directing the composition department until his retirement in 1908. He remained in Budapest for only a short while before embarking on extensive travels that finally brought him to Ansbach (1918). Between 1920 and 1925 he returned to Budapest where he was in charge of the master school in composition at the academy. In 1923 the school gave a concert of his works.

Koessler was not a composer who worked quickly; his compositions are valuable not so much for their originality of thought as for their highly accomplished technique. He was committed to the formal ideals of Classicism, particularly of Brahms's music. He had a rare feeling for the virtuoso treatment of the voice and his choral works are especially worthy of attention. His thorough technical knowledge and highly developed critical sense made him an outstanding teacher, and his contribution in this role to

Hungarian music is indicated by the list of his pupils, which includes Bartók, Dohnányi, Kodály, Weiner and many other composers, choirmasters and writers on music.

WORKS

(selective list)

vocal

Op: Der Münzenfranz (3, A. Schaefer), Strasbourg, 1903

Choral-orch: Triumph der Liebe (orat); Sylvesterglocken (secular requiem, M. Kalbeck), solo vv, vv, orch, 1897; Dem Verklärten (Trauerode, Kalbeck), vv, orch, 1912; Hymne an die Schönheit (W.C. Gomoll), male vv, orch, 1912; Dem Vaterlande, Bar, vv, orch, 1915

Other choral works: Ps xlvi, 8 solo vv, double chorus, 1902; Ps li, 4vv, 1902; Lieder und Gesänge, 1912; Altdeutsche Minnelieder in Madrigal-Form, 4 male vv, 1913; Letzter Wille 'Wenn einstens ist vollendet', vv, pf; Mass, 3 female vv, org

Songs: Kammergesänge, S/T, ob, hn, str qt, 1912; 3 Lieder, Bar, pf; Lieder und Gesänge, 3 vols., 1v, pf; Kinderlieder (F.W. Güll), 1v, pf; 3 Lieder aus der Kriegszeit, S, pf; Der kleine Rosengarten (H. Löns), 4 vols., 1v, pf; 5 Lieder, Bar, orch; other songs with pf

instrumental

Orch: Sym. Variations, d¹; 1909; Vn Conc., a, 1914; 2 syms., F, b; Vc Conc., d

Chbr: Str Qt no.1, d; Str Qt no.2, g, 1902; Str Sextet, f, 1902; Allerseelen, vn/ob/(vc, org), 1913; Str Qnt, F, 1913; Suite, a, vn, org, 1919; Trio Suite, vn, va, pf, 1922; Sonata, e, vn, pf; Deutsche Tanzweisen, vn, pf; Ungarische Tanzweisen, vn, pf; Sonata, vc, pf

Pf: Walzersuite; 5 Pf Pieces, 1913

Principal publishers: Bote & Bock, Süddeutscher Verlag

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P. Egert: 'Hans Kössler, ein vergessener Männer-Chor-Komponist', *Deutsche Sängerbundeszeitung*, xxiii (1932), 67–9

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A. Siklós: 'Koessler János', *Az Országos Magyar Királyi Liszt Ferenc Zeneakadémia Évkönyve 1936–37* (1936), 21–6

VERA LAMPERT

Koetsier, Jan

(b Amsterdam, 14 Aug 1911). Dutch composer and conductor. He studied piano (1927–9) and conducting (with Julius Prüwer, 1932–4) at the Berlin Hochschule für Musik. He began his career as a co-répétiteur and

conductor in Lübeck, Berlin and The Hague, where he conducted for the Nederlandsche Kameroopera for a short time. In 1942 he was appointed second conductor of the Concertgebouw Orchestra in Amsterdam under Mengelberg. Not entirely free of controversy because of his conducting during the German occupation, he remained in this post until 1948. A year later he became second conductor of the Residentie-Orkest in The Hague and a teacher at the Conservatory there. In 1950, Koetsier settled in the Federal Republic of Germany, where he became conductor of the newly established Bavarian RSO. From 1966 until he retired in 1976 he was professor of conducting at the Munich Hochschule für Musik. Koetsier wrote more than 170 works for a variety of orchestral configurations, brass instruments being well represented. Initially influenced by Hindemith, for example in his *Muziek* op.23 (1943), Koetsier increasingly emulated the neo-classical works of Stravinsky, as in his *Muziek* op.37 (1948). Koetsier's later works combine melodic invention with strong rhythmic articulation, in which references to jazz are not uncommon. Examples of this are the *Brass Symphony* (1979) and the *Concertino* for trombone and strings (1982).

WORKS

(selective list)

Vocal: *Gesang der Geister über den Wassern* (J.W. von Goethe), chorus, 7 insts, 1939, rev. 1973; *Der Mann Lot* (orat), Bar, spkr, 1940, rev. 1962; *Frans Hals* (op), 1951; *Aus den Schöpfungsliedern* (H. Heine), SATB, pf, 1980; *3 Songs of Ellen* (C. Scott), Mez, org, 1986; *Galgenlieder* (C. Morgenstern), 1v, inst, 1992; *Missa in honorem Sanctii Antonii de Padua*, 2 SATB

Orch: *Suite*, 1937; *Muziek* op.23, 2 str orch, 3 trbn, timp, 1943, rev. 1981; *Sym. no.1*, 1945; *Muziek*, op.37, small orch, 1948; *Sym. no.2*, 1946; *Sym. no.3*, 1954; *Trauermusik*, 1954; *Conc.*, tpt, trbn, orch, 1965; *Homage to Gershwin*, 1969; *Mühldorfer Serenade*, 1971; *Conc. capriccioso*, pf, orch, 1975; *Brass Sym.*, op.80, 1979; *Concertino drammatico*, vn, va, str, 1981; *Concertino*, op.91, trbn, str, 1982; *Tanzsuite*, 1985; *Burg-serenade*, 1987; *Konzertantes rondo*, pf, str, 1991

Chbr: *Nonet*, 1967; *Bamberger Promenade*, 2 tpt, 3 trbn, 1970; *Qnt*, hn, 2 tpt, trbn, tuba, 1974; *Partita*, trbn, org, 1976; *Trio*, fl, bn, pf, 1978; *Duo giocoso*, tpt/ob, va, 1979; *Qt*, 4 vc, 1980; *Petite suite champêtre*, fl, ob, vn, va, 1982; *Kinderzirkus*, hn, 2 tpt, trbn, tuba, 1986; *Gran trio*, tpt, trbn, pf, 1988; *13 études caractéristiques*, hn, 1989

Ballets, songs, pieces for pf, org

Principal publisher: Donemus

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J.P. Mathez: 'Jan Koetsier: Composer for the Glory of the Brasses', *Brass Bulletin*, iv (1990), 78–86

P. Micheels: *Muziek in de schaduw van het Derde Rijk: de Nederlandse symfonie-orkesten 1933–1945* (Zutphen, 1993)

EMILE WENNEKES

Koffler, Józef

(b Stryj [now Stryy, Ukraine], 28 Nov 1896; d nr Krosno, early 1944). Polish composer. From 1910 to 1914 he attended the gymnasium in Stryj, Galicia. From 1914 he studied law at the University of Vienna and simultaneously took lessons in harmony and composition with Grädener; in the following year he began studies in musicology with Guido Adler, Lach and Wellesz. After serving in the Austrian and Polish armies (1916–20), he continued his studies in Vienna with Foerster, Ludwig Kaiser (conducting) and Adler, with whom he took the doctorate with his thesis *Über orchestrale Koloristik in den symphonischen Werken von Mendelssohn-Bartholdy* (1923). On completion of his studies he accepted the position of répétiteur and conductor of the chorus at the Vienna Burgtheater; during this time he became acquainted with Alban Berg. In 1924 Koffler moved permanently to Lwów, where he taught composition and theoretical subjects at the conservatory of the Polish Music Society; there in 1928 he assumed the position of professor of harmony and composition. In 1929 he entered into correspondence with Schoenberg, though the two were never to meet. As Koffler's stature as a composer grew so his works came to be included at ISCM festivals: the String Trio op.10 was performed in Oxford in 1932, the *15 wariacji szeregu 12 tonów* ('15 Variations on a 12-Note Series') op.9a was given in Amsterdam (1933) and the Third Symphony was performed in London (1938).

In addition to his work as composer, teacher and administrator, Koffler was active in Lwów in the 1920s and 30s as a critic, reviewer and music publicist. From 1926 until 1939 he was editor of the leading journal *Orkiestra*, and also of *Echo* (1936–7); in both periodicals he publicized the compositions of contemporary composers and popularized music history.

Following the annexation of western Ukraine into the USSR Koffler assumed the chair of composition and the position of deputy rector at the Lysenko Conservatory. In 1939 he became secretary of the Ukrainian Union of Composers. In 1940 official criticism of his creative activities denounced him as a 'formalist', so that Koffler had publicly to recant. After the German attack on Lwów in 1941 the composer and his family were deported to the ghetto at Wieliczka. The exact circumstances of Koffler's death are vague. In 1943 he went into hiding in the vicinity of Krosno, where, probably at the beginning of 1944, he and his family were murdered by the Nazis.

Besides Szymanowski, Koffler was the most outstanding Polish composer of the first half of the 20th century. From the point of view of his aesthetics regarding new music, the history of neo-classicism and of the reception of socialist realism, he occupies a pioneering and pivotal role in Polish 20th-century music history. From a more European perspective, he belongs to the group of composers (besides Rathaus, Eisler, Schulhoff and Vogl) who developed, variously, the musical ideas of Schoenberg. Koffler's first creative period (1917–27) involved the fashioning of his individual style, and encompassed a transition from adopting the aesthetics of the musical modernist to actual dodecaphonism. In one of this period's surviving compositions, *40 polskich pieśni ludowych* (40 Polish Folksongs), a work that furthered the contemporary, popular trend in Poland towards native folklore, it is already possible to observe progressive compositional devices such as the use of modality and bitonality and a preoccupation with

sonority *per se*. In his first neo-classical works – *Musique de ballet* (1926) and *Musique. Quasi una sonata* (1927) – the composer employed (in a consistent though academic fashion) strict 12-note technique, which in European terms placed him among the pioneers of dodecaphony.

The mature works of Koffler's second period of creativity (1928–40) show that though the composer until 1935 upheld the aesthetic ideology of new music and made consistent use of dodecaphony, stylistically his music of this period bore resemblance to examples of French neo-classicism. The composer produced a succession of works based upon various historical, stylistic-formal models: the *Capriccio* on virtuoso violin caprices from around 1800, the *Sonatine* modelled on the compositions of Clementi, the Second Symphony on symphonies of the Classical period and the Piano Concerto on the early Romantic virtuoso concerto. After 1935 Koffler aligned himself to a greater extent with Hindemith's 'Neue Sachlichkeit', in which the stylistic role of the specific model declined, its place taken by considerably intensified techniques of contrapuntal working, massive instrumentation and thematic developmental processes (e.g. the third and fourth symphonies). The character of the remaining period in Koffler's style was bound up with the aesthetics of socialist realism (1940–41). In the first half of 1940, after he abandoned 12-note technique, he continued to experiment with a view to developing his pre-war style, though he surrounded these experiments with the 'positive ideology' of programme music (e.g. *Uwertura radosna* ('Festive Overture'), written to celebrate the anniversary of the Red Army's invasion of Lwów). Only the quartet *Ukraiński eskizy* ('Ukrainian Sketches'), in which the composer presents anachronistic verses from folklore cast in functional harmony, categorically exhibits the style of socialist realism.

WORKS

(selective list)

Stage: *Alles durch M.O.W.* (ballet), op.15, 1932

Orch: 15 wariacji szeregu 12 tonów [15 Variations on a 12-Note Series], op.9a, str, 1931 [based on op.9, 1927]; Sym. no.1, op.11, chbr orch, 1930; Pf Conc., op.13, 1932; Sym. no.2, op.17, 1933; Sym. no.3, op.21, wind, hp, perc, c1935; *Suita polska* [Polish Suite], op.24, chbr orch, 1936, lost; *Uwertura radosna* [Festive Overture], op.25, 1940, lost; Sym. no.4, op.26, 1940; *Händeliana '30 wariacji na temat passacaglii Händla'*, c1940, lost

Chbr: Str Trio, op.10, 1928; *Divertimento*, op.16, ob, cl, bn, 1931, lost; *Capriccio*, op.18, vn, pf, c1936; Str Qt, op.20, 1934, lost; *Ukraiński eskizy* [Ukrainian Sketches], op.27, str qt, before 1941

Pf: *Chanson slave*, before 1918; 40 polskich pieśni ludowych [40 Polish Folksongs], op.6, 1925; *Musique de ballet*, op.7, 1926; *Musique. Quasi una sonata*, op.8, 1927; 15 wariacji szeregu 12 tonów [15 Variations on a 12-Note Series], op.9, 1927; *Sonatine*, op.12, 1930; *Sonata*, op.19, 1935, lost; 20 variations sur une valse de Johann Strauss, op.23, 1935; 4 dytyachi p'yesy [4 Pieces for Children], before 1940

Vocal: 3 Lieder, op.1, S, pf, 1917; *Die Liebe* (cant., Bible: *Corinthians*), op.14, 1v, cl, va, vc, 1931; 4 poèmes (A. de Musset, P. Verlaine, A.V. Arnault), op.22, 1v, pf, 1935

Orchestrations: J.S. Bach: *Little Suite*, c1937, lost; J.S. Bach: *Goldberg-Variationen*, c1938

Principal publishers: Senart, Universal, PWM

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- M. Gołąb:** *Józef Koffler* (Kraków, 1995)
- M. Gołąb:** 'Das Schaffen Józef Kofflers: Probleme einer Stilgestaltung', *Verfemte Musik: Komponisten in den Diktaturen unseres Jahrhunderts*, ed. J. Braun, V. Karbusicky and H.T. Hoffmann (Frankfurt, 1995), 205–17
- Muzyka*, xli/2 (1996) [Koffler issue]

MACIEJ GOŁĄB

Kofroň, Petr

(b Prague, 15 Aug 1955). Czech composer. He took lessons in Prague with Kopelent and attended the Janáček Academy, Brno (1974–9), where his teachers included Piňos. In 1983 he founded the Agon Orchestra, a contemporary music ensemble and the first of its kind in former Czechoslovakia; he has directed the ensemble since its inception. He was co-founder of the Czech Society for New Music, and in 1989 was appointed editor of the contemporary music journal *Konzerva/Na Hudbu*.

After the conceptual works of around 1970 which explored restrictive ambiances and the movement of sound in space, Kofroň returned in 1976 to a primitive diatonic harmony and musical expression. He holds special interest in the music of Isaak Dunayevsky. After 1983 Kofroň became influenced by the hermetic philosophy of Aleister Crowley and by composition based on ritual. Six years later his music underwent further change, this time towards an aggressive style embracing interplay and the energy of performers and of sounds rather than that of conventional musical parameters. He is alert to the possibilities of graphic notation and has performed such works by other composers, among them Ponc, Logothesis and Knížák.

WORKS

(selective list)

Stage: Zlaté kapradí [The Golden Fern] (op, Kofroň), 1991 Orch: Valčík na rozloučenou [Farewell Waltz], 1977; Luk [The Bow], 1979–81; 3 kusy [3 Pieces], wind, perc, 1982; Liber LXXII, 2 orch, tape, 1987 Vocal: In memoriam I.O. Dunajevskij (Dunayevsky), spkr, brass qnt, 1975; Pro soprán a orchestr (G. Trakl), 1982 Chbr and solo inst: Růžový pokoj [The Pink Room], 2 pf, 1978; Str Qt, 1982; E.S.T., conc., pf, pic, ob, cls, vn, va, vc, b drum, 1988; Alfa a kentaur [Alpha and Centaur], vn, ens, 1989; Spira, cl, elec gui, pf, mar, b drum, 1990; Enhexe, ens, 1991; Second Infinity, pf, 1991; The Fire is Mine, ens, elecs, 1993; O.T.M., 4 block fl, 4 perc, 1993; Abram, 8 insts/inst groups, 1994; Tworl, str qt, 1994; Velký vůz [The Big Dipper], ens, 1996

MSS in *Český hudební fond*

Principal publisher: Panton, Společnost pro Novou Hudbu

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'Ästhetik des "Befremdlichen": die tschechische Musik der sechziger Jahre', *MusikTexte*, nos.69–70 (1997), 19–23

IVO MEDEK

Kogan, Leonid (Borisovich)

(*b* Dnepropetrovsk, 14 Nov 1924; *d* Moscow, 17 Dec 1982). Russian violinist. He studied with Abram Yampol'sky (a disciple of Auer), first at the Central Music School in Moscow, then at the Moscow Conservatory (1943–8) and as a postgraduate (1948–51). He made his début in Moscow at the age of 17, and gave concerts throughout the USSR while still a student. In 1947 he was co-winner of the first prize at the World Festival of Democratic Youth in Prague, and in 1951 won the Queen Elisabeth Competition in Brussels. He made his débuts in London and Paris in 1955, in South America in 1956 and in the USA the following year. In 1952 he joined the teaching staff of the Moscow Conservatory. He was named People's Artist of the RSFSR in 1964 and received the Lenin Prize in 1965.

After David Oistrakh, Kogan was considered the foremost Soviet violinist, and one of the most accomplished instrumentalists of the day. Kogan's approach, however, was more objective, less emotional than Oistrakh's. His tone was leaner, his vibrato tighter, his temperament cooler and more controlled. His intonation was pure and his technical mastery absolute. He showed his versatility in concert series ranging from the complete Bach solo works to the Paganini Caprices.

Kogan married Elizaveta Gilels (sister of the pianist), also a concert violinist. They appeared in violin duets, and with their son Pavel gave the first performance of the Concerto for Three Violins by Franco Mannino (1965), dedicated to them. With Gilels and Rostropovich, Kogan gave many trio performances. Among works dedicated to him are concertos by Khrennikov, Karayev, Knipper and Bunin, the Concerto-Rhapsody by

Khachaturian, and sonatas by Weinberg and Levitin. Kogan was intensely interested in the modern repertory and was the first Soviet violinist to play and record Berg's Violin Concerto. He played a Guarneri 'del Gesù' violin dated 1726.

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T. Potter: 'Master Musician, Supreme Technician', *The Strad*, cv (1994), 1106–11

BORIS SCHWARZ/MARGARET CAMPBELL

Koglmann, Franz

(b Mödling, 22 May 1947). Austrian composer and trumpet player. He studied the classical and jazz trumpet and jazz arranging at the Vienna Conservatory. In the 1970s, already active as a freelance performer, he began to work with leading European and North American improvisors, including Steve Lacy, Bill Dixon, Derek Bailey, Andrea Centazzo and Georg Gräwe. Koglmann's work as composer came to the fore with the founding of the Pipetet ensemble in 1983. The cycle *The Use of Memory*, composed for the Pipetet, was given its première at the Donaueschingen Festival in 1990. Koglmann has also directed other, smaller ensembles such as the Pipe Trio and the Monoblue Quartet.

As an improviser, Koglmann belongs to the lineage of 'cool' jazz, placing an emphasis on structure and building on a tradition defined by artists such as Beiderbecke, Tristano and Konitz. He is self-taught as a composer, and his diverse influences include the Second Viennese School, innovative jazz composers like Bob Graettinger and George Russell, contemporary literature and the visual arts. Reaching across the confines of music and enclosing improvisatory expression within close-fitting structural frameworks, Koglmann's music embodies Schuller's idea of a 'third stream', drawing on both jazz and modern European classical music.

WORKS

(selective list)

all dates in parentheses are recording dates

Flaps (1973), collab. S. Lacy; Opium (For Franz) (1976), collab. B. Dixon, Lacy;

Schlaf Schlemmer, Schlaf Margritte (1984) [for Pipetet]; Ich (1986) [for Pipetet]; A White Line (1989) [for Pipetet]; The Use of Memory, Donaueschingen, 1990 [for Pipetet]; L'heure bleue (1991) [for the Monoblue Quartet]; Cantos I–IV (1993) [for Pipetet]; Mélange de la promenade, septet, jazz qt, 1993; O Moon My Pin-Up (E. Pound), T, chorus, 8 insts, 1997

Principal recording companies: hat ART Records, Pipe Records

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- J. Corbett:** 'Meister of Melancholy: Franz Koglmann', *Extended Play: Sounding Off from John Cage to Dr Funkenstein* (Durham, NC, 1994), 135–8
- B. Kraller and W.Famler:** 'Die Moderne und das Moderne', *Wespennest*, no.105 (1996), 78–93 [interview]

PETER NIKLAS WILSON

Kogoj, Marij [Julij]

(*b* Trieste, 20 Sept 1892; *d* Ljubljana, 25 Feb 1956). Slovenian composer and writer on music. As an orphan he was mistaken for his deceased brother Marij (1895–6) on account of a faulty copy of a baptism certificate issued by the authorities. During his schooling in Gorica (1907–14) he taught himself music, and by 1910 he had begun to compose. He studied with Franz Schreker at the Vienna Music Academy (1914–17) and with Schoenberg at the Schwarzwald school (1918). Before 1932 he lived mostly in Ljubljana, working as a répétiteur at the Opera of the Slovenian National Theatre (1924–32) and as a music critic. He was a leading member of the Slovenian avant garde between 1919 and 1922. His career ended prematurely when he fell ill with schizophrenia. Plans he nurtured for a new system of harmony, 'chord permutation', were left unfinished.

Kogoj was a distinguished composer of vocal and piano music. His style, characterized by bold expressivity and dense textures, formed a confluence of late Romanticism, polytonality and emancipated dissonance. The chorus *Trenutek* ('A Moment', 1914) foreshadowed Expressionism in Slovenian music while his opera *Črne maske* ('Black Masks', 1928) represents its summit. After 1928 Kogoj began to embrace neo-classicism, preferring linear textures and a more transparent, diatonic sound. Large-scale works of this period, among them the opera *Kar hočete* ('Twelfth Night') and the cantata *Himna trpečega ljudstva* ('A Hymn of the Suffering People'), are incomplete.

WORKS

(selective list)

Dramatic: Kralj Ojdip [King Oedipus] (incid music, Sophocles), 1921; V kraljestvu palčkov [In the Kingdom of Dwarfs] (incid music, J. Ribičič), 1923; Črne maske

[Black Masks] (op, 2, L.N. Andreev), 1928, Ljubljana, 7 May 1929; Kar hočete [Twelfth Night] (op, 5, Kogoj, after W. Shakespeare trans. O. Zupančič), 1929, unfinished

Inst: 3 Fugues, f, G, g, pf, before 1917; Piano, 1921; Andante, vn, pf, 1922; Stavek [Movement], 2 pf, before 1922; Chopiniana, pf, 1928; Če se pleše [When Dancing], suite, orch, before 1932; Malenkosti [Bagatelles], pf, before 1932; 7 skladb [7 Compositions], vn, pf, c1932

Choral: Trenutek [A Moment], 1914; Barčica [The Little Ship], 1922; Requiem, TB, 1922; Nageljni poljski [Carnations in the Field], 1923; 18 otroških pesmi [18 Children's Songs], 1–4vv, 1923; Trpeča srca [Suffering Hearts], 1923; Na dan vpoklica [On the Day of Enlistment], TB, 1924; Vrabci in strašilo [Sparrows and the Scarecrow], 1928; Himna trpečega ljudstva [A Hymn of the Suffering People] (cant.), S, T, 2 female choruses, 8 pt male chorus, insts, 1928–32, unfinished; Ave maris stella, TB, before 1931; Krvnik, pojoč na črno zagrnjenem odru [Hangman Singing on the Black-Curtained Podium], TB, before 1932

Other vocal (1v, pf): Stopil sem na tihe njive [I Walked to the Silent Fields], c1914; Istrski motiv [Istrian Motif], before 1915; Letski motiv [Lett Motif], 1916; Da sem jaz Jezus [If I were Jesus], 1919; Jaz se te bom spomnila [I Shall Remember You], 1919; Sprehod v zimi [A Walk in Winter], before 1919; Češka narodna [Czech Folksong], 1920; Gazela [Gazelle], 1920; Otožnost [Melancholy], 1920; Poslednji spevi [Last Songs], before 1932

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B. Loparnik: 'Iz Kogojevih dunajskih let' [From Kogoj's Vienna years], *Jadranski koledar 1992* (1991), 79–88

N. O'Loughlin: 'The European Context of Marij Kogoj's "Črne maske"', *Opera kot socialni ali politični angažma*, ed. P. Kuret (Ljubljana, 1992), 26–35

Marij Kogoj: Ljubljana 1992

BORUT LOPARNIK

Kohaut [Kohault, Kohout], (Wenzel) Josef (Thomas)

(*b* Saaz [now Žatec], Bohemia, 4 May 1738; *d* Paris, ? before 16 July 1777). Bohemian composer and lutenist, active in France. The son of the organist and choral director Franz Andreas Kohaut, he first joined the Austrian army as a trumpeter, but on deserting fled to France, where he joined the private orchestra of the Prince of Conti and eventually became an *ordinaire de la musique*. The date of his death remains the subject of conjecture and has been located as late as 1793. However, a document dated 16 July 1777 (Archives de Paris, D.C. 20⁶, f.167) refers to the estate of one Joseph Cohaut, though it provides little other detail.

Kohaut's modest output includes instrumental, chamber, vocal and stage works. A number of his motets were heard at the Concert Spirituel, where he also performed several of his compositions for lute (often arrangements of well-known *airs*), which did much to popularize this instrument. Collections of sonatas and trios survive, but his six symphonies are known only from publishers' records. In the field of *opéra comique* Kohaut was a contemporary of Duni, Monsigny and Philidor. His most successful stage work, *Le serrurier* (1764), was revived regularly during the five years after its première, and was translated into Swedish, Dutch and German. However, two further works, *La bergère des Alpes* (1766) and *Sophie* (1768), remained in the repertory for less than a month each; the latter, a *drame bourgeois* influenced by English literature, represented a new style of *opéra comique* emerging in the 1760s. Kohaut's operas included many agreeable, if somewhat sentimental, melodies, but a frequent criticism was that these works lacked imagination, originality and emotional depth. Grimm, at his most acerbic, wrote of *Sophie* that there was 'point de coloris, point de magie ni dans le chant ni dans les accompagnements'.

WORKS

stage

PCI Paris, Comédie-Italienne (Hôtel de Bourgogne)

Le serrurier (oc, 1, A.-F. Quétant), PCI, 20 Dec 1764 (Paris, c1765)

Le tonnelier (oc, 1, N.-M. Audinot and Quétant, after La Fontaine: *Le cuvier*), PCI, 16 March 1765 (Paris, ?1767), collab. Alexandre, Ciapalanti, Gossec, Philidor, J. Schobert and J.-C. Trial

La bergère des Alpes (pastorale mêlée de chant, 3, J.F. Marmontel), PCI, 19 Feb 1766, excerpts (Paris, ?1766)

Sophie, ou Le mariage caché (comédie, 3, after D. Garrick and G. Colman: *The Clandestine Marriage*), PCI, 4 June 1768 (Paris, c1768)

La closière, ou Le vin nouveau (opéra comique mêlé d'ariettes, 1, A.F.J. Masson de Pezay), Fontainebleau, 10 Nov 1770, lost

other vocal

Motets: *Salve regina*, chorus, vc obbl, Concert Spirituel, 31 March 1763, *F-Pc*; *Dominus regnavit*, Concert Spirituel, 30 June 1764, lost; *Cantate Domino*, Concert Spirituel, 2 Feb 1765, lost

Ariettes, 1v, orch (Paris, 1767) [nos. 1–2, 4, 7–8, 10]

instrumental

6 syms. (Paris, 1760–66), lost; 6 sonates, hpd, acc. vn, vc (Paris, c1763); 8 trios, hpd, hp/lute, acc. vn, vc (Paris 1767)

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J.B. Kopp: *The 'Drame Lyrique': a Study in the Esthetics of Opéra-Comique, 1762–1791* (diss., U. of Pennsylvania, 1982)

ELISABETH COOK (text), MICHEL NOIRAY (worklist)

Kohaut, Karl (Ignaz Augustin)

(*b* Vienna, bap. 26 Aug 1726; *d* Vienna, 6 Aug 1784). Austrian lutenist and composer. His father, Jakob Karl Kohaut was a court musician to Prince Adam von Schwarzenberg. Like his contemporary Karl von Ordonez, Kohaut pursued a dual career as civil servant and musician. He entered the civil service in 1756 or 1757 as an official in the state chancellery and by 1778 had reached the position of court secretary. Highly regarded at the Viennese court, he accompanied Joseph II on several missions abroad; he was chosen to compose an elaborate two-part musical entertainment, *Applausus Mellicensis*, for the occasion of Joseph's two visits to Melk monastery during March and April 1764. He participated as a violinist in performances of quartets by Haydn and Mozart organized by Gottfried van Swieten. It was as a lutenist, though, that he was most widely admired. He appeared as soloist in a performance of one of his own lute concertos at an academy of the Tonkünstler-Societät on 17 March 1777, during which one of his symphonies was also performed.

The last in the line of lutenist composers, Kohaut wrote seven lute concertos, which are fine examples of this rare genre. In these and his other instrumental works he shows a preference for three-movement cycles and three-part string textures (without viola). Throughout, soundly constructed tonal schemes and assured part-writing are enlivened by varied phrase structures and rhythmic subtleties. Kohaut's eight masses were frequently performed at the monasteries of Melk and Göttweig, especially the *Missa S Willibaldi*, which was performed at Göttweig on 24 occasions, the last time as late as 1798.

WORKS

Vocal: *Applausus Mellicensis* (cant.), perf. 1764, *A-M*; 8 masses, *A-GÖ, M, CZ-Bm, Pnm*

Orch: 12 syms., *A-M, CZ-Bu, Pnm*; 7 lute concs., *D-As, Bsb*; Db Conc., *A-Wgm*, ed. D. Young (London, 1996)

Chbr: 3 divertimentos, lute, 2 vn, b, *B-Br, D-As*; 5 divertimentos, lute, *B-Br*; Sonata,

lute, *D-As*; 7 trios, 1 for lute, vn, b, 6 for 2 vn, b, *A-GÖ, M, Wgm, D-Bsb*; 7 partitas, 2 vn, b, *A-Wgm, Wn*; Qt, 2 vn, va, b, *Wn*; Trio, fl, vn, b, *D-Bsb*; works listed in Breitkopf catalogues, 1762–3, 1766–7

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*Gerber*L

*Gerber*NL

*MGG*1 (*J. Klima*)

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DAVID YOUNG

Köhler.

English family of brass and woodwind instrument makers, of Hessian origin. John [Johannes, Hans] (*b* Volkenroda, nr Kassel, c1735; *d* London, c1805) set up a workshop at 87 St James Street, London, in 1780. His nephew John Köhler (*b* Germany, c1770; *d* London, ? c1840) succeeded to the business in 1801 and was appointed musical instrument maker to the Duke of York and the Prince of Wales. From 1811 to 1834 he was in partnership with Thomas Percival (*fl* 1811–48). He was also associated with Thomas Harper, and became the sole maker of 'Harper's Improved' slide trumpets in 1833, paying Harper a royalty of 30s. per trumpet. These were the most successful of what were then the standard orchestral trumpets in Britain, and the relationship between the Köhler firm and the Harpers continued until the end of the century.

In 1834 the firm moved to 35 Henrietta Street, and in 1838 the younger John Köhler's son and successor, John Augustus Köhler (*b* London, c1810; *d* London, 20 April 1878) acquired the rights to Shaw's swivelling disc valves (see [Valve \(i\)](#)). Soon after he introduced an improved version of the device called the New Patent Lever, which he applied to cornets, trumpets, clavicors, french horns and trombones, and for which he was awarded medals at the 1851 and 1862 exhibitions. Despite inherent problems of fragility and a tendency to leak with wear, the New Patent Lever instruments proved popular with military musicians and were sold in large numbers until about 1890. John Augustus Köhler is also credited with the invention in the 1850s of the echo cornet which he called the 'Köhler Patent Harmonic Cornopean'. A fourth valve on this instrument could deflect the windway through a metal bulb to produce a muted effect, an idea which was widely copied by other makers (see illustration). In 1862 the firm began production of John Bayley's elegant 'Improved Acoustic Cornet'. This had Berlin valves and a fixed lead-pipe. Pitch changes were facilitated by tuning-slides of different lengths. A trumpet version, the 'Handelian', was also marketed.

John Augustus Köhler was joined by his son Augustus Charles Köhler in 1863. The firm continued manufacturing into the 20th century, but in 1907 was acquired by the saddlers Swaine & Adeney. At the end of the 20th century the latter company was still producing Percival-type hunting horns bearing the Köhler name. (*Waterhouse-Langwilll*)

For further illustrations see [Cornet \(i\)](#), fig.3, [Flute](#), fig.5a, and [Post horn](#), fig.4b.

HORACE FITZPATRICK/JOHN WEBB

Köhler, (Christian) Louis (Heinrich)

(*b* Brunswick, 5 Sept 1820; *d* Königsberg [now Kaliningrad], 16 Feb 1886). German pianist, composer, critic and teacher. He quickly developed as a pianist and was sent to Vienna, where he studied the piano with C.M. von Bocklet and theory with Sechter and Seyfried. After a further two years in Brunswick, he settled in 1845 in Königsberg, where he initially worked in the theatre and conducted the Singverein. From 1847 Köhler devoted himself exclusively to piano pedagogy and to writing about music. He was music critic for the *Hartungsche Zeitung* for almost 40 years (1849–86), and contributed to *Signale* from 1844 until his death. His correspondence articles from Königsberg for Brendel's *Neue Zeitschrift für Musik* brought him to the attention of Liszt and Wagner in 1852, but it was his first book, *Die Melodie der Sprache* (1853), that established him as one of the leading New German writers, a reputation substantiated by his many journal articles, newspaper reviews and books of the 1850s and 60s. He also proposed the idea behind the Allgemeiner Deutscher Musikverein, which he, Liszt and Brendel (among others) developed at the 1859 Tonkünstlerversammlung in Leipzig. Köhler remained influential throughout his career in the area of piano pedagogy: he published collections of graded instructional pieces and books of exercises, published new editions of the works of Classical and Romantic composers, wrote widely disseminated books (under Liszt's influence) about piano pedagogy (most notably the *Systematische Lehrmethode* of 1857–8), and taught a great number of pupils, some of whom became prominent musicians, including Adolf Jensen and Hermann Goetz. In 1880 Köhler received the title of Professor from the King of Prussia. Köhler published over 300 original compositions, pedagogical works and editions. The compositions included songs, choruses, piano pieces, a ballet and three operas, one of which (*Maria Dolores*) was performed (1844, Brunswick).

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(selective list)

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Systematische Lehrmethode für Klavierspiel und Musik (Leipzig, 1857–8, 3/1888)

Die Gebrüder Müller und das Streichquartett (Leipzig, 1858)
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Leicht fassliche Harmonie- und Generalbass-Lehre (Königsberg, 1861, 3/1880)
Gesangs-Führer (Leipzig, 1863)
Die neue Richtung in der Musik (Leipzig, 1864)
Einige Betrachtungen über Sonst und Jetzt (Leipzig, 1867)
Johannes Brahms und seine Stellung in der neueren Musikgeschichte (Hanover, 1880)
Allgemeine Musiklehre (Leipzig, 1883)
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JAMES DEAVILLE

Köhler, Johannes-Ernst

(*b* Merano, 24 June 1910; *d* Weimar, 12 Sept 1990). German organist. The son of a musical director, who taught him the piano and organ, he later studied at the Akademie für Kirchen- und Schulmusik in Berlin (1923–33), with Wolfgang Reimann (organ), Hans Beltz (piano) and Hans Chemin-Petit (theory and composition). He was organist with the Berlin PO in 1932 and 1933, playing under Pfitzner, Furtwängler and Bruno Kittel; he also recorded for Berlin radio. In 1934 he was appointed organist at the Herderkirche in Weimar and organ lecturer at the Musikhochschule there, becoming a professor and director of church music in 1950. In 1970 he became professor of organ improvisation at the Leipzig Hochschule für Musik and at the International Music Seminar in Weimar. His many concert tours in eastern and western Europe established his reputation as one of the foremost German organists. His efforts to popularize organ music through improvisation and 'competitions' with, for example, the Leipzig

organist Robert Köbler are particularly noteworthy. He recorded music by Bach and Handel (the latter with the Leipzig Gewandhaus Orchestra).

GERHARD WIENKE

Köhler, Karl-Heinz

(b Blankenhain, nr Weimar, 24 Oct 1928). German musicologist and librarian. He studied the violin with Ehlers and musicology with Münnich at the Weimar Musikhochschule (1945–50), and musicology with Bessler at Jena University (1950–55), where he took the doctorate in 1956 with a dissertation on the trio sonatas of J.S. Bach's Dresden contemporaries. He worked at the Deutsche Staatsbibliothek in Berlin (1953–5) before becoming director of its music department (1955–79). He was appointed lecturer at the Humboldt University in 1965 and president of the East German section of the AML in 1971; from 1977 to 1980 he was vice-president of the whole association. He was made a member of the Zentralinstitut für Mozartforschung, Salzburg, in 1963, and a member of the Music Council of East Germany in 1965. From 1979 to 1991 he was supernumerary professor at the Weimar Musikhochschule. He became Doctor of Science in 1981.

Köhler's research and editorial work is concerned with performance, musicology and librarianship. Both his critical and performing editions draw extensively on hitherto unavailable sources in the Deutsche Staatsbibliothek; he has concentrated on Mozart, J.S. Bach and early works by Mendelssohn and is co-editor of Beethoven's writings. He has also treated these subjects analytically in monographs and articles and has contributed to the development of music librarianship and source material information systems.

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- L. van Beethoven:** *Klaviersonaten*, op.7, op.10/1–3, op.13, op.14, op.49 (Vienna, 1986–92)

HORST SEEGER/JUTTA PUMPE

Köhler, Siegfried

(*b* Meissen, 2 March 1927; *d* Berlin, 14 July 1984). German composer and musicologist. At the Dresden Hochschule für Musik (1946–50) he studied composition with Finke, conducting with Hintze and the piano with MacGregor; he continued his studies at Leipzig University (1950–55) with W. Serauky, H.C. Wolff and R. Eller (musicology) and Jahn (history of art). He was director of the International Music Library, Berlin (1957–63), and in 1959 he was elected president of the East German branch of the International Association of Music Libraries. He held the post of artistic

director of VEB Deutsche Schallplatten (1963–8) and then of rector and professor of composition at the Dresden Hochschule für Musik until 1980. A member of the German Democratic Republic's Academy of Arts from 1978, in 1982 he became president of the East German Union of Composers and Musicologists. He was also director of the Dresden Staatsoper (1983–4). Both in his theoretical views and in his compositions he adhered to the aesthetic dogma of socialist realism. He rejected avant-garde experiments and strove for an accessible musical idiom which tended to become bombastic. Köhler began his artistic career with the composition of cantatas and youth songs. His song 'Heut ist ein wunderschöner Tag', written at the end of Nazi rule, became very popular in East Germany. He later also turned to chamber and orchestral music.

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Choral: *Deutschland, du unsere Heimat* (cant., Köhler), chorus, insts, 1951; *Tausend Sterne sind ein Dom* (cant., Köhler), chorus, insts, 1951; *Reich des Menschen* (J.R. Becher), chorus, orch, 1961–2; *Dass unsre Liebe eine Heimat hat* (G. Deicke), 1969; *Wir – unsere Zeit* (orat, Becher), S, Bar, chorus, children's chorus, orch, 1970–71; *Von Bäumen, Knospen, Nachtigallen* (G. Maurer), 1973; *Canticum Catulli*, 1974–5; *Johannes-Bobrowski-Chorbuch*, 1974–6; *Unser das Land und die Zeit*, 1976; *Ode an die Solidarität*, 1982

Other vocal: *Aspekte* (Köhler), S/T, 9 insts, 1968; *Bericht über Lenin* (cant.), 1v, spkr, vc, pf, 1970; *Ode*, T, hn, str, 1971; *Anja und Peter*, spkr, orch, 1973–4; *Bayon* (Köhler), Mez, chbr ens, 1979

Syms.: '*Sinfonie der Jugend*' 1964, 1970–1, 1974–5, '*Epitaph für Antigone*', 1977–80, '*Pro pace*', vv, spkr, chorus, orch, 1983

Other orch: *Fröhliche Suite*, 1956; *Heiteres Vorspiel*, 1956; *Festliche Musik*, str, 1958; *Prolog*, 1959; *Concertino*, cl, str, 1968; *Pf Conc.*, 1972; *Konzertante Musik*, 1973; *Der gefesselte Orpheus*, 1976; *Hpd Conc.*, 1976; *Kommentare zu drei venezianischen Madrigalen des Heinrich Schütz*, str, 1977–8; *Vn Conc.*, 1978, rev. 1981; *Festliche Inventionen*, 1980; *Sinfonietta*, 1981

Chbr: *Sonatine in F*, pf, 1958; *Musik für Kathrin*, 12 pieces, pf, 1961; *Sonata 'Rotterdam 14. 5. 1940'*, hn, pf, 1966; *Aspekte*, 9 insts, 1968; *7 Mikroszenen*, cl, vc, pf, 1974; *Diagramm*, pf, 1975; *Str Qt, 'Synthesen'*, 1977; *Haltungen*, cl, 1981; *Str Qt*, 1981–2; *Varianten*, org, 1982

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ECKART SCHWINGER/LARS KLINGBERG

Kohn, Karl (George)

(b Vienna, 1 Aug 1926). American composer, pianist and conductor of Austrian birth. He emigrated to the USA in 1939 and studied at the New York College of Music (1940–44). He became a naturalized American in 1945. Following service in the US Army during World War II, he attended Harvard University, studying composition with Piston, Ballantine, Irving Fine, and Randall Thompson (BA 1950, MA 1955). In 1950 he was appointed to Pomona College and Claremont Graduate School, where he became Thatcher Professor of Music. For three years he was on the faculty of the Berkshire Music Center. He received a Fulbright scholarship (1955–6) and a Guggenheim Fellowship (1961–2). With his wife Margaret, Kohn has performed music for two pianos with a repertory emphasizing 20th-century music, giving concerts both in the USA and abroad.

Kohn's early works were grounded in the American neo-classical tradition of Piston and Fine. From the mid-1950s, until the early 1960s, his music was derived from serial procedures; this practice culminated in the *Concerto mutabile* (1962). Since then, his music has been remarkable for its chromatic and athematic character combined with chords, figurations and textures evocative of earlier styles.

Kohn's works have been performed by the Los Angeles PO, the Buffalo PO, the Oakland SO and in concerts and broadcasts throughout the US and abroad.

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Orch: Sinfonia concertante, pf, orch, 1951; Ov., str, 1953; Castles and Kings, suite for children, orch/pf 4 hands, 1958; Scenes, 1960; Concerto mutabile, pf, orch, 1962; Episodes, pf, orch, 1964, arr. 2 pf, 1966; Interludes, 1964; Interlude I, fl, str, 1969; Interlude II, pf, str, 1969; Centone, 1973; Hn Conc., hn, small orch/pf, 1974; Innocent Psalter, wind band, perc, 1975; Serenade II, concert band, 1977; Waldmusik, conc., cl, orch/pf, 1979, arr. cl, pf, wind ens, 1983; Wind Chamber, concert band, 1981; Time Irretrievable, 1983; Return, brass, str, perc, 1990; Ode for Str Orch, 1993; Memory and Hope: Essay for Str Orch, 1996

Chbr: Str Trio, 1950; Concert Music, 12 wind, 1956; Song, vn/cl, pf, 1956; Vn Sonata, 1956; Capriccios, fl, cl, vc, hp, bn, 1962; Kaleidoscope, str qt, 1964; Encounters I–VI, various solo insts, pf, 1965–77; Introductions and Parodies, cl, hn, bn, str qt, pf, 1967; Rhapsodies, perc, 1968; Impromptus, 8 wind, 1969; Trio, vn, hn, pf, 1972; Paronyms, fl, pf, 1974; The Prophet Bird, chbr ens, 1976; Son of Prophet Bird, hp, 1977; Paronyms II, sax, pf, 1978; Prophet Bird II, pf, chbr ens, 1980; Recreations II, 2 gui, 1980; Capriccios II, chbr ens, 1983; An Amiable Piece, 2 pf, wind, perc, 1987; Reconnaissance, chbr ens, 1995; More Reflections, cl, pf, 1997; Capriccio, vn, s sax, a sax, pf, 1998; Toccata and Virelais, accdn, hp, 1998

Kbd: Rhapsodie no.1 , pf, 1960; Recreations, pf 4 hands, 1968; Prelude and Fantasia, org, 1968; Rhapsody no.2, pf, 1971; Rhapsody no.3, pf, 1977; Shadow Play, 2 pf, 1981; Dream Pieces, 2 pf, 1983; Neofantasy, org, 1990; Little Pieces, pf, 1993; Metasuite, pf, 1994; Adagio for Dancing, 2 pf, 1995; Allegro for Dancing, 2 pf, 1996; Number Play, 2 pf, 1999

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RICHARD SWIFT/STEVE METCALF

Kohout, Josef.

See [Kohaut, Josef](#).

Kohoutek, Ctirad

(*b* Zábřeh na Moravě, 18 March 1929). Czech composer and music theorist. He studied at the Brno Conservatory and Janáček Academy of Music with Petrželka and Kvapil (1948–53), then remained there as a teacher of theory and composition (1953–80). He also studied at Dartington with Lutosławski (1963) and at Darmstadt (1965) with Boulez and Ligeti. He completed the doctorate (1973) at Olomouc University and a science degree (CSc 1980) at Brno University. He was professor of composition at the Prague Academy of Musical Arts from 1980 to 1990. His knowledge of major 20th-century composers and of new developments in the West, summarized in his theoretical work of 1962, led him to accept modern means of expression. 12-note serialism, in particular, appealed to his systematic nature, and he used the technique in the chamber works of the late 1950s. He took Hindemith's linear counterpoint and free tonality as the basis for the symphony *Velký přelom* ('The great turning-point', 1960–62), was influenced by Schoenberg's *A Survivor from Warsaw* in the melodrama *Pátý živel* ('The Fifth Element', 1964) and used aleatory techniques in the *Symfonieta* (1963). His children's choral cycle *Od jara do zimy* ('From spring to winter', 1962) introduced 12-note serialism to a genre that has occupied a central position in his output.

In the mid-1960s Kohoutek formally established his technique of 'project musical composition'. For each large piece he first works out a detailed graphic plan showing the temporal, architectural and proportional scheme, the dynamic course, an outline of tone-colour and any further structural elements; only then does he proceed to realization. The first piece he composed in this way was *Memento* (1966) for wind and percussion, a work of inventive sonorities and suggestive expressive character for which he was awarded the Music Critique prize (Paris, 1967). In other compositions he has used stratified textures; *Panychida* for two violas, ensemble and tape (1968), for instance, is described as 'music in two sound layers'. The culmination of his technical principles came in three large orchestral pieces, *Teatro del mondo* (1969), *Pantheon* (1970) and the three-part *Slavnosti světla* ('Festivals of light', 1974–5), for which he received the Janáček Prize in 1975. Later compositions have tended towards a simplification of compositional means, facilitating more immediate musical communication without abandoning the method of 'project composition'.

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(selective list)

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Choral: Za život [For Life] (M. Kratochvílová, J. Urbánková), 2 female choruses, 1960–61; Skalické zvony [The Skalice Bells] (trad.), ballad, children's/female vv, insts, 1970; Janek a Kača (cant., trad.), children's/female vv, insts, 1974; Galánečce [To Sweetheart] (trad.), mixed vv, 1950, rev. 1990; Zemi milované [To the Beloved Land] (V. Hons, F. Branislav), 2 mixed choruses, 1973–6; Země jako zahrádka [Land like Little Garden] (V. Šefl), mixed vv, insts, 1981; O Kohoutkovi a Slepíčce [About Cockerel and Little Hen] (children's op, Šefl), solo children's vv, children's chorus, insts, 1989; Broskvička [Little Peach-Tree] (J. Kainar), mixed vv, pf, perc, 1993; other pieces for children, female and male vv

Other vocal works: Ukolébavka černošské mámy [Lullaby of the Black Mother] (J. Navrátil), A, vv, orch, 1951; Balady z povstání [Ballads from the Uprising] (2 cants., J. Urbánková): Jano, spkr, S, T, mixed chorus, orch; Jablíčka malinová [Little Raspberry Apples], female spkr, S, Bar, small mixed chorus, nonet, pf, perc, 1960; Pátý živel [The Fifth Element] (O. Mikulášek), reciter, small orch, 1964; Zrození člověka [Birth of a Man] (Czech poets), monologues, female v, male v, orch/pf, 1981

Chbr and solo inst: Suita romantica, va, pf, 1957; Suite, wind qnt, 1958–9; Str Qt, 1959; Inventions, pf, 1965; Miniatures, 4 hn, 1965, arr. str orch 1966; Rapsodia eroica, org, 1965; Panychida, 2 va, 2 pf, perc, tape, 1968; Tkaniny doby [Webs of Time], b cl/vc, pf, perc, 1977; Minuty jara [Minutes of Spring], wind qnt, 1980; Motivy léta [Motives of Summer], pf trio, 1990; Žerty a úsměvy [Joking and Smiles], ob, cl, bn, 1991; Šťastné chvílky [Happy Moments], 2 vn, 1992; V zahradách chrámu Kyota [In gardens of Kyoto Temples], eng hn/b cl, perc, 1992; Zimní ticha [Winter Silences], brass, perc, 1993; Ozivené zátiší [Still Life Revived], hn/bn, 1995; Podzimní zpěvy [Autumn Songs], str qt, 1995; Proměny vody [Metamorphoses of Water], 4 fl, 1996; Protipóly: Soumraky, Jitra [Opposite Poles: Dusks, Dawns], 2

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ALENA NĚMCOVÁ

Kohs, Ellis (Bonoff)

(*b* Chicago, 12 May 1916; *d* Los Angeles, 17 May 2000). American composer and teacher. He studied at the San Francisco Conservatory, at the University of Chicago with Bracken (1933–8, MA 1938), at the Juilliard School with Wagenaar (1938–9) and at Harvard University with Piston, Apel and Leichtentritt (1939–41). After war service as a bandmaster in the US Army Air Force he taught at the Kansas City Conservatory (1946, 1947), Wesleyan University, Connecticut (1946–8), the College of the Pacific (1948–50), Stanford University (1950) and the University of Southern California (from 1950), where he served as chairman of the theory department until 1973 and professor of music. He has also been active as an administrator. His textbook *Music Theory* (1961) has been widely used; it was followed by *Musical Form* (1976) and *Musical Composition* (1980). He has published many articles on music. His compositions show an imaginative use of variation technique. While he uses newer techniques in his later works, including 12-note serialism, he never departs from established forms, and employs melodic and rhythmic unifying techniques. Among the awards he has received are the Alice M. Ditson Award (1946) and the BMI Publication Award (1948); he has also received commissions from Monteux (for Symphony no.1) and the Fromm Foundation (Symphony no.2).

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Stage: *Amerika* (op, Kohs, after F. Kafka), 1966–9; *Lohiau and Hiiaka*, incid music, 1987

Orch: *Conc. for Orch*, 1941; *Legend*, ob, str, 1946; *Vc Conc.*, 1947; *Sym. no.1*, 1950; *Sym. no.2*, chorus, orch, 1956; *Vn Conc.*, 1980

Choral: Ps xxv, SATB, org/orch, 1947; Lord of the Ascendant (D. Allen, after Epic of Gilgamesh), 7 solo vv, chorus, orch, 8 dancers, 1955; Ps xxiii, 4 solo vv, chorus, 1957; 3 Songs from the Navajo, 1957; unacc. choruses

Chbr and solo inst: Str Qt no.1, 1940; Night Watch, fl, hn, timp, 1944; Sonatina, bn, pf, 1944; Passacaglia, org, str, 1946; Sonatine, vn, pf, 1948; Str Qt no.2 'A Short Concert', 1948; Chbr Conc., va, 9 str, 1949; Sonata, vc, pf, 1951; Studies in Variation: I, wind qnt, II, pf qt, III, pf (Pf Sonata no.2), IV, vn (Sonata), 1962; Sonata, snare drum, pf, 1966; Duo after Kafka's 'Amerika', vn, vc, 1970

Kbd: Pf Variations, 1946; Variations on "L'homme armé", pf, 1947; Capriccio, org, 1948; Toccata, hpd/pf, 1948; 3 Chorale Variations on Hebrew Hymns, org, 1952; Suite, 2 pf, 1980; Etude-Variations after a Theme by Johannes Brahms, pf RH, 1985; 2 pf sonatas, other shorter pieces

Songs, incl. Fatal Interview (E. St Vincent Millay), low v, pf, 1951; Epitaph (E. Santayana), T, pf, 1959; 4 Orch Songs (A. Lotterhos, Santayana), 1v, orch, 1959

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BARBARA A. RENTON

Koinōnikon.

A chant of the Byzantine rite, equivalent to the Western communion. In the liturgy of the early Church, the communion chant probably consisted of the responsorial singing of an entire psalm. One of the earliest known responses is *Geusasthe kai idete* (Psalm xxxiii.9: 'Taste and see that the Lord is good'), a text that eventually became the *koinōnikon* of the Byzantine Liturgy of the Presanctified Gifts. The use of nonscriptural *troparia* as refrains and the occasional addition of a doxology show the influence on the *koinōnikon* of antiphonal psalmody. In the 7th-century rite of Constantinople the *troparion Plērōthētō to stoma hēmōn aineseōs* ('Let our mouths be filled with praise'), concluding with *allēlouīa*, was also added to the *koinōnikon* psalm. Eventually, the psalm was reduced to a single verse, namely the original response with *allēlouīa* added as a kind of refrain, and the *troparion Plērōthētō* was separated from the psalm to function as an independent postcommunion chant.

A repertory of *koinōnika* for the major feasts of the fixed and movable Church year developed in about the 9th century, although variations and local traditions still seem to have existed. This repertory consists of 26

different texts, of which the majority are based on the psalms; three use other scriptural texts, and two are hymns – *Tou deipnou sou tou mystikou* ('At thy mysterious feast') for Holy Thursday and *Sōma Christou* ('Body of Christ') for Easter. Many *koinōnika* serve more than one feast, and three of the texts are also used as 'Ordinary' communion chants: *Agalliasthe, dikaioi en kyriō* (Psalm xxxii.1: 'Rejoice in the Lord, O righteous') for Saturdays; *Aineite ton kyrion* (Psalm cxlviii.1: 'Praise the Lord') for Sundays; and *Geusasthe kai idete* (see above) for the Liturgy of the Presanctified in Lent.

The earliest extant sources of *koinōnikon* melodies are the *asmatika* (choirbooks containing the chanted texts of the cathedral rite of Constantinople), dating from the 13th century and mostly of southern Italian origin. The Russian *kondakaria* transmit a communion repertory which, though imprecisely notated, clearly bears close modal, melodic and textual similarities to the *koinōnika* of the Byzantine *asmatikon*. Certain aspects of the *kondakaria* indicate the liturgical influence of 10th-century Constantinople, suggesting that an older Byzantine *asmatikon* repertory existed. (For an example of a *koinōnikon* melody see [Byzantine chant, ex.8.](#))

The *asmatika* often provide more than one melody for each *koinōnikon*, and the three Ordinary pieces are transmitted according to the *oktōēchos* system, with a melody for each mode. *Koinōnikon* melodies are moderately melismatic, although the music for the three Ordinary chants is simpler than for the rest of the repertory. Recurring melodic elements are used, each setting a short phrase of text, with the major cadences occurring at each hemistich. The *allēlouīa* refrain, however, is set in a more flowing, melismatic style akin to other genres of the *asmatikon* repertory. The long melismas are subdivided by the insertion of 'asmatic' syllables 'gg', 'ch' and 'ou' in the text. Minor differences in the elaboration of the *allēlouīa* melodies and a considerable amount of modal variance indicate that there were probably several local *asmatikon* traditions in use simultaneously.

The *koinōnikon* repertory contained in the [Akolouthiai](#) manuscripts, which first appeared in the early 14th century, is somewhat more heterogeneous than that of the *asmatikon* tradition; it includes a few melodies that display considerable similarity to original *asmatikon* chants (some of them are accompanied by the rubric 'asmatikon'), melismatic settings by contemporary composers and other predominantly syllabic settings, which, though new to these manuscripts, probably contain elements from an older, oral tradition. The syllabic type of *koinōnikon* melody includes patterns deriving from simple psalmody, but such settings are clearly more elaborate than, for example, the simple anonymous *prokeimena* that are also preserved in the *akolouthiai*. One anonymous setting of *Geusasthe kai idete* is given the rubric 'palaion' ('old'), and its melody (in mode 2 plagal with the final on E) possibly derives from an archaic, syllabic *koinōnikon* tradition.

The 14th- and 15th-century *akolouthiai* repertory includes *koinōnikon* melodies by Joannes Glykys, Joannes Koukouzeles, Nikephoros Ethikos, Xenos Korones, Joannes Kladas and Manuel Chrysaphes among others. Although these settings are in some respects reminiscent of the *asmatikon*

tradition (especially in their choice of mode, the opening motifs and the use of asmatic syllables), they also draw upon contemporary kalophonic techniques (see [Kalophonic chant](#)), for example, stepwise, sequential motifs and the frequent use of the four-note *tromikon* motif, partial repetitions of words or whole phrases – usually indicated in the manuscripts by the chanted ‘palin’ (‘again’). A few *koinōnika* in this ‘mixed’ style can also be found in other types of music manuscript dating from the same period, for example, in the heirmologion *GR-P* 480 and the kalophonic stichērarion *ET-MSsc* gr.1251.

As an exception to the otherwise completely monophonic Byzantine chant repertory, three two-part *koinōnika*, reminiscent of early Western organum, are found in 15th-century akolouthiai manuscripts.

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CHRISTIAN TROELSGÅRD

Koizumi, Fumio

(*b* Tokyo, 4 April 1927; *d* Tokyo, 20 Aug 1983). Japanese ethnomusicologist. He graduated in aesthetics at Tokyo University in 1951 and studied music with Eishi Kikkawa. From 1960 he was assistant professor and then full professor at Tokyo Geijutsu Daigaku (Tokyo National University of Fine Arts and Music). In 1967 and 1971 he visited the USA to teach at Wesleyan University in Middletown, Connecticut. In addition to his special field of Japanese folk music, he took a broad interest in all folk traditions and made frequent field studies during the period 1957–82 in India, Iran, the Near East, eastern Europe, South America, Indonesia and countries along the ancient Silk Road that linked China with the West; the result in 1981 was the monumental set of 50 LPs entitled *Minzoku ongaku dai-shusei* (‘The Great Anthology of Traditional Music’). As an influential teacher and successful speaker on radio and television he further established the popularity of traditional music. His research

materials are preserved in the Koizumi Fumio Memorial Room at Tokyo Geijutsu Daigaku and in 1989 the Koizumi Fumio Prize was introduced to promote the research and performance of traditional music. The Festschrift *Shominzoku no oto* ['Sounds of Various Nations'], ed. T. Sakurai and others (Tokyo, 1986) is a commemorative collection of Koizumi's papers and contains a detailed biography.

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MASAKATA KANAZAWA

Kojagululy, Birjan-sal

(*b* Erbol [now in Kokchetav province], 1831; *d* 1894). Kazakh traditional composer and singer. He was born to the family of Turlybai and began composing songs at the age of ten. He belonged to a special category of artists in Kazakh society known as *sal* and *seri*, masters of the art of song who usually functioned as part of a group which included those skilled in wrestling and horse-racing, *dōmbra* players, storytellers, jewellers and masters of wit. Birjan was a talented *aqyn* (poet-singer) and took part in numerous *aitys* (contests), the most famous of which was with Sara Tastanbekova. He travelled throughout Kazakhstan and became well known. Many of his songs became widely popular, notably *Birjan-sal* (an autobiographical song), *Leyailam-shrak* (a girl's name meaning 'my dear flame') and *Zhonip aldi* (literally 'polished', 'shaved'). He also composed

two songs based on verses by Abai Kunanbaev, in whose household he was on occasion a guest. Birjan's songs were characterized by a number of features including melodic originality, indissoluble unity of text and music, and the inclusion of his own name in the texts of his songs, many of which were autobiographical. Several legends concerning the creation of his songs also became well known. In 1947 the composer Mukhtan Tulebayev composed an opera about him entitled *Birzhan i Sara*, which became popular in Kazakhstan, and in 1983 Birjan's songs were published in a book entitled *Birzhan-sal Kozhagululy: Lyailim-shrak*. In 1987 a record was released which comprised performances of 14 of his songs by such distinguished traditional singers as Zhanibek Karlmenov and Kairat Baibosynov. Birjan was the founder of the Sary-Arki school and an important figure in the development of Kazakh traditional music.

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ALMA KUNANBAYEVA

Kókai, Rezső

(*b* Budapest, 15 Jan 1906; *d* Budapest, 6 March 1962). Hungarian composer. He began his career at an early age: the Symphony in E \flat was written and performed when he was 11, and in his student years he gained recognition for his Wagnerian organ improvisations. From 1920 he was a composition pupil of Koessler and, to a certain extent influenced by Dohnányi, he composed in a Brahmsian manner. Kókai studied composition and the piano at the Liszt Academy of Music in Budapest from 1925 to 1926, when his Quartet in F \flat minor won a prize that enabled him to make a study tour of Italy and France. As a condition of this competition he spent a short time collecting folksongs in Gömör county, Hungary. He started teaching in 1927, and from 1929 until his death he was a professor at the Liszt Academy, giving instruction in a range of subjects. In 1933 he took the DMus at Freiburg University as a musicology pupil of Gurlitt. Kókai was director of music for Hungarian radio from 1945 to 1948. Sketches for a divertimento, dating from 1930, show signs of an awakening interest in Debussy and Stravinsky. In 1931–2 Kókai made some Hungarian folksong arrangements, but he was averse to the new directions of Bartók and Kodály, and later in the 1930s found his own Hungarian style, connected with Liszt and 19th-century *verbunkos* music. The stage oratorio *István király* ('St Stephen') shows the achievement of this aesthetic, which was developed after World War II, sometimes using folksongs as in the ballet *A rossz feleség* ('The Bad Wife'), or invented Hungarian-like melodies.

Among Kókai's best works are the Violin Concerto and the orchestral *Concerto all'ungherese*.

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(selective list)

dramatic

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Film scores: Kalandos vakáció [Adventurous Holiday], 1954; Különös ismertetőjel [Recognition Mark], 1955; A császár parancsára [By Command of the Emperor], 1956; Sóbálvány [Pillar of Salt], 1958; Szegény gazdagok [Poor Rich], 1959

other

Orch: Sym., E♭; 1917; Romance, vn, str, 1918; Idyll, str, 1918–19; Intermezzo, str, hp, 1921–6; Suite, 1926 [3rd movt identical with Intermezzo]; Preludio and Scherzo, 1928–9; 2 Rondos, small orch, 1946–7; 2 Dances, 1932–49; Verbunkos szvit [Recruiting Suite], small orch, 1951; Dances from Szék, 1952, rev. as Szék Rhapsody, 1953; Kis verbunkoszene [Short Recruiting Music], str, 1952; Márciusi induló [March of March], military band, 1952; Rhapsody, cl, folk orch, 1952; Vn Conc., 1952, rev. 1953; Conc. all'ungherese, 1957

Chbr and solo inst: Sonata, vn, pf, 1923; Pf Qnt, 1925; Sextet, cl, hn, str, 1925; Sonata, vc, pf, 1926; Str Qt, a, 1926; Str Qt, f; 1926; Str Qt, c, 1927; Serenade, str trio, 1932–50; Quartettino, cl, str trio, 1952

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GYÖRGY KROÓ

Kokkonen, Joonas

(*b* Iisalmi, 13 Nov 1921; *d* Järvenpää, 20 Oct 1996). Finnish composer. He studied at the University of Helsinki and the Sibelius Academy with Hannikainen (piano), Ranta (counterpoint) and Palmgren (harmony). He was a lecturer (1950–59) and then professor of composition (1959–63) at the Sibelius Academy, continuing after 1963 to act as a private mentor to a number of students (including Sallinen and Heininen). On being elected a member of the Academy of Finland in 1963 Kokkonen began an exceptional career in Finnish cultural life, working in many ways to improve the status of classical music and music education. He was chairman of numerous organizations (e.g. Board of the Concert Centre, 1964–79; Society of Finnish Composers, 1965–71; Association of Finnish Symphony

Orchestras, 1965–74; Board of the Sibelius Academy, 1966–80; Finnish Composers' International Copyright Bureau, 1968–88). He was awarded the prize of the Wihuri International Awards Fund in 1961, the Music Prize of the Nordic Council (for his Third Symphony) in 1968 and the Wihuri Foundation's Sibelius Prize in 1973.

The dominant feature of Kokkonen's first chamber music period (1948–57) and especially its main work, the Piano Quintet, is neo-classicism: fast movements are dance-like, while the intervals used are predominantly 4ths, 5ths and 2nds. His approach is strictly contrapuntal, chords resulting from the part-writing. The Music for Strings (1956–7) points in a number of directions: while there are 12-note melodies already emerging from the minor 2nds of the first movement, the scherzo is still Bartók-like, and the Adagio religioso which culminates in pure triads, looks both back to Sibelius and forward to Kokkonen's own late period. Even in the Duo for violin and piano, Kokkonen was already seeking to implement his focal idea of building a whole work out of a limited number of embryo cells: the entire motivic material is presented in the very first bars with everything thereafter based upon it. Herein lies the cornerstone of his organic, symphonic thinking.

Even in the neo-classical period Kokkonen was already beginning to employ the chromatic total, for example by filling the 'vacuum' left by a leap in a melody with gradual movement (the *horror vacui* principle he discovered in Palestrina and Bartók). The transition to his second, 12-note, period from the First to the Second String Quartet (1959–66) was not therefore abrupt. In this second period Kokkonen became established as a symphonist and one of Finland's leading composers. His Symphony no.1 (1958–60) displays a characteristic formal dramaturgy and coherence, the material presented first in fragmentary form among the various sections of the orchestra; and subsequently coming together to form melodic lines which centre on the strings, all the notes of the row in the same instrumental voice. In this work and others which followed, the conventional four-movement scheme is replaced by more individual forms, often ending with a slow movement. The Second Symphony and the *Sinfonia da camera* – Kokkonen's first international success – are regarded as his most orthodox serial works, yet also his most radical. Kokkonen did not as a rule observe the serialist convention to forbid triads and octaves, but whereas the final cluster of the First Symphony opens out on to a chord of E major, the Second remains on a 12-note chord. The stimulus behind *Opus sonorum* (1964) was more conservative: a desire to write absolute music without any percussion.

Symphony no.3 (1967) heralded Kokkonen's neo-Romantic period: instead of the somewhat hollow sound of the previous symphonies he now used rich orchestral timbres, and the systematic use of 12-note technique fell away. The music gradually became simpler and more accessible with the Fourth Symphony greeted as a highly approachable work, a triumphant return to tonal clarity and melody. The motifs once used primarily as abstract combinations of intervals now became melodic germs. The Romantic impression is further enhanced by the fact that even the 12-note melodies in the symphony are accompanied by chorale-like progressions of major chords, often in mediant combinations (e.g. C–E–A \square). By contrast,

the homophonic texture, the regular pulse dictated by barlines and the narrow range of melodic intervals tends to create a sense of classical restraint. One of the most popular compositions of this period is the Cello Concerto, Kokkonen's only foray into the genre, and an exceptionally idiomatic, extrovert work.

From the beginning, many of Kokkonen's pieces had an 'Adagio religioso' movement, at times restrained and devout, at others triumphant and hymn-like, with quite a few ending on an E major triad. This remained typical of his major late works, '... *durch einen Spiegel* ...' (Metamorphoses) for 12 strings and harpsichord, and the *Requiem* for soloists, chorus and orchestra. Also religious in theme is Kokkonen's largest composition, the opera *Viimeiset kiusaukset* ('The Last Temptations'), on the subject of the Finnish Revivalist leader Paavo Ruotsalainen. In 1975 the opera initiated a stream of successes in Finnish opera. It has been staged in a number of European cities (Stockholm, London, Wiesbaden) and in New York.

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Choral: *Missa a cappella*, 6-pt chorus, 1963; *Sammakon virsi sateen aikana* [Psalm of the Frog in the Rain] (P. Mustapää), male chorus, 1963; *Laudatio Domini*, S, chorus, 1966; *Erekhteion* (cant., A. Kivimaa), solo vv, chorus, orch, 1969–70; *Requiem*, S, Bar, chorus, orch, 1981; 'Sormin soitti Väinämöinen' [Väinämöinen Plucked the Strings] (Kalevala), male chorus, 1985

Solo vocal: *Illat* [The Evenings] (K. Vala), song cycle, S, pf, 1955; *Lintujen tuonela* [The Hades of the Birds] (song cycle, Mustapää), Mez, orch, 1958–9; *Sub rosa* (E. Manner), 1v, pf, 1973; 2 Monologues, B, orch, 1975 [from op *Viimeiset kiusaukset*]

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MIKKO HEINIÖ

Ko Ko, Û [Gita Lulin Maung]

(b Bogale, 11 Nov 1928). Myanmar composer and pianist. He studied *pat-talà* (bamboo xylophone) and voice at the School of Music and Art, Rangoon (Yangon), in 1939; by 1941 he was performing weekly classical broadcasts for the Burma Broadcasting Service with his teachers Myanmar Nyunt Û Chit Maung and Daw Aung Kyi. During these programmes he became known as a singer and *pat-talà* (bamboo xylophone) player. In this

same year he began recording Burmese traditional and 'modern-traditional' music for Columbia Records. In 1942 he began playing Burmese piano and formed a group that provided live music for silent films and later also for plays. His interpretations of the Burmese classical repertory and his light classical compositions are virtuoso and improvisatory and many of his modern compositions are influenced by American musical theatre from the 1930s and 40s. He has composed music for over 1000 films, earning awards from the Myanmar Motion Picture Academy for his scores for *Me thida lo mein kha lay* ('A Girl like Ma Thida') (1992) and *Tike pwe khaw than* ('Call to Battle') (1996). He is a leading figure in government sanctioned efforts to revitalize and preserve the traditional music of Myanmar, holding posts including chairperson of the committee for the standardization of Myanmar classical music (1997–9), head judge of the national music competition (1993–9) and consultant for the University of Culture (established in 1993).

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Piano birman/Burmese piano, Société Radio-Canada UMM 203 (1995)

GAVIN D. DOUGLAS

Kokyū

(from *ko*: 'foreign', 'barbarian'; *kyū*: 'bow'). Japanese spike fiddle. It is about 69 cm long, with a soundbox measuring 14 x 12 x 7.5 cm; the bow is about 95 to 120 cm long. This is Japan's only indigenously evolved fiddle (although several others were used in *minshingaku* music). It is smaller than the *shamisen* (see [Japan](#), §II, 6), but otherwise nearly identical in shape and construction, differing mainly in its long spike, the shape and position of the bridge and the lack of any device to generate the buzzing sound called *sawari*. The *kokyū* is held vertically, its spike inserted between the knees of the kneeling performer or (especially for women) resting on the floor in front of the knees (see illustration). As with the Javanese *rebab* the instrument itself, not the bow, is rotated to select the appropriate string; the bow always follows the same path. There are usually three strings, but certain schools double the highest string (a practice introduced in the mid-18th century).

The *kokyū* had appeared at least by the early 17th century; in early depictions its body is smaller and rounder than that of the modern instrument. It may have developed from a marriage of the *shamisen* not with a *jinghu*-type Chinese fiddle but with the European rebec, a hypothesis suggested by organological evidence, by Japan's ties with Europe around the time that the *kokyū* appeared, and by the apparent occurrence of *raheika* (the Japanese word for rebec is *rabeika*) as an early alternative name for the instrument. The *kokyū* was quickly adopted both by low-caste itinerants and by the guild of blind *shamisen* and *koto* players. The blind musicians developed a small repertory of 'basic pieces' (*honkyoku*), a few of which survive. By the mid-17th century the *kokyū* alternated with the *hitoyogiri* as the third member of the *sankyoku* (chamber music) trio. In the *bunraku* puppet theatre it joined the *shamisen* in scenes of extreme pathos. It also came to be used in certain regional folk music. By the late 19th century the role of the *kokyū* in *sankyoku* had been usurped by the

shakuhachi except in accompaniments to the stately *jiuta-mai* dances. Today it survives mainly as an instrument of worship in the Tenri-Kyō religion. The *kokyū* is usually tuned a 5th above the *shamisen*, in *san-sagari* tuning. It does not change tuning in mid-piece, unlike the *shamisen* and *koto*.

The *kokyū* is similar to the Okinawan *kūchō*, although the relationship has not yet been clarified.

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DAVID W. HUGHES

Kolb, Barbara

(b Hartford, CT, 10 Feb 1939). American composer. She studied the clarinet, and composition with Arnold Franchetti at Hartt College of Music (BM 1961, MM 1964); she also studied with Foss and Schuller at the Berkshire Music Center (1964, 1968). From 1960 to 1966 she was a clarinettist in the Hartford SO. She was the first American woman to receive the Prix de Rome (1969–71); among many other awards, enabling her to study in Vienna and Paris and at Mills College (electronic music), have been a Fulbright Scholarship, several MacDowell Colony fellowships, two Guggenheim fellowships and the Kennedy Center Friedheim Award (1987, for *Millefoglie*). Major commissions include *Trobar Clus* and a work for chamber orchestra for the Fromm Foundation, *Soundings* for the Koussevitzky Foundation, *The Enchanted Loom* for the Atlanta SO and *All in Good Time* for the New York PO. She was composer-in-residence at the Marlboro Music Festival (1973), the American Academy in Rome (1975) and IRCAM (1983–4), and briefly held teaching positions in theory and composition at Brooklyn College, CUNY, Temple University and the Eastman School of Music. From 1979 to 1982 she served as artistic director of the contemporary music series Music New to New York at the 3rd Street Music School Settlement, and between 1982 and 1986 she

developed a music theory course, sponsored by the Library of Congress, for the blind and physically disabled.

Kolb's music is highly eclectic, assimilating diverse styles and exploring different media; contemporary idioms, ranging from serialism to jazz, are uniquely synthesized. Many of her works also respond to a variety of extra-musical sources, including the visual arts (*Grisaille*) and poetry (*Appello* and *Spring River Flowers Moon Night*). *Appello* uses serial techniques, with a note row borrowed from Boulez's *Structures Ia*, but despite this kinship the two works produce highly contrasting effects: unlike Boulez's work, *Appello* features rich sonorities and repeated melodic and harmonic patterns. Jazz elements are incorporated most notably in *Chromatic Fantasy* and *Homage to Keith Jarrett and Gary Burton*. Besides fusing different styles, Kolb has combined electronic and acoustic media. In *Millefoglie* a computer-generated tape and a chamber orchestra blend diverse colours and interweave contrasting layers of sound. Many pieces in addition to *Millefoglie*, particularly the orchestral works *Grisaille*, *Soundings* and *The Enchanted Loom*, explore the superimposition of multiple harmonic and rhythmic layers. *Soundings*, her best-known work, is based on the technique of depth-measurement and cast in a tripartite, quasi-palindromic form. The first section 'descends' through successive layers to a climax and the last 'ascends' to the surface through different layers with rhythmic acceleration. In the central section the texture is dissipated, and motivic patterns from the opening are isolated and developed.

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Orch: Crosswinds, wind, perc, 1968; Trobar Clus, chbr orch, 1970; Soundings, chbr orch, tape, 1971–2, rev. 1975, 1978; *Grisaille*, 1978–9; *Millefoglie*, chbr orch, cptr-generated tape, 1984–5; Yet that Things go Round, chbr orch, 1986–7, rev. 1988; *The Enchanted Loom*, 1988–9, rev. 1992; *Voyants*, pf, chbr orch, 1991; All in Good Time, 1993

Chbr and solo inst: *Rebuttal*, 2 cl, 1965; *Figments*, fl, pf, 1967, rev. 1969; 3 Place Settings (I. Diamond, C., R. and B. Brown, R. Costa), nar, cl, perc, vn, db, 1968; *Solitaire*, pf, tape, 1971; *Toccata*, hpd, tape, 1971; *Spring River Flowers Moon Night*, 2 pf, perc, tape, 1974–5; *Looking for Claudio*, gui, tape, 1975; *Appello*, pf, 1976; *Homage to Keith Jarrett and Gary Burton*, fl, vib, 1976; *Musique pour un vernissage*, fl, gui, vn, va, 1977 [withdrawn]; *Chromatic Fantasy* (H. Stern), amp nar, amp a fl, ob, s sax, tpt, el gui, vib, 1979;

3 Lullabies, gui, 1980; *Related Characters*, tpt/cl/a sax/va, pf, 1980; *Cantico*, film score, tape, 1982; *Cavatina*, vn/va, 1983, rev. 1985; *Time ... and Again*, ob, str qt, tape, 1985; *Umbrian Colors*, vn, gui, 1986; *Extremes*, fl, vc, 1989; *Cloudspin*, org, tape, 1991; *Introduction and Allegro*, gui, 1992 [replaces *Molto Allegro*, 1988]; *Monticello Trio*, vn, vc, pf, 1992; *In Memory of David Huntley*, str qt, 1994; *Turnabout*, fl, pf, 1994; *New York Moonglow*, fl + t sax, cl + s sax, tpt, vib + perc, va, vc, 1995; *Sidebars*, bn, pf, 1995–6

Vocal: [7] *Chansons bas* (S. Mallarmé), S, hp, perc, 1966; [5] *Songs before an Adieu* (R. Pinsky, e.e. cummings, Stern, V. Popa, G. Apollinaire), S, fl, gui, 1976–9; *Poem*, chorus, 1980; *The Point that Divides the Wind* (Franciscan and Gregorian chant), 3 solo male vv, org, perc, 1982; *The Sundays of my Life*, jazz song, 1982

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DAVID METZER, LAWRENCE STARR

Kolb, Carlmann

(*b* Kösslarn, Griesbach, Lower Bavaria, *bap.* 29 Jan 1703; *d* Munich, 15 Jan 1765). German priest, organist and composer. He received his education and musical training in Asbach and Landshut. Later he returned to the Benedictine Abbey of Asbach where he had been a choirboy, was ordained priest in 1729 and became the permanent organist of the community. He was under the patronage of the Count of Tattenbach-Reinstein in Munich and tutored his sons.

Kolb left only two works, a Sinfonia in F for harpsichord and strings cited in a Breitkopf catalogue, and the *Certamen aonium* (Augsburg, 1733; ed. R. Walter, Altötting, 1959; another modern edn, Heidelberg, 1960). He originally intended a *secunda pars* but it was never published. Nevertheless this small collection of pieces establishes him as one of the best composers for organ of his time in southern Germany. For each of the eight church modes Kolb wrote a prelude, three verses and a cadenza. They are not firmly grounded in these modes but show many features of the diatonic and chromatic harmony of his day. South German practice implied certain limitations in organ style, particularly in the use of pedals. Kolb's preludes, on the other hand, contain many examples of brilliant passage-work for the manuals, as well as effective rests which heighten tension. In style they sometimes resemble florid harpsichord music. The verses are short fughettas which occasionally share a thematic relationship. They adopt longer and more varied subjects than much German organ music of the south. The cadenzas favour sequential treatment in the Italian style.

Kolb's modal suites owe something to predecessors such as F.X.A. Murschhauser and Gottlieb Muffat. In the fluency of their organ writing, however, his examples are models for his own time.

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HUGH J. McLEAN

Kolb [Kolbanus, Kholbio], Simon

(*b* c1556; *d* Hall [now Solbad Hall], nr Innsbruck, 1 Sept 1614). Austrian composer, possibly of German birth. He was a choirboy in the Hofkapelle of Archduke Ferdinand II, first at Prague (1564–6) and then at Innsbruck (1566–72); during this period he was taught singing by the Kapellmeister, Wilhelm Bruneau. In 1572 he was given a scholarship for three years' study as well as an allowance to enable him to visit his parents, who were living 'nearly 100 miles away' – a hint as to where he may have been born. By 1577 at the latest he was back at Innsbruck as a tenor in the Hofkapelle, and he held this position until 1591. From 1588 payments are recorded to him for various compositions, and by 1591 he was teaching his fellow singers counterpoint (he may have taught as early as 1577, when one of his former teachers identified him in his diary as a 'colleague'). From the beginning of 1592 until his death he was Kapellmeister of the royal convent at Hall. Under his leadership its Kapelle became famous for its singers, organists and cornett and trombone players. Archduke Maximilian conferred a coat-of-arms on the Kolb family on 19 July 1604. Only four works by Kolb appear to be extant: the *Missa* 'Su, su non più dormir' for six voices (*PL-WRu*) and three five-part motets (*RISM* 1604⁷, *D-As*, *LÜh*). Another five-part motet, from his time at Innsbruck, is known to have existed, and a set of antiphons is referred to in an inventory at Hall (1611).

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E. FRED FLINDELL

Kolberg.

German firm of percussion instrument manufacturers. It was founded near Stuttgart in 1968 by Bernard Kolberg (*b* Oberschliesen, Upper Silesia, 1942), a percussionist and engineer. The firm has been influential in extending the possibilities of existing instruments and in the development of new ones. It has produced extended-range tubular bells (three octaves), crotales (five octaves), bell plates (five octaves), anvils (four octaves), boobams (three octaves) and other instruments, and a mounted tambourine to facilitate the endless thumb trill; it has also developed a number of technical innovations for pedal timpani.

JAMES HOLLAND

Kolberg, Kåre

(*b* Birkenes, 24 April 1936). Norwegian composer. He studied the organ and choral conducting at Oslo Conservatory, and has for many years served as an organist. He studied musicology at the University of Oslo (MA 1966). He then undertook a research fellowship at the university, working

on the history of contemporary music. He has written several articles on music and society. President of the Norwegian section of ISCM (1970–73), he was also chairman of Artist Action (1974) and of the Norwegian Composers' Union (1979–85). In 1996 he was made an honorary member of the latter organization for his contribution towards improving Norway's musical life.

His first acknowledged work was his String Quartet no.1 (1964) which, together with his first large orchestral piece, *Suoni per orchestra* (1965), shows his modernist side. He later often used softer sounds and more Romantic tones (but in a modern framework), trying to achieve a more direct rapport with his audience. His music has successfully communicated wit, humour and irony, as is also evident in titles such as *Plym-Plym* (1967) and *The Emperor's New Tie* (1973). His choral work *For the Time Being* (1984) was named Norwegian Work of the Year. Kolberg has received commissions for incidental music, for both theatre and television, and his electronic music has earned a reputation for being innovative.

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Chbr: *Quartetto per archi*, 1964; *Ludus*, org, 1964; *t'aime – banalités pour piano*, 1975; *Pasticcio per flauti dolci*, 4 rec, 1976; *A Wind Qnt*, 1976; *Still There is Hope*, fl, cl, vn, vc, perc, pf, 1978; *Tonada*, org, perc, wind insts, 1978, rev. 1980; *Varia*, fl, tpt, perc, synth/kbd, db, 1980; *Otoni – a Brass Qnt*, 1981; *Str Qt no.2*, 1989, rev. 1992; *A Sax Qt*, 1991; *Alluso for Chbr Ens*, sinfonietta, 1993

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Elec: *The Emperor's New Tie*, 1973; *Cercare*, 1989; *Sombre*, 1990; *Vitrage*, 1992

Principal publishers: Norsk musikforlag, Norwegian Music Information Centre

ARVID O. VOLLSNES

Kolberg, (Henryk) Oskar

(*b* Przysucha, Opoczno district, 22 Feb 1814; *d* Kraków, 3 June 1890). Polish folklorist and composer. He was educated at the Warsaw Lyceum (1823–30) and studied the piano with Franciszek Vetter. He then worked in a bank, continuing his musical studies with Józef Elsner and I.F. Dobrzyński and later in Berlin (1835–6) with Girschner and Karol Rungenhagen. After returning from Berlin he taught the piano in Warsaw, Mitau (now Jelgava, Latvia) and Homel (Belarus). He was also active as a composer, chiefly of songs and dances whose inspiration he drew from folk music; most of these were published. His cycles of *kujawiak* proved the most popular of his works. Kolberg also composed the music for three one-act stage entertainments on rural themes, J.K. Gregorowicz's *Janek spod Ojcowa* ('Johnny from Ojców'; Warsaw, 1853), Teofil Lenartowicz's *Król*

pasterzy ('The Shepherd King'; Warsaw, 1859) and Seweryna Pruszkowa's *Pielgrzymka do Częstochowy* ('The pilgrimage to Częstochowa'), unfinished.

Kolberg was better known as an ethnographer. Beginning in 1838, he systematically collected folk tunes, sometimes visiting villages in the Warsaw region in the company of writers, painters and other artist friends. From 1842 to 1849 he published collections of folksongs with piano accompaniment, intended for home music-making. The philosopher Karol Libelt was critical of the 'prettifying' of authentic tunes in the accompaniments, and Chopin was still more so in a letter to his family (19 April 1847), having known Kolberg in his youth. The next stage in Kolberg's output opened with *Pieśni ludu polskiego* ('Songs of the Polish people'; Warsaw, 1857); this contained 41 ballads with many regional variants, and 466 dance-songs in their original unaccompanied form. In 1862 he gave up his bank employment and, living very frugally, devoted all his energies to a series of ethnographic regional monographs under the general title of *Lud, jego zwyczaje, sposób życia, mowa, podania, przysłowia, obrzędy, gusta, zabawy, pieśni, muzyka i tańce* ('The people, its customs, life-style, speech, folktales, proverbs, rites, witchcraft, games, songs, music and dances'), continued as *Obrazy etnograficzne* ('Ethnographic pictures'). 33 volumes appeared between 1861 and 1890 in Warsaw and (from the fifth series onwards) in Kraków. In 1871 he moved to the estate of the Konopkas at Modlnica near Kraków, and eventually settled in Kraków in 1884. He contributed to many journals, wrote articles on the ethnography and history of Polish music, as well as entries for Samuel Orgelbrand's *Encyklopedia powszechna* ('Universal encyclopedia'). Kolberg's scholarly work won him widespread recognition, and he was nominated as a member of numerous Polish and foreign learned societies. Some of his manuscript materials were posthumously published in five volumes between 1891 and 1910, and in 1960 the State Council decreed that his collected works should be published under the aegis of the Polish Academy of Sciences, 90 volumes in all being envisaged; by the 1990s some 69 of these had appeared, containing more than 17 thousand melodies from Poland, Ukraine, Belarus and Lithuania.

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LUDWIK BIELAWSKI

Koldofsky, Adolph

(*b* London, 13 Sept 1905; *d* Los Angeles, 8 April 1951). Canadian violinist and conductor. In 1912 he moved to Toronto, where he studied the violin with Harry Adaskin, Luigi von Kunits and Geza de Kresz. He also studied with Ysaÿe in Brussels (1925–8) and with Ševčík in Czechoslovakia (1929–

30). In Toronto he was important in musical life as chamber player, soloist and conductor, and from 1938 to 1942 he played in the Hart House Quartet. He became leader of the Vancouver SO in 1944, and in 1946 he moved to Los Angeles where his interest in contemporary music brought him into close association with Krenek and Schoenberg; the latter composed his *Phantasy* op.47 for him. As a scholar Koldofsky was notable for bringing to light several harpsichord concertos (now in *US-BE*) by C.P.E. Bach, performances of which he conducted for the CBC with Landowska as soloist in 1943. He married the Canadian pianist Gwendolyn Williams, with whom he gave many concerts.

CARL MOREY

Kolęda [*colenda*].

Polish sacred song associated with Christmas, analogous to the carol, Noël and Weihnachtslied. The term derives from the Latin *calendae* and has various meanings related to the custom of calling at houses at Christmas with greetings and requests for gifts (accompanied by singing and acting) by a group of boys (*kolędnicy*), or to visits from the clergy. The term acquired musical meaning by the transference of the usual name for a visit and greeting to the song that regularly accompanied it. This probably occurred in the Middle Ages, but written evidence of the name *kolęda* is first found in a reference to music in the tablature of Jan z Lublina (written 1537–48). There, 'colenda' is used to describe several songs with melodies appropriate for Christmas. As the name of a characteristic musical style, *kolęda* is associated primarily with a repertory of melodies and texts composed in Poland in the 17th and 18th centuries under the influence of folk styles, particularly the mazurka and polonaise. It is necessary to distinguish between true *kolędy* – strophic sacred songs sung in churches and homes – and the subgroup of pastorales with texts partly or wholly secular, based on pastoral motifs and performed exclusively outside the church, mainly by carollers and at Christmas folk plays.

Evidence of songs connected with Christmas is found in Poland as early as 1124. These songs developed particularly through the spread of the Franciscan order to Poland after 1237. At first both melodies and texts belonged to an international Latin repertory, which was later supplemented, from the second half of the 14th century, with works by local composers, as shown by the Latin texts of the songs of Bartłomiej z Jasła. In the 15th century the first translations into Polish of Latin *kolędy* appeared. (Often these translations were from Czech; ten texts of this type are extant and some of their melodies have been identified.) Some polyphonic arrangements are known, both local (in *PL-Wn* 8054) and imported (in *Kj* 18, *Pr* 1361, and *Tm* 2015). Many melodies with Polish texts survive from the 16th century, both in manuscript Catholic hymnbooks (primarily Benedictine, in Staniątki, near Kraków, from the end of the 16th century) and printed Protestant hymnbooks (notably those of Walenty z Brzozowa, 1554 and 1563, and Artomius, 1587 and 1596). Three versions of a single *kolęda* are contained in the tablature of Jan z Lublina, and a large corpus of *kolędy* was published in printed leaflet form around 1550 (including one by Waclaw z Szamotuł). The melodies of these pieces were largely derived

from an international repertory of medieval songs, and apart from their textual association with Christmas they do not constitute a group of any distinct musical character.

Kolędy in their proper form and pastorales, their secularized variants, proliferated in the 17th and 18th centuries. These *kolędy*, as yet not fully examined, are anonymous and were the result of spontaneous popular creation. A pastoral strain is predominant, combining local rural elements, lyricism and, occasionally, crude humour, often addressed to actual situations or people. Their melodies adopt the popular folk style of their region (e.g. Mazovia or Podhale), or are of particular types like the lyrical lullaby, or, more commonly, the mazurka and the polonaise (common to the whole of Poland). It is also possible to find in them motifs from west European dances, like the moresca, saraband and minuet. In the 17th century the melodies of *kolędy* permeated ambitious artistic works (e.g. *Patrem na rotuły* by Bartłomiej Pękiel) and became the basis of choral works and staged pastorales (by S.S. Szarzyński and Józef Kobierkiewicz). In the 19th century the *kolęda* took on a stylized quality. The melody of one was quoted by Chopin in the Scherzo in B minor ('Lulajże Jezuniu'). Later, attention was concentrated on choral arrangements of *kolędy* (by Stanisław Niewiadomski, J.A. Maklakiewicz, Feliks Nowowiejski). The great popularity of the *kolęda* and the richness of its repertory have led it to its retention as a special feature of Polish Christmas customs.

Ceremonies of various names etymologically related to *kolęda* (such as the Romanian *kolenda*) form an important part of non-Christian winter solstice celebrations throughout eastern Europe, from the Baltic and Russia to Greece. These ceremonies have common characteristics, including the performance of songs wishing luck to the hearers and of rituals by masked dancers to drive away evil spirits; singers and dancers are usually rewarded with food, drink or money by householders. It is possible that the Polish Christian custom originated in the assimilation of Christian symbols into such winter solstice celebrations.

See also Bulgaria, §II, 2(ii); Czech Republic, §II, 1(i); Romania, §II, (iii)(b); Russian federation, §III, 1(ii); Ukraine, §II, 2(i); and Yugoslavia, §III, 1(i)(a).

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- A. Filaber:** 'Kolędy polskie w rękopisach XV i początku XVI wieku' [Polish *kolędy* in manuscripts of the 15th and early 16th centuries], *Muzyka religijna w Polsce*, i/1 (Warsaw, 1975), 15–57
- B. Krzyżaniak:** *Kantyczki z rękopisów karmelitańskich* [Canticles from Carmelite manuscripts] (Kraków, 1977)
- W. Marchwica:** 'Pastorelle ze zbiorów gidelskich' [Pastorales from the collection in Gidle], *Muzyka*, xxxv/2 (1990), 65–81

MIROŚLAW PERZ

Köler [Koler, Colerus], David

(*b* Zwickau, *c*1532; *d* Zwickau, 13 or 25 July 1565). German composer. He came from a poor family. He attended the famous grammar school at Zwickau and matriculated at the University of Ingolstadt in 1551. From 1554 at the latest, he lived at Schönfeld, near Carlsbad, Bohemia, and probably worked as Kantor at the grammar school at nearby Schlaggenwald, since the *Zehen Psalmen Davids* that he published in June 1554 had doubtless been composed for school use. In 1556–7 he was Kantor at Joachimsthal, Bohemia, in succession to the ailing Nikolaus Herman. He then moved to Altenburg as civic Kantor. There he had to provide music for two town churches and on occasion for the Saxe-Ernestine court too. The projected establishment of a Hofkapelle at Weimar or Gotha, doubtless at his suggestion, came to nothing. In 1563 he became Kapellmeister at the court of Mecklenburg at Schwerin in the service of Duke Johann Albrecht, a post that he had declined on two earlier occasions; Nicolaus Rosthius was one of several singers who went with him from Altenburg. In 1565 he was tempted back to Zwickau as principal Kantor, but he died only four months after taking office. His main importance lies in his contribution to the early history of the Protestant motet to German words. His *Zehen Psalmen Davids*, in the manner of Thomas Stoltzer's German psalms, are the first peak of this kind of composition. Their chief stylistic features are the interplay between polyphony and homophony, and the close relationship between text and music, features that make them particularly significant for their time.

WORKS

Zehen Psalmen Davids, 5, 6vv (Leipzig, 1554); 1 ed. in Cw, lxxi (1959) and in *Handbuch der deutschen evangelischen Kirchenmusik*, ii/1 (Göttingen, 1935)
Rosa florum gloria, 1567¹

Mass (on Josquin's *Benedictus es coelorum regina*), 7vv, inc., *D-Z*

Kyrie, Gloria, 4vv, inc., *H-Bn*

Non nobis, Domine, 5vv, inc., *H-Bn*; Te sanctum, responsory, 6vv, *D-LEu*; Veni Sancte Spiritus, 4, 5vv, inc., *H-Bn*

Ach Herr, straf mich nicht in deinem Zorn (Ps vi), 6vv, inc., *D-Dlb*; Hülf, Herr, die Heiligen haben abgenommen (Ps xii), 6vv, Z (anon.), ed. in Cw, lxxi (1959); Richte mich Gott (Ps xliii), 6vv, inc., *Dlb*; Eile, Gott, mich zu erretten (Ps lxx), 6vv, inc., Z, ed. in Cw, lxxi (1959); Wer unter dem Schirm des Höchsten sitzt (Ps xci), 6vv, inc., *Dlb*; Siehe, wie fein und lieblich (Ps cxxxiii), 6vv, inc., *Dlb*

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WALTER BLANKENBURG

Köler [Coler], Martin

(*b* Danzig, c1620; *d* Hamburg, 1703/4). German composer. By 1661 he belonged, under the name 'Musophilus', to the well-known poetic academy, the Elbschwanenorden. On 2 May 1663 he succeeded Johann Jakob Löwe von Eisenach as Kapellmeister at the court in Wolfenbüttel, but in April 1667 the chapel was dissolved. He may have been the Coler who was Kapellmeister in Bayreuth in May 1671 and who was succeeded by Johann Philipp Krieger a short time later. In 1675 he was temporary head of the court chapel at Gottorf, Schleswig, following the dismissal of Theile, and he remained in Schleswig until 1681. He possibly served also as Kapellmeister in Brunswick and Lüneburg.

Köler was one of the many minor composers in the Hamburg area who wrote songs to texts by Johann Rist and his disciples. He composed all the music for Rist's *Neue hochheilige Passions-Andachten* and contributed music to Georg Heinrich Weber's *Abgewechselte Liebesflammen*. He may well be the 'M.C.' who composed songs for Caspar von Stieler's *Die geharnschte Venus*; but Vetter thought it possible that two different composers with the initials 'M.C.', one of them Köler, contributed to this work, since while some pieces are subtle, expressive lieder blending text and music satisfactorily, others are simply mechanical declamations. The sacred concertos in *Exercitia vocis* (RISM 1667⁷) are his most important works.

WORKS

Hochzeitliche Ehrenfackel (Hamburg, 1661)

Songs in 1660³; 2 in Vetter

10 sacred songs in Brandanus Lange Janus (Hamburg, 1661)

Songs, 1v, bc, in Des Elbischen Schwanen-Schäffner Hyphanten poetische Musen, ed. G.H. Weber (Glückstadt, 1661)

Songs in *Abgewechselte Liebesflammen*, ed. G.H. Weber (Hamburg, 1662)

12 psalms in *Sulamithische Seelen Harmoni* (Hamburg, 1662)

46 songs, 1v, bc, in *Neue hochheilige Passions-Andachten*, ed. J. Rist (Hamburg, 1664); 18 in *ZahnM*

12 sacred concs., 1v, bc, 1667⁷

Ich steh an deiner Krippen hier (cant.), B, 4vv, 2 vn, bc; ed. W. Haake (Stuttgart, 1966)

Lobet, ihr Knechte des Herrn, psalm, 3vv, 2 vn, 2 viols, bc, *D-KI*

15 vocal pieces with various insts, *Bsb, S-Uu*

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ZahnM

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W. Vetter: *Das frühdeutsche Lied* (Münster, 1928)

J.L. Brauer: *Instruments in Sacred Vocal Music at Braunschweig-Wolfenbüttel: a Study of Changing Tastes in the Seventeenth Century* (diss., CUNY, 1983)

JOHN H. BARON

Kolešovský, Zikmund (Michal)

(*b* Prague, 2 May 1817; *d* Prague, 22 July 1868). Czech choirmaster, teacher, composer and critic. He was the son of the distinguished Prague choirmaster František Xaver Kolešovský (*b* Prague, 1781; *d* Prague, 12 June 1839), a pupil of J.A. Kozeluch. He studied the violin at the Prague Conservatory, theory, organ and singing at the Prague Organ School, and theory and composition with Tomášek and others. He was a member of the Estates Theatre Orchestra in Prague from 1835 until 1839, when he succeeded his father as choirmaster of St Štěpána; here, and later at St Ignác he continued his father's practice of presenting music by earlier Czech masters, especially F.X. Bixi. In the 1850s he was director of the Žofín Academy, an important Prague music institution with choir and school, but gave up the post to found his own school of singing and theory, where his pupils included Fibich. He also taught from 1852 until 1855 at the Prague Organ School, and from 1863 at the teachers' training institute. In 1865 he competed unsuccessfully with Smetana and Josef Krejčí for the directorship of the Prague Conservatory. He was a respected composer of songs and sacred music, and contributed to *Dalibor* and *Slavoj*, becoming a member of the latter's editorial board. In contrast to his stylistically conservative compositions, his articles on Bixi and on Czech national style, as well as the progressive outlook shown, for example, in his reviews of Wagner's concerts, made him one of the pioneers of modern Czech music criticism. He also took a progressive stand as a member of the first committee of the Artistic Society, in which Smetana was one of his colleagues.

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A. Hnilička: *Profily české hudby z první polovice 19. století* [Profiles of Czech music of the first half of the 19th century] (Prague, 1924), 86ff

Kolessa, Filaret (Mykhaylovych)

(*b* Tatar Stry region, 17 July 1871; *d* L'viv, 3 March 1947). Ukrainian ethnomusicologist. He studied in Lemberg (now L'viv) and Vienna (PhD 1918); after 1918 he studied Ukrainian folk music outside the USSR. His Western contacts included Hornbostel and Bartók. He was elected a full member of the Ukrainian Academy of Sciences in 1929. Besides several folk music collections he published basic studies outlining historical stages of Ukrainian folk music, its dialects and its relationships with traditional music of neighbouring Slavonic and non-Slavonic countries. He held that western Ukrainian traditional music was part of an all-Ukrainian corpus, that music of the Lemky on both sides of the Carpathians was one music. In 1908 he carried out a monumental expedition to record Ukrainian historical epic songs (*dumy*), published in meticulous musical transcriptions in 1910 and 1913, later laying the basis for asserting their folk origins by showing their relation to folk laments. His work is fundamental for comparative study of Slavonic and east European folk music.

WRITINGS

- Muzykoznavchi pratsi* [Musicological works] (Kiev, 1970) [MP]
Rytmika ukrains'kykh narodnykh pisen' [Rhythm in Ukrainian folksongs] (Lemberg, 1906–7)
 'Pro melodii hahilok' [On Easter ritual song-tunes], *Melodii hahilok, skhopleni na fonograf Y. Rozdol's'kym*, *Materialy do ukrains'koy etnologii*, xii (Lemberg, 1909)
 'Über den melodischen und rhythmischen Aufbau der ukrainischen (kleinrussischen) rezitierenden Gesänge, der sogenannten Kosakenlieder', *IMusSCR III: Vienna 1909*, 276–96
 'Pro muzychnu formu dum' [On the musical form of historical chants], *Mel'odiyi ukrayins'kykh narodnykh dum* (Lemberg, 1910–13, rev. 2/1969)
Varianty melodiï ukrains'kykh narodnykh dum, ikh kharakterystyka i grupovannya [Variations in melody of Ukrainian folk historical chants, their characteristics and classification] (Lemberg, 1913); also in *Mel'odiyi ukrayins'kykh narodnykh dum* (rev. 2/1969)
 'Das ukrainische Volkslied, sein melodischer und rhythmischer Aufbau', *Österreichische Monatsschrift für den Orient*, xlii (1916), 218; enlarged Ukrainian version in *MP* (Kiev, 1970)
Pro genezu ukrayins'kykh narodnykh dum (ukrains'ki narodni dumy u vidnoshenni do pisen', virshiv i pokhoronnykh holosin') [On the origin of Ukrainian folk historical epic songs (*dumy* in relation to songs, religious songs and folk laments)] (Lwów, 1920–22)
 'Rechytatyvni formy y ukrains'kiy narodny poëzii' [Recitative form in Ukrainian folk poetry], *Pervisne hromadyanstvo* (Kiev, 1927), nos.1–2, pp.60–113; repr. in *MP* (Kiev, 1970)
 'Ukrains'ka narodna pisnya v naynovishiy fazi svoho rozvytku' [Ukrainian folksong in its newest phase of development], *Yuvileynyy zbirnyk na poshanu akad. M. Hrushevs'koho* (Kiev, 1928); repr. in *Fol'klorystychni pratsi* (Kiev, 1970)

- ‘Hrupuvannya i kharakterystychni pryznaky lemkiivs'kykh pisennykh melodii’ [Systematization and characteristic features of Lemky song-tunes], *Etnohrafichnyy zbirnyk*, xxxix–xl (1929); Ger. summary, lxi–lxxxii
Narodni pisni z halyts'koyi Lemkivshchyny: teksty i melodiyyi [Folksongs from west Galicia, Lemky country] (Lwów, 1929)
- ‘Charakterystyka ukraińskieji muzyki ludowej’ [Characteristics of Ukrainian folk music], *Lud slowiański*, iii/B (1932), B34
- ‘Karpats'kyy tsykl narodnykh pisen’ (spil'nykh ukrains'kyam, slovakam, chekham i polyakam)’ [The ‘Carpathian cycle’ (folksongs common to Ukrainians, Slovaks, Moravian Czechs and Poles)], *Sborník prací*, i: *Sjezdu slovanských filologů v Praze 1929*, ii (Prague, 1932), 93; Fr. summary, 884
- ‘Formuly zakinchennya v ukrains'kykh narodnykh dumakh u zv'yazku z pitannyam pro naverstvuvannya dum’ [Ending formulae of Ukrainian historical chants and the problems of their classification], *Zapysky naukovohto tovarystva im: Shevchenka*, cliv (Lwów, 1935), 29–67
Spogadi pro Mykolu Lysenka [Reminiscences of Lysenko] (L'viv, 1947)
- ‘Virshova forma starovynnoji ukrains'koy narodnoji pisni pro voyevodu Stefana’ [Verse form of an old Ukrainian folksong about Stefan Vojvoda], *Narodia tvorchist' ta etnografiya* (Kiev, 1963), no.1, p.116 [written 1939, on song collected by Blahoslav before 1571]

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- Melodii haivok, skhopleni na fonograf Y. Rozdol's'kym* [Easter song melodies recorded by Rozdol's'ky], *Materialy do ukrain'skoy etnologii*, xii (Lemberg, 1909) [180 ritual tunes from east Galicia]
- Mel'odiyi ukrayins'kykh narodnykh dum* [Tunes of Ukrainian historical chants] (Lemberg, 1910–13, rev. 2/1969) [1st edn incl. Ger. introduction]
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- Narodni pisni z halyts'koyi Lemkivshchyny: teksty i melodiyyi* [Folksongs from west Galicia, Lemky country: texts and melodies] (Lwów, 1929) [624 songs with transcr. from recordings]
- ‘Narodni pisni z pidkarpats'koy Rusi, melodii i teksty’ [Folksongs from Subcarpathian Ruthenia, melodies and texts], *Naukovyy zbirnyk tovarystva ‘Prosvita’ v Uzhhorodi*, xiii–xiv (1938), 49–149 [159 tunes, 178 texts]

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Kolessa, Mykola [Nikolay] Filaretovych

(b Sambor, 6 Dec 1903). Ukrainian composer and conductor, son of Filaret Kolessa. Until 1924 he studied at the N.V. Lysenko Higher Musical Institute in L'viv, then from 1924 to 1931 in the philosophy faculty of Prague University, attending the musicology lectures of Ždenek Nejedlý. In 1925 he was accepted onto the second-year course in Vítězslav Novák's composition class. He taught theory and conducting at the Lysenko Institute in L'viv and conducted the L'vovsky Boyan, Bandurist and Studio choirs (1931). From 1939 he was conductor of the regional state SO and the Academic Theatre of Opera and Ballet, and was artistic director of the renowned Trembita chorus (which he directed 1946–8). In 1940 he was appointed senior lecturer at the Lysenko Institute and conductor of the L'viv Radio SO and of the State Philharmonic Society. From 1953 he was the director, from 1957 professor, and finally rector of the Lysenko State Conservatory. He has been a winner of the Shevchenko State Prize, and is an Honoured and a National Artist of the Ukraine. Kolessa's work is many-sided and combines the contrasting activities of composing and conducting, academic and teaching work. Although principally a composer of orchestral and chamber works, he has written a quantity of choral pieces and songs, and has made arrangements of Ukrainian folksongs which themselves have, in turn, influenced his instrumental music. Inclined towards neo-folklorism, he combines the harmonic and rhythmical peculiarities of Carpathian folklore (for example, the harmonic minor and major with augmented 4th, and Galician harmonies peculiar to the Kolomiya regions) with a modern harmonic language. As a conductor he has a broad repertory but has specialized in the works of Ukrainian composers.

As a teacher he is considered to have founded a L'viv school of conducting; among his students are Stefan Turchak, Ivan Gamkalo, Yevgeny Vakhnyak, Bogdan Antkiv, Yury Lutsiv and Ivan Yusyuk. He has written a textbook on conducting – *Osnovi tekhniki dirizhrovaniya* [Foundations of conducting technique] – which was published in L'viv in 1967.

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(selective list)

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Chbr and solo inst: Dribnychky, pf, 1928; Pf Qt, 1930; Kartinki iz Gutsul'shchini [Scenes from Galicia], suite, pf, 1937; Pf Sonatina, 1939; 3 kolomyiki [3 Kolomiya Songs], pf, 1953

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LESYA LANTSUTA

Kolinski, Mieczyslaw

(*b* Warsaw, 5 Sept 1901; *d* Toronto, 8 May 1981). Canadian composer, ethnomusicologist and theorist of Polish origin. He received his early education in Hamburg, and appeared publicly there as piano soloist and in his own compositions (songs, piano works). He later studied the piano and composition at the Hochschule für Musik, Berlin, and musicology, psychology and anthropology at Berlin University, where he took the doctorate in 1930 with a dissertation on Malaccan and Samoan music. After serving as assistant to Erich von Hornbostel at the Staatliches Phonogramm-Archiv in Berlin (1926–33), he moved to Prague, where he transcribed much non-Western music in association with the anthropologists Melville Herskovits and Franz Boas. Forced again to move by the advance of Nazism, in 1938 he went to Belgium where he remained for 13 years, in hiding during much of the German occupation. There he married Edith van den Berghe, daughter of the Belgian painter Frits van den Berghe. In 1951 he settled in New York, and later became an American citizen. He was general editor of the Hargail Music Press and also music therapist in a large hospital for war veterans near New York. He was co-founder (1955), and for a time president (1958–9), of the Society for Ethnomusicology. From 1966 until his retirement in 1976 he directed the course in ethnomusicology at the University of Toronto; he also participated in the research programme of the Canadian Centre for Folk Culture Studies, National Museum of Man, Ottawa. He became a Canadian citizen in 1974. After his retirement, Kolinski was awarded the title of scholar emeritus, and continued to lecture until his death.

In an essay from his Prague period, *Konsonanz als Grundlage einer neuen Akkordlehre* (1936), Kolinski dealt with questions of consonance and dissonance in modern music and proposed a systematic approach to chord classification; he also patented an ingenious cardboard wheel for use in teaching the rudiments of tonality. In the 1950s and early 60s he established widely applicable methods for analysing tonal and melodic structures, and fundamental problems of rhythm, tempo and tuning. He sometimes wryly quoted a colleague's description of his work as that of an 'armchair ethnomusicologist' (i.e. one who transcribes and analyses material gathered by others), but in fact he made well over 2000 transcriptions from areas as diverse as Samoa, New Guinea, Surinam, West Africa, Haiti and northern-coastal British Columbia (Kwakiutl).

The originality and extraordinarily broad scholarly scope of his work in ethnomusicology has tended to obscure his continuing work as a theorist and composer. He formulated an original method for teaching the reading of music to elementary piano students, and developed a comprehensive notation theory based on a staff of three lines. His ballet, *Expresszug-*

Phantasie, first produced in Salzburg in 1935 by a Czechoslovak modern-dance group, had performances in Prague and several other cities in succeeding seasons. In Belgium he studied the carillon and wrote for it, and a concert of his works was given in Brussels in 1947. A number of his later chamber works and solo piano pieces were played, broadcast and recorded in the USA and Canada.

Cross-Cultural Perspectives on Music (1982) was to have been presented to Kolinski as a Festschrift for his 80th birthday, had it not been for his death four months earlier. The contributions to this volume offer testimony to the spirit of rigorous, systematic and comparative investigation of musical sound that characterized Kolinski's research, writings and teaching.

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(selective list)

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3 ballets, music for rec ens, songs, folksong arrs.

Principal publishers: Hargail, Berandol

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 xiii (1969), 1–73
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H. Courlander: *The Drum and the Hoe* (Berkeley, 1960), 205–313 [incl.
 186 transcrs. of Haitian songs and drum rhythms by Kolinski]
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JOHN BECKWITH/GAGE AVERILL

Kolín z Chotěřiny, Matouš.

See [Collinus](#), [Matthaeus](#).

Kolisch, Rudolf

(*b* Klamm am Semmering, 20 July 1896; *d* Watertown, MA, 1 Aug 1978).
 American violinist of Austrian birth. An injury to his left hand in childhood,
 after he had begun violin lessons, compelled him to hold the violin with his
 right hand and the bow with his left. He studied at the Vienna Music
 Academy and Vienna University (where he attended Guido Adler's
 musicology lectures), and after graduating in 1913 continued to study the

violin with Ševčík and theory and composition with Schreker and Schoenberg (who married Kolisch's sister Gertrud in 1924). Kolisch began his career as a conductor and violin virtuoso, and from 1919 to 1921 played a leading role in Schoenberg's Verein für Musikalische Privataufführungen. In 1922 he formed the Kolisch Quartet, which became internationally known. Its membership changed in the early years, but by 1927 consisted of Kolisch, Felix Khuner, Jenö (Eugene) Lehner and Benar Heifetz. This quartet toured in Europe, Africa, South America and the USA, where the members settled in 1935.

The Kolisch Quartet was the first to insist on playing the standard repertory from memory, and made a still stronger impression as the champion of new music, particularly of works by Schoenberg, Berg and Webern. Among its important premières were Schoenberg's String Quartets nos.3 and 4 and Quartet Concerto (after Handel), Berg's Lyric Suite in its original form, Webern's String Trio and String Quartet, and Bartók's Quartet no.6. Schoenberg dedicated his Fourth Quartet jointly to Elizabeth Sprague Coolidge (who commissioned it) and to 'its ideal interpreters, the Kolisch Quartet', and wrote to the former that they were 'the best string quartet I ever heard', praising 'their virtuosity, their sonority, their understanding, their style'. Tonal richness was helped by their instruments: Kolisch played a Stradivari violin, Lehner a viola by Gasparo da Salò, Heifetz an Amati cello. They disbanded in 1939 after a reorganization of membership proved ineffective. Kolisch was leader of the Pro Arte Quartet from 1942, and from 1953 again appeared in Germany, most often at the Darmstadt summer courses. He taught violin and chamber music at the University of Wisconsin, 1944–67, and was artist-in-residence and head of the chamber music department at the New England Conservatory of Music, Boston.

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BERNARD JACOBSON

Kollmann.

German-English family of musicians.

- (1) Augustus Frederic Christopher Kollmann
- (2) Jo(h)anna S(ophia) Kollmann
- (3) George Augustus Kollmann

MICHAEL KASSLER

Kollmann

(1) Augustus Frederic Christopher Kollmann

(b Engelbostel, Hanover, 21 March 1756; d London, 19 April 1829). English music theorist of German birth. His father was the Engelbostel organist; an uncle, Carl Christoph Hachmeister senior, composed and was organist of the Heiligen-Geist church in Hamburg; his brother, Georg Christoph Kollmann (1758–1827), became organist of St Katharinen, Hamburg. A.F.C. Kollmann studied with the Hanover organist Böttner and in 1779 entered the Normal School there, learning ‘that methodical, and systematical manner of teaching, which has been very advantageous to him, not only for school instruction, but also in teaching music, and particularly in writing his musical treatises’. On 10 December 1781 he was appointed organist and schoolmaster of the Benedictine convent at Lüne (near Lüneburg) but left and in September 1782 became organist and schoolmaster of the Royal German Chapel in St James's Palace, London, where he remained for the rest of his life (serving also, from February 1784, as chapel-keeper). He was a member, and from 1825 a trustee, of the New Musical Fund. On 26 October 1783 he married Christina Catherina Ruel (1745–1823) at St Luke's, Chelsea; their two children are mentioned below.

As a theorist, Kollmann sought ‘to rescue the science of music from the mysterious darkness in which it was wrapped’ by providing a simple, natural explanatory system that accounts for each note in a ‘regular’ musical composition by ‘as positive a rule, as it denotes a positive sound’. He divided this system into a grammatical and a rhetorical part and strove to improve each throughout his career. His *New Theory* (1806) replaced the *Essay on Musical Harmony* (1796), and in turn was superseded by the *New Theory* (2/1823), as the statement of the grammatical part; the *Essay on Practical Musical Composition* (1799, 2/1812) presented the rhetorical part.

To make his system more accessible, Kollmann wrote thoroughbass tutors that epitomize the grammatical part and composed ‘theoretico-practical works’, i.e. ‘compositions with theoretical explanations’ which illustrate particular aspects of the system. Some of these illustrations are curious (e.g. no.12 of the *Analyzed Fugues* shows that the chromatic complexity of ‘regular’ music can exceed that of the common practice of 1810). But Kollmann considered that he ‘applied himself ... principally to [music's] theoretical department’, and it is here that his accomplishments are most noteworthy.

The structure of Kollmann's system may be summarized as follows. Equal temperament is adopted. A ‘regular’ composition is generable starting from a diatonic fundamental bass upon each note of which is placed, as in Kirnberger's theory, a fundamental concord (i.e. a triad whose root is the bass note) or a fundamental discord (i.e. a 7th chord whose root is the bass note). After a fundamental discord the fundamental bass must descend a 5th or ascend a 4th; between two fundamental concords the fundamental bass interval must not be a 2nd or a 7th. Next, inversions may be substituted for root position chords and notes may be omitted or doubled subject to certain counterpoint rules: the resulting chords are termed ‘essential’. ‘Accidental’ chords now may be introduced by permitting diatonic ‘forenotes’ and ‘afternotes’ to be inserted in a portion of the time previously reserved for notes in essential chords; by permitting similar

insertion of chromatic 'accidental' notes; and by permitting organ points. (Kollmann refuted Rameau's concept of chords constructed by supposition on the grounds that his explanation was simpler.) The chords thus far generated now may have their notes 'divided' into one or more musical parts, for example as an arpeggio; notes may be tied or repeated; octave doubling or octave transference may be introduced and modulation to the other mode (major or minor) or to different keys may be effected. Thus far the grammatical part. Larger-scale formal structures (as of sonata or fugue) belong to rhetoric, and Kollmann specified constraints upon total length, constituent sections, key relationships, instrumentation, text-setting, rhythm and style, that are implied by a composer's decision to write one or another type of composition.

Kollmann related German and English musical cultures. He corresponded with J.N. Forkel and gathered English contributions for Gerber's *Neues Lexikon*. He persistently advocated the music of J.S. Bach and printed in his treatises a number of Bach's compositions and in 1806 a separate edition of Bach's Chromatic Fantasy. In 1799 he proposed an edition of the '48', but after Forkel remarked on this, three European publishers proceeded to print it and Kollmann withdrew. He provided, however, a manuscript from which the Wesley–Horn edition of this work was prepared and lent other Bach material to Samuel Wesley when the latter's interest in Bach was roused. Kollmann translated excerpts from Forkel's life of Bach for his magazine the *Quarterly Musical Register* (1812) and may have assisted with the first complete English translation published in 1820.

WORKS

this listing is based on Kollmann's own categorization

printed works published in London unless otherwise stated

practical works

op.

[1]	6 geistliche Lieder mit ... Choralmelodien, 4vv, bc (Leipzig, c1784)
2	4 Sonatas, hpd/pf, vn (1788)
–	A Characteristic March, pf/2 fl/band (1791)
–	Charming Sally, S/fl, pf (c1792)
4	6 Sonatinas, pf (c1792)
–	New March, pf/hp/band (1795)
6	The Shipwreck, pf, with vn, vc acc. (1796)
–	Divertimento, pf, 3/1 players (1799)
–	A Hymn, with Various Harmonies, 1/4vv, pf/org

	(1803)
8	Concerto, pf, orch (1804); only pf printed
–	The Praise of God, orat, Eng./Ger., 1817, GB-Lbl, Ob

Minor compositions (songs, waltzes, hymns, etc) in various collections

theoretico-practical works

op.

3	An Introduction to the Art of Preluding and Extemporizing in Six Lessons, hpd/hp (1792)
5	The First Beginning on the Piano-Forte ... Containing ... Progressive Lessons and Sonatinas (1796)
7	A Symphony, pf, vn, vc, with Analytical Explanations ['Analyzed Symphony'] (1798)
9	The Melody of the Hundredth Psalm, with Examples and Directions for an Hundred Different Harmonies, 4vv (1809)
10	A Series of [12] Analyzed Fugues ... for 2 players, pf/org (1809–10, 2/1822 as 12 Analyzed Fugues)
–	A Rondo on the Chord of the Diminished Seventh, pf (1810)
11	An Introduction to Extemporary Modulation, in Six General Lessons, pf/hp/vn/vc (1820)

theoretical works

An Essay on Musical Harmony (1796, 2/1817)

An Essay on Practical Musical Composition (1799/R, rev.2/1812)

A Practical Guide to Thorough-Bass (1801)

A New Theory of Musical Harmony (1806, rev.2/1823)

A Second Practical Guide to Thorough-Bass (1807; Ger. edn., 1808)

other writings

Proposals for Publishing by Subscription: a New Theoretical Musical Work, Entitled An Essay on Practical Musical Composition (1798)

A.F.C. Kollmann's Vindication of a Passage in his Practical Guide to Thorough-Bass, against an Advertisement of Mr. M.P. King (1801)

'An Essay on Earl Stanhope's "Principles of the Science of Tuning Instruments with Fixed Tones"', *Belle assemblée*, ii (1807), 321–3; iii (1807), 99–101

The Quarterly Musical Register, written and collected by A.F.C. Kollmann, 2 issues (1812)

'Bemerkungen über Hrn. J.B. Logier's sogenanntes *Neues System des Musikunterrichts*', *AMZ*, xxiii (1821), 769, 785, 801; 'Nachtrag zu den Bemerkungen', *AMZ*, xxiv (1822), *Intelligenz-Blatt*, 9; Eng. trans. of both as *Remarks on what Mr. J.B. Logier Calls his New System of Musical Education* (1824, enlarged 2/1824)

Correspondence with J.W. Callcott, GB-Lbl; C.J. Smyth, *Cu, F-Pn*; C. Burney, *US-NH, B-Br*; proprietors of *Biographical Dictionary of Musicians*, *US-Eu*, pr. in edited form as 'Kollman', *A Dictionary of Musicians*, ed. J. Sainsbury (London, 2/1825/R)

Kollmann

(2) Jo(h)anna S(ophia) Kollmann

(*b* London, 20 July 1786; *d* London, 14 May 1849). English musician, daughter of (1) Augustus Frederic Christopher Kollmann. She first appeared publicly as a singer in the New Musical Fund concert on 13 March 1806. She assisted her brother in his piano business and succeeded him as organist of the Royal German Chapel; on her death she was succeeded by Frederic Weber (1819–1909).

[Kollmann](#)

(3) George Augustus Kollmann

(*b* London, 30 Jan 1789; *d* London, 19 March 1845). English pianist, composer and inventor, son of (1) Augustus Frederic Christopher Kollmann. He was taught by his father, of whose piano concerto he gave the first performance at his *début* in the New Musical Fund concert on 15 March 1804. In 1805 he accompanied Mrs Sarah Mountain on an Irish tour. In 1811 he was elected to the Royal Society of Musicians where from 1831 and 1836 he had increased responsibility as a member of the Court of Assistants and the House Committee. From 1816 he was an Associate of the Philharmonic Society. He succeeded his father in 1829 as organist, clerk and chapel-keeper of the Royal German Chapel in St James's Palace. His compositions include a set of three piano sonatas, one with violin (op.1; London, 1808), an air with variations (1808) and a set of waltzes (1812), both for piano.

In 1825 Kollmann was granted a patent for a design of pianos possessing down-striking action, an extended soundboard and a novel mechanism for tuning. He advertised grand, square and upright models in the *Musical World* in 1838 and gave a series of concerts in London in 1838–9 to demonstrate his invention. Despite favourable criticism of the instrument and admiration of Kollmann's pianistic skills, he became bankrupt in 1840. Kollmann also received two British patents relating to railways and locomotive carriages.

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M. Kassler: 'Transferring a Tonality Theory to a Computer', *IMSCR XII: Berkeley 1977*, 339–52 [discusses A.F.C. Kollmann's system]

Kollo, René

(*b* Berlin, 20 Nov 1937). German tenor. The grandson of Walter Kollo and son of Willi Kollo, both operetta composers, he began his career in light music. After studying with Elsa Varena in Berlin, he made his operatic début at Brunswick in 1965, and was then engaged at Düsseldorf (1967–71). At first he sang lyrical roles: Froh, Lensky, Vladimir (*Prince Igor*), the Steersman for his Bayreuth début in 1969, Matteo (*Arabella*) at La Scala (1970) and Tamino at Salzburg (1974). Appearing in Munich, Vienna, Hamburg and Berlin, he took on heavier Wagnerian roles, notably Parsifal, Erik and Walther, a part he sang at Bayreuth (1973) and the Salzburg Easter Festival (1974). In 1976 he made débuts at the Metropolitan as Lohengrin and Covent Garden as Siegmund and sang the title role in *Siegfried* in the Bayreuth centenary *Ring*. His other roles included Florestan, Hermann (*Queen of Spades*), Max (*Der Freischütz*), Bacchus, Tristan, Tannhäuser, Siegfried (*Götterdämmerung*), Otello, Canio and Peter Grimes. Kollo's many recordings include Florestan, most of his Wagner and Strauss roles and *Das Lied von der Erde*. He was an intelligent singer, and though his voice inevitably lost the lyrical quality so notable in his 1975 recording of Paul in Korngold's *Die tote Stadt*, it always kept its firmness and characteristic brightness of timbre.

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ELIZABETH FORBES

Kollo [Kollodzieyski], (Elimar) Walter

(*b* Neidenburg, [now Nidzica] East Prussia, 28 Jan 1878; *d* Berlin, 30 Sept 1940). German composer. He studied music at Sondershausen and took up a position as a theatre conductor in Königsberg. Already known as a composer of popular songs, he moved to Stettin and then to Berlin, where he wrote for cabarets and, from 1908 onwards, composed operettas and other light works, primarily for the Berliner Theater. He later founded his own publishing company and several theatres. His most successful theatrical work was *Wie einst in Mai*, written with Willy Bredschneider,

which reached the USA in 1917 as *Maytime*; but it is chiefly as a composer of *Solang noch Untern Lindern* and other popular Berlin songs that Kollo has been remembered. He also composed music for revues and films. His son Willi Kollo, who several times served him as lyricist, was also a composer of light theatre music and film scores; the tenor René Kollo is his grandson. (*GänziEMT*).

WORKS

(selective list)

Operetten and Possen, in order of first performance; first performed in Berlin unless otherwise stated; for fuller list see *GänziEMT*, *GroveO*

Ali ben Mokka 1907; Ein aufgelegtes Geschäft, 1912; Der Liebesonkel, 1912, collab. W. Schütt; Filmzauber, 1912; So wird's gemacht, 1912; Wie einst in Mai, 1913, collab. W. Bredschneider; Der Juxbaron, 1913; Die tolle Komtesse, 1917; Drei alte Schachteln, 1917; Blitzblaues Blut, 1918; Sterne, die wieder leuchten, 1918; Fräulein Puck, 1919; Marietta, 1923

Die Frau ohne Kuss, 1924; Olly-Polly, 1925; Nur Du!, 1925; Der vertauschte Frau, 1925; Drei arme kleine Mädels, 1927; Kitty macht Karriere, 1928; Jettchen Gebert, 1929; Majestät lässt bitten, 1930; Derfflinger, 1933; Ein Kaiser ist verliebt, 1935; Heirat nicht ausgeschlossen, 1935; Mädels ahoi!, 1936; Das Schiff der schönen Frauen, 1940

Music for revues, films

Songs, incl. *Solang noch Untern Lindern*

ANDREW LAMB

Kollontay (Yermolayev), Mikhail Georgiyevich

(*b* Moscow, 21 Aug 1952). Russian composer. In 1977, he graduated from the Moscow Conservatory as a pianist (with V.V. Gornostayeva), and in 1978 as a composer (with Leman). From 1977 to 1979 he took a postgraduate piano course. From 1979 to 1985 and again since 1997 he has taught in the specialist piano department at the conservatory, and between 1989 and 1991 he taught in the equivalent department at the Gnesin Institute. He was awarded the Shostakovich Prize (1981) by the Composers' Union for his Viola Concerto.

Kollontay's creative activity is developing in several directions. He performs as a concert pianist: his repertory includes composers ranging from Bach and Purcell to Chopin and Liszt, along with classical and contemporary Russian music, from Glinka and Dargomizhsky to works by Butsko and Kollontay himself. He has recorded the complete works of Balakirev and

Musorgsky, and made a critical edition of the piano works of Glinka in 1986, under the pseudonym of Ye. Nosenko.

For Kollontay, compositional work has the sense of a spiritually significant existential act. A very important role is played by text, which comes from Russian poetry, the Scriptures and the Orthodox liturgy. However, his are not always vocal compositions in the proper sense of the term. More characteristic of Kollontay is programme music with gaudy, sometimes paradoxical titles, with verbal fragments written in the score but not predestined for performance. Kollontay prefers linear-melodic writing, frequently working from the prototypes of Orthodox liturgy. The pitch basis of his music is the 12-note chromatic collection, although it is not organized according to strict serial principles.

WORKS

(selective list)

Orch: Simfoniyyetta, op.23, 1974; Sym. no.1 '6 stikhotvoreniy' [6 Poems], op.2, 1974; Sym. no.2, op.16, 1978; Ispanskiye stseni i passakaliya [Spanish Scenes and passacaglia], op.9a, 1979; Va Conc., op.8, 1980; Pf Conc., op.13, 1984; Malen'kaya tantseval'naya syuita [Small Dance Suite], op.19a, chbr orch, 1986; 2 p'yesī [2 Pieces], op.19d, cl, chbr orch, 1986; Katekhizis [Catechism], sym., op.25a, 1990

Vocal: 4 pesni [4 Songs] (medieval poems of Provence, trans. V. D'innik), op.6, T, pf, 1976; Iz poëzii drevnego Yegipta [From the Poetry of Ancient Egypt] (trans. A. Akhmatova and V. Potapova), 5 romances, op.18, S, hp/pf, 1979; Podorozhnik [The Plantain] (Rubtsov), op.10, B, pf, 1981; K vam, moya Donna [To You, My Donna] (Troubadour poems, trans. D'innik), 8 songs, op.6a, T, hpd, org, pf, 1988; S podorozhnoy po kazyonnoy nadobnosti [With an Order for Fresh Horses on Account of Fiscal Necessity] (M. Lermontov), op.20bis, T, org, 1989; many choral works incl. several for children's chorus

Chbr: 8 dukhovnikh simfoniyy [8 Sacred Syms.], op.3, 3 vn, 3 va, 3 vc, 1975; Str Qt no.1, op.5, 1975; 4 miniatyuri, op.17, str qt, 1983; Ansambli udarnikh [Perc Ens], op.21e, 1987; Str Qt no.2 'Pokhvala Presvyatoy Bogoroditse' [Praise to the Most Holy Mother of God], op.22, 1988; 2 pesni i plyaska tsarya Davida [2 Songs and a Dance of King David], op.14c, 11 pfms, 1991; 6 bibleyskikh sonat [6 Biblical Sonatas], op.28, vn, org, 1992; Oda predatelya [The Traitor's Ode], op.33, fl, org, 1993; 10 slov Musorgskogo na smert' Viktora Hartmana [10 Words of Musorgsky on the Death of Viktor Gartmann], op.32, vn, vc, pf, 1993; Chuvstva zlodeya v Rozhdestvenskiy sochel'nik [The Feeling of the Evildoer on Christmas Eve], op.35, vc, pf, 1994; Plach na padeniye svyatikh [A Lamentation of the Fall of the Saints], op.34b, eng hn, str qnt, 1994

Solo inst: 4 letniye derevenskiye kartinki [4 Pictures of Rural Summer], op.4, pf, 1975; Sonata, 8 psalms, op.7, va, 1977; Sonata, op.14a, vn, 1978 [from ps.xviii]; Pf Scherzo, op.11, 1982; Trio-simfoniya, op.20, org, 1986; 3 èkstsentrisheskiye p'yesī [3 Eccentric Pieces], op.21c, pf, 1987; 2 klassicheskiye p'yesī [2 Classical Pieces], op.21b, pf, 1987; Schastliviye grazhdane Tsarstva Nebesnogo ... [Joyful Citizens of the Kingdom of Heaven ...], 9 preludes, op.29, pf, 1992; Partita-zaveshchaniye [Farewell Testament], op.30, vn, 1993; Truba smerti [The Tpt of Death], op.31, org, 1993; 7 bibleyskikh èpigrafov [7 Biblical Epigraphs], op.40, pf, 1994; 10 kaprisov na razrusheniye khrama [10 Caprices on the Destruction of the Temple], op.34a, vn, 1994

Cadenzas and reworkings of pieces by L. van Beethoven and W.A. Mozart

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SVETLANA SAVENKO

Kolman, Peter

(b Bratislava, 29 May 1937). Austrian composer of Slovak birth. Of Jewish descent, he was interned as a child in Terezín in 1944. After studying composition and conducting in Bratislava at the Conservatory (1951–6) and the Academy of Music and Drama, he worked at Czechoslovak Radio, first as programme editor then as director of the electronic music studio (from 1965). His outspoken criticism of the communist regime led to his expulsion from the Association of Slovak Composers after the Prague Spring (1968), leading to an embargo on the performance of his works. In 1977 he emigrated to Austria, taking citizenship there and becoming an editor at Universal Edition in 1979.

The departure point for Kolman's composition is his study of Berg, Webern and Schoenberg, clearly recognizable in his *Vier Orchesterstücke* (1963, revised 1996). However, also evident are clusters, sound masses and subtle use of polyrhythm, elements reminiscent of Ligeti and present also in the piano toccata, *Nota bene* (1978), and in his Concerto for Orchestra (1995). His writing for keyboard instruments is generally disjunct and harshly rhythmic, while his sense for orchestral colour has been sharpened through working in an electronic studio. Technical considerations and vehement orchestral outbursts are always balanced in his works by an intrinsic poetic voice.

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(selective list)

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Chbr and solo inst: 3 Klavierstücke zum Gedächtnis Arnold Schönbergs, pf, 1960; 2 Sätze, fl, cl, vn, pf, 1960; Partecipazioni, fl, ob, cl, hn, tpt, trbn, glock, vib, str trio, 1962; Sonata canonica, cl, b cl, 1963; Panegyrikos, 4 ob, 4 tpt, 4 perc, 4 vc, 1964, rev. 1998; Molisation, Mobile, fl, vib, 1965; Musik für 14 Streichinstrumente, 1978; Nota bene, pf, 1978; Wie ein Hauch von Glückseligkeit, vn, pf, 1978; 3 Orgelstücke, 1982–6; Ausgedehnter Dominantseptakkord zu Ehren Alfred Schlees, vn, va, vc, db, 1991
Elec: Omaggio a Gesualdo, 1970; Lentement mais pas trop, 1972; E 15, 1974; Poliritmica, 1974

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JOYCE SHINTANI

Kolmarer Liederhandschrift

(D-Mbs Cgm 4997).

See [Sources](#), MS, §III, 5.

Köln

(Ger.).

See [Cologne](#).

Kolneder, Walter

(*b* Wels, 1 July 1910; *d* Karlsruhe, 30 Jan 1994). Austrian musicologist. He was a private pupil of J.N. David (1927–9) and then studied music at the Salzburg Mozarteum (1925–35), specializing in conducting with Paumgartner; he also completed a course in the viola with Max Strub. He taught at Graz Conservatory (1936–9), and, until 1945, at the Staatliche Hochschule für Musikerziehung in Graz-Eggenberg; he was later a conductor at Wels (1945–7). His musicological studies, begun at Vienna University (1934–5), were continued with Wilhelm Fischer at Innsbruck University (1947). He took the doctorate at Vienna in 1949 with a dissertation on vocal polyphony in the folk music of the Austrian Alps. From 1953 to 1959 he was the director of the Conservatoire de Musique de la Ville de Luxembourg and organized the conservatory concerts; from 1956 he was also an external lecturer at the University of Saarbrücken where, in the same year, he completed the *Habilitation* in musicology with a work on Vivaldi. He became director of the Städtische Akademie für Tonkunst, Darmstadt (1959–65), and of the Hochschule für Musik in Karlsruhe (1966–72). In 1966 he became supernumerary professor of musicology at Karlsruhe University and founded the institute of musicology, which he directed until he retired in 1974. He was also the editor of the series *Schriften zur Musik*.

In addition to his work on music teaching and on the history and repertory of violin playing, Kolneder concentrated on analytical and stylistic studies of Vivaldi and Webern. He was editor of the collected edition of Albinoni's instrumental music (1974–); he also made performing editions of folk music from the Alpine regions, partly based on his own transcriptions, and many performing editions of instrumental music, particularly cello and violin music of the 17th and 18th centuries.

WRITINGS

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HANS HEINRICH EGGBRECHT/SIEGFRIED SCHMALZRIEDT

Kol nidrei

(Aramaic: 'All vows').

A prayer of the Ashkenazi liturgy sung on the eve of Yom kippur and performed to one of the *Mid-Sinai* melodies. See [Jewish music](#), §III, 3(ii).

Kolodin, Irving

(b New York, 22 Feb 1908; d New York, 29 April 1988). American music critic. He studied harmony and theory, 1930–31, at the Institute of Musical Art in New York and was music critic of the *New York Sun* (1932–50) and the *Saturday Review* (1947–82). He wrote programme notes for the New York Philharmonic from 1953 to 1958 and taught at the Juilliard School of Music beginning in 1968. Kolodin was, particularly during the 1950s and 60s, one of the most widely read and influential music critics in the USA because of his exposure in a leading national magazine, his many books on music and his position as unofficial historian of the Metropolitan Opera. He was one of the first American critics to give extensive reviews of phonograph records (his first record guide appeared in 1941); jazz, Beethoven, opera and musical life were among his other special interests. His style combined a baroque expansiveness with pithy journalistic acuity, and was informed by a wide knowledge of music and the business of music.

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In Quest of Music: a Journey in Time (New York, 1980)

PATRICK J. SMITH

Kolodub, Levko [Lev] Mykolayovych

(b Kiev, 1 May 1930). Ukrainian composer. In 1954 he completed his conservatory training in Khar'kiv (composition with Tietz, clarinet with G. R'ikov, counterpoint and orchestration with Klebanov). In 1966 he became a lecturer at the Kiev Conservatory; he was appointed professor in 1985. In 1988 he was elected President of the Ukrainian Band Music Workers' Association and in 1994 he assumed the leadership of the Kiev Branch of the Composers' Union of Ukraine. He was made People's Artist of Ukraine in 1993. His creative output encompasses a variety of genres, from opera and ballet, to symphonies, operettas, songs and chamber miniatures, but pieces for wind instruments hold a special place. His symphonic music is, for the most part, very much wedded to Ukrainian folklore and usually carries some kind of a programme. Although he was never part of the avant-garde movement of the 1960s, he was a composer of interesting and colourful music and always a superb craftsman. He gradually assimilated many of the innovations used by his modernist colleagues and in 1980 composed his Third Symphony 'V stili ukraïns'kogo barokko' ('In the Style of the Ukrainian Baroque') which marked a turning-point in his development. This style is essentially neo-romantic, with a strong rhythmic sense and varied orchestration. The primary impulse of the work is timbral experimentation and obsessive rhythm, and to these are added various serial, aleatory and sonoristic elements. Various genres of the 17th century – the suite, concerto grosso and fugue – are used in a distinctly Ukrainian style and brought to life in a series of quasi-stenographic sketches of great theatricality. His subsequent compositions further developed these tendencies. The Fifth Symphony 'Pro memoria', is a work that uses as its sound base the various church bells of Ukraine and represents an attempt to build harmonic and melodic sequences structured on the overtone series that the different bells produce. Throughout his creative life, Kolodub has continued to write for wind ensemble and symphonic band and has also composed light music. In 1975 he edited three orchestral works by Verykivs'ky for Muzychna Ukraïna publishers.

WORKS

(selective list)

Stage: Zhovtneva lehenda [The October Legend] (ballet), 1967; Veseli divchata/Gorod vlyublennïkh [The Town of the Enamoured] (musical, D. Kisin), 1968; Ya lyublyu tebya [I Love You] (musical, D. Shevtsov, after V. Rozov: *V den' svad'bi* [On the Wedding Day]), 1975, collab. Zh. Kolodub; Probuzhdyonnya [Awakening] (op, G. Bodykin), 1976; Nezradzhenna lyubov' [True Love] (op, 2, V. Hrypich, after A. Malyshko), 1985; Poët, Taras Shevchenko [The Poet, Shevchenko] (op, A. Beletsky and Z. Sahalov), 1988

Concs.: Conc. no.1, fr hn, orch, 1972; Conc. no.2, fr hn, chbr orch, 1980; Suoni passati, tpt, orch, 1983; Conc., trbn, orch/brass orch, 1986; Double Vn Conc., 1989; Conc., vn, chbr orch, 1992; Conc., cl, chbr orch, 1995

Other orch: Sym. no.1, 1958; Ukraïns'ka karpats'ka rapsodiya no.1 [Ukrainian Carpathian Rhapsody no.1], 1960; Sym. no.2 'Shevchenko's Images', 1964; Festive Ov., 1967; Hutsul's'ki kartynky [Hutsul Pictures], suite, 1967; Ukraïns'ka karpats'ka

rapsodiya no.2 [Ukrainian Carpathian Rhapsody no.2], 1973; Troïsti muzyky [Triple Music], 1979; Sym. no.3 'V stili ukraïns'kogo barokko' [In the Style of the Ukrainian Baroque], 1980; 7 Ukrainian Folksongs, chbr orch, 1982; Ukrainian Concertino, 2 fr hn, orch, 1985; Epic Concertino, tuba, orch, 1986; Festive Ov., wind, 1986; Sym. no.4, str, 1986; Sym. no.5 'Pro memoria', 1990; Postludium, wind, 1995; Fresky starodavnyoho Kyyyeva [Frescoes of Ancient Kiev], suite, wind, 1996; Ukraïns'kiy tantsi [Ukrainian Dances], suite, 1996

Chbr and solo inst: Yumoristicheskaya kadril' [Humorous Quadrille], tuba, pf, 1971; Album for Children, 27 pieces, pf, 1981; Concertino, 4 sax, 1985; Little Partita in Swing Style, 2 tpt, 2 trbn, 1994

Many vocal works incl. a cycle of romances (T.H. Shevchenko), 1963

MSS in UA-Km; Ukraine Ministry of Culture; Russian Ministry of Culture; Vernadsky Central Library of the Ukrainian Academy of Sciences, Kiev

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VIRKO BALEY

Kolomiytsov [Kolomiytsev], Viktor Pavlovich

(*b* St Petersburg, 25 Nov/7 Dec 1868; *d* Leningrad, 26 June 1936). Russian music critic, pianist and translator. He studied law at St Petersburg University, graduating in 1894, and worked as a foreign correspondent for the Ministry of Finance. In 1895 he took Ye. Raphof's courses in music and drama, and continued his musical education at the St Petersburg Conservatory until 1900, studying with Herman Laroche. From 1903 he wrote music criticism for a number of newspapers, including *Novaya Rus'*, of which he was head of the music section from 1904 to 1910. He reflected the rich musical life of St Petersburg in his writings, and covered the repertory of the Mariinsky and Conservatory theatres, including Chaliapin's appearance in Gounod's *Faust*, the Ziloti Concerts, Koussevitzky's Tchaikovsky cycle, Nikisch's Beethoven cycle and the visits to the city of Busoni, Debussy and Landowska. His prolific career as a critic continued until 1926. In 1918 he was made a member of the council of the State Academic Theatre (formerly the Mariinsky) and head of Wagnerian repertory. In 1922 he organized the Society of Friends of Chamber Music and became president of the Arts Council, a post he held until 1933. He also worked for the Vsemirnaya Literatura (World Literature) publishing

house. He appeared as a soloist pianist and accompanist, and made an important contribution to the training of singers.

From 1910 he worked on Russian translations of the librettos to Wagner's *Parsifal*, *Das Rheingold* and *Die Walküre*; he completed a Russian translation of the *Ring* cycle in 1923. He later made a full equirhythmic translation of Goethe's *Faust* and wrote the preface to a collection of his own translations of texts to Schubert's songs, *Teksti Frantsa Schuberta* (Leningrad, 1933). He strove to maintain a poetic form in translation identical to that of the original, especially in texts set to music. In addition to operas by Wagner, Bizet, Gluck, Gounod and Boieldieu, he prepared translations of Bach's *St John Passion* and vocal works by Haydn, Mozart, Beethoven, Schumann, Brahms, Liszt, Debussy, Mahler, Richard Strauss, Hugo Wolf and others.

LARISA DAN'KO

Kolophonium

(Ger.).

See [Rosin](#).

Koloratur

(Ger.).

See [Coloratura](#).

Kolorieren

(Ger., from Lat. *colorare*: 'to ornament').

To introduce [Coloration](#). A term used in German-speaking lands during the late Middle Ages and Renaissance to describe the use of commonplace melodic figures to generate musical textures. During the 15th century, standardized coloration formulae were the starting point for many compositions, especially those which elaborated upon a cantus firmus (see [Tactus](#), (2)); during the 16th century, the term 'kolorieren' was applied especially to the art of ornamenting intabulations at the organ. Practitioners ('Koloristen') included Bernhard Schmid the elder, E.N. Ammerbach and Jakob Paix.

During the first decades of the 20th century, German musicologists controversially applied the term *Kolorierung* to several late-medieval vocal repertoires, including early 15th-century mass settings and the repertory of English Ordinary tropes, in the belief that such works had been composed from a storehouse of pre-existing melodic formulae.

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CLAUS BOCKMAIER

Kolozsvár

(Hung.).

See [Cluj-Napoca](#).

Koltai, Ralph

(*b* Berlin, 31 July 1924). British stage designer of Hungarian descent. He was educated in Berlin and, after working with British Intelligence in World War II, studied at the London School of Arts and Crafts (where he was later head of the theatre department, 1965–73). Koltai has been a prolific designer, active in the spoken theatre as well as opera. The first opera he designed was Ibert's *Angélique* (1950, London, Fortune Theatre), but his long, fruitful association with Sadler's Wells began in 1957 with *Samson et Dalila*. His most important productions include *Aufstieg und Fall der Stadt Mahagonny* (1963), *Volpone* (1964), *From the House of the Dead* (1965), *Bluebeard's Castle* (1972) and *Anna Karenina* (1981). His *Ring* (1970–73) was admired for its 'moonscape', with attractive textures and a strictly controlled palette of colours. For Covent Garden he has had two notable successes: the designs for the premières of Peter Maxwell Davies's *Taverner* (1972) and Michael Tippett's *The Ice Break* (1977). In 1976 he designed memorable sets for the WNO production of Tippett's *The Midsummer Marriage*. Koltai has designed many productions for Scottish Opera, beginning with the first British staging of Dallapiccola's *Volo di notte* (1963) and including *Boris Godunov* (1965), *The Rake's Progress* (1967), Henze's *Elegy for Young Lovers* (1970), *Tristan und Isolde* (1973) and a controversial *Macbeth* (1976).

Internationally, Koltai has designed for opera houses in Buenos Aires (*A Midsummer Night's Dream*, 1962), Amsterdam (*Wozzeck*, 1973), Munich (*Fidelio*, 1974), Sydney (*Tannhäuser*, 1974), Hong Kong (*Der fliegende Holländer*, 1987) and Tokyo (*Madama Butterfly*, 1995).

Koltai is a most individual designer, combining powerful theatrical images with the practicalities of the stage. Always looking for a new direction, he frequently uses contemporary materials and technology in his spacious and often futuristic decor. He was made a CBE in 1983.

DAVID J. HOUGH

Kolyada, Mykola Terentiyevich

(*b* Berezovka, Poltava province, 22 March/4 April 1907; *d* 30 July 1935). Ukrainian composer. He graduated from S.S. Bogatiryov's class at the Khar'kiv Institute of Music and Drama in 1931, then worked with workers' youth theatre and became a member of the Ukrainian Association of Proletarian Musicians. An enthusiastic sportsman, he was also a climbing instructor; he died tragically in a climbing expedition in the Caucasus and was buried in Khar'kiv. A representative of the Komsomol youth organization of the 1920s, he was fired with the idea of creating a proletarian art. His once-popular mass songs recall poster art in their garishness; he included his song *Partizanskaya* ('The Partisan Song') in his most significant orchestral score *Shturm traktornogo partizanami* ('The Storming of the Tractor Factory by the Partisans') which, with its theme concerning the construction of a major Kharkiv factory, is typical of the industrially inspired urbanized art of the period. His treatment of the subject is distinctive and draws – as do his chamber works – on folksong sources; his arrangements of folksongs are among the most original of the era and are notable for the detail in the piano accompaniments and independence of spirit. Characteristic of his music as a whole is a subtle and highly original sensitivity to mode along with an impressionistic tendency to employ harmonies built from fourths and fifths. Despite his early death he exerted a profound influence on many Ukrainian musicians and almost single-handedly changed the course of the country's musical development.

WORKS

Ov., 2 pf, 1925; Syuita na ukrainskiye temi [Suite on Ukrainian Themes], orch, 1927; Shturm traktornogo partizanami [The Storming of the Tractor Factory by the Partisans], vocal-sym. poem, 1933; Pf Qnt; Sonata, vn, pf; incid. music, songs

NINA SERGEYEVNA SHUROVA

Kölz, Matthias.

See [Kelz, Matthias \(i\)](#) or [\(ii\)](#).

Komadina, Vojin

(*b* Karlovac, 8 Nov 1933; *d* Belgrade, 9 Feb 1997). Bosnian-Herzegovinan composer. He studied composition with Logar in Belgrade before attending Božidar Trudić's class at the Sarajevo Music Academy. After graduating in 1960 he continued his training at Darmstadt, under Stockhausen and Ligeti, and in Cologne, under Kelemen. He began his working life in Tuzla before moving to Sarajevo, where from 1975 to 1986 he was professor of composition at the Academy. He then joined the staff of the Podgorica Academy (Montenegro) and from 1992 taught in the Serb Republic in Bosnia. He was elected to the Bosnian Academy of Arts and Sciences (1977) and received numerous awards, among them the City of Sarajevo 6 April Prize (1972) and the Bosnian 27 July Prize (1980). His 300 or more works encompass a variety of styles including neo-classicism, a vocabulary derived from folksong, and minimalism. Themes from the Serbian Orthodox tradition are common in his works.

WORKS

(selective list)

Ballets: *Satana* [Satan], 1972; *Hasanaginica*, 1975; *Zita Pesah*, 1978; *Derviš i smrt* [Death and the Dervish], 1991Orch: Pf Conc. no.1, 1960; *Sinfonietta*, str, 1960; *Simfonija most* [The Bridge Sym.], 1970; *Preludij za modru rijeku* [Prelude for a Blue River], 1977; Pf Conc. no.2, 1978; *Beli Anđeo* [The White Angel], 1987Vocal: *Rukoveti*, 7 songs, SATB, 1952–72; *Mikrokantate*, 1v, pf, 1967; *Gorčin*, 3 SATB, 1983Chbr and solo inst: *Str Qt no.2* 'Epeisodies', 1967; *Refren IV*, pf, 1974; *Sonata da chiesa*, vn, pf, 1974; *Pf Sonata no.4*, 1981; *Refren VI* 'Lindjo', pf, 1981; *Partita Bosniensis*, vn, 1982; *Folk sonor*, pf, 1985

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M. Komadina: *Vojin Komadina* (Sarajevo, 1990)

IVAN ČAVLOVIĆ

Komariah, Euis

(*b* Majalaya, Bandung, Indonesia, 9 Sept 1949). Sundanese singer. She began her career as a singer of *kawih* (song form; see Indonesia, §V, 1(v)(a)); in 1968, after winning several competitions and performing regularly with an all-female *gamelan degung* group, she began to focus on *tembang Sunda* (genre of accompanied sung poetry, see Indonesia, §V, 1(ii)(c)) and studied with Mang Engkos, a noted master. Her *tembang* credentials became firmly established when she won first prize in the Galura Sunda competition the following year. She has made countless recordings, beginning in 1969; between 1971 and 1975 she recorded traditional music for Asmara Record, a pioneer in the Sundanese cassette industry. In 1975, she and her husband, composer-arranger-choreographer-producer Gugum Gumbira Tirasondjaja (*b*1945), established their own recording studio and label, Jugala. Her Jugala recordings reshaped the sound of *tembang Sunda* in the 70s and 80s. Her vocal timbre, tessitura and *senggol* (ornamentation) are much imitated. Many of the *runtuyan* (suites of independent pieces) on her recordings have become standard, as have many of the new *panambih* (metred songs) that she introduced. One experimental cassette using a new tuning system called *mandalungan* has arguably established this as a fourth tuning system in *tembang* performing practice. She is also active in teaching; her *latihan* (coaching sessions) are always well-attended.

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HENRY SPILLER

Komeda [Trzcíński], Krzysztof [Christopher]

(b Poznań, 27 April 1931; d Warsaw, 23 April 1969). Polish composer, jazz pianist and bandleader. He studied the piano at the Poznań Conservatory in the late 1930s and the 40s along with medicine at the Poznań Medical Academy. In 1954 he took part in the first unofficial jazz festival in Kraków and formed his first group. In 1956 he formed a sextet which achieved success at the Sopot Jazz Festival (1956 and 1957), and in 1958 Komeda appeared in the first series of Jazz at the Philharmonic concerts, Warsaw. He wrote the music for Polanski's short film *Dwaj ludzie z szafa* [Two People with a Wardrobe] (1958), and subsequently wrote his first score for a feature film, *Do widzenia, do jutra* [Goodbye, until Tomorrow] (1960). He took part in performances of jazz and poetry and, from 1960, frequently toured Europe. His recording *Astigmatic* (1965) was a great commercial success, and the following year he was commissioned to record *Meine süsse Europäische Heimat* (Elec., 1966), a cycle of works to the words of Polish poets. In 1967 he moved to Hollywood under a three-year contract to Paramount and wrote music for films that included *The Riot* and *Rosemary's Baby* (both 1967–8).

Komeda's varied output includes songs, musicals and music for theatre and ballet as well as 68 film scores, with jazz as his main inspiration. His major jazz works, such as *Kattorna* (1964) and *Astigmatic*, make use of forms related to rondo, sonata allegro and variation; smaller pieces such as *Crazy Girl* and *Ballad for Bernt* have become standards.

WORKS

(selective list)

Film scores: *Dwaj ludzie z szafa* [Two People with a Wardrobe] (R. Polanski), 1958; *Do widzenia, do jutra* [Goodbye, until Tomorrow] (J. Morgestern), 1960; *Niewinni czarodzieje* (A. Wajda), 1960; *Nóż w wodzie* [The Knife in the Water] (Polański), 1961 [incl. *Ballad for Bernt*, *Cherry*, *Crazy Girl*, *Typisch Jazz*]; *Hvad med os* (H. Carlsen), 1963; *Zbrodniarz i panna* (J. Nasfeter), 1963; *Prawo i pieść* [The Law and the Fist] (J. Hoffman and J. Skorzewski), 1964 [incl. *Ballad*]

Przerwany lot [Interrupted Flight] (L. Buczkowski), 1964; *Bariera* [Barrier] (J. Skolimowski), 1966; *Cul-de-sac* (Polański), 1966; *Le départ* (Skolimowski), 1966 [incl. title number]; *Niekochana* (Nasfeter), 1966; *Sult* (Carlsen), 1966; *The Fearless Vampire Killers* (Polański), 1967; *Klatki* (M. Kijowicz), 1967; *Laterna magica* [Magic Lantern] (Kijowicz), 1967; *Wiklinowy kosz* (Kijowicz), 1967; *Menesker modes og sod musik opstar hjerted* (Carlsen), 1967

People Meet ..., 1967 [incl. *Ballad*, *Bossa nova no.1*, *Bossa nova np.2*]; *Rece do góry* [Hands Up] (Skolimowski), 1967; *The Riot* (B. Kulik), 1967–8; *Rosemary's Baby* (Polański), 1967–8

Jazz works: *Kattorna*, 1964; *Astigmatic*, 1965; *Nighttime*, *Daytime Requiem*, 1967 [in memory of John Coltrane]

Jazz tunes: *Blues in the Corner*, 1956; *Memory of Bach*, 1956 [after J.S. Bach; collab J. Milian]; *Blues for Sopot*, 1957; *Gillespie's Memory*, 1957; *Dwórjka rzymska*, 1958; *I greet you*, 1959; *Fourths*, 1960; *Moja ballada* [My *Ballad*], 1960; *Etiudy baletowe* [Ballet *Etudes*], 1962; *Alea*, 1963

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ROMAN KOWAL

Komenský, Jan Amos [Comenius, Johann Amos]

(*b* Nivnice, nr Uherský Brod, 28 March 1592; *d* Amsterdam, 15 Nov 1670). Czech educational reformer, theologian, and hymnologist. He was made a priest of the evangelical church of the Bohemian Brethren in 1616, and in 1632 became its last bishop. He studied at the school of the Bohemian Brethren in Přerov from 1607, at the academy in Herborn from 1611 and at Heidelberg University from 1613. In 1614 he became administrator of the school in Přerov, and in 1618–21 he was spiritual guide of the community of German Brethren in Fulnek, north Moravia. In 1628 he left for Leszno in Poland to escape from Catholic persecution, and he returned there several times after visits to England (1641–2), Prussia (1642–8) and Hungary (1650–54). From 1656 until his death he lived in Amsterdam.

Komenský's principal contribution to hymnology is his *Kancionál, to jest kniha žalmů a písní duchovních* (Amsterdam, 1659; partly ed. O. Settari, Prague, 1992), a new edition of the hymnal of the Bohemian Brethren, issued in 1618. Komenský provided his edition (containing 606 texts to 406 tunes) with a new and substantial introduction, revised the 150 psalms and 310 hymns of the earlier edition and added 146 new items, mostly his own texts (including 62 translations of older German and Polish evangelical songs). Komenský's texts (14 more were issued separately) represent a valuable contribution to Czech Baroque poetry, but the tunes were taken from other sources. Komenský also edited the German hymnal *Kirchen-, Haus- und Hertzens-Musica* (Amsterdam, 1661), the fourth issue of the German selection from the Czech hymnal of the Union of Bohemian Brethren, which had been published under the title *Kirchengesänge*, beginning in 1566. His Czech hymnal of 1659 reached a wide readership and was re-issued several times, even into the 19th century.

Although Komenský wrote no treatise dealing specifically with music, there are countless comments on music, singing, musical instruments and terminology scattered among his numerous writings. These comments are based partly on the medieval mathematical concept of music, and partly on a newer viewpoint, taking into account the links of music with grammar, rhetoric and poetics. In Komenský's system of education an important role is performed by singing and playing musical instruments at all stages.

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JAN KOUBA

Komitas Vardapet [Gomidas Vartabed; Soghomonian, Soghomon]

(*b* Kütahya, Turkey, 8 Oct 1869; *d* Paris, 22 Oct 1935). Armenian composer, ethnomusicologist, choral conductor, singer and teacher. One of the first Armenians to have a classical Western musical education, as well as instruction in the music of his own people, he laid the foundations for a distinctive national style in his many songs and choruses, all of which are deeply influenced by the folk and church traditions of Armenia. His work on Armenian folksong is also of musicological importance.

1. Life.

2. Works.

WORKS

WRITINGS

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ROBERT AT'AYAN/ARAM KEROVPIAN (text, bibliography), ARMINEH GRIGORIAN (work-list)

Komitas Vardapet

1. Life.

Both of his parents (his father Gevorg Soghomonian was a cobbler) had gifts for music and poetry; in 1881, however, the boy was orphaned and sent to Armenia to study at the Gevork'ian Theological Seminary in Vagharshapat (now Edjmiadzine), and was ordained as a celibate priest in 1894, being given the name Komitas (a 7th-century Catholicos who was also a hymn composer). There his beautiful voice and his musical talents attracted notice, and under Sahak Amatuni's guidance he mastered the theory and practice of Armenian liturgical singing. He also made decisive contact with folksong, to the collection and study of which he gave himself wholeheartedly. When he had only just learnt Armenian modern notation he set about recording the songs of the Ararat valley peasants and immigrant Armenians of other regions. Although he had no knowledge of

European music theory, he harmonized these songs for performance with a student choir at the academy. His earliest surviving collection of folk melodies dates from 1891, in which year the journal *Ararat* published a choral ode by the self-taught composer. In 1893 he made arrangements of medieval *tagh* songs, graduated from the academy to become a music teacher and conductor of the cathedral choir; he published his research on Armenian church melodies in 1894. The following year he obtained the degree of *vardapet* (doctor of theology). His transcription of folk songs from Akn region were published in 1895.

The next year Komitas went to Berlin where, on Joachim's advice, he entered the private conservatory of Richard Schmidt and enrolled at the university. Apart from Schmidt his teachers included Fleischer, Bellermann and Friedlaender. He remained a student for three years, during which time he produced a setting of Psalm cxxxvii, several lieder and Armenian folksong arrangements, all far above the level of apprentice work. In Berlin he was also one of the first to join the International Musical Society, and he lectured on Armenian music; the first issue of the society's journal includes an article by him (under the name of 'Komitas Gevorgian) on the ekphonic transcription of Armenian church music.

On his return to Vagharshapat, Komitas continued to collect songs, eventually accumulating several thousand. He also established the relationship between folk and church music, worked on deciphering the ancient *khaz* (neumatic) notation and made arrangements of folk and sacred songs. Some of these he recorded, and with the seminary choir he gave concerts in Vagharshapat, Yerevan and Tbilisi. Of his pupils at this time, Melik'ian was to become an outstanding Armenian musician of the next generation. Already Komitas's various activities were becoming extremely important to the development of music in Armenia.

In 1906–7 Komitas gave concerts in Paris and Switzerland with other Armenian singers and with a French choir he had trained, gaining enthusiastic recognition in musical circles and from the press. He returned to Vagharshapat in autumn 1907, but the emphatically worldly nature of his activities created animosity within the conservative clergy and he was obliged to leave. From 1910 he lived in Constantinople, then one of the largest centres of Armenian culture, where he founded a large choir, Gusan. He also organized choirs in Izmir, Alexandria and Cairo, and his concerts and lectures helped to encourage a feeling of national identity among the scattered Armenians of the Near East. In 1912 he completed his last version of the *patarag*, the Armenian liturgy, besides continuing to produce lectures and articles. One of his sayings, 'The people are a great creator, learn from the people!', became something of a catch phrase.

Komitas took part in the International Musical Society congress in Paris in May–June 1914. His papers on Armenian music and a concert in the Armenian church, given under the auspices of the congress, again created great interest in Armenian music. The next year his creative work was interrupted when, on the orders of the Ottoman government, the great majority of western Armenians were annihilated. He, along with other intellectuals, was deported into the interior of the country. The experience brought about a breakdown, and from 1919 until his death he lived in a

mental hospital in the suburbs of Paris. In 1936 his body was transferred to Erevan and interred in the Pantheon of Armenian Artists. His manuscripts, however, remained scattered and several are lost. The complete musical works, including original compositions and song collections, have been published (edited by R. At' aian). The publication of his musicological works, of which six volumes have been produced by the Arts Institute of the Armenian Academy of Sciences, is being continued by other publishers.

[Komitas Vardapet](#)

2. Works.

Komitas's folksong collections are remarkable for their precision and variety; all the poetic forms, many dialect types and all the modal and rhythmic species are represented. One of his most valuable discoveries was that, apart from ancient folk melodies such as the improvisatory agricultural tunes, the *hayren* songs of the early *gusan* (professional minstrels) tradition and variations on medieval *tagh* songs are to be found among Armenian folksongs. Therefore, his collection includes not only a survey of folk music but also reconstructions of Armenian music from the past. He also made the first transcriptions of Kurdish melodies.

His own vocal works can be divided into two categories: those based on folk or sacred melodies and those that are freely composed. The latter, a much smaller group, are not so characteristic of Komitas, but they do show compositional mastery and directness; they include such songs as the popular lyric *Kak'avi erg* ('Song of the partridge') and choruses such as the patriotic and dramatic *Ur es gali, ay garun* ('Where are you coming, spring?'), comic scenes in recitative and the opera fragments *Anush*. The folk-based pieces are more numerous because Komitas believed a national art with popular origins could assist in arousing the national conscience of the Armenian people. His songs of this type with piano fall into many genres: love-songs and dance-songs, lullabies and pieces on the hard lot of the peasant, monologues of the expatriates (*antuni*), ancient ballads and folk parables. Emotional and picturesque, they are at the same time economical in thought and laconic in vocal narration; the harmony is fresh, the textures novel and the piano parts are unusually expressive.

Komitas's choral pieces are similarly varied in subject, including work songs, scenes of religious rites, a lament, epic-heroic pieces, landscape pictures, dance suites, comic numbers and love-songs. Here the abundance of tuneful cantilena is matched by the power of choral recitative, and emotional clarity is combined with strict narration. Unaffected in manner, Komitas was able to express joy and triumph with nobility, or to plumb grief and sorrow with dignity. Speech intonations are often directly imitated, so that the music contains the grandeur typical of Armenian folksong and its echoes of heathen antiquity. Moreover, his choral technique shows great variety and originality.

Also important in Komitas's output are the sacred pieces, the arrangements of ancient *sharakan*, *meghedi* and *tagh* songs. Outstanding here are certain numbers of the chants for unaccompanied male voices which, with some of the secular choruses, are his greatest contributions. Other works include arrangements of urban songs, often on the theme of national liberation, and popular dance-tunes for piano. Taken as a whole, his

oeuvre is a vast gallery of Armenian images and a musical epic of national life.

In technique Komitas followed folk style but added original features; above all, he brought polyphonic development to a music which is essentially monophonic. He did this by subordinating conventional rules of harmony and polyphony to methods originating in the folk material. In polyphony he used Armenian intonations in melodically independent voices, freely allowing the occurrence of polymodality and polytonality. He also took advantage of national forms and rhythms, and the Armenian genius for antiphonal singing. Harmonically the modes proved a rich source, and Komitas also used original chords (in 4ths, 5ths etc.) relating to the modes. In piano accompaniments he effectively used the pedal to shade the colour of his modal harmonies.

Komitas's work came as a culmination of the efforts of earlier Armenian composers and as a supreme expression of the yearnings of his contemporaries. Basing his work on Armenian material, he wrote music in line with contemporary developments and raised the standard of Western art music in Armenia to a level where it would create international interest.

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Sandi erg (Dzarvardseeds) [Mortar Song], 1913–14, Fiii
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Third Suite of Peasant Songs and Dance-Songs, 1913–14: 1 Alagyaz acherd [Your Eyes are like Mount Alagyaz]; 2 Sew a chobani shun [The Shepherd has a Black Dog]; 3 Mi yar unem [I have a Sweetheart]; 4 Elek' tesekdus [Go Out and Look]; 5 Ay tgha mer geghedsi [Hey, the Fellow from our Village]; 6 Shakhkr-shukhkr; all Fiii, 6, Cviii

Fourth Suite of Peasant Songs and Dance-Songs, 1913–14: 1 Saren kuga djukht-mghoch [Two Rams are Coming down from the Mountain]; 2 Ervum em [I'm Burning]; 3 Yar djan, ari [Come, my Beloved]; 4 Esôr urbat'ê [Today it's Friday]; 5 Djur kuga verin saren [From the Mountain Streams Water]; 6 Djaghats mani-mani [The Windmill Turns]; 7 Arnem ertam ên sar [I will go up to the Mountain with my Sweetheart]; all Fiii, 1–3, Cviii, 4, Fv, 4–5, 7, Cvi

Fifth Suite of Peasant Songs and Dance-Songs, 1913–14: 1 Kanach art ban eka [She Worked on the Green Cornfield]; 2 Nor em nor madsun merel [I have just Prepared Fresh Yoghurt]; 3 Haray, elli yar [Rise, my Sweetheart]; 4 Lusnak bak a brnel [A Full Moon Came Up]; all Fiii, 2, Fv

Sixth Suite of Peasant Songs and Dance-Songs, 1913–14: 1 Ekan Mokads harsner [Brides came from Moks]; 2 Mer bagh dsar a [There are Trees in the Orchard]; 3 Im chinar yarin [To my Beloved like a Plane Tree]; 4 Hovn anush (Araratyan gisher) [The Breeze is Sweet]; all Fiii, 1, 3–4, Cviii

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for 1v, pf unless otherwise stated

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Lorik [The Quail], 1899, Fv

Zulo [Zulo], 1899, Fv

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Habrban, S, T, pf, 1905–6, A, D, Fi, H

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 Hoy, Nazan [Oh, Nazan], 1908–11, B, D, Fi, H
 Kanche, krunk [Crane, Sing!], 1908–11, B, D, Fi
 K'ele, k'ele [March, March], 1908–11, B, D, Fi, H
 K'eler, tsoler [He Walked, Radiant], 1908–11, B, D, Fi, H
 Khnki dsar [Incense Tree], 1908–11, B, D, Fi, H
 Kuzhn ara [I took a Jug], 1908–11, B, D, Fi, H
 Sar, sar [Mountains, Mountains], 1908–11, B, D, Fi
 Zinch u zinch [What, oh What], 1908–11, B, D, Fi
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Komlós, Katalin

(b Budapest, 1 Feb 1945). Hungarian musicologist and fortepianist. She took a diploma in music history at the Liszt Academy of Music in Budapest, and the doctorate at Cornell University in 1986, with a dissertation on the Viennese keyboard trio in the 1780s. She was also awarded a doctorate from the Hungarian Academy of Sciences in 1998. She joined the staff of the Liszt Academy of Music in 1973. As well as teaching, she has given fortepiano recitals and chamber concerts throughout Hungary, Europe and the USA. The history, literature and repertory of the fortepiano in the 18th century are central to her career, both as a scholar and as a performer.

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AGNES GÁDOR

Komma, Karl Michael

(b Asch [now Aš], Bohemia, 24 Dec 1913). German musicologist and composer. From 1932 to 1934 he studied musicology with Becking at the German University in Prague and composition with Fidelio Finke at the German Academy of Music; he also studied the piano and conducting. At Heidelberg University (1934) he studied musicology with Bessler, and took the doctorate in 1936 with a dissertation on Johann Zach. Writing in the heady political climate prior to the German annexation of the Sudetenland, Komma tried to show in his dissertation the strong German musical presence in 18th-century Bohemia. He then became an assistant lecturer in the musicology department and from 1940 to 1945 he was head of the music school at Reichenberg (now Liberec), Bohemia, during which time it became the State Music School. After the war he settled at Wallerstein in Bavaria where he had a successful concert career as an accompanist. He became a lecturer at the Stuttgart Musikhochschule in 1954, and was professor of music history and composition there from 1960. He was the founder and co-editor of the *Zeitschrift für Musiktheorie* (1967). Komma specialized in the musical history of Bohemia, Baroque and pre-classical music, Hölderlin and settings of his poetry, and musical iconography. His later compositions include a requiem (1969), *Drei Gesänge nach F. Hölderlin* (1970), *Pfingstdiptychon* for organ (1972), *Ballade* for percussion (1972) and *Tre pezzi tipici 1971/73* for piano.

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HANS HEINRICH EGGBRECHT/PAMELA M. POTTER

Komorous, Rudolf

(b Prague, 8 Dec 1931). Canadian composer of Czech birth. He studied the bassoon at the Prague Conservatory (1946–52) and at the Prague Academy of Musical Arts, where he also studied composition with Pavel Bořkovec (1952–9). During the latter period he was the principal bassoonist of the Prague Opera orchestra while still a student. In 1957 he won the Concours internationale d'exécution musicale at Geneva. This award led to an appointment at the Beijing Conservatory (1959–61) where he taught the bassoon and chamber music. Upon his return to Prague he co-founded the contemporary music ensemble Musica Viva Pragensis. In 1969 he emigrated to Canada, although he taught in the USA for two years before being appointed professor of composition at the University of Victoria, British Columbia, where he also served as director. From 1989 until his retirement in 1996 he was director of the School for the Contemporary Arts at Simon Fraser University in Burnaby, British Columbia.

Komorous's involvement with the Czech avant garde in the 1950s and 60s led to a close association with some painters and sculptors. This circle, known as the Smidra group, was strongly influenced by Dada and surrealism; their artistic motto was the 'aesthetic of the wonderful', through which common materials could be transformed into things sublime, mysterious or magical. In response to these early influences, Komorous's music often displays a marked juxtaposition of ideas. Moments of seriousness or extreme tenderness, waltz tunes and boogie woogies are

placed side by side. A careful and deliberate collage of seemingly disparate materials is characteristic of much of his music.

His later music (from the early 1980s onward) appears at first to be more conservative than his earlier style. This conservative quality is somewhat of a misconception, however; even though the basic materials may sound familiar, the context is totally unpredictable, so that even common chords often sound otherworldly. In other works he pays homage to the past more directly, through the use of quotation. The folk tune 'She's Like the Swallow' appears in his Sinfony no.2 ('Canadian') (1990) and Hoagy Carmichael's 'Stardust' in his Sinfony no.1 (1988).

An interest in Eastern philosophy and art has influenced several of Komorous's more recent works, among them *Twenty-Three Poems about Horses* (1978), based on the poetry of Li-Ho, the opera *No no miya* (1988) which uses elements of traditional noh theatre and the *Li Ch'ing Chao Madrigals* (1985). While the texts are translations or adaptations of Eastern poets, the music remains Western in its conception. The influence of the East however does suggest itself in the simple elegance of the melodic lines and the economy and purity of the harmony and texture.

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(selective list)

Stage: Lady Blancarosa, S, A, actor, unacc., 1966, Buffalo, NY, 28 Jan 1970; No no miya (chbr op, R. Komorous after Zeami Motokiyo), S, Bar, nar, dancer, small chorus, chbr ens, 1988, Vancouver, 30 Sept 1988

Orch: Bare and Dainty, chbr orch, 1970; Rossi, chbr orch, 1974, rev. 1975; Serenade, str, 1982; Sinfony no.1 'Stardust', 1988; Demure Charm, bn, fl, str orch, 1990; Sinfony no.2 'Canadian', 1990; Chbr Conc., bn, orch, 1995; Sinfony no.3 'Ex C', str orch, 1995; Sinfony no.4 'The Fortune Teller', 1997

Vocal: An Anna Blume Eve Blossom has Wheels (K. Schwitters), mixed chorus, 1971; Wang Wei Songs (Wang Wei, trans. G.W. Robinson), Bar, pf, 1974–84; 23 Poems about Horses (Li Ho, trans. J.D. Frodsham), nar, fl, ob, cl, bn, hn, vn, va, vc, db, 1978, rev. 1985; Vermilion Dust (Li Shang Yin, trans. J. Liu), Bar, mixed chorus, chbr orch, 1980, rev. 1984; Li Ch'ing Chao Madrigals (Li Ch'ing Chao, trans. C.H. Kwock and V. McHugh), mixed chbr chorus, 1985

Chbr and solo inst: Sladká královna [The Sweet Queen], melodica, b mouth-harmonica, pf, b drum, 1962; Le trille du diable, pf, 1964; Olympia, flexatone, melodica, b mouth-harmonica, nightingale, bells, ratchet, 1964; Chanson, va, gui, clock spiral, 1965; Mignon, 4 str insts, 1965; York, fl, ob/tpt, bn, triangle, pf, mand, db, 1967; Chmurný pavab [The Gloomy Grace], fl, ob, cl, bn, hn, tpt, trbn, pf, vn, va, vc, nightingale, cowbell, 1968; Untitled 1–6, various insts, 1973–6; Preludes, 13 early insts, 1974; Fumon Manga, fl, ob, cl, bn, hn, 1981, rev. 1984, 1985, 1992; The Necklace of Clear Understanding, baroque fl, 1986; Dame's Rocket, cl, cornet, vib, mar, pf, db, 1991; Hermione Dreaming, baroque chbr ens, 1992; The Seven Sides of Maxine's Silver Die, pf, fl, ob, cl, bn, hn, vn, va, vc, db, 1998

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CAMILLO SCHOENBAUM/JOAN BACKUS

Komorowski, Ignacy Marcelli

(*b* Warsaw, 13 Jan 1824; *d* Warsaw, 14 Oct 1857). Polish composer. He studied the piano with W. Szanior, the violin with Stefan Bułakowski and J. Hornziel and the cello with Józef Szabliński and A. Herman. He was private music teacher to the Kretkowski family at Kamienna in the Kujawy district (1848–50), after which he returned to Warsaw, where he was cellist in the Wielki Theatre orchestra; at the same time he studied harmony and counterpoint with August Freyer and composition with Karol Kurpiński. In November 1856 he went to Italy for health reasons and lived for some time in Florence. At the beginning of July 1857 he returned via Paris and Ems to Warsaw, where he died of tuberculosis. Komorowski was known above all as a composer of songs, a genre in which his lyrical talent was fully evident; the most popular was *Kalina* to words by T. Lenartowicz (1846). In many of his songs he introduced Polish folkdance rhythms, for example the polonaise, mazurka and krakowiak. He also composed patriotic songs, sacred music (e.g. Mass and Te Deum, chorus, orch, lost) and several piano miniatures.

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JERZY MORAWSKI

Komorzynski, Egon, Ritter von

(*b* Vienna, 7 May 1878; *d* Vienna, 16 March 1963). Austrian musicologist. He studied musicology and German philology, graduating from the University of Vienna in 1900. From 1904 until 1934 he was professor of German language and literature at the Vienna Handelsakademie, and for 40 years music critic of the *Österreichische Volkszeitung*. The great majority of his published writings are concerned with Mozart, and especially with *Die Zauberflöte*. His studies of Emanuel Schikaneder, which contain the essence of his long life's work, demonstrated against current opinion Schikaneder's authorship, and the nature and worth of the *Zauberflöte* libretto. He also published many journal articles on Mozart, and on Weber and Wagner. Komorzynski's greatest virtue was his tireless search for new facts, though his writings are not free from errors.

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PETER BRANSCOMBE

Kōmos [comus].

In Greek and Roman antiquity, a festive procession through the streets (e.g. in honour of a god or a victor, or to the house of a friend) accompanied by music, carousing and other merrymaking. Songs were sung, such as the [Encomium](#), which was originally the song of praise to escort a victor home. Some official *kōmoi* took place in daylight; private *kōmoi* might occur at night, following a [Symposium](#). A famous depiction of a *kōmos* is that of the Brygos cup at Würzburg (see illustration). References to a *kōmos* appear in *The Shield of Heracles* (dating from the late 6th century bce), and the *kōmos* may have developed from the increasingly important cult of Dionysus. Singers in the *kōmos* were called *kōmōidoi*, a term that later came to be applied to actors, singers and poets of comic lyrics, to the comic chorus as a whole, or to the performance itself. The *kōmos* continued until late antiquity; attacked by St Paul (*Romans* xiii.13, *Galatians* v.21), it declined under the influence of the Church.

In late antiquity the name 'Comus' was also given to the leader of a band of revellers, and in this guise is well known through *A Maske presented at Ludlow Castle, 1634* (also known as *Comus*) by Milton, which has been set to music several times (Henry Lawes, 1634; Arne, 1737–8; Hugh Wood, *Scenes from Comus*, 1965).

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GEOFFREY CHEW/THOMAS J. MATHIESEN

Komponium.

(Ger.)

See [Componium](#).

Kǒmun'go

(from *kǒmun*: ‘black’; *go*: ‘zither’).

Korean six-string, fretted, plucked long zither. In Chinese-character texts it is referred to as *hyǒn'gǔm*. The *kǒmun'go* is about 150 cm long (though somewhat smaller instruments exist for folk music) and its slightly tapering width is 20 cm at the widest point. The body is made of two main pieces, the slightly curved front of paulownia wood and the back of chestnut; the interior is hollow. Six strings of twisted silk run from a broad, curved bridge on the performer's right to moorings looped through holes at the far end; reserve string is kept in coils near the moorings. Glued perpendicular to the body are 16 thin wooden frets, nearly rectangular in shape and ranging in height from about 6 cm down to only 6 mm. The frets are only wide enough to lie under the second, third and fourth strings, the tallest fret acting as a bridge which suspends these three strings just above the remaining frets. The first, fifth and sixth strings are held up with small movable wooden bridges (‘wild-goose feet’). The strings are plucked with a wooden plectrum (*sultae*), and the face of the instrument is protected in the plucking area by a leather cover.

The *kǒmun'go* has several tunings, a typical one for court music being $E_{\square}^{\square} A_{\square}^{\square} D_{\square}^{\square} B_{\square}^{\square} B_{\square}^{\square} B_{\square}^{\square}$. Its compass is quite wide, from the open B_{\square}^{\square} up to b_{\square}^{\square} on the 16th fret. The instrument is played propped slightly up on the edge and angled away from the performer so that the bottom lies against the left knee and the right end is supported on his right knee; as a result, only a single corner rests on the floor (see illustration). The performer plucks the string, both downwards and upwards, with a plectrum held in the right hand between forefinger and middle finger, being secured by thumb and forefinger. The left hand is positioned by keeping the ring finger pressed on the second string (normally on the fourth or seventh fret) and the middle finger on the third; the forefinger and thumb move about freely, the melody normally being played on the second and third strings. Shading and vibrato are obtained by pressing the strings laterally along the top of the frets.

The sound of the *kǒmun'go* is rather weak, partly as a result of low string tension, and there are intrusive sounds from the performing techniques, such as the plectrum striking the leather guard or the rubbing of wound

strings against the frets. But the *kǒmun'go* is considered a noble and masculine instrument, as distinct from the more feminine *Kayagŭm*, and its player is normally the most influential member of an ensemble.

Fretted long zithers, apparently forerunners of the *kǒmun'go*, appear in a number of tomb paintings of the Koguryŏ period (37 bce–668 ce; see illustration). The richness of the tomb iconography, which extends westward into China, has led to some controversy as to whether the drawings depict proto-*kǒmun'go* or ancient Chinese *wo-konghou* ('horizontal harps').

The *kǒmun'go* was one of the three main string instruments, together with the *kayagŭm* and *pip'a*, during the Three Kingdoms (57 bce–668 ce). A legend in the *Samguk sagi* ('History of the Three Kingdoms', 1145) recounts how a man named Wang Sanak of Koguryŏ modified a Chinese *qin* and made a new instrument; when he played it black cranes flew in and danced, so he named the instrument *hyŏnkakkŭm* ('black crane zither'), the name later being shortened to *hyŏn'gŭm* ('black zither') or, in pure Korean, *kǒmun'go*.

The *kǒmun'go* has a long and continuous performing tradition. The *Akhak kwebŏm* (1493) devotes to it the longest single instrumental entry, with detailed modal and technical information, and the descriptions apply to the modern instrument in nearly every detail. At about the turn of the 16th century an efficient and precise tablature notation system (*hapchabo*) was devised, based in part on Chinese *qin* tablature, and numerous volumes in this notation survive from 1572 onwards.

The *kǒmun'go* is used in many court and folk ensembles, as well as in the solo virtuoso genre *sanjo*, in which it is particularly effective.

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ROBERT C. PROVINE

Komzák, Karel (i)

(*b* Netěchovice, nr České Budějovice, 4 Nov 1823; *d* Netěchovice, 19 March 1893). Czech conductor, bandmaster and composer, father of [Karel Komzák \(ii\)](#). He spent his youth in Koloděje, Weittersschlag and Český Krumlov, then studied at the Prague Organ School (1839–40) before completing a teacher's course at the College of St Jindřich in Prague (1841–2), during which time he was supported by Tomášek. He became a

teacher and organist in Koloděje (1842–7), and later a clerk and organist at an institute for the mentally insane in Prague and organist at the church of St Kateřina (1847–66). At the same time he directed a rifle corps band (1847–65). Komzák achieved his greatest fame through the orchestra which he founded and conducted in Prague (1854–65), and in which Dvořák played viola. After playing for the Prague Provisional Theatre from 1862, Komzák's orchestra finally became the official theatre orchestra (1865). He then became a military bandmaster, giving concerts throughout the Austrian Empire.

Komzák was fiercely nationalistic and displayed this in his use of Czech folk music and in his choice of song titles. Partly as a result of the government's forbidding him from playing Czech songs, he retired in 1882, only to return shortly thereafter to Austrian army service for another six years. He composed over 200 dances, marches, suites and fantasies on Czech folk songs including *Zvuky české* (Czech Sounds) and *Čech a němec* (The Czech and the German).

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pfr	polka française
Ma	Marsch

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PAUL CHRISTIANSEN

Komzák, Karel (ii)

(*b* Prague, 8 Nov 1850; *d* Baden, nr Vienna, 23 April 1905). Czech composer and bandmaster, [son of Karel Komzák \(i\)](#). He was taught first by his father and then attended the Prague Conservatory (1861–7), studying violin with Mildner and Bennewitz. He played in his father's orchestra, became a theatre conductor in Linz in 1867, and two years later joined the Austrian 11th Infantry Regiment Band. In 1871 he became the bandmaster of the Seventh Infantry Regiment in Innsbruck as well as conductor of the local *Liedertafel*. He stayed the longest in Vienna (from 1884) and in 1893 went to Baden, where he conducted the spa orchestra. In 1904 he directed his Vienna Farben Orchestra at the Louisiana Purchase Exposition in St Louis, USA. He probably composed the *St Louis Marsch* and *March America* especially for that occasion.

Like his father, he introduced Czech folksongs into his band arrangements, thereby incurring the hostility of the German press. Despite the use of folksongs in his music, however, Komzák did not share his father's strong nationalist inclinations. He was a prolific composer, and his compositions include dances (81 polkas, 66 marches, 21 waltzes), songs and suites, and the operetta, *Edelweiss*, first performed at the Stadttheater in Salzburg in 1891. Many of his dance compositions were written in collaboration with his father, and for each genre most are comparable in form and force to those of his contemporaries. He died in 1905, run over by a train.

Komzák's son, Karel Komzák (iii) (1878–1924) also became a composer and bandmaster, contrary to his father's wishes. His works, consisting of an estimated 360 compositions few of which were ever published, are now mostly unknown.

WORKS

(selective list)

Ma **Marsch**

Stage: Edelweiss (operetta), Salzburg, Stadt, 28 Nov 1891

Marches: Nieke Ma, op.103; Thun-Hohenstein Ma, op.104; Ta-Ra-Ra-Boom-De-Ra Ma, op.109; Für Kaiser und Vaterland Ma, op.125; Vindobona Ma, op.127; Wassergigerl Ma, op.128; Erherzog-Albrecht-Ma, op.136 (1887); Habts a Schneid Ma, op.143 (1887); König-Ma, op.147 (1887); Bavaria Ma, op.151; Wiener Leider-Ma, op.171 (1890); Echtex Wiener Blut Ma, op.189; Prager Jubiläums-Ma (1891); Schluter a Schluter Ma, op.194 (1892); Guldenzettels Abschied Ma, op.203; Lustiges ma potpourri, op.220; Bruder Martin Ma, op.221; Caraffa Ma mit Benutzung des Caraffa Fanfare von 1672, op.243 (1897); Erherzog-Rainer-Ma, op.261; Kaiser-

Josef-Ma, op.265 (1905); March America (1905); St Louis Ma (1905); The Francis Ma (1905); Andreas Hofer Ma, op.279; 84er Regiments-Ma; Barataria-Ma; Major General Ma; Oberst-König-Ma; Oberst-von-Stingl-Ma; Toros Ma; Weana Chic n Weana Schan Ma; Windisch-Graetz Ma; Youp-La Ma

Waltzes: In Sturm und Drang, op.135a (1887); Fides Wien, op.190 (1894); Neues Leben, op.210 (1893); An der schönen grünen Narenta, op.227 (1896); Mein Baden, op.228 (1896); Elisabeth-walzer im spanischen Style, op.239 (1897); Bad'ner Madl'n, op.257 (1898); In die weite Welt, op.289 (1903); Maienzauber, op.306 (1908); In the Highland Freedom Dwells; Love and Life in Vienna

Polkas: Adonis Liebestod, polka française, op. 139; München-Wien, ein Sinn, polka française, op.154; D'Helenthaler, polka schnell, op.273

Galops: En Carrière Galop, op.141; Sturm Galop, op.156 (1885)

Principal publishers: Josef Blaha; Bosworth & Co; Julius Chmel; August Cranz; P. Fischer; Hawkes & Son; V. Kratochwill; Louis Oertel; Rebay & Robitschek; Em. Starý

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PAUL CHRISTIANSEN

Kon, Yuzef(-Al'bert Geymanovich)

(*b* Kraków, 17 March 1920; *d* Petrozavodsk, 12 Nov 1996). Russian musicologist of Polish birth. After first studying the piano, he began his musical education in the humanities faculty at Warsaw University (1938–9), continuing at the conservatories of L'viv (1940–41) and Leningrad (evacuated to Tashkent during World War II, 1944–8). His teachers included Yu. Khominsky, Sofiya Lissa, A. Khībinsky and Yu.N. Tyulin. He taught and was head of the theory department at the Tashkent Conservatory (1947–63) and also at the conservatories of Novosibirsk (1963–70) and Petrozavodsk (1970–96). After gaining permission for entry into Leningrad, he taught at the Leningrad Conservatory (1967–9). He was made an Honoured Artist of Karelia in 1980 and was awarded the B.V. Asaf'ev Prize in 1990.

Kon has studied the musical language in terms of theory and technology, and semiotics, using as a basis for his work an analogy between musical and verbal language. His study of music is distinguished by his culturally logical approach and application of concepts and methodologies drawn from a wide variety of disciplines, including linguistics, philosophy, psychology and mathematics; it is at the intersection of musicology and other fields of research that his most original ideas have arisen. His doctoral dissertation (1987) explored the role of choice and combination principles as foundations of order and logic in 20th-century tonal music. He introduced the concepts of modal depth as a characteristic of the degree of

complexity of its organization and vertical density as a regulator of dynamic processes in atonal music. Using probability statistics in his analysis of rhythm, he discovered the means of dynamic creation of form in irregular metric conditions. He has analysed the original ideas in modern musical theory and musical semiotics of Asaf'yev, Boulez, Hindemith and Xenakis, among others and, by considering music as a specific manifestation of human culture in general, has revealed some unexpected parallels and analogies in the work of major composers and practitioners of other arts and sciences (for example, Stravinsky and the poet Khlebnikov). Kon has studied the music of a variety of composers, including Bach, Beethoven and Liszt, but has devoted particular attention to music of the 20th century, especially Schoenberg and Stravinsky. He has also undertaken research on the Uzbek, Finnish and Karelian, Polish, and Czech and Slovak national musical cultures.

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- 'Ob odnom svoystve vertikali v atonal'noy muziki' [One feature of the vertical in atonal music], *Muzika i sovremennost'*, vii (1971), 294–318
- 'Zametki o ritme v "Velikoy svyashchennoy plyaske" iz "Vesni svyashchennoy" Stravinskogo' [Observations on rhythm in the great *Sacrificial Dance* from Stravinsky's *Rite of Spring*], *Teoreticheskiye problemi muzikal'nikh form i zhanrov*, ed. L.G. Rappoport (Moscow, 1971), 222–48
- 'O teoreticheskoy kontseptsii Yannisa Ksenakisa' [The theoretical conceptions of Xenakis], *Krizis burzhuaznoy kul'turi i muziki*, ed. L.N. Raaben, iii (Moscow, 1976), 106–34
- 'Nablyudeniya nad garmoniyey v fortepiannoy sonate B. Bartoka' [Observations on harmony in Bartók's piano sonata], *Bela Bartok*, ed. Ye.I. Chigareva (Moscow, 1977), 99–122
- Nekotoriye voprosi ladovogo stroyeniya uzbekskoy narodnoy pesni i yeyo garmonizatsii* [Some questions of modal structure in Uzbek folk song and its harmonization] (Tashkent, 1979)
- Voprosi analiza sovremennoy muziki* [Problems in the analysis of contemporary music] (Leningrad, 1982)
- 'Shyonberg', *Muzika XX veka*, ed. B.A. Yarustovsky, iv (Moscow, 1984), 401–25
- 'Asaf'yev i problema vzaimootnosheniya muziki i yazika' [Asaf'yev and the problem of the mutual relationship of music and language], *Problemi sovremennogo muzikoznaniya v svete idey B.V. Asaf'yeva* (Leningrad, 1987), 6–20
- O nekotorykh obshchikh osnovakh yazika tonal'noy muziki XX veka* [Some general linguistic principles of 20th-century tonal music] (diss., Leningrad Conservatory, 1987); three chaps repr. in *Izbranniye stat'i o muzikal'nom yazike* [Selected articles on musical language] (St Petersburg, 1994)
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- 'Karl Amadeus Hartmanns “Kleine Schriften” als Persönlichkeitsporträt und Zeitdokument', *Musikkultur in der Bundesrepublik Deutschland: Leningrad 1990*, 283–96
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- 'Svyashennoye pesnopeniye' Stravinskogo i ritorika formi' [Stravinsky's *Canticum sacrum* and the rhetoric of form] (Petrozavodsk, 1996)
- 'Ob otkrītosti formi' [Openness in form], *Muzika: analiz i éстетika*, ed. K. Yuzhak (Petrozavodsk and St Petersburg, 1997), 119–26

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- Obituaries: B. Katz, *Muzikal'noye obozreniye* (1997), no.2, p.12; G.Ya. Pantiyelev: 'Yuzef Kon: chelovek i uchyoniy', *MAk* (1998), nos.3–4, pp.269–85

KIRA YUZHAK

Konbit music.

See [Haiti](#), §II.

Kondakion.

See [Kontakion](#).

Konde, Fundi

(*b* Waa, nr Mombasa, 1924). Kenyan popular musician. Konde has travelled widely in eastern Africa for over 50 years. Born in colonial Kenya,

he absorbed the local *nomba* dance rhythms from an early age. He attended St George's Catholic School where he learned clarinet, flute and trumpet, and Western notation. In 1940 he joined the colonial Department of Health but continued to play acoustic guitar, occasionally entertaining at weddings and parties. Konde's early groups featured guitars, accordions and drums, and played original compositions in Swahili that combined traditional Sengenyia rhythms with African American blues and Cuban *Son*, styles that were accessible at the time and were now influential in the bustling port of Mombasa.

At 19 years old he enrolled in the King's African Rifles (Entertainment Unit), and began entertaining in Burma with musicians from Tanganyika and Uganda; he made his first recordings at that time in a Calcutta studio. After World War II, Konde's unit returned to Kenya under the guidance of the film producer and director of East African Records, Peter Coleman. He was encouraged to play an electric Gibson (the first in East Africa) and from then on became the featured guitarist in Peter Coleman's African Band. From there his career flourished, as he became one of the three most sought after entertainers in the region.

In 1954 he joined the African Broadcasting Service, and in 1956 he joined HMV Records as A&R manager. He retired in 1963 but returned twice both as a sound engineer, producer and performer. In 1994 Konde joined the Shikamoo Jazz Band in Dar Es Salaam, a band that was reviving the glory days of East African pop while raising the profile of older people in Tanzania. He is now retired in Nairobi, leaving a legacy of hundreds of well-loved melodies.

RONNIE GRAHAM

Kondo, Jo

(*b* Tokyo, 28 Oct 1947). Japanese composer. He studied composition at the Tokyo National University of Fine Arts and Music with Yoshio Hasegawa and Hiroaki Minami (1968–72). After a year in New York on a Rockefeller Foundation grant (1977–8) he was invited to lecture at the University of Victoria, Canada (1979). He has been a lecturer at the University of Fine Arts and Music to teach composition since 1986, and in 1987 he was composer-in-residence at the Hartt School of Music, Connecticut, and taught at Dartington. In 1988 he became professor of composition at the the Elizabeth University of Music in Hiroshima.

The influence of American experimental music, evident in his early works, led to his devising a post-Cagean style of 'Sen no ongaku' (linear music) in the early 1970s, in which the whole structure is derived from a single melodic line, with each constituent sound recognizable as an individual entity. *Standing* and *Sight Rhythmics* typify this style, which at the end of the 1970s Kondo began to enrich by adding vertical elements. Among his many commissions are those from Music Today, Tokyo (1970, 1976), and the Maggio Musicale Fiorentino (1984). Between 1980 and 1990 he directed Musica Practica Ensemble, a chamber orchestra devoted to contemporary music. He became an associate editor of Contemporary Music Review in 1989.

WORKS

(selective list)

Op: Hagoromo (1, after Zeami), 1994, Florence, 13 June 1994

Orch: A Shape of Time, pf, orch, 1979; Pastoral, 1989; Sleeping Venice, mand orch, 1995; To the Headland, 1995

6 or more insts: Breeze, 2 fl, 2 cl, vc, db, 3 perc, 1969; Strands I, fl, eng hn, banjo, perc, va, db, 1978; Threadbare Unlimited, 8 str, 1979; Left bank, 14 insts, 1981; Still Life, 8 vn, 1981; Hunisucce, 14 insts, 1984; Isthmus, 7 insts, 1985; Res sonorae, ob, va, 12 insts, 1986; Serenata secca con obbligato, fl, 13 insts, 1991; Dots and Lines, cl, bn, vn, va, vc, pf, 1993

1–5 insts: Str Qt, 1969; Orient Orientation, any 2 insts of the same kind, 1973; Standing, any 3 insts of different families, 1973; Sight Rhythmics, vn, tuba, banjo, elec pf, steel drum, 1975; Under the Umbrella, 5 perc, 1976; Ritard, vn, 1977; Diptych, vn, hn, trbn, pf, glock, 1983; Yokohama, 2 vn, b fl, pf, 1989; 3 Songs of the Elderberry, vn, opt. perc, 1995; Dithyramb, fl, gui, 1996

El-ac: Summer Days, cl, tape, 1970; Riverrun, tape, 1977

Vocal: New Buds on the Elderberry Tree (T. Kinoshita), S, 1982; Jō-ka, Buddhist chanting chorus, 20 Jap. gagaku insts, 1985

Principal publisher: Sonic Arts (Japan)

WRITINGS

Sen no ongaku [Linear music] (Tokyo, 1979)

Ongaku no shūji [The seed of music] (Tokyo, 1983)

Mimi no shikō [The thinking ear] (Tokyo, 1985)

'The Art of being Ambiguous: from Listening to Composing', *CMR*, ii/2 (1988), 7–29

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K. Hori, ed.: *Nihon no sakkyoku nijusseiki* [Japanese compositions in the Twentieth Century] (Tokyo, 1999), 157–9

SUSUMU SHONO

Kondracki, Michał

(*b* Połtawa, Ukraine, 5 Oct 1902; *d* Glen Cove, NY, 27 Feb 1984). Polish composer. He studied composition with Statkowski and Szymanowski at the Warsaw Conservatory (1923–7) and then with Dukas and Boulanger at the Ecole Normale in Paris (until 1931). In Paris he was secretary to the Society of Young Polish Musicians. He returned to Warsaw and then moved to Rio de Janeiro (1940) and New York (1943), where he remained as a composer and teacher; he contributed articles on American musical life to *Ruch muzyczny*. His reputation as a composer was first established

with the ballet *Metropolis* (1929) and the *Mała symfonia góralska* ('Little Highlander Symphony', 1930). Other early works (most of them unpublished) include a Partita for orchestra (1928), *Żołnierze (Parade)* ('Soldiers') and the Piano Concerto (1935) – dissonant and percussive compositions, often containing Polish folk themes; their rhapsodic expansiveness and rich romantic harmony were enriched by the influences of Roussel, Ravel and Prokofiev. During this period Kondracki was regarded as one of the most interesting younger Polish composers. In such later works as *Hymn do Afrodyty* for strings (1957) and the *Nokturn* for harp and strings (1951), however, he leaned towards a certain simplification of texture. After 1957 he almost gave up composing.

WORKS

(selective list)

Stage: *Metropolis* (ballet), 1929, lost; *Popieliny* (op, after J. Kasproicz: *Marchott*), 1934, lost; *Legenda czyli baśń krakowska* [The Legend, or fair tale of Kraków] (ballet), 1937

Orch: *Partita*, 1928, lost; *Mała symfonia góralska* [Little Highlander Sym.], 1930; *Żołnierze (Parade)* [Soldiers], 1932; *Suita kurpiowska*, 1933, lost; *Nokturn*, 1935; Pf Conc., 1935, lost; Conc. for Orch, 1936; *Mecz* [Match], 1937, lost; *Toccata*, 1939; *Epitafia*, small orch, 1940; *Concertino*, pf, small orch, 1944; Sym. 'Zwycięstwa' [Victory], 1944; *Taniec brazylijski*, 1944; *Psalm*, 1944; *Nokturn*, hp, str, 1951; *Groteska*, 1952; *Pastorale*, 1955; *Kolęda* [Christmas carol], fl, str, 1955; *Hymn do Afrodyty*, str, 1957

Choral: *Cantata ecclesiastica*, chorus, orch, 1937; *Hymn olimpijski*, chorus, orch, 1954

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EMuz (A. Mrygoń)

T. Chylińska: 'Ze Stanów Zjednoczonych do Polski' [From the USA to Poland], *RM*, xxxii/7 (1987), 3–6

BOGUSŁAW SCHÄFFER/R

Kondrashin, Kirill (Petrovich)

(b Moscow, 6 March 1914; d Amsterdam, 8 March 1981). Russian conductor. Born into a family of orchestral musicians, he began piano lessons at the age of six, and later studied music theory under Nikolay Zhilyayev, who had a great influence on his artistic development. His conducting career began in 1931 at the Children's Theatre, Moscow. From 1934 he was assistant conductor at the Nemirovich-Danchenko Music Theatre, making his début with Planquette's *Les cloches de Corneville* (25 October 1934). He studied conducting at the Moscow Conservatory with Boris Khaykin (1932–6), and was then conductor at the Maliy Theatre, Leningrad (1936–43), where he gave promising performances of Pashchenko's *Pompadour*, Puccini's *La fanciulla del West* and Cheremukhin's *Kalinka*. At the First All-Union Competition of Conductors in 1938, he was awarded an honorary diploma for his high professional skill and virtuoso technique. A Soviet music critic of the time wrote 'I was particularly impressed by the young conductor's ability to work with the

orchestra. Eschewing wordiness, Kondrashin achieves understanding by precise gesture rather than oratory'. In 1943 he moved to the Bol'shoy Theatre, where contacts with Samosud, Pazovsky and Golovanov helped to improve his opera performances and widen his practical experience; he also staged a number of new productions. During this time he also appeared frequently with the country's leading symphony orchestras with programmes which included Myaskovsky, Prokofiev, Shostakovich, Rachmaninoff, Tchaikovsky, Liszt and Wagner.

After leaving the Bol'shoy in 1956 Kondrashin won recognition as an outstanding concert conductor and as a frequent partner of such soloists as David Oistrakh, Richter, Rostropovich, Gilels and Kogan. At the 1958 Tchaikovsky Piano Competition in Moscow he performed with Van Cliburn, and in the same year made his American and British débuts. He was artistic director of the Moscow PO (1960–75), and this period can be regarded as his most important contribution as a performer. His experience as an opera conductor had defined his basic attitude, instilled in him a preference for programmatic interpretation of symphonic music, and given him a sound approach to musical performance; and during his years with the Moscow PO these qualities were consolidated. From 1960 he abandoned the baton, demanding that the orchestra appreciate the fluctuations of mood revealed only by the slightest movements of the hand or fingers, by mime, and mainly by the expression of the eyes. His finest work during the 1960s was his conducting of Mahler's symphonies, in which a notable restraint, characteristic of Kondrashin's interpretations, underlined the expressive tensions of the orchestra's performances. Kondrashin's repertory broadened steadily. He conducted the first performances of Shostakovich's symphonies nos.4 and 13, and the premières of other works by Shostakovich, Khachaturian, Sviridov, Shchedrin, Boris Chaykovsky, Weinberg and others; his repertory also included works of the Classical period and works by Bartók and Hindemith. Under Kondrashin's leadership the Moscow PO achieved a high standard of performance and toured many countries. Kondrashin was the first to conduct all of Shostakovich's 15 symphonies in two concert seasons. He received many honours from his native country and in 1972 was named People's Artist of the Soviet Union, the nation's highest artistic title.

In December 1978, after a series of concerts, he requested and was granted residency in the Netherlands on the grounds that the Soviets were stifling his artistic freedom. In 1979 he was appointed conductor of the Concertgebouw, Amsterdam. Two years later he unexpectedly died of a heart attack. Kondrashin saw himself in the same tradition as the great conductors of the past, who strove to produce their own unique sound and style with their orchestras. He was a brilliant interpreter of Russian music, always showing an immense panache and commitment to the music. He was equally at home in the music of Mahler, Beethoven, Brahms and Hindemith. His interpretations showed an extraordinary balance of texture of the orchestral sound, an acute dynamic control, and a warmth and kinship with the music not often found in interpretations of Western music by Russian conductors. Some of his articles on conducting were published as *O dirizhyorskoy iskusstve* ('On the art of conducting', Leningrad and Moscow, 1972).

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- V. Razhnikov:** *K. Kondrashin rasskazyvaet o muzyke i zhizni* [Kondrashin speaks of music and his life] (Moscow, 1989)

I.M. YAMPOL'SKY/V. LEDIN

Konen, Valentina Dzhozefovna [Konin, Valentine Victoria]

(*b* Baku, 29 July/11 Aug 1909; *d* Moscow, 9 Dec 1991). Russian musicologist. After receiving her schooling in New York, she graduated from the piano class of Bergolio at the Juilliard School of Music in 1929; she also attended evening classes in literature at New York University, 1927–9. In 1931 she moved to Russia and enrolled at the Moscow Conservatory, where she studied with Ivanov-Boretsky (music history), Yudina (piano), Mazel' and Zuckermann (analysis), 1933–8. Both during and after her studies she was Moscow correspondent for the New York *Musical Courier* (1933–7) and music critic for the English-language paper *Moscow News* (1932–4; 1943–5). In 1938 she joined the faculty of the Moscow Conservatory, where she took the *Kandidat* degree in 1940 with a dissertation on the antecedents of the Viennese classical symphony. She gave lectures on music history at the conservatory (1939–41, 1943–9), and in 1945 was appointed senior lecturer; she also taught at the Gnesin Institute for Musical Education (1944–9). She completed her doctoral degree in 1946 with a study on American music, on which her later monograph (1961) was based. After working as a professor at the Musorgsky State Conservatory of the Urals in Sverdlovsk (1949–51), she became a senior research fellow at the Institute for the History of the Arts in Moscow in 1960.

The legacy of Konen's writings dominates Russian studies in music history. Her work is characterized by an elegant synthesis of perspectives from different fields of musical scholarship, including music theory, history and aesthetics. She investigated a broad repertory of music ranging from the English Renaissance to the 20th century, and her combined publications constitute a general history of music in Europe and the USA. Her studies usually placed their subject in a cultural context and she tended to draw historical parallels between developments in music and other fields; this method sprang from her belief that stylistically similar phenomena are part of a single dialectical historical process. Author of nearly 150 works, her

most important publications remain her history of European music and her monographs on individual composers.

WRITINGS

Ocherki po istorii amerikanskoy muziki [Essays on the history of American music] (diss., Institut Istorii Iskusstv, Moscow, 1946)

Shubert (Moscow, 1953, 2/1959)

'Legenda i pravda o dzhaze' [The legend and the truth about jazz], *SovM* (1955), no.9, pp.22–31

Istoriya zarubezhnoy muziki, iii: Germaniya, Avstriya, Italiya, Frantsiya, Pol'sha s 1789 goda do seredini XIX veka [The history of foreign music, iii: Germany, Austria, Italy, France and Poland, from 1789 to the middle of the 19th century] (Moscow, 1958, enlarged 2/1965, 7/1989)

Ral'f Voan-Uil'yams [Ralph Vaughan Williams] (Moscow, 1958)

Puti amerikanskoy muziki [Highways of American music] (Moscow, 1961, 3/1977)

'K voprosu o stile v muzike Renessansa' [Towards the question of style in the music of the Renaissance], *Ot epokhi Vozrozhdeniya k XX veku*, ed. M.Ya. Libman, T.N. Livanova and V.N. Prokof'ev (Moscow, 1963), 80–89

'O muzikal'nom ékspressionizme' [On Expressionism in music], *Ékspressionizm: dramaturgiya, zhivopis', grafika, muzika, kinoisksstvo*, ed. B.I. Zingerman (Moscow, 1966), 13–26

'Problemī Vozrozhdeniya v muzike' [Problems of the Renaissance in music], *Renessans, barokko, klassitsizm: problema stiley v zapadno-Yevropeyskom iskusstve XV–XVII*, ed. B.R. Vipiper and T.N. Livanovna (Moscow, 1966), 134–60

'V zashchitu istoricheskoy nauki' [In defence of the science of history], *SovM* (1967), no.6, pp.18–23

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VIKTOR VARUNTS

Konetzni(-Wiedmann), Anny

(*b* Vienna, 12 Feb 1902; *d* Vienna, 6 Sept 1968). Austrian soprano, sister of [Hilde Konetzni](#). She studied at the Vienna Conservatory with Erik Schmedes and made her stage début at the Volksoper in 1925 as a contralto. After provincial engagements and guest appearances in the *Ring* at Paris (1929) she joined the Berlin Staatsoper in 1931. In 1933 she appeared at Buenos Aires and soon after became a member of the Vienna Staatsoper. In 1935 she sang Brünnhilde under Beecham at Covent Garden, then returned to London in three of the next four seasons, and was invited back to sing in *Die Walküre* in the 1951 *Ring*. She also appeared at Salzburg, New York, Rome and at other leading houses. Her voice, in its prime a strong, pure dramatic soprano, was not supported by a particularly impressive stage presence. She retired in 1955 and illness obliged her to give up teaching at the Vienna Music Academy in 1957. Her singing is preserved in various compilations of recordings originally made between the 1930s and 50s; of these the most impressive are excerpts from *Tristan* and *Parsifal*.

PETER BRANSCOMBE

Konetzni, Hilde

(*b* Vienna, 21 March 1905; *d* Vienna, 20 April 1980). Austrian soprano, sister of [Anny Konetzni](#). She studied at the Vienna Conservatory and made her début at Chemnitz in 1929 (Sieglinde to her sister's Brünnhilde). In 1932 she joined the German Theatre in Prague, and after a successful guest appearance as Elisabeth in *Tannhäuser* in Vienna she joined the Staatsoper in 1936. That year she first sang at Salzburg (Donna Elvira). Her Covent Garden début was in 1938 (First Lady in *Zauberflöte* and Chrysothemis in *Elektra*); she is remembered especially for stepping into the Marschallin's clothes at a moment's notice to save a *Rosenkavalier* performance when Lehmann fell ill. She appeared in *The Bartered Bride*, *Tannhäuser*, the *Ring* and *Don Giovanni* the following season at Covent Garden, and was heard as Leonore (*Fidelio*) during the 1947 Vienna

Staatsoper season. She also sang at Glyndebourne (Donna Elvira in 1938) and in the USA, and in 1955 returned to sing Sieglinde and Guttrune in the Covent Garden *Ring*. Although she and her sister both sang the Marschallin, Hilde Konetzni tended to prefer the more lyrical roles. Towards the end of her career she added to an extensive repertory a number of small character parts of the kind beloved of Viennese audiences. Her Leonore survives in an incandescent Vienna concert performance under Böhm from 1944. She recorded Strauss songs with the composer as accompanist, while her Sieglinde and Guttrune in Furtwängler's La Scala *Ring* (1950) and Sieglinde in the RAI relays of 1953 are worthy mementos of her Wagner.

PETER BRANSCOMBE

Kongsted, Ole (Dan)

(b Copenhagen, 22 Sept 1943). Danish musicologist. After a period as a professional jazz musician playing tenor saxophone (1962–7), he studied musicology at the University of Copenhagen with Nils Schjørring, Henrik Glahn and John Bergsagel, and privately with Heinrich Schwab at the University of Kiel. From 1976 to 1980 he held a research grant, following which he was appointed assistant director at the Museum for the History of Music in Copenhagen. He had extended leave from this position between 1994 and 1999, from 1996 as a Senior Research Fellow of the Danish Royal Library, during which time, among other things, he made valuable investigations in once more accessible libraries of Eastern Europe. Kongsted's chief interest is in the music of the Renaissance period, especially in Denmark. He has made important contributions to this field of research and some of the music he has discovered has been performed and recorded with the ensemble Capella Hafniensis, which he formed in 1990. In 1983 he became musical director of a Catholic church in Copenhagen, following which he was awarded the Otto Købke Memorial Prize in 1992 in recognition of his services to both the cultivation of plainchant in Denmark and Danish musical history. From 1990 to 1992 he was president of the Danish Musicological Society.

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- 'Die Musikaliensammlung des 16. Jahrhunderts in der Universitätsbibliothek Rostock', *Musikgeschichte zwischen Ost- und Westeuropa: Chemnitz 1995*, 259–67
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- Kronborg motetterne tilegnet Frederik II og Dronning Sophie 1582* (Copenhagen, 1990)

JOHN BERGSAGEL

König.

German family of organ builders. They were active for three generations in the region of the Eifel, the electorate of Cologne, and in the northern Rhineland. Balthasar König (*b* c1685; *d* c1760), founder of the family firm, was resident in Münstereifel from 1711 and moved to Cologne in 1735. He established his own type of organ, and this was taken up and continued by his sons and grandsons without any significant modifications; this 'König type' remained a standard model in the German part of the Rhineland up to the second half of the 19th century. It gave prominence to the *Hauptwerk*, which was often the only manual. The second manual was a *Positiv*, and wherever possible a *Rückpositiv*. The third manual served as the 'Echo', and was equipped with flute stops. Free as well as coupled pedals frequently reached only as far as *f*, although larger instruments would extend to *c'* or *d'*. Balthasar König also showed a liking for mixture stops featuring the interval of a 3rd; the solo stops were generally distributed between the bass and the treble.

Christian Ludwig König (1717–89), son of Balthasar, studied with his father but subsequently also with Christian Müller (1690–1773) and was resident in Cologne from 1744. He frequently added to his organs characteristic stops in imitation of other instruments (e.g. Viola da gamba, Flûte traversière and Hautbois).

Johann Kaspar Joseph König (1726–63), another son of Balthasar, worked mostly with his father and is on record as an independent organ builder in only five places. Johann Nicolaus König (1729–75), also a son of Balthasar, is similarly seldom mentioned as an independent organ builder. He studied with his father, and as they shared the same house in Cologne it may be assumed that he eventually took over the business from him.

Balthasar Franz Joseph König (1744–66), a son of Johann Kaspar, was considered his father's successor; he died young, however. Carl Philipp Joseph König (1750–95), a son of Christian Ludwig, worked at first with his father and later independently. Adolph Daniel König (b 1768), a son of Johann Nicolaus, was the last organ builder of the König family, and is last known to have been active in 1803.

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FRIEDRICH JAKOB

König, Johann Balthasar

(*b* Waltershausen, nr Gotha, bap. 28 Jan 1691; *d* Frankfurt, bur. 2 April 1758). German composer. As a boy he joined the Stadtkapelle in Frankfurt, singing first under the direction of G.C. Strattner. When Telemann succeeded the latter in 1712 König began to work for him as a copyist and also learnt to imitate his style; presumably he took lessons with him. In 1718 Telemann acted as godfather to König's son. When Telemann left for Hamburg in 1721, König took over from him the post of music director at the Katharinenkirche, then the second principal church in Frankfurt, while remaining a member of the Stadtkapelle, now directed by G.C. Bodinus. The fact that he also played the cello and sang with the choir at the Barfüsserkerche without payment suggests that he acted as 'Kapellmeister-Adjunkt' (assistant to be promoted) to Bodinus, whom he did in fact succeed in 1727. Working at the two principal churches and as civic music director, he had risen to the same position as Telemann and tried successfully to re-establish, after a decline under Bodinus, the former quality of musical performances. Among the works he directed were Telemann's oratorio *Der königliche Prophet David* (in 1733 and 1739) and one of Telemann's Passions (1739).

More deeply concerned than his paragon with the basic duties of a Protestant church musician, König took great care to improve congregational singing. He had already submitted his proposals to the city council as a memorandum, *Unmassgeblicher Vorschlag wie dem übel-*

Singen in den Frankfurter Kirchen abzuhalten sey (D-F, 1724) before he gained his influential position. His most important contribution was the publication of the *Harmonischer Lieder-Schatz* (1738), the most comprehensive hymnbook of the 18th century, containing nearly 2000 melodies with figured bass. He adapted many of the older tunes to the fashion of his time by smoothing irregular rhythms or imposing major–minor contours and harmonies on modal melodies. About 290 tunes which appear for the first time in this collection are probably by König himself. Three of them are still sung in Germany, and three are known in Anglican hymnbooks as ‘Tempest’, ‘Evangelists’ and ‘Franconia’. König's church cantatas are still to be catalogued; their similarity to Telemann's works and König's activity as a copyist have given rise to misattributions concerning both composers. Further confusion has been caused by König's custom of copying single arias or choruses from Telemann's cantatas and re-using them, sometimes with different words, in a new context.

WORKS

Harmonischer Lieder-Schatz, oder Allgemeines evangelisches Choral-Buch, welches die Melodien derer ... alten als neuen ... Gesänge ... in sich hält ... dergestalt verfasset ... dass ... mit der Orgel oder Clavier accompagnirt werden können; ferner ... die Melodien derer hundert und funffzig Psalmen Davids (1913 chorale melodies), 1v, bc (Frankfurt, 1738, enlarged 2/c1750, 3/1767) [incl. c290 probably by König]

Cants.: Ach, Jesus geht zu seiner Pein, 4vv, chorus 4vv, 2 fl, 2 ob, 2 vn, va, vle, org, ed. A. Adrio (Berlin, 1947) [attrib. Telemann in Süß]; Alle die gottselig leben wollen; Auf zur Lust, ihr frohen Thöne; Beglücktes Begegnen; Dancket dem Herren; Die Wahrheit ist ein himmlisch Licht; Ehen sind beglückt zu nennen; Gleichwie ein Hirsch; Gott ist unsre Zuversicht; Halleluja! er lebt; Halleluja, laudate servi Domini; Herr Jesu, der du wunderbar; Herr sende den Schöpfer der Tugend; Ich fürchte mich nicht; Ich hebe meine Augen auf; Ich schreye, Gott, zu dir; Ihr Lieben lasset uns untereinander; Kommt her zu mir; Kommet zum Mahle des Herren; Lasset uns doch den Herrn; Mein Glaubenslicht ist schwach; Meines Jesu Passion; O heilige Zeit; So schallt der neuen Orgel Thon; Vater unser im Himmelreich; Vergeblich suchet man die Ruh; Wer mich liebet: all D-F

Dies ist der Tag, motet, F; Gott wird mich erhalten, cant., Bsb; Ruhe sanfft in deiner Gruft, funeral aria, F; Vitae vivunt quam pastores, pastoral play, F

18 Kaiserliche Trauer- und Freudenkantaten (occasional cantatas), mostly 1740–47, music lost

March, 3 insts (? 2 ob, bn), 1728, F

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DOROTHEA SCHRÖDER

König, Johann Mattheus [Matthias]

(fl 1778–90). German composer. He was active at least from 1778 as a Prussian chamber chancellor in Ellrich (near Nordhausen) and as an amateur musician. He published three lied collections to texts mainly by his friend, the poet L.F. Günther von Göcking; König was also in contact with two literary circles (J.W.L. Gleim's Dichterkreis in Halberstadt and L.C.H. Hölty's Hainbund in Göttingen), although he set only a few of their poems. His lieder are written in the simple folklike style of the first Berlin lied school. He also wrote two Singspiele, other lieder and a few instrumental pieces.

WORKS

Singspiele: *Lilla, oder Die Gärtnerin*, vs (Berlin, 1783); *Die Execution*, 1790

Lieder: [60] *Lieder mit Melodien* (Berlin, 1778–80); 1 in *Sammlung verschiedener Lieder von guten Dichtern und Tonkünstlern* (Nuremberg, 1780–82); *Lieder verschiedenen Inhalts* (H.W. Lawätz) (Altona, 1790); 3 in *D-Bsb*

Inst: 6 Sonatines, hpd/pf (Berlin, 1784); 12 Suiten, hpd, *Bsb*; Sonata, fl, vn, b, *Bsb*, doubtful

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RAYMOND A. BARR

König, Johann Ulrich von

(b Esslingen, Swabia, 8 Oct 1688; d Dresden, 14 March 1744). German poet, dramatist and librettist. He attended the Stuttgart Gymnasium and subsequently studied theology at Tübingen and law at Heidelberg. After being secretary and private tutor to a young nobleman travelling to Brabant, he settled in Hamburg in 1710. Here he rapidly achieved a leading position in the direction of the opera and began a fruitful career as librettist to many prominent German composers, including Keiser, Melchior Hoffmann, Telemann and, at Brunswick, G.C. Schürmann and C.H. Graun. He became closely associated with Brockes and Richey, with whom he founded the Teutschübende Gesellschaft. In April 1716 he left Hamburg and went first to Leipzig and then to Weissenfels. In 1720 he accepted the position of court poet and private secretary at the Dresden court. He was

elected a member of the Berlin Academy of Sciences in 1729, and in 1730 returned to Hamburg. In 1735, having re-established himself at the Dresden court, he was made director of court ceremonies and court librarian. He was ennobled by the Saxon King in 1740.

König occupies an important position in the history of German opera. He was highly respected by composers as a poet and dramatist and extolled by Mattheson, in his *Critica musica* (1722–3), as an ‘incomparable poet’. Although several 19th-century writers on German opera condemned him as the untalented creator of tasteless and bombastic Baroque texts, he was, in fact, a gifted experimenter who sought to revitalize the German language and its poetry. Many of his librettos are translated and adapted from French and Italian texts, a not unusual practice for early 18th-century German opera. He subscribed to the taste of the time by retaining large numbers of arias in Italian, which created the curious mixture of languages to be found in the works of Keiser, Telemann and Schürmann. While his librettos rely on many characteristic dramatic stereotypes of the early 18th century and depend heavily on the conventions of stage decoration, machines and ballets, they are often models of straightforward, uncomplicated plot development, excelling in comedy, and with a realistic, natural and frequently folklike language. König also wrote many sacred texts including the Passion oratorio *Der zum Tode verurteilte und gecreuzigte Jesus*, which with the Brockes Passion is one of the most important oratorio texts of the 18th century.

WRITINGS

only those relating to music

Theatralische, geistliche, vermischte und galante Gedichte (Hamburg and Leipzig, 1713) [incl. orat, *Brautmesse: die geistliche Vermählung der Seele mit Christo*]

‘Untersuchung von dem guten Geschmack in der Dicht- und Redekunst’, *Des Freyherrn von Canitz Gedichte*, ed. J.U. von König (Leipzig, 1727), suppl.

‘Von der Vergleichung des Numerus in der Dichtkunst und Musik’, *Dess Herrn von Besser Schrifften*, ed. J.U. von König (Leipzig, 1732), suppl.

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GEORGE J. BUELOW

Königsberg

(Ger.)

See [Kaliningrad](#).

Königslöw, Johann Wilhelm Cornelius von

(*b* Hamburg, 16 March 1745; *d* Lübeck, 14 May 1833). German organist and composer. He first studied the piano and singing with his father Johann Christoph Burchard von Königslöw, a music teacher in Hamburg. At the age of 13 he went to Lübeck as a boy soprano in the Abendmusiken directed by the organist at the Marienkirche, A.C. Kunzen, with whom he also studied the organ, violin, composition and, perhaps, the cello. Königslöw became Kunzen's assistant (1772), then his successor as organist (1781). From 1773 he was a leading figure in Lübeck's concert life, continuing the Abendmusiken, conducting Good Friday concerts, promoting amateur concerts, performing in chamber music and organ concerts, founding a choral society and directing a series of subscription concerts of large-scale choral works by Beethoven, Graun, Handel, Homilius, Mozart and Rolle.

Most of Königslöw's compositions are oratorio-like works written for the Abendmusiken. They are firmly within the Classical tradition; apart from fugal treatment of the choral parts in passages with biblical verse and frequent tone-painting effects in the manner of Haydn, the part-writing is generally homophonic and the music is infused with Mozartian cantabile. His fugues for organ, each comprising a slow introduction and a fugue, were probably composed for concert performance. They are not strictly contrapuntal, and are valuable examples of the shift towards Classical stylistic elements in organ music.

WORKS

MSS, mostly in D-LÜh

Orats (Abendmusiken): Des jungen Tobias Verheirathung, 1782; Davids Thronbesteigung, 1785; Der geborene Weltheiland, 1788; Die Rettung des Kindes Mose, 1788; Davids Klage am Hermon, 1793

Cants.: Musik fürs Gymnasium, 1779; Kirchenmusik am Neujahrstage; Lobet den Herrn, *D-STBp*; Johannismusik

Inst: [60] Fugen für Freunde und Liebhaber des Orgelspiels, vols.ii–v, 2 ed. in Lübecker Orgelbuch, vol.1, ed. A. Schnoor (Lübeck, 2000); Introduction und Fuge, G, org; Fuge, C, org; Introduction und Fuge, d, 2 org; Hpd conc., 1781

lost works

Orats (Abendmusiken): Die Zuhausekunft des jungen Tobias, 1782; Saras Ankunft bey Tobias, 1783; Joseph, 1784; Jorada, der Hohepriester, 1786; Esther, 1787; Die eherne Schlange, 1789; Tod, Auferstehung und Gericht, 1790; Petrus, 1791; Paulus, 1792, collab. M.A. Bauck; Saul und David im Kriege, 1800

Cants.: Musik am Michaelisfeste; Michaelismusik, 1801–2

Inst: Ov., orch; [60] Fugen für Freunde und Liebhaber des Orgelspiels, vol. i

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H. Voss: *Orgelmusik in der zweiten Hälfte des 18. Jahrhunderts in Norddeutschland* (Lübeck, 1993)

GEORG KARSTÄDT/ARNDT SCHNOOR

Königsperger, Marianus [Johann Erhard]

(*b* Roding, nr Regensburg, 4 Dec 1708; *d* Prüfening, nr Regensburg, 9 Oct 1769). German composer. The son of an instrument maker, he went to the Benedictine abbey of Prüfening as a choirboy. His talent for music proved so great that he abandoned the study of theology in its favour; having entered the Benedictine order, he became organist and choirmaster at Prüfening in 1734, a post he retained for the rest of his life. On entering Prüfening he took the name Marianus, renouncing his baptismal names Johann Erhard which he never used in connection with his musical activities. From 1740 until his death he produced a steady stream of publications, most of which were church music, but which also included symphonies and keyboard pieces. With the considerable profits from the sale of nearly 40 publications Königsperger was able to finance not only the building of a new choir organ for Prüfening, but also the improvement of the main organ, the purchase of books for the abbey library and the publication of scholarly works by his fellow monks.

Königsperger was one of the most popular and prolific composers of his generation in south Germany, and his music had a very wide circulation. The Augsburg publisher J.J. Lotter, who issued most of his works, described them as the foundation stone of his firm's prosperity, and Königsperger was said to have done more than any other composer to improve musical standards in Bavarian village churches. His popularity seems to have been widespread and unusually long-lasting; the last of Lotter's printed music catalogues, of 1820, lists a *Missa pastoritia* of his, when the church music of his contemporaries had long been out of print. He also had a considerable local reputation as an organist.

Königsperger belongs to the second generation of composers to write in the 18th-century Bavarian church style. This style, to be found in countless publications of liturgical music for parish choirs with limited resources, was largely developed by J.V. Rathgeber in his publications of 1721–36. Its chief characteristics were compactness combined with liturgical propriety, tunefulness, non-contrapuntal choral writing and simple solo parts. The normal scoring was solo SATB, chorus, two violins and basso continuo, with optional trumpets and drums. By the mid-1740s the style was beginning to develop in two directions. Some composers began to write more elaborate music, for well-equipped town or monastery churches; those more concerned with the average rural parish church simplified the style even further. In much of his music Königsperger seemed uncertain

which of these lines to follow, and in many ways his earliest publications, in which his style is most homogeneous, are his best. The vesper psalms of op.5 show his gift for writing good, broad melodies for chorus as well as soloists, and for applying ritornello principles to a through-composed psalm setting. In his psalms of 1750 the melodic gift is less conspicuous, the sense of form and balance less assured. Expansive settings of the first few verses are often followed by a dull, perfunctory *alla breve* tutti, in which the different voices sing different words simultaneously as was common in the Gloria and Credo sections of contemporary *missa brevis* settings; he made comparatively little use of ritornello techniques, and the touches of word-painting occasionally to be found in the 1743 psalms are absent.

In his masses the dichotomy between the two styles is particularly clear. In his op.15 set (1750) he followed the general trend towards greater sectionalization of the Gloria and Credo; the choral sections are short, and often dull, while the solos are usually fully developed da capo arias which make considerable demands on the singers' technique. The same is true of a much later publication of masses, op.23 (1764), but here the divergence in style is even wider, the solos being more difficult, the choruses relying increasingly on fast repeated chords. After c1750, his style seems to have changed little. In these later psalms and in many of his smaller liturgical works, such as offertories, he made little or no use of the principle of solo-tutti alternation that was an important feature of the Bavarian church style in its early days and which he himself employed at the beginning of his career. On the one hand, his offertories of op.12 (1748) are entirely chordal, in a four-part homophonic style of little melodic interest; on the other, the cantatas and offertories of op.22 (1763) each consist of a long, difficult aria, followed by a short chorus (which the composer said may be omitted).

Little of Königsperger's secular music survives. His preludes and fugues on the eight tones suggest that he was a competent contrapuntist, but had little sense of form in instrumental music; they also indicate an interest in chromatic harmony, rare in his works for the church. His enormous reputation as a composer may have been unjustified, yet his music appears to have satisfied public demand, and it is clear that Königsperger was outstanding among south German composers who wrote for parish churches.

WORKS

printed works published in Augsburg unless otherwise stated

sacred

Odeum sacrum, sive 33 cantilenae sacrae, 1v, 2 vn, org, op.1a (1733)

Decachordon sive 10 missae solemnes, quibus accesserunt ... 2 missae pastoritiae, una cum hymno Veni Sancte Spiritus, 4vv, 2 vn, 2 tpt/hn and timp ad lib, bc, op.1b (Regensburg, 1740)

Philomela suaviter ... 8 offs, 4vv, 2 vn, 2 tpt/hn ad lib, bc, op.2 (Regensburg, 1741)

Threnodia Davidica et Mariana, seu psalmus Miserere et planctus Stabat mater ... 4vv, 2 vn, 2 hn ad lib, bc, op.3 (1743)

6 liturgiae canorae sive 6 missae praemissis 10 solemnioribus additae, 4vv, 2 vn, 2 tpt/hn and timp ad lib, bc, op.4 (1743)

Sacrificium vespertinum, 4vv, 2 vn, 2 tpt/hn and timp ad lib, bc, op.5 (1743)

Sacrae ruris deliciae, seu 6 missae rurales ... 2 missae de requiem, 2vv, other vv ad lib, 2 tpt ad lib, vc, org, op.6 (1744)

Mariale lauretanum, complectens 6 solemnes lytanias, 4vv, 2 vn, va, 2 tpt/hn ad lib, bc, op.7 (1744)

Cymbala benesonantia, 17 off, 4vv, 2 vn, 2 tpt/hn ad lib, vc, org, op.8 (1744)

Cymbala jubilationis, sive 6 missae solemniore cum ... Te Deum, 4vv, 2 vn, va, 2 tpt/hn and timp ad lib, bc, op.10 (1747)

Luctus Marianus ... sive 6 Stabat mater, 4vv, 2 vn, bc, op.11 (1748)

Eucharisticon complectens 4 off de SS Sacramento, 8 ... Pange lingua, 1 off ... 1 aria de passione domini, 1 ... TeD, 4vv, 2 vn, va, 2 tpt/hn and timp ad lib, bc, op.12 (1748)

Sacra ruris laetitia, sive vesperae rurales, continens omnes psalmos per annum ... antiphonae de BVM, 2vv, other vv, 2 vn, 2 tpt and timp ad lib, vc, org, op.13 (1749)

Cythara Davidica qua psalmi vespertini, 1. pro festis Domini et dominica, 2. de BV Maria, 3. de sanctis apostolis, una cum 4 antiphonis de BVM stylo breviori ... 4vv, 2 vn, 2 tpt/hn and timp ad lib, bc, op.14 (1750)

Jubilatio lyurgica ... sive 6 missae solemniore cum hymno Veni Sancte Spiritus, 4vv, 2 vn, 2 tpt/hn and timp ad lib, bc, op.15 (1750)

Echo Marialis lauretani resonans 6 lytaniis solemnibus de BVM, 4vv, 2 vn, 2 tpt/hn and timp ad lib, bc, op.17 (1753)

Alauda Mariana 6 lytanias rurales et 4 arias laetis modulis, 2vv, other vv ad lib, 2 vn, 2 tpt and timp ad lib, vc, org, op.19 (1755)

Lessus ecclesiae in 2 missis de requiem et 2 Libera, 4vv, 2 vn, 2 tpt ad lib, vc, org, op.20 (1756)

Laudetur Jesus Christus sive offertorium, 4vv, 2 vn, 2 tpt/hn ad lib, vc, org (1756)

Offertorium duplicis textus, 4vv, 2 vn, vc, org (1757)

Sacrificium matutinum 6 missis solemnibus, 4vv, 2 vn, 2 tpt/hn and timp ad lib, bc, op.21 (1760)

Philomela benedictina sive 10 cantate de BVM, communi sanctorum et pro omni tempore, 4vv, 2 vn, va, 2 tpt/hn ad lib, vc, bc, op.22 (1763)

Oliva plena fructifera ... constans 6 missis solemnibus, quarum ultima de requiem, 4vv, 2 vn, va, 2 tpt/hn and timp ad lib, bc, op.23 (1764)

VI missae solemnes quarum ultima de requiem 4vv, 2 vn, va, 2 tpt/hn and timp ad lib, bc (1764)

Psaltes vespertinus ... seu 2 Vesperae de dominica cum psalmis de BVM ... quibus accedunt 4 antiphonae Marianae, 4vv, 2 vn, 2 tpt/hn and timp ad lib, bc, op.24 (1767)

Sabbathum requietionis ... seu 2 missae ... cum offertoriis duobus ... una cum Te Deum, 4vv, 2 vn, 2 tpt/hn and timp ad lib, bc (org), op.25 (1767)

II Vesperae de dominica cum psalmis de BVM ... IV antiphonae Mariae, 4vv, 2 vn, 2 tpt/hn and timp ad lib, bc (1767)

Missa pastoritia ... 4vv, 2 vn, 2 tpt, timp, vc, org (1769)

[III Vesperae ... IV antiphonae], 4vv, 2 vn, org (n.p., n.d.)

secular

Chordae corda trahentes, seu 12 sonatae concertantes pro missis solemnibus, vn obbl, 2 vn, va, bc, op.9 (1745)

Cibus sapidus ... seu 10 symphoniae, 2 vn, va, 2 tpt and timp ad lib, org, op.16 (1751)

Certamen musicum complectens 6 concerta communia et 2 pastoritia, org, 2 vn, va, 2 tpt/hn and vc ad lib, op.18 (1754)

Praeambulum cum fuga [I to VIII] toni facili methodo elaboratum (1752–6, repr.

1776)

Der wohl-untewiesene Clavier-Schüler [preludes, versets, arias], kbd (1755)

Finger-Streit oder Clavier-Übung durch ein Praeambulum und Fugen, kbd (1760)

Many Singspiels and inst works, lost

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ELIZABETH ROCHE

Konink [Coninck, Koning, Koninck etc.], Servaas [Servaes, Servatius] de

(*b* Dendermonde, bap. 9 Oct 1654; *d* Amsterdam, bur. 15 July 1701).

Dutch composer. He was trained as a choirboy at St James, Ghent, before becoming a student in Leuven. He then lived in Brussels for a few years, and around 1685 he must have moved to Amsterdam, where he lived the rest of his life. During his Amsterdam period he was probably continuously employed by Stadsschouwburg, where a small group had been formed to play incidental music before, during and between the acts of plays. He provided the music for the short Dutch Singspiel *De bruiloft van Kloris en Roosje*, which had its première in 1688 and was performed every Christmas from 1708 to 1772, together with Joost van den Vondel's tragedy *Gysbrecht van Aemstel*.

As a composer De Konink worked within the gamut of French and Italian stylistic elements of his time. His trios, perhaps written for incidental performance at the Stadsschouwburg, are modelled after French examples; they are organized neither as sonatas nor suites, but in groups with common keys. The choral music for *Athalie* is thoroughly French and basically styled after Lully. In his Dutch songs he employed both French and Italian styles, with rondeaux and da capo arias. The recorder sonatas (which were also published as duets) are relatively simple Italian *sonate da chiesa*. The most Italian of all are the Latin concertato motets in his *Sacrarum armoniarum flores*; they follow G.B. Bassani's examples closely and even borrow some of Bassani's texts.

De Konink's son, Servaas de Konink the younger (*b* Brussels, bap. 8 Sept 1682; *d* Amsterdam, bur. 13 Feb 1718), also worked as a theatre musician in Amsterdam. He is not documented as a composer, though he edited

three volumes of theatre and other tunes for Estienne Roger (*Hollantse Schouwburg en Plugge Dansen*, 1714–16). He is often confused with his father.

WORKS

all music published in Amsterdam

stage

De bruiloft van Kloris en Roosje [The Wedding of Kloris and Roosje] (Singspiel, ? D. Buysero), Amsterdam, 1688, music lost

Music in *Athalie* (play, J. Racine) (1697)

other vocal

Hollandsche minne- en drinkliederen, 1–2vv, bc [op.3] (1697)

Sacrarum armoniarum flores (motets), 1–4vv, 2 insts, op.7 (1699)

4 Dutch cont songs, *Verscheide nieuwe zangen* (1697), *Boertige en ernstige minnezangen* (4/1705)

5 Fr. airs, 1697⁴, 1697⁵

2 lt. cants., *Cantate a I et II voci con tromba e flauti, e senza* (1702)

instrumental

Trios, rec, vn, ob, insts, op.1 (1696); partially ed. F. Noske (Locarno, 1988)

Trios, rec, ob, vn, op.4 (1698); partially ed. F. Noske (Locarno, 1988)

XII sonates, 2 rec/vn/ob, op.5 (1698), lost, same music as in op.6

XII sonates, rec/vn/ob, op.6 (1698), lost, MS copy, D-W

3 ensemble suites, W

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RUDOLF A. RASCH

Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis

[KVNMM; Royal Society for the History of Netherlands Music]. Dutch musicological society. It is the oldest surviving musicological society, founded in 1868 on the initiative of Jan Pieter Heije as a section of the Maatschappij tot Bevordering der Toonkunst; it became independent in 1889. From 1873 to 1911 its name was Vereeniging voor Noord

Nederlands Muziekgeschiedenis. At first the society was principally concerned with the publication of music and documents of Dutch music from the 15th century to the 17th; in 1909 the 'Noord' was dropped from its title and by 1959 the scope of the society's activities had broadened to include all periods of music history. In 1993 the society was awarded the epithet 'Koninklijke'.

The society published a yearbook, *Bouwsteenen*, from 1872; it was superseded in 1882 by the periodical *Tijdschrift der Vereeniging voor Noord-Nederlands Muziekgeschiedenis*, now known as the *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis*. The society's first music publication appeared in 1869 (Sweelinck's *Regina coeli*, ed. H.A. Viotta). The society undertook the publication (1894–1901) of the complete works of Sweelinck in nine volumes, edited by Max Seiffert, followed by the complete works (1908–21) of Obrecht, edited by Johannes Wolf. In 1921 Albert Smijers started to edit the complete works of Josquin, which were completed after Smijers's death (1957) by Mirosław Antonowycz and Willem Elders.

After the presidencies of D.F. Scheurleer (1885–1927) and Albert Smijers (1934–57), Eduard Reeser was elected; the scope of the society continued to expand. New series of publications were created: *Monumenta musica neerlandica* (MMN), *Exempla musica neerlandica* (EMN) and *Muziekhistorische Monografieën*. For the centenary of Alphons Diepenbrock, Reeser published the first volume of his *Brieven en documenten* (1962). A few years later the society took in hand a second edition of the complete works of Sweelinck. The 1980s saw the start of large new projects: the New Obrecht Edition (general editor Chris Maas) and the New Josquin Edition, in cooperation with the AMS. The society also functions as a meeting-place for Dutch musicologists.

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CLEMENS VON GLEICH

Koninklijke Vlaamse Opera

(Flem.: 'Royal Flemish Opera').

Company founded in [Antwerp](#) in 1893; it was known simply as the Vlaamsche Opera until 1920.

Konitz, Lee

(*b* Chicago, 13 Oct 1927). American jazz alto saxophonist. In his youth he studied the clarinet with a member of the Chicago SO, which probably helped to form his later 'cool' tone on the saxophone. After taking up the alto saxophone, he played in 1947 with Claude Thornhill's band, which was the source of much of the talent that shaped cool jazz in New York. This established his contact with Miles Davis, and he took a leading part in the latter's famous nonet performances and recordings of 1948–50. By this time Konitz had already begun his association with Lennie Tristano, under whose influence and tutelage his mature style emerged; among his recordings with Tristano was *Subconscious-Lee* (1949, NewJ). After breaking with Tristano, he toured Scandinavia (1951) and worked in Stan Kenton's big band (1952–3). Thereafter he mainly led his own small groups, occasionally touring abroad but generally shunning publicity and exposure. In 1954–5 he recorded again with Tristano.

Konitz withdrew from music in the early 1960s but re-emerged in the middle of the decade to establish links with the experimental jazz of Paul and Carla Bley. Rejecting the premises of avant-garde jazz, he then returned to improvising over chord sequences, probing and deepening his basic style of the 1950s. He was also active as a private teacher, conducting lessons by tape with students throughout the world and issuing a useful duet series for Music Minus One. In 1975–6 he joined up with Warne Marsh, his fellow sideman in earlier sessions with Tristano, to tour Europe and record; also in 1975 he founded his own nonet modelled on that of Davis. He continued to perform regularly in clubs and at festivals in the 1980s.

Konitz is the foremost saxophonist in the cool style of jazz, and one of the few alto saxophonists of his generation to create a viable jazz style outside the dominating influence of Charlie Parker. Unlike Parker, he cultivated a smooth sound with few overtones and no vibrato, much like the French classical approach to the instrument. He also rejected Parker's characteristic rhythmic procedures, preferring to play evenly and smoothly over the full range of the instrument without the sudden cross-accents, counter-rhythms and formulae of bop. This enabled him to create long serpentine lines, rich in harmonic implications, with an almost metronomical precision but with varied subdivisions of the beat and a discreet, urgent sense of swing ([ex.1](#)). Konitz's concept ideally coincided with Tristano's contrapuntal approach to group improvisation, and it is in performances with adherents of the Tristano school, such as Billy Bauer and Sal Mosca, that Konitz is heard to best advantage, particularly in duet with other like-minded improvisers. Later he broadened his style to include blues inflections and elements of bop. His influence is immediately apparent in the work of the West Coast alto saxophonists Art Pepper, Bud Shank and Paul Desmond, and also played a decisive role in the emergence of European jazz in the 1950s.



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J. BRADFORD ROBINSON

Konjović, Petar

(*b* Čurug, Bačka, 5 May 1883; *d* Belgrade, 1 Oct 1970). Serbian composer and writer on music. After attending the Sombor Teachers' Training College he went to the Prague Conservatory, where he studied composition under Stecker (1904–6). Until World War I he worked as a music teacher and choirmaster in Zemun and Belgrade. He returned to Sombor during the war, and in 1917 he moved to Zagreb where, for the first time, his music was heard in public at a concert devoted to his works. It was also in Zagreb that his first opera, *Ženidba Miloša Obilića, ili Vilin veo* ('The Marriage of Miloš Obilić, or The Fairy's Veil', 1917), had its première. At that time he wrote on music and the theatre for various periodicals. He was director of the Croatian National Opera (1921–6, 1933–5) and of theatres in Osijek, Split and Novi Sad between 1927 and 1933. From 1939 he lived in Belgrade, where he was a professor at the academy of music (1939–51) and twice rector. He was elected to full membership of the Serbian Academy of Sciences and Arts in 1946, and was founder-director

of its musicological institute (1947–54). In addition, he was made a foreign member of the Czechoslovak Academy of Sciences and Arts in 1937.

Besides the majority of his compositions, which continued the aesthetic of Mokranjac and Czech music, he composed in a late Romantic style that included Impressionistic elements. His studies in Prague had a decisive influence on his music: acquaintance with the work of Janáček and Musorgsky contributed to his determined orientation towards folk music, a source which he regarded as a 'fertilizer' of art music. Following Janáček, he consistently drew melodies from speech intonation. In the operas that followed the Weberian *The Marriage of Miloš Obilić* he adopted the symphonic music drama form, together with what he described as 'realistic expressive recitatives'; in *Knez od Zete* ('The Prince of Zeta') the lives of Montenegrins and Venetians are portrayed by the contrast of Romantic musical language with Montenegrin songs. *Koštana*, is a powerful psychological study, taking up south Serbian folk motifs in a style of luxurious orchestral brilliance and great melodic richness. As with many of his works, he revised *Koštana* several times, and in 1936 made an independent *Simfonijski triptihon* [Symphonic Triptych], highly various in rhythm and mood. Konjović's songs include 100 folksong arrangements collected as *Moja zemlja* ('My Country') and a set of 24 original songs, *Lirika*, which show an impressionist treatment of voice and piano, and also a characteristically Serbian oriental feeling. His inventive choral pieces, such as *Tri ženska hora* ('Three Female Choruses') and several of the orchestral works, are inspired by folk music. Despite the range of influence to which he was open, there is always strong individuality in Konjović's work. He brought a new depth and contemporary awareness to Serbian music.

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(selective list)

stage

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Knez od Zete [The Prince of Zeta] (musical drama, 4, after L. Kostić, 1927, Belgrade, 1 June 1929; rev., 29 Dec 1946

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Orch: Serbia liberata, sym. poem, 1906; Sym., c, 1907, rev. D. Jakšić, 1954; Na selu [In the Country], sym. variations, 1915, rev. 1936; Koštana, sym. triptych, 1936; Jadranski kapričo [Adriatic Capriccio], vn, orch, 1937; Makar Čudra, sym. poem, 1944; 3 psalma, str, 1964

Vocal: Lirika, 24 songs, 1v, pf, 1903–22; Moja zemlja [My Country], 100 folksong arrs., 1v, pf, 1903–38; 20 choral pieces, incl. Tri ženska hora [3 Female Choruses], 1917

Chbr: 2 str qts, 1917, 1937; pf and vn pieces

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STANA DURIC-KLAJN/ROKSANDA PEJOVIĆ

Kono, Kristo

(*b* Korça, 17 July 1907; *d* Tirana, 22 Jan 1991). Albanian composer. After early training in Korça from the composer Thomas Nasi, he obtained a scholarship to attend the Schola Cantorum, Paris, where he studied the clarinet and took harmony lessons with Le Flem (1927–8). He then enrolled at the Conservatorio di Musica G. Verdi, Milan, from which he graduated in 1932. On his return to Albania, he was briefly professor of music at the Pedagogical Institute, Tirana, before taking up an appointment in 1933 at the Shkolla Normale, Gjirokastra. In 1936 he settled as a music teacher and band leader in Korça; after his appointment to the Committee of Fine Arts and Culture in 1945, he divided his time between that city and the capital. He served as director of the Palace of Culture, Korça (1953–62), and from 1962 until his death worked as a 'free professional composer', salaried by the state.

Kono's music played an important role in Albanian musical life in the 1950s and 60s. His stage work *Agimi* (1954), generally acknowledged as the first Albanian operetta, was performed 87 times throughout the country. His music rarely appeared on concert programmes in the 1980s, perhaps partly as a result of the criticism his unperformed opera *Prometheu* (1965) drew from Enver Hoxha on account of its non-socialist subject matter. His songs,

like his arias, betray a rich and spontaneous melodic gift, which owes something to his knowledge of Italian opera. Of his many mass songs the best known is *Marsh partizan* ('Partisan March', 1944).

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(selective list)

stage

Studenti [The Student] (musical sketch, ?), Korça, c1938; Grua me mjekër [The Bearded Woman] (musical sketch), c1938; Agimi [Dawn] (operetta, 3, K. Jakova), Korça, 1954; Së bashku, jeta është e bukur [Life is Beautiful Together] (operetta, 3, A. Mara and A. Skali), Korça, 1957; Lulja e kujtimit [The Flower of Remembrance] (op, 3, Mara and Skali, after F. Postoli), Tirana, 1961, rev. version, Tirana, 1978; Brigadjerja [The Girl of the Brigade] (operetta, V. Ziko), 1964; Prometheus (op, 1, Ziko, after Aeschylus), 1965, unperf.

vocal

35 school songs (Asdreni [A.S. Drenova]), mixed chorus, small orch, 1933–6, incl. Vjeshta [Autumn], Mëma [Mother], Mir se na erdhe përseri e bukura pranvera [Once Again, Welcome Fair Spring]

Mass songs (for mixed chorus, orch unless otherwise stated): Kënga e Brigades VIII [Song of the 8th Brigade] (?Z. Mero), 1943; Marsh partizan [Partisan March] (A. Skali), male chorus, band, 1944; Kënga e Brigades II [Song of the 2nd Brigade] (K. Cepa), 1944; Kanali Myzeqesë [The Canal of Myzeqe], ?1945; Shqipëria e re [New Albania]; Ushtarë të popullit [People's Soldiers], male chorus, orch, 1945–8; Me gjak do ta mbrojmë kufinë [With Blood we shall Defend the Frontier], male chorus, orch, ?1945–6; Republikë [Republic], 1945–6; Të mbjellim [Let us Sow], ?1946–7; Udhë e dritës [The Way of Light], ?1948–9; Dhuratë Stalinit [A Present to Stalin], c1951–2; Enveri na prin ndër beteja [Enver Leads us to the Battle], c1951–2; Fëmijëve të lumtur të Shqipërisë [Happy Children of Albania], children's chorus, orch, 1952–3

Other choral-orch: Rapsodite korale [Rhapsodies with Chorus], mixed chorus, orch: no.1, 1938, no.2, 1939; Borova martire [The Martyrdom of Borova] (vocal sym. poem, Kono), B, mixed chorus, orch, 1948–53; Labëria (vocal sym. poem, A. Varfi), nar, ?T, ?Bar, mixed chorus, orch, 1950; Rapsodite korale nos.3–4, mixed chorus, orch, 1950–60; Me ty Parti, me ty përherë [With Thee, O Party, with Thee Always], cant., mixed chorus, orch, 1951–3; 3 short cants., mixed chorus, orch, after 1953: Kantat e Partisë [Cant. for the Party], Zemra e maleve [The Heart of the Mountains], Shqipëria e re [New Albania]; Malli për Atdhe [Longing for the Fatherland] (vocal sym. poem, N. Frasheri), nar, male v, mixed chorus, orch, 1956; Lavdi, Tetorit të math [Glory to the Great October], B, mixed chorus, ?orch

Songs: Asnjë shpresë [Hopeless], B, pf, before 1932; Vjollcat/Vjollcave [Violets/To Violets], male v, pf, before 1932; Kthehu [Come back], male v, pf, before 1932; Kënga e prikës [The Song of the Dowry] (K. Cepo), male v, pf, before 1932; Vasha dhe hëna [The Maiden and the Moon], S, pf, c1945; Kënga e tallazeve [The Song of the Waves], B, pf, after 1945; Shqipëria, vend trimash [Albania, Land of the Valiants], male v, pf, after 1945; Vëllezerve të rënë [To our Brothers, Fallen in Battle], male v, pf, after 1945; Me këngët e mia [With my Songs], male v, pf, after 1945; Dallëndyshet [Swallows], children's song, 1v, pf, after 1945

Numerous transcrs. of folksongs and popular songs

instrumental

Orch: Rapsodia Shqiptare [Albanian Rhapsody], no.1, perf. 1942; Valle Shqiptare [Albanian Dances], 1947; Mezhgorani, fantasia, 1947; Fantasia Shqiptare [Albanian Phantasy], 1947; Bredhat e Drenovës [Fir-Trees of Drenova], sym. poem, 1947; Kompozitorët në Selitë [Composers at Selitë], ?1951; Rapsoditë Shqiptare [Albanian Rhapsodies]: no.2, 1958, no.3, 1960, no.4, 1969, no.5, c1971, no.6, 1980; Ov., 1978; Albanian Rhapsody no.6, 1980; Fantasia, cl, orch; Suite; sym. dances

Other: Settimino, fl, ob, eng hn, cl, bn, hn, db, 1970; 13 pieces for music schools, various insts, pf

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GEORGE LEOTSAKOS

Konotop, Anatoly Viktorovich

(b Kharkiv, 28 August 1937). Ukrainian musicologist. He was educated at L'viv Conservatory in musicology and the organ (1956–61) and later pursued postgraduate studies at Moscow Conservatory (1970–72) with V.V. Protopopov and M.V. Brazhnikov, gaining the *kandidat* degree (1974) with a dissertation on the Suprasl Heirmologion. He taught at the Kiev and L'viv conservatories (1972–6, 1976–85) and in 1985 began working at the State Institute of Art, Moscow, as a senior research fellow. In 1996 he defended his doctorate thesis on Russian polyphony at the Institute for the History of Art, St Petersburg. The main focus of his study has been early Russian polyphony, style and textology in 17th-century polyphony, and links between professional and folk music of the period. Besides his academic work, he has been concerned with the integration of early Russian choral music into modern culture and has prepared early Russian concert programmes and made recordings of psalms whose notation he has deciphered.

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Konrad, Ulrich

(b Bonn, 14 Aug 1957). German musicologist. He studied musicology at the universities of Vienna and Bonn with Kross, Massenkeil and Emil Platen and took the doctorate at Bonn in 1983. He worked as a research assistant (1983–91) and lecturer (1991–3) at Göttingen university, and completed his *Habilitation* there in 1991 with a study on Mozart's autographs and sketches. He was professor of musicology at the Staatliche Hochschule für Musik in Freiburg (1993–6) and in 1996 became professor at the University of Würzburg. His principal areas of research are Mozart, Weber, Nicolai and Schumann, church music and the history of musicology. He is a contributing editor of the new collected editions of Mozart and Schumann, a member of the Zentralinstitut für Mozartforschung der Internationalen Stiftung Mozarteum and an assistant editor of the New Köchel catalogue. He was awarded the Dent Medal of the Royal Musical Association in 1996.

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KONRAD KÜSTER

Konrad von Würzburg [Würzburc; Meyster Conrat von Wertzeburc]

(*b* Würzburg, *c*1230; *d* Basle, 31 Aug 1287). German poet and composer. He was the most distinguished and successful German poet of the late 13th century. He was of bourgeois origin, and after a thorough education he became an itinerant musician, later settling in Basle and Strasbourg; he was probably the first Minnesinger to earn his living from writing, and, thanks to his city life and clients, counted patricians, noblemen and ecclesiastical lords among his patrons. His work shows him to be the most individual poetic figure from the second half of the 13th century and suggests that his knowledge of Latin and his understanding of theology and the law were considerable. Although he was in the direct line of descent from the classic courtly poetry of Gotfrid von Strassburg, Konrad managed to develop a style that was terse in its language but at the same time exhibited a wealth of images, similes and learned arabesques. His virtuoso poetic talent, brilliant formal skill and masterly originality of formulation transcend the transitional era in which he lived.

Konrad's massive output, totalling some 85,000 lines and including all poetic genres, survives in many manuscripts. This suggests that educated society took a lively interest in his thematic range. He seems also to have had a profound effect on later generations of poets: he was praised by, among others, Boppe, Frauenlob and Heinrich von Mûgelin. In particular, the Meistersinger numbered him among their 12 *alte Meister*. His lyric poetry comprises 23 songs: nine summer songs, ten winter songs, two dawn songs, a sacred *Leich* and a secular *Leich* (*Tanzleich*) as well as numerous *Sprüche* (see [Spruch](#)): 51 stanzas are now considered to be authentic. There is also a long allegorical poem, *Die Klage der Kunst*, and the epics *Engelhard* (after a Latin source), *Partonopier und Meliur* and *Buoch von Troye* (unfinished); but his real strength was in the minor epic, especially the *Versnovelle*: *Herzmaere*, *Otte mit dem Barte*, *Schwanritter* and *Der Welt Lohn*. His hymn to the Virgin, *Die goldene Schmeide*, represents the culmination of the florid style.

The music for his poetry raises many questions of authenticity: the only early source for a melody by Konrad (in the Jena manuscript, *D-Ju* El.f.101) contains music for the 'Hofton' which is only very distantly related to that in the source containing most surviving Konrad melodies (the 15th-century Colmar manuscript, *D-Mbs* Cgm 4997). The survival of so much music for a 13th-century poet in a manuscript of 200 years later represents an extreme case of the fundamental problem in German song transmission: the poetic form is Konrad's, but probably not the music even though it is implicitly ascribed to him. The single melody in the Jena manuscript is much more florid and formally free than those in the Colmar manuscript.

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early melodies

'Hofton' with text *Der nît sîn Vahs vil tunkel verwet*, Jena MS (*D-Ju* El.f.101), f.101, ascribed 'Meyster Conrat von Wertzeburc'; T i, 36

melodies in meistersinger mss

late and therefore of dubious authenticity

'Hofton' with text *Waz in dem Paradys ie wart*, *Mbs* Cgm 4997 (Colmar MS), f.531, ascribed 'In Cunrads von Wirczburg Hoff Don'; cf different melodies in *Ju* and *PL-WRu* 356 (lost: Adam Puschman's *Singebuch*), no.63; R 128, M 63, T i, 37

'Abgespitzter Ton', with text *Aus der Dieffe schrei ich zu dir*; M 64

'Aspislied' with text *Hoffart ist worden also gross*, *D-Mbs* Cgm 4997, f.506, ascribed 'In meinster Cunrades von Wirczburg Auspis', ? for text *An Liuten hât diu Gotes Kraft*; R 126, T i, 34

'Morgenweise' with text *Ave Maria, kusche Maget stete*, *Mbs* Cgm 4997, f.512, ascribed 'In Cunradz von Wirczburg Morgenwyse', ? for text *Wart ie bezzer iht vür ungemüete*; R 126, T i, 35

melodies considered spurious

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'Goldene Reihen' with text *Wolüff ir Geist, hin über Mêr*, *D-Mbs Cgm 4997*, f.43, ascribed 'Meinster Cunrads guldin Reyel'; R 27, T i, 117

'Kurzer Ton' or 'Werder Ton' with text *Dez soltû clein geniessen*, *Mbs Cgm 4997*, f.528, ascribed 'In Conratz von Wirtzburg kurczen oder im werden Don' [but the same Ton appears in *HEu* 392 ascribed 'In dem freyen Don Erenpots von Rein']; R 128, T i, 115

'Nachtweise' with text *Avê, ich lob dich, reine Meit*, *Mbs Cgm 4997*, f.526, ascribed 'In Conrads von Wirczburg Nachtwyse; *alii dicunt esse* in Frider von Suneburg sussem Don'; R 127, T i, 115

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BURKHARD KIPPENBERG/LORENZ WELKER

Konstanz [Constance].

City in southern Germany. It stands on the site of a Roman fort, Constantia (c300 ce), named after Emperor Constantius Chlorus. In the 6th century it became the bishop's see of the largest German diocese, and in 1192 the emperor raised it to a Freie Reichsstadt. When the city joined the followers of Zwingli it was outlawed by Emperor Charles V, and in 1548 was annexed to Austria. During the Napoleonic wars it fell to Baden (1805), and with the dissolution of its bishopric (1821) diminished in importance. In the 20th century industry developed in the area and a university was established, and the city again flourished.

The early medieval liturgical music of Konstanz was probably influenced by the neighbouring Benedictine monasteries of St Gallen and Reichenau. Around 1300 the Minnesang flourished; the Weingartner Liederhandschrift, one of the most important sources of Minnesang, is believed to have been written in Konstanz. The Church Council, held in Konstanz between 1414 and 1418, brought musicians to the city from all parts of Europe. Episcopal, municipal and travelling minstrels played a large part in the musical life of

the medieval city. In the early 16th century Emperor Maximilian I visited frequently; his musical entourage included such eminent musicians as Isaac and Hofhaimer (see illustration). In 1508, on one such visit, Isaac was commissioned by the cathedral chapter to compose the cycles of mass propers that appear in the second volume of his *Choralis constantinus*.

During the Reformation the Konstanz reformers Johannes Zwick and Ambrosius Blarer, with others, published the *Nüw gsangbüchle*. Hans Kotter, a pupil of Hofhaimer, went to Konstanz as a teacher in 1538, but after a few months returned to Berne.

For many centuries the cathedral was the centre of the city's musical life. The building was begun in Romanesque style in the 11th century, and was completed in the 16th century in Gothic style. An organ was installed between 1120 and 1134; the new instrument built by Hans Schenker (1517–20) was one of the largest of its time. Its Renaissance case survives. The provision of choral music was originally the duty of the canons; after the end of communal life, probably around 1100, the task fell to the succentors. In the early 16th century the cathedral choir consisted of nine succentors and eight boys, and was one of the leading pre-Reformation vocal groups in Germany. Outstanding members included Johannes Martini in the late 15th century, and, in the early 16th the composers Johannes Taiglin, Virdung, Wolfgang Lausser, Sixt Dietrich and Siess. Hans Buchner, another pupil of Hofhaimer, was an eminent organist there (1512–26). A gradual, supposedly published in Konstanz around 1473, is one of the earliest surviving examples of printed music.

With the spread of the Reformation the bishop, cathedral chapter and many of the clergy left the city. The cathedral choir moved to Überlingen in 1527 and Radolfzell in 1542, finally returning to Konstanz in 1549. At the end of the 16th century, following the decisions of the Council of Trent, the Roman breviary was introduced. Outstanding succentors in the late 16th century were Herpol and Geisenhof; in the 17th century the Kapellmeister Spiegler, Megerle, Banwart, Steingaden and Galley were also composers, as were C.B. Tschudi and J.A. Omlin in the 18th century. The Kapellmeister frequently held the post of organist as well. In the second half of the 17th century instruments were increasingly used, and by the 18th century the concertante style predominated in church music. The dissolution of the bishopric of Konstanz resulted in the disbanding of the cathedral choir (1827).

Monasteries and collegiate churches were other important centres of music in Konstanz. The Benedictine monastery of Petershausen, founded by 983, possessed an organ before 1159. In the 17th and 18th centuries the composers Bernard Rauchenstein, Petrus Peterle, Alfons Albertin and Aemilian Kayser were active there. The Capuchin monastery employed such composers as Laurentius von Schnüffis and Theobaldus in the 17th century, and Constantin Steingaden worked at the Franciscan monastery. During the Baroque era the Jesuits, who had gone to Konstanz in 1592, were influential through their presentation of musical dramas, meditations and dialogues. The musical repertory of the collegiate and parish church of St Stephan is typical of sacred music of the period 1750–1850; its

collection of prints and manuscripts is one of the largest in south-west Germany, containing sacred music by Joseph and Michael Haydn, Mozart and Rosetti. After the dissolution of the Jesuit college in 1775, the Gymnasium became a theatre, and travelling companies performed operas, melodramas, operettas and plays there. In 1852 the theatre was taken over by the city; in 1949 Henze was engaged as musical director of the ballet, but in the following year musical productions ceased.

Konstanz's regimental band, augmented by both amateur and professional musicians, gave symphony concerts in the 19th and early 20th centuries. Since 1932 the city has had its own orchestra, originally the Städtisches Orchester, and subsequently the Bodensee SO (also known as the Südwestdeutsche Philharmonie). Of the city's choirs the Konstanzer Oratorienchor is outstanding; it originated in the Fidelia choral society, founded in 1842 and later known as the Bürgerverein Bodan.

Music printers in Konstanz have included Leonhard Straub the elder and Nikolaus Kalt (c1600); Jakob Straub, Johann Geng, David Hautt, Franz Straub and J.A. Köberle (17th century); and Leonhard Parcus (early 18th century). The city's organ builders include Anton Neuknecht (c1600), Michael Schnitzer (17th century), Elias Köberlin (c1700), J.M. Bihler (18th century), Melchior Reindl and Gottfried Maucher (c1800); in the 19th century, Benedict Grieser, Peter Nägeli and F.X. Hieber built organs and pianos in Konstanz. Violin makers of the 18th and 19th centuries include Joseph Wagner, Rudolf Abel and Conrad Nägeli.

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MANFRED SCHULER

Konstas of Chios, Apostolos [Konstalas, Apostoles; Krystallas, Apostoles]

(*b* ?1767; *d* Constantinople, 1840). Romaic (Greek) theorist, scribe and composer. He learnt Byzantine chant from [Petros Byzantios](#) and Georgios of Crete at the Ecumenical Patriarchate in Constantinople, where his father Joannes was a priest and official. Like many other church musicians of his generation, he also became an accomplished instrumentalist in the Ottoman classical tradition. As a scribe, Konstas is known to have copied at least 106 codices, the majority of which are musical manuscripts. In addition to reproducing the works of others verbatim, he produced realizations (*exēgēseis*) in which orally transmitted melodic formulae (*theseis*) traditionally notated in shorthand were transcribed more fully, assembled pedagogical collections of 'difficult *theseis*' and composed many chants for the Byzantine Divine Office and eucharistic liturgies, most of which remain unpublished. Among his chants for Orthros and Hesperinos are 27 Great Doxologies, including a modally ordered series of 16 short and long settings (*GR-An* 1869, ff.265r–376v), the 11 morning Gospel Hymns of Emperor Leo VI (*An* 1869, ff.205r–12v), and many *stichēra* for the liturgical year, including three for Hesperinos of 15 August as transcribed by Amphilochios Docheiarites (ed. Euthymiadēs). His eucharistic chants include 11 Cherubic Hymns (nine for the Liturgy of St John Chrysostom, *ATSdocheiariou* 389, ff.70r–79v; two for the Liturgy of the Presanctified Gifts, Athens, Benaki Museum 13, ff.601r–06r), and numerous communion verses for Sundays, weekdays and feasts. (For a full list of works see Apostolopoulos, pp.53–5.)

Konstas's significance today derives from the writings he produced as the last theorist operating within the framework of medieval Byzantine notation before its reform by [Chrysanthos of Madytos](#). A member of the conservative musical faction led by [Jakobos Peloponnesios](#), Konstas sought to defend the received tradition through systematized instruction in performing practice, by which he claimed to reduce the training of a cantor to 18 months. In 1800 he opened a chant school in Constantinople and wrote the first of nine known versions (three are now considered lost) of a treatise explaining the realization of Byzantine notation in contemporary performance. The final revision of 1820 (*GR-An* 1867) contains an additional comparative section on Arabo-Persian music. Patriarchal approval for the New Method of Chrysanthos and its subsequent dissemination through printed music books, however, consigned Konstas's work to obscurity.

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ALEXANDER LINGAS

Kont, Paul

(*b* Vienna, 19 Aug 1920). Austrian composer. He studied at the Vienna Conservatory (1936–40) and after World War II at the Vienna Music Academy, where his teachers included Swarowsky, Josef Krips and Josef Lechthaler. He also took lessons in analysis with Josef Polnauer, and attended courses taught by Fortner at Darmstadt (1951) and Honegger, Milhaud and Messiaen in Paris (1952). In the years that followed, Kont lived in Vienna, Berlin and Rome, devoting himself primarily to composition, but also remaining active as a writer on music. In 1969 he began to organize a course on composing for audio-visual media at the Vienna Musikhochschule; he became professor in 1980 and continued to teach until 1986.

Kont's enormous oeuvre has made him one of the most versatile of contemporary Austrian composers. Not averse to avant-garde trends, he has nevertheless sought to achieve his aims within traditional means. After initially adhering to a principle of 'captured improvisation', he soon developed a 'comprehensive technique', based 'on a tonal foundation with highly individual part-writing (heterogeneous development)' and anticipating several principles of minimal music. In his serial compositions, he has worked with statistical values, organizing sounds according to principles of frequency and creating dynamic fields with clear inner structures. His vocal works make use of metrical feet and verse forms. His 'new tonality', comprised of 35 notes based on an evolving series of overtones, proposes a conception of relative pitch based on the tension in 'real' (i.e. not equal-tempered) intervals.

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(selective list)

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Ballets: Amores Pastorales (H. Berger), 1950; Grosse Amouren (Kont), 1952–81: Daphnis und Chloe, Abälard und Heloïse, George und Frédéric; Italia passata (Kont), 1967; Il ballo del mondo (Divertimenti mediterranei) (Kont), 1980–82: Roma – la notte, Il mare – la mattina, La terra – il pomeriggio, Venezia – La sera; K. (Kont), 1984; Lebenslauf des Klavierlehrers (Kont), 1987

Incid music, radio plays, film scores

other works

Orch: 3 Tanzskizzen, 1946–51; Konzertantes Triptychon: 1950–69: I 'Amores pastorales', ob, cl, str, II 'Amores bellatores' ob, hn, timp, str, III 'Amores infelices', pf, str; 4 Little Sym. with Epilogue, 1953–72 [based on W.H. Auden]; Vc Conc., 1960; Conc., brass, str, 1964; Der Raucher, vc, str, 1973 [arr. b cl, orch, 1974]; Mediterrane Harmonien, db, orch, 1976–7; Pf Conc., 1977; 3 Alt-Österreicher-Märsche, 1978; Sinfonia, 1979–80; Sinfonina 'Die Unbegonnene', 1979–80; Sym. no.1, 1979; Sym. no.5, 1980; Sym. no.2 'Den Toten' (liturgical, F. Hebbels), S, mixed chorus, orch, 1981; Sym. no.3, 1981; Sonata und Variationen 'über John Bulls Selbstbildnis', 1982; Perc Conc., 1983; Sym. no.4 'Den Liebenden' (F. Kürenberger), T, female vv, orch, 1983; Sache für Musikanten, 1985; Conc., a sax, orch, 1987; Bn Conc., 1988–90; Miss Lyss Nausick, 1988; 3 kleine Klavierkonzerte, 1989; Kolschitzky, Stranitzky, Pavlitzky (E.A. Ekker), S, T, orch, 1991; Cronica hungarica, 1992; Der rumänische Räuberhauptmann Terente, 1992; Sequenzen, 1994

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HARTMUT KRONES

Kontakion [kondakion]

(Gk.: 'scroll').

A liturgical poem sung mainly at [Orthros](#) in the Byzantine rite. One of the two most important poetic forms in medieval Byzantine religious poetry (the other being the *kanōn*), the *kontakion* most likely originated in Byzantium, although a strong Syrian influence is evident, particularly the poetry of [Ephrem Syrus](#) (cf Petersen, 1985). It is a kind of poetic homily whose narrative and dramatic content greatly influenced later Byzantine poetry. According to legend, the Blessed Virgin Mary gave to [Romanos the Melodist](#), a notable 6th-century hymn writer and composer, a scroll on which he wrote, by divine inspiration, a Christmas *kontakion*, *Hē parthenos sēmeron* ('Today the Virgin').

Introduced into the Byzantine Hours during the 6th century, the *kontakion* was originally part of the Constantinopolitan 'cathedral' vigil that later came to be incorporated into Orthros (see [Lingas](#)). In its full form it consisted of an initial strophe – the *prooimion* or *koukoulion* – followed by some 18 to 30 strophes – the *oikoi* – whose common metrical structure was different from that of the *prooimion*. Each *kontakion* was recited in a simple manner (for ease of understanding), and the people responded with the *prooimion* and *oikoi* refrain, which underlined the main theme of the hymn. When in the 9th and 10th centuries monastic Orthros began to fuse with the cathedral Office, the full performance of the *kontakion* became optional. It was eventually reduced to the *prooimion* and first *oikos* alone and sung immediately after the 6th ode of the [Kanōn](#). The melodies of the two remaining strophes were often subject to melismatic elaboration and became the showpiece of the *psaltēs* (soloist).

The classical collection of *kontakion* melodies covers the whole of the church year. Two melodic traditions are preserved in the various psaltikon manuscripts: an older, 'short' form (also referred to as 'psaltikon I') and a more recent, 'long' form ('psaltikon II'); they differ from each other to a greater extent than the shorter and longer traditions of the *allēlouïarion* (see [Alleluia, §II](#)) and the [Prokeimenon](#). The first two lines of the *prooimion* of the Christmas *kontakion Hē parthenos sēmeron* illustrate the 'short' *kontakion* tradition (see [ex.1](#), taken from the 13th-century manuscript *I-Rvat* Ashb. 64). In general, however, this festival hymn is not typical of the *kontakion* style but is more akin to the celebrated Akathistos Hymn (the *kontakion* of the Annunciation of the Virgin Mary). Many manuscripts give all the *oikoi* of the Akathistos with neumes, and the performance of this highly elaborate hymn must have lasted at least an hour.

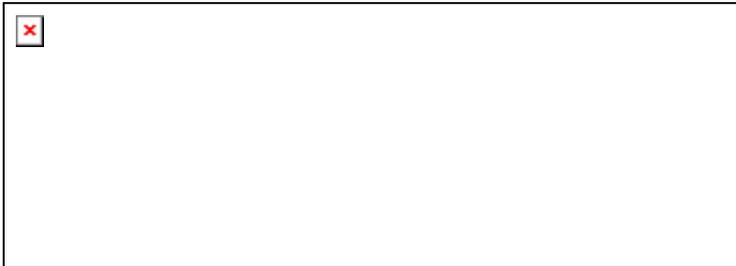


In addition to the psaltikon transmission, there exists in manuscripts dating from the 13th century onwards a collection of syllabic *kontakia* melodies that were used for model stanzas (*automela*) for many *troparia* (see [Troparion](#)). The relationship between the syllabic tradition and the two embellished, melismatic, psaltikon traditions is yet to be fully studied (see Raasted, 1989).

With regard to melodic structure, both *kontakia* and *allēlouïaria* use very similar material, especially the initial motifs and cadences. This shows either that *kontakia* depended on the *allēlouïarion* tradition or that the two types developed from the same simple text recitation. Analysis of the *kontakion* melodies makes it possible to identify certain formulae that tend to occur in the same sequence, thus establishing 'melody types'. The *prooimion* and the *oikos* are structurally similar: both are divided into lines that correspond to a restricted number of melody types. The common *kontakion* tradition may be exemplified by the *kontakion* of All Saints for the Sunday after Pentecost (the first line of the *oikos* is given in [ex.2](#)).



Although the melodic formulae are shared among the eight modes, there are very few melodies in the 1st and 3rd modes, and with the exception of the Christmas *kontakion* in the 3rd mode (see [ex.1](#)), the melodies are without any character of their own. There is not, in fact, sufficient melodic material among the *kontakion* melodies for eight modes. The tonal system tends to be one of conjunct tetrachords, taking the form of either a ‘low’ ([ex.3a](#)) or a ‘high’ system ([ex.3b](#)). This system is apparent both from an analysis of formulae and cadences that have the same interval structure but are pitched a 4th apart, and also from an analysis of the ‘wrong’ medial signatures (i.e. signatures that seem to indicate an abnormal pitch; see [Byzantine chant, §3\(ii\)](#)).



While the *psaltikon* is the melody book of the *psaltēs*, containing principally *kontakia*, the *asmatikon* is the choirbook of a *psaltēs* group. In many cases the *psaltikon* manuscripts include part of the *asmatikon* repertory (a completely different style from the *kontakion*). The Byzantine sources reveal that part of the *psaltikon* repertory, the *hypakoai*, also occurs in an *asmatikon* version. Furthermore, the Slavonic manuscripts from the same period as the Byzantine sources give *asmatikon* counterparts of the *kontakia*. Only the *prooimia* are delivered in this choral recension – possibly a relic of a practice by which the *psaltēs* choir sang the *prooimion* while one *psaltēs* performed the *oikoi*. The notation of the Slavonic manuscripts remains problematic. At any rate the *kontakion* melodies of this tradition seem to be less melismatic.

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CHRISTIAN THODBERG/R

Kontarsky, Alfons

(b Iserlohn, 9 Oct 1932). German pianist, brother of [Aloys Kontarsky](#). He studied at the Staatliche Hochschule für Musik in Cologne with Else Schmitz-Gohr and Maurits Frank (1953–5) and in Hamburg with Eduard Erdmann (1955–7). Since 1955 he has appeared widely with his brother. He held a seminar at the Darmstadt summer courses from 1962 to 1969, when he became responsible for a masterclass at the Cologne Musikhochschule. He was appointed professor at the Munich Musikhochschule in 1979 and professor at the Salzburg Mozarteum in 1983. His *Pro musica nova: Studien zum Spielen neuer Musik für Klavier* (Cologne, 1973) contains original contributions by leading contemporary composers. In the mid-1960s he became more involved with the classics and in 1971 formed a trio with Saschko Gawriloff and Klaus Storck. With his brother he has recorded or given the premières of a number of major works by Boulez (*Structures I–II*), Ligeti (*3 Objekte*), Stockhausen and Zimmermann (*Dialoge, Monologe*). His discography includes music for two pianos and four hands (with his brother) by Bartók, Debussy, Ravel and Stravinsky.

RUDOLF LÜCK/ATEŞ ORGA

Kontarsky, Aloys

(b Iserlohn, 14 May 1931). German pianist, brother of [Alfons Kontarsky](#). He studied at the Staatliche Hochschule für Musik in Cologne with Else Schmitz-Gohr and Maurits Frank (1952–5) and in Hamburg with Eduard

Erdmann (1955–7). In 1955 he and his brother won the first prize for piano duo at the Bavarian Radio International Festival in Munich. Since then they have given concerts together throughout the world, winning an international reputation, predominantly in contemporary music. Their repertory includes Mozart, Schubert, Reger and Debussy, and they have given many first performances of works by Berio, Brown, Bussotti, de Grandis, Gielen, Kagel, Pousseur, Stockhausen (including *Mantra*, 1970) and Zimmermann. At Darmstadt in 1966 Kontarsky gave the first complete performance of Stockhausen's *Klavierstücke I–XI*, which he also recorded and played frequently with great aplomb and precision. Known as an unorthodox interpreter of avant-garde music, he has taken part in many performances with Stockhausen's ensemble, and in the mid-1960s formed a duo with the cellist Siegfried Palm. In 1960 he began taking a seminar at the Darmstadt summer courses and in 1969 he became responsible for a masterclass at the Staatliche Hochschule in Cologne.

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RUDOLF LÜCK/ATEŞ ORGA

Kontrabass (i)

(Ger.).

See [Double bass](#).

Kontrabass (ii)

(Ger.).

A military and brass-band instrument. See [Bass \(iii\)](#)

Kontrafagott

(Ger.).

A double bassoon. See [Bassoon](#), §9.

Kontrapunkt

(Ger.).

See [Counterpoint](#).

Kontretanz

(Ger.).

See [Contredanse](#).

Kontski, de.

See [Kaṭski](#) family.

Konwitschny, Franz

(*b* Fulnek, Northern Moravia, 14 Aug 1901; *d* Belgrade, 28 July 1962). German conductor. After studying at the Leipzig Conservatory he began his career as a string player, and played the viola in the Gewandhaus Orchestra under Furtwängler. He turned to conducting in 1927, working his way up from répétiteur to chief conductor at Stuttgart (1930). He then went to Freiburg, where he was appointed musical director in 1933. He held a similar position in Frankfurt from 1938 (at the Frankfurt Opera and as conductor of the Museum Concerts). Immediately after the war he worked in Hanover. In 1949 Konwitschny was appointed conductor at the Gewandhaus in Leipzig and retained this position to the end of his life, though from 1953 to 1955 he worked simultaneously as the conductor of the Dresden Staatsoper, and in 1955 was appointed musical director at the rebuilt Deutsche Staatsoper in Berlin. Konwitschny's many guest appearances also won him an international reputation. In 1959 he conducted the *Ring* at Covent Garden. He toured widely with the Leipzig Gewandhaus Orchestra, and the orchestras of the Berlin and Dresden Staatsoper. He died while on a tour of Yugoslavia, during a rehearsal of Beethoven's *Missa solennis*.

His expansive gestures and dislike of an exact beat, as well as the markedly expressive cast of his musical personality, made him a conductor of Furtwängler's type; like Furtwängler, he was most at home with symphonic music from Beethoven to Brahms, and he made fiery, muscular recordings of the complete Beethoven symphonies. As an opera conductor he was outstanding in Wagner, whose works he projected with broad dimensions and infused with great intensity. He also had a strong affinity with the music of Richard Strauss, above all *Die Frau ohne Schatten* and the tone poems *Ein Heldenleben* and *Sinfonia domestica*. He was less drawn to modern music; yet he repeatedly championed such contemporary composers in East Germany as Hanns Eisler, Paul Dessau (of whose *Orchestermusik 1955* he gave the first performance) and Ottmar Gerster.

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WOLFRAM SCHWINGER/R

Kónya, Sándor

(*b* Sarkad, 23 Sept 1923). Hungarian tenor. He studied in Budapest and, after the war, in Detmold and Milan. He made his début in Bielefeld in 1951 as Turiddu, moved in 1954 to Darmstadt and then to the Berlin Städtische Oper. His best-known role was Lohengrin, in which he made his débuts at Bayreuth in 1958, at the Metropolitan in 1961 and at Covent Garden in 1963. He sang regularly at the Metropolitan, his roles including Walther, Parsifal, Calaf, Max and Don Carlos. His clear, strong tenor lay between the lyrical and the heroic, and he was a good actor.

ALAN BLYTH

Konyus (Conus), Georgy Éduardovich

(*b* Moscow, 18/30 Sept 1862; *d* Moscow, 29 Aug 1933). Russian musicologist and composer. He was the son of Édouard Konstantinovich Konyus (1827–1902), a well-known piano teacher. Georgy was first taught music by his father; he then studied the piano with Pabst, and composition with Taneyev and Arensky at the Moscow Conservatory. Subsequently he taught theory there (1891–9), leaving as a result of his quarrel with the director Safonov, and was professor of composition (1902–6) and director (1904–5) at the music and drama institute of the Moscow Philharmonic Society; he was also professor of composition (1902–19) and rector (1917–19) at the Saratov State Conservatory, a member of the music department of the National Commissariat of Culture (1919–20) and (from 1920) professor at the Moscow Conservatory, dean of the faculty of composition (until 1929) and director of the department of analysis which he created (the first in Russia). His pupils included Skryabin, Medtner, Vasilenko, Kabalevsky and Khachaturyan.

Konyus's chief work was the creation and partial elaboration of an original theory of musical form, 'metrotectonism' (measured structure), which attempted to apply a sense of spatial symmetry to the temporal relationships of musical form. Konyus saw musical composition as a combination of special metrical units ('musically creative volitional statements') which in general do not coincide with the broader phrase structures; the task of analysis is to reveal these basic units (usually of different lengths) and to explain the order governing their arrangement under the one law which governs all musical styles, the 'balance of temporal values'. He rejected the traditional nomenclature for the theory of forms and often explained his analyses with sketches, reminiscent of architectural drawings. From 1922 he was head of the department of metrotectonism analysis at the State Institute for Musical Research. To popularize his theories he undertook lecture tours in Germany (1923–4) and France (1923–4, 1928–9). Konyus's theories found sharp criticism from traditionalist Russian theorists and Marxist musicologists alike, the latter group impugning him in the 1920s for what they saw as his 'formalism'; after his death, 'metrotectonism' was not taken up or developed further in either Russia or the West. As a composer Konyus was representative of the Moscow school, one of the offshoots of Russian

academicism of the late 19th and early 20th centuries. His works include a series of symphonic pieces, a ballet, songs and instrumental music.

He had two brothers who were musicians. Yuly Éduardovich (1869–c1950), a violinist, teacher and composer, studied at the Moscow Conservatory and in Paris, where he played in the Colonne orchestra and others; in the 1900s he led a quartet and a trio, playing with Rachmaninoff and Brandukov in Moscow. He advised Tchaikovsky in matters of violin technique, and his Violin Concerto (1896) was performed by many violinists, including Fritz Kreisler. He taught at the Moscow Conservatory, 1893–1901; in 1919 he left Russia and settled in Paris, but he returned to Russia in 1939. Lev Éduardovich Konyus (1871–1944), a pianist and composer, graduated from the Moscow Conservatory, where he was professor of piano, 1912–20. He then left Russia and settled in Paris, moving in 1935 to Cincinnati.

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(selective list)

Iz detskoy zhizni [From a Child's Life], op.1, suite, chorus, orch, 1891; Kantata pamyati Aleksandra III [Cant. in Memory of Alexander III], op.8; Daita, op.11 (ballet, K.F. Walz, after Jap. fairy tale), 1896; Sym. 'Iz mira illyuziy' [From the World of Illusions], sym. poem, c, op.23, chorus, orch, 1902; Db Conc., op.29, 1910, unpubd; Les shumit [The Forest Sounds], op.30, ov. to inc. op, after Korolenko, 1910–11

Principal publishers: Jurgenson, State Publishing House

WRITINGS

Sinopticheskaya tablitsa élementarnoy teorii muziki [Synoptic table of elementary music theory] (Moscow, 1891)

Zadachnik po instrumentovke [Set of exercises on orchestration] (Moscow, 1906–9)

Kurs kontrapunkta strogogo pis'ma v ladakh [A course of strict counterpoint in harmony] (Moscow, 1930)

Kritika traditsionnoy teorii v oblasti muzikal'noy formi [Criticism of the traditional theory in the realm of musical form] (Moscow, 1932)

Metrotektonicheskoye issledovaniye muzikal'noy formi [Metrotectonic research on musical form] (Moscow, 1933)

Nauchnoye obosnovaniye muzikal'nogo sintaksisa [The scientific foundation of musical syntax] (Moscow, 1935)

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V. Ferman: 'Pamyati G.É. Konyusa' [In memory of Konyus], *SovM* (1933), no.9, pp.110–47

G.L. Golovinsky, ed.: *G.É. Konyus: stat'i, material'i, vospominaniya* [Articles, materials, reminiscences] (Moscow, 1965)

G.B. Bernandt and I.M. Yampol'sky: *Kto pisal o muzike* [Writers on music], ii (Moscow, 1974)

G.D. McQuere, ed.: 'Russian Theoretical Thought in Music', *Russian Music Studies*, x (Ann Arbor, 1983), 293–312

I. Rīzhkin: 'Prostranstvo v muzikal'nom vremeni: o teorii metrotekonizma G.É. Konyusa' [Space in musical time: Konyus's theory of metrotectonics], *SovM* (1987), no.2, pp.58–61

L.A. Kozhevnikova, ed.: *Georgy Ėduardovich Konyus, 1862–1933: material'i vospominaniya, pis'ma (pri uchastii N.G. Konyusa)* [Materials, reminiscences and letters (with the participation of N.G. Konyus)] (Moscow, 1988)

L.M. BUTIR/LYUDMILA KORABEL'NIKOVA

Konzertina

(Ger.).

See [Concertina](#).

Konzertmeister

(Ger.: 'concertmaster').

See [Leader](#).

Konzertstück [Concertstück]

(Ger.: 'concert piece').

A work for solo instrument or instruments with orchestra, shorter than a Concerto and frequently in one movement (e.g. Weber's *Konzertstück* for piano and orchestra in F minor j282). The term was used by many French composers for one-movement solo works with orchestra. In Germany the term is sometimes applied to works that would elsewhere be called 'concertino'.



Kooiman, Ewald

(*b* Wormer, 14 June 1938). Dutch organist and musicologist. He studied at the Amsterdam Muzieklyceum with Piet Kee and at the Schola Cantorum in Paris with Jean Langlais. He also studied French literature at the Free University of Amsterdam and musicology at the University of Poitiers. Kooiman is organist and organ professor at the Free University of Amsterdam, taught the organ at the Sweelinck Conservatory (1987–95) and regularly takes part in the International Summer Academy for organists in Haarlem. In his performances and masterclasses he concentrates particularly on the works of J.S. Bach and on Classical French organ music. He has published numerous articles on this repertory and has edited obscure organ music from the 17th to the 19th centuries in the series *Incognito Organo*. His recordings include the complete organ works of Bach.

GERT OOST

Kool and the Gang.

American soul and funk group. Its members were Robert 'Kool' Bell (*b* Youngstown, OH, 8 Oct 1950; bass guitar), Ronald Bell (*b* Youngstown, 1 Nov 1951; tenor saxophone), Dennis 'Dee Tee' Thomas (*b* Jersey City, NJ, 9 Feb 1951; saxophone, flute), Claydes Smith (*b* Jersey City, 6 Sept 1948; guitar), Robert 'Spike' Mickens (*b* Jersey City; trumpet), Rickey Westfield (*b* Jersey City; keyboards) and George 'Funky' Brown (*b* Jersey City, 5 Jan 1949; drums). Originally formed in Jersey City in 1964 as the Jazziacs, by 1969 the group had changed its name to Kool and the Gang and the style from jazz to funk. Released on the band's own De-Lite Records, *Kool and the Gang* (1969) established the sound that characterized their recordings during the mid-1970s. The bass and guitar play hyperactive, syncopated parts, while the drums maintain a steady pattern, with prominently recorded congas adding to the excitement. The horns contribute staccato riffs and fills, and a party atmosphere is created by voices talking, shouting and laughing.

Kool and the Gang enjoyed a string of hits during the period 1973–4 including *Funky Stuff*, *Jungle Boogie* and *Hollywood Swinging*, which featured chanted group vocals in the choruses and complex forms not easily described by the usual verse–chorus–bridge terminology. In the late 1970s the band's popularity declined, but adding the smooth soul-influenced lead singer James 'J.T.' Taylor and the producer Eumir Deodato, the group reached new heights of popularity, notably with their number one hit *Celebration* (1980). In addition to the disco-funk of this record they explored calypso-influenced rhythms in *Let's go dancin'* (*Ooh La, La, La*) (1982), middle-of-the-road ballads in *Joanna* (1983) and *Cherish* (1985) and hard rock on *Mislead* (1984).

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L. Hildebrand: *Stars of Soul and Rhythm and Blues* (New York, 1994)
R. Vincent: *Funk* (1996)

DAVID BRACKETT

Koopman, Bertha.

See [Frensel Wegener, Bertha.](#)

Koopman, Ton [Antonius]

(*b* Zwolle, 2 Oct 1944). Dutch conductor, organist and harpsichordist. He studied the organ with Simon Jansen and the harpsichord with Gustav Leonhardt at the Sweelinck Conservatory, Amsterdam (1965–70), while studying musicology at Amsterdam University. As a student he founded the ensemble *Musica da Camera* (1966) and a Baroque Orchestra, *Musica Antiqua Amsterdam* (1970), and in 1968 won first prize in both the solo and continuo categories of the Bruges International Competition. He went on to win the *Prix d'Excellence* for organ (1972) and harpsichord (1974), and the *Johan Wagenaar Prize* (1978). From 1978 to 1988 Koopman was

professor of harpsichord at the Sweelinck Conservatory, Amsterdam, and in 1988 was appointed professor of harpsichord at the conservatory in The Hague; the following year he was made an honorary fellow of the RAM, London, and in 1994 he became principal conductor of the Netherlands Radio Chamber Orchestra. Koopman has also been guest conductor of the Concertgebouw Orchestra, the Rotterdam PO and the Los Angeles Chamber Orchestra. In 1979 he founded the Amsterdam Baroque Orchestra of period instruments, and in 1992 founded the Amsterdam Baroque Choir. As an organ and harpsichord soloist Koopman has performed all over the world and has also formed a duo with his wife, the harpsichordist Tini Mathot. As director of his own choir and orchestra he has made many recordings, including the Bach Passions, choral works by Handel and Mozart and a complete survey of Bach's cantatas. He has also recorded with René Jacobs, Jordi Savall and Hopkinson Smith. Among his many solo recordings are Bach's *Das wohltemperirte Clavier*, harpsichord concertos and complete organ works, and the organ concertos of Handel. Koopman's interpretations, both as a conductor and as a player, are characterized by a lively feeling for Baroque ornament, clear articulation and rhythmic vitality.

NICHOLAS ANDERSON

Kooy, Peter

(b Soest, 17 Sept 1954). Dutch bass. He started his formal musical studies as a violinist. At the Sweelinck Conservatory in Amsterdam (1977–80) he studied singing with Max von Egmond. He has subsequently performed as a leading bass in the Baroque field for conductors including Ton Koopman, Gustav Leonhardt and, especially, Philippe Herreweghe. His many recordings range from Bach to Kurt Weill. His performances of Bach's cantatas and Passions are unusually sympathetic, assisted by a soft-grained timbre and an eloquent verbal delivery. His recordings in the complete series of Bach cantatas with Masaaki Suzuki and Bach Collegium Japan have received wide acclaim. In 1995 Kooy was appointed a professor of singing at the Sweelinck Conservatory.

JONATHAN FREEMAN-ATTWOOD

Kooy, Simon Jacobus (Jos) van der

(b Rotterdam, 6 Dec 1951). Dutch organist. He studied at the Sweelinck Conservatory in Amsterdam with Piet Kee and gained prizes for improvisation at organ competitions in St Albans (1977), Bolsward (1978) and Haarlem (1980 and 1981). His favoured repertory includes the works of Max Reger and of 20th-century Dutch composers. He has given first performances of works by Piet Kee (*Bios*, 1993; *Network*, 1996), Daniël Manneke (*Offertoire sur les grands jeux*, 1996) and Wim de Ruiter (*OKS*, 1995). He teaches at the conservatories of Alkmaar (since 1983), The Hague (since 1992) and at the International Summer Academy for organists in Haarlem (since 1996). In 1981 Kooy was appointed director of

music at the Westerkerk in Amsterdam, and in 1990 he became organist of St Bavokerk, Haarlem, with its famous Müller organ. Here he gives frequent recitals and has recorded music by, among others, Reger and Manneke.

GERT OOST

Kopelent, Marek

(b Prague, 28 April 1932). Czech composer. After studying composition with Řídký at the Prague Academy (1951–5) he worked as an editor of modern scores for Supraphon. In 1969 he received a grant from the German Academy of Arts in West Berlin. During the 'normalization' period in Czechoslovakia (the restoration of hard-line communism beginning in the early 1970s) Kopelent was persecuted by the authorities and forced from his post at Supraphon; his works, though performed and published abroad, were boycotted in official circles. After the 1989 revolution he served briefly as adviser to President Václav Havel, and in 1991 he became professor of composition at the Prague Academy. He has been a member of the Prague New Music Group and of the Musica Viva Pragensis ensemble. In 1991 he was made a Chevalier des arts et lettres by the French government.

The music of Webern had a decisive influence on Kopelent when he heard it for the first time in about 1960: as well as embracing serial procedures, he began to use forms and textures of great delicacy. Among Czech composers of his generation, he became one of the best-known in western Europe: his Third Quartet was performed at the 1966 ISCM Festival in Stockholm; *Snehah* received its première in Venice in 1967 and *Zátiší* was first heard at the 1968 Donaueschingen Festival.

WORKS

(selective list)

Principal publishers: Gerig, Supraphon

dramatic and vocal

Dramatic: *Bludný hlas* [Wandering Voice], actress, ens, tape, lights, film, 1970; *Musica* (singspiel, B. Sobotka), 2 actors, S, fl, ob, hpd, 1978–9; *Nářek ženy* [Woman's Lament] (melodrama, M. Procházková), actress, 14 female vv, chorus, 7 brass insts, 1980; *Vrh kostek* [The Casting of Dice] (S. Mallarmé), 4 spkrs, tape, 1980

Choral: *Matka* [Mother], chorus, fl, 1964; *Madlitba kamene* [Prayer of Stone] (V. Holan), reciter, spkr, 2 chbr choruses, 3 gongs, tomtom, 1967; *Syllabes mouvementées*, 1973; *Vacillat pes meus*, 1973; *Legenda 'De passione Sti Adalbert Martyris'*, spkr, chorus, orch, 1981; *Agnus Dei* (M. Luther), S, chbr chorus, 1983; *Regina lucis* (J. Franus: *kancionál*), 1985; *Ona skutečně jest* [She Really Exists] (cant., V. Holan), spkrs, T, B, children's chorus, chorus, orch, 1985–6; *Mon amour* (M. Chagall), S, T, female chorus, chbr chorus, 1988; *Messaggio della bonta* (orat, T. Bosco), spkr, S, Bar, children's chorus, orch, 1994; *Holanovská reminiscence* [A

Reminiscence of Holan] (Holan), spkr, Mez, chorus, cl, trbn, of, 1995; Judex ergo, Bar, mixed chorus, orch, 1995 [movt 4 Requiem der Versöhnung, collab. Berio, Cerha, Dittrich and others]

Other vocal: Snehah (oriental text), S, jazz A, ens, tape, 1967; Il canto de li augei (aria, It. Renaissance poetry), S, orch, 1977–8; Zjitřený hlas [Excited Voice] (J. Hora), Bar, brass qnt, 1983; Alouette (C.B. de Gazstold), 12vv, 1990; Le chant du merle au detenu (J. Zahradníček), Mez, fl, accdn, pf, 1991; Cantus de nativitate filii, medium/low v, 1997; cantus de dilectione filiarum Dei, Bar, 5 female vv, 3 trbn, 1998

instrumental

Orch: Rozjímání [Meditation], chbr orch, 1966; Sváry [Contentions], 12 insts, orch, 1968; Appassionato, pf, orch, 1970; Plauderstündchen, a sax, orch, 1974–5; Sym., 1982; Concertino, eng hn, chbr orch, 1984; Pozdravení [A Greeting], ov., 1984; Musique concertante, vc, 12 vc, orch, 1991; Arrijah, sym. song, 1996

Chbr and solo inst: Str Qt no.1, 1954; Str Qt no.2, 1955; Str Qt no.3, 1963; Hommage à Vladimír Holan, 9 insts, 1965; Hra [Play], str qt, 1966; Bijoux de Bohème, fl, vib, hpd, 1967; Str Qt no.4, 1967; Zátíší [Still Life], va, ens, 1968; Rondo, vor der Ankunft der liehenswürden Henker oder die dreimalige Anbetung der Hoffnung, 5 perc, 1973; Sonata 'Das Schweisstuch der Veronika', ens, 1973; A Few Minutes with an Oboist, ob, ens, 1974; Ťukáta, hp, hpd, cimb/gui, 1974; Capriccio, tpt, 1975; Ballade, pf, 1976; Musica lirica, fl, vn, pf, 1977–9; Triste e consolante, wind qnt, 1977; Toccata, va, pf, 1978; Furiant, pf trio, 1979; Str Qt no.5, 1979–80; Eines Tages, 6 vc, 1987; Etres fins en mouvement, 6 perc, 1987; Karrak, vc, pf, 1991; Le petit rien, pic, perc, 1991; Romance, 2 pf, 1991; Canto expansivo, cl, 1993

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O. Pukl: 'Marek Kopelent', *HRO*, xxiii (1970), 423–8

O. Pukl: 'Snehah', *Konfrontace* (1970), no.4, p.19

OLDŘICH PUKL/JAROMÍR HAVLÍK

Kopenhagener Chansonnier

(DK-Kk Thott 291, 8^o). See Sources, MS, §IX, 8.

Köpfer, Georges-Adam.

See Goepfert, Georges-Adam.

Kopfmotiv

(Ger.).

See Head-motif.

Kopfstück

(Ger.).

See [Bell](#) (ii).

Kopilov, Aleksandr Aleksandrovich

(*b* St Petersburg, 2/14 July 1854; *d* Strelna, nr St Petersburg, 20 Feb/5 March 1911). Russian composer. He entered the court chapel in 1862, became a singing member two years later, and at the age of 12 became a soloist. During this time he studied the violin with Mayer, and was taught by Kremenetsky, who was attached to the chapel. From 1868 to 1872 he took piano lessons from Ribasov, the conductor at the Aleksandrinsky Theatre. When his voice broke at the age of 18 he tried unsuccessfully to enter the St Petersburg Conservatory. But his piano teacher helped him by obtaining for him the post of violinist and pianist at the Aleksandrinsky Theatre. At this time he studied harmony with Hunke. He also taught singing to the court chapel choir until 1892, replacing Rozhnov. Through his work at the chapel he met Balakirev. Kopilov's songs (some quite attractive) may owe something to Balakirev, but some critics consider that he was more profoundly affected by Tchaikovsky. During the 1870s he took composition lessons from Lyadov and Rimsky-Korsakov. Through them he became known to Belyayev who published some of his works. Kopilov wrote a prelude and fugue for string quartet on B–la–F as a tribute to the Russian publisher. He composed orchestral music, several pieces for string quartet (in which his first-hand knowledge of violin technique is used to good effect), piano works and songs.

WORKS

all published in Leipzig

Orch: Scherzo, A, op.10; Sym., c, op.14 (1890); Concert Ov., d, op.31

Chbr: Andantino sur le thème B–la–F, str qt, op.7; Prélude et fugue sur le thème B–la–F, str qt, op.11; 4 str qts, G, op.15, F, op.23, A, op.32, C, op.33; Souvenir de Peterhof, vn, pf, op.29; Feuille d'album, vn, pf, op.45; Polka, C, for 'Les vendredis', str qt, collab. Borodin and others

Pf: 2 Mazurkas, op.3; Valse, op.6; Mazurka, op.8; Etude, op.9; 3 Fugues, op.12; 4 petits morceaux, op.13; Polka de salon sur le thème B–la–F, op.16; 4 Miniatures, op.17; 5 morceaux, op.20; 3 feuilles d'album, op.26; 2 morceaux, op.39; Musikalische Bilder aus dem Kinderleben, op.52; 2 études, op.60; 2 Mazurkas

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Obituaries: V. Baskin, *Istoricheskiy vestnik* (April 1911); 'Pamyati A.A. Kopilova' [In memory of Kopilov], *Narodnoye obrazovaniye* (1911), no.3, p.409 [signed N.B.]; *RMG*, xviii (1911), no.7, p.190 only; addns, *ibid.*, no.15–16, pp.387–8 [signed O.V.-va]

M. MONTAGU-NATHAN/JENNIFER SPENCER

Kopit'ko, Viktor Nikolayevich

(*b* Minsk, 8 Oct 1956). Belarusian composer. He graduated from the Leningrad Conservatory in 1982 having studied under D. Mnatsakan'yian; since then he has composed full-time, often working with a number of film studios in Belarus' and Russia.

The first works by Kopit'ko to gain public recognition were written at the end of the 1980s and beginning of the 90s. A notable event in Belarusian music was the première of his oratorio *Kurantī* ('The Bell Chimes') based on the composer's own transcriptions of anonymous music and poetry from a manuscript of 18th-century Slavic domestic music of mainly Polish and Belarusian origin. He also attracted attention with his suite *Pesni arbatskogo dvora* ('Songs of the Arbat Courtyard') which is a unique reading of the genre of the Soviet urban popular song (which had never been used before in academic music); also of note are his original interpretations of Belarusian cimbalom style in a number of chamber and instrumental works. The most important work of the 1990s is the Mass in honour of St Francis which he based on a combination of the traditions of Catholic musical culture and modern styles. The non-standard deployment of musical forces in this work is characteristic of his general outlook which embraces a wide range of ideas associated with post-medieval western European, Eastern and Slavic art of both religious and secular fields. His eclecticism and his fascination with oral and phonetic aspects place him among the group of composers who make up the New Belarusian avant garde, and who employ compositional techniques of Lutosławski, Penderecki and Cage.

WORKS

(selective list)

Op: *Devochka, nesushchaya khleb* [The Girl Carrying Bread] (Yu. Borisov, Kopit'ko), 1981, Leningrad TV

Orch: *Malen'kaya simfoniya* [A Little Sym.], 15 pfms, 1985; *Igraya Chekhova* [Playing Chekhov], 1994

Vocal: *Karnavalnaya noch'* [Carnival Night] (cant., T. Mann), A, B, inst ens, 1984; *Motet*, vocal inst ens, tape, 1988; *Pesni arbatskogo dvora* [Songs of the Arbat Courtyard] (B. Okudzhava), suite, chorus, inst ens, 1988; *Kurantī* [The Bell Chimes] (orat, anon. 18th-century), Bar, chorus, inst ens, 1990; *Severnīy veter* [North Wind], Chin. fantasy, 2 performers, spkr, 1992; *Simvoli* [Symbols] (cant., N. Roerich), chorus, fl, hp, 1992; *Messa v chest' Svyatogo Frantsiska* [Mass in Honour of St Francis], 1990s; *Plach Isoldi* [Isolda's Lament], concert aria, S, chbr chorus; settings for 1v, pf, of words by S. Kirsanov, O. Mandelstam, A.S. Pushkin

Chbr: *Divertimento*, cimb, pf, 1976; *Nocturne*, cimb, elec org, perc, 1981; *Gloria*, str trio, 1992; *Bibleyskiye stseni* [Biblical Scenes], inst ens, 1994

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V. Savitskaya: 'Avangardistskiya tendentsii w belaruskay muzitsi 1960–kh – pachatku 1990-kh gadov i prablema buynoy instrumental'nay formi' [Avant-garde tendencies in Belarusian music of the 1960s to early 1990s and the problem of an animated instrumental form], *Pitanni kul'turi i mastatstva Belarusi*, xii (1993), 38–46

A. Garikhavik and V. Kapits'ko: 'Lyublyu vandrouki w chase i prastori' [I love to wander in time and space], *Mastatstva* (1995), no.8, pp.33–6

VALENTINA ANTONEVICH

Kopp, Georg

(*b* ?Passau; *d* Passau, 24 Aug 1666). German composer, organist and schoolmaster. He is described as a schoolmaster in the register of deaths of the parish of St Paul, Passau. In 1637 he succeeded Urban Loth (who may have been his teacher) as organist at Passau Cathedral, where he remained until his death. In 1657 he received a warning from the cathedral authorities because he had composed nothing for a long time. After the great fire in the city in 1662, however, he had to 'compose music day and night for the cathedral' because its collection of music had been destroyed. His masses and other liturgical works are rooted in the traditions of vocal polyphony of his time. He is particularly notable, however, for his settings of sacred texts by Procopius von Templin, which account for all his other published music and reveal his imaginative and markedly expressive qualities as a song composer.

WORKS

all published in Passau

Harmonia missarum, 5, 6vv (1642), inc.

Mariae Hülf Ehren Kränzlel, das ist himmelische Lobgesänger (1642)

Der gross-wunderthätigen Mutter Gottes Mariae Hülf Lob-Gesang, 1v, bc (org) (1659); 11 ed. in Ruhland

Eucharistiale, das ist 26 ... Predigten von Fr. Procopius ... mit 6 Melodien von G. Kopp, 1v, bc (1661)

Requiem, 10vv, CZ-KRa

Benedicite omnia opera, 8vv, formerly in Breslau, Stadtbibliothek, ?PL-WRu

1 sonata, 2 vn, 2 va, 2 clarini, bc (org), CZ-KRa

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*Eitner*Q

*Gerber*L

*Walther*ML

W.M. Schmid: 'Zur Passauer Musikgeschichte', *ZMw*, xiii (1930–31), 289–308

N. Tschulik: 'Procopius von Templin und das deutsche Lied im 17. Jahrhundert', *Mf*, vi (1953), 320–24

A. Scharnagl: 'Geistliche Liederkomponisten des bayerischen Barock', *KJb*, xlii (1958), 81–7

R. Münster and H. Schmid: *Musik in Bayern* (Tutzing, 1972)

K. Ruhland: Introduction to *Georg Kopp: Elf Marienlieder aus 'Der Gross Wunderthätigen Mutter Gottes Mariae Hülf Lob-Gesang' des Fr. Procop von Templin für Singstimme und Orgel, Musik aus Ostbayern*, lviii (Altötting, 1994)

AUGUST SCHARNAGL/DIETER HABERL

Koppel (i)

(Ger.).

See [Coupler](#).

Koppel (ii)

(Ger.).

See under [Organ stop \(Coppel\)](#).

Koppel, Herman D(avid)

(*b* Copenhagen, 1 Oct 1908, *d* Copenhagen, 14 July 1998). Danish composer of Polish parentage. The Koppels are among the foremost musical families in Denmark: Herman's younger brother Julius led the orchestra of the Royal Chapel from 1939 to 1979; Herman's daughter Therese, a pianist, became his successor at the Royal Danish Conservatory, Copenhagen; his second daughter Lone (*b* 1938) became a leading soprano with the Royal Danish Opera and the Australian Opera, and his two sons Thomas, leader of the highly successful rock group Savage Rose, and Anders are composers.

Herman Koppel's earliest musical experiences came from the synagogue, and also from the music of Nordic fiddlers. He had begun to study the piano and compose by the age of seven. In 1926 he entered the Royal Danish Conservatory, where he was taught by Simonsen (piano) and Bangert (theory); as a student he also attracted the attention of Carl Nielsen. His *début* concert in 1930, which included Nielsen's *Theme and Variations*, established him as one of the leading pianists of his generation. In the following year he gave a memorable recital of Nielsen's works, the interpretations of which the composer had sanctioned. Nielsen's music was to be a lifelong source of guidance and inspiration for Koppel, both as a pianist and as a composer. Further studies in Berlin, London and Paris deepened Koppel's knowledge of the 1930s European avant garde, chiefly Bartók and Stravinsky, whose principal works he often performed on tours in Denmark and abroad. His experience as a pianist ranged from being *répétiteur* for the Royal Theatre and for Danish radio in the 1930s to playing with popular groups; in 1942 he became solo accompanist for the Tivoli Concert Hall. Throughout a long performing life Koppel remained at the forefront of practising musicians, and, until he retired in 1996, his repertory extended from Brahms to Bartók and Boulez, from Nielsen through Schoenberg to Stravinsky and Henze. In 1949 he joined the teaching staff of the Royal Danish Conservatory, where he was a highly regarded professor from 1955 to 1978. His artistic standing, personal integrity and ability as an educator came to be of great significance for numerous younger pianists, both Danish and foreign.

As a composer Koppel was self-taught; like many other classically trained intellectuals, he was attracted by the socially critical, jazz-inspired cultural radicalism of the 1930s, as is shown in the cabaret-like, socio-realistic play *Melodien, der blev væk* ('The Lost Melody', 1935); on a larger scale he at the same time developed his personal idiom to virtuoso mastery (Second Piano Concerto, 1936–7). His music of this period is characterized by a naive, lyrical melodiousness and frank, slightly ironic motor rhythms clearly reminiscent of Prokofiev. The German occupation of Denmark in 1940 forced Koppel and his family into exile in Sweden (1943–5); this direct

encounter with Nazi barbarism left deep marks in his music, and the experience of the shocking frailty of humanity remained indelible, both on his art and in his personal life. Accordingly, a vocal element – the human voice – unfolds in his music with existential necessity as if a corrective to the instrumental music-loving element, and rises around it by virtue of audaciously combined, contrasting Bible quotations and eschatological incantations (*Tre Davids-salmer*, 1949, the oratorio *Moses*, 1963–4 and *Requiem*, 1965–6). In attitude and expression these works approach both Schoenberg's *A Survivor from Warsaw* (1947) and Britten's *War Requiem* (1962). In the debate on modernism that was taking place in Denmark in the early 1960s Koppel did not take sides unambiguously against the Darmstadt avant garde in favour of neo-classicism. On the contrary, in the 1960s and 1970s he increasingly brought dodecaphonic and serial elements into his musical idiom. This is heard as an increased intensity in expression, greater rhythmic differentiation and nuancing of sound, but no actual change of style takes place. Yet despite his great sympathy for the changing currents of the time, Koppel never became purely modernist, let alone post-modernist. His development proceeded organically, although not always without problems. Koppel was an exponent of an intellectual passion and 'aristocratic radicalism' which, without prejudice, cultivates clear forms, sharply outlined melody and pregnant rhythm; this attitude reflected his lifelong loyalty to the decisive impulses of his childhood and youth – the Nordic fiddlers and synagogue singers.

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(selective list)

dramatic and orchestral

Dramatic: *Macbeth* (op, after W. Shakespeare), op.79, 1967–8, Copenhagen, Royal Opera, 1970; 29 film scores, 15 theatre scores, 12 radio scores

Syms.: no.1, op.5, 1929–30; no.2, op.37, 1943; no.3, op.39, 1944–5; no.4, op.42, 1946; no.5, op.60, 1955; *Sinfonia breve* (no.6), op.63, 1957; no.7, op.70, 1960–61

Other orch: Pf Conc. no.1, op.13, pf, chbr orch, 1931–2; Pf Conc. no.2, op.30, 1936–7; Cl Conc., op.35, 1941; Conc., op.43, vn, va, orch, 1947; Pf Conc. no.3, op.45, 1948; Vc Conc., op.56, 1952; Pf Conc. no.4, op.69, 1960–63; Ob Conc., op.82, 1970; Fl Conc., op.87, 1971; Conc. for Orch, op.101, 1977–8; Prelude to a Symphony, op.105, 1981; Concertino, op.110, vn, va, vc, orch, 1983; Bn Conc., op.118, 1990

other works

Choral: 3 *Davids-salmer*, op.48, T, chorus, orch, 1949; *Moses* (orat), op.76, solo vv, chorus, orch, 1963–4; *Requiem*, op.78, solo vv, chorus, orch, 1965–6; Anthems (Hymns of Thanksgiving), op.93, solo vv, chorus, orch, 1974; *Hexaëmeron*, op.112, SATB, 1984

6 str qts: op.2, 1928–9; op.34, 1939; op.38, 1944–5; op.77, 1964; op.95, 1975; op.102, 1978–9

Other chbr: Sextet, op.36, pf, wind, 1942; *Ternio*, op.53, vc, pf, 1951; Pf Qnt, op.57, 1953; Sonata, op.62, vc, pf, 1956; Variations, op.72, cl, pf, 1961; *Capriccio*, op.73, fl, pf, 1961; 8 Variations and Epilogue, op.89, pf, 13 insts, 1972; *Divertimento*, op.91, str trio, 1972; *Variatione pastorale*, op.94, fl, str trio, 1975; *Variatione libere*, op.98, 2 cl, b cl, perc, 1976; 15 Miniatures, op.76b, pf, wind, 1977; *Patch Work*, op.106, fl, va, hp, 1981; Pf Qt, op.114, 1986; Trio, op.115, cl, vc, pf, 1986; Music for

Wind Oct, op.123, 1991; Biocattolo, op.125, fl, cl, perc, vn, pf, 1993

Songs: 5 Biblical Songs, op.46, 1949; 4 Love-Songs, op.47, 1949; 4 Songs (Old Testament), op.49, 1949; Ps xlii, op.68, 1960; 3 Songs (Bible), op.96, 1976; 3 Songs (Kristensen, La Cour), op.119, 1989

Pf: 10 Pieces, op.20, 1933; Suite, op.21, 1934; 2 Dances, op.31, 1937; Sonata, op.50, 1950; 15 Miniatures, op.97, 1976; 50 Short Pieces, op.99, 1977; 30 Little Pieces, op.111, 1983–4; Memory, op.126, 1994

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SVEN ERIK WERNER

Koppelung

(Ger.). See [Coupling](#) and [Coupler](#).

Kopřiva.

Czech family of musicians.

(1) Václav Jan Kopřiva

(2) Jan Jáchym Kopřiva

(3) Karel Blažej Kopřiva

MILAN POŠTOLKA

[Kopřiva](#)

(1) Václav Jan Kopřiva

(*b* Brloh, nr Cítoliby, 8 Feb 1708; *d* Cítoliby, 7 June 1789). Composer and organist. His compositions are often found under the name Urtica (a Latin translation of the Czech word *Kopřiva*, meaning 'nettle'). He studied music under M.A. Kalina at Cítoliby, and at Prague was an organ pupil of F.J. Dollhopf, organist of the Crusaders' Church. He was then cantor and organist at Cítoliby (from 1730; definitive appointment as cantor in 1742) and Louny (1733–4). He was also secretary to Count Ernest Karl Pachta,

the owner of Cítoliby, at least for some time (c1754–6). In 1777 he tried to obtain a post as cantor at Louny; although he was recommended as an outstanding musician, he did not gain the post and remained in Cítoliby until his death. Outstanding among his pupils were J.A. Gallina, J. Vent, J. Lokaj and his own two sons.

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principal sources: CZ-Bm, Cítoliby Church, K, KU, LUa, ME, Pnm, SO

Missa pastoralis, D [Lat. with interposed sections of Cz. text], Gl ed. in Germer; Sacrum pastorale integrum [Christmas mass]; TeD, D; Alma Redemptoris mater, D
Offs: Vox clamantis, ed. in Thesaurus musicae bohemicae, ser. B (Prague, 1989);
In omnem terram; 2 pastoral offs, D, A

Lits: C, D, E₁; A, B₁:

Kopřiva

(2) Jan Jáchym Kopřiva

(b Cítoliby, 17 March 1754; d Cítoliby, 17 Aug 1792). Composer, son of (1) Václav Jan Kopřiva. He studied music with his father and succeeded him as cantor at Cítoliby in 1778; in 1785 he also became church organist there as successor to his brother (3) Karel Blažej. He also taught music to Count Pachta's family. His only extant works are three masses, two *missa brevis* settings and an aria for alto (all in CZ-Pnm).

Kopřiva

(3) Karel Blažej Kopřiva

(b Cítoliby, 9 Feb 1756; d Cítoliby, 15 May 1785). Composer and organist, son of (1) Václav Jan Kopřiva. After studying the organ and composition (first with his father, later in Prague with J.F.N. Seger), he became church organist at Cítoliby. He also taught keyboard instruments and composition. His first known work, a Requiem in C minor, was performed at Klatovy on 22 May 1774. He suffered from tuberculosis and died at the age of 29.

The three Kopřivas were the outstanding members of a ramified Czech musical family. Thanks to their activity, and in accordance with the artistic interests of Count Ernest Karl Pachta (who had an orchestra of his own), the little village of Cítoliby became a unique centre of musical life in northern Bohemia at that period. Whereas (1) Václav Jan and (2) Jan Jáchym adhered to the traditional type of Czech village music of the late Baroque and pre-Classical period, (3) Karel Blažej used an advanced Classical idiom of Mozartian character. His style is markedly individual and very expressive, with abundant chromaticism. He was also well schooled in counterpoint and his fugues are among the most remarkable of their kind in Czech organ music of the second half of the 18th century. A virtuoso organist himself, he usually treated the organ part of his church compositions in concertante manner. The demanding, florid solo parts in his vocal works are evidence of the high quality of provincial performers in Bohemia at the time.

WORKS

principal sources: Cítoliby Church, CZ-LUa, Pnm, SO

sacred vocal

4 Missa sollemnis, E, F, B; 4 masses, C, c, e, E; Missa brevis, C, Requiem, c
Motets: Veni sponsa Christi, D, 4vv, ob, orch; Gloria Deo, D; Dictamina mea, E;
Arias: 2 for S, B; E; Amoenitate vocum, S, chorus; Quod pia voce cano, B
Salve Regina, F

instrumental

Org fugues and preludes, incl.: Fugue, f, ed. [C.F. Pitsch], *Museum für Orgel-Spieler* (Prague, 1832–4), also ed. in *Ecole classique de l'orgue*, xiii (Paris, 1900), and in MAB, xii (1953); Fugue, A; ed. [C.F. Pitsch], *Museum für Orgel-Spieler* (Prague, 1832–4), also ed. in *Ecole classique de l'orgue*, xiii (Paris, 1900); Fughetta, G, 'nach Haendel', ed. [C.F. Pitsch], *Museum für Orgel-Spieler* (Prague, 1832–4); Fuga pastorella, C, ed. in MVH, Ivi (1991); Fuga supra cognomen Debefe, d; Fugue, a: all 3 ed. in *Organistae bohemici* (Prague, 1970, 2/1972)

Concerto, E; org [1 of orig. set of 8]

12 syms., lost

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Koptagel, Yüksel

(b Istanbul, 27 Oct 1931). Turkish composer and pianist. She studied the piano with Rana Erksan and composition with Cemal Reşit Rey in Istanbul,

then with Rodrigo and Tansman in Spain and Levy, Wissmer, Daniel-Lesur and Aubin in Paris. Her career as a concert pianist has included many radio and TV appearances and concerts in Europe, the USA and the former USSR, as well as in Turkey. Her most important works, *Pastorale* (1963) and *Capriccio* (1998), are both for piano and orchestra. One of the leading first-generation women composers in Turkey, Koptagel's compositions have won awards in Turkey and in Europe.

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(selective list)

Pf: Fossil Suite (Suite Antique), 1957, arr. gui, 3 pieces; 3 Pieces, 1957; Schumanniana, 1957; Tamzara (Turkish Dance), 1957, arr. gui; Marcia Funèbre, 1958; Toccata, 1958; Epitafio, 1959; '... et les souris dansent', 1959; Sonata Menorca, 1959; Etude, 1961; Prelude on the Murmur of a River, 1961; Lullaby, 1964; Independence March, 1965; MTA March, 1966, Le carnet du petit Brian, 1973; Sakura, 1993

Other inst: Romance de Castille, vc, pf, 1957; Pastorale, pf, orch, 1963; Capriccio, pf, orch, 1998

Vocal (1v, pf, unless otherwise stated): 2 Songs of Tchetin, 1958; Hiroshima Lieder, 1960; Lied, 1960–64; 2 spanische Lieder, 1961; Les heures de Prague, 1962; Terezin Lieder, 1962; Vêpres du dimanche, chorus, 1964

Principal publishers: Max Eschig, Bote & Bock

MÜNİR NURETTİN BEKEN

Kopytman, Mark

(b USSR, 1929). Israeli composer. While practising medicine, he studied composition at the L'viv Academy with Simovitch and at the Tchaikovsky State Conservatory, Moscow, with Bogatiryov. After completing his second doctoral degree in 1958, he taught at music academies in Moscow, Alma-Ata and Kishinau. Several of his compositions, such as *Casa mare* (1966), won prizes in the USSR. After emigrating to Israel in 1972, he was appointed professor of composition at the Rubin Academy of Music and Dance in Jerusalem, where he later served as dean and deputy head (1974–94). He has also taught at the Hebrew University and the University of Pennsylvania (1982–3, 1988–9), and served as composer-in-residence at the Canberra School of Music (1985). He established the Doron Ensemble for 20th-century music in 1991, and became composer-in-residence of the Jerusalem Camerata in 1992. With the political changes in Eastern Europe, Kopytman renewed his activities in the cultural world he had left 20 years earlier. He served as music adviser to the International Festival in St Petersburg (1991), founded the International Summer Courses and the International Composers' Contest in Moldova (1992–3), and lectured at the Tchaikovsky State Conservatory (from 1991), at the Seminar for Young Composers in Kazimierz Dolny (1992), at the Chopin Academy in Warsaw (1994) and at the Brandenburg Colloquium in Berlin (1995). In 1998 he founded the International Symposium 'The Art of Composition – Towards the 21st Century' in Jerusalem. His honours

include a Koussevitzky International Award (1986) for *Memory* and a lifetime achievement award from the Israel ACUM (1992).

Kopytman's early style is best illustrated by the powerful dramatic gestures, ostinatos and meticulous motivic work of his Second String Quartet (1966). With his emigration to Israel he turned to Hebrew poetry and Arabic music, forging a style dominated by sophisticated heterophonic devices and a sensitivity to instrumental timbre. In *Rotations* (1979) a dense cloud of tiny motives is gradually transformed into an unaccompanied vocal melody. In *Memory* (1981) the melody and timbre of an unaccompanied traditional Yemenite song are taken up in rich orchestral heterophony and explored in a series of contrasting sections. A quotation from a traditional Jewish melody is the source of the meditative ethereal heterophony of *Beyond* (1997). Kopytman's concern for political and social issues is expressed in works such as *Fermane* (1999), a Kurdish song of protest against Iraqi atrocities. He has collaborated regularly with performers such as contralto Mira Zakai, viola player Tabea Zimmermann, choreographer Rina Shönfeld, conductor Gary Bertini and folk singers Gila Bashari and Ilana Ilié.

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Stage: Casa mare (op, V. Teleuke), 1966; Monodrama (ballet), 1975; And a Time for Every Purpose (ballet), 1979; Chbr Scenes from the Life of Susskind von Trimberg (op, R. Freier), 1982–3

Vocal: Distance beyond Distance (A. Tvardovsky), SATB, 1960; Songs of Anguished Love (S. Kaputikian), 1v, pf, 1964; Songs of the Woods (Teleuke), SATB, orch, 1965; Shemesh October [October sun] (Y. Amihai), Mez, fl, vn, vc, pf, perc, 1974; Voices, S, fl, orch, 1975; Rotations, Mez, orch, 1979; Memory, Yemenite singer, orch, 1981; Eight Pages (E. Jabes), 1v, 1988; Scattered Rhymes (Amihai), SATB, orch, 1988; Love Remembered (Amihai), SATB, orch, 1989; Fermane, Kurdish singer, 3 cl, 1999

Orch: Sym., 1955; 6 Moldavian Tunes, 1965; Pf Conc., 1971; Conc. for Orch, 1976; Kaddish, vc/va, str, 1982; Cantus III, b cl, orch, 1984; Cantus V, va orch, 1990; Cantus VI, ob, chbr orch, 1995; Beyond, chbr orch, 1997

Chbr and solo inst: Str Qt no.1, 1962; Str Qt no.2, 1966; Str Qt no.3, 1969; For Pf I, 1973; Lamentation, fl, 1973; For Perc, 1975; For Hp, 1976; For Hpd, 1976; About an Old Tune, pf, qt, 1977; Cantus II, str trio, 1980; Dedication, vn, 1986, Chbr Music, cl, pf, 1992; Alliterations, pf, 1993; Discourse I-II, ob, str qt, 1994; Tenero, vc, 1994; Strain, str qt, 1995; Str Qt no.4, 1997

Principal publishers: Israel Music Institute, Theodore Presser

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JEHOASH HIRSHBERG

Kora [korro, cora].

A large 21-string bridge-harp played by the male *jali* or *jeli*, professional musicians of the Mande people of The Gambia, Senegal, Guinea, Guinea-Bissau and Mali (fig.1). The profession, called *jaliyaa*, also encompasses verbal arts such as oratory, genealogy and historical narrative, and women performers (sing. *jali muso*) excel as singers (see also [Gambia](#)).

1. Morphology.

The *kora* is similar in size and range to the guitar, but in sound it resembles the Egyptian plucked zither *qanun*. In appearance, it is unique. The body is made of a large half-calabash, about 40–50 cm in diameter, covered with cowhide to form the soundtable. The body is ‘spiked’ or pierced by a stout wooden pole, about 120–30 cm long, which forms both the neck and tailpiece. The player may sit or stand, but optimum resonance is achieved when the tailpiece rests on the floor. The player holds the instrument with the soundtable facing him, the calabash dome facing the listeners, and the neck towering above him. The cowhide forming the soundtable also extends part way over the gourd, and this portion is studded with decorative chrome tacks and cut with a soundhole to one side of the neck. The strings, extending downwards from collars along the neck, diverge into two planes and pass over notches on either side of a tall bridge mounted on the soundtable. Below the bridge the strings are knotted to anchor strings with a weaver’s knot, and the anchors in turn are looped around an iron ring in the tailpiece. From a frontal aspect, the player’s hands are barely visible as he holds lightly the dowel-like handgrips parallel to the neck and plucks the strings with forefingers and thumbs.

African rosewood, called *keno* (*Pterocarpus erinaceus*), is the preferred material for the neck (*falo*), the bridge (*bato*) and the handgrips. The *mirango* (‘calabash’) is the ‘kettle gourd’ variety of *Lagenaria siceraria*. The collars (sing. *konso*), raised or lowered to tune the strings, are made of cowhide strips wound in a turk’s-head knot. *Koras* with tuning pegs have been introduced by monks of the Keur-Moussa monastery in Senegal, but most *kora* players still prefer collars. The strings (sing. *julo*) were once made of thin strips of antelope or cow hide twisted to form a round cross section, but since the introduction of nylon have been made of 40–150 lb-test fishing line. The bright sound and durability of nylon have been factors in the *kora*’s rise as a versatile and popular instrument. A single commercial recording made by Gilbert Rouget of the *seron*, related to the *kora*, preserves the sound of the now archaic rawhide.

A vital accessory in the past was the *nyenyemo*, a leaf-shaped plate of tin or brass with wire loops threaded around the edge (fig.2). Clamped to the bridge, it produced sympathetic sounds, serving as an amplifier since the sound carried well in the open air. In today’s environment players usually prefer or need an electric pickup.

2. History and organology.

Ibn Battuta visited the Mande empire of Mali in 1353, about 100 years after its founding by Sunjata. A visitor at the court, Battuta described the xylophone and plucked lute, but not the *kora* (1939, p.328). The *kora* is often linked to Sunjata’s time in the popular imagination, but most *jalolu* recognize it as an instrument of the westernmost branch of the Mande

people, i.e. the Mandinka, and the Mandinka only emerged as Mali disintegrated after the 14th century and the Mande spread out to form smaller kingdoms. Mungo Park, living among the Gambia river Mandinka in the 1790s, noted among their instruments 'the korro, with eighteen strings' (1954, p.213). Lacking more data, an origin for the *kora* may be projected back from this first reference to perhaps the 16th or 17th century.

According to legend, the *kora* began with Jali Madi Wuleng. One version of the story relates that while walking in the forest one day he heard beautiful music. Seeking its origin, he found a *jinn* (a genie or spirit) playing the *kora*. The *jinn* agreed to teach him to play if he would marry his daughter and remain in the spirit world forever. Wuleng agreed, but after some years escaped and brought the *kora* to the Mandinka.

The *kora* was probably created by adding strings to an existing Mande harp, of which there are several with three to eight strings. Known as spike harps, these are a type unique to West Africa (fig.3). The curved neck (a feature shared with other arched harps of the world) spikes the body as on the *kora*, and a string carrier stands upright on the soundtable to hold the strings. Straightening the neck and passing the strings over the holder (making it a bridge) enabled the instrument to accommodate the tension of more strings. Erich Moritz von Hornbostel and Curt Sachs coined the term 'harp lute' to describe the *kora* (1914), implying a 'harp-like lute' (see [Harp-lute \(i\)](#)). But in ancestry and playing technique, the *kora* is a harp. The term 'Bridge Harp' (Knight, 1971; 1973) places it clearly in the harp family as a variety of the spike harp (see [also Harp, §III, 2\(i\)](#), fig.13d).

3. Playing technique and musicology.

With palms facing, thumbs up and forefingers curled down in front of the handgrips, the player plucks 11 strings on the left and ten on the right. The separation is deceptive, for the music does not divide into right and left parts. Instead, the thumbs create a bass line, while the fingers play a treble melody; the instrument is inherently polyphonic. The pitches ascend in 3rds on both sides of the bridge (fig.4). This facilitates the playing of two- to four-note chords, rapid scalar passages (fingers or thumbs in alternation) and octave doubling. Brushed chords (strummed by one finger) and damped notes (*detero*) are also possible.

The traditional role of the *kora* is to accompany praise-songs and songs of commemoration, performed either by the *kora* player himself, his wife or other male or female singers. The *kora* part, *kumbengo*, is typically derived from the vocal line, *konkilo*. In its simplest form, the *kumbengo* consists of playing the *donkilo* in octaves, but the more idiomatic style is to create a polyphonic ostinato from a fragment of the *donkilo* (ex.1). The layers of polyphony are often rhythmically offset, and hemiola is common. One player's *kumbengo* will differ from another's, but all are compatible, creating further polyphony if several players join. The *kumbengo* is repeated with subtle variations and interrupted occasionally for *birimintingo*, improvisatory scalar and sequential motifs, usually played at dazzling speed. Occasionally the *kumbengo* is punctuated by a knock on the handgrip by the right forefinger in a technique called *bulukondingo podi*. Another type of knock, *konkong*, is more common; it is a time-line pattern tapped on the back of the *kora* by an apprentice or a male singer. *Kora*

players compose their own songs to new or modified *kumbengolu* and often develop basic accompaniments into virtuoso solo pieces.

The *kora* spans a range of three octaves and a third. Most of the strings on the *kora* are not named, but the first and third strings on the right are called *timbango* and *timbango a jingkandango* ('*timbango*' and 'the one that answers *timbango*'). The two lowest strings, on the left, reinforce these at the octave. Named for their importance, the right hand strings, a 5th apart and played in alternation, establish the tonal centre for the majority of *kora* pieces.

The precedent for notating the *kora* on F was established prior to 1970 by a book of études produced for the Ecole des Arts in Dakar by Mamadou Kouyaté. *Kora* players, who make their own instruments, pitch them to suit themselves, and the choice may range from a 4th below to a 5th above F. But players like to be able to play together or with fixed-pitch instruments such as the *balo* (xylophone), and studies by Roderic Knight (1971) and A. King (1972) show that a significant number of *koras* are pitched between E₄ and G. Thus F makes a suitable *de facto* standard for notation.

There are four standard tunings for the *kora*, each with a regional association (Table 1). *Tomoraba*, also known as *silaba* or 'main way', is regarded by *kora* players in western Gambia, southern Senegal and Guinea-Bissau, the *kora*'s presumed homeland, as the original *kora* tuning. Pieces in *tomoraba*, such as the well-known *Kelefaba*, are generally songs composed by *kora* players rather than adapted from other instruments. King has observed that *tomoraba* matches the Western major scale in just intonation, with the 3rd and 7th lower by 15 cents than the tempered intervals (1972, p.133).

The other three tunings are prevalent in eastern Gambia, northern Guinea and southern Mali. The first is *hardino*, nearly identical to the tempered Western major scale. The second, *sauta*, is tuned from *hardino* by augmenting the 4th. *Tomora mesengo* ('little *tomora*') is associated primarily with eastern Gambia, where it is simply called *tomora*. It is tuned by lowering the 3rd and 7th another 35 cents from *tomoraba*, making these notes 'half-flat', while raising the 2nd and 6th to within a semitone of three and seven respectively.

Table 1 presents a single octave of the tunings in graphic alignment under a cents ruler and gives intervals in cents. The cents figures were derived from tunings by 20 players studied by King. The figures are representative, not definitive, for although *kora* players agree on tunings, there is much room for individual variation in actual practice.

Generally, *kora* pieces utilize these tunings in what may be termed '*timbango* mode', i.e. with pitch one as the tonal centre. Some songs call for other modes when played on the *kora*. In *tomoraba*, the most common alternates are modes centred on pitches three and seven, the latter including a diminished fifth, unusual in the West but familiar to Mandinka ears through popular *seruba* drumming songs. In *hardino*, modes three and six are utilized, and *sauta* may be achieved without retuning by placing the tonal centre on pitch four. *Sauta* tuning itself is used only in its principal mode. In *tomora mesengo*, mode three is in fact the most common. The

sound of this mode resembles *sauta*, although *kora* players do not equate the two. The versatility of *kora* tunings and their modes enables *kora* players to adapt to performing with the *balo*, *kontingo* (Mande plucked lute), other African instruments and Western instruments.

These collaborations are common today. In the 20th century, *kora* players migrated from the village-based courts of Mande kings and chiefs, seeking the patronage of national governments and the urban setting of African capitals. Today they are increasingly visible on the international music scene, collaborating with African musicians of other cultures, Western jazz and classical musicians and the avant garde.

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RODERIC C. KNIGHT

Korabel'nikova, Lyudmila Zinov'yevna

(b Odessa, 7 Aug 1930). Russian musicologist. After graduating from the Moscow Conservatory in 1953, she was deputy director of academic work at the Tchaikovsky House-Museum in Klin (1953–7). She was secretary of the 'Glinka, M.I.' Central Museum for Musical Culture in Moscow (1957–68) and in 1968 was appointed the leading scientific officer at the State Institute for Art History (previously the Institute for the History of the Arts). She gained the doctorate in 1968. She is a laureate of the B.V. Asaf'yev Prize for Musicologists and co-chairperson of the Tchaikovsky Society. Her chief area of academic interest is Russian music in the late 19th and early 20th centuries. Her writings include studies of Arensky, Anton and Nikolay Rubinstein, Smolensky, and the history of Russian musical education. She has written reviews of a variety of books and music editions and examined the problems surrounding musical sources and textology. She has edited a collection of the vocal works of Taneyev and is a member of the editorial committees for new editions of the works of both Musorgsky and Tchaikovsky. She is also the editor of individual volumes for the Tchaikovsky edition. Korabel'nikova was one of the first to study the culture of the first wave of the Russian emigration. Her work is characterized by its reliance on documentary sources and the cultural and historical context, and its reference to genres that are new to Russian musicology (e.g. the thematic and bibliographic index). She has also been involved in a number of international conferences.

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MARINA PAVLOVNA RAKHMANOVA

Koran reading.

See [Qu'ran reading](#).

Körber, Georg

(*b* Nuremberg, *c*1570; *d* Amberg, Upper Palatinate, in or after 1613). German composer and music editor. He probably attended the University of Altdorf. This was close to Nuremberg, where he is next heard of as an assistant at St Lorenz until 1598 at the latest. In that year he is recorded as Kantor at Amberg and remained in that position until the end of his life. In 1613 he held a position of trust as 'alumnorum oeconomus'. Although it could certainly have been used in worship too, he seems always to have pursued educational ends in his music, as can be assumed from his preference for small forms such as bicinia, canons and pieces for equal voices. He made a typical contribution to the small-scale dance-song forms imported from Italy about 1600. To the new edition of Balthasar Musculus's *40 schöne geistliche Gesenglein* he contributed 13 Latin pieces 'ad aequales voces' with biblical texts, and he also included 41 other pieces by various composers. Of these the best represented is Orazio Vecchi with eight pieces, and there are seven each by Gallus Dressler and Jacob Meiland; ten are anonymous.

See also [Musculus, Balthasar](#).

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WALTER BLANKENBURG

Korchinska, Maria

(*b* Moscow, 16 Feb 1895; *d* London, 17 April 1979). Russian harpist. A student of Xenia Erdeli and Alexander Slepushkin, she was the first harpist to graduate from the Moscow Conservatory with the gold medal (1910). She herself taught at the Conservatory from 1918 to 1924 and before leaving Russia for England she was also solo harpist at the Grand Opera of the Moscow State Theatre. From 1926, having settled in London, she played much contemporary chamber music, with the Harp Ensemble and the Wigmore Ensemble, giving the first performance of Bax's Fantasy Sonata for viola and harp, which is dedicated to her. Conducted by the composer, in December 1943 she gave the first performance of the completed version of Britten's Ceremony of Carols with the Morriston Boys' Choir, with whom she subsequently recorded the work for Decca. From 1960 onwards she collaborated with the Dutch harpist Phia Berghout in the organization of the famous harp weeks held at the Eduard van Beinum Foundation's Huis Queekhoven at Breukelen, the Netherlands.

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ANN GRIFFITHS

Korchmaryov, Klimenty Arkad'yevich

(*b* Verkhnedneprovsk, 21 Jun/3 July 1899; *d* Moscow, 7 April 1958). Russian composer and pianist. He received his musical education at the Odessa Conservatory, from which he graduated in 1919 with a gold medal (he was a student in G.M. Biber's piano class and in V.I. Malishevsky's composition class). On graduating from the conservatory he went into teaching and also appeared as a concert artist in Ukraine. In 1923 he moved to Moscow, where he became a member of the Association of Revolutionary Composers and Musicians. He worked a great deal in the field of campaign art (at that time he wrote a great number of songs especially intended for the campaign teams). Korchmaryov's first opera *Ivan-soldat* ('The Soldier Ivan') (1924), in which he actively used folklore motifs, was the subject of some lively discussions among music critics. His so-called 'vocal symphonies' scored a great success, especially no.2 '*Gollandiya*' ('Holland'), a large-scale composition for soloists, chorus and orchestra. His investigations into the 'song symphony' ultimately led to the

composition of the vocal symphonies which were warmly received in the Soviet musical press. From 1939 to 1947 he worked in Turkmenistan, where he studied the musical folklore, made recordings of more than 200 folksongs, and also wrote the first Turkmen national ballet *Vesyoliy obmanshchik* ('The Merry Deceiver'). In the 1950s he wrote a number of works on Chinese themes including the cantata *Svobodniy Kitay* ('Free China') which won the USSR State Prize in 1951, and the opera *Ditya radosti* ('The Child of Joy') of 1954. He also worked as a music critic. By contrast with what he produced in the 1920s and 30s, when attempts had been made to renew musical language and efforts made to discover new genres, the works of the 1950s are marked by extreme sterility in harmonic thinking and genre. This can be partly explained by the ideological battle that was being actively waged in the late 1940s and early 50s against so-called formalism. Korchmaryov was made an Honoured Representative of the Arts of the Turkmen SSR in 1944.

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ELENA DVOSKINA

Kord, Kazimierz

(b Pogórze, 18 Nov 1930). Polish conductor. He took first prize for piano at the Leningrad Conservatory and studied composition and conducting at Kraków. He joined the Warsaw Opera and made his début there in 1960. He was artistic director at the Kraków Opera, 1962–8, where he produced and conducted works. He directed and toured abroad with the Polish Radio-Television Orchestra, 1968–73, during which time he made his début at the Metropolitan in 1972 in *The Queen of Spades* (the first Russian opera to be sung in its original language at that theatre) and conducted *Boris Godunov* at San Francisco the next year. Kord's Covent Garden début was in *Yevgeny Onegin* in 1976; since then he has held mainly orchestral appointments, with the Warsaw PO (from 1977), the SWF SO, Baden-Baden (1980–86), the Cincinnati SO (1980–82) and the Pacific SO, Irvine, California (1989–91). His conducting has drawn praise for its commitment and precision, sometimes with more attention to detail than to

overall character. Among his recordings are Massenet's *Don Quichotte* and works by Elsner, Młynarski, Lutosławski (*Chain 2*) and Górecki (Symphony no.3).

NOËL GOODWIN

Korea.

East Asian countries. Korea existed as a single kingdom from 668 until 1910, when it was annexed by Japan until 1945. After World War II, it was divided into the Republic of Korea (South Korea, Taehan Min'guk) and the Democratic People's Republic of Korea (North Korea, Chosŏn Minjujuŭi Inmun Konghwaguk), suffering a civil war between 1950 and 1953 but retaining the division after the signing of an armistice. South Korea has an area of about 99,300 km² and a population of about 46.88 million (2000 estimate); North Korea covers about 122,800 km², with a population estimated at 23.91 million. Ethnic Korean minority populations of some size are also found in northeast China, Japan, Central Asia (especially Uzbekistan) and the USA (see [United States of America](#), §II, 5(iv)).

I. Introduction

II. Traditional music genres

III. Musical instruments

IV. Theory

V. Modern developments

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ROBERT C. PROVINE (I–IV, V, 1(i), (ii) and (iv)), OKON HWANG (V, 1(iii)), KEITH HOWARD (V, 2)

Korea

I. Introduction

1. Connections with China and Japan.

The Korean peninsula projects southwards from the coast of north-eastern China, nearly forming a land bridge to Japan. Korea's proximity to better-known neighbours and a relative lack of reliable information about its culture have led to a widespread but ill-informed assumption that Korean culture derives from or simply imitates that of China or Japan. While some clear connections to those countries do exist, Korean musical practices are more remarkable for their distinctiveness than their similarity to other East Asian musics.

Korea's musical indebtedness to China is quantifiably small but qualitatively significant. Of the 60 or so musical instruments listed and illustrated in traditional documents, over half are clearly copies of (or derived from) Chinese instruments, but only a handful of these are still used with any frequency; those that are are generally used in court music, which forms only a small part of the total musical landscape. Most of the instruments used for almost all the traditional music in Korea, in other words, are native constructions (even if partly influenced by foreign models), carefully designed to suit the requirements of Korean music, which are distinct from those of China. There is a small surviving body of

court music considered to have been borrowed from China (see §II, 1 below), but this forms only a tiny part of the already small court repertory. On the other hand, much of Korea's literary and philosophical traditions bear a close relationship to Chinese Confucianism, and both musical notation and theory in Korea are much indebted to China.

Korea's musical remains in Japan are difficult to measure. Ancient documents state that Korean musicians of the Paekche dynasty (ended 663 ce) taught music in Japan, but it is impossible to say how much lasting influence this may have had on Japanese musical history. *Komagaku*, a category of Japanese *gagaku*, actually means 'music of Korea', and it may preserve elements of Korean musical practices; but it comes from a much earlier stratum of musical repertory than any music now surviving in Korea itself, and comparisons of musical content have failed to produce convincing evidence of relationships.

2. Social contexts.

Historically, most Korean music served occasional purposes. At the royal court, ensemble music and dance were performed at formal banquets, royal marriage celebrations, welcoming ceremonies for foreign envoys, and state sacrificial rites to ancestral and other 'spirits' in keeping with the Confucian code of proper conduct. Religious occasions employing music included various Buddhist observances and commemorative rites, as well as shamanistic rituals such as exorcisms, typically performed in response to a particular need. Secular folk music was performed most frequently in conjunction with the agricultural cycle, as work-songs and at seasonal festivals. As the Korean climate could be unforgiving (hot and wet summers rising from South-east Asia, and cold and dry winters descending from Siberia), farmers enthusiastically welcomed short periods of relief and pleasure with song and dance. Additional anxiety arose from the seemingly continual threat of foreign invasion from both land and sea, and the directness and emotion of much Korean folk music may reflect a desire to celebrate in the face of an uncertain future. As explained below, the modern environment of Korean music is radically different.

3. History.

The documented history of the Korean peninsula roughly coincides with the Christian era. From a number of tribal confederations in the first few centuries ce, three emerged as distinct states by the 3rd or 4th century: Koguryō, Paekche and Silla. This early period of statehood, known as the Three Kingdoms, is attested by written history (both Korean and Chinese), legends and archaeological discoveries; it lasted until 668 ce, when Silla established ascendancy over its two rivals and brought a substantial portion of the peninsula under unified rule.

The remainder of Korean history until modern times has involved a succession of dynasties of varying character but not a great deal of geographical expansion or contraction. Silla lasted until 935, overlapping briefly with the Koryō dynasty (from which comes the name 'Korea') of 918–1392. Chosŏn supplanted Koryō in 1392 and persevered through mixed fortunes, including a number of foreign invasions from the mainland and from Japan, until 1910, when the whole Korean peninsula was

annexed by Japan. The subsequent dissolution of the royal structure of government meant the end of nearly all court occasions in which music was a part. Freed from Japanese occupation in 1945, the Korean peninsula was divided in half politically and remains so.

4. Archaeological and documentary evidence.

The earliest information on music in Korea comes from wall paintings in tombs, located in the northern part of the peninsula and dating mostly from the Koguryō kingdom, together with a few archaeological artefacts recovered in 20th-century excavations. From these we learn of early forms of a few musical instruments still used in Korea, especially the *kōmun'go* zither, which has attracted considerable attention from Japanese organologists. The mural artists often engaged in foreign (especially Chinese) styles of tomb decoration, rather than simply depicting contemporary Korean practices, and this has left the misleading impression of heavy foreign influence. Much information is doubtless awaiting discovery in the hundreds of unexcavated tombs near the Yalu river in China. A limited amount of musical information, chiefly to the effect that Koreans like to sing, dance and drink, can be found in contemporaneous Chinese historical sources such as the so-called 'standard histories'.

Native Korean documents containing musical material survive only from the mid-Koryō period (12th century) onwards; they are increasingly abundant from early Chosōn (15th century) to the present. These give us (for Koryō and Chosōn) remarkably thorough descriptions of ritual and ceremonial contexts in which music was performed, though as the authors were of the educated upper class writing for their peers, the information is almost exclusively about court and aristocratic music, with folk music receiving little mention.

The *Samguk sagi* ('History of the Three Kingdoms') of 1145 is in most respects like a short Chinese standard history, and it contains a few pages devoted to an essay on music, derived from earlier written sources and providing almost the only documentary data that survives about the Three Kingdoms period. The essay gives a short survey of music in Silla, Paekche and Koguryō, listing musical instruments used at the time and in particular giving legendary origin stories for the 12-string zither *kayagŭm* and the six-string zither *kōmun'go*. The presence of these instruments during the Three Kingdoms period is also attested by tomb paintings and various artefacts.

In the Chosōn dynasty, documentation becomes much more plentiful. The contexts of court music and many heated discussions about music and its uses are described in court annals called *sillok*, which preserve a nearly day-to-day account for the entire Chosōn dynasty (from 1392 onwards). The *sillok* also contain a number of subject-specific monographs, including some dedicated to music and ceremonies. The court also produced ritual manuals (*ŭigwe*) specifying precisely the order and content of particular ceremonies on specific historical occasions, giving illustrations of musical instruments and ensembles, and naming the pieces of music to be played. A number of musical treatises survive, of which by far the most important is the 1493 *Akhak kwebŏm* ('Guide to the Study of Music'), which describes musical theory, ensembles and instrument construction, as well as

performance techniques, dance and costumes (fig.1). All these sources habitually refer back to earlier authoritative documents, as is characteristic of Confucian scholarship.

The earliest surviving musical notation in Korea dates from 1430; it contains a copy of part of a 1349 Chinese source that was used in the revival of *aak* at that time, together with hundreds of modified transpositions of the Chinese pieces, prepared for use in Korean court ceremonies. From 1447 onwards there are hundreds of pages of scores of court and aristocratic music written in a precise rhythmic notation called *chǒngganbo*, a grid of lines that allows the insertion of symbols for almost any musical information (note names, tablature, solfège, mnemonics, dance choreography) in a particular time frame (see §IV, 3 below). The presence of such a notation in Korea at a time when both China and Japan used only rudimentary rhythmic symbols reinforces the assertion that explicit rhythmic structure is essential to Korean music to a degree not shared by China and Japan. The earliest mensural scores contain specific rhythmic patterns for drum, melodies for singers, string and wind instruments (though only one generic string line and one wind line) and song texts, so that the core features of Korean music (rhythmic pattern and melodic mode) are clearly indicated, while secondary and individual features such as ornamentation and idiomatic instrumental technique are missing.

From 1572 onwards there are dozens of *kǒmun'go* tablature scores (see fig.8 below), in which it is possible to trace the development of some pieces of music down through several centuries; indeed, this has been a major activity of Korean musicology. From the 19th century come a number of singers' notebooks, grouping thousands of poems (mostly the three-line *sijo*) for singing; some of these include a rudimentary neumatic notation that allows correlation with surviving *kagok* melodies (see fig.9 below).

In total, the historical information on Korean music is almost exclusively about musical activities of interest to the upper ruling class. The information relates to what the Koreans have always considered important in connection with their music: the context in which the music is performed, the rhythmic patterns, skeletal melodies (giving mode and tune, but apart from *kǒmun'go* tablature not ornamentation or specific instrumental techniques), song texts and reference to earlier authorities.

Korea

II. Traditional music genres

1. Court music.

Chinese ritual music (*yayue*, Korean pronunciation, *aak*) came to Korea as a gift from the Chinese emperor in 1116 and was originally performed in a number of formal court ceremonies. The surviving descendants of that music, still using early 12th-century melodies, are just two short pieces performed only at the semi-annual sacrifice to Confucius at the shrine of Confucius (Munmyo) and at concerts by the National Center for Korean Traditional Performing Arts in Seoul. This is stately, rarified music performed by two alternating ensembles of special wind and percussion

instruments of Chinese origin, such as the sets of tuned bronze bells (*p'yŏnjong*) and stone chimes (*p'yŏn'gyŏng*) (fig.2 and fig.3); many of these instruments are used for no other purpose.

Other court ceremonial music, mainly of Korean origin (for which the native term is *hyangak* but also loosely called *aak*), includes two suites (*Pot'aep'yŏng* and *Chŏngdaeŏp*) of 11 pieces each, performed by singers and two large instrumental ensembles at the annual sacrifice to royal ancestors at the royal ancestral shrine (Chongmyo) in Seoul and in concert. The history of these suites can be traced in detail through numerous scores as far back as their origin in the mid-15th century. Less well known is a set of pieces for a late 18th-century sacrificial rite at a shrine called Kyŏngmogung; these are now performed only in concert. A number of individual pieces originally played at banquets and other celebratory occasions to accompany dancing and singing survive only as concert pieces. *Sujech'ŏn*, held in special esteem, is thought to be a purely native piece (*hyangak*) and to have roots many centuries old; *Yŏmillak* is a long piece (over 80 minutes) with a documented history back to the 15th century; *Ch'wit'a*, derived from court processional music, employs especially loud instruments and proceeds at a regular, walking pace; and *Nagyangch'un* and *Pohŏja* derive ultimately from Chinese *ci* music of the Song dynasty (960–1279; see [China, §II, 4](#)) or earlier, but their performing style is fully Koreanized – they are the only two pieces of so-called *tangak*, that is, music other than *aak* that has been imported from China. There are numerous other individual court pieces, and many of the court pieces exist in multiple arrangements.

2. Aristocratic genres.

Non-ceremonial instrumental music of the former ruling aristocracy of the Chosŏn dynasty is essentially limited to one suite of nine increasingly faster movements, *Yŏngsan hoesang*, which is performed in a number of versions of varying instrumentation and is employed both as chamber music and dance accompaniment. *Hyŏnak Yŏngsan hoesang* is set for mixed ensemble of strings, winds and percussion; *Kwanak Yŏngsan hoesang* is for winds and percussion only; *P'yŏngjo hoesang* is set for mixed ensemble but is melodically transposed down a 4th and somewhat more ornamented; and *Pyŏlgok* is again for mixed ensemble but omits some movements and adds three other quick movements at the end. Individual movements and extracts from this suite have a pervasive presence in concerts and dances, in countless different instrumentations; it is an essential item in the repertory of every traditional musician.

Refined, subtle vocal music setting poetry of high literary quality is found in *kagok*, *sijo* and *kasa*. The repertory of *kagok*, for male or female solo voice with eight accompanying string, wind and percussion instruments, consists of about 40 interrelated pieces, each setting a poem in the favourite national form known as *sijo*, consisting of three couplets. Although each *kagok* melody is now associated with a single text, in the past each tune could be used to perform many different texts; traditional sources of *sijo* texts, in fact, are singers' collections of texts (generally late 19th century), organized into sections according to the *kagok* melody used (see fig.9 below). The word *sijo*, confusingly, is used in Korea to refer both to this

poetic form used in *kagok* and to a simplified musical setting of such poems for voice and drum (optionally with a few melody instruments added); several short *sijo* melodies, distinguished mainly by range and voice quality, are used to present countless different texts in the same poetic form. *Kasa* are settings of longer texts, some in the nature of travel diaries in verse, also with mixed ensemble accompaniment; the extant repertory consists of only 12 pieces and is much less frequently performed than *kagok* or *sijo*.

3. Folk music.

Music considered by Koreans to form their folk tradition includes both professional and amateur genres. The highest artistry and training is required for *p'ansori*, a dramatic narrative form for solo voice and drum (*puk*), which has developed over several centuries; it employs song, speech and gesture. Only five stories remain in the active modern repertory, but each lasts several hours and provides ample scope for individual interpretation and development. Training and memorization require years of sustained effort, and a complex structural system of melodic modes and cyclical rhythmic patterns appears in the music, correlated with emotions and developments in the drama.

A more recent (late 19th-century) virtuoso instrumental form, partly derived from *p'ansori*, is *sanjo*, played on a single melody instrument (which may be any of a number of standard Korean string or wind instruments) with [Changgo](#) drum accompaniment. Unlike *p'ansori*, in which rhythmic patterns vary according to the emotional content of the story, *sanjo* presents four or more rhythmic patterns in ascending order of metrical speed, each movement being set to one rhythmic pattern and the slow movements being more intensely ornamented in melody. A system of 'schools' of playing exists for each instrument used in *sanjo*, essentially a genealogy of influences passed down by famous teachers.

In the recent past, other folk genres have been refined to a professional level. *Nongak*, farmers' music, for example, has been performed by bands of percussion instruments for many centuries at both a simple local level and at a professional level by touring bands. Loud music for outdoor events, *nongak* ranges from simple work rhythms to assist repetitive tasks in the fields to complex set pieces performed by professional bands at concerts and festivals. There are still elements of regional variants in farmers' music. Following its near obsolescence in the 1970s, *nongak* has become highly popular throughout South Korea and among ethnic Koreans abroad, especially in a derivative form, *samullori*, in which it is played on four specific instruments (the drums *changgo* and *puk*, and the gongs *ching* and *kkwaengwari*) taken to a highly developed and professionalized level by the originating group [Samul Nori](#) and numerous imitators.

Although professional musicians all perform folk genres, the repertory as a whole is far more widespread. Korean folksongs, *minyo*, typically display a verse and refrain form, and solo improvisation of words for a verse in a group performance is a common practice. There are strong regional characteristics of Korean folksong, the main distinctions lying in rhythmic patterns, melodic modes and vocal style. Although many folksongs are performed throughout the country, they are still considered to be

characteristic of particular regions, the primary areas being the central Kyönggi province, south-western Chölla province, the eastern provinces of Kangwön and Kyöngsang, and the northern provinces (now in North Korea). Some musicologists distinguish between widespread folksongs and songs known only in a limited locality. The more professional forms such as *p'ansori*, *sanjo* and some *nongak* are highly practised and informed by wide musical knowledge, often obscuring remnants of regional traits, though there remain a few well-developed regional types of singing (*chapka*) in which the local stylistic traits are consciously cultivated.

4. Religious music.

Religious music includes several genres associated with Buddhism and shamanism. The most commonly heard form of Buddhist music is *yömbul*, a simple and highly repetitive *sutra* chanting (in either Chinese or Sanskrit), which can be sung by virtually any monk; many recordings of *yömbul* are available on cassette and CD. *Pömp'ae* are long and complex chants that move through their texts very slowly; these chants require extensive training and are not often heard. Buddhist songs in folksong style and vernacular language that anyone can sing are called *hwach'öng*, and a particularly well-known and often recorded Buddhist piece sung by various professional singers is *Hoesimgok*. The *yömbul* and *pömp'ae* are usually accompanied only by simple percussion, a 'wooden fish' (*mokt'ak*) or metal gong (*ching*).

Shaman music comes in many types, names and regional variants, but there is a broad distinction drawn between vocal forms (*muga*) and instrumental ones (*sinawi*). The *muga* are varied in nature, being narrative, dramatic or lyrical. They are generally sung by a shaman, in Korea usually a woman, with little accompaniment other than the *changgo* drum, and their length varies enormously from a few minutes to several hours duration.

Sinawi is instrumental music, originally accompanying dance and other acts in shaman rites but nowadays often played in concert with no religious connection. It may be played by any combination of melodic instruments, so long as the near ubiquitous *changgo* drum is present. Typically it uses only two or three rapid rhythmic patterns and a single melodic mode. In combination with the high vocal art of *p'ansori*, it is one of the precursors of *sanjo*.

5. Theatrical music.

In addition to the narrative *p'ansori* described above, two further types of Korean theatre typically employ music. One is masked dance drama (*t'alch'um*), of which there are several regional variants. These have a long history and were documented by official sources as they were sometimes used to entertain visiting dignitaries from foreign countries at various stages along the journey. In the last couple of centuries, the dramas have come to be the property of the common people, and their content often includes earthy material of a satiric nature, poking fun at the aristocracy. Each type of drama has a slightly different musical accompaniment, but generally they contain drums, gongs and a few loud melody instruments such as the *p'iri* (oboe). The actors sing and dance in folk style to the musical accompaniment.

The other theatrical form employing music is the puppet drama *kkoktugaksi*, which uses a small enclosed stage and a few musicians, like those of the masked drama, who provide accompaniment for songs and occasional instrumental pieces.

Korea

III. Musical instruments

1. General.

The rich Korean instrumentarium is too large to list in detail here (see *Grovel*). The 1493 *Akhak kwebŏm* contains precise descriptions and illustrations of 65 musical instruments, many complete with fingering charts (see fig.1 above); more instruments have been introduced in the intervening centuries. It is instructive, however, to consider the frequency of use of the instruments: of the 60 or so instruments typically listed in recent accounts of Korean music, many are either rarely used or are entirely obsolete, and only about a quarter of them enjoy a measurable popularity. Many of the instruments used in the music performed at the sacrifice to Confucius and the sacrifice to royal ancestors, for example, are used only on those occasions (or in infrequent concert performances). Similarly, many instruments are used in court music only, and that music now forms only a small portion of the active modern repertory in South Korea. The remarkable and beautiful sets of tuned bronze bells (*p'yŏnjong*) and stone chimes (*p'yŏn'gyŏng*) (see fig 2 and fig.3 above), for example, appear only in the music for sacrificial rites and a handful of other court pieces (see §V, 2 below for details of instrumentarium used in North Korea).

On the other hand, a few characteristic Korean instruments are used frequently. Melody instruments need to be able to play readily in the Korean melodic modes, to render a wide vibrato, to bend notes over a considerable pitch range and to produce florid ornamentation. Drums must be able to provide both a secure rhythmic underpinning and a variety of stroke and timbre, since a simple deep thump is inadequate to articulate the subtle elements of patterning in rhythmic cycles. One-sound percussion instruments are usually supplemental instruments, rather than essential ones. Many of the imported melody and percussion instruments, such as those used in the court sacrificial rites, are restricted in range and capability from the standpoint of native Korean musical practices and therefore are not often used.

2. Types.

In modern times, Korean instruments have been classified under three main headings: percussion, strings and winds. In the past (as in *Akhak kwebŏm*), instruments were classified under the Chinese 'eight sonorous sounds' system: metal, stone, silk, bamboo, gourd, earth, skin and wood (see *China*, §III). Some instruments, such as the *haegŭm* fiddle, use several of the materials, so that their position in the classification is not obvious, while in some cases the sounding material of the instrument is not actually the classifying material. A particular Korean twist in instrument classification is that bowed strings (the *haegŭm* and *ajaeng*), because they

are capable of sustaining and shaping tones, are members of so-called 'wind' ensembles.

(i) Percussion.

The standard accompanying percussion instrument in both folk and court music is the double-headed hourglass drum **Changgo**. Two heads, made of animal skin stretched across metal hoops, are laced together to hold them onto the hollow drum body, with the heads overhanging by a few centimetres. In most indoor music, the *changgo* is played on the left side with an open hand and on both the overhanging flange and in the centre of the right side with a slender bamboo stick. In loud outdoor music such as *nongak*, it is played with a ball-headed mallet on the left and a sturdy bamboo stick on the right. The distinct sounds produced by the different mechanisms allow subtle variations of basic rhythmic patterns to be performed.

Percussion instruments best known in the highly popular genre *samullori* include the *changgo*, *puk*, **Kkwaenggwari** and **Ching**. The *puk* is a barrel drum that reinforces the strong beats of rhythmic patterns. The *kkwaenggwari* and *ching* are both bronze gongs: the *kkwaenggwari* is a small instrument with an extremely penetrating sound, played by the leader of the ensemble, and the *ching* is a large lipped gong, often with a rising pitch, played primarily on the main beats of a rhythmic pattern.

Other notable percussion instruments include *chabara* (brass cymbals) played in Buddhist dances; *pak*, a set of six slender slabs of wood bound loosely together at one end played by the ensemble director in court music; and *ch'uk* and *ǒ*, two single-purpose wooden instruments for court music. *Ch'uk* is a wooden box, played by thumping a heavy stick against its bottom for the purpose of signalling the start of a piece of music (see fig. 1 above), while *ǒ* (fig. 4) is a wooden tiger with a serrated ridge down the backbone scraped by a brush of split bamboo, which is used to signal the end of a piece. There are also many highly decorated membranophones used only in the court repertory.

(ii) String.

The four most popular string instruments are the **Kǒmun'go**, **Kayagŭm**, **Haegŭm** and **Ajaeng**. The *kǒmun'go* is a six-string fretted long zither played with a pencil-shaped plectrum. The body is of paulownia and chestnut wood, and the strings were originally silk but are now usually nylon; the tall frets lie under only three of the strings, while the others are supported by individual movable bridges. The characteristic vibrato and note-bending of Korean music is achieved by pressing the melody strings laterally across the frets with the left hand. The *kǒmun'go* is the leader of court ensembles in which it appears and has the reputation of being a masculine instrument.

The *kayagŭm* is a similarly shaped, 12-string long zither, but is plucked with the fingers of the right hand. It has no frets, but has 12 movable bridges ('wild goose feet'), so that it bears some resemblance (and probable genetic relationship) to the Chinese *zheng* and Japanese *koto*. The player modifies pitches and produces vibrato by pressing the strings behind the movable bridges with the left hand. The *kayagŭm* is the most

popular (and reputedly the original) instrument for performing *sanjo*, though all the other melody instruments described here may also be used in that genre. The *kǒmun'go* and *kayagŭm* are the best documented musical instruments in historical sources.

The *haegŭm* and *ajaeng* are bowed chordophones. The *haegŭm* is a two-string fiddle (held vertically) with a long, slender neck piercing a bamboo soundbox. The strings are not pressed against the neck; rather, their sounding length and pitch are determined by the distance from soundbox to fingers and by the tension created by finger pressure. The horsehair bow passes between the two strings, producing a sound that in ensemble playing closely resembles a human voice. The *haegŭm* often appears in *sinawi* improvisation.

The *ajaeng* is a long zither similar in basic shape to the *kǒmun'go* and *kayagŭm*, and with movable bridges like the *kayagŭm*; in court music it has seven strings (more recently nine) and is much longer than the eight-string folk version. The bow is a slender, rosined stick of forsythia wood.

An imported trapezoidal dulcimer, *yanggŭm*, is found in a number of court pieces, as well as in the aristocratic suite *Yǒngsan hoesang*. It was brought to Korea from Beijing in the 18th century and is related to the Chinese [Yangqin](#). In South Korea, it is much less sophisticated than the Chinese instrument in either a technical or artistic sense, but in North Korea it is highly developed.

(iii) Wind.

The chief aerophones are [Taegŭm](#), [P'iri](#) and [Tanso](#), all made of bamboo. The *taegŭm* is a large transverse flute with six large fingerholes and a membrane-covered hole. Partial holing and varying embouchure allow players to produce characteristic Korean melodic features of vibrato, note-bending and ornamentation, and the membrane hole imparts a variety of timbres (gentle and pure at lower pitches and volume, and penetrating at higher pitches and volume). In court ensembles, it functions as the tuning instrument.

The *p'iri* is a small, double-reed cylindrical pipe with eight holes, and it comes in three forms: the *hyang-p'iri*, a general purpose instrument of medium diameter; the *se-p'iri*, a more slender and gentle-sounding version used in ensembles accompanying vocal music such as *kagok*; and the *tang-p'iri* (fig.5), a thick, stubby and rough-sounding version used only in certain pieces of court music requiring a more substantial sound. The *tanso* is a small, notched vertical flute with five fingerholes; comparatively simple to play, it is a cheap and popular instrument that often serves as preparation for the more difficult wind instruments.

Another double-reed instrument is the conical, wooden *t'aep'yǒngso* (or *nallari*), closely related to the Chinese [Suona](#). Extremely penetrating and loud, it is the only melodic instrument found in farmers' music (*nongak*) and also appears in the court orchestras at the Royal Ancestral Shrine.

[Korea](#)

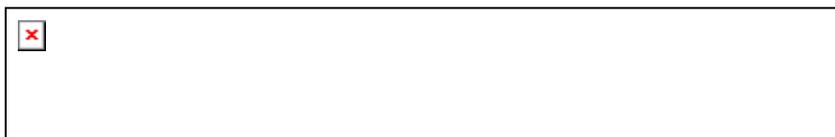
IV. Theory

Although genres of Korean music are highly varied in style and instrumentation, there are some consistent features that link them together and partly distinguish them from types of music in neighbouring countries such as China and Japan. Triple rhythms, not common in either China or Japan, are very characteristic of both Korean folk and court music, and even passages considered to be duple are often bent (as in jazz) to give a swaying, dance-like, triple rhythm. Most types of Korean music (Buddhist *pŏmp'ae* chant being a notable exception) employ regularly recurring rhythmic patterns or cycles: long ones in the more refined genres, such as *kagok* and court instrumental ensemble pieces, and comparatively short ones in the cases of professional and amateur forms in the folk tradition.

Similarly, there are a restricted number of scales and melody types used across the whole range of Korean music, though the use of these in court music is rather more subtle and complex than in folk music. Korean listeners quickly fasten their attention on the rhythmic pattern and melodic mode, using them as a secure structure from which they can appreciate the variants and deviations of melody, rhythm and form that are cultivated in performance.

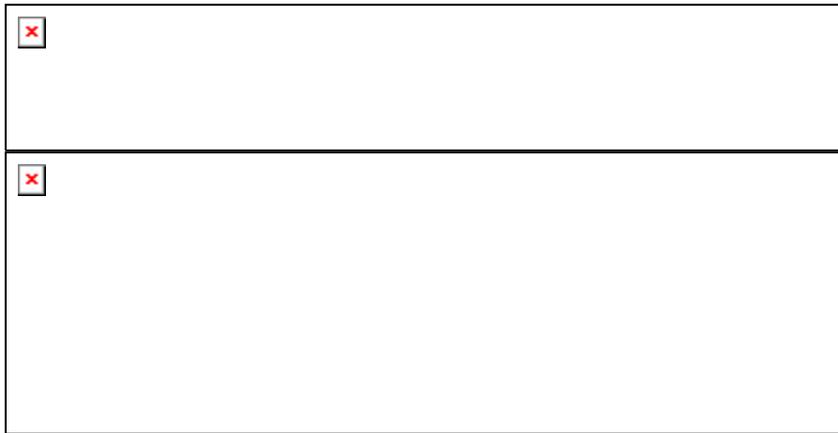
1. Rhythmic patterns.

The Korean term for rhythmic pattern is *changdan*, basically meaning 'length'. Court and aristocratic music generally has repeating metrical and rhythmic structures, though typically with irregular expansions and contractions that have arisen as a result of long historical development by performing musicians. In all cases the rhythmic structure is clearly marked by percussion instruments. The succession of metre-marking rhythmic events is particularly important, even if, especially in slow tempo, the length of constituent beats (from a Western standpoint) is irregular. The slow court piece *Sujech'ŏn*, for example, has an underlying 18-beat metre of 6+3+3+6 beats (ex.1) emphasized by strong strokes on the *changgo* drum, but over the course of 20 repetitions the pattern is variously contracted to 16, 14 or even 9 beats.



In the aristocratic *kagok* and *Yŏngsan hoesang*, the repetition of metrical structure is clearer and more regular than in court ensemble music. Each movement of *Yŏngsan hoesang* carries a single metrical structure, the opening movement 'Sangyŏngsan' having, for example, a 20-beat (6+4+4+6) pattern (ex.2) and the eighth movement 'T'aryŏng' having a four-beat pattern (ex.3). *Kagok* uses two main repeating structures, either 16 beats (11+5) or 10 beats (7+3), where the 10-beat pattern is clearly a contraction of the 16-beat one (ex.4a and b).





Korean folk music, whether professionalized or not, mostly shares in a collection of rather straightforward rhythmic patterns that are well known to all performers and listeners and immediately recognized. The patterns are characterized by their length (the primary consideration, as reflected in the name *changdan*: 'length'), a sense of speed and character, a basic metre (which may be varied if the length remains the same) and certain recognizable and recurring events. On the main drums for accompanying folk music, the *changgo* and *puk*, open left-hand strokes have greater metrical strength than do strokes with the right-hand stick.

Four core patterns are *chinyangjo*, *chungmori*, *chungjungmori* and *chajinmori*. *Chinyangjo* is about 10 to 12 seconds long; it is very slow and usually in a six-beat metre, with each beat having triple subdivision (18/8). Characteristically, little happens in the drum part until the last two beats, when a reinforcing articulation at the end of the melodic phrase occurs. The moments of highest emotion in *p'ansori* and the saddest folksongs (such as the south-western *Yukchabaegi*) are set in *chinyangjo* (ex.5a).



Chungmori is about ten seconds long, of a moderate speed, and typically in a 12-beat metre with duple division of each beat (12/4). The first beat is usually strongly marked, with a sharp stick accent on the ninth beat. In performance, the 12 beats may be metrically organized as four groups of three, three groups of four and other groupings (ex.5b).

Chungjungmori (ex.5c) is about four seconds long and of a swaying, dancing speed. It is typically in 12/8, with a strong downbeat and an accent on the last quaver before the fourth beat. Metrical change is very common with *chungjungmori*, and performances may modulate quickly between 12/8, 6/4, 3/2, 3/4+6/8 and other possibilities. In *p'ansori*, this pattern is remarkably flexible, being used both for sad and jolly scenes. An important variant of *chungjungmori*, in which the right-hand stick is particularly active, is *kutkōri*, used to good effect in *sanjo* and *sinawi*.

Chajinmori (ex.5d) is about two to three seconds long and in a fast tempo. Again in 12/8, it is rather like a speeded-up *chungjungmori*, with similar metrical modulations. An even faster version of this pattern is called *hwimori*. Excited passages of *p'ansori* are often set in this pattern.

2. Pitch and mode.

Melodic modes have been described in various ways in Korea. Historical documents are usually in the Confucian tradition, ignoring folk music and describing modes only for court and aristocratic music with Chinese terminology. In this description, scales (heptatonic and pentatonic) are defined using sets of notes derived from the circle of 5ths, and those scales are applied to Korean music (e.g. in *Akhak kwebōm*). It does not, however, take into account the various melody types characteristic of Korean performance.

A more modern modal description frequently used by Koreans divides the modes into two basic types, one anhemitonic pentatonic (*p'yōngjo*) and one of variously five, four and three notes (*kyemyōnjo*). The five- and four-note *kyemyōnjo* are used to describe certain pieces of court music, and the three-note *kyemyōnjo* is used for folk music. Important characteristics of the folk *kyemyōnjo* are a large vibrato on the note a 4th below the tonic and a slowly descending, drooping quality in the note a step above the tonic; ex.6 shows two possible versions of *p'yōngjo* and *kyemyōnjo*.



There are variants of both types of modes, depending on which notes are used as cadence tones, which have the most heavy vibrato and so on, and in performance the definitions are much enriched by ornamentation, notes foreign to the mode and modulations between different modal variants. Korean musicologists distinguish a number of regional melodic styles and modes, in particular for the music of the capital area, the north-west, the east coast, the south-west, and the island of Cheju to the south of the peninsula.

Like rhythmic patterns, melodic modes have associations of certain expressive qualities, so the *kyemyōnjo*, for example, is used for sad songs such as the south-western *Yukchabaegi*. In a genre such as the narrative

p'ansori, there is a complex interaction between the dramatic and emotional qualities of melodic modes and rhythmic patterns, together with types of ornamentation.

3. Notation.

Korea's most important contribution to musical notation in East Asia is a precise rhythmic notation called *chǒngganbo*, which was invented in the 15th century and continues in a highly developed form. *Chǒngganbo* consists of a lattice of lines read downwards and from right to left, groups of columns being separated by wider lines. Each column contains information for a voice, instrument or category of instrument, and each box in a column represents a unit of time; several columns taken together provide a kind of score for ensembles (fig.6). The columns starting from the right show a melodic line (notation discussed below), named strokes for the *changgo* drum, the occurrences of the director's *pak* clapper and the singer's text. The modern version of the *chǒngganbo* notation allows for subdivision of a box for smaller rhythmic values and a great many additional symbols for dynamics, ornaments and other details.

In the case of percussion instruments, the name of the stroke (for the *changgo*) or simply the name (or drawing) of the instrument is inserted at the appropriate point. In fig.6, every second column in each group of four has the same rhythmic pattern recurring.

There are a number of pitch notations used in conjunction with the *chǒngganbo* rhythmic notation. A Chinese pitch-name system, *yulchabo* (Chinese *lulu*), simply names the pitch and can be inserted in the appropriate time slot. A Korean system of modal notation, *oǔmyakpo* ('pentatonic simplified notation'), involves naming the tonic pitch (*kung*) and indicating how many scale degrees above or below that tonic the other notes are; it is necessary to know which melodic mode is in use in order to work out the actual pitch. In fig.6, which is in *p'yǒngjo*, the pitches in the first column are the tonic (which might be taken as A₄ for illustration), two steps above the tonic (D₄), one step above the tonic (B₃), two steps above and one step above in one box (D₄+B₃), and back to the tonic (A₄) twice.

A notation system used frequently in historical notation books from the late 16th century onwards is the tablature system called *hapchabo* for the six-string *kǒmun'go*. This notation, apparently based in part on Chinese *qin* tablature, indicates which string to use, which left-hand finger to stop the string at which fret, which plucking technique to use with the right hand, and other details (fig.8). The tablature books document changes in pieces and their performing style through the centuries and are therefore particularly helpful to historical musicologists.

In the column to the left of each group of three in fig.8, a mnemonic notation system called *yukpo* is also shown. These syllables, written in the native Korean alphabet (invented in the 15th century), imitate the sounds of the instrument and are more useful as a memory aid than for illustrating precise pitch and rhythm. Modern derivatives of the *yukpo* system, with differing syllables for each type of instrument, are still in common use in

instrumental teaching and for communication between musicians when their instruments are not at hand.

A last type of notation to mention is *yŏnŭmp'yo*, a partly neumatic notation system consisting essentially of articulation marks written adjacent to columns of poetic text, allowing the experienced singer to correlate the particular text with the inflections of the memorized *kagok* tune to which the text is to be sung. This notation is found only in singers' text collections such as the *Kagok wŏllyu* ('Original Source of *kagok*') of the late 19th century (fig.9).

4. Form.

Koreans identify a number of interrelated aspects of form as being characteristic of their traditional music, dividing them into structural forms and performative forms. One type of structural form is the varied repetition found in some court music (such as the *tangak* pieces *Nagyanch'un* and *Pohŏja*) and aristocratic music (some movements of *Yŏngsan hoesang*); it may be described as, for example, *AB+CB*, where *B* is the same, but where *C* is either a variant of *A* or entirely different (this is termed 'varied head with identical continuation').

Another type of structural form arises from increasing ornamental detail within a given melody, either retaining the original melodic length or making it longer. In the case of the vocal aristocratic music *sijo*, poems with larger numbers of syllables are sung to a variant of a basic tune in a more decorated style but retain the same overall length. Similar forms arise in folk music as well, where the greater decoration results in greater length.

A third type of structural form is the joining of slow and fast versions of a single piece, such as the southwestern folksongs *Yukchabaegi* and *Chajin Yukchabaegi* ('fast *Yukchabaegi*'). An extension of this form of increasingly fast movements may also be found in the aristocratic chamber music suite *Yŏngsan hoesang* and in the virtuoso *sanjo*.

Performative aspects of form include the joining of phrases of melody in court music, where a small group of instruments extend the end of one phrase until the remaining instruments join in for the next phrase. This form is particularly noted in the court piece *Sujech'ŏn*. Another performative aspect of form, common in folk music, is call and response.

Korea

V. Modern developments

The dominant musical culture of modern Korea, both north and south, is Western; indigenous traditional music is a minority interest. No doubt this situation results largely from the outward-looking attitude engendered by industrialization and modernization in the 20th century. Yet since the division of the Korean peninsula into two halves following the defeat of Japan in 1945, musical traditions have also developed in different ways, with political dogma determining artistic policy in North Korea.

1. South Korea.

2. North Korea.

Korea, §V: Modern developments

1. South Korea.

(i) Traditional music.

In the 1960s there was fear that traditional music would disappear entirely from the active musical scene in South Korea, but during the 1980s and 90s there was an encouraging trend to reverse the situation, though with an inevitable change of context. University students in particular took up traditional music as a cause, and many students have been studying traditional instruments (especially *kayagŭm* and farmers' percussion music instruments), buying commercial recordings and supporting concert performances by professional musicians. The government of South Korea has offered support by encouraging interest in traditional culture in general, by naming and paying certain musicians as 'national treasures' to keep their arts alive, and by sending cultural troupes on foreign tours.

As mentioned earlier, music in Korea was traditionally linked to occasion, and nearly all those occasions have disappeared in modern times. Governments are no longer royal, and with very few exceptions court ceremonies and banquets are no longer carried out except as special events and tourist attractions. In Seoul the music for such occasions is preserved, mainly for concert purposes, by the government-supported National Center for Korean Traditional Performing Arts (formerly called the National Classical Music Institute), which takes much of its instrumental and musical heritage from the Royal Music Institute (Changagwŏn) of the Chosŏn dynasty.

The predecessor of the National Center suffered during the Japanese occupation of the first half of the 20th century and subsequently under successive South Korean governments, surviving only because of the extreme dedication of its musicians. With national economic success and revival of interest in national heritage, support for the National Center grew, and in the 1980s it moved to a large set of purpose-built buildings south of the main part of the capital Seoul, where its activities include supporting frequent concerts, teaching students, housing a museum and carrying out valuable research and publication. While its predecessors were primarily concerned with court and aristocratic music, the present National Center preserves and teaches all types of traditional music as well as fostering new composition using national instruments and musical concepts.

At the folk level, the mechanization of agricultural tasks has meant the disappearance of the community work groups that traditionally provided the performers for much farmers' music and folksong, so that such music has become largely the extra-curricular activity of school children and the property of festivals and contests. The increasing dominance of Christianity has led to the comparative rarity of shamanistic occasions for the performance of music and the stagnation of development in Buddhist musical forms: folk music has become almost entirely a secular affair. The powerful and rich in Korea are typically the staunchest adherents to Western religion and culture, and until the late 20th century their influence has rarely been to support the cultural heritage that they themselves have largely abandoned.

The present revival of interest in traditional music comes with an upsurge of interest in national traditions in general, but the music is unavoidably repackaged. Performances on recordings, television, radio and stage require exact (and often short) timings foreign to the less rigid performing circumstances of the past; international tours perform music to suit foreign audiences, and the presence of the media, modern competitiveness and heightened audience expectation have led to a professionalization of much that was formerly rural music. Regional traits, originally retained in the isolated pockets of society in royal Korea, are disappearing in the tide of national media and communication systems.

The more highly developed forms of music were traditionally taught by rote over a long period of time, a method that fostered many individual, personal variants of musical style and technique. The usual modern practice is to use notation (often Western rather than Korean) and teach a large quantity of music as set pieces, without the encouragement to develop individual styles. As a result, much of the traditional flexibility and spontaneous quality of the past is being replaced by precision of reproduction, brilliance of execution and largeness of repertory. Encouraging signs of a return to more traditional, creative methods of rote teaching, however, were evident at the end of the 20th century.

(ii) Western-style art music.

In modern South Korea there is a thriving industry in Western art music, with a number of major orchestras and concert halls. In Seoul, there is the Seoul Philharmonic Orchestra (begun 1957), the KBS (Korean Broadcasting System) Symphony Orchestra (1956), the Korean Symphony Orchestra (1987), while a number of regional orchestras have also been formed in Pusan, Taegu, Inch'ŏn and other cities. Concerts are frequently given by international touring artists, and record shops are filled with the latest classical CDs. Korean performers such as the violinist Kyung-Wha Chung (Chŏng Kyŏnghwa in standard romanization) and the conductor Myung-Whun Chung (Chŏng Myŏnghun) have established impressive international careers.

Composition is taught at a number of universities to many hundreds of students, the leading institution being the College of Music at Seoul National University, where the chief composition teacher is Kang Sŏkhŭi. The most famous ethnic Korean composer in the 20th century was **Isang Yun** (1917–95), who spent much of his professional career in Germany. Yun's compositions often bear Korean names, and he claimed they contained deeply Korean significance, but their instrumentation and structure are essentially Western.

In addition to this contemporary and often avant garde Western-style art music, a widely performed and enjoyed type of lyric song, confusingly called *kagok* like the traditional aristocratic genre, has occupied many composers since about 1920. The first work in this genre is thought to be *Pongsŏnhwa* ('Balsam Flower') by Hong Nanp'a (1900–40), and many hundreds of such songs have been written since then, becoming a staple of radio and television. The style of this lyric *kagok* is entirely Western, employing orchestra and a purely diatonic, conservative harmony, combined with Korean words; many Koreans feel, however, that *kagok*

expresses deeply Korean sentiments and that this is a very Korean form of music.

(iii) Popular music.

In Korea, 'popular music' refers to music that is neither Western classical music or Korean traditional music. Korean popular music can be divided into two categories: 'easy-listening' instrumental music and popular song. The former, known as *kyōng ŭmak* ('light music'), was introduced to Korea by a Western-style military band established around 1901, and it is now mostly played by Western-style bands or orchestras to provide background music for films, television programmes or musical theatre, in original or arranged compositions.

When Koreans speak of popular music, however, they usually mean popular song (*yuhaengga* or *taejung kayo*). Originating at the turn of the 20th century from *ch'angga* (Korean versions of Western songs), the term *yuhaengga* ('song in fashion') did not appear until 1926, when a *ch'angga* called *Saŭi ch'anmi* ('Adoration of Death'), Ivanovich's 'Blue Danube' with Korean words sung by Yun Simdök, became an unprecedented hit. A recording industry soon emerged because of the profit potential of the Korean song market, and in 1931 Ch'ae Kyuyöp made his début as the first full-time professional popular singer.

Despite a few efforts to create *sin minyo* ('new folksong') based on Korean traditional folksong style, most Korean popular songs during the Japanese occupation (1910–45) were heavily influenced by *enka*, a genre of Japanese popular song. Using the pentatonic scales and duple metre characteristic of *enka*, these Korean popular songs came accidentally to be known as *t'ŭrot'ŭ*, a word derived from 'fox trot'.

The period after independence in 1945 and during the Korean War (1950–53) was devastating for recording facilities. Korean popular musicians were forced to rely on live performances in *akkŭktan* (musical theatres) or dance halls. Most star singers (such as Kim Chōnggu, Hyōn In and Paek Sōrhŭi) continued to sing *t'ŭrot'ŭ* songs, which by this time were also called *ppongtchak* (an onomatopoeic word reflecting the duple metre), but a few marchlike war songs with patriotic content, called *chinjung kayo*, ('war pop song') also gained brief popularity. With the frequent appearance of the term *taejung* ('mass public') in print media, the term *taejung kayo* ('mass song') started to be used along with *yuhaengga* to refer to popular songs.

Following the cease-fire agreement between the North and the South at the end of the war, the popular music of the stringently isolationist North Korea has been virtually unknown outside its borders (see §2 below). In South Korea, the recording industry was revived, and commercial broadcasting companies were established after the war. A new type of song, influenced by contemporary American popular song, was introduced to the South Korean public by various Korean singers who had once provided musical entertainment for the American soldiers stationed in Korea (e.g. Ch'oe Hŭijun, Han Myōngsuk and Patti Kim (Korean name Kim Hyeja)). Despite the continuing presence of *t'ŭrot'ŭ* sung by Yi Mija, Nam Chin and Na Huna, especially after the normalization of diplomatic relations between

South Korea and Japan in 1965, the impact of American popular music on South Korea has continued to grow.

T'ong-guitar (a boxlike guitar) music, the Korean imitation of the 1960s American folksong movement, was a symbol of South Korean youth culture in the early 1970s, along with blue jeans. While *t'ŭrot'ŭ* singers had orchestral accompaniment, *t'ong-guitar* singers (such as Song Ch'angsik, Yong Hŭiŭn and Kim Min'gi) mainly relied on the acoustic guitar, which served as a symbol of their identity. Meanwhile, American-style rock bands, known in South Korea by the English term 'group sound', introduced electronic instruments and synthesizers. With the *t'ong-guitar* music and the 'group sound', the major age group of popular music consumers shifted from adult to youth. By the mid-1970s, however, the *t'ong-guitar* movement had lost its momentum, owing to the government prosecution of many *t'ong-guitar* singers for smoking marijuana; rock-style *t'ŭrot'ŭ* by singers such as Cho Yongp'il filled the void.

The 1980s were marked by diverse trends: the revival of *t'ŭrot'ŭ* (led by Chu Hyŏnmi), which confirmed the strong undercurrent of Japanese legacy in Korean musical aesthetics; the introduction of heavy-metal rock bands and dance music; and the establishment of sentimental ballads as a major popular musical genre that had its origin in the early 1970s *t'ong-guitar* music. Also, to counter mainstream popular songs, the formation of *Norae undong* ('Song Movement'), led by the group Noraerŭl ch'annŭn saramdŭl ('People Seeking Songs'), was supported by college students, young intellectuals and working-class people.

The sentimental ballad genre continued to account for the major portion of record sales in the 1990s. With the decline of *t'ŭrot'ŭ* and the dominance of reggae and Korean rap with strong and fast dance rhythms in television programmes, however, teenagers became the major popular music consumers, supporting teen idols such as Sŏ T'aeji wa Aidŭl ('Taiji Boys'), Lulla and Kim Kŏnmo; adult consumers, alienated by the mass media, sought *noraebang* (song booths for private karaoke) to satisfy their musical needs.

(iv) Hybrid forms.

The traditional musician Kim Kisu (1917–86), who trained as a singer and *kŏmun'go* player, advocated the development of new music using Korean musical instruments and concepts. For some years near the end of his career, he was director of the National Center for Korean Traditional Performing Arts and spearheaded developments of the traditional rhythmic notation system, *chŏngganbo*, and publication of new compositions. He also published many transcriptions of Korean traditional music in Western staff notation.

Following Kim, a number of composers who employ traditional Korean materials have come to prominence. Hwang Byungki (Hwang Pyŏnggi, b 1936) trained as a lawyer but became professor of music at Ewha Women's University in Seoul and has written a substantial number of pieces for the *kayagŭm*, both in traditional styles and using avant-garde ideas. One of his most popular pieces, for *kayagŭm* and *changgo*, is *Ch'imhyangmu*, written for a film about excavations of Silla tombs; it

frequently appears in recital programmes. Hwang is himself a noted *kayagŭm* player, and in 1998 he published a much expanded and revised *sanjo* score based on the school of a famous player, Chŏng Namhŭi, who went to North Korea after the 1945 partition.

Other composers widely performed in South Korea include Yi Sŏngch'ŏn (*b* 1936), professor of music at Seoul National University, and Yi Sanggyu (*b* 1944). Both these composers use traditional materials in a wide variety of ways, employing harmonic structures and modified instruments, writing operas based on traditional stories and so on.

[Korea, §V: Modern developments](#)

2. North Korea.

Kim Il Sung, the head of the Democratic People's Republic of Korea (North Korea) from 1948 until his death in 1994, and his son Kim Jong Il, groomed as his successor since the 1970s and leader since 1994, are routinely given credit for guiding artists. The most significant early policy statement concerning music is contained in Kim Il Sung's early talks with artists and writers, notably 'On Some Questions Arising in our Literature and Art', dated June 1951. Written at a time when Kim Tubong, an established literacy critic who led the Korean communist faction in China during the early 1940s, had some influence, these echo Mao Zedong's 1942 Yan'an speeches and reflect Soviet socialist realism. Kim noted that artists were 'engineers of the human soul', whose works should serve the people as a 'powerful weapon and great inspiration'. At the same time artists were criticized for having 'lost touch with life' and for lagging 'behind our rapidly advancing reality'.

The Tadong Chohap was a famed Pyongyang association of *kisaeng* (entertainment girls); signalling its training function, it was re-named the Chosŏn kwŏnbŏn. A number of prominent musicians, including Ha Kyuil (1867–1937) and Ch'oe Chŏngsik (1886–1951), taught there, and students included the prominent post-division South Korean singers Muk Kyewŏl (*b* 1921) and An Pich'wi (*b* 1926). It is known that several singers of folksongs in the Kyŏnggi and Sŏdo styles (see below) performed regularly in Pyongyang. The city was a centre of Protestant mission activities, and it is reasonable to suppose that American revival hymns would have been familiar to many. The Japanese colonial regime also promoted Western-style military bands and songs – *ch'angga* (the Korean pronunciation of Japanese *shōka*), *tongyo* children's songs and *kagok* lyric songs – and from the late 1920s, Japanese record companies based in Seoul issued recordings of *yuhaengga* (popular songs, the Korean pronunciation of Japanese *enka*).

Pyongyang's musical establishment grew rapidly after the political division of the peninsula. Left-leaning musicians crossed to North Korea as the southern state moved to ban socialist activity, initially under the American military trusteeship and then, more urgently, from 1948, as the Republic of Korea (South Korea) was proclaimed. Among the migrants who specialized in Korean traditional music were Kong Kinam, An Kiok, Pak Tongsil, Im Sohyang, Chŏng Namhŭi, Cho Sangsŏn and Ch'oe Oksŏn. Western musicians included the composers Kim Sunnam, An Kiyŏng, Ri Kŏnu, Yun Naksun, Pak Ŭnyong and Chŏn Chonggil, the critics Pak Yŏnggŭn and

Chŏn Hakchu, and several dozen well-known singers, pianists and instrumentalists. The composer [Kim Sunnam](#) (1917–86) reflected socialist ideals in both his compositions and musical activities. Similarly, Ri Kŏnu wrote revolutionary songs such as *Haebang chŏnsa ŭi norae* ('Song of the Independence Fighters'), *Kanŭn kil* ('The Way to Go') and *Yŏmyŏng ŭi norae* ('New Era Song'). An Kiyŏng, reflecting emerging nationalism, published important folksong notations in his 'Chosŏn minyo wa akpohwa' in the journal *Tonggwang* (May 1931) and wrote many songs, including a further *Haebang chŏnsa ŭi norae* published in November 1945.

Creating a musical undercurrent that has continued to the present day, songs that perpetuated Japanese models were composed for a while, now labelled with a Korean term as *taejung kayo* ('popular songs'), rather than *yuhaengga*. But the socialist revolution, at least at the public level, required a new type of proletarian artist, and as the regime moved to silence dissent many musicians were purged, along with other artists. Political dogma demanded a new type of music, and this was provided by revolutionary songs using the Chinese *geming guqu* model. The composer Kim Wŏn'gyun (*b* 1917) was representative of the new type of artist. In 1946, when still a farmer, he wrote *Kim Ilsŏng changgŭn ŭi norae* ('Song of General Kim Il Sung'), followed in 1947 by the *Aegukka* (national anthem). These two remain the most frequently heard of all North Korean songs and are given prime position in collections; to inspire walkers, the words of 'Song of General Kim Il Sung' are even chiselled into the rocks of Myohyang mountain.

Song production remains central to North Korean music, as demonstrated by the prodigious output of composers such as Ri Myŏnsang and Kim Oksŏng (both have now died), the 536 songs dating from 1949–80 published in *Chosŏn ŭmak chŏnjip* (1987), and the collection of 2,000 songs published in 1994 as *Chosŏn kayo 2,000 kokchip*. The appropriateness of songs is judged in terms of lyrics more than music. Kim Jong Il, in his 1975 'For the Further Development of our Juche Art' speech, wrote that '...we should inspire the people to the revolutionary struggle by means of songs'. He criticized composers for not paying sufficient attention to lyrics: 'Before good songs can be produced prettily-worded texts are necessary. The words should be poetic. But [since] many are turned into prose...no good songs can be produced'.

Music and dance are compulsory school subjects, and gifted students receive supplementary training in 'children's palaces' (*haksaeng sonyŏn kungjŏng*). Palaces now operate in each province, and since 1989 Pyongyang has boasted two: a new facility near Kim Il Sung's birthplace at Man'gyŏngdae supplementing an older, central institution. A music academy, the Pyongyang Music and Dance College, was founded in March 1949, offering specialist education from primary to tertiary level. In 1992, 1500 students were enrolled in its five departments (vocal, instrumental, composition, education, Korean music), and 50 more worked in a research division. Other specialist institutes, controlled by the Munhwa yesulbu (Ministry of Culture and Arts), include the Minjok akki kaeryang saŏpkwa (Committee for the Improvement of People's Instruments) and the Minjok ŭmak yŏn'gusil (People's Music Study Institute). The P'yŏngyang muyong p'yogibŏp yŏn'gushil (Pyongyang Dance Notation Study Institute) has

promoted a new dance notation based partly on the Korean alphabet. The *Yun Isang ūmak yŏn'gushil* (Isang Yun Music Research Institute), closely associated with the composer [Isang Yun](#) (1917–95), was charged with developing composition techniques and promoting knowledge of the European avant-garde but was temporarily closed shortly after Kim Il Sung's death.

State performance troupes function in each province and in the cities of Kaesŏng, Pyongyang, Namp'o and Ch'ŏngjin. In recent years these have worked primarily as propaganda squads, mobilized, according to the party newspaper, to encourage 'workers to greater successes through artistic agitation'. There are also three state orchestras (the Chosŏn inmin'gun hyŏpchudan, the Kungnip kyohyang aktan and the Sahoe anjŏnbu hyŏpchudan) and an opera troupe, the P'i pada kagŭktan (Sea of Blood Opera Company). Musicians themselves are, in an echo of the Soviet system, appointed as *in'min yesulga* ('people's artists') and *konghun yesulga* ('merit artists'). Appointments follow either a presidential nomination or the award of a gold medal by the Kukka misul chakp'um simŭi wiwŏnhoe (National Arts Council) or other equivalent bodies. Musicians who have been recognized in this way include Kim Wŏn'gyun, Kim Yŏn'gyu, Kang Kich'ang, Kim Rinok, Kim Kilhak, Ri Chŏngŏn and Kim Yunbong.

The state policies for art have not remained static but have evolved and developed with political changes. After the Korean war, the Sino-Soviet tensions that followed the death of Stalin led North Korean policy makers to distance themselves from the Soviets. This led to a major change in artistic policy as part of the *Ch'ŏllima undong* ('Gallop horse movement'). Launched in 1957, the movement was the first of many 'speed battles' that essentially tried to enhance indigenous production. In art, it strengthened central control and promoted Kim Il Sung as sole arbiter through the doctrine of *yuil sasang* ('ideology of one'). Kim was claimed to be in total harmony with the wishes of the people, but the people alone still owned production, hence vestiges of the élite culture of the past were abandoned, because, according to a 1960 speech by Kim, the people 'could write better works than professional [musicians] confined to their offices'.

The concept of mass culture meant that only the vernacular was to be researched and studied, particularly when policy makers declared that 'nihilism' was unacceptable, so that Korean heritage had to form the basis of contemporary production. Folksong collections based on fieldwork began to appear, published in two distinct periods, first in the late 1950s and then in the mid-1960s. In both periods, to avoid what was termed 'resurrectionism', texts were modified to reflect the socialist agenda, and melodies were updated and homogenized to fit diatonic modes. Arrangements offered piano accompaniments. Effectively, the characteristic folksong style of the region around Pyongyang, Sŏdo, and the more professional style associated with southern folksongs, *namdo minyo* (and the related genre of *p'ansori*), were abandoned in favour of Kyŏnggi-style melodies from the region around Seoul and folksongs of more recent vintage. Other traditional performing arts were also promoted, but always in a manner appropriate to socialism. The masked dance-drama *pongsan t'al ch'um* from near Pyongyang, for example, abandoned ritual

and play in its revised form to shift the emphasis to the oppression of the proletariat, the central role of an itinerant Buddhist monk being further satirized to expose the 'hypocritical and foul life of monks'.

By the mid-1960s, the doctrines of the Galloping Horse Movement had led to attempts to modify Korean traditional instruments by the Committee for the Improvement of People's Instruments. Two basic tenets were behind the 'improvements' applied to what were now defined as *ko akki* ('old instruments'). First, any links to the court or the élite of the past were to be removed; hence the *Ajaeng* (8-string bowed long zither) and *Kömun'go* (6-string plucked long zither) were abandoned. Second, instruments that traditionally had restricted pitch ability and were fashioned as much after aesthetic concerns as with ease of playing in mind were to be 'improved' to enable them to compete with Western orchestral instruments. The results, in the case of wind instruments, were the *chang saenap* (shawm), *so p'iri*, *tae p'iri* and *chö p'iri* (oboes), and the *Tanso* and *chöttae* (flutes). Simple system metal keywork was added to each, and hardwood or metal bodies replaced bamboo. Among zithers, the *Kayagŭm* (traditionally, a 12-string plucked long zither) gained nine additional strings made from nylon or metal rather than the silk of old, as well as more user-friendly tuning pegs. The *Haegŭm* (traditionally, a two-string fiddle), was redesigned as a four-string instrument in four distinct sizes, from the smallest (*so haegŭm*), through medium-sized versions (*chung haegŭm*, *tae haegŭm*), to a bass instrument (*chö haegŭm*). Each was tuned to match a corresponding Western string instrument. The *yanggŭm* dulcimer was modified to resemble East European equivalents in both structure and playing techniques, and a new string instrument appeared, the *ongnyugŭm*. This last instrument, named after a site in Pyongyang, was, it is said, designed after Kim Jong Il asked the Committee why none of the harps from Korea's past were still played. Mounted on trestles, the *ongnyugŭm* retains the trapezoid shape of the *yanggŭm* but adds bridges from the *kayagŭm* and a system of rotating tuning triskeles operated by foot pedals not dissimilar to those on the western orchestral harp.

During the 1970s a new ideology took hold. Often glossed as 'self reliance', this was *juche*. *Juche* subsumed individual creativity under group responsibility within a collectivized art. Kim Il Sung was still sole arbiter, but artists were now required to reflect state policy through a 'seed theory' (*chöngjaron*) in which ideology was always to provide the kernel for composition. In keeping with this, themes were rationed. Revolutionary songs and folksongs became the models for instrumental and orchestral composition, which, as *taejung ũmak* ('popular music'), still reflected proletarian culture. Songs were coupled to patriotic or heroic stories – stories labelled as 'immortal' or 'revolutionary' – to create a new style of opera, known after the title of the first production, in 1971, as the *P'i pada* ('sea of blood') genre. Each opera was written by a collective of musicians based at the P'i pada kagŭktan (Sea of Blood Opera Company). Operas, in turn, were used as the basis for symphonic works, the most renowned being a symphony based on *P'i pada*. Subsequent operas included *Kköt panŭn ch'önyö* ('The Flower Girl'), *Ch'unhaengjön* ('Story of Spring Fragrance'), *Tang ũi ch'amdwin ttal* ('A True Daughter of the Party'), *Kŭmgangsan ũi sori* ('Song of the Diamond Mountains'), *Yönp'ungho* ('Gentle Breeze'), and *Millima iyagi hara* ('Tell the Story, Forest'). Operas

mix the indigenous with imported elements, for example traditional Korean and Soviet dance, and Western orchestras augmented by ensembles of 'improved' Korean instruments. Operas dispense with arias, replacing them with company choruses known as *pangch'ang*, a sub-genre for which Kim Jong Il is credited as inventor. *Pangch'ang* allow the action to continue, perhaps the heroine to die or a battle to be fought, while the singing company interprets to the audience what is happening on stage. Some *pangch'ang* have become concert items in their own right, an example being *Haemada pomi omyŏn* ('Spring Comes Every Year') from *Kkot p'anŭn ch'ŏnyŏ*.

By the late 1980s, synthesizers and electric guitars began to appear as North Korea tentatively embraced pop music, labelling it *kyŏng ŭmak* ('light music'). Developments were allied to the widespread availability of cassettes, produced in the capital city by state companies such as Mansudae, Meari, Mokran, Naenara and Pyongyang. Three troupes provided the main artists for recordings. Reflecting their revolutionary credentials, three were named after sites where Kim Il Sung allegedly fought against Japanese colonialism in the 1930s: Mansudae yesultan (Mansudae Art Troupe), Wangjaesan kyŏng ŭmaktan (Wangjaesan Light Music Band), and Poch'ŏnbo kyŏng ŭmaktan (Pochonbo Electronic Orchestra). A fourth troupe, the Yonghwa mit pangsong ŭmaktan (Film and Media Music Troupe), was responsible for recording filmscores by Ri Chŏngŏn, Sŏng Tongch'un, Chŏn Ch'angil, Ko Suyŏng, Kim Yŏngsŏn and others. Although each troupe is large, and the line-up for different tracks varies, some individual singers remain celebrated. From 1993 onwards, in keeping with the trend throughout East Asia, the same troupes were used in the production of karaoke videos of popular songs and folksongs.

[Korea](#)

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and other resources

a general

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Koreshchenko, Arseny Nikolayevich

(*b* Moscow, 6/18 Dec 1870; *d* Kharkiv, 6 Jan 1921). Russian pianist and composer. From his early childhood he showed an exceptional gift for music: at the age of three he began playing the piano, and he was composing from the age of four. When he was eight he played before Anton Rubinstein, who was captivated by his talent. On Rubinstein's recommendation he studied the piano with Nikolas Zverev (teacher to Rachmaninoff and Skryabin), and theory with Arensky. In 1884 he was accepted into the Moscow Conservatory and graduated in 1891 from the class of Taneyev (piano) and Arensky (composition).

During the period 1891–4 Koreshchenko taught at the Moscow Conservatory and at the School of the Synod; he later taught composition and the piano at the school of music and drama attached to the Moscow Philharmonic Society. Simultaneously, he appeared in concerts as a pianist and as a superb interpreter of chamber music: he accompanied well-known Russian singers, and worked extensively with Chaliapin in particular. From 1894 he contributed almost 200 articles and reviews to the newspaper *Moskovskiye vedomosti*, and ran the music section of the journal *Zolotoye runo*.

The turn of the 19th and 20th centuries was the time which brought the composer the greatest acclaim and his finest creative achievements. Koreshchenko's work in organizing and conducting concerts of Armenian and Georgian music received wide public recognition. He notated and studied the folklore of the Caucasus, made arrangements of folksongs and produced original compositions based on Armenian and Georgian melodies, e.g. the *Armyanskaya syuita* op.20. In 1919 Koreshchenko and his family moved to Khar'kiv, where in 1920 he was elected rector of the Khar'kiv Music Academy.

Among the major works by Koreshchenko there are three operas, the ballet *Valshebnoye zerkalo* ('The Magical Looking Glass'), which remained in the repertory of the Bol'shoy Theatre for almost 20 years, the cantata *Don Zhuan* and the *Liricheskaya sinfoniya* ('Lyrical Symphony') op.23. His piano miniatures and romances, of which there are more than 80 altogether, are considered his finest works. Many works have not survived. Koreshchenko's style is elegant, polished, well-proportioned in terms of form and marked by contrapuntal mastery; it resembles closely the style of Tchaikovsky, but for all its merits it does not possess a clear stamp of individuality.

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(selective list)

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TAT'YANA MASLOVSKAYA

Korg.

Japanese firm of electronic instrument manufacturers. It was founded in Tokyo in 1963 by Tsutomu Katoh and the accordion player Tadashi Osanai as Keio Geijutsu Kenkyujo. From 1968 the firm became known as Keio Electronic Laboratories; although they used the brand-name Korg ('Katoh-Osanai organ') on the products, this became the company's official name only in the mid-1980s. Keio began by constructing rhythm units for Yamaha's Electone electronic organs, then produced its own separate units, the Doncamatic rhythm machine followed by the MiniPops series. Korg soon became one of the most successful Japanese manufacturers of electronic instruments, and produced the first Japanese synthesizer in 1968. In 1986 Yamaha bought a 40% stake in Korg.

The range of Korg instruments has included monophonic and polyphonic synthesizers (such as the Polysix), synthesizer modules, electronic organs and pianos (many digital models), string synthesizers, home keyboards, electronic percussion units, guitar synthesizers, samplers, electronic tuners and a vocoder. Its most successful product has been the M1 work station

(1988), a sequencer-based synthesizer; some 250,000 were sold, rivalled only by Yamaha's DX7. Recent synthesizers have included the Wavestation, Trinity and Prophecy. Different organs and synthesizers include controls (drawbars, adjustable key-click control, joy-stick, pitch-bend and modulation wheels, and electronic simulation of rotary loudspeaker effects) that are more familiar from electronic instruments produced earlier by other companies; but Korg instruments are notable for the ingenious design of their electronic circuitry. Current models are based on sampled timbres.

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HUGH DAVIES

Korjus, Miliza

(*b* Warsaw, 17 Aug 1913; *d* Culver City, CA, 27 Aug 1980). Polish soprano. Daughter of a Swedish diplomat, she travelled widely in her youth, studying, it is said, in as many as 16 conservatories; she also learnt from recordings of famous coloratura sopranos such as Tetrazzini and Galli-Curci. In 1929 she gave her first public recital and toured eastern Europe. She was engaged by the Berlin Staatsoper in 1933, making her début as Gilda in *Rigoletto*. Other lyric and coloratura roles followed, but she became most widely known through some best-selling records and her appearance in *The Great Waltz* (1938), a film about the life of Johann Strauss. In the same year Korjus toured the United States where she reappeared with considerable success at Carnegie Hall, New York, in 1944, having meanwhile lived in Mexico. She continued to give concerts but never returned to opera or films. The best of her recordings, such as the Prayer from *Lakmé*, show a distinctive tone and style. Her range and flexibility were exceptional and, with her attractive appearance, might have ensured a career comparable to that of her contemporary, Lily Pons: perhaps there was not room in the USA for both.

J.B. STEANE

Körling, (Sven) August

(*b* Kristdala, Kalmar län, 14 April 1842; *d* Ystad, 21 Oct 1919). Swedish composer and conductor. He completed his studies at the Swedish Royal Academy of Music in 1861. Five years later he settled in the little town of Ystad on the south coast of Sweden, where he worked for the rest of his life as an organist, school music teacher and conductor of various musical ensembles. He was elected a member of the Swedish Royal Academy of Music in 1888. As a composer, chiefly of vocal music in smaller forms, Körling was influenced by the national Romantic movement. Some of his solo songs became widely popular. Among his compositions for male chorus, the two ballads *Sten Sture* and *Håtunaleken* are the best known.

Körling, (John) Felix (August)

(*b* Kristdala, nr Oskarshamn, 17 Dec 1864; *d* Halmstad, 8 Jan 1937). Swedish composer and conductor, son of [August Körling](#). He left the conservatory of the Swedish Royal Academy of Music in 1886 and worked from 1889 in Halmstad on the west coast of Sweden. He made the Halmstad Choral Society well known throughout Scandinavia and was also one of the principal conductors of the Swedish choral association Svenska Körförbundet (founded in 1925). Many of his songs became popular, especially those for children and young people. His marching song *En glad trall* is often used in community singing; its tune has also become well known in Turkey, where it is sung to a Turkish patriotic text. Körling's other compositions include choral and orchestral works and music for the stage, among them three operettas which were performed at the Oscarsteater in Stockholm.

His brother Sven Körling (1879–1948), also a composer, worked as an organist, conductor and music teacher in Göteborg. (*SBL*, L. Hedwall)

FOLKE BOHLIN

Korn [née Gerlach], Clara Anna

(*b* Berlin, 30 Jan 1866; *d* New York, 14 July 1940). American pianist, composer and teacher of German birth. She went to the USA at the age of three, and later studied with William G. Vogt. After a brief career as a concert pianist she received a letter from Tchaikovsky, who had seen some of her compositions in manuscript while visiting New York. He urged her to devote her time to composing, and in late 1891 she won a scholarship to the National Conservatory in New York, where she studied with Dvořák, Horatio Parker and Bruno Klein. From 1893 until 1898 she taught theory at the conservatory. She was a founder of the National Federation of Music Clubs, the Women's Philharmonic Society and the Manuscript Society of New York. In 1899 she settled in Brooklyn, where she taught the piano privately.

Korn wrote for several music journals. She spoke out regarding the difficulty women faced in obtaining orchestral performances, and encouraged women composers not to isolate themselves or retreat to club work. Her compositions are varied and numerous including an opera, *Their Last War*, orchestral works, chamber music, piano works and songs. Few were published. Korn's style varies by genre and medium, but is generally characterized by short, lyrical phrases, a conservative yet effective harmonic language and careful part-writing.

WORKS

(selective list)

Stage: *Their Last War* (op, Korn) (Boston, 1932)

Orch: *Sym., c*; *Morpheus, sym. poem*; 2 suites: *Ancient Dances, Rural Snapshots*;

Pf Conc.; Vn Conc.

Other inst: Suite, vn, vc, pf; Pf Sonata (Nautical), op.14 (East Orange, NJ, 1911); Gymnasium March, pf (Philadelphia, n.d.); Swinging (Philadelphia, n.d.); Overture solennelle (arr. of Tchaikovsky: 1812 Ov.), 2 pf (n.d.); pieces for vn, pf

Solo vocal: 9 Songs, S/T, pf (New York, 1903)

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S.R. Crothers: 'Woman Composers of America: Clara A. Korn', *MusAm*, x/4 (1909), 4–26

PAMELA FOX

Korn, Johann Daniel.

German music publisher, co-founder of the firm [Leuckart](#).

Korn, Peter Jona

(*b* Berlin, 30 March 1922; *d* Munich, 12 Jan 1998). American composer of German birth. He studied at the Palestine Conservatory, Jerusalem (from 1936), where his teachers included Stefan Wolpe and Hermann Scherchen. After emigrating to the USA in 1941, he studied with Schoenberg and later at the University of Southern California with Ernst Toch, Hanns Eisler, Miklós Rózsa and Lilian Steuber, among others. He took American citizenship in 1944. In 1948 he founded the New Orchestra of Los Angeles. His teaching appointments included positions at the Trapp Conservatory, Munich (1960–61), and the University of California (1961–4). An active participant in German musical life after his return in 1965, he served as director of the Richard Strauss Conservatory (1967–87), chair of the Association of Munich Musicians (1974–8), vice-president of the German Composers' Association and co-founder of the Richard Strauss Society.

Korn described himself as an eclectic who reformed divergent styles into his own musical language. His book *Musikalische Umweltverschmutzung* (Wiesbaden, 1975) objects to the politics of controlled music and to the demands for absolutism within certain schools of composition, pleading instead for a more liberal approach. His honours include the Munich music prize (1968) and the distinguished service cross of Bavaria (1984).

WORKS

(selective list)

Op: Heidi in Frankfurt (3, Korn, after J. Spyri), op.35, 1961–3, Saarbrücken, 28 Nov 1978

Orch: Romantic Ov., op.1, 1943, rev. 1983; Sym. no.1, op.3, 1946, rev. 1977; Tom Paine Ov., op.9, 1950, rev. 1985; Sym. no.2, op.13, 1951, rev. 1983; Hn Conc., op.15, 1952; Adagietto, op.23, small orch, 1954, rev. 1986; Variations on a Tune from Beggar's Op, op.26, 1955; Sax Conc., op.31, 1956, rev. 1982; Sym. no.3, op.30, 1956, rev. 1969; Berolinasuite, op.34, 1959; Vn Conc., op.39, 1965; Exorcism of a Liszt Frag., op.44, 1968; Beckmesser Variations, op.64, 1977; Tpt Conc., op.67, 1979; Sym. 'Salute to the Lone Wolves', op.69, wind, 1980; Romanza

concertante, op.84, ob, orch, 1987; Conc. classico, hpd, orch, 1988; Eine kleine Festmusik, op.92, str, 1991; 10 other orch works

Vocal: Yes and No (P. Bargman, Korn), op.8, S, pf, 1951; 2 Nocturnes (P.B. Shelley), op.20, S, A-cl, hp, 1953; Der Pfarrer von Cleversulzbach (E. Mörike), op.24, Bar, pf, 1954; Von Krieg und Frieden (M. Claudius), op.48, low v, pf, 1971; Eine kleine deutsche Stadt (cant., R. Kunze), op.71, T, hpd, orch, 1981; Der Psalm vom Mut (cant., L. Feuchtwanger), op.75, Bar, orch, 1983; Wir sind die letzten (H. Sahl), op.98, Bar, pf; many other vocal pieces, incl. choral works

Chbr (3 or more insts): Str Qt no.1, op.10, 1950; Aloysia-Serenade, op.19, fl, va, vc, 1953; Fantasy, op.28, hn, vn, vc, pf, 1955; Serenade, op.33, 4 hn, 1957 [arr. 4 trbn, 1997]; Str Qt no.2, op.36, 1963; Wind Quintet, op.40, 1966; Serenade, op.45, 12 str, 1968; Pf Trio, op.56, 1975; Wind Octet, op.58, 1976; Bei Nacht im Dorf der Wächter rief, op.63, ob, hn, pf, 1977 [arr. ob, hn, str qt, 1988]; Goya, op.72/3a, 12 vc, 1982, rev. 1987; Pavane nocturne, op.74, fl, vn, vc, pf, 1983; Divertimento, op.97, vn, va, vc, 1992; 7 other chbr works

Chbr (1–2 insts): Sonata, op.6, vc, pf, 1949; Sonata, op.7, ob, pf, 1949; Sonata, op.18, hn, pf, 1952; Duo, op.66, va, pf, 1978, rev. 1986; 3 intermezzi, op.73, fl, pf, 1982; ... ruft uns die Stimme, op.81, trbn, org; Sonata, op.83, vn, pf, 1986; Gavotte für Felix, op.95, vn, pf, 1992; solo works for pf, org; 5 other works

Principal publishers: Leukart, Peters, J. Schuberth & Co., Simrock, Zinneberg

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N. Düchtel, ed.: *Peter Jona Korn* (Tutzing, 1989) [incl. selection of writings]

H. Müller: 'Zum Tode Peter Jona Korn's', *Cellesche Zeitung* (20 Jan 1998)

HARALD MÜLLER

Kornauth, Egon

(*b* Olmütz, 14 May 1891; *d* Vienna, 28 Oct 1959). Austrian composer and pianist. As a child he studied the piano, making his *début* at the age of 15; he also played the organ in his home town church, and the cello in an amateur string quartet and in the Brno theatre and symphony orchestra. In 1909 he moved to Vienna, studying at the Academy of Music with Robert Fuchs, among others, and at the university, where he changed his focus from philology to musicology (graduated 1915) and became a student of Guido Adler. Differences quickly developed between Kornauth and his next teacher, Schreker, whose interest in dramatic music did not accord with his pupil's preference for lyrical composition. More apt supervision followed with Franz Schmidt.

In 1910 Kornauth acted as accompanist for the Vienna Gesangsverein on an American tour. He served as coach at the Vienna Staatsoper from 1916, and in 1919 taught music theory at Vienna University. He soon embarked on an international career as an accompanist, conductor and pianist, becoming active in Europe, organizing an orchestra in Medan, Sumatra (1926–7), and touring Indonesia (1928–9) and South America (1934–5) with his trio. In 1940 he was appointed to teach music theory at the Vienna Academy, and in 1945 gained a post teaching composition at the Salzburg Mozarteum. His honours include the Austrian State Prize (1913) for his Viola Sonata op.3, the Gustav Mahler Foundation prize (1919), the Vienna

music prize (1929) and the Austrian Würdigungspreis (1951). He was elected to the Austrian Kunstsenat in 1954.

In his short autobiography ('Versuch eines Selbstbildnisses', *Sudetenland: Böhmen, Mähren, Schlesien*, i, 1958–9, 178–82), Kornauth declared musical epigonism to be inherent in his personality. While he surveyed various styles as a theorist, he found only one style that accorded with his personal aesthetic as a composer. He did not search for new techniques, logic or forms with which to compose. Instead, his compositions are appealing tone poems, influenced by the spirit of late Romanticism. Ambitious textures and lyrical melodies are characteristic of his relatively modest style.

WORKS

Orch: Sym. Suite no.1 'Aus der Jugendzeit', g, op.7, 1913, rev. 1928; Burleske, op.11, fl, orch, 1914, rev. 1931; Sym. Ov. (Festliches Vorspiel), E♭, op.13, 1914, rev. 1925; Elegie auf den Tod eines Freundes, d, 1916; Ballade, g, op.17, vc, orch, 1917 [arr. as Nachtstück, pf trio; vc, pf]; Konzertstück, b, op.19, vn, chbr orch, 1917, rev. 1924 [arr. vn, pf]; Suite (Sinfonietta), a, op.20, 1918, rev. 1922; Sym. Suite no.2, f, op.35, 1926–31, rev. 1937 [arr. as op.35a, pf qnt]; Romantische Suite, d, op.40, 1932–6, rev. 1940; Suite, c, op.42, 1937–8; Suite no.2, e, op.50, str [arr. as op.50a, str qt]

Vocal (1v, pf, unless otherwise stated): 6 Lieder, op.1, 1908–11; 4 Gesänge, op.8, 1v, orch, 1912–14; 8 Gesänge (R. Smekal), op.12, 1912–16, arr. 1v, orch; Gesang der späten Linden (Smekal), op.16, female vv, chbr orch, 1917; 6 Lieder, op.21, 1917–18; 3 Gesänge, op.24, 1v, fl, chbr orch, 1918–21; 6 Lieder (H. Hesse), op.22, 1918, arr. 1v, orch; 4 Lieder (C.M. Brentano), op.34, 1930–31 [arr. as op.34a, female vv, chbr orch, 1931; op.34b, 1v, orch]; 8 Lieder (J.F. von Eichendorff), op.36, 1932; 8 Lieder (Eichendorff), op.37, 1932; 8 Lieder (Eichendorff), op.38, 1932–3; Lied der Freundschaft (F. Hölderlin), op.39/1, male vv, 1933; Lied der Liebe (Hölderlin), op.39/2, vv, 1933

Chbr: Sonata, d, op.3, va, pf, 1912 [arr. (cl, pf)/chbr orch]; Sonata, f, op.5, cl, pf, 1912–13 [arr. vn, pf]; Sonata, e, op.9, vn, pf, 1913–14; Burleske, E, op.11, fl, pf, 1914; Kleine Abendmusik, a, op.14, str qt, 1915; Sonatina, D, op.15, vn, pf, 1916; Pf Qt, c, op.18, 1917; Str Sextet, a, op.25, 1918–19; Rhapsody, d, op.6, vc, pf, 1919; Str Qt, g, op.26, 1920; Pf Trio, b, op.27, 1921; Sonata, e, op.28, vc, pf, 1922; Str Qnt no.1, g, op.30, 1923; Kammermusik (Nonett), op.31, fl, ob, cl, hn, str qnt, 1924 [arr. as op.31a, fl, ob, cl, bn, hn, vn, va, vc, db]; Cl Qnt, f, op.33, 1930; Pf Qnt, f, op.35a, 1931; Str Qnt no.2, d, op.40, 1932–7 [arr. orch, 1939; cl, bn, hn, str qnt]; Suite, op.45, vn, vc/va, pf; Suite, op.46, fl, str qt [arr. fl/vn/va, pf]; 3 Pieces, op.47, vc, pf (1939–40) [arr. va, pf]

Pf: 5 Klavierstücke, op.2, 1911–12; Fantasy, E, op.10, 1912–15 [arr. orch]; Sonata, A, op.4, 1912; 3 Klavierstücke, op.23, 1918–20, arr. 2 pf; Kleine Suite, op.29, 1923, arr. pf trio, 1930; 4 Klavierstücke, op.32, 1926, arr. 2 pf; Klavierstücke, op.41, 1932–6 [arr. as op.41a, Kleine Hausmusik, str qt; op.41b, Sonatine]; Präludium, Passacaglia, op.43, 1939; Suite no.2, op.44, 1939–40

MSS in A-Wn

Principal publishers: Doblinger, Peters, Hofmeister-Figaro, Bundesverlag, Tischer & Jagenberg,

WRITINGS

Die thematische Arbeit in Josef Haydns Streichquartetten seit 1780 (diss., U. of Vienna, 1915)

'Theorie und Praxis', *Wissenschaft und Praxis: eine Festschrift zum 70. Geburtstag von Bernhard Paumgartner*, ed. E. Preussner (Zürich, 1958), 128–33

'Versuch eines Selbstbildnisses', *Sudetenland*, i/3 (1958–9)

Many essays in *ÖMz*

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E.H. Müller von Asow: *Verzeichnis der Werke von Egon Kornauth* (Vienna, 1941, 2/1958)

T. Leibnitz: *Österreichische Spätromantiker: Studien zu Emil Nikolaus von Reznicek, Joseph Marx, Franz Schmidt und Egon Kornauth* (Tutzing, 1986)

GEROLD W. GRUBER

Korndorf, Nikolay Sergeyeovich

(b Moscow, 23 Jan 1947). Russian composer. He studied composition with Balasanian at the Moscow Conservatory, graduating in 1972, and then undertook a postgraduate conducting course with Lev Ginzburg, gaining a diploma in 1979. In 1975 he was appointed lecturer in instrumentation at the Moscow Conservatory; by this time he was an active propagator of new music, and many contemporary works were performed under his baton. In 1991 he moved to Canada where he continued to compose.

Korndorf makes frequent reference to early music and oral traditions in his works and seeks to create new structures within such contexts. An important turning point in his development was *Yarilo* (1980), for piano and tape, named after a sun god and the awakening of spring. If previous works such as the Second Symphony and the opera *Pir vo vremya chudi* ('Feast in the Time of Plague') were written in the confrontational manner typical of the 1970s, then *Yarilo* and the chamber works that followed in the 1980s are characterized by unhurried and meditative musical development. His artistic outlook is informed by pantheism and man's desire to merge with nature in an attempt to solve the crises of modern society. Musically, this is embodied by tonality replacing atonality. Although he often employs techniques of motif repetition in a manner that recalls minimalism, he does this with the intention of imparting formal dynamism rather than creating a continuous field of sound. His works of the late 1980s and early 1990s are mostly symphonic and are distinguished by sincere pathos, dynamic power and monumental qualities. He was awarded the Duisburg City Prize in 1990 and the Hindemith Prize in 1991.

WORKS

(selective list)

Dramatic: Pir vo vremya chumī [Feast in the Time of Plague] (op), 1973; Yes!! (ritual), 3 vv, chbr ens, tape, 1982; The Dance in Metal in Honour of John Cage (music theatre), 1 perc, 1986; MR (Marina and Rainer) (chbr op, 1, Yu. Lane), 1989, Munich, 20 May 1994; ... si muove! (music theatre), S, T, rock singer, 2 conductors, actors, dancers, inst ens, 1993

Orch: Sym. no.1, 1975; Sym. no.2, 1980; Con sordino, 16 str, hpd, 1984; Conc. capriccioso, vc, perc, str, 1986; Hymn I (Sempre tutti), 1987; Hymn II, 1987; Prol, 1992; Epilogue, 1993; Viktor (The Victor), 1995; Sym. no.4 (Underground Music), 1996

Vocal: Singing, Mez, tape, 1982; Tristful Songs (no text), chbr chorus, 1 perc, 1983; Sym. no.3, spkr, boys' chorus, mens' chorus, pf, orch, 1989; Hymn III (In Honour of Gustav Mahler), S, orch, 1990; Welcome!, female chorus, insts played by singers, 1995, arr. 6 female vv, insts played by singers, 1995

Chbr and solo inst: Confessiones, 14 pfms, tape, 1979; Movts, perc ens, 1981; Primitive Music, 12 sax, 1981; Yarilo, pf, tape, 1981; Lullaby, 2 pf, 1984; Brass-Qnt, 1985; Amoroso, 11 pfms, 1986; In Honour of Alfred Schnittke (AGSCH), str trio, 1986; Mozart-variationen, str sextet, 1990; Continuum, org, tape, 1991; The Magic Gift of Segnoro Luigi, perc ens, 1991, collab. V. Yekimovsky and others; Let the Earth Bring Forth, chbr ens, 1992; Str Qt, 1992; Get Out!!!, any 4 or more insts, 1995; Are you Ready Brother?, pf trio, 1996; Music for Owen Underhill and his Magnificent Eight, chbr ens, 1997; Passacaglia, vc, 1997; Canzone triste, hp, 1998

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- A. Ferenc:** 'The Association for Contemporary Music in Moscow: an Interview with Nikolai Korndorf', *Tempo*, no.190 (1994), 2–4
- N. Gulyanitskaya:** 'Zametki o stilistike sovremennikh dukhovno-muzikal'nikh kompozitsii' [Notes on style in sacred contemporary music], *MAk* (1994), no.1, pp.18–25
- O. Kuzima:** 'Nikolay Korndorf', *Kompozitori Moskvī*, ed. R.G. Kosacheva, iv (Moscow, 1994), 142–65

TAT'YANA REXROTH

Korner, Alexis

(*b* Paris, 19 April 1928; *d* London, 1 Jan 1984). British guitarist, bandleader, journalist and broadcaster. In the late 1940s and 50s he played traditional jazz and skiffle, but his musical sympathies lay with the country blues of artists such as Leadbelly, Robert Johnson and Big Bill Broonzy. He befriended the jazz musician Chris Barber, who had similar musical interests and had brought several blues artists over to England; Korner met many of these artists and promoted them in articles for journals including *Melody Maker* and *Jazz on Record*, and from 1958 through broadcasts on the BBC. With Cyril Davies, he formed the first British blues club, the London Blues and Barrelhouse Club. He had played acoustic guitar in the armed forces in Germany (1947–9), but took up electric guitar only after hearing Muddy Waters in 1958. With Davies he formed the electric band Blues Incorporated (1962), with a fluid personnel it was practically the only outlet for aspiring British blues musicians at the time.

Consequently their performances attracted many who subsequently became prominent in the British blues revival and blues-rock scene: Keith Richard, Eric Clapton, Eric Burdon, Mick Jagger, Long John Baldry, Charlie Watts and Brian Jones all played with the band.

Although Korner was a competent guitarist he was not a soloist, and the album *R&B from the Marquee* reflects his interest in the creation of more complex contrapuntal textures. He was part of the folk music scene in the 1950s and was also fond of jazz, often playing with prominent British jazz musicians, as on the album *Alexis Korner's Blues Incorporated* (1963). *Blues Incorporated* disbanded in 1967 and Korner recorded several other albums under his own name as well as with the groups New Church and CCS (Creative Consciousness Society). He never achieved the same status of many of his protégés, partly because of his stylistic changes away from the electric blues that made such groups as the Rolling Stones and Led Zeppelin so commercially viable.

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C. Welch: 'From the Roots Comes Alexis', *Melody Maker* (22 April 1978)
R. Dopson: disc notes, *I Wonder Who*, BGO CD136 (1992)
H. Shapiro: *Alexis Korner* (London, 1996) [incl. discography]

SUSAN FAST

Körner, (Karl) Theodor

(*b* Dresden, 23 Nov 1791; *d* Gadebusch, Mecklenburg, 26 Aug 1813). German poet and librettist. After studying geology, philosophy and law at Freiberg, Leipzig and Berlin, he went to Vienna in 1811 to work as a Dramaturg. He met Eichendorff, Beethoven, Weber, Moscheles and Meyerbeer and wrote a quantity of dramas and poems. He also discussed opera projects with Beethoven and Spohr but in 1813, before bringing these ideas to fruition, he enlisted in Lützow's volunteer corps and fell in battle. His most popular and perhaps also his best works are the soldiers' songs he wrote in the months before his death. Schubert set the libretto *Der vierjährige Posten* in 1815, as did Reinecke in 1855; J.P.S. Schmidt set *Das Fischermädchen* (1818) and *Alfred der Grosse* (1830). Flotow's settings of *Die Bergknappen* and *Alfred der Grosse*, however, were unperformed, and Dvořák's setting of the latter was not staged during his lifetime. A number of other composers (including A.R. von Adelburg, F.X. Grutsch, F.X. Kleinheinz, Karl Steinacher and C.T. Weinlig), now largely forgotten, based operas on Körner's dramas and librettos.

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K. Goedeke and others: *Gundriss zur Geschichte der deutscher Dichtung*, vii/1 (Dresden, 1900), 838–45
K. Berger: *Theodor Körner* (Bielefeld, 1912)
L. Siegel: *Music in German Romantic Literature* (Novato, CA, 1983)

Kornett (i)

(Ger.).

See [Cornet \(i\)](#).

Kornett (ii)

(Ger.).

See [under Organ stop \(Cornett\)](#).

Kornfeld, Peter.

See [Schultze, Norbert](#).

Korngold, Erich Wolfgang

(*b* Brno, 29 May 1897; *d* Hollywood, CA, 29 Nov 1957). Austrian composer. The second son of the eminent music critic Julius Korngold (1860–1945), he was a remarkable child prodigy composer. In 1906 he played his cantata *Gold* to Gustav Mahler, who pronounced him a genius and recommended that he be sent to Zemlinsky for tuition. At the age of 11 he composed the ballet *Der Schneemann*, a sensation when it was first performed at the Vienna Court Opera (1910); he followed this with a Piano Trio and a remarkable Piano Sonata in E that so impressed Artur Schnabel that he championed the work all over Europe. Richard Strauss remarked: ‘One’s first reaction that these compositions are by a child are those of awe and concern that so precocious a genius should follow its normal development This assurance of style, this mastery of form, this characteristic expressiveness, this bold harmony, are truly astonishing!’. Giacomo Puccini, Jean Sibelius, Bruno Walter, Arthur Nikisch, Engelbert Humperdinck, Karl Goldmark and many others were similarly impressed.

Korngold was 14 when he wrote his first orchestral work, the *Schauspiel Ouvertüre*; his *Sinfonietta* appeared the following year. His first operas, *Der Ring des Polykrates* and *Violanta*, were completed in 1914. With the appearance of the opera *Die tote Stadt*, completed when he was 23 and acclaimed internationally after its dual première in Hamburg and Cologne (1920), his early fame reached its height. After completing the first Left Hand Piano Concerto, commissioned by Wittgenstein in 1923, he began his fourth and arguably greatest opera, *Das Wunder der Heliane* (1927), and started arranging and conducting classic operettas by Johann Strauss and others. He also began teaching opera and composition at the Vienna Staatsakademie and was awarded the title professor *honoris causa* by the president of Austria.

Max Reinhardt, with whom Korngold had collaborated on versions of *Die Fledermaus* and *La belle Hélène*, invited him to Hollywood in 1934 to work on his celebrated film of Shakespeare’s *A Midsummer Night’s Dream*. Over

the next four years, Korngold pioneered a new art form, the symphonic film score, in such classics as *Captain Blood*, *The Prince and the Pauper* and *Anthony Adverse* (for which he won the first of two Academy Awards). The Anschluss prevented him from staging his fifth opera, *Die Kathrin*, and he remained in Hollywood composing some of the finest music written for the cinema. *The Adventures of Robin Hood* (1938, winner of his second Academy Award), *The Sea Hawk* (1940) and *Kings Row* (1941) are his greatest works in the genre. Treating each film as an 'opera without singing' (each character has his or her own leitmotif) he created intensely romantic, richly melodic and contrapuntally intricate scores, the best of which are a cinematic paradigm for the tone poems of Richard Strauss and Franz Liszt. He intended that, when divorced from the moving image, these scores could stand alone in the concert hall. His style exerted a profound influence on modern film music.

After the war Korngold returned to absolute music, composing, among other works, a Violin Concerto (1937, rev. 1945) first performed by Heifetz, a Cello Concerto (1946), a Symphonic Serenade for string orchestra (1947) given its première by Furtwängler, and the Symphony in F \sharp (1947–52). His late Romantic style, however, was completely out of step with the postwar era and when he died at the age of 60, he believed himself forgotten. After decades of neglect, a gradual reawakening of interest in his music occurred. At the time of his centenary (1997) his works were becoming increasingly popular, appearing on major recordings and concert programmes around the world.

WORKS

(selective list)

dramatic

Ops: Der Ring des Polykrates (1, J. Korngold and L. Feld, after H. Teweles), op.7, 1914, Munich, 28 March 1916; Violanta (1, H. Müller), op.8, 1914, Munich, 28 March 1916; Die tote Stadt (3, P. Schott [E.W. and J. Korngold], after G. Rodenbach: *Bruges la morte*), op.12, 1920, Hamburg and Cologne, 4 Dec 1920; Das Wunder der Heliane (3, Müller, after H. Kalneker), op.20, 1927, Hamburg, 7 Oct 1927; Die Kathrin (3, E. Decsey), op.28, Stockholm, 7 Oct 1939

Film scores: A Midsummer Night's Dream (dir. M. Reinhardt), 1934 [arr. of Mendelssohn]; Captain Blood (dir. M. Curtiz), 1935; Anthony Adverse (dir. M. Le Roy), 1936; Give Us This Night (dir. A. Hall), 1936; The Green Pastures (dir. W. Keighley), 1936 [orch sequences]; Rose of the Rancho, 1936 [one song]; Another Dawn (dir. W. Dieterle), 1937; The Prince and the Pauper (dir. Keighley), 1937; The Adventures of Robin Hood (dir. Curtiz and Keighley), 1938; Juarez (dir. Dieterle), 1939; The Private Lives of Elizabeth and Essex (dir. Curtiz), 1939; The Sea Hawk (dir. Curtiz), 1940; Kings Row (dir. S. Wood), 1941; The Sea Wolf (dir. Curtiz), 1941; The Constant Nymph (dir. E. Goulding), 1942; Between Two Worlds (dir. E.A. Blatt), 1944; Devotion (dir. C. Bernhardt), 1943; Of Human Bondage (dir. Goulding), 1944; Deception (dir. I. Rapper), 1946; Escape Me Never (dir. P. Godfrey), 1946; Magic Fire (dir. Dieterle), 1954 [arr. of Wagner]

Other: Gold (cant.), solo vv, pf, 1906, lost; Der Schneemann (ballet pantomime, E.W. Korngold), Vienna, 4 Oct 1910 [orchd Zemlinsky, rev. Korngold 1913]; Much Ado about Nothing (incid music, W. Shakespeare), op.11, 1918–19, 6 May 1920;

The Silent Serenade (stage comedy, E.W. Korngold, B. Reisfeld and W. Okie),
op.36, 1946, 26 March 1951

orchestral

Schauspiel Ouvertüre, op.4, 1911; Sinfonietta, op.5, 1912; Sursum corda, sym. ov.,
op.13, 1919; Pf Conc., C \flat ; op.17, pf left hand, orch, 1923; Baby Serenade, op.24,
small orch, 1928–9; Vn Conc., D, op.35, 1937, rev. 1945; Tomorrow, sym. poem,
op.33, Mez, chorus, orch, 1942; Vc Conc., C, op.37, 1946; Sym., F \flat ; op.40, 1947–
52; Sym. Serenade, B \flat ; str, op.39, 1947; Theme and Variations, op.42, school orch,
1953

chamber and keyboard

Don Quixote, pf, pieces, 1908; Pf Sonata no.1, d, 1908; Pf Trio, D, op.1, 1909; Pf
Sonata no.2, E, op.2, 1910; Märchenbilder, 7 pf pieces, op.3, 1910; Sonata, D,
op.6, vn, pf, 1912; Str Sextet, D, op.10, 1914–16; Pf Qnt, E, op.15, 1921; Str Qt
no.1, A, op.16, 1921–3; 4 Little Caricatures, op.19, pf, 1926; Tales of Strauss,
op.21, pf, 1927; Suite, op.23, pf left hand, str, 1930; Pf Sonata no.3, C, op.25,
1931; Str Qt no.2, E \flat ; op.26, 1933; Str Qt no.3, D, op.34, 1944–5; Romance
impromptu, vc, pf, op. posth., 1946

songs

6 einfache Lieder (J.F. von Eichendorff, E. Honold, H. Kipper, S. Trebitsch), op.9,
1911–13; [4] Abschiedslieder (C. Rosetti, A. Kerr, E. Ronsperger, E. Lothar), op.14,
A, pf/orch, 1920–21; 3 Lieder (H. Kaltneker), op.18, 1924; 3 Lieder (K. Kobald, E.
van der Straten), op.22, 1928–9; The Eternal (E. van der Straten), song cycle,
op.27, 1933; 4 Lieder (Shakespeare: *Othello, As You Like It*), op.31, 1937; Songs of
the Clown (W. Shakespeare: *Twelfth Night*), op.29, 1937; 5 Lieder (R. Dehmel,
Eichendorff, H. Koch, Shakespeare), op.38, medium v, pf, 1948; Sonett für Wien
(Kaltneker), op.41, Mez, pf, 1953

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Principal publisher: Schott

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R.S. Hoffmann: *Erich Wolfgang Korngold* (Vienna, 1922)

E.W. Korngold: 'Some Experiences in Film Music', *Music and Dance in
California*, ed. J. Rodríguez (Hollywood, 1940), 137–9

R. Behlmer: 'Erich Wolfgang Korngold – Established Some of the Film
Music Basics Film Composers Now Ignore', *Films in Review*, no.182
(1967), 86–100

L. Korngold: *Erich Wolfgang Korngold* (Vienna, 1967)

J. Korngold: *Die Korngolds in Wien* (Zürich, 1991)

S. Blickensdorfer: *Erich Wolfgang Korngold: Opern und Filmmusik* (diss.,
U. of Vienna, 1993)

R. van der Lek, trans. M. Swithinbank: 'Concert Music as Reused Film
Music', *AcM*, lxvi (1994), 8–112

B.G. Carroll: *The Last Prodigy* (Portland, OR, 1997)

Kornowicz, Jerzy

(*b* Lublin, 12 Aug 1959). Polish composer. He studied composition with Baird and then Borkowski at the Warsaw Academy of Music (1978–84) and later under Louis Andriessen (1992–5) in the Hague. Since 1988 he has been active in Polish musical organizations and festivals, notably those involving young Polish composers, such as the Youth Circle of the Polish Composers' Union, of which he was secretary (1988–90). A composer of mostly instrumental music, Kornowicz is best known for his solo pieces and duets. Although his music bears elements of non-Western traditions, ranging from chant in *Tybet I* to the creation of new modes through pitch-bending in *Relacja* ('Relation'), the strongest characteristic is its obsessive roudades, built on motifs and set in sequential and interlocking episodes. These quasi-ritualistic repetitions explore and define harmonic fields through arpeggiation and additive–subtractive processes. Their étude-like virtuosity and nervous energy are harnessed to particularly good effect in *Warkocz Bereniki* ('The Tress of Berenice') and the formally well-organized *Nieustanne rzeczy wirowanie* ('The Ceaseless Spinning of Things').

WORKS

(selective list)

Interakcje [Interactions], 6 perc, 1983; Harmonikos, orch, 1984; Pisane w Polsce [Written in Poland], tape, 1984; Transmission, pf, 1984; Totale, orch, 1985; Tybet I, tape, 1985; Off reduction, vn, 1986; Tukuang: płaskowyż feniksów [Tukuang: Plateau of the Phoenixes], mar, 1986; Fractus, db, 1988; Relacja [Relation], a fl, reverberation, 1990; Warkocz Bereniki (Coma Berenices) [The Tress of Berenice], pf, 1990; Mała pavana 'Kroki w chmurach' [Little Pavane 'Footfalls in the Clouds'], vn, pf, 1993; Tchnienie i pył [Breath and Dust], chbr orch, 1993; Nieustanne rzeczy wirowanie [The Ceaseless Spinning of Things], vn, 1995; Puzzler, chbr orch, 1995; Turlajspiewka, sax qt, 1997; Figury w oplocie [Frayed Figures], ens, 1998; Metanoja, hpd, tape, 1998

Light music, jazz, incid music, film scores

Principal publisher: Brevis

ADRIAN THOMAS

Kórodi, András

(*b* Budapest, 24 May 1922; *d* Venice, 17 Sept 1986). Hungarian conductor. He studied conducting with János Ferencsik and composition with László Lajtha at the Liszt Academy in Budapest, and joined the Budapest Opera as répétiteur in 1946. The same year he made his conducting début there with Kodály's *Háry János*, was appointed conductor, and became principal conductor in 1963. He gave several premières, including those of Hungarian operas such as Szokolay's *Blood Wedding* (1964). He was the first Hungarian to conduct the Bol'shoy Opera when he gave *Carmen* there

in 1957; that year he was appointed a professor of conducting at the Budapest Academy. He became president-conductor of the Budapest PO in 1967. Kórodi's favoured repertory was the 20th-century mainstream and Wagner, and he recorded some works in the complete Bartók edition. He received the Kossuth Prize in 1970 and was named Artist of Merit in 1960.

PÉTER P. VÁRNAI

Korolyov, Anatoly Aleksandrovich

(b Leningrad, 31 March 1949). Russian composer. He studied at the Leningrad Conservatory as a choral conductor and composer (in the class of Vladimir Tsitovich), completing his postgraduate studies under the guidance of Boris Arapov in 1983. In 1989 he became a teacher in the Department of Orchestration at the Leningrad Conservatory, and in 1991 director of the studio for electronic music with the St Petersburg Union of Composers.

Korolyov's work is characterized by an original and dramatic use of timbre, but above all by an abundance of genres and subject matter ranging from impressionistic and urban landscapes (the symphonic poems *O trave, kamnyakh i vode* ['Of Grass, Stones and Water'], *Gorod ot zari do poludnya* ['The City from Dawn to Midday']) to the poster-like anthems (*Prazdnicheskaya muzika Sankt-Peterburgu* ['Festival Music for St Petersburg']) and the ritualistic and religious (the oratorio *Zhitiye knyazya Vladimira* ['The Life of Prince Vladimir']). He is drawn to unusual folk sources, has combined live music with electronic sounds (*Pamyati Oliv'ye Messiana* ['To the Memory of Olivier Messiaen'], for chorus and sampler) and has utilized minimalist techniques (*Tri napeva* ['Three Melodies'], for organ). Despite the allusions to various styles and the 'reflection of culture' that is so frequently encountered, his work is devoid of eclecticism, and is notable for its distinctiveness and its adherence to epic dramatic plans.

WORKS

(selective list)

Vocal: *Zhitiye knyazya Vladimira* [The Life of Prince Vladimir] (orat), 1981; *Sled v mire* [Trace in the World] (I. Bunin), cycle, chorus, 1982; 2 poëmī (A. Tarkovsky), T, pf, 1983; 3 poëmī (Tarkovsky), chorus, 1984; *Slava bogu za vsyo* [Glory to God for Everything] (conc., G. Petrov), chorus, 1988; *Adazhio*, chorus, str orch, 1990; 3 fragmenta iz *Otkroveniya Svyatogo Ioanna* [3 Fragments from the Revelation of St John] (conc.), chorus, 1994; *Lux fulgebit*, S, chbr ens, 1995

Orch: *Gorod ot zari do poludnya* [The City from Dawn to Midday], sym. poem, 1979; *O trave, kamnyakh i vode* [Of Grass, Stones and Water], sym. poem, 1979; Chbr Sym., 1984; Sym., 1985; *Andante*, 1989; *Prazdnichnaya muzika Sankt-Peterburgu* [Festive Music for St Petersburg], 1990; *Allegro*, 1991, arr. 2 pf, 1991; *Vn Conc.*, 1993; *Variatsii*, pf, orch, 1995 [after M. Luther: *A Mighty Fortress is Our God*, chorale]

Chbr and solo inst: *V shume vetra* [In the Sound of the Wind], ob, 3 perc groups, pf, 1983; *Sonata*, 2 pf, 1984; 3 *napeva* [3 Melodies], org, 1985; *Bol'shoy raspev* [Great Chant], str, perc, hpd, 1986; *Tetrad'* [Note Book], pf, 1986; *Con amore*, 15 solo str, pf, hpd, synth, elec gui, 1987; *Pritcha, tolkovaniye, kommentariy* [Parable, Interpretation, Commentary], pf, 1987; *Chakona*, pf, 1989; *Malen'kiy putevoditel' po*

russkim narodnim pesnyam [Small Guidebook of Russian Folk Songs], pf, 1990; Élegiya, org, 1991; Arkhitektura nochi [Architecture of the Night], org, 1992, arr. for elects, 1994; Severniy veter [The North Wind], pf, 1992; Trio, 2 vn, vc, 1992; Partita, pf, 1995; Inventio, solo insts, 1996

El-ac: Baykal'skiye mirazhi [Baykal Mirages], elects, 1994; Dvoynoy kanon [Double Canon], cptr, 1994; Pamyati Oliv'ye Messiana [In Memory of Olivier Messiaen], motet, chorus, sampler, 1996

Incid music, film scores, reconstruction and arr. of 2 motets by C. Gesualdo (Sacrae cantiones)

MARINA GALUSHKO

Korones, Xenos [Xenophon]

(fl c1325–50). Byzantine monk and composer of liturgical chant. According to the akolouthiai manuscript *GR-An 2458*, dated 1336, Korones was *lampadarios* at Hagia Sophia, that is, the cantor of the left choir and the second highest office in the chant hierarchy. Sources from approximately one century later indicate that he even attained the rank of *prōtopsaltēs*, but the precise date and circumstances of his promotion to this office are not known. Korones also set a religious poem written by Patriarch Isidoros I (1347–9), thereby confirming the dates of the composer's activity.

Although he was probably somewhat younger than [Joannes Glykys](#), [Joannes Koukouzeles](#) and [Nikephoros Ethikos](#), Korones belonged to the first generation of composers writing in the mature kalophonic style. He reworked older kalophonic *stichēra* and a considerable number of his new compositions appear in Koukouzeles's redaction of the kalophonic stichērarion. In the akolouthiai manuscripts Korones's name is attached to several pieces for both the Office and the Divine Liturgy, including a Trisagion in the *ēchos deuterios* (authentic mode 2) that is introduced by the deacon's shout 'dynamis' and expanded by a melismatic *kratēma*, and *Epi soi chairei kecharitomenē* in the *ēchos plagios tetartos* (plagal mode 4) for the Liturgy of St Basil; both compositions are found in almost every akolouthiai manuscript copied from the second half of the 15th century onwards.

The akolouthiai manuscripts contain at least six different *methodoi* by Korones, which confirms his reputation as a teacher of chant and his association with the *maistores* Glykys and Koukouzeles. The simpler pieces, for example, an exercise demonstrating Byzantine intonation formulae by modulating through the eight modes, shed light on the elementary chant training in the 14th century. The two longest *methodoi*, however, are of a different class: one, the longest preserved exercise in the kalophonic style, consists, like Koukouzeles's *methodos*, of *teretismata* in the *ēchos prōtos* (authentic mode 1); the other, known as 'Method of the Stichērarion', uses the first item in this traditional chant collection (*Epestē hē eisodos*) as the formal framework for a highly sophisticated cento of melodic formulae and phrases drawn from the entire stichērarion collection.

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- M.K. Chatzēgiakoumēs:** *Mousika cheirographa tourkokratias, 1453–1832* [Music MSS from the period of Turkish rule] (Athens, 1975), 316–21
- G.T. Stathēs:** *Hē dekapentasyllabos hymnographia en tē byzantinē melopoīia kai ekdosis tōn keimenōn eis hen corpus* [Hymnography in 15-syllable verses in Byzantine melodic composition and an edition of the texts in one corpus] (Athens, 1977), 102–03
- E. Trapp:** *Prosopographisches Lexikon der Palaiologenzeit*, vi (Vienna, 1983), 21 only
- D. Conomos, ed.:** *The Treatise of Manuel Chrysaphes, the Lampadarios: On the Theory of the Art of Chanting and on Certain Erroneous Views that Some Hold about it*, MMB, *Corpus scriptorum de re musica*, ii (1985)
- A. Jakovljević:** *Diglōssē palaiographia kai melōdoi-hymnographoi tou kōdika tōn Athēnōn 928* [Old dual-language writings and hymn writers in Athens codex 928] (Leukosia, 1988), 79–81
- G. Stathēs:** 'Hē asmatikē diaphoropoiēsē, hopōs katagraphetai ston kōdika EBE 2458 tou etous 1336' [A comparison of the chants in codex *Gr-An* 2458 dating from 1336], *Christianikē Thessalonikē, palaiologeios epochē: Vlatadōn 1987* (Thessaloniki, 1989), 165–211
- C. Adsuara:** 'The Kalophonic Sticherarion Sinai gr. 1251: Introduction and Indices', *Cahiers de l'Institut du Moyen-Age grec et latin*, no.65 (1995), 15–58

CHRISTIAN TROELSGÅRD

Korro.

See [Kora](#).

Korte, Karl (Richard)

(*b* Ossining, NY, 25 Aug 1928). American composer. He studied at the Juilliard School (BS 1952, MS 1956) with Copland, Luening, Mennin, Persichetti and Petrassi. After teaching at Arizona State University (1963–4) and at SUNY, Binghamton (1964–70), he was appointed professor of music at the University of Texas, Austin (1971–97). His awards include two Guggenheim Fellowships (1960, 1970), the Gershwin Memorial Award (1957), the gold medal in the 1969 Queen Elisabeth International Competition, Belgium, and two NEA grants (1975, 1978). His Concerto for Piano and Winds was commissioned for the centennial of the Music Teachers National Association (1976).

A prolific composer, Korte has written in virtually every genre of music except opera, and has explored the major compositional techniques of the 20th century including serialism, neotonality, electronic music and computer-generated music. In the Piano Trio (1977, rev. 1982) and subsequent works, he has sought ways of achieving a simpler style in a basically tonal language. Several of his works have been recorded.

WORKS

Orch: Concertato on a Choral Theme, 1955; For a Young Audience, 1959; Sym. no.2, 1961; Southwest, 1963; Sym. no.3, 1968

Band: Ceremonial Prelude and Passacaglia, 1962; Nocturne and March, 1962; Prairie Song, tpt, band, 1963; Gestures, wind ens, perc, pf, amp db, 1970; I think you would have understood, tpt, band, tape, 1971; Fibers, 1977; Texarkana, 1991
Chbr and solo inst: Str Qt no.2, 1966; Matrix, wind qnt, sax, perc, pf, 1968; Remembrances, fl, tape, 1971; Conc., pf, wind, 1977; Pf Trio, 1977, rev. 1982; Concertino, b trbn, wind, perc, 1981; Double Conc., fl, db, tape, 1983; Te Maori, vc, 1987; Evocation and Dance, b trbn, tape, 1988; other works, incl. pf pieces

Vocal and choral: 4 Blake Songs, female vv, pf, 1961; Mass for Youth, SSA, orch, 1963; Aspects of Love (Bible: *Song of Solomon*, R.L. Stevenson, R.W. Emerson, Li Po, L. Hunt, W. Blake), SATB, 1968; May the Sun Bless us (R. Tagore), male vv, brass, perc, 1968; Ps xiii, SATB, tape, 1970; Pale is this Good Prince (orat, Egyptian), solo and choral vv, 2 pf, 4 perc, 1973; Songs of Wen I-to, high v, pf, 1973; Of Time and Season (various texts), solo vv, SATB, pf, mar, 1975; The Whistling Wind (Wang Xiaoni), Mez, tape, 1982; 5 New Zealand Songs, v, pf, 1989; Christmas music, other choral works

Tape: Hill Country Birds, tape, slides, 1982

Principal publishers: Elkan-Vogel, Galaxy, E.C. Schirmer, Seesaw, Presser

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JEROME ROSEN/MICHAEL MECKNA

Korte, Werner

(*b* Münster, 29 May 1906; *d* Münster, 26 Nov 1982). German musicologist. He studied mathematics, natural sciences and musicology at the universities of Freiburg and Münster (1924–6) and musicology, art history and philosophy at the University of Berlin (1926–8), where he took the doctorate under Johannes Wolf in 1928 with a dissertation on harmony in the early 15th century. He then became an assistant lecturer in the musicology department of Heidelberg University (1928–31) under Bessler. In 1932 he completed his *Habilitation* in musicology at the University of Münster with a study of early 15th-century Italian music; in the same year he succeeded Fellerer as director of the musicology department at the University of Münster. In 1937 he was appointed reader, and, despite a negative judgment in the denazification proceedings, was promoted to professor in 1946. He had previously occupied briefly the chairs of musicology at the universities of Göttingen and Marburg.

Several of Korte's publications concern the function of musicology and educational and cultural problems in music. In his numerous Nazi-era commentaries on the state of musicology, he used gratuitous attacks on Jews and other persecuted colleagues to argue his point of view. In his studies on Bruckner, Brahms and Stamitz, he developed a method of structural analysis which attempted, by systematic reference to symbols, to

pinpoint the work of art scientifically as a unique phenomenological document.

WRITINGS

- Die Harmonik des frühen 15. Jahrhunderts in ihrem Zusammenhang mit der Formtechnik* (diss., U. of Berlin, 1928; Münster, 1929)
Deutsche Musikerziehung in Vergangenheit und Gegenwart (Danzig, 1932)
Studien zur Geschichte der Musik in Italien im ersten Viertel des 15. Jahrhunderts (Habilitationsschrift, U. of Münster, 1932; Kassel, 1933)
'Aufgabe der Musikwissenschaft', *Die Musik*, xxvii (1934–5), 338–44
Johann Sebastian Bach (Berlin, 1935)
'Bildungs- und Ausbildungsfragen der Musik', *Die Musik*, xxviii (1935–6), 348–56
Ludwig van Beethoven (Berlin, 1936)
Robert Schumann (Potsdam, 1937)
'Die Grundlagenkrise der deutschen Musikwissenschaft', *Die Musik*, xxx (1938), 668–74
Musik und Weltbild (Leipzig, 1940)
'Darstellung eines Satzes von Johann Stamitz', *Festschrift Karl Gustav Fellerer*, ed. H. Hüschen (Regensburg, 1962/R), 282–92
Bruckner und Brahms: die spätromantische Lösung der autonomen Konzeption (Tutzing, 1963)
'Struktur und Modell als Information in der Musikwissenschaft', *AMw*, xxi (1964), 1–22
De musica: Monolog über die heutige Situation der Musik (Tutzing, 1966)
'Johann Sebastian Bach (1940)', *Johann Sebastian Bach*, ed. W. Blankenburg (Darmstadt, 1970), 23–42
Articles on Bach, Bruckner, Mozart and Schütz in *Nationalsozialistische Monatshefte* (1935–41)

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- K.W. Niemöller:** 'Zum Gedenken an Werner Korte', *Mf*, xxxvi (1983), 65–6
HANS HEINRICH EGGBRECHT/PAMELA M. POTTER

Kortekangas, Olli (Paavo Antero)

(b Turku, 16 Jan 1955). Finnish composer. He studied composition with Rautavaara and Hämeenniemi at the Sibelius Academy in Helsinki (1974–81) and with Schnebel in West Berlin (1981–2). In 1977 he was one of the founding members of the Ears Open society, set up in order to study, perform and promote contemporary music. He has had a special interest in music education: following periods of teaching at various schools (e.g. the National Theatre Academy, the Sibelius Academy and the Espoo Music School), he has been involved in several educational projects with children and young adults.

In his early works Kortekangas tended to mock outdated conventions of music and musical life, and set out to expand musical boundaries by combining music with the visual arts, theatre, movement, spoken word and electronics. Some of his pivotal works are written for electronic media, which gives him the freedom of multi-dimensional expression. His opera *Grand Hotel* (1985) was awarded the City of Salzburg Television Opera

Prize in 1989 and his radiophonic composition *Memoria* (1989) the Gian Franco Zaffrani Prize at the 1989 Prix Italia. The latter work grew out of a collaboration with the celebrated Tapiola Choir, as did others of his most important works, *MAA* (1985), *A* (1988) and *Kajo* (1996). The texts of his vocal works range from meaningless vowels (*Lumen valo*, 1984) to religious and philosophical poetry (*Verbum*, 1992; *Joonan kirja*, 1995) and his vocal techniques are no less varied, encompassing everything from speech and singing to Sprechgesang and whispers. His instrumental music includes works of dramatic power (*Ökologie 2: Konzert*, 1987) on the one hand and of innate lyricism (*Arabesken der Nacht*, 1995) on the other.

WORKS

Operas: Short Story (1, Kortekangas), 1980; Grand Hotel (1, A. Melleri), 1985; Joonan kirja [The Book of Joonah] (1, J.-P. Hotinen), 1995

Choral unacc.: Vihreä madonna [The Green Madonna] (H. Juvonen), SATB, 1975; Tuutulaulu [Lullaby] (Kanteletar), SSAA, 1980; Metamatiikkaa (L. Nummi), SSAA, obbl. insts, 1983; Madrigaali (Finnish folk poem), SSAA, 1984; Kolme Waltarin tekstiä [3 Texts by Waltari], SATB, 1985; Verbum (Bible, D.H. Lawrence), double SATB, 1987; Matkalla [On the Road] (5 Jap. haiku by Bashō, trans. K. Nieminen), TTBB, 1992; Sun in Me (Lawrence), TTBB, 1992; Kolme laulua [3 Songs] (A. Hellaakoski), TTBB, 1994; Luna (Kortekangas), SSAA, 1994; 3 Fiord Sketches (I Ching), SSAA, 1994; 3 Romances (Lawrence), SATB, 1995; Lyyrinen sarja [Lyric Suite] (Nieminen), SATB, 1997; Movement Echoing, SATB, 1997

Choral with insts: Lumen valo [The Glow of Snow] (Kortekangas), TTBB, perc, 1984; MAA [Earth], SSAA (children), 1985; A, SSAA, perc, elec, 1988; Kuu ja aurinko [Sun and Moon] (L. Pappila, Bashō, trans. Nieminen), SSAA (children), orch, 1992; Vindöga [Wind's Eye] (J. Bargum), SSAA, fl, perc, str qt, 1994; Kigi no uta [Song of Trees] (H. Kijima, S. Paulaharju, Jap., Finnish, Eng.), SSAA, perc, 1995, collab. M. Mamiya; Kajo [Shimmer] (M. Walkari, Bashō trans. Nieminen, trad. Latin), double SSAA (children), 5 solo male vv, elec, orch, 1996

Other vocal: Kolme varhaista laulua [3 Early Songs] (H. Juvonen), 1v, pf, 1975, rev. 1980; Memoarer [Memoirs] (N. Ferlin, Kortekangas), 1v, pf, 1982; Paraabeli [Parable] (Finnish folk poem), 5 solo male vv, 1983; Istuin meren rannalla [I was Sitting by the Sea] (P. Saarikoski), 1v, 1987; Amores (Lawrence), Mez, orch, 1989; Sanat [The Words] (O. Arvola, R. Rinne, Bible), S, chbr orch, 1992; Lyhyesti [In Short], S, Bar, pf, 1993; Messu [Mass], S, org, 1993; Kolme invokaatiota [3 Invocations] (Bashō, trad.), 5 solo male vv, 1996; Maa johon tahdot [The Land You Long for] (T.K. Mukka), spkr, fl, ob, cl, bn, str, 1996; Syvä ilo [Profound Joy] (A. Hellaakoski, Nieminen, Nummi), 1v, pf, 1997

Orch: Ökologie 1: Vorspiel, 1983; Ökologie 2: Konzert, 1987; Alba, cl, pf, vc, orch, 1988; Fanfare, 1991; Konzertstück, cl, vc, orch, 1993; Mukka-sarja [Mukka Suite], fl, ob, cl, bn, str, 1996; Org Conc., 1997; Ark, 1998

Other inst: Threnody, hn, pf, 1977; Cereal Sweet, pf 4 hands, 1979; Sonata per organo, 1979; Sehr schnell, vn, 1984; Koraali 'Punavuoren nuottikirjasta' [Chorale from the Punavuori Note Book], hmn, 1986; Emotion, variable ens, elecs, 1988; Iscrizione, cl, vc, 1990; Omaggio à M.C. Escher, a fl, gui, 1990; Mi, vn, pf, 1991; Valoa ja varjoa [Light and Shadow], 2 vn, pf, 1994; Arabesken der Nacht, gui, cl, hn, perc, vn, va, vc, db, 1995; La banda, gui ens, 1996; Postludium, org, 1996; Rondino, vn, vc, pf, 1997

Radiophonic: Memoria (Lawrence, Nummi, H. Tikkanen, Kortekangas), 1989; Kaivaja [The Digger] (K. Hotakainen), 1994

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ILKKA ORAMO

Kortes [Cortes] Sergey Al'bertovich

(b San Antonio, Chile, 18 Feb 1935). Belarusian composer. The son of a Latin-American father and an emigré Russian mother, he was raised by his mother's family in Buenos Aires where he began to study music. He moved to Minsk in 1955, graduated in 1962 from the National Conservatory where he studied with Bahat'row, and then worked as a music director in various theatres, in the Belarus film studio (1981–7), and later a manager and artistic director in the National Academic Opera Theatre (1991 onwards). He has been awarded the titles Honoured Art Worker of the Belarusian SSR and People's Artist of the Belarus. Opera – and especially tragic-comedy – occupies a central place in his output; he attempts to render unusual or alien various elements of the genre without negating what he considers the essence of the tradition, namely compassion and catharsis. His expressive means are broad and range stylistically from diatonicism and polytonality to aleatory and serial techniques. Structurally, he frequently makes use of simple couplet forms and ostinati (especially in choral episodes whose texture often reveals the influence of Orff), and is inclined to doubling in his part-writing. His operas are conceived on a grand scale and proceed by means of continuous symphonic development; the innate sense of theatre in his musical thinking is also apparent in his oratorios and instrumental works.

WORKS

Ops: Dzhordano Bruno [Giordano Bruno] (V. Khalip), 1973, Minsk, 1977; Matushka Kurazh [Mother Courage] (Khalip and S. Shteyn, after B. Brecht), 1980, Kaunas, Lithuania, 1982; Vizit dami [Visit of a Lady] (Khalip, after F. Dürrenmatt), 1990, Minsk, 1995

Ballet: Posledniy inka [The Last Inca] (G. Errera, P. Reyman), 1987, Havana, 1990

Choral: Pepel [Ash], vocal-sym. poem, chorus, orch, 1966; Pamyatsi paeta [In Memory of a Poet] (orat, Ya. Kupala), 1972; Bay pridumaw [Bay's Inventions] (orat, R. Borodulin), boys' chorus, orch, 1975

Orch: Pf Conc. 'Kaprichchos', 1969; Muzika dlya strunnikh [Music for Strings], 1970

Chbr and solo inst: Suite, cimb, pf, 1966; Kontrasti [Contrasts], suite, pf, 1970; Skazka [Fairy Tale], suite, pf, 1972; Str Qt, 1995

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- M. Galushko:** 'Noviy Vizit nestraoy dami' [New visit of the yong lady], *MAK* (1996), no.3–4, pp.80–83

YELENA SOLOMAKHA

Kortholt [Kort Instrument, Kurz Pfeiff]

(from Ger. *kurzes Holz*: 'short woodwind').

A generic term, referring to double-reed instruments from the 16th and 17th centuries with bores that double back on themselves (as in bassoons). The pitch of such instruments is thus deeper than their length would suggest. Specifically the word 'Kortholt' was applied to four kinds of instrument: a dulcian or early **Bassoon** (especially in England, according to Praetorius (2/1619), where the word 'curtal', a corruption of Kortholt, was used); a **Racket**, according to various late 16th- and early 17th-century inventories cited by Kinsky and Boydell; a **Sordun**, or 'courtaut' as Mersenne (1636–7) called a similar instrument; and a wind-cap sordun.

The instrument Praetorius illustrates as a Kortholt is of the last type; it has a wind cap over a double reed and an apparently cylindrical bore, doubled back on itself within a single wooden column (see [illustration](#)). The bore issues through a small lateral hole at the back below the wind cap. The instrument has 16 soundholes in all: the tips of all the fingers and the thumbs cover ten holes, and the joints of the index fingers cover two more; the latter and the little-finger holes are duplicated to allow for left- and right-handed playing (the four holes not in use are presumably stopped with wax). There are two closed keys which extend the range upwards. The range is shown in the illustration as C–b $\frac{1}{2}$; though elsewhere Praetorius writes that it is a full two octaves, B $\frac{1}{2}$ –b $\frac{1}{2}$. In dealing with most wind instruments Praetorius both illustrated them and described them in the text; this is not the case with the Kortholt, which is only mentioned in passing (sometimes by the name 'Kort Instrument'), though its range is given with those of the sorduns.

Describing the 'courtaut', which Mersenne characterized as an open-reed sordun, Trichet (see Lesure, 1955) wrote that 'one covers the reed with a cap, and [the instrument] is used as a bass in consort with musettes';

according to Trichet, therefore, the *courtaut* is effectively the same as Praetorius's 'Kortholt'. (See [Oboe](#), §1, 2 and [Wind-cap instruments](#).)

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HOWARD MAYER BROWN, BARRA R. BOYDELL

Kortkamp, Johann

(*b* ?Kiel, 1643; *d* Hamburg, 20 May 1721). German organist and writer, son of Jakob Kortkamp. He studied under Weckmann from 1655 until about 1661, and later in the 1660s he served for a short time as organist at the Jakobikirche, Hamburg, under Christoph Bernhard. His main posts – though they were not important ones – were as organist at two other Hamburg churches, the Maria-Magdalena Kloster (1669–1721) and St Gertrud (1676–1721). His only known composition is a jig. He also arranged for organ a *Magnificat secundi toni* by Weckmann and wrote the alto and tenor parts of a cantata by Bernhard. His importance lies in his manuscript chronicle of north German music from 1291 to about 1718, written between 1702 and 1718 (it is now in *D-Ha*). This gives invaluable accounts of north German organs and their sounds, as well as information about the lives and works of organists, clergy and Kantors, notably in the 16th and 17th centuries. The information he gave on the men whom he and his father knew personally, such as Hieronymus and Jacob Praetorius, Weckmann and Bernhard, is particularly important.

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JOHN H. BARON

Koruphaios

(Gk.).

Leader of the chorus in ancient Greek drama. See [Tragöidia](#).

Korzyński, Andrzej

(b Warsaw, 2 March 1940). Polish composer. He studied composition (with Kazimierz Sikorski), music theory and conducting at the State Higher School of Music, Warsaw. In 1964, after completing his studies, he formed the ensemble Ricercar 64, and later joined the staff of Polish Radio. During the 1960s and 70s he was one of the most popular composers of music for radio and television, and worked with the leading musicians in this field. He made his début as a film composer in 1967 with two television films by Andrzej Żuławski: *Pavoncello* and *Pieśń triumfujące miłości* ('Song of Triumphant Love'). In 1969 he began a long association with the celebrated director Andrzej Wajda, for whom he wrote the music for some of the director's most famous films, including *Wszystko na sprzedaż* ('Everything for Sale'), *Brzezina* ('The Birch Wood'), *Człowiek z marmuru* ('Man of Marble') and *Człowiek z Żelaza* ('Man of Iron'). During the 1980s Korzyński enjoyed great popular success with his songs for the children's film *Akademia Pana Kleksa* ('The School of Mr Ink-Blot').

Korzyński's music combines elements of pop, jazz, rock and classical styles. Among its most positive attributes are the vivid quality with which it stands in relief, its expressive motifs based on simple harmony, clear application of rhythm, and contemporary arrangements. The composer pays great attention to quality of sound, and combines with great success the timbre of acoustic instruments – especially strings – with electronic sounds. He was one of the first composers in Poland to make full and artistic use of electronic instruments for film and the entertainment media.

WORKS

(selected list)

Film scores: *Le Grabuge* (dir. E. Lunz), 1969; *Połowanie na muchy* [Hunting for Flies] (dir. A. Wajda), 1969; *Wszystko na sprzedaż* [Everything for Sale] (dir. Wajda), 1969; *Brzezina* [The Birch Woods] (dir. Wajda), 1970; *Sette donne a testa* (dir. S. Nievo-Cavallina), 1970; *Diabeł* [The Devil] (dir. A. Żuławski), 1972; *Trzecia część nocy* [The Third Part of the Night] (dir. Żuławski), 1972; *Człowiek z marmuru* [Man of Marble] (dir. Wajda), 1976; *Na srebrnym globie* [On a Silver Globe] (dir. Żuławski), 1977–86; *Possession* (dir. Żuławski), 1979; *Człowiek z żelaza* [Man of Iron] (dir. Wajda), 1981; *Akademia Pana Kleksa* [The School of Mr Ink-Blot] (dir. K. Gradowski), 1984; *Pan Kleks w kosmosie* [Mr Ink-Blot in the Cosmos] (dir. Gradowski), 1988; *Panna Nikt* [Miss Nobody] (dir. Wajda), 1995; *Szamanka* [The Shaman] (dir. Żuławski), 1996; c160 other film scores incl. TV

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Encyklopedia Polskiej Muzyki Rockowej, Rock and Roll, 1959–1973
(Kraków, 1995), esp. 134–5, 188–9

BOGDAN CHMURA

Kos, Božidar

(*b* Novo Mesto, 3 May 1934). Slovenian composer, active in Australia. He studied the cello, music theory and mechanical engineering in Slovenia and was active as a jazz player and arranger throughout Europe before moving to Australia in 1965. Kos studied composition with Richard Meale at the University of Adelaide (MA 1975). After teaching at Torrens College of Advanced Education (1975) and the University of Adelaide (1976) he became fellow in composition at the University of Adelaide (1978–83) before moving to the Sydney Conservatorium in 1984, where he became chair of the composition unit in 1991. He was awarded a doctorate by the University of Sydney in 1998. His honours include three Sounds Australian National Music Critics' Awards for his Violin Concerto (1986)

Taking the music of Boulez as a seminal influence, Kos's style can be seen as an attempt to incorporate the textural and harmonic discipline of the European avant garde within a harmonic context derived from jazz (Crosswinds, 1993), folk (Violin Concerto) and the higher partials of the harmonic series. After early work in electronics, a series of ensemble pieces in the 1980s, notably the String Quartet (1982), *Catena I–II* (1985–7), *Quasar* (1987) and *Ludus ex nominum* (1989), established a style of carefully crafted, harmonically sensitive complexity. The 1990s saw the same craft increasingly applied to orchestral writing in such works as *Aurora Australis* (1997).

WORKS

(selective list)

Orch: Meditations, 2 orch, 1974; Metamorphosis, 1978; Sinfonietta, str, 1983; Vn Conc., 1986; Gui Conc., 1992; Crosswinds, a sax, jazz trio, orch, 1993; *Aurora Australis*, 1997

Chbr and solo inst: Modulations, fl, 2 perc, synth, 1974; Reflections, pf, 1974; Qt, fl, va, pf, perc, 1980; Pf Sonata, 1981; 3 Movts, fl, trbn, pf, perc, 1982; Str Qt, 1982; Kolo, pf, 1984; *Catena I*, fl, cl, vn, vc, mar, pf, 1985; *Catena II*, fl + pic, cl, vn, va, vc, pf, 1987; *Quasar*, 4 perc, 1987; Spectrum, b cl, mar, tape, 1988; *Ludus ex nominum*, fl, ob + eng hn, trbn, pf, perc, 1989; *Evocations*, vc, 1994

PETER McCALLUM

Kos, Koraljka

(*b* Zagreb, 12 May 1934). Croatian musicologist. She took the diploma in musicology at the Zagreb Academy of Music with Josip Andreis (1957) and undertook further studies at Edinburgh University with H.F. Redlich and Hans Gál (1957–8), at Göttingen with Wolfgang Boetticher and at Heidelberg with Reinhold Hammerstein (1973–4). She took the PhD at

Ljubljana University with Dragotin Cvetko in 1967 with a dissertation on Croatian medieval iconographical sources. She was librarian (from 1967), assistant professor (from 1970) and professor (1976–94) at the Zagreb Academy of Music and director of the Institute for the History of Croatian Music at the Croatian Academy of Sciences and Arts (1985–93). She was editor-in-chief of *Arti musices* (1980–86, 1989–90).

Kos has published extensively on all aspects and periods of Croatian music history and has produced pioneering studies of Croatian musical iconography, the history of Croatian song, Renaissance music and early 20th-century Croatian music. Through her teaching and writing, she gave Croatian musicology its direction throughout the 1970s and 80s.

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ZDRAVKO BLAŽEKOVIĆ

Kósa, György

(*b* Budapest, 24 April 1897; *d* Budapest, 16 Aug 1984). Hungarian composer and pianist. At the age of ten he became a pupil of Bartók, and he studied composition with Kodály and Herzfeld at the Budapest Academy of Music (1908–12); he also studied the piano at the academy (1908–15) and with Dohnányi (1915–16). In 1916–17 he was co-répétiteur at the Royal Hungarian Opera House in Budapest, where he took part in the first performance of Bartók's *The Wooden Prince*. He undertook concert tours in Europe and North Africa, and in 1920–21 was a theatre conductor in Tripoli. He then settled in Budapest and from 1927 was professor of piano at the academy. In the 1920s, in conjunction with Kadosa and others, he founded the Society of Modern Hungarian Musicians. He received the Erkel Prize (1955), and was later created Merited Artist (1972) and Honoured Artist (1972) of the Hungarian People's Republic.

In outlook, Kósa showed marked affinities with Mahler, combining complexity with an almost childlike naivety. Man's greatest problems stand at the centre of his work, and this preoccupation is reflected in the sub-titles of his symphonies (e.g. 'Man and the Universe', 'Salvation in Christ'). Existence, fate and man's beliefs, and beauty and inspiration drawn from the widest possible cultural background, embracing Greek and Chinese, Old French and Scandinavian civilizations, coloured his thought. Stylistically his music is influenced neither by folk music nor by serialism. The striving gestures of a believing soul in conflict with the world characterize his type of expressionism, in which the eruptive statement of his experience appears more important than the form that the statement takes.

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stage

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Ballets and pantomimes: Fehér Pierrot [White Pierrot] (ballet, L. Fodor), 1916; Phaedra (ballet, 1, V. Dienes), 1918; Mese a királykisasszonyról [A Tale of a Princess] (pantomime, 1, M. Gaál), 1919; Laterna magica (pantomime, 1, A. Szederkényi), 1922; Árva Józsi három csodája [The 3 Miracles of Józsi Árva] (pantomime, 1, J. Mohácsi, L. Márkus), 1930; Dávid király [King David] (ballet, 1, G. Kósa, after M. Rabinovszky), 1937; Ének az örök bánatról [Song of Everlasting Sorrow] (ballet, Bai Juyi), 1955

vocal

Orats: Jonah, 1931; Easter Orat, 1932; Saulus, 1935; Joseph (chbr orat), 1939; Elijah (chbr orat), 1940; Christus (chbr orat), 1943; Hajnóczy (Devecseri), 1954; Villon, 1961

Cants.: Laodomeia (M. Babits), 1925; Job, 1933; Küldetés [Mission], 1948; Perlekedő prófécia [A Quarrelling Prophecy] (Bible: *Habbakuk*), 1953; Szól az úr [The Lord is Saying], 1957; Amor sanctus (medieval Lat.), 1958; Báránka [Lambkin], 1964; 2 Cants. (J. Pilinszky), 1964; Balázsolás [St Blaise Play] (Babits), 1967; Cantata humana (J. Pannonius), 1967; Orpheus, Eurydike, Hermes (R.M. Rilke), 1967; Őszikék [Autumn Songs] (J. Arany), 1970; Johannes (C. Morgenstern), 1972; Szálkák [Splints] (Pilinszky), 1972; 2 Cants. (T.S. Eliot), 1973–4; Cant. (F. Karinthy), 1974; Bikasírató [Dirge for a Bull] (Devecseri), 1975; Kakasszó [Crowing of the Cock] (I. Vas), 1975; Todesfuge (P. Celan), 1976; Szólítlak hattyú [I call you, Swan] (L. Nagy), 1978

Mystery: Kincses Ádám halála [The Death of Ádám Kincses] (B. Szabolcsi), 1923

Works to liturgical texts: Dies irae, 1937; 2 masses, 1946, 1949; De profundis, 1947; Requiem, 1948; Stabat mater, 1949; Te Deum, 1949; Biblikus mise [Biblical Mass], 1951; Requiem, 1966

Songs: c500 (incl. E. Ady, L. Aragon, Arany, Babits, Csokonai Vitéz, R. Dehmel, Devecseri, St George, G. Hernádi, A. József, G. Juhász, F. Molnár, Morgenstern, S. Petőfi, Petrarch, Rilke, A. Silesius, T. Storm, Szilágyi, R. Tagore, Á. Tóth, E. Tóth, P. Verlaine, S. Weöres, Z. Zelk)

instrumental

9 syms.: 1922, 1930, 1933, 1934, 1937, 1947, 1957, 1959, 1969

Other orch: Suite, 1915; 6 Pieces, 1919; Suite (három irónikus portré) [3 ironic portraits], 1925; Fantázia három magyar népdalra [Fantasy on 3 Folksongs], 1948; Táncszvit [Dance Suite], 1951; Conc., pf, vn, cymbals, perc, 1973; Homálybann [In Darkness], vc, orch, 1977

8 str qts: 1920, 1929, 1932, 1935, 1956, 1960, 1963, 1965

Other chbr: Chbr Music, 17 insts, 1928; Duo, vn, db, 1928; 6 Portré [6 Portraits], 6 hn, hp, 1933; Qnt, fl, cl, bn, hn, hp, 1938; Trio, fl, va, vc, 1946; Wind Qnt, 1960; Rondo, wind qnt, 1961; Pf Trio, 1962; Duo, vn, vc, 1964; Sonata, vc, pf, 1965; 6 Intermezzó, str trio, 1969; 6 Miniatures, va, hp, 1969; Dialogus, b tuba, mar, 1975

Pf: Fantasy, 1917; 13 Bagatelles, 1918; Jutka, 12 pieces, 1928; Duo, 2 pf; Pf Sonata, 1941; Pf Sonata [no.2], 1947; Kis cipőben [Little Shoe], 1953; Jutka-ballada, 1946; Hommage à Béla Bartók, 1947; 2 darab [2 Pieces], 1955; Pf Sonata [no.3], 1956; Divertimento, 1960; Öt kis darab [5 Little Pieces], 1967

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See [Kozeluch, Johann Antonin](#).

Koschovitz, Joseph.

See [Kossovits, József](#).

Köselitz, Johann Heinrich.

See [Gast, Peter](#).

Kosenko, Viktor Stepanovich

(*b* St Petersburg, 12/24 Nov 1896; *d* Kiev, 3 Oct 1938). Ukrainian composer and pianist. In 1918 he graduated from the St Petersburg Conservatory where he studied with Nikolay Sokolov (composition) and Irina Miklashevskaya (piano). In the period 1918–28 he lived in Zhitomir, teaching at the music school; from 1929 he lived in Kiev, teaching at the Lysenko Music Institute (1929–34) and at the conservatory (1934–8), where he ran the classes in piano, chamber music and analysis. He performed as a soloist and as an ensemble player; he was awarded the order of the Workers' Red Banner (1938). His works are Romantic in style and rely in particular on the Russian traditions of Tchaikovsky, Rachmaninoff and Skryabin.

Music schools in Zhitomir and Kiev (which he helped to set up) bear his name; a Kosenko stipend is awarded to the best students of the Zhitomir school and the Kiev conservatory. The house in Kiev where Kosenko lived has become a memorial museum.

WORKS

(selective list)

Orch: Vn Conc., 1919; Geroicheskaya uvertyura [Heroic ov.], 1932; Moldavskaya poéma [Moldavian Poem], 1937; Pf Conc., 1937

Chbr and solo inst: Sonata, vc, pf, 1923; Klassicheskoye trio [Classical Trio], vn, vc, pf, 1927; Str Qt, 1930; Sonata, vn, pf, 1928; Sonata, va, pf, 1928; 3 pf sonatas, almost 100 pf pieces, inc. 11 étyudov v forme starinnikh tantsov [11 Studies in the Form of Old Dances], 24 detskiye p'yesī [24 Pieces for Children]

Vocal: c40 romances, choruses, songs for children, folksong arrs., incid music

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V. Dovzhenko: *V.S. Kosenko* (Kiev, 1951)

P. Stetsyuk: *Viktor Kosenko* (Kiev, 1974)

V.S. Kosenko: spogady. Lysty [Reminiscences. Letters] (Kiev, 1975)

O. Oliynik: *Fortepianna tvorchist' V.S. Kosenko* [The piano works of V.S. Kosenko] (Kiev, 1977)

O. Oliynik: *V. Kosenko* (Kiev, 1989)

YELENA ZIN'KEVICH

Košetický, Jiří Evermod

(*b* Vlašim, 6, April 1639; *d* Prague, 20 Jan 1700). Bohemian priest. He was active at the Premonstratensian Strahov monastery in Prague and, after 1669, in various places in Bohemia. Between 1680 and 1699 he wrote out five volumes of *Quodlibetica* (now in *CZ-PS*) – miscellanies of historical documents of the period, religious texts, occasional poems, satires, folk dramas etc. in Czech, German and Latin. They contain nothing by Košetický himself. The texts in verse form include many 17th-century songs, some with melodies. Most of them are favourite Czech sacred songs of the period, and there are also Czech, German and Latin secular songs (many of them unica) reflecting life in the monasteries, towns and villages: drinking-songs, homage songs and songs with historical, polemical, satirical or humorous texts.

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B. Ryba: *Soupis rukopisů Strahovské knihovny/Catalogus codicum bibliothecae Strahoviensis*, iii (Prague, 1979), 253–317 [incl. detailed discussion of the volumes of *Quodlibetica* and gives p. nos. of the articles by Podlaha]

JAN KOUBA

Koshetz [Koshits], Nina (Pavlovna)

(*b* Kiev, 18/30 Dec 1894; *d* Santa Ana, CA, 14 or 15 May 1965). Ukrainian soprano. The daughter of Pavel Koshitz, a leading tenor at the Bol'shoy, she was trained in Moscow, first as a pianist, and then as a singer under Sergey Taneyev. She made her début as Tatyana in *Yevgeny Onegin* with the Zimin Private Opera company in 1913, and remained with the company until 1919. During this period she also toured Russia and in 1917 appeared

as Tatyana at the Mariinsky, Petrograd. Other roles included Lisa in *The Queen of Spades*, Marina in *Boris Godunov*, Tosca, and Electra in Taneyev's *Oresteya*. In 1920 she left Russia and joined the Chicago Opera Association, singing Fata Morgana in the première of *The Love for Three Oranges* in 1921. She sang as a guest artist with the Russian Opera Company in New York and on tour in 1922, and in 1924 was at the Colón, Buenos Aires. The later 1920s were spent largely in France, where she sang at the Paris Opéra in 1925, and at the Trocadéro in 1927 in the first Paris production of Rimsky-Korsakov's *Sadko*. There were further concert seasons and occasional operatic appearances in Europe and the USA; in 1940 she retired to Hollywood, where she managed a restaurant and appeared in several films. Her few recordings, prized by collectors, show a clear, steady voice excitingly combined with an imaginative, emotionally charged style.

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J. Dennis: 'Nina Pavlovna Koshetz', *Record Collector*, xvii (1966–8), 53–61 [with discography by V. Liff]

M. Scott: *The Record of Singing*, ii (London, 1979), 23–5

J.B. STEANE

Košice

(Ger. Kaschau; Hung. Kassa).

Town in eastern Slovakia. The oldest musical documents, mostly vocal music, include the *Epistola venerabilis* (13th–14th centuries), *Pontifical strigoniensis* (14th century), *Liber conventus Cassoviensis* (14th–15th centuries) and the Missal of Košice parish (15th–16th centuries). The two-volume gradual of Košice represents imported polyphonic music from the 16th century and demonstrates a high musical standard. The illuminations portray the oldest views of Košice and its surroundings.

Guilds played an important role in cultivating secular music; flautists and violinists played at their feasts. Sebestyén Tinódi's *Cronica* (1554) includes a musical entertainment for the Royal Captain of Košice. The Protestant minister Gál Husár was the first Košice printer of music (1560); a permanent music printing firm was founded in 1610. The University of Košice was established in 1657 and sacred music was performed in its church, where a Slovak passion play has been preserved. At the end of the 18th century, Viennese symphonic music was heard at the cathedral. Chamber music was performed in the homes of the nobility and the middle class.

Theatre music began in the 14th century with plays in the markets and schools. Travelling groups performed at the old permanent theatre building (1789) and then at the present theatre (1899). Performances were in German, Hungarian, Italian, Czech and Slovak and included contemporary operas and operettas. The Košice State Opera, founded in 1945, presents the standard repertory and some native compositions. The Slovak national opera *Krútnava* ('Whirlpool') by Eugen Suchoň was first performed in Košice in 1953.

The system of educating professional organists and instrumentalists at college level (*schola musices*), established in 1784, continued through the 20th century. In 1951 a new college of music was established for teachers; in 1961 it became a conservatory. Choral singing was cultivated at elementary schools and churches. Civic choirs were established in the 19th century, at first German (Gesangverein) and later Hungarian and Slovak groups. There were also workers' choirs. The best-known choirs in the late 20th century were the Cantica Veterinaria, the Košice Teachers Choir and the cathedral choir of St Cecilia.

In 1927 the General Orchestra, the Military Orchestra and the Theatre Orchestra were joined by the Radio Orchestra. In 1969 the State PO was established; its regular concert season culminates in the Košice Musical Spring Festival. Since 1970 an annual International Organ Festival has been held. The Košice Quartet, the Košice Chamber Orchestra, brass ensembles and military orchestras perform at various celebrations. Among numerous folk ensembles, Carnica excels.

Notable among Košice composers have been F.X. Zomb (1779–1823; also a music critic), Josef Zomb (1791–1850), Jozef Janigh (1782–1837), Josef Kerner (1851–1914), Oldrich Hemerka (1862–1946), Josef Grešák (1907–87), Josef Podprocký (*b* 1944) and Norbert Bodnár (*b* 1955).

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Hudobný život Košíc [Musical life in Košice] (Košice, 1981)

M. Potemrová: *Hudobný život v Košiciach v rokoch 1848–1918* [Musical life in Košice] (Košice, 1981)

200 rokov hudobného školstva v Košiciach 1784–1984 [200 years of music education in Košice] (Košice, 1984)

60 rokov hudobného vysielania z rozhlasového štúdia Košice [60 years of music broadcast from Radio Košice] (Košice, 1987)

M. Potemrová: 'Konservatorium v Košiciach v rokoch 1951–1986', *Historica carpatica*, xix (1988), 161–75

Hudobné divadlo v Košiciach 1789–1989: Košice 1989

MARIA POTEMROVÁ

Koskelin, Olli (Juhani)

(*b* Helsinki, 16 April 1955). Finnish composer. He studied composition privately with Tiensuu and Hämeenniemi (1975–83) and with Murail in France (1986). He also studied the clarinet at the Helsinki conservatory and literature at Helsinki University. In 1987 he became music teacher in the dance department of the Theatre Academy.

His early style is founded on post-serial harmonies and strives forcefully towards modernist means of expression; harmonic colouring is his central interest. His compositions have a strong inner cohesion, but there are significant stylistic differences between individual works. He explores the expressive limits of instruments in such solo works as *Act I* for cello (1982) and *Exalté* for clarinet (1985). The latter especially is a virtuosic and technically very demanding piece, which he later extended into the *Pas de deux* for clarinet and cello (1991) and the *Pas de trois* for clarinet, cello and

accordion (1991). Towards the end of the 1980s the mood of his works became more meditative, and he explored often powerful areas of feeling through tranquil harmonic effects. At the same time Koskelin exploited stylistic allusions, as in the piano work *Courbures* (1989), where a sudden Baroque cadence appears within a glittering neo-Impressionist texture. In his small orchestral output the stress is on fields of harmonic stasis. Murail's influence, which was not manifest before the 1990s, lies behind Koskelin's use of certain resources to create spectral music: in the 1993 work for chamber orchestra ... *kuin planeetta hiljaa hengittävä* ('... Like a Planet Silently Breathing') there are small-scale dynamic changes; otherwise the music is utterly motionless. Harmonies are based on harmonic series of equal-tempered scales. This is also prominent in the Piano Concerto (1995), in which a virtuoso solo part forms a powerful contrast to soft harmony. The second of the two movements in the Clarinet Concerto is built on a low C pedal point – and again, almost all the action takes place in the solo part while the orchestra provides a static, undisturbed surface of sound.

Koskelin's work in the Theatre Academy's dance department has led to many productions with different choreographers. In these works he has often used tape, as in *Yönvartija* ('The Nightwatchman', 1992) and *Minä olen ruumiini* ('I Am My Own Body', 1994), a duo for cello and tape. In the 1990s his musical expression moved cautiously towards more traditional formal solutions. In his chamber work *Uurre* ('Furrow', 1997), which won a competition in a phone-in on Finnish National TV, Koskelin approaches a static neo-Impressionist sound reminiscent of Debussy.

WORKS

(selective list)

Stage: Strip-Tease (incid music, J. Siltanen), 1991; Kylmäntähti [Coldstar] (ballet, U. Koivisto), 1992; Yönvartija [The Nightwatchman] (ballet, A. Aaltokoski), tape, 1992; Minä olen ruumiini [I Am My Own Body] (ballet, Aaltokoski), vc, tape, 1994

Orch: For the Time Being, 1991; ... kuin planeetta hiljaa hengittävä [... Like a Planet Silently Breathing], 1993; Pf Conc., 1994; Cl Conc., 1995; Sarja baletista Kylmäntähti [Suite from the ballet Coldstar], 1996

Chbr: Music, str qt, 1981; Echos colorés, b cl, pf, 1991; Pas de deux, cl, vc, 1991; Pas de trois, cl, vc, accdn, 1991; Uurre [Furrow], fl, cl, hn, vib, pf, 2 vn, va, vc, db, 1997

Solo inst: Act I, vc, 1982; Exalté, cl, 1985; Tutte le corde, gui, tape, 1989; Courbures, pf, 1989; Soitto [Music], pf, 1994

Vocal: Lacrimosa (Finnish text, P. Saaritsa), male chorus, 1990; Breaking the Silence (M. Bashō, Eng. trans. N. Yuasa), S, fl, cl, vib, va, vc, 1991; Recordare (Finnish text, Saaritsa), male chorus, 1995

El-ac: To Whom It May Concern, radiophony, 1990

Principal publishers: Love, Fazer, Otava

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K. Korhonen: *Olli Koskelin* (Helsinki, 1995) [pubn of the Finnish Music Information Centre]

OSMO TAPIO RÄIHÄLÄ

Koskinen, Jukka

(*b* Espoo, 4 March 1965). Finnish composer. From 1984 he studied composition at the Sibelius Academy in Helsinki with Rautavaara, Aho and Eliasson; he continued his studies in Biella and Siena with Donatoni (1988–9), and with Szalonek in Berlin from 1991 to 1993. His output consists of short pieces that are complex in rhythm, and either fiercely expressive or sensitive and fragile, often developing only a single idea. His string quartet was awarded a prize at the 1989 UNESCO Rostrum of Composers.

WORKS

Qt, fl, cl, vn, vc, 1983; Pf Trio, 1985; Str Qt, 1987; Transformazioni, pf, 1987; Angst, vc, 1989; Suoraan sanoen [Straight to the Point], 17 solo str, 1990; Until the Deadline, wind, perc, 1992; Octet, fl, ob, cl, bn, str qt, 1993; Ululation, fl/a fl, ob/eng hn, cl/b cl, bn, hn, tpt, trbn, str qt, 1994; Qt, ob, cl, bn, accdn, 1995; H, sax qt, 1995; Nausea, a fl, b cl, vn, vc, pf, 1996; Faravidin maa [The Land of Faravid], 6 dancers, ob, cl, bn, vn, vc, pf, 1998

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M. Heiniö: *Aikamme musiikki* [Contemporary music], Suomen musiikin historia [A history of Finnish music], iv (Porvoo, 1995)

ILKKA ORAMO

Kosleck, Julius

(*b* Naugard, Pomerania, 3 Dec 1825; *d* Berlin, 5 Nov 1905). German trumpeter. The son of poor parents, he was sent at the age of eight to a military school in Annaburg, Saxony; in 1843 he became first trumpeter in the 2nd infantry guard regiment band in Berlin. From 1853 to 1893 he was first trumpeter in the Königliche Kapelle there, and from 1872 until 1903 he taught the trumpet and trombone at the Berlin Hochschule für Musik (professor from 1893). He was well known in northern Germany as an oratorio trumpeter, although his long A trumpet does not seem to have been taken up by other players there. His main interest, however, was playing light music on conical brass instruments. As a cornet soloist and as the leader of a cornet quartet founded in 1870 (later known as the Kaiser-Cornet-Quartett), he travelled throughout Germany, Switzerland, England, Denmark, Sweden, Russia (spending five months in St Petersburg and Pavlovsk in 1868) and the USA (1872). In 1890 he founded the 100-member Kosleck'sche Bläserbund, which won great popularity.

Kosleck is known for his participation in a historic performance of Bach's Mass in B minor in London on 21 March 1885, in which he played the first trumpet part on the so-called [Bach trumpet](#). A diagram of his mouthpiece, which he carefully concealed from his English colleagues, was printed by

Menke in 1934. His *Grosse Schule für Cornet à piston und [F-]Trompete* (Leipzig, 1872) was translated into English (c1907) by Walter Morrow, a noted champion of the F trumpet.

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- R.K.:** 'Ein Altmeister deutscher Trompeterkunst', *NZM*, xciii (1897), 525–6
- B. Garlepp:** *Die Geschichte der Trompete nebst einer Biographie Julius Koslecks* (Hanover, 1914)
- W. Menke:** *History of the Trumpet of Bach and Handel* (London, 1934/R1972 with new introduction, index and bibliography by S.J. Glover)
- E. Tarr:** *East Meets West* (Stuyvesant, NY, forthcoming)

EDWARD H. TARR

Košler, Zdeněk

(*b* Prague, 25 March 1928; *d* Prague, 2 July 1995). Czech conductor. He was first taught music by his father, an orchestral player, then studied the piano, composition and conducting at the Prague Academy of Musical Arts, where his teachers included Karel Ančerl. His first appointments were as répétiteur for the Kühn Children's Choir and the Czech Choir (later the Prague Philharmonic Choir), and in 1948 he joined the Prague National Theatre, where he made his conducting début with *Il barbiere di Siviglia* in 1951. The same year he conducted his first major concert with the Prague SO, and he toured with the National Theatre company to Moscow in 1955 and Brussels in 1958. He won the 1956 International Conducting Competition at Besançon and the 1963 Mitropoulos Competition in New York, where he worked as assistant to Bernstein in the 1963–4 season. He was director of the Olomouc Opera (1958–62) and the Ostrava Opera (1962–6), principal conductor of the Prague SO (1966–7), and conductor and later Generalmusikdirektor of the Berlin Komische Oper in association with Felsenstein (1965–8). From 1971 to 1976 he was director of the National Theatre in Bratislava and from 1971 to 1981 resident conductor of the Czech PO. As musical director of the Prague National Theatre (1980–85) he conducted a complete cycle of Smetana's operas. He conducted *Salome* at the Vienna Staatsoper in 1965, toured in other European countries and Canada, and from 1968 was a frequent guest conductor in Japan. His performances were deeply emotional yet balanced in character, as can be heard on his recordings of the complete Dvořák and Prokofiev symphonies. His wide repertory also included many works by 20th-century Czech and Slovak composers, and he conducted many premières, including the first performance of Martinů's Second Cello Concerto (1965). He wrote a volume of autobiographical essays, *Poselství* (Prague, 1996).

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ALENA NĚMCOVÁ

Kosma, Joseph [Kozma, Jozsef]

(*b* Budapest, 22 Oct 1905; *d* La Roche-Guyon, 7 Aug 1969). French composer of Hungarian birth. He studied at the Liszt Academy of Music (1926–8) then worked as a répétiteur and assistant conductor at the Hungarian State Opera. He began composing scores for Hungarian films in 1929, the year in which he went to Berlin to study with Eisler, and was active in performances staged by the Young Communist Group (known as 'the Red Megaphone'). With the rise of Nazism, Kosma (who was Jewish) fled to France where he first found work as a café pianist. His meeting with the poet Jacques Prévert led to an engagement at the cabarets *Le boeuf sur le toit* and *La folie de Lys Gauty*, where he accompanied the singers Marianne Oswald, and Lys Gauty. Oswald, much admired by the poets Jean Cocteau and Raymond Queneau, made a lasting impression with her performances of Kosma's earliest settings of Prévert, *La chasse à l'enfant* and *La grasse matinée*. The director Jean Renoir used one of the Kosma-Prévert songs, *A la belle étoile*, in his 1936 film *Le crime de Monsieur Lange*, where it is sung by Odette Florelle. This began a long association between Renoir and Kosma, interrupted by World War II (when Renoir was in Hollywood), but re-established when he returned to France in the mid-1950s.

Kosma chose to remain in France during the war years, when he was obliged to spend much of the time in hiding, and what little music he composed was used by film makers either anonymously or under pseudonyms. His music for the pantomime scenes in Marcel Carné's *Les enfants du paradis* (1944) eventually led to his first postwar works for the stage, the ballets *Le rendez-vous* (with choreography by Roland Petit, a curtain by Picasso and sets by the photographer Brassai), and *Baptiste*, a reworking of material from *Les enfants du paradis*, which was staged by Jean-Louis Barrault in the first seasons of the Renaud-Barrault company. Later, the leading role was mimed by Marcel Marceau who collaborated with Kosma on three further *pantomimes*.

Marcel Carné used the music for *Le rendez-vous* in his film *Les portes de la nuit* (1946) in which the most famous of all the Kosma-Prévert songs, *Les feuilles mortes* ('Autumn leaves') was first heard, sung by Yves Montand. It quickly became an international hit, sung in France by Juliette Gréco (who later created several more Kosma songs), Edith Piaf and many other artists. Kosma had success with a light-hearted work set in ancient Greece, *Les chansons de Bilitis* (1953), but his later work became more serious. His 'oratorio scénique' *Les Canuts*, about the Lyons silk workers, was first given in Berlin (1959), then in Lyons (1964), when the main role was sung by Hélène Bouvier. During the last year of his life, Kosma composed the score for Renoir's final film (*Le petit théâtre de Jean Renoir*)

and finished his opera, *Les hussards*, which was given its première a few weeks after Kosma's death.

Like his near-contemporary Weill, Kosma brought a refined and original talent to the small-scale *chanson*. Much of his work remains unpublished, but in the last years of the 20th century young French performers have begun to take up Kosma's music with renewed interest.

WORKS

(selective list)

stage

Jeu de cirque (L'éléphant ne sait plus barrir) (children's op), ?1929 (pubd 1934)

Le rendez-vous (ballet, J. Prévert), Paris, Sarah Bernhardt, 15 June 1945

Baptiste (pantomime, J.-L. Barrault), Paris, Marigny, 1946

L'écuyère (ballet, C. Nepo, choreog. S. Lifar), 1948

Pierrot de Montmartre (pantomime, M. Marceau), Paris, Sarah Bernhardt, 1952

Les chansons de Bilitis (opérette, J. Valmy and M. Cab after P. Louÿs), Paris, Capucines, 1953

Un soir aux funambules (pantomime, M. Marceau), Paris, Sarah Bernhardt, 1953

Hôtel de l'espérance (ballet, F. Carco), 1957

Les Canuts (orat. scénique, 1, J. Gaucheron), Berlin, Staatsoper, 19 June 1959

Paris qui rit, Paris qui pleure (pantomime, M. Marceau), Paris, Champs-Élysées, 1959

Un amour électronique (opéra-bouffe, 1, A. Kedros), 1961

La queue du diable (comédie musicale, Y. Jamiaque), 1962

Le proscrit (ballet, G. Skibine), Nice, 1965

Les hussards (op, 2, after P.A. Bréal), Lyons, 21 Oct 1969

Incid music for about 20 plays

film music

directors' names in parentheses

Over 170 scores including: *Le crime de Monsieur Lange* (J. Renoir, 1935; 1 song, the rest by J. Wiener); *Jenny* (M. Carné, 1936); *Une partie de campagne* (Renoir, 1936); *La grande illusion* (Renoir, 1937); *La bête humaine* (Renoir, 1938); *La Marseillaise* (Renoir, 1938); *La règle du jeu* (Renoir, 1939); *Les visiteurs du soir* (Carné, 1942); *Adieu, Léonard* (Prévert, 1943); *Les enfants du paradis* (Carné, 1945); *Les portes de la nuit* (Carné, 1946); *Voyage-surprise* (Prévert, 1946); *Il miracolo* (R. Rossellini, 1948); *La Marie du port* (Carné, 1949); *Juliette, ou La clé des songes* (Carné, 1951); *Huis clos* (J. Audry, 1954); *Cela s'appelle l'aurore* (L. Buñuel, 1955); *Eléna et les hommes* (Renoir, 1956); *Le déjeuner sur l'herbe* (Renoir 1959); *Le testament du Dr Cordelier* (Renoir, 1959); *Le caporal épinglé* (Renoir, 1962); *Le petit théâtre de Jean Renoir* (Renoir, 1969)

Music for radio and TV

songs

all for solo voice and piano

Collections: 21 chansons (J. Prévert) (1946): *Le cauchemar du chauffeur de taxi*; *Chanson dans le sang*; *Chanson du geôlier*; *Chanson pour les enfants l'hiver*; *Dans*

ma maison; Déjeuner du matin; Deux escargots s'en vont à l'enterrement; L'enfance; Les enfants qui s'aiment; En sortant de l'école; Et puis après; Familiale; Fête foraine; Le gardien du phare aime beaucoup trop les oiseaux; La grasse matinée; Inventaire; Le jardin; Le message; Page d'écriture; Paris at night; La pêche à la baleine

D'autre chansons (J. Prévert) (1947): Barbara; Un beau matin; A la belle étoile; La belle saison; Le bonheur des uns; Les bruits de la nuit; Le cancre; Cet amour; Chanson; Chanson de l'oiseleur; Chasse à l'enfant; Le concert n'a pas été réussi; Le désespoir est assis sur un banc; Epiphanie; Et la fête continue; Fable; La fête; Les feuilles mortes; Fille d'acier; Immense et rouge; Le miroir brisé; Les oiseaux du souci; On frappe; L'orgue de Barbarie; Presque

10 chansons, 8 poètes (1954): Attente (J. Anouilh); La belle jambe (L. Aragon); Il pleut (R. Queneau); Art poétique (Queneau); Jésus-la-Caille (F. Carco); La robe (G. Neveux); Rondel (Charles d'Orléans); Celui qui part pur la guerre (Guillevic); La petite chèvre (J.-M. Croufer); La guitare solitaire (Croufer)

La ménagerie de Tristan (R. Desnos) (1965): La grenouille aux souliers percés; Le chat qui ne ressemble à rien; L'oiseau du Colorado; Le poisson sans souci; L'araignée aux moustaches

La parterre d'hyacinthe (R. Desnos) (1965): L'arbre qui boit du vin; La dame Pavot nouvelle épousée; La rose à voix de soprano

Separate songs: Les soutiers (T. Plivier, trans. G. Bonheur), 1936; Je ne veux que tes yeux (Constanti), 1937; Dis-moi pourquoi? (M. Vaucaire), 1938; L'heure du rêve (J.M. Huard and G. Groener), 1938; D'abord on sourit un peu (M. Vaucaire), 1947; C'est la maison où je suis né (Vaucaire), 1947; Si tu t'imagines (R. Queneau), 1949; Rue des Blancs-Manteaux (J.-P. Sartre), 1949; Le port du Cafard (J.-P. Aumont), 1950; La fourmi (R. Desnos), 1950; Tournesol (J. Prévert), 1950; La fiancée du prestidigitateur (J.-P. Le Chanois), 1951; Nicolas chien d'expérience (R. Queneau), 1951; Marie (G. Apollinaire), 1954; Oncle Bill (H. Ithier), 1954; 3 chansons (J. Renoir) and many others

other vocal

Les ponts de Paris (orat., J. Prévert), spkrs, solo vv, chorus, orch, 1948; A l'assaut du ciel (H. Bassis), solo vv, chorus, orch, 1951; Ballade de celui qui chanta dans les supplices (L. Aragon), T, B, chorus, orch, 1951; Aux pays des mines (Bassis), chorus, 1954

orchestra

Tous les jours, reportage musical, 1934; Suite romantique, 1950; Burlesque, fl, bn, orch, 1962; Concertino, cl, orch, 1969

chamber and solo instrumental

Chants du ghetto, pf, 1934; Petite suite exotique, pf, 1936; Esquisses béarnaises, suite, pf; Danse des automates, pf, 1946; Fantaise concertante, pf, 1947; Suite languedocienne, pf, 1947; 2 pièces, pf, 1948; Sonatine, vn, pf, 1951; 5 chansons populaires de Languedoc, vn, pf, 1952; Fantaisie concertante, harmonica, 1955; Divertissement, fl, cl, bn, pf, 1960; 3 movts, fl, pf, 1961; Duo, db, pf, 1964

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PATRICK O'CONNOR

Kosmas of Jerusalem [Kosmas Hagiopolitēs, Kosmas Hierosolymitēs, Kosmas the Monk, Kosmas of Maiuma, Kosmas the Melodist]

(*b* ?Jerusalem; fl 1st half of the 8th century). Saint and Byzantine hymnographer. The epithets 'Hierosolymitēs' and 'Hagiopolitēs' which accompany his name in manuscripts and in the *Suda* (a 10th-century Byzantine lexicon), seem to indicate Jerusalem as his birthplace, although he may have been born elsewhere in that patriarchate; according to Detorakēs, his birthplace was Damascus. He was a monk in the Palestinian monastery of St Sabas, like his contemporary [John Damascene](#). The hagiographical tradition, in order to emphasize the relationship between the two, made Kosmas the foster-brother of John Damascene and the latter's companion in his youthful studies and entry into the monastery; it is pure legend. Kosmas was nominated Bishop of Maiuma, near Gaza, in 742/3 (or, according to some scholars, 734/5); John Damascene dedicated his work *The Source of Knowledge* to Kosmas when he was Bishop of Maiuma.

Kosmas wrote *stichēra idiomela*, *kanōnes* and *triōdia* for the most solemn festivals of Christ and the Virgin. (See also [Kanōn](#).) During the 9th century many of his hymns were introduced into Lenten services: the *kanōnes* for Palm Sunday and Maundy Thursday, the *triōdia* for Monday and Wednesday of Holy Week and for Good Friday, the *diōdion* for Tuesday of Holy Week and the *tetraōdion* for Holy Saturday. Not all the hymns ascribed to 'Kosmas the Monk' or 'Kosmas Hagiopolitēs' in the manuscripts can be attributed to him (see Detorakēs for a list of his works).

The poetry of Kosmas is distinguished by its formal elegance, and his musical and metric schemes are remarkably original. Kosmas admired St Gregory Nazianzen and often imitated his writings; he wrote an extensive commentary on Gregory's poetry and composed a *kanōn* for his feast day.

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ENRICA FOLLIERI

Kosmerovius, (Stanislaus) Matthäus.

See [Cosmerovius, \(stanislaus\) matthäus](#).

Kosovo.

See [Yugoslavia, §III, 3](#).

Kospoth, Otto Carl Erdmann, Freiherr von

(*b* Mühltruff, Vogtland, 25 Nov 1753; *d* Mühltruff, 23 June 1817). German composer. He attended the Ritterakademie at Liegnitz (now Legnica). In 1776 he became chamberlain and *maître des plaisirs* at the Prussian court, where he often played the violin or cello in performances with Frederick II. He was also an excellent keyboard player and could play other instruments, too. His earliest compositions are dated 1771. In 1783 he visited Italy, spending at least six months at Venice, where he composed church works and an opera and oratorio that were performed there, probably privately. Kospoth remained a chamberlain at the court of Friedrich Wilhelm II, but in 1789 returned to his estates at Mühltruff. In 1790 he was made a Reichsgraf. Whereas earlier he had appeared a typically versatile Enlightenment figure, engaging in chemical, physical and

mechanical experiments and literary activities as well as music (in June 1787 he published a biography of his friend, the composer J.H. Rolle, in *Der deutsche Merkur*), in the 1790s he turned increasingly to necromancy, alchemy, spiritualism and other eccentric pursuits with a strong megalomaniac colouring. His position in Berlin had required considerable expenditure and in the early 1790s he lavished a great deal of money on improving his estates at Mühltröf, which he eventually lost entirely, apart from the right to an apartment in the castle, and supported himself by the piecemeal sale of his furniture and collection of musical instruments. When the castle caught fire in 1817 he refused to leave it, mistakenly claiming to be impervious to fire.

Kospoth's music is agreeable and facile, qualities that helped produce his considerable success as both a dramatic and an instrumental composer (he seems to have published nothing after the late 1790s). Several of his Singspiele had long runs and manifold productions. Gerber judged him 'among the most industrious and inventive dilettantes', and praised his serenade op.19 for its richness of ideas, while censuring his lack of economy in treating them. According to Gerber, he was working on a Singspiel on Lessing's *Emilia Galotti* in 1790, but it was never produced.

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stage

Der Freund deutscher Sitten (Operette, 3, G.W. Burmann), Berlin, Döbbelin's, 25 Sept 1778

Adrast und Isidore, oder Die Serenate (komische Oper, 2, C.F. Bretzner, after Molière: *Le sicilien*), Berlin, Döbbelin's, 16 Oct 1779, *D-Bsb*, Favourite Songs (Berlin, n.d.)

Der Irrwisch, oder Endlich fand er sie (komische Oper, 3, Bretzner), Berlin, Döbbelin's, 2 Oct 1780; Favourite Songs (Berlin, n.d.)

Timante ed Emirene, oder Die Macht der Liebe, 1783, unperf.

Karoline, oder Die Parforcejagd (Operette, 4, C.A.G. Seidel), unperf.

Das Fest der Schäfer (divertimento), Berlin, 18 Oct 1787

Der kluge Jakob (komische Oper, 3, J. Wetzel), Berlin, National, 26 Feb 1788, *Bsb*

Bella und Fernando, oder Die Satyr (Operette, 1, C.A. Vulpius), Berlin, 1790

Der Mädchenmarkt zu Ninive (komische Oper, 2, K.A. Herklots), Hamburg, Gänsemarkt, 3 Sept 1793, excerpts (Leipzig, 1795)

Il trionfo d'Arianna, *Dlb*

other vocal

Orats: Holofernes, Venice, 1783; Abraham, Venice, 1787, *Dlb*

Cants.: Die Macht der Harmonie, Berlin, 1783; Le beau de Nans, Berlin, 1787

Miserere, *Bsb*, *Dlb*; 3 Lieder, 1v, pf (Brunswick, 1795)

instrumental

Syms.: D, E♭, F, op.1 (Berlin and Amsterdam, 1778); D, op.12; C, op.13 (Darmstadt, 1793); G, op.22 (Brunswick and Amsterdam, 1795); A, op.23 (Brunswick and Amsterdam, 1796); D, op.24 (Brunswick, 1797); D, op.25 (Brunswick, 1798); G (n.p., n.d.)

Hpd Conc., op.6 (Offenbach, 1787); Ob Conc. (Darmstadt, 1793), lost

Other orch: Grande sérénade, 2 vn, 2 va, 2 hn, vc, b, op.11 (Speyer, 1790); Serenata, hpd/pf, ob/fl, 2 basset hn/va, 2 bn/vc, op.19 (Offenbach, 1794);

Composizioni ... sopra il Pater noster consistenti in 7 sonate caratteristiche con un introduzione, 2 vn, 2 ob, 2 hn, bn, va, b, op.20 (Darmstadt, 1794)

Chbr: 6 qnts, fl, vn, va, vc, b, listed in Breitkopf catalogue (1771); 8 qnts, 2 vn, 2 va, vc, opp.1–2 (London, ?1786); 5 str qts, listed in Breitkopf catalogue (1771); 6 qts, fl, vn, va, vc, op.5 (Offenbach, 1786), lost; 6 str qts, op.8 (Offenbach, 1789); 6 str qts, op.10 (Speyer, 1789); 6 sonatas, vn, va, b, op.1 (Offenbach, 1778); 6 sonatas, hpd, vn, op.2 (Berlin and Amsterdam, 1784)

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HUBERT UNVERRICHT

Kosrae.

See Micronesia, §II, 3.

Kössler, Hans [János].

See Koessler, Hans.

Kossmaly, Carl

(*b* Breslau [now Wrocław, Poland], 27 July 1812; *d* Stettin [now Szczecin, Poland], 1 Dec 1893). German conductor, music critic and composer.

Kossmaly's writings reveal much about 19th-century German musical life and intellectual history. He studied in Berlin (1828–30) with Mendelssohn's teachers Ludwig Berger and C.F. Zelter, and also with Bernhard Klein.

From 1838 to 1849 he was music director at opera houses in Wiesbaden, Mainz, Amsterdam, Bremen, Detmold, and Stettin, where he settled and became a highly respected teacher and orchestra conductor. In 1837

Schumann invited Kossmaly to report on music in Frankfurt and Holland for the *Neue Zeitschrift für Musik*; in 1839 he moved to Leipzig, continuing to contribute profusely to the journal. Schumann, who published some of his lieder there, commended his reviews for their practical musicianship and philosophical depth. Kossmaly's review of Schumann's piano works (*AMZ*, xlv (1844), 1–5, 17–21, 33–7; trans. in R.L. Todd, ed.: *Schumann and his World* (Princeton, 1994), 303–16) was the first substantial appraisal of the

composer in a German journal. Schumann appointed Kossmaly his successor as editor of the *Neue Zeitschrift für Musik* in 1841. An original member of Schumann's anti-philistine *Davidsbund*, Kossmaly campaigned for the New Romantics' subjective view of art, opposing the pro-Wagner New German realists. He also contributed to the *AMZ*, the *Neue Berliner Musik Zeitung* and the *Stettiner Zeitung*. He wrote books on Mozart's operas (1848) and programmatic music (1858), as well as the *Schlesisches Tonkünstlerlexikon* (1846–7). His compositions include symphonies, overtures and other works.

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CECELIA H. PORTER

Kossovits, József [Koschovitz, Joseph]

(*b* after 1750; *d* after 1819). Hungarian composer and cellist. He served as a musician at the court of Menyhért Szulyovszky at Rákócz, Upper Hungary, until 1794, when his employer was arrested for participating in the Jacobin uprising in Hungary; this event inspired Kossovits's Slow Hungarian Dance in C minor, published as the last of his *12 danses hongroises pour le clavecin ou pianoforte* (Vienna, c1800), which became one of the best-known dance pieces of the *verbunkos* period. Mihály Csokonai Vitéz, the most important Hungarian poet of the turn of the century, wrote his *A' reményhez* ('To Hope', 1803) to the melody of this dance, thus contributing significantly to its popularity. It was arranged by Liszt in his *Magyar dallok – Magyar rhapsodiák* (i:6, v:12) and also in his Hungarian Rhapsody no.5. In 1804 Kossovits was in the service of Countess Andrassy in Kassa (now Košice, Slovakia), where he remained at least until 1819. On 4 July 1818 the *Wiener allgemeine musikalische Zeitung* mentioned him as an inexhaustible composer of Hungarian dances; all his other Hungarian dances in the *verbunkos* style remain in manuscript.

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Kostelanetz, André

(*b* St Petersburg, 22 Dec 1901; *d* Port-au-Prince, Haiti, 13 Jan 1980). American conductor and arranger of Russian birth. He studied at the conservatory in Petrograd (now St Petersburg) from 1920 to 1922, when he went to the USA; he became an American citizen in 1928. In 1930 he was engaged as conductor for the CBS radio network, beginning the association with broadcasting and film work, and with the popularizing of classical music, for which he principally became known, in performances of lively and robust style. During World War II he conducted many concerts for the US armed forces. Also a successful guest conductor elsewhere, and principal conductor of the New York PO's promenade concerts, he made a valuable contribution to musical life by commissioning works by Copland (*Lincoln Portrait*), Schuman, Hovhaness and other contemporary composers. He is the dedicatee of Walton's *Capriccio burlesco*, of which he conducted the première by the New York PO in 1968. Kostelanetz's successful arrangements of light music, using densely concentrated instrumental sonorities and rich, saturated harmonies, influenced film music of the time. Together with G. Hammond he wrote *Echoes: Memoirs of André Kostelanetz* (New York, 1981).

BERNARD JACOBSON

Kostić, Dušan

(*b* Zagreb, 23 Jan 1925). Serbian composer. He studied at the Belgrade Academy (1947–55) with Milošević (composition) and in 1955 took conducting lessons with Scherchen at Bayreuth. He was music editor of Radio Belgrade (1957–9) and from 1964 a lecturer and later professor at the Belgrade Academy, retiring in 1991. He gained the PhD in 1963 and the DMA in 1995.

His music takes late Romanticism as its starting-point, with the use of a harmonic idiom somewhat influenced by Hindemith and an impressionist orchestration. Many of his later works are strongly neo-classical in style. In his first major work, the Symphony in G, he also used elements of 12-note technique, especially in the 12-note passacaglia, as well as carefully thought-out motivic working. Two fine expressionist choral and orchestral works from 1961, *Otadžbina* ('The Fatherland') and *Kragujevac*, show his use of polytonal techniques, together with a dramatic Wagnerian leitmotif structure. Kostić's great sense of humour is particularly in evidence in some of his recent instrumental pieces and most explicitly in his two operas, which demonstrate a skilful mixture of irony and parody.

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Orch: *2 Musics for Movies*, orch à 2, 1955–6; *Crnogorska svita* [Montenegro Suite], 1957; *Kontrasti*, sym. poem, 1957; *Sym. no. 1*, 1957; *Vn Conc.*, 1962; *Svečana uvertira* [Festive Ov.], 1962; *Sym. no. 2*, 1965; *Sym. no. 3*, 1965–6; *Pf Conc.*, 1967;

Conc. antifonale, 1971; Divertimento, str, 1972; Conc., tpt, chbr orch, 1972; Pf Conc., 1992; Sym. no.3b [no.4], 1993–4

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Solo vocal: Severno leto [Northern Summer] (R. Dimitrijević), Bar, pf, 1957; Pjesma gorka [Painful Songs] (D. Cesarić), Bar, pf, 1959; Posmrtno pesme [Songs of Death] (anon. 13th century, orthodox prayer bk, pss), Mez, pf, 1992; Ćutljivost [Verschwiegenheit] (J. Goethe), 1v, pf, 1994; Devojačke tajne [The Maiden's Secrets], S, pf, 1996

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NIALL O'LOUGHLIN

Köstlin, Heinrich Adolf.

German theologian and music historian, son of [Josephine Lang](#).

Kosugi, Takehisa

(*b* Tokyo, 24 March 1938). Japanese composer. He studied musicology at the National University of Fine Arts and Music in Tokyo, graduating in 1962; with the foundation in 1960 of Group Ongaku, he began his work in group improvisation and event music. Works such as *South II* (1964) and *Instrumental Music* (1965) were performed by the avant-garde performance group Fluxus during his stay in the USA, mainly in New York, from 1965 to 1967. He established the electro-acoustic group Taj Mahal Travellers in

1969 and performed music for mixed media with them until 1975. After emigrating to the USA in 1977 he was active as a composer and performer with the Merce Cunningham Dance Company, along with Cage and David Tudor; in 1995 he became its musical director. Among the many exhibitions and festivals at which he presented sound installations was Für Augen und Ohren, held in Berlin in 1980. In 1994 he won the John Cage Award for Music. His interests lie in Messiaen's rhythmic modes and in jazz, rock and folk music; his performances on the electric violin and on electronic modulation devices are informed by oriental sonic gestures.

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Events: Anima I, long string, 1961; Micro I, microphone, 1961; Anima II 'Chamber Music', large bag with zips, 1962; Chironomy I, hand, 1962; Ear Drum Event, window, door, 1962; South I, v, 1962; Theater Music, walking, 1963; Malika V, flower, 1963; To W, wall, 1964; Anima VII, slow motion, 1964; South II, v, 1964; South III 'Malika', v/action, 1965; Film & Film IV, paper screen, 1965; Piano, object floating on pond, 1966; South VIII, mixed-media, 1979; Cycles for 7 Sounds, multi-space performing event, 1981; Walking, 1983; +-, multi-purpose event, 1987; Metal Interspersion, sound object, 1992

Sound installations: Interspersion for 54 Sounds, 1980; Melodies, mixed-media, 1984; Loops I, II, 1988; Modulation, 1991; Islands, 1991; Streams, 1993; Zoom, 1993; Imitated Summer, 1996; Illuminated Summer, 1996

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Transfiguration, 1993; Streams II, 1994; Tetrafeed, 1997; Wave-Code A-Z, 1997

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Conventional forces: Piano-Wave-Mix, pf, v, 1972; Wave-Code Le-1, v, 1974; Numbers/Tones, pf, 1976

Principal publisher: Lovely Music

YOKO NARAZAKI

Košut, Michal

(b Brno, 7 June 1954). Czech composer. He studied composition with Ctirad Kohoutek at the Janáček Academy in Brno. In the 1980s he devoted himself to composition, winning prizes at home and abroad. His works have been performed in Switzerland, Germany, the Netherlands, France, Great Britain, the USA and Japan. He has also written music for several films. His compositions frequently use a combination of live and electronic music and he has been involved in the creation of a 'bizarre orchestra', which combines transformed orchestral and synthesized sounds. In the 1990s he

took up a post teaching theory of music at the Masaryk University in Brno (PhD 1995), becoming a professor in 1999.

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Stage: *Slečna Čarodějka* [Miss Witch] (op. I. Běhalová, after V. Nasredinová), 1980
Orch: *Jan Santini Aichel*, sym. tableau, 1979; *Gepard* (after G.T. di Lampedusa), 1987

Chbr and solo inst: *Svět Jana Zrzavého* [The World of Jan Zrzavý], 1979; *Musica per clarinetto solo*, 1982; *Musica per quattro*, sax qt, 1983; *Země zakletého slunce ii* [The Country of the Enchanted Sun ii], a sax, mar, vib, 1988; *Sonata*, vn, 1993; *Trio*, vn, cl, pf, 1995

Vocal: *Šaty pro Desdemonu* [A Dress for Desdemona], S, va/Mez, vn, 1988

Elec: *Katedrála v Coventry* [Coventry Cathedral], 1984; *Mimikry* [Mimicry] (TV ballet), 1991; *Valerie* (op-pantomime after V. Nezval), 1993; *Ifigenie* (J.A. Pitínský), 1996

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KAREL STEINMETZ

Kosviner, David (Gordon)

(b Johannesburg, 2 Dec 1957). South African composer. He studied at the University of Cape Town, where his teachers included Klatzow and James May (BMus 1978, MMus 1986), at the Staatliche Hochschule für Musik und Darstellende Kunst, Stuttgart, with Lachenmann (*Künstlerische Abschlussprüfung*, 1989) and at Keele University with George Nicholson. His music is primarily linear in conception. By superimposing independent musical strata, he creates irregular rhythmic patterns that are either augmented to become the form of the composition, or diminished to be perceived as individual rhythmic units. Specific pitches are identified with each impulse of the resulting rhythms and a harmony or harmonic field is associated with each pitch. The influence of his South African-Jewish roots and their cultural associations within Germany, the country he has adopted as his home, are reflected in the titles of his compositions. Many works are scored for unusual instruments and ensembles.

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Inst: ... furG ... , fl, pf, 1981; *Ciascun apra ben gli orecchi*, str qt, 1982; *Patchwork*, passacaglia, org, 1983; *Tonal Implications*, pf, 1983; *Botosani*, orch, 1984–5; *Thumbprint*, str qt, 1984; *Tocamiento*, ob, bn, str trio, hpd, 1985–6, rev. 1987; *Met Titel*, pf qt, 1987; *Ogni pensiero vola*, org, 1987; *en verdwyn met die sypaadjie*, vn/va, 1988; *Hamba Kahle*, trbn, va, vc, 1988; *Worksong*, pf, 1988; *Deciso*, pf qt, 1989; *For Nancy Ruffer*, fl, vc, pf, 1989; *Sea and Sand*, vn, pf, str, 1989–90; *Mayibuye*, str qt, 1992, rev. 1996, 1997; *TRIO* 1992, fl, cl, pf, 1992; *baYom haHub*, org, 1993; *Lo-Yisá*, orch, 1993–4; *Richiesta III*, tr rec, 1994; *Worksong II*, conc., pf,

ens, 1994; Brass Qnt, 1995; Richiesta IV, b flugelhorn, 1996; ha'azinab, fl d'amore, orch, 1997–8; Ngoku sifikile, mar, org, 1997

Vocal: [zal] (D.G. Kosviner), 16vv, 1991–2; La balada del agua der mar (F.G. Lorca), 16vv, 1992–3; Dein Leib im Rauch durch die Luft (N. Sachs), SSSSAAAA, 1995; Liederzyklus für Barbara (M. Hille), Mez, T, pf, 1996–7

DAVID BLAZEY

Koswick, Michael

(*b* in or nr Finsterwalde; *fl* 1507–20). German music theorist. He matriculated at the University of Frankfurt an der Oder in 1507 and obtained the master's degree there in 1516. By 1520 he had adopted the title 'Frater'. He may have been the Michael Kosswig who was sub-deacon at Merseburg Cathedral in 1517.

In his *Compendiaria musicae artis aeditio* (Leipzig, 1516), Koswick endeavoured to present elementary music theory in a concise form. The foreword praises the usefulness and effects of music by quoting from the Bible and ancient Greek authorities. At the centre of the first part, 'Musica choralis', is the chapter on church modes together with numerous examples and intonation formulae; the second part deals with polyphonic music and concentrates particularly on mensural theory. The treatise concludes with a chapter on counterpoint, in which Koswick made new progress in compositional theory. After surveying consonances and dissonances, Koswick gave rules for progressions in two-voice settings and for the various possible effects in three-voice compositions, starting with the interval between the tenor and the discant. Koswick himself admitted that he gathered the contents of his treatise from various textbooks, but he added some new points. He quoted only Gaffurius, but his prime sources are the treatises of the Cologne school: Cochlaeus, Wollick and an anonymous *Introductorium musicae* (*D-LEu*, c1500; ed. H. Riemann, *MMg*, xxix (1897), 12; xxx (1898), 1).

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MARTIN RUHNKE

Koszewski, Andrzej

(*b* Poznań, 26 July 1922). Polish composer and musicologist. He studied musicology with Chybiński at the university (1945–50) in Poznań, and theory and composition with Poradowski at the conservatory (1946–53) before becoming a pupil of Szeligowski in Warsaw (until 1958). He also undertook studies on the music of Chopin and the folk music of Wielkopolska. In 1965 he was appointed lecturer at the Poznań Conservatory, later becoming professor (1978) and chair (1984) of theory

and composition. He has received prizes from the Polish Ministry of Arts and Culture (1978, 1982, 1988) and the Union of Polish Composers (1986).

The largest and most original group of compositions by Koszewski are his works for unaccompanied chorus. Of these, most individual are the pieces from the 1960s and 70s which employ novel means of articulation: *La espero* and *Ba-no-sche-ro*, for example, explore sounds formed from syllables and include whistling, hissing and frullato, while *Muzyka fa-re-mi-do-si* (1960), based on a five-note series (FryDERyk CHopin), thematically incorporates parlando and vocal glissandos. Such extended techniques in Koszewski's choral style can be attributed to the influence of contemporaneous Polish instrumental music. The remainder of his choruses tend to be either based on folk pieces or inspired by the Polish liturgy and its music, familiar from his formative years as a boy chorister at Poznań Cathedral.

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(selective list)

vocal

Choral (mixed chorus, unless otherwise stated): *Kołysanka* [Cradle Song] (H. Piotrowski), female chorus, 1952; *Mazowianka* (Pol. folk), 1952; *Muzyka fa-re-mi-do-si* (syllabic text), 1960; *La espero* [The Hope] (in Esperanto, L. Zamenhof), 2 choruses, 1963; *Tryptyk wielkopolski* (Pol. folk), 1963; *Ave Maria Praeclara* (Pol. anon.), male/mixed chorus, 1963; *Nicolao Copernico dedicatum* (cant., J. Ratajczak, 3 mixed choruses, 1966; *Gry* [Games] (Ratajczak, H. Orłowski), female/mixed chorus, 1968; *Kantylena* (vocalise), female chorus, 1969; *Ba-no-sche-ro* (Ratajczak, Orłowski, E. Tłuchowski, Koszewski), 1971–2; *Canzone e Danza* (Koszewski), female/male/mixed chorus, 1974; *Prologus* (Gallus), 1975; *Ad musicam* (Koszewski), 2 mixed choruses, whistling group, 1979; *Campana* (Latin anon.), male/mixed chorus, 1980; *Angelus Domini*, 1981; 3 *chorały eufoniczne* [3 Euphonic Chorales] (Hippocrates, A. de Lille, Koszewski), 2 mixed choruses, 1982, *Strofy trubadura* [Troubadour Poems] (G. de Poitiers), 1986; *Serioso-giocoso* (Koszewski), 1989; *Carmina sacrata* (Latin anon.), 1992–4; *Missa Gaude Mater*, 1998; arrs. of Chopin songs

3 Songs, works for whistling group

instrumental

Orch: *Conc. grosso all'antica*, str, 1947; *Taniec wielkopolski* [Wielkopolska Dance], 1951; *Allegro symfoniczne*, 1953; *Sinfonietta*, 1956

Chbr and solo inst: *Pf Trio*, 1950; *Sonata breve*, pf, 1954; 5 *dawnych tanców* [5 Old Dances], pf, 1954–63; *Tryptyk wielkopolski*, pf, 1963; *Makowe ziosienka* [Poppy Seeds] (F. Ratajczak), reciter, pf, 1969; *Przystroje* [Ornamentations], pf, 1970; 3 *sonatiny*, pf, 1978

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"Koncert na orkiestrę" Witolda Lutosławskiego' *RM*, ii/21 (1958), 15–18

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'Das Wienerische in Chopins Walzern', *Chopin-Jb* (1963), 27–42

'Książd Waclaw Gieburowski jako dyrygent i kompozytor' [Father Gieburowski as conductor and composer], *Monochord*, nos.6–7 (1995), 85–93

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Kotek, (Eduard) Yosif [Joseph] (Yosifovich)

(*b* Kamenets-Podol'sk, nr Moscow, 25 Oct/6 Nov 1855; *d* Davos, 4 Jan 1885). Russian violinist and composer. He studied the violin with Jan Hřimalý and theory with Tchaikovsky at the Moscow Conservatory, whose director, Nikolay Rubinstein, recommended him in 1876 as resident violinist to Nadezhda von Meck. In 1877 Tchaikovsky dedicated his *Valse-scherzo* to Kotek, who in 1878 advised Tchaikovsky on technical problems in the solo part of his Violin Concerto, which they performed (with piano accompaniment) privately in Clarens, Switzerland, on 3 April 1878. Kotek played the piece in public only once, in Moscow in November 1882. After further lessons with Joachim in Berlin, Kotek became a violin teacher at the Berlin Hochschule für Musik (1882). He wrote some studies, duets and solo pieces for the violin, which remained in the repertory for some years.

FRIEDRICH BASER/DAVID BROWN

Kothari, Komal

(*b* Kapasan, between Udaipur and Chittaurgarh, Rajasthan, India, 4 March 1929). Indian folklorist and scholar of traditional music. His early education was in Udaipur and Jodhpur. Having taken a degree in Hindi at the University of Rajasthan, he first pursued scholarly interests in Hindi literature. In 1961 he founded the Rupayan Sansthan, the Rajasthan Institute of Folklore, at the village of Borunda about 112 km from Jodhpur, and became its director. Here he initiated his life's work of collecting, documenting and preserving the oral traditions of Rajasthani performing arts. The Institute now houses a huge and unparalleled documentary

collection of folktales, songs, proverbs and riddles of Rajasthan. For several years Kothari has been a leading force in introducing traditional Rajasthani professional musicians and folksingers such as the Langas and Manganiyars to Indian and Western audiences, travelling with groups of them to Europe. In 1960 he published a volume of criticism in Hindi, *Sāhitya, sangīt aur kalā* ('Literature, Music and Art'). His *Monograph on Langas* (1972) contains the texts and English translations of 12 songs with valuable notes on their ethnographic and musical background. Publications of the Rajasthan Institute of Folklore include recordings, a folktale text series, a monthly journal on folk arts and another, *Lok samskr̥ti* ('Folk Culture'), on folklore and literature, which have been valuable sources for the study of the history and oral literatures of the region. Kothari was secretary to the Rajasthan Sangeet Natak Akademi in the 1960s and was awarded the Nehru Fellowship in 1976.

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JONATHAN KATZ

Köthen.

See Cöthen.

Kotík, Petr

(b Prague, 27 Jan 1942). American composer and conductor of Czech birth. He studied the flute in Prague with František Čech and in Vienna with Hans Reznicek. He studied composition in Prague with Jan Rychlík, and at the Vienna Music Academy with Karl Schieske, Jelinek, and Cerha (1963–66). In Prague, Kotík founded and directed two experimental music ensembles: Musica Viva Pragensis (1961–4) and the QUAX Ensemble (1966–9), performing his own and other Czech compositions, as well as music by Boulez, Cage, Cardew, Feldman, Nono, Schwertsik, Stockhausen, Webern, and others.

In 1969 Kotík moved to the USA as a member of the Center of the Creative and Performing Arts at the University of Buffalo (1969–73). In 1970 he founded the SEM Ensemble which toured the USA, Europe and South America. In 1992 he founded the Orchestra of the SEM Ensemble, one of America's leading large-scale new music groups.

Kotík's compositional method is based on indeterminacy as well as consciously controlled decisions. Since the early 1960s he has worked with graphic material to determine parameters in the compositional process. Kotík's compositions in 1970–83 contain independent parts which can, by overlapping, form various ensembles. A common pulse serves as a unifying element to the diverse parts which can be performed either as a solo or simultaneously with any number of other parts. During the 1980s Kotík's compositions became more fixed, his latest scores being precisely notated. Even though his recent pieces involve complex harmonies, the basic structure of the chords is still based on 5ths, 4ths, and octaves.

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(selective list)

Alley, variable ens, 1960–70; Congo, 7 insts, 1962; Kontrapunkt II, a fl, eng hn, cl, bn, va, vc, 1962–3; Hudba pro tři [Music for Three], va, vc, db, 1964; Spontano, pf, 9 insts, 1964; 6 Plums, orch, 1965–8; Kontrabandt, elecs, 2–6 pfms, 1967; There is Singularly Nothing (G. Stein), 10vv, 12 insts, 1971–3, rev. 1995; If I Told Him (Stein), 2vv, insts, 1973–4; John Mary (Stein), 2vv, fl, ob, trbn, perc, 1974; Many, Many Women (Stein), 6vv, 6 insts, 1975–8; Adagio, orch, 1977; Drums, 2 perc, 1977–81; Explorations in the Geometry of Thinking (R. Buckminster Fuller), 2vv, 1981; Commencement (Buckminster Fuller), 2vv, 1981; August/October, va, ens, 1981, rev. as Apparent Orbit, a fl, ens, 1984–5; Music for Winds, variable ens, 1981–2; Solos and Incidental Harmonies, fl, vn, 2 perc, 1983, rev. 1984; Integrated Solos, fl, tambourine, tpt, elec, 1986–8; Wilsie Bridge, 2 fl, 2 tpt, 2 synth, 8 perc, 1986–7; Dopisy Olze [Letters to Olga] (V. Havel), 5 spkrs, 7 insts, 1989–91
Quiescent Form, orch, 1964–96

Principal publishers: Srajer, Universal

IVAN POLEDŇÁK

Koto.

A Japanese long zither, one of the family of East Asian zithers that includes the Chinese *zheng*, the Korean *Kayagŭm* and the Vietnamese *Đàn tranh*. The *koto* probably originated in China and was introduced to Japan around the start of the Nara period (710–84) or somewhat earlier. The term originally referred to a variety of plucked chordophones, including the *Biwa*. The modern instrument has 13 silk or nylon strings of equal length and thickness, stretched with equal tension over 13 movable bridges. The tuning of the strings, while always pentatonic, depends on the mode of the piece. The modern *koto* repertory dates from the end of the 16th century. *Sōkyoku* (*koto* music) includes song-cycles (*kumiuta*), instrumental pieces (*shirabemona*) and a form consisting of two or more song sections

separated by extended instrumental interludes (*tegotomono*). In the *jiuta* ensemble, the *koto* joins the [Shamisen](#) (long-necked lute) and the [Shakuhachi](#) (end-blown flute). The *koto* is also used in the *tōgaku* repertory of *gagaku* court music. In modern Japan it is most important as a household instrument and is considered a valuable adjunct to a refined upbringing and education, although this role is rapidly being usurped by the piano.

For illustration and further discussion of the history and repertory, see [Japan, §II, 4](#). For illustration of a *koto* bridge, see [..\Frames\F010119.htmlBridge](#), fig. 1e.

W. ADRIAANSZ

Kotoński, Włodzimierz

(*b* Warsaw, 23 Aug 1925). Polish composer, teacher and writer on music. He studied composition with Rytel at the Warsaw Academy of Music (1945–51) and took lessons with Szeligowski in Poznań. During the last years of socialist realism in Poland he devoted his energies to studying folk music of the Tatra mountains. He attended the Darmstadt summer courses between 1957 and 1961, and was the first composer to make use of the Experimental Studio (founded 1957) of Polish Radio; he has since worked in many other European studios and held residencies abroad. In 1967, he was appointed lecturer in composition at the Warsaw Academy, where he also directed the electronic music studio. A gifted composition teacher, his pupils have included Grudzień, Krupowicz, Kulenty, Szymański, Wielecki and Mykietyn.

After 1956 Kotoński severed ties with neo-classicism and in so doing became one of the most radical composers in Poland at that time. His absorption of pointillistic serialism in *Sześć Miniatur* ('Six Miniatures') and *Muzyka kameralna* led to his greatest achievement of this period, the orchestral *Musique en relief* (1959). In the 1960s his music was indicative of the Polish trend towards 'sonorism', aleatorism and extended instrumental techniques, though it was characterized by a particular delicacy, textural refinement and by his preference for chamber groupings and specific instruments, especially percussion. He was a pioneer in Poland of tape pieces, of live electronic sound-distribution and in the development of synthesized and computer music.

In 1972, in the Oboe Concerto, he combined electronics with orchestral sonorities. This was followed by a series of symphonic poems, starting with *Róża wiatrów* ['Wind Rose'], which take up the subject of meteorological and navigational winds touched upon in earlier pieces. After 1976 his astute sense of colour, particularly in chamber textures, is accompanied by less dissonant harmony and melody, and in an idiom that includes heterophonic arabesques of frequently Asian-like quality. These relaxed musings were overtaken in the mid-1990s by procedural and expressive concerns of a more traditional symphonic nature. The Concerto for Electric

Guitar (1994) is the most extrovert example of Kotoński's later brand of fusion, though the ethos of this period remains consistent with his early interest in folk culture and *musique concrète*.

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(selective list)

Orch: Tańce góralskie [Highlander Dances], 1950; Prelude and Passacaglia, 1953; Muzyka kameralna, 21 insts, perc, 1958; Musique en relief, 6 orch groups, 1959; Conc. per 4, pf, hpd, gui, hp, orch, 1960, rev. 1965; Musica per fiati e timp, 1963; Muzyka na 16 talerzy i smyczki [Music for 16 Cymbals and Str], 1969; Ob Conc., ob + ob d'amore, live elecs, orch, 1972; Róża wiatrów [Wind Rose], 1976; Bora, 1979; Sirocco, 1980; Terra incognita, 1984; Elec Gui Conc., gui, 11 insts, 1994; Sym. no.1, 1995; Speculum vitae, orch, tape, 1996; Vn Conc., 1996

Chbr and solo inst: Quartettino, 4 hn, 1950; 6 miniatur, cl, pf, 1957; Trio, fl, gui, perc, 1960; Canto, ens, 1961; Selection I, cl, a sax, t sax, gui, 1962; Monochromia, ob, 1964; Pezzo, fl, pf, 1964; Wind Qnt, 1964; A battere, perc, gui, va, vc, hpd, 1966; Pour 4, cl, trbn, vc, pf, 1968; Multiplay, 2 tpt, hn, 2 trbn, tuba, 1971; Musical Games, 5 pfms, 1973; Muzyka wiosenna [Spring Music], fl, ob, vn, synth/tape, 1978; Pełnia lata [Midsummer], cl, vc, pf, live elecs, 1979; Pieśń jesienna [Autumn Song], hpd, tape, 1981; Sceny liryczne, 9 pfms, 1986; Tlalocl, hpd, perc, 1986; Ptaki [Birds], cl, vc, pf, 1988; La gioia, 9 str insts, 1991, arr. str orch; Podróż zimowa [Winter Journey], fl, ob, cl, vn, vc, hpd, tape, 1995; Mijikayo, Jap. insts, 1996

Vocal: Harfa Eola [Aeolian Harp], S, inst ens, amp, 1973; 7 haiku (Bashō), female v, rec, ob, cl, hp, 1993

Other el-ac: Etiuda na jedno uderzenie w talerz [Study on 1 Cymbal Stroke], tape, 1959; Mikrostruktury, tape, 1963; Klangspiele, tape, sound-distribution, 1967; AELA, tape, 1970; Skrzydła [Wings], tape, 1973; Tableaux vivants dans un jardin à l'anglaise, synth, tape, 1986; Antiphonae, tape, 1989; Tierra caliente, tape, 1992

Incid music, film scores

Principal publishers: PMW, Agencja Autorska, Brevis, Moeck, PWM, Schott

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ADRIAN THOMAS

Kotter [Cotter, Kotterer, Kotther], Hans [Johannes]

(*b* Strasbourg, c1485; *d* Berne, 1541). German organist and composer. He studied the organ with Paul Hofhaimer from 1498 until about 1500 at the expense of the Elector of Saxony. Until 1508 he was employed at the electoral court in Torgau, first as 'Meister Pauls Knabe' and later as an organist. He was probably in Basle some time after this, and met the Amerbach family. In 1514 he was appointed organist in the collegiate church of St Nicolas in Fribourg. Because of his Protestant leanings, which he had expressed in a poem before 1522, he was expelled from Fribourg at the end of 1530. After unsuccessful attempts to find a post in Strasbourg and Basle, Kotter settled in Berne, where, at least after 1534, he earned his living as a schoolmaster. In 1538 he was appointed schoolmaster in Konstanz, but without formally taking up this post he returned to Berne in the same year.

Kotter played a considerable part in the planning and copying of three keyboard tablatures that belonged to the Basle humanist and lawyer Bonifacius Amerbach (1495–1562) (ed. in *SMd*, vi, 1967). A large part of the first of these is in Kotter's own hand. The tablatures include some compositions of his own as well as arrangements by him of vocal settings by Barbireau, Hofhaimer, Isaac, Johannes Martini, Sermisy and other composers. A further composition by Kotter is contained in Fridolin Sicher's organ tablature (ed. in *SMd*, viii, 1992, 78), and it is possible that Leonhard Kleber's organ tablature contains some arrangements by him. Kotter's compositions show him to have been an accomplished musician, able to combine technical skill with musical inventiveness. His freely composed pieces merit special attention as early examples of an individual instrumental style. It is probable that Amerbach's three tablatures were intended primarily for the clavichord.

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MANFRED SCHULER

Kotzebue, August von

(*b* Weimar, 3 May 1761; *d* Mannheim, 23 March 1819). German dramatist, diplomat and man of letters. His adventurous career included appointments as lawyer and theatre secretary, Russian court councillor and editor, poet and Russian consul. His satires, his quarrels, and above all his duty to report to the Tsar of Russia on all affairs of interest in Germany and France, made him many enemies, and he was assassinated in 1819 by a student who suspected him of being a traitor and spy.

Kotzebue's immense output of plays includes a majority of ephemera, yet he dominated the repertory of German and Austrian (and many foreign) theatres for a considerable part of the 19th century, and the best of his comedies (including *Die deutschen Kleinstädter*, the first of a prodigious number of plays set in the self-important country town of Krähwinkel, the German equivalent of Gotham) are still effective. Beethoven wrote music for his *Die Ruinen von Athen* and *König Stephan*; Boieldieu, Kreutzer, Lortzing, Reichardt and Spohr are among composers who set his works; and Schubert wrote two operas to Kotzebue texts: *Der Spiegelritter* (?1812, incomplete), and *Des Teufels Lustschloss* (1813–14).

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PETER BRANSCOMBE

Kotzeluch, Leopold.

See *Kozeluch, Leopold*.

Kotzwara, Francis.

See Kocžwara, František.

Kouba, Jan

(b Vysoké nad Jizerou, 28 July 1931). Czech musicologist. He studied musicology and history with Očadlík and Sychra at Prague University (1950–55) and took the diploma with a study of the hymns of the Union of the Bohemian Brethren (*Příspěvky ke zpěvu Jednoty bratrské*). In 1969 he took the doctorate at Prague with a dissertation on the oldest printed hymnbook (1501) from Bohemia. Subsequently he worked as assistant lecturer at the musicology department of Prague University, later moving to the Musicology Institute of the Czechoslovak Academy of Sciences (1965–91); in 1975 he became executive editor of *Hudební věda* (until 1988). His particular areas of research are Czech hymnology and the history of Czech music in the 15th and 16th centuries.

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- ‘Václav Klejch a jeho “Historia o vydání kancionálů v národu českém” (Klejch and his *History of the Publication of Hymnbooks in the Czech Nation*), *MMC*, no.13 (1960), 61–203
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JOSEF BEK

Koukouzeles [Papadopoulos], Joannes

(*fl.* c1300–50). Singer, composer and reviser of Byzantine chant. Traditionally known as the *maīstōr* (‘master’), the ‘second source of Greek music’ (the first being John Damascene, 8th century) and *angelophōnos* (‘angel-voice’), he was one of the most eminent Byzantine musicians during the Palaeologan dynasty (1261–1453) and was later made a saint of the Greek Orthodox Church.

1. Life.

Koukouzeles probably lived during the reigns of the Emperor Andronikos II Palaeologos (1282–1328) and his successor. Evidence in Byzantine music manuscripts suggests that his musical career was well established by about 1300, and by the mid-14th century he was considered the most important Byzantine composer.

Much of what is known about Koukouzeles’ life is contained in a short saint’s biography, or *vita*, the earliest extant copies of which date from the 16th century. According to this text he was born in Dyrrachium, now Durrës in Albania, but moved to Constantinople while still a child to attend the imperial school as a protégé of the Byzantine emperor. His mother appears to have been Slavonic, according to instances of her speech recorded (albeit in Greek letters) in the *vita*; nothing is known about his father, although a few music manuscripts state that Koukouzeles’ real surname was ‘Papadopoulos’, that is, ‘son of a priest’. The *vita* says that Koukouzeles was not the composer’s true name, but that it was given to him by his fellow pupils at the imperial school when they observed his difficulties with the Greek language; the nickname was a combination of the Greek word *koukia* (‘beans’) and the Slavonic *zeliya* (‘cabbage’).

Koukouzeles became famous at the imperial court for his exceptional voice, but at the height of his fame as a singer he left Constantinople to enter the monastery of the Great Lavra on Mount Athos. Although he sang for the liturgical services in the monastery church on Sundays and important feasts during the week, he lived outside the walls in a small chapel that he had built himself. The description in the *vita* of Koukouzeles’s life on Mount Athos suggests that he was influenced by hesychasm, a mystical movement within Orthodoxy that was prevalent among the Athonite monks during the first half of the 14th century. There is no evidence that he ever left the Holy Mountain.

2. Works.

Strunk suggested that Koukouzeles may have revised the traditional Byzantine [Heirmologion](#) and [Stichērarion](#). The two earliest heirmologia with

references to his name, *RU-SP*sc gr.121 and *ET-MS*sc gr.1256, were copied in 1302 and 1309 respectively; and a stichērarion dating from 1341, *GR-An* 884, has the subscription '[copied] from a thoroughly corrected exemplar written by the old [?]late] Koukouzeles'. Raasted's comparison of the traditional stichērarion with Koukouzeles's revised version has shown that original conflicts between melody and textual accent have been eliminated; some parts of the repertory have been transposed to a higher register, and the transitions between lines have been treated more uniformly. The general impression, however, is that Koukouzeles remained faithful to the older tradition.

Although the oldest known chants by Koukouzeles are preserved in appendixes to the two heirmologia mentioned above, most of his music is transmitted in the newer liturgical books, the *Akolouthiai* manuscripts and the kalophonic stichēraria; rubrics in these manuscripts reveal that Koukouzeles played a major role in their organization and early development. Many *akolouthiai* manuscripts include as part of the *Papadikē* (a brief treatise often attached to such manuscripts) Koukouzeles's most famous single work, the didactic chant *Ison, oligon, oxeia* (also known as *To mega ison*), which provides a melodic realization of the Byzantine neumes and traditional musical formulae represented in the notation and named in the text (see [Byzantine chant, ex.5](#), for an extract from this chant). *Ison, oligon, oxeia* is based on a similar work by [Joannes Glykys](#), Koukouzeles' older contemporary and former teacher, but Koukouzeles' version is more refined. A number of diagrams attributed to Koukouzeles demonstrating the Byzantine scales and modes are also often included in *papadikai*, that of a wheel (*trochos*) to illustrate the tetrachords being most commonly found.

As a composer at the beginning of the 14th century, Koukouzeles was undoubtedly an innovator; he was perhaps the first to abandon the older, conservative traditions of chant composition in favour of new melodic invention. For example, the *prooimiakos* (Psalm ciii, sung at Saturday [Hesperinos](#)) in the older, traditional layer of chant has a simple refrain that functions as a brief cadential appendage to certain lines of the psalm; in Koukouzeles' settings, however, the refrain is no longer subordinate but is expanded through textual tropes and has greater melodic interest than the psalm verse (in two of his five *prooimiakos* settings the music for the refrain is almost twice as long as that for the verse). Koukouzeles also expanded the text in his kalophonic settings of Psalm ii for *Hesperinos*; all such chants by his older contemporaries are built on a single line from the psalm, whereas Koukouzeles always augmented the basic text by incorporating into the principal line of the psalm at least one phrase from a different line, or elements from another verse (or even other verses). As a result of this textual expansion, Koukouzeles's kalophonic settings of Psalm ii are all of great length.

Koukouzeles also used a bolder vocal style in his chants than earlier composers: the melodic range either equals that of the traditional repertory or exceeds it, as the psalm refrains particularly show; and there is a substantial increase in the use of disjunct motion through the employment of intervals greater than the ascending and descending 3rd, even though his melodic lines remain predominantly conjunct. In general, the melodies

of Koukouzeles are more skilfully and seamlessly wrought than those of the older, traditional repertory as well as the vast majority of chants by his contemporaries and successors.

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EDWARD V. WILLIAMS/CHRISTIAN TROELSGÅRD

Koulsoum, Ibrahim Oum.

See [Umm Kulthum](#).

Koumendakis, Yorgos

(*b* Réthymnon, Crete, 29 Nov 1959). Greek composer. He studied the piano and theory at the Réthymnon branch of the Hellenic Conservatory, before moving to Athens where he took private lessons in composition, analysis and conducting from Diamantis Diamantopoulos (1977–9). In Paris he followed courses at IRCAM (1979–80) and Xenakis's classes at the University of Paris (1980–81). In 1985 Ligeti commissioned his *Symmolpa V* for the European Community Youth Orchestra, and in 1990

his opera *Essetai hemar* ('The Day will Come', 1986) was performed in Oslo by the Oslo Sinfonietta. After winning the Prix de Rome in 1992, he spent 1993 at the Villa Medici composing his opera *Bacchae*.

With his striking aural conceptions and the sensuality of his approach to timbre, Koumendakis is one of the most remarkable of younger Greek composers. His approach to composition involves the unexpected juxtaposition of opposites: aggressive dissonance versus harmonic suavity, cluster-like harmonies or impulsive rhythms versus intimate melodic lines, lyrical or even liturgical utterances versus almost expressionistic climaxes. This rare coexistence of aural sensuality and an atmosphere of tragedy is as evident in short works (*Horomimos*, 1988) as it is in such larger-scale compositions as *I Iphigenia sto yefyri tis Artas* ('Iphigenia on the Bridge of Arta', 1994) and the *Requiem ya to télos tou érota* ('Requiem for the End of Love', 1995), where an existential despair is expressed through harmonic restraint and a continuous melodic flow.

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Incid music for many plays

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GEORGE LEOTSAKOS

Kounadis, Arghyris

(b Constantinople, 14 Feb 1924). Greek composer, conductor and pianist. A piano student of S. Farandatos at the Athens Conservatory, he graduated in 1952; he studied composition under Yannis Papaioannou at the Hellenic Conservatory in Athens, graduating in 1956. Scholarships from the Greek and West German governments enabled him to pursue his studies at the Freiburg Hochschule für Musik, where his composition teacher was Fortner and his conducting teacher Karl Ueter. In 1963 he was appointed assistant professor to Fortner and director of the Musica Viva concerts, succeeding Fortner as a professor in 1972; he retired in 1989. Kounadis has gradually emerged as one of the most important 20th-century Greek composers for the stage, his early ballets moving away from Kalomiris's National School toward more advanced idioms. He was one of the first composers to show an interest in *rebétiko* (a type of urban folksong) and during the period 1949–57 he composed a number of works which show the influence of this and, to some extent, of Stravinsky and Bartók. All but four of the works of this period were later withdrawn as he turned towards more novel techniques, including serial writing and aleatory forms, although his music has retained a strong lyrical basis. His operas, increasingly successful in Germany, though mostly unperformed in Greece, as well as his vocal music, represent perhaps the most important phase of his career. The former often display a sarcastic humour and social criticism, and are usually extended one-act works for chamber ensemble (sometimes with tape). The music, although essentially atonal, tends to incorporate a great variety of references, and even direct quotations – in *Teiresias*, for example, from Bellini, Maillart, Saint-Saëns and Donizetti, and in *Die Bassgeige* from Verdi. *Lysistrata* employs elements of Greek folk music and Byzantine melody, while in *The Return* – a modern approach to the myth of Orestes and Electra – speech and singing parallel the contrast between two different psychological states. Byzantine liturgical elements are also discernable in *Bacchae*, representing one of Kounadis's most mature achievements.

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GEORGE LEOTSAKOS

Koundouroff [Koundouros], Aristotelis

(*b* Tblisi, Georgia, 29 Dec 1896/10 Jan 1897; *d* Volos, 8 July 1969). Greek composer. His father owned copper mines and foundries in Georgia. Little is known about his early musical studies. He later attended the conservatories of Tblisi (1924–5) and Moscow (1927–30), studying with Ippolitov-Ivanov at both institutions, and additionally with Gliere and Vasilenko at the latter, where he became head of Ippolitov-Ivanov's composition studio. In December 1930 he settled in Greece, where he earned his living teaching theory, first at the Piraeus League Conservatory (1931–2) and then at the pianist Woldemar Freeman's Musical Lycée (1932–8) and conducting the Nea Ionia (an Athenian suburb) municipal band (1938–41). From 1943 until his retirement in 1964 he was head of the music library and sound archives of Athens Radio. Xenakis and Vangelis were among his pupils.

Though Koundouhoff's reputation during his lifetime was that of a marginal figure somewhat in the shadow of Kalomiris, he is now regarded as one of the most noteworthy figures of Greek music in the period 1930–60. Skilfully orchestrated, his earlier compositions, such as the *Suite-fantaisie sur des thèmes populaires grecs* (1930–31) and the one-movement Sinfonietta (1934), which received an award from the Academy of Athens, show the influence of his Russian training, and of Prokofiev's 'Soviet' style in particular. Later works, including the tone poem *Orpheus and Eurydice* (1962) and the Mazurka for piano (1963), are harmonically more adventurous, inviting comparison with the more radical Russian modernists such as Skryabin (whom Koundouhoff particularly admired) and Roslavets.

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GEORGE LEOTSAKOS

Koussevitzky [Kusevitsky], Sergey (Aleksandrovich)

(*b* Vishniy Volochek, 26 July 1874; *d* Boston, 4 June 1951). American conductor and double bass player of Russian birth. As a young boy he learned the trumpet. Since Jews were not allowed to live in Moscow, he was baptized at 14 in order to enter the Musico-Dramatic Institute of the Moscow Philharmonic, where he studied the double bass under Rambusek. By 1894 he had joined the Bol'shoy Theatre orchestra, and in 1901 he succeeded Rambusek as principal double bass, making his public début (25 March) as a soloist in Moscow. In this period he married Nadezhda Galat, a member of the *corps de ballet*. His many European solo concerts and tours featured his own arrangements and compositions. With Glier's help he wrote a double bass concerto, of which he gave the première in Moscow in 1905. Later the same year he married his second wife, Nataliya Ushkov (Konstantinovna), the daughter of a wealthy tea merchant and soon resigned his post with the Bol'shoy. They moved to Berlin, where he observed Nikisch, Strauss and Weingartner conducting and continued to give double bass recitals. After two years of practice with

a student orchestra in his home, he hired the Berlin PO for his public conducting début in 1908, in a programme which included the Rachmaninoff C minor Concerto with the composer as soloist. Returning to Russia, Koussevitzky founded the publishing house Editions Russes de Musique in 1909 and eventually signed contracts with Skryabin, Stravinsky, Prokofiev, Rachmaninoff and Medtner. While continuing to tour Europe as a soloist, he formed his own orchestra in Moscow. Touring by riverboat they played in towns along the Volga in 1910, 1912 and 1914, including many new works in their programmes. Koussevitzky survived the 1917 Revolution, despite his wealth, and accepted an offer to conduct the newly named State SO in Petrograd (1917–20). He left the USSR in 1920 for Berlin and then Paris, where he founded the Concerts Koussevitzky (1921–9), presenting new music with his own orchestra. He took over the Boston SO from Monteux in 1924 and remained there for a quarter of a century, rivalling Stokowski and Toscanini in his influence on American concert life.

One of the most ardent advocates of contemporary music, Koussevitzky always championed native composers. In Russia he was the special ally of Skryabin. In Paris he commissioned and conducted Ravel's orchestration of Musorgsky's *Pictures at an Exhibition* (1922) and gave first performances of Honegger's *Pacific 231* (1924), Prokofiev's Violin Concerto no.1 (1923) and Stravinsky's *Symphonies of Wind Instruments* (1921), among many others. In Boston he gave 99 premières, including works by Barber, Copland, Hanson, Harris, Piston and Schuman. For the 50th anniversary of the Boston SO in 1931 he commissioned Stravinsky's *Symphony of Psalms*, Ravel's Piano Concerto in G, Hindemith's *Konzertmusik* and works by Roussel, Respighi, Prokofiev and Honegger. He also gave the first performances of works by Bax, Diamond, Gershwin, Foss, Malipiero and Martinů. He was less friendly to the Second Viennese School, although he did give the first performance of Schoenberg's Theme and Variations (1944).

Koussevitzky's second great legacy was Tanglewood. After a series of outdoor concerts in 1934, the Berkshire Symphony Festival invited Koussevitzky to present summer concerts with the Boston SO in the Berkshire hills of western Massachusetts. The summer music school (now the Tanglewood Music Center) was opened in 1940 with Koussevitzky as director and Copland as assistant director. Guest instructors included Hindemith, Honegger and Messiaen. Koussevitzky taught conducting until his death, when he was succeeded by his former student, Leonard Bernstein.

In concert Koussevitzky could be passionate and electric; in rehearsal, as surviving film and audio recordings demonstrate, he was a tyrant who pleaded and shook with rage, rarely asking for any correction of pitch or articulation, but rather for changes in colour and emotion. Building on the achievement of Monteux, he established a fine tradition of playing French music. He created luminous textures in the French and Russian repertory (as can be heard on the many recordings he made for RCA Victor and EMI), but his treatment of the German masters drew mixed reviews. Despite his support of modern music, he was utterly incapable of learning a score by himself and employed pianists (including Nicolas Slonimsky) to play new scores for him while he conducted an imaginary orchestra. During

his early years in Boston, he seems to have felt profoundly ill-prepared; indeed, many players thought him a sadistic bluffer. However, with his iron will, and employing only the finest musicians available, he eventually induced the orchestra to follow his wishes, if not his indications. Koussevitzky rarely appeared as a guest conductor during the last 25 years of his career.

He became a naturalized American citizen in 1941. After his wife died in 1942 he set up the Koussevitzky Music Foundation to commission new works; Britten's *Peter Grimes* (1945) was the foundation's first commissioned opera and Bartók's Concerto for Orchestra its first major orchestral work. In 1947 he married Ol'ga Naumov (1901–78), a niece of his second wife. He received many honorary degrees in America and was appointed a Chevalier of the Légion d'Honneur. Besides his Double Bass Concerto, he wrote a *Humoresque*, *Valse miniature*, *Chanson triste* and many other works for double bass, in addition to a Passacaglia on a Russian Theme (1934) for orchestra.

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JOSÉ BOWEN

Kovačević, Krešimir

(*b* Zagreb, 16 Sept 1913; *d* Zagreb, 6 March 1992). Croatian musicologist. He studied composition at the Academy of Music in Zagreb, graduating in 1938. For a time he worked as a répétiteur at the opera houses in Zagreb and Belgrade (1936–9) and then taught music in schools in Osijek and Dubrovnik (1940–50). In 1943 he obtained the doctorate in musicology at the University of Leipzig with a dissertation on Croatian folksong. He relaunched the Dubrovnik City Orchestra in 1946 and was its conductor until 1950. In 1950 he became professor at the Zagreb Academy of Music where he taught until his retirement in 1977. He was music critic of *Zvuk* (1956–66) and the daily *Borba* (1957–87). He was the general editor of the second edition of *Muzička enciklopedija* (1971–7) and *Leksikon jugoslavenske muzike* (1984), and editor of the periodical *Arti musices* (1973–9).

Kovačević's main interest was the history of Croatian music of the 19th and 20th centuries. As a critic covering numerous first performances of Croatian music he became an authoritative chronicler of its trends and developments; in *Hrvatski kompozitori i njihova djela* (1960) he published

analytical notes on all the major works of Croatian composers of the late 19th and 20th centuries.

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Stjepan Šulek (Zagreb, 1987)

BOJAN BUJIC

Kovacevich, Stephen

(*b* San Pedro, CA, 17 Oct 1940). American pianist. He studied with Lev Schorr (a student of Anna Essipoff), made his *début* at the age of 11, playing the Jean Françaix Concertino, and gave a solo recital in the same year. Three years later he played the Ravel G major Concerto and the Schumann Concerto with the San Francisco SO. In 1959 he moved to London to study with Myra Hess, who rekindled his early love of late Beethoven. His Wigmore Hall *début* in 1961 was notable for an outstanding performance of the ‘Diabelli’ Variations, a triumph later repeated at the Royal Festival Hall (he subsequently made a memorable recording of the work). His repertory was, however, already eclectic, and his many recordings include works by Grieg, Schumann, Chopin, Bartók and Richard Rodney Bennett (whose Piano Concerto is dedicated to him), as well as Bach, Mozart, Beethoven and Brahms. His series of the Beethoven and Schubert sonatas begun in the 1990s are notable for their uncompromising strength, articulacy and acuity, and his noble, searching reading of Brahms’s D minor Concerto with Sawallisch won a Gramophone Award. He has performed all the Mozart piano concertos and has made something of a speciality of the Tippett Concerto, while his recordings with Jacqueline du Pré and Martha Argerich are justly celebrated. In 1984 he embarked on a second career as a conductor working frequently with the Australian Chamber Orchestra and, subsequently, the Irish Chamber Orchestra.

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BRYCE MORRISON

Kovács, Béla

(*b* Budapest, 1 May 1937). Hungarian clarinettist. He studied with György Balassa at the Liszt Academy of Music, and while still a student became a member of the Hungarian State Opera Orchestra (1956); he was later appointed a soloist. He was a founder of the Hungarian Wind Quintet, in which he played from 1961 to 1971, and a member of the Budapest Chamber Ensemble. In 1975 he was appointed a professor at the Liszt Academy. A notable virtuoso, and the leading Hungarian clarinettist of his generation, he is a fine player of both classical and contemporary music. His recordings include Mozart's concerto and quintet, the quintets of Weber and Brahms, Bartók's *Contrasts* and a number of contemporary Hungarian works. He was awarded the Liszt Prize in 1964 and named Artist of Merit in 1972.

PÉTER P. VÁRNAI/R

Kovács, Dénes

(*b* Vác, 18 April 1930). Hungarian violinist. After making his début when he was six, he studied with Ede Zathureczky at the Liszt Academy in Budapest, graduating in 1950, and was first violinist at the Budapest Opera, 1951–60. He won the 1955 Carl Flesch Competition in London, and in 1957 was appointed a professor at the Liszt Academy, becoming director in 1966, rector in 1971 and head of the string department in 1980. For many years he played in a duo with the pianist Mihály Bächer. His crystalline tone and sense of style in a repertory from Bach to Bartók make him pre-eminent among Hungarian violinists; he has toured in other European countries and in China. Kovács plays a Guarneri del Gesù violin of 1742, on which he has made a number of recordings, including Bartók's Concerto no.2, Rhapsodies and Solo Sonata for the complete recorded edition. He has given the first performances of several contemporary Hungarian works, most of them dedicated to him, and he was awarded the Liszt Prize in 1954 and 1958, the Kossuth Prize in 1963, and named Eminent Artist in 1970.

PÉTER P. VÁRNAI/R

Kovács, Sándor

(*b* Budapest, 26 Jan 1886; *d* Budapest, 24 Feb 1918). Hungarian piano teacher. He studied the piano with Árpád Szendy, composition with Hans Koessler at the National Hungarian Royal Academy of Music, arts at Budapest University and music history in Berlin. He took the doctorate in 1907 at Budapest University (the first music dissertation there) with a dissertation on the evolution of music and was subsequently professor at the Fodor School of Music, Budapest (1910–18). In 1911 he founded, with Bartók and Kodály, the Hungarian Society for New Music (UMZE), which later became the Hungarian section of the ISCM. Kovács was one of the first piano teachers to make use of the results of experimental psychology and to establish a systematic method of music teaching in Hungary. This

method concentrated on ear training (anticipating the Leimer-Giesecking method), analysis of sound and touch, practising without the instrument and training the memory; he outlined its principles in his book *Hogyan gyakoroljunk?* (1916). His compositions include *Petőfi-dalok* ('Petőfi lieder') and two books of songs.

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IMRE FÁBIÁN/R

Koval', Marian Viktorovich

(b Pristan' Vozneseniya, Olonets province, 4/17 Aug 1907; d Moscow, 15 Feb 1971). Russian composer. He studied in Nizhniy Novgorod (1918–21), in Petrograd and at the Moscow Conservatory (1925–30), where he was a pupil of Gnesin and Myaskovsky. In the 1920s he was a member of Prokoll, a 'production collective' of composers whose aim was to write music in the spirit of the new revolutionary era, and of the Russian Association of Proletarian Musicians, 1925–32. He began his creative career as a composer of choral pieces, and such works were to form the greater part of his output. From 1957 to 1961 he was artistic director of the Pyatnitskiy Choir. He was also active in the Composers' Union and held the titles Honoured Art Worker of the RSFSR and Honoured Art Worker of the Lithuanian SSR, as well as the State Prize. The most celebrated of his compositions is the monumental oratorio *Yemel'yan Pugachyov* (1938), which the composer subsequently converted into a five-act opera of the same name. His style has its roots in folk music, with distinctively Russian, lyrical melodies.

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Choral: *Skaz o partizane* [Tale of the Partisan] (poem) (1935); *Yemel'yan Pugachyov* (orat, Kamensky) (1940); *Narodnaya svyashchyonnaya voyna* [National

Holy War] (orat) (1942); Chkalov (orat); Zvyozdī kremlya [Stars of the Kremlin] (orat); other pieces for chorus/children's chorus

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GALINA GRIGOR'YEVA

Kovaříček, František

(*b* Litětine, nr Pardubice, 17 May 1924). Czech composer. He studied composition in Prague with Hlobil at the conservatory and with Řídký at the academy, graduating in 1952. Appointments followed as music editor for Czechoslovak radio in Prague (1953–7) and as professor (1966–85) and then director (1990–91) at the conservatory, where he taught many younger leading composers. From 1971 to 1993 he was president of Jeunesses Musicales of the Czech Republic; since his inauguration as honorary president (1993) he has directed all the organization's summer activities. His opera *Ukradený měsíc* ('Stolen Moon') took first prize in the national competition commemorating the 50th anniversary of the founding of the state (1968). His starting-point was neo-classicism, enriched later through use of an extended tonal vocabulary. The forms of his works are clear and concise, with individual sections given contrasting textures, while musical ideas are developed to the full. Emphasis is given to melody punctuated by dissonance.

WORKS

(selective list)

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Principal publishers: Dilia, Panton, Supraphon

JIRÍ MACEK

Kovařovic, Karel

(b Prague, 9 Dec 1862; d Prague, 6 Dec 1920). Czech conductor and composer. He studied the clarinet, piano and harp at the Prague Conservatory (1873–9) and composition with Fibich (1878–80) before working as harpist with the Provisional (later National) Theatre in Prague (1879–85), as piano accompanist to the violinist František Ondříček and to the baritone Leopold Stropnický (1881–7), and as director (1898–1900) and répétiteur at Pivoda's Prague school for singers (1880–1900). He conducted orchestral concerts of the Umělecká Beseda artists' association in 1893–4 and was one of the first conductors of the Czech PO.

In 1900 Kovařovic was appointed opera director at the National Theatre; he formed a new orchestra and chorus in the next year, and remained in this post until shortly before his death. His work at the Theatre was his most important contribution to Czech musical life. He began his career there with *Dalibor* and thereafter paid particular attention to the classics of the Czech repertory – Smetana, Dvořák (including the première of *Rusalka*) and Fibich. He also gave first performances of operas by Ostrčil, Foerster and Novák and the first Prague performance (1916) of *Jenůfa*, which led immediately to performances in Vienna and Berlin and established Janáček's reputation. This followed his 12-year refusal to consider the work (though it had been successfully performed in Brno) and was conditional upon his revision and reorchestration of the work – in which form it is still played in the Czech Republic. He had a special sympathy with French opera and conducted Russian and German works, notably those of Wagner and Strauss. At the same time he directed the Czech PO in new orchestral works by Novák, Suk and others. He was elected to extraordinary (1901) and ordinary (1906) membership of the Czech Academy of Science and Arts, and in 1910 was made an officer of the Académie Française.

Before establishing himself as a conductor, Kovařovic had already made a reputation as a composer, at first with the opera *Ženichové* ('The Bridegrooms') and the ballet *Hašíš*, both successfully performed in 1884. He had a feeling for dramatic tension and stage effect, and a refined sense of instrumental colour; his work overflows with a lyricism and elegance close to French music. The operas *Psohlavci* ('The Dog Heads') and *Na starém bělidle* ('At the Old Bleaching-House') were the most popular, their patriotic pathos proving a moral prop to the Czech people at times of oppression. The former won first prize in a competition held in 1897 for new Czech operas. He is the author of *K otázce dramaturgie operní* ('On the problem of operatic dramaturgy'; Prague, 1904).

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Calderon), 1886–7, inc.; Armida (J. Vrchlický, after T. Tasso), 1888–95, inc.; Noc Šimona a Judy (comic op, 3, K. Šípek [J. Peška], after P. Antonio d'Alarcón), 1890–91, Prague, 1892

Psohlavci [The Dog Heads] (3, Šípek, after A. Jirásek), 1895–7, Prague, 1898; Na Starém bělidle [At the Old Bleaching-House] (4, Šípek, after B. Němcová), 1898–1901, Prague, 1901, reorchd 1916; Slib [The Promise] (Šípek, after G. Feuillet), c1905, prologue orchd R. Zamrzla; Flétna [The Flute] (J. Kvapil), 1910, inc.

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MILAN KUNA

Kovnatskaya, Lyudmila Girshevna

(b Leningrad, 5 Feb 1941). Russian musicologist and teacher. She studied the organ with Isayya Braudo and musicology at the Leningrad

Conservatory, graduating in 1965. She began teaching at the conservatory in 1968 and in 1970 she completed her postgraduate studies there as a pupil of Druskin with a dissertation on Benjamin Britten. She became a senior lecturer in 1980 and took the DSc in 1987 with the study *Angliyskaya muzika XX veka*. In 1992 she was appointed professor at the conservatory and in 1994 she became senior research fellow at the Russian Institute for the History of Fine Arts in St Petersburg. She has been visiting professor throughout Russia and has participated in musicological congresses worldwide; she has also contributed significantly to the cultural life of St Petersburg by organizing international symposiums and conferences.

Kovnatskaya is the leading Russian specialist on the history of English music and her writings, which include *Benjamin Britten, Angliyskaya muzika XX veka* and many articles, form the main corpus of writings in Russian on this topic. Her monograph on Britten remains the only one ever published on this composer in Russian. Her later writings have examined the musical culture of Leningrad during the 1920s, particularly the Leningrad Association of Contemporary Music and Shostakovich. She instigated and edited the first collection of essays (1996) published in post-Soviet Russia to examine Shostakovich's life and work according to contemporary scholarship; a second collection followed in 2000. She has also prepared editions of works by her former mentors, Druskin and Braudo. Her own writings are notable for their profound research, broad context and literary value. A distinguished Russian historian and brilliant lecturer, she has supervised many graduate and postgraduate students.

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- ed.:** *Dmitriy Shostakovich: sbornik statey k 90-letiyu so dnya rozhdeniya* [Dmitry Shostakovich: collection of articles for the 90th anniversary of his birth] (St Petersburg, 1996) [incl. 'Shostakovich v protokolakh LASM' [Shostakovich in the LASM reports], 48–67; 'Shostakovich i Britten: nekotoriye paralleli' [Shostakovich and Britten: some parallels], 306–23
- ed.:** *D.D. Shostakovich: mezdu mgovenijem i vechnostiu (dokumenti, materialis, stat'i)* [D.D. Shostakovich: between the moment and eternity (documents, articles, materials)] (St Petersburg, 1996) [incl. 'Shostakovich i Bogdanov-Berezovsky (20-e godi)' [Shostakovich and Bogdanov-Berezovsky (1920s)]; 'Epizod iz zhizni knigi (Interview s Genrikhom Orlovim)' [An episode of the book's life (Interview with Henry Orlov)]]
- 'Opera v tserkvi' [Opera in the church], *Voprosi operi*, ii (St Petersburg, 1998)
- 'Angliyskaya muzika mezh dvukh voyn' [English music between the wars], *A 20th Century Music Textbook*

OL'GA MANUL'KINA

Kowalski, Henri

(*b* Paris, 1841; *d* Bordeaux, 8 July 1916). French pianist and composer of Polish and Irish descent. He entered the Paris Conservatoire in 1853 and studied the piano under Marmontel, Prudent and Anatole Petit and composition under Carafa and Samuel David. After experience as a chorister at the imperial chapel and as pianist at the Opéra he began in 1858 a concert career which included tours of southern France (1864), Germany and Spain (1868), England, the USA and Canada (1869, 1876) and Australia (1880–82). By 1870 he had composed many songs and sacred works and over 100 piano pieces, including the celebrated *Marche hongroise* (1864). In 1870 he was music critic of *L'Europe*; his first opera, the five-act *Gilles de Bretagne*, was produced unsuccessfully by Vizentini at the Théâtre Lyrique in 1877. He went to Melbourne in 1880 to give a series of concerts and act as French juror at the International Exhibition,

and subsequently toured country centres in Victoria and other states. He acted as overseas correspondent to *Le Figaro*, began work on a comic opera by the Melbourne writer Marcus Clarke and enhanced his reputation for personal generosity, charm and pianistic virtuosity. He returned to Europe for the première of his 'Australian' opera *Moustique* in Brussels (1883) but in 1885 finally settled in Sydney, where he was much more appreciated (Pougin had called his *A travers l'Amérique* 'absolument insignifiant et dénué d'intérêt'). He was appointed conductor of the Sydney Philharmonic Society (1886–9) and was co-founder with Leon Caron of Sydney's Orpheus Club (1887–91), and his activities included teaching, concert appearances (often for the benefit of Australian artists), the establishment of a French musical depot to promote his native music and polemics calling for government subsidy of his training schemes to improve theoretical and practical standards in Australia. Many of his piano pieces and songs were performed, as were his three-act lyric opera *Vercingetorix* (Sydney and Melbourne, 1881) and an oratorio *The Future Life* (Sydney, 1895).

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Cosmos [Sydney] (30 April 1895), 433–6

B.R. Elliott: *Marcus Clarke* (Oxford, 1958), 231, 238–9

ELIZABETH WOOD

Kowalski, Jochen

(*b* Wachow, Brandenburg, 30 Jan 1954). German countertenor. He studied in Berlin, making his début while still a student as an apprentice in *Die Meistersinger* at the Komische Oper and then joining the company. In 1985 he sang the title role of Handel's *Giustino*, and repeated the part in Vienna (1986) and Schwetzingen (1989). His unusually wide repertory includes the title role and Ptolemy in Handel's *Giulio Cesare*, Daniel (*Belshazzar*), Annus (*La clemenza di Tito*), Fyodor (*Boris Godunov*), Britten's Oberon and Gluck's Orpheus, which he sang during the Komische Oper's visit to Covent Garden (1989). With the Royal Opera he has sung Prince Orlovsky (*Die Fledermaus*), Orpheus and Pharnaces (*Mitridate, re di Ponto*), which he also sang in Amsterdam (1992). He sang Otto (*L'incoronazione di Poppea*) in Salzburg in 1993, and the following year appeared as Rossini's Tancredi in Berlin. In 1995 he created Creon in Liebermann's *Freispruch für Medea* in Hamburg. Kowalski's recordings include Didimus (*Theodora*), Orpheus and discs of Baroque arias. His voice, sweet-toned, flexible and unusually resonant for a countertenor, is equally well suited to Baroque, Classical and 20th-century music, while he is a powerful and expressive actor.

ELIZABETH FORBES

Kowalski, Max

(b Kowal, 10 Aug 1882; d London, 4 June 1956). German composer of Polish birth. In 1883 he was taken to Germany. He took a doctorate in law at the University of Marburg and studied singing with Alexander Heinemann in Berlin and composition with Sekles in Frankfurt. Among his first publications was a set of songs on poems from the Giraud–Hartleben *Pierrot lunaire* which appeared at about the same time as Schoenberg's settings. Kowalski's songs, unlike Schoenberg's, fall within the tradition of the Romantic lied, to which he was one of the last successful contributors. In 1939, after his release from the Buchenwald concentration camp, he fled to England, where he found work as a piano tuner and synagogue singer. Later he taught singing in London and continued to compose until his death.

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songs

all for 1v, pf

6 Lieder (O.J. Bierbaum, R. Dehmel, K. Kamlah, P. Verlaine), op.1 (1913); Die Sonne sinkt (F. Nietzsche), op.2 (1913); 6 Gesänge (V. Blüthgen, Dehmel, J. von Eichendorff, J.P. Jacobsen, Su Chien-yüeh), op.3 (1913); 12 Gedichte aus *Pierrot lunaire* (A. Giraud, trans. O.E. Hartleben), op.4 (1913); 3 Lieder (M. Greif), op.5 (1915); 3 Balladen (C.F. Meyer), op.7 (1914); 3 Gedichte (Greif), op.8 (1914); 4 Gesänge (Dehmel, E. Lissauer, Novalis, J. Vogel), op.9 (1916); 6 Lieder auf alte Gedichte (1919), op.10; 6 Liebeslieder aus dem Rokoko (H.C. Boie, J.W.L. Gleim, F. von Hagedorn, E. von Kleist, G.E. Lessing), op.11 (1921)

5 Marienlieder, op.12, 1927; 6 Gedichte (Verlaine), op.13, 1928; 5 Gedichte (H. Hesse), op.14 (1931); 6 Gedichte (H. Klabund), op.15, 1930; 5 Lieder (F. Hebbel, R. Huch, Lessing, Lissauer, Nietzsche), op.16 (1931); 6 Lieder aus dem West-Östlichen Divan (J.W. von Goethe), op.17 (1934); 7 Gedichte (Hafiz), op.18, 1933; Japanische Frühling (trans. H. Bethge), 10 songs, 1934–8; 4 zusätzliche Lieder (Jap. verse), 1934–7; 5 Jüdische Lieder, 3 zusätzliche Jüdische Lieder, 1935–7; 12 Kinderlieder, 1936; 6 Heine-Lieder, 1938

12 Lieder (Li Tai Po), 1938–9; Ein Liederzyklus (O. Khayyām), 1941; 8 Lieder (Hafiz), 1948; 7 Lieder (Meyer), 1949; 6 Lieder (F. Hölderlin), 1950–51; 7 Lieder (R.M. Rilke), 1951; 7 Geisha-Lieder, 1951; 6 Lieder auf indischen Gedichte (trans. Bethge), 1951–2; 5 Lieder (S. George), 1952; 6 Lieder auf arabischen Gedichte (trans. Bethge), 1953–4

other works

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based on *MGGI* (xvi, 1049–50) by permission of Bärenreiter

PHILIP L. MILLER

Kox, Hans

(b Arnhem, 19 May 1930). Dutch composer. After early studies with his father, an organist and choral conductor, he attended the Utrecht Conservatory and was then a private composition pupil of Badings; his piano studies were completed with Jaap Spaanderman. He was director of the Doetinchem Music School 1956–71, which he brought to a high standard. In 1974 he became director of the Concertgebouw Orchestra, but resigned shortly afterwards as a result of the critical reception of his opera *Dorian Gray*. Thereafter, he lived in Haarlem as a freelance composer, at the same time teaching composition at the Utrecht Conservatory.

He made his début with a string trio performed at the Gaudeamus Foundation in 1953, and he increased his reputation with the Piano Sonata no.1 and the First String Quartet. He wrote his first large orchestral work, the *Concertante muziek*, in 1956 to a commission from the Concertgebouw Orchestra. Kox's music from these early years until 1963 is marked by classical forms and by the harmonic influences of Berg, Mahler and Badings, which gradually disappear; chief among the compositions of this period are the First Symphony, the Piano Concerto and the First Violin Concerto. The Symphony no.2 (1966), in which Kox began to explore the implications of Mahler's work for contemporary music, brought this phase to a definite close, for Kox had felt the need for greater formal freedom and the desire to apply newer techniques. In works like *Phobos* (1970) and the *Six One-Act Plays* (1971), Kox experimented with kaleidoscopic timbres in static constellations, similar to Ligeti's slowly shifting tonal fields. Occasionally, as in *Requiem for Europe* and *Dorian Gray*, he employed graphic and proportional notation.

In fact, this changing attitude to form was emerging much earlier. The main vehicle for his explorations in this field was his *Cyclophony* cycle, a series of 15 compositions he began in 1964 and to which he periodically returned. They are generally short pieces, scored for a wide variety of mostly chamber settings. The term 'cyclophony' refers to the unlimited possibilities of an open, unrestricted concept. No.7, for example, is made up of five blocks, each with seven subdivisions which may be played simultaneously or in different successions, and each allowing improvisation around given melodic and rhythmic formulae.

Large choral works hold an important position in his output, which now consists of more than 140 works in every conceivable genre. For the 25th anniversary of the Battle of Arnhem, Kox composed *In Those Days*, which won the Prix Italia in 1970. Each group has different starting-points in

relation to the others, and so a fluctuating form is achieved. The *Requiem for Europe* is scored for four spatially disposed choirs with instrumental groups; some freedom is allowed to the conductor, whose choices are to be influenced by the acoustic of the hall. In later works, the accent on the metaphysical aspects of life increases. The persecution of Jews and the ruptured musical, spiritual and social harmony of this century are treated with growing intensity in monumental works like the *Anne Frank Cantata* (1984), *Sjoah* (1989), *Das Credo quia absurdum* (1995) and the Third Symphony (1980–5), whose mottos come from the book of *Isaiah*.

In the later concertos, chamber works and his more than ten works for saxophone (all written for the American alto saxophonist John-Edward Kelly), a dense, expressionist style has come to the surface. A curious form of disquiet is discernible, especially in the restless, virtuoso solo parts, which reveal a theatrical nature. Although his music, neglected for many years, is now gradually establishing itself in Dutch musical life, his second opera *Das grüne Gesicht* (1981–91) remains unperformed.

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(selective list)

vocal

Op: *Dorian Gray* (2, Kox, after O. Wilde), 1973, Amsterdam, 1974, Circustheater, Scheveningen, 30 March 1974, rev. 1975; *Das grüne Gesicht* (1, Kox, after G. Meyrink and L. Jacobowski), 1991, suite, orch 1994, unperf.

Choral: *Chansons cruelles* (N. Louvri r, K. Merz, R.M. Rilke), 1957; *De kantate van Sint Juttemis* (H. Gijsbers), T, Bar, male vv, pf, 1962; *Litania*, female vv, orch, 1962; *Zoo* (T. Fop), male vv, orch, 1964; *In Those Days* (Old Testament, Livy, Erasmus, W. Churchill), 2 groups of 4vv, 3 orch groups, 1969; *Requiem for Europe* (P. Celan, Kox, Deuteronomy), 4 choruses, 2 org, orch, 1971; *Puer natus est*, vv, orch, 1971; *Anne Frank Cant. (A Child of Light)*, S, C, B, chorus, orch, 1984; *Sjoah* (orat.), S, T, B, chorus, orch, 1989; *Das Credo quia absurdum* (F. Nietzsche, R.M. Rilke), S, B, chorus, orch, 1995

Solo vocal: *3 coplas* (J.W.W. Buning), 1v, pf, 1955; *Vues des anges* (Rilke), 1v, pf, 1959; *3 Chinese Songs*, Bar, pf, 1962; *L'allegria* (G. Ungaretti), S, orch, 1967; *Ged chtnislieder*, S, orch, 1972; *Cyclophony XV*, Mez, ens, 1998

orchestral

Concertante muziek, hn, tpt, trbn, orch, 1956; *Little Lethe Sym.*, 1956; *FI Conc.*, 1957; *Conc. for Orch*, 1959; *Sym. no.1*, str, 1959; *Ballade*, 1960; *Spleen*, ballet, 1960; *Pf Conc.*, 1962; *Vn Conc.*, 1963; *2 Vn Conc.*, 1964; *Cyclophony no.1*, vc, chbr orch, 1964; *Cyclophony no.2*, 1964; *Cyclophony no.5*, ob, cl, bn, 19 str, 1966; *Sym. no.2*, 1966; *Cyclophony no.6*, vn, tpt, pf, vib, 16 str, 1967; *Vc Conc. no.1*, 1969; *Phobos*, 1970; *6 One-Act Plays*, 29 insts, 1971; *Conc. bandistico*, 1973; *Cyclophony no.9*, perc, orch, 1974; *A Gothic Conc.*, hp, chbr orch, 1975; *Sinfonia concertante*, vn, vc, orch, 1976; *Vn Conc. no.2*, 1978; *Sym. no.3*, 1980–5; *Face to Face*, a sax, str, 1992; *Vn Conc. no.3*, 1993; *Vc Conc. no.2*, 1997

chamber and instrumental

3 sonatas, vn, pf, 1952, 1955, 1961; 3 str trios, 1952, 1954, 1955; 2 Pf Pieces, 1954; 2 pf sonatas, 1954, 1955; Str Qt no.1, 1955; Sextet no.1, fl, ob, hpd, str trio, 1957; Str Qnt, 1957; Sextet no.2, str qt, hpd, pf, 1957; 3 Pieces, vn in 31st-tones,

1958; Pf Qt, 1959; Sonata, vc, 1959; Sextet no.3, wind qnt, pf, 1959; Barcarolle, pf, 1960

3 Studies, pf, 1961; Studies in Counterpoint, fl, hpd, 1962; Cyclophony no.3, pf, elec, 1964; Cyclophony no.4, rec, 9 str, 1965; Pf Qt, 1968; Cyclophony no.7, vn, pf, 6 perc, 1971; Capriccio, 2 vn, pf, 1974; Pf Trio, 1976; Cyclophony no.8, 8 vc, 1979; Concertino, a sax, wind ens, 1982; Sonata, t sax, pf, 1983; Cyclophony no.13, 2 pf; Sonata, a sax, pf, 1984; Sax Qt no.1, 1985; Sax Qt no.2, 1987; Through a Glass, Darkly, a sax, pf, 1989; Asklepios, 2 ob, 2 cl, 2 bn, 2 hn, 1990; Cyclophony no.14, vn, hp, 1992; Str Qt no.2, 1996; Galgentrio, a sax, vc, pf, 1997

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JOS WOUTERS/BAS VAN PUTTEN

Kozarenko, Oleksandr

(b Kolomiya, Ivano-Franko province, 1963). Ukrainian Composer. He graduated from the Kiev Conservatory where he studied the piano with Vorob'yov and composition with Skoryk with whom he undertook postgraduate work, gaining his Candidate of Arts degree in 1993. He has been a laureate of the Lysenko piano competition (1984) and of the Revuts'ky Prize (1996); he was appointed senior lecturer at the Lysenko Institute in L'viv in 1995. His compositional style is shaped by the Romantic tradition of the Ukrainian school (as exemplified by Lysenko), by the Expressionist tendencies of the Second Viennese School and, lastly, by various sources ranging from Carpathian and Hutsul folklore to the music of the Orthodox Church and vernacular urban styles. His distinctive language combines tonal thinking with aleatory and sonoristic techniques, turns of phrase from folklore with church monody, and melodies of the romance type with declamatory devices. His thinking tends towards theatricality while he prefers to work with chamber forces in tested formats. The fusion of different sources and styles, as well as the array of different techniques found in each composition makes it possible to place Kozarenko's work within the postmodern trend in late 20th-century Ukrainian music.

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(selective list)

Stage: Don Zhuan iz Kolomii [Don Juan from Kolimiya] (ballet), 1994; Oresteya [The Oresteia] (monodrama), 1996; Chas pokayannya [The Hour of Repentance]

(chbr op), 1997

Chbr cants.: Mikroskhemī [Microcircuits], 1989; 5 vesil'nykh ladkan' z Pokuttya [5 Merry Wedding Songs from Pokutt], 1992; P'ero mertvopetylyue [Pierrot at the Death of Petlyura], 1994

Inst: Chaconne, orch, 1989; Passacaglia, organ, 1989 [based on Galician theme]; Vn Conc., 1989; Konzertstück, fl, kbd, str, 1990; Concerto rutheno, chbr ens, 1991; Ėpistolī [Letters], orch, 1991; Chanson triste in memory of Lutosławski, org, str, 1994

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YELENA and YURY CHEKAN

Kozeluch [Koscheluch, Koželuh], Johann Antonin [Jan Evangelista Antonín Tomáš]

(*b* Velvary, 14 Dec 1738; *d* Prague, 3 Feb 1814). Bohemian composer, Kapellmeister and music teacher, a cousin of [Leopold Kozeluch](#). He studied music at school in Velvary, as a chorister at the Jesuit college in Březnice and in Prague with J.F.N. Seger. He then worked for a short time as Kapellmeister in Rakovník and cantor in Velvary (to March 1762). Between about 1763 and 1766 he lived in Vienna, where he studied composition with Gluck and Gassmann and recitative with Hasse. After his return to Prague he soon became renowned as a music teacher and was subsequently Kapellmeister at St František at the Crusaders' monastery. He applied unsuccessfully for the post of *cappellae magister* at Prague Cathedral on F.X. Bixi's death in 1771, but was appointed there on 2 March 1784 as successor to Anton Laube and held this position until his death. Among his pupils were Václav Praupner and Leopold Kozeluch; he also taught composition to his two sons, Wenzel Franz (*b* 1784, a teacher of Joseph Proksch) and Vinzenz Emanuel (1780–1839), and to his daughter Barbara, a singer and pianist.

Kozeluch was one of the most important Bohemian composers in the second half of the 18th century, and his music was performed well into the 19th century. In his own day it was mainly as 'the masterly contrapuntist' that he was known; polyphonic texture is significant not only in the works of his first period (e.g. a fugue for double chorus, 1765), but also in his mature church works of about 1786 and later, in which he reduced the role of virtuoso vocal solos in favour of harmonic and contrapuntal depth. The works of his middle period show a predominantly operatic style. His two operas (the first, after Mysliveček's, by a native Czech composer to be staged at Prague) are in the *opera seria* style of Jommelli, with alternating recitatives and arias in abridged da capo form. He made considerable use of accompanied recitative (especially in *Il Demofonte*), and he used the orchestra to depict the dramatic situation and add harmonic depth to the

accompaniments. Despite Italian inspiration and some traces of French *opéra comique* in the melodies, the fundamental Czech colouring of Kozeluch's idiom is unmistakable. The oratorios and other church music of his middle period are in the same operatic style; he adapted some of the opera arias for use in church. Apart from the opera and oratorio librettos nothing of his output was printed during his lifetime. His music collection at the cathedral (now in the archive of Prague Castle), includes 439 works by himself, F.X. Bixi, Caldara, Hasse, Michael Haydn, Leopold Hofmann, Laube, Jan Zach and others.

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Sacred: La morte d'Abel (Easter orat, Metastasio), Prague, Crusaders' monastery, 1776, *BRESi*; Gioas re di Giuda (Easter orat, Metastasio), Prague, Crusaders' monastery, 1777, only lib extant; c400 other works, incl. c45 masses, 98 offs, 90 grads, 60 arias, 30 motets, 10 TeD, 5 requiems, 2 lits, mostly *Bm*, *Pnm*, *Pp* (see also Kouba, 1969)

Orch, *Pnm*: 4 syms., listed in Breitkopf catalogue (1774–5); 2 bn concs., 1 ed. H. Vexman (London, 1978); Ob Conc., ed. O. Schmid-Dresden with pf acc. (Hanover, n.d.); Cl Conc., also attrib. L. Kozeluch, ed. with pf acc. in MVH, xiv (1964/R)

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For further bibliography see [Kozeluch, Leopold](#).

MILAN POŠTOLKA

Kozeluch [Kotzeluch, Koželuh], Leopold [Jan Antonín, Ioannes Antonius]

(b Velvary, 26 June 1747; d Vienna, 7 May 1818). Bohemian composer, pianist, music teacher and publisher. He was baptized Jan Antonín, but began (not later than 1773) to use the name Leopold to differentiate himself from his older cousin of that name. He received his basic music education in Velvary and then studied music in Prague with his cousin, who probably gave him a thorough grounding in counterpoint and vocal writing, and with F.X. Dušek, whose piano and composition school prepared him mainly for writing symphonies and piano sonatas. After the success of his first ballets and pantomimes (performed in Prague, 1771–8), Kozeluch abandoned his law studies for a career as a musician. In 1778 he went to Vienna, where he quickly made a reputation as an excellent pianist, teacher and composer. By 1781 he was so well established there that he could refuse an offer to succeed Mozart as court organist to the Archbishop of Salzburg. By 1784 Kozeluch was publishing his own works; the following year he founded a music publishing house, later managed as the [Musikalisches Magazin](#) by his brother Antonín Tomáš Kozeluch (1752–1805). His compositions were also published almost simultaneously by a number of other houses in various countries. Kozeluch's business contacts with English publishers, particularly John Bland, Robert Birchall, and Lewis, Houston & Hyde, are well documented by correspondence. [\Frames/F003374.html](#). In September 1791 he achieved success in high circles with a cantata commissioned by the Bohemian Estates for the Prague coronation of Leopold II as King of Bohemia. After the accession of Emperor Franz II he was appointed (12 June 1792) *Kammer Kapellmeister* and *Hofmusik Compositor*. From about 1804 Kozeluch's original work as a composer took second place to his arrangements of Scottish, Irish and Welsh folksongs for the Edinburgh publisher George Thomson, to teaching, and to the activities connected with his court appointment, which he held until his death. His daughter Catharina Cibbini (1785–1858) was a well-known pianist and composer of piano music during the early 19th century in Vienna.

Kozeluch was one of the foremost representatives of Czech music in 18th-century Vienna. His influence as a pianist and piano teacher was such that early contemporary accounts praised him for helping in the development of an idiomatic piano style and for discouraging the use of the harpsichord in favour of the piano. As a composer he devoted himself almost exclusively to secular music (his sacred compositions are mostly arrangements of secular works). His chief interest lay in piano music – sonatas, piano trios and concertos – but he wrote almost as much symphonic and vocal music; he also composed for the stage, though most of his ballets and all but one of his operas are lost, making his achievement difficult to assess.

Kozeluch's output falls into three main stylistic (though not chronological) divisions: except for the oratorio *Moisè in Egitto* the *galant* style of the Viennese Rococo characterizes the greater part of his vocal output of the

1780s, particularly the songs and ariettas; his piano concertos and symphonies use the normal expressive language of the Viennese Classical style at that period, and a number of piano and chamber works of the 1780s and 1790s even presage the Romantic lyricism of Schubert. Elements of Beethoven's tragic-pathetic style and (more rarely) his lyricism are most evident in works of about 1785–97 (like the piano sonatas pXII:17, 20, 27, 34, 37, and the piano trios pIX:11, 15, 33), and can also be discerned in works from the first decade of the 19th century (e.g. pXII:38–40). Romantic expression is foreshadowed in the chamber works and piano music of 1785–91 (e.g. pXII:26, 28 and pVIII:3) and above all in the *Trois caprices* for piano (pXIII:3–5, about 1797) and the piano trios using Scottish and Irish melodies (pIX:40–45, 52–4, 1798–1803). The caprices, with their novel sonorities, colourful harmony and unusual form, represent an early stage of the single-movement lyrical piano piece; the other works hint at Schubert and Weber in some stylistic traits and in the character of their melodic inspiration.

WORKS

printed works published in Vienna unless otherwise stated; catalogue numbers are from Poštolka (1964), which includes doubtful and lost works; editions are listed in MAB, lxxii (1969)

vocal

9 cants., XIX:1–9: Denis Klage auf den Tod Marien Theresien (1781); Quanto è mai tormentosa (c1782); Joseph, der Menschheit Segen, perf. 1783 (1784); Cantate (K.G. Pfeffel, 'auf M.T. von Paradis', perf. 1783 (1785); Chloe, recit and aria (1783); Cantate ded. Leopold II (Meissner), perf. 1791, *CZ-Pk*; La Galatea, 1802, perf. April 1806, *Pk*; In un fiero contrasto, *A-Wgm*; Cantata pastorale, *I-Fc*

7 sacred, XXV:1–7: Mass, *CZ-Pnm*; Tantum ergo, *A-Wn*; off or grad, *CZ-Pnm*; 2 arias, *Pnm*; 1 aria, *N*; hymn (Prague, 1833)

c60 songs (1v, hpd/pf, unless otherwise stated), XXI:1–15, XX:1–3: 15 Lieder (1785); 12 Lieder (1785); The Happy Pair, in 6 Ballads (London, ?c1788); 12 Italian Arietts, 1v, hp/pf (London, 1790); De l'arbre ces fruits (1795); march song (1796); march song (1797); 3 airs françois (1797); Hört! Maurer (Berlin, 1799); In questa tomba oscura, arietta (1808); 6 [12] canzonets (1815); Mein Mädchen (1811); Des Kriegers Abschied (Berlin, c1818–19); Let the Declining Damask Rose (London, n.d.); Caro bene, recit and rondo, S, orch (London, n.d.); 2 arias, *A-Wgm*; 1 aria, *D-Bsb*

Moisè in Egitto, XVI:1 (orat), 1787, *A-Wgm*; La Giuditta, XVI:2 (orat, G. Bertati), ?c1790–92, *I-Fc*; 6 nocturni, XVIII:1–6, S, A, T, B, pf, vc (1796); Non v'è nembo ne procella nò, XVII:1, chorus, orch, *A-Wgm*; 27 solfeggi, XXI:C 2, *CZ-Pnm*

Arrs., XXII:1–2: A Select Collection of [110] Original Scottish Airs, 1v, pf, vn, vc (London, 1798); A Select Collection of [59] Original Welsh Airs, 1v, pf, vn, vc, collab. J. Haydn (London, 1809)

stage

6 ops, XXIII:1–6: Mazet [Le Muzet] (französische komische Oper, 2, L. Anseaume, after J. de La Fontaine), Vienna, Kärntnertor, 1780 ? or 1786, lost; Didone abbandonata (os, 3, P. Metastasio), Vienna, Hof, 1795, lost; Gustav Wasa (grosser heroische Oper, 3), after ?1792, *CZ-Pk*; 3 others, lost

6 ballets and pantomimes, XXIV:1–6: La ritrovata figlia di Ottone II (ballo eroico, 5, A. Muzzarelli), Vienna, 24 Feb 1794 (1794); Arlechino (? F. Clerico), arr. pf, A-

Wgm; ballet, str, *D-Bsb**; ballet, hpd, *CZ-Pnm*; pantomime, hpd, *Pnm*; *Télémaque dans l'île de Calypso* (2, J. Dauberval), *A-Wgm*

orchestral

11 syms., I:1–11: D (Paris, c1786); C (Paris, c1786); D, F, g (1787), ed. in MAB, Ixxii (1969); C, A, G (1787); C, *D-DO*; A, 'à la française', c1779–84, *CZ-Pnm*; B₁; 'l'irresolu', *Pnm*

22 hpd/pf concs., IV:1–20: F, B₁ (1784); G (1785); A, E₁ (1785); C (Paris, 1786); D (1787); F (Mainz, c1785); Concerto en rondo, C (Offenbach, 1793); Concert favori, E₁ (London, 1800); B₁ for 4 hands, listed in Breitkopf catalogue, 1785–7, *CZ-Pnm*; D, D, *Pnm*; Rondo concerto, E₁; *Pnm*; E, *Pnm**; F, *KRa*; C, *A-Wgm*; C, *Wn*; Fantasia concertante, d, *Wn*; E, *B-Bc*; F, B₁; *BR-Rn* [without catalogue numbers] Sym. concertante, II:1, E₁; perf. 1798, *A-Wn*; Sym. concertante, II:2, C, *Wn*; Ov., III:2, D, *Wgm*; 2 cl concs., V:1–2, E₁; E₁; before 1790, *CZ-Pnm*; 5 sets of dances, VII:1–5, *A-Wn* [nos.1, 3–5 arr. pf]; march, VII:6, lost [arr. 2vv, hpd]

chamber

6 str qts, VIII:1–6: B₁; G, E₁ (1790) [nos.2–3 arr. trios; no.3 partly arr. trio]; C, A, F (1791) [nos.4–5 arr. trios]: all ed. in RRMCE, xli (1994)

63 trios (sonatas), IX:1–63, pf/hpd, vn/fl, vc: D, F, E₁ (1780) [arr. duos]; C, G, B₁ (1781); C, A, E₁ (1786) [no.8 arr. duo]; G, c, F (1787) [arr. duos]; B₁; A, g (1788); E₁, D, e (1789); B₁; G, C (1791); C (1792); G, E₁ (Paris, ?c1792) [arr. of str qts]; C, A, op.33 (Paris, 1793) [arr. of str qts]; D, F, G (1793); F, C, e (1795); B₁; D, G (1796) [arr. 2 vn]; F, G, D (1799); Grand Sonatas, G, B₁; F, C, A, g, 1798–9 (London, ?c1799); E₁; A, B₁ (London, 1800); D, E₁; C, 1801 (1802); B₁; D, E₁; 1803 (London, 1804); B₁; F, C, 1817 (London, n.d.); D, G, E₁; 1817 (London, n.d.); D, C, B₁; c1805–6 (London, 1800); E₁; *CZ-Pnm* [arr. partly from str qt]

31 duos, X:1–11, 13–24 and others (pf, vn, unless otherwise stated): E₁; C (Paris, 1785) [arr. of kbd sonatas]; G, c, F (Paris, ?c1785) [arr. of trios]; 6 sonatas, E, G, D, B₁; f, G, op.23 (Paris, n.d.); g, C, A₁ (London, ?c1788) [arr. of kbd sonatas]; f, A, E₁ (London, ?c1788) [arr. of kbd sonatas]; e, C, D, XV:7–9, fl, vc (London, after 1792); D (London, c1820) [arr. of kbd sonata]; C (London, c1820) [arr. of kbd sonata]; Sonata, XII:49, G (London, ?c1820); 6 [3] grands duos symphoniques, XV:1–3, D, B₁; G, 2 vn (Paris, n.d.) [arr. of trios, no.3 arr. of La chasse, kbd]; D, XV:6, vn, va, *A-Wgm*; A, *CZ-Pnm* [arr. of trio]; D, F, E₁; *Pu* [arr. of trios]

2 serenades, VI:1–2, D, E₁; vn, va, b, fl, bn, hn, op.11 (Offenbach, 1787); 16 fanfares, XV:5, 3 hn, *Jla*; 2 divertimentos, VI:9–10, E₁; E₁; pf/hpd, 2 vn, 2 ob, 2 hn, *A-Wn*; 3 divertimentos, VI:4–5, 7, D, D, E₁; 2 cl, bn, 2 hn, *CZ-Pnm*; Nocturne, VI:6, D, fl, vn, 2 va, vc/basset hn, *Pnm*; Trio, XV:4, G, fl, vn, vc, *Pnm*; Parthia, VI:3, F, 2 va, fl, 2 cl, 2 bn, 2 hn, *D-W*; Parthia, VI:8, F, 2 fl, 2 cl, 2 bn, 2 hn, *USSR-Lsc*

keyboard

7 sonatas for 4 hands, XI:1–7: F (?c1781); B₁ (1784); F (1784); B₁ (1789), C, F, D, op.12 (Paris, n.d.)

49 solo sonatas, XII:1–48, 50: F, E₁; D (1780); B₁; A, c (1780); E₁; e, G (1784), no.3 also pubd with others, F, C (Paris, 1784) [no.5 arr. duo]; D (Amsterdam, n.d.) [arr. duo], E₁; C (1784) [arr. duo]; g, C, A₁ (1785) [arr. duo]; f, A, E₁ (1785) [arr. duo]; F, C, d (1786); D, a, E₁ (1788); B₁; G, c (1789); F, A, g (1791); E₁; C, f (1793); G (London, ?c1797); E₁; c, d, 1803 (London, 1807); F, before 1773, *USSR-Lsc*; A,

1776, CZ-Pnm; C, A-Wn; E₁; Wn; Grandes sonates, B₁; A, e, I-PAc; G, F, E₁; before Oct 1806 (London, 1809)

Other solo works: La chasse, XIII:2, F (1781) [arr. 2 vn]; Ov., III:1, G (London, ?c1785); Minuet, XIV:6 (1789); XII Menuetten, XIV:7 (1793); XV neue deutsche Tänze, XIV:8 (1793) [arr. of orch dances]; 6 écossaises, XIV: 9 (?1793); 15 deutsche Tänze, XIV:9 (?1793) [arr. of orch dances]; 6 contredances, XIV:5 (1795) [arr. of orch dances]; march, XIV:10 (c1797); 3 caprices, XIII:3–5, E₁; B₁; c (1798); 12 Pieces ... for the Use of Beginners, XIII:6–17 (London, 1799); 12 neue deutsche Tanze, XIV:11, A-Wn [arr. of orch dances]; andante and march, XIII:1, 1779–80, D-Bsb; 23 minuets, 1 polonaise, XIV:1–4, ?1778, CZ-Pnm

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MILAN POŠTOLKA

Kozina, Marjan

(*b* Novo Mesto, 4 June 1907; *d* Novo Mesto, 19 June 1966). Slovenian composer and writer on music. He studied mathematics at Ljubljana University and music at the conservatory (1925–7), later continuing his compositional studies with Joseph Marx at the Vienna Music Academy (1927–30) and with Suk in the Prague Conservatory masterclasses (1930–32), where he was also a conducting pupil of Malko. On his return to Yugoslavia he worked successively as répétiteur at the Ljubljana and Zagreb operas (1932–4), conductor of the Maribor Glasbena Matica and director of its music school (1934–9), teacher at the Belgrade Music Academy (1939–43, 1945–7), director of the Slovenian Philharmonic (1948–50) and composition teacher at the Ljubljana Academy of Music (1951–60). He composed in a neo-Romantic, naturalistic style, incorporating pictorialism and elements of folksong. He was a member of the Slovenian Academy of Sciences and Arts.

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(selective list)

Orch: Suite, 1939; Sym. in 4 sym. poems: Bela Krajina, 1946, Ilova gora [Mt Ilova], 1947, Padlim [To the Fallen], 1948, Proti morju [Towards the Sea], 1949; Davnina, sym. poem, 1959

Vocal: Lepa Vida [Beautiful Vida], 3 solo vv, chorus, 1939; Ekvinokcij (op), 1943; Balada Petrice Kerempuha, B, orch, 1946; Tlaka [Socage] (cant.), 3vv, male chorus, orch 1956

Ballets, songs, choruses, film scores

Principal publisher: Edicije DSS

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ANDREJ RIJAVEC

Kozina, Zh.

See [Zeyfas, Natal'ya Mikhaylovna](#).

Kozlovsky, Aleksey Fyodorovich

(*b* Kiev, 2/15 Oct 1905; *d* Tashkent, 9 Jan 1977). Russian composer and conductor. He began to compose at the age of six, and studied the piano and composition with Yavorsky at the Kiev Conservatory (1917–19) and the First Moscow Technical College of Music. Subsequently he studied composition with Myaskovsky and Zhilyayev at the Moscow Conservatory and went to Khessin for conducting lessons. On graduating from the conservatory in 1931 he made his *début* as a conductor at the Stanislavsky Opera Theatre, where he worked for several years, meanwhile making himself a reputation in the USSR and the USA as a composer. In 1936 he moved to Tashkent; his activities in Uzbekistan were extremely varied. He collected and studied examples of Uzbek and Karakalpak folk music, sometimes under the guidance of Viktor Uspensky, and in his compositions he used only folk material which he himself had recorded; he composed in all genres and wrote articles on Uzbek folk music; during the World War II years he formed a relationship with Anna Akhmatora; in 1944 he began teaching composition and conducting at the Tashkent Conservatory (he was made professor in 1958 and for many years he was the chief of the department of composition and instrumentation); he also served as principal conductor of the Uzbek Philharmonic SO (1949–57, 1960–66). His awards included the title People's Artist of Uzbek SSR (1955), the Order of Lenin (1959) and Khamza State Prize (1973).

Kozlovsky was one of a number of leading Russian composers working in Uzbekistan in the 1930s who tried to achieve a creative synthesis of European and Uzbek music traditions. Though he was reared on the music of Russian Romantics and the French Impressionists, he displayed a rare insight into the essence of Asian folklore. An inventive harmonist and orchestrator, he was drawn to programmatic orchestral genres which provided rich opportunities for imaginative sonorities, and to musical theatre. Of his works the most popular are the *Ferganskaya syuita Lola* and the vocal-symphonic poem *Tanovar* (based on the lyrical folk melody *Kora soch*); both were written shortly after his arrival in Uzbekistan and retain their artistic value decades later. As a conductor he was responsible for making the Uzbek Philharmonic SO into a highly professional body.

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(selective list)

Dramatic: *Afdal'* (op, G. Gerus), 1942; *Ulugbek* (op, Kozlovsky, Gerus), 1942, Tashkent, 19 Nov 1942, rev. 1958; *Slava Oktyabryu* [Hail October] (ballet, Gerus), 1947; *Tanovar* [The Oriole] (ballet, Gerus), 1971

Orch: Sym. no.1 'Khoreograficheskaya', 1934; Sym. no.2, 1935; *Ferganskaya syuita Lola*, sym. suite, 1937; *Tanovar*, vocal-sym. poem, 1v ad lib, orch, 1937, orchd 1951; *Gornaya syuita*, 1948; *Po prochtenii Ayni* [On Reading Ayni], sym. poem, 1952; *Dastan*, sym. poem, 1954; *Uzbekskaya tantseval'naya syuita* [Uzbek Dance Suite], 1954 [from the op *Ulugbek*]; *Indiyskaya poëma*, 1955; *Karakalpakskaya syuita no.1*, 1956; *Karakalpakskaya syuita no.2*, 1962; *Prazdnestvo* [Celebration], sym. poem, 1964; *Pamyat' gor* [Memory of the

Mountains], sym. poem, 1973

Vocal: 2 suites, chorus, 1934; Nastavleniye mudrīm [Admonition to the Wise] (cant., Navoyi), 1948; Nigorim, 1v, orch, 1956; Tekenalish, 1v, orch, 1956; songs, folksong arrs.

Uzbek music dramas, collab. Uzbek composers; chbr works incl.: Va Sonata, 1965; Gijjak-alt Sonata, 1967; 232 pf fugues; incid music, film scores

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L.M. BUTIR/NATALIYA YANOV-YANOVSKAYA

Kozlovsky, Ivan Semyonovich

(b Mar'yanovka, Kiev province, 11/24 March 1900; d Moscow, 21 Dec 1993). Ukrainian tenor. He graduated from the Kiev Institute of Music and Drama in 1920, having made his début in 1918 at Poltava. He joined the Bol'shoi Theatre in 1926 and was made People's Artist of the USSR in 1940. Kozlovsky was the most popular Soviet singer of his time. The distinctive features of his singing were his clear, silvery tone and flexible upper register extending to e", his remarkable technique, expressive use of words and finished phrasing. A versatile artist and a fine actor, he sang such contrasting roles as Lensky, Berendey (*The Snow Maiden*), Lohengrin and the Holy Fool (*Boris Godunov*). From 1938 to 1941 Kozlovsky directed his own opera company and took part in Gluck's *Orfeo ed Euridice* and Massenet's *Werther*.

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I.M. YAMPOL'SKY

Kozłowski, Józef

(b Warsaw, 1757; d St Petersburg, 15/27 Feb 1831). Polish composer, administrator and teacher. Born into a well-established Polish family, he was a chorister in the collegiate church of St John the Baptist, Warsaw, where he also played in the instrumental ensemble. As a violinist, he was a member of the troupe of J. Stempkowski, governor of Labun' (Zasiaw district), who was a keen musician and a supporter of promising musical talent. Between 1775 and 1777 Kozłowski entered the service of Prince André Ogiński and taught music at the court of the prince and his brother at Guzów and Troki. During the early 1780s he moved to St Petersburg and in September 1786 enrolled as ensign in the Kinburg Dragoons; he then entered the service of Grigory Potyomkin and probably accompanied him to the Ukraine in 1787, shortly before the outbreak of the Russo-Turkish war. On his return to St Petersburg in 1790, Kozłowski remained as music master to Potyomkin's household. Following the capture of Izmail, he directed the music at the victory celebrations at the Tauride Palace in April 1791; his polonaise *Grom pobedi razdavaysya* ('Thunder of victory, resound!') was performed as a fanfare for the arrival of Empress Yekaterina II. This work became an official Russian hymn, predating the later national anthem by A.F. L'vov (1833).

On the death of Potyomkin in October 1791 Kozłowski entered the service of Prince Narishkin, retaining this position until 1799. He became increasingly involved in St Petersburg musical life and in March 1799 he was appointed inspector of music to the city's Imperial Theatres. Two years later he became a director, with responsibility for the musical aspects of all productions. In 1802 he agreed to teach music at the theatre school. His involvement with the Imperial Theatres lasted until 1819 when, owing to failing health, he was forced to retire. He spent a short period in Poland (1822–4) before returning to St Petersburg, where he remained for the rest of his life.

Although Kozłowski composed orchestral, vocal and instrumental music, he was best known during his lifetime as a composer of polonaises (writing more than 200), a form he popularized (with Ogiński) in Russia and which became widely used by composers in the early 19th century. His earliest polonaises probably appeared anonymously in the *Journal de musique pour le clavecin ou pianoforte, dédié aux dames*, first published in St Petersburg in 1785. By the early 1790s Kozłowski's output had increased dramatically. Many of his keyboard polonaises were based on themes from popular operas of the day and were arrangements of orchestral originals. They were performed at official functions and festivities celebrating important military successes, while some were composed as choral works, often based on the verses of the eminent poet G.R. Derzhavin. The leading St Petersburg publishing house Gerstenberg and Dittmar issued more music by Kozłowski than by any other single composer in the period before 1800, indicating the popularity of his works and the important role he played in the early development of keyboard music in Russia.

Among Kozłowski's earliest large-scale works were a cantata *La gloire de Pierre I* (based on a text by P.M. Karabanov, performed at the memorial

service for Potyomkin in September 1794), music for the coronation of Pavel I in Moscow (1797) and a *Missa pro defunctis*, commissioned by the last King of Poland, Stanisław August, and performed at his funeral in St Petersburg (February 1798). The handsome edition of this work by Breitkopf & Härtel includes a catalogue of Kozłowski's published music in the period to 1798. As director of music at the Imperial Theatres, he composed a variety of incidental music for dramatic productions, most notably for Ozerov's *Oedipus in Athens* (1804) and *Fingal* (1805), Shakhovskoy's *Deborah* (1810) and Racine's *Esther* (translated by P.A. Katenin, 1816). After 1820 Kozłowski's output steadily declined, although he continued to write piano music and songs, as well as the official funeral music on the death of Aleksandr I (1826) and a *Te Deum* for double choir and orchestra dedicated to Nikolay I (?1827). The principal collection of Kozłowski's manuscripts in the Zubov Institute for the History of the Arts contains the important Zavadovsky manuscript, which comprises 67 pieces, mainly for keyboard.

Although Kozłowski achieved tremendous success with his keyboard polonaises, there are few distinguishing features of his musical style; the technical demands made upon the performer are slight, suggesting that most works were intended for amateurs, and his style hardly developed over his lifetime. Polonaises based on a similar elementary formula to those of the early 1790s continued to be published up to at least 1820.

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NIGEL YANDELL

Kozolupov, Semyon Matveyevich

(*b* Krasnokholmskaya, Orenburg govt., 22 April 1884; *d* Moscow, 18 April 1961). Russian cellist and teacher. He studied at the St Petersburg Conservatory with A.V. Wierzbilłowicz and I.I. Seifert, and in 1911 won the Moscow Cello Competition. A soloist of the Bol'shoy Theatre Orchestra (1908–12, 1924–31), he was also a member of the Moscow Quartet. His playing was distinguished by virtuosity and a broad, full tone. He taught at the conservatories in Saratov (1912–16, 1921–2) and Kiev (1916–20), and from 1922 until his death was a professor at the Moscow Conservatory,

where he was head of the cello department (1936–54); among his pupils were Rostropovich and Knushevitsky. His progressive views on technique are reflected in his editions of Bach's cello suites, Davidov's concertos, and early sonatas and studies. He was made People's Artist of the RSFSR in 1946.

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LEV GINZBURG

Kracher, Joseph Matthias

(*b* Mattinghofen, Upper Austria, 30 Jan 1752; *d* ?Kuchl [now in Salzburg], between c1827 and 1830). Austrian composer. He received his first musical training from the schoolmaster in Lochen (Upper Austria), and as a boy he was a singer at the Cistercian monastery at Fürstenzell, the Jesuit seminary at Landshut and the Augustinian abbey of St Nikola at Passau. He was a capable pianist and violinist, and abandoned his plans for a university career to become a schoolmaster and organist at Lochen (from 1765), later serving at Kestendorf, Bavaria (from 6 July 1766), Teisendorf (from 1769) and Michelbeuern, near Salzburg (from 1771), where he also worked as a valet at the local Benedictine abbey. On 1 May 1772 he became the organist of the collegiate church in Seekirchen and in 1807 took a post as schoolmaster at Kuchl, near Hallein. Kracher was on friendly terms with Michael Haydn, who prompted his first attempts at composition in about 1775. As a composer he was self-taught; his compositions (apparently exclusively sacred music) follow the same traditions as those of Joseph and Michael Haydn. Although few of his works are extant, they included some 22 masses, 4 requiems, 4 litanies, a vesper service, 24 graduals, 15 offertories, 2 settings of the *Te Deum*, 6 Tenebrae motets, 20 vesper hymns and lieder.

WORKS

only those extant

Mass, *A-SEI*; mass, *Gd*; Deutsche Messe, 1817, *Gd*, *Sca*; Requiem, *KR*; lit, *Wgm**; 2 lits, *Sca*; Vesperae de BVM, *Wn*; off, *Wn*; Salve regina, *Wn*; TeD, *Wn*

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OTHMAR WESSELY

Krabber.

Variant term for the Flemish *Vlier* (box zither). See [Hommel](#).

Kradenthaler, Hieronymus.

See [Gradenthaler, Hieronymus](#).

Krader [née Lattimer], Barbara

(b Columbus, OH, 15 Jan 1922). American ethnomusicologist. She took the AB in music in 1942 at Vassar College, where her teachers included Ernst Krenek and George Dickinson. In 1948 she took the AM in Russian language and literature at Columbia University; she worked with George Herzog and Roman Jakobson. After a year at Prague University (1948–9) she began work for the doctorate at Radcliffe College; she took courses in Slavonic folklore, linguistics and literature under Roman Jakobson and took the PhD in 1955 with a dissertation on Serbian peasant wedding ritual songs. She was assistant to the chief of the music section of the Pan American Union (1957–9), a reference librarian and bibliographer in the Slavonic division of the Library of Congress (1959–63) and a lecturer in the Slavonic department of Ohio State University (1963–4). She worked as executive secretary of the IFMC in London (1965–6); returning to the USA, she taught at Columbia University (1969) and served as foreign editor of the *American Musical Digest* (1969–70). She lectured at the Freie-Universität, Berlin (1976–8). Since 1978 she has worked as a professional translator.

Krader's research has centred on Slavonic folk music and music of non-Slavonic Balkan countries; she is particularly interested in wedding ritual songs. She has made field recording expeditions to the former Czechoslovakia, the former Yugoslavia, northern Greece, Rhodes and Romania. In 1971–3 she was president of the Society for Ethnomusicology.

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PAULA MORGAN

Kraf, Michael

(*b* Neustadt, nr Fulda, bap. 5 Sept 1595; *d* Altdorf, nr Ravensburg, Swabia, 15 March 1662). German composer, organist and public and court official. He completed his education at the Jesuit College at Fulda. On 4 April 1616 he was appointed composer and organist of the Benedictine abbey at Weingarten, and remained there until 1633. It appears likely that his duties consisted primarily of composing sacred music, since the abbey also employed a full-time organist. When from 1632 its musical activities were curtailed because of the Thirty Years War, Kraf became active in political affairs. After successfully negotiating the preservation of the monastery from destruction by the Swedish army he became burgomaster of Altdorf-Weingarten on 29 June 1633. In 1639 he entered the service, in non-musical capacities, of Archduke Leopold of Swabia after whose death he continued to serve his successor, Ferdinand Karl; both rulers resided at Innsbruck. Though he did not resume his musical career after 1633, Kraf did maintain his ties with the abbey at Weingarten, which bestowed upon him in perpetuity the title of 'Dominus'. With one exception, the collection of four masses and a requiem published in 1652, all of his publications date from the period of his tenure at the monastery. His masses and *Magnificat* settings, as well as some early motets, are in the *stile antico* polyphonic tradition; several masses and motets use parody technique. The motets of 1620, 1624 and 1627 show familiarity with the techniques of the *stile nuovo*.

WORKS

- Musae novae (19 masses, motets, Mag), 8vv, bc (Dillingen, 1616)
- Liber I [24] sacrorum concentuum, 2–4vv, bc (Rorschach, 1620)
- Canticum Deiparae virginis, liber I (8 Mag), 6, 8vv, bc (Rorschach, 1620)
- Augustissimae caelorum dominae virginis parentis canticum (8 Mag), 6–8vv, bc (Rorschach, 1620)
- Canticum Deiparae virginis, liber II (10 Mag), 8–10vv, bc (Ravensburg, 1623)
- [5] Missae, 6–12vv, bc (Ravensburg, 1623)
- Liber II [21] sacrorum concentuum, 2–8vv, bc (Ravensburg, 1624)
- [20] Motectae quibus Deo ... accinuit, pars I, 6–8vv, bc (Ravensburg, 1625; 6 ptbks 1626)
- [15] Sacri litaniarum concentus, 4–6vv, bc (Ravensburg, 1627)
- Camaenopaedia sacra concertus vocant, liber III (19 motets), 2–8vv, bc (Ravensburg, 1627)
- Agalliam vespertinum quo maxumam coelitem reginam virginum, liber III (8 Mag), 6–12vv, bc (Rottweil, 1627)
- Opus XI musicum, seu Missae quatuor, cum una pro defunctis, 4–8vv, bc (Innsbruck, 1652)

Motets, psalms, A-Kr, D-Mbs

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CHRISTOPHER WILKINSON/AXEL BEER

Krafft [Crafft].

Flemish family of composers and musicians of German descent.

- (1) Jean-Laurent Krafft
- (2) François-Joseph Krafft
- (3) François Krafft

MARIE CORNAZ (1), PAUL RASPÉ (2–3)

[Krafft](#)

(1) Jean-Laurent Krafft

(*b* Brussels, 10 Nov 1694; *d* Brussels, bur. 1 Jan 1768). Engraver and printer. Son of Jean-Georges Krafft and Marie Jors, he received his artistic education in Germany and then came back to his native city. He was married firstly to Jeanne-Marie Borremaecker (1716) and secondly to Marie Aubersin (1719). Krafft engraved and printed six musical publications: J.-H. Fiocco's *Pièces de clavecin* op.1, in two suites, the first dated example of music engraving in Brussels (1730), C.-J. Van Helmont's *Pièces de clavecin* op.1 (1737), H.-J. de Croes's *Sonates* op.4 (1747), Andrau's *Six sonates italiennes* (1748) and G.-G. Kennis's *Six sonates en trios* op.2 (c1742–50). Krafft also wrote some books and plays, and composed a *Passion de notre seigneur Jésus-Christ* performed at the Théâtre de la Monnaie in Brussels on 8 April 1727 and on 6 April 1732.

[Krafft](#)

(2) François-Joseph Krafft

(*b* Brussels, bap. 22 July 1721; *d* Ghent, 13 Jan 1795). Organist, conductor and composer, son of (1) Jean-Laurent Krafft and Marie Aubersin. He is believed to have been a chorister in St Baaf Cathedral, Ghent, and to have studied composition in Italy (perhaps under Durante), where it is claimed that he won a prize for the motet *In convertendo*. Little is known of his career: he may be the Krafft mentioned in the Brussels *Almanach nouveau ... ou Le guide fidèle* as a composer, organist and harpsichord teacher from 1761 to 1768, but it could equally be his cousin (3) François. The same applies to the 'Krafft' named as a composition teacher in Brussels in the list of subscribers to Jean-Jacques Robson's op.4, published about

1760; this could alternatively be Jean-François (*b* 1732), François' brother. On 9 January 1768 François-Joseph married Jeanne Catherine Willems in the church of St Nicolas, Brussels; on 7 April 1769 he was appointed music director of St Baaf Cathedral in Ghent, a position he held until his resignation on 23 August 1794. In 1772 he was invited to Mechelen to sit on a jury of an organ and carillon competition.

WORKS

presumed lost unless otherwise stated

Masses: d, 8vv, orch; G, vv, orch; 5vv, org, 1771; a, 5vv, org, 1776; d, 4vv, org, 1791; G, 4vv, orch, 1792

Missa da requiem, 4vv, org, 1765

3 TeD, 8vv, org: C, 1769, D, 1774, d, 1774, all *B-Geb*

Magnificat sesti toni

Psalms: 7 psaumes de la pénitence, 4vv, orch; Dixit Dominus, F, vv, orch, 1782, *Geb*; Dixit Dominus, C, 6vv, orch, 1789, *Geb*; Ecce panis, D, 2 solo vv, orch, 1741, *Geb*; In exitu Israel, 8vv, orch, 1794; Laetatus sum, G, 4vv, orch, 1789, *Geb*;

Laudate pueri, E \square : 4vv, org, orch, 1782, *Geb*; Laudate pueri, D, 4vv, orch, 1791, *Geb*

Motets: Ave regina; Ave verum; Beatus vir, D, 4vv, orch, 1777, *Geb*;

Commendationes animae, 1766; In convertendo, 4vv, orch; O sacrum convivium, F, 2 solo vv, orch, 1792, *Geb*; O sacrum convivium, D, 8vv, orch, 1792, *Geb*; O salutaris, F, 5vv, orch, 1792, *Geb*; Quem admodum, 2 solo vv, orch, *Bc*; Quis sicut Dominus, G, 5vv, orch, 1786, *Geb*; Super flumina Babylonis, 5vv, orch

Krafft

(3) François Krafft

(*b* Brussels, bap. 3 Oct 1733; *d* after 1783). Harpsichordist and composer, nephew of (1) Jean-Laurent Krafft. He was the third son of Jean-Thomas Krafft and Elisabeth Van Belmont and is thought to have studied in Liège. Choron and Fayolle and, following them, Fétis, stated that he was a conductor in Brussels around 1760 – not at Notre Dame du Sablon, where the position was held by Delhaye, but possibly at the royal chapel (as seems to be confirmed by the frontispiece to his *Sei divertimenti* op.5), probably from 1770 to 1783. During that period he was well known as a professor of harpsichord at Liège and in Germany, where he may have lived for a time. The survival of manuscripts of his religious works at the collegiate church of Sts Pierre et Guidon in Anderlecht (near Brussels) and at the St Jacobskerk in Antwerp may cast some light on his activities.

WORKS

all MSS in B-Asj or Sts Pierre et Guidon, Anderlecht

vocal

Masses, 4vv, orch: Missa Sancti Francesci, D; Missa solemnis; Missa tertia, E \square :
Te Deum, 4vv, orch

Motets: Beatus vir, D, 4vv, orch; Cum invocarem, D, 4vv, orch; In convertendo, D, 5vv, orch; Litanía BVM, D, 4vv, orch; Qualis turbine, 4vv, orch; Quare fremuerunt,

D, 4vv, orch; Quis strepitus, 4vv, orch; Salve regina, 4vv, 9 insts; Si consistunt adversamo, D, 4vv, orch; Super flumina, g, 4vv, orch

Arias, ariettes, duos from *Le faux astrologue*, arr. in *L'écho, ou Journal de musique française et italienne* (March–Aug 1759, Jan–Sept 1760)

Cori Zephiri volate, 4 vv, inst, ?lost

instrumental

VI Symphonies, 2 vn, va, bc, 2 hn ad lib, op.1 (Nuremberg and Liège, 1756)

12 minuets, hpd, vn, fl, ob (Augsburg, 1758)

6 sonate a tre, 2 fl, bc, op.2 (Paris, n.d.)

6 divertimenti, hpd, vn, op.5 (Brussels, n.d.), ?lost

2 sonatas, hpd, in J.U. Haffner: *Raccolta musicale* (Nuremberg, 1756–65)

13 pieces 'en écho', org

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*Choron-Fayolle*D

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Krafft, Georg Andreas.

See Kraft, Georg Andreas.

Kraft.

Bohemian and Austrian family of cellists and composers.

(1) Anton Kraft

(2) Nikolaus Kraft

(3) Friedrich Anton Kraft

OTHMAR WESSELY/SUZANNE WIJSMAN

Kraft

(1) Anton Kraft

(*b* Rokycany, Bohemia, 30 Dec 1749; *d* Vienna, 28 Aug 1820). He was the son of Franz Kraft, a brewer and amateur musician who was his first teacher. Kraft furthered his cello studies with Werner, cellist at the Crusaders' church (St Frantisek) in Prague, until Werner's death in 1768. He also studied law and philosophy at the University of Prague, but chose to pursue a musical career. Probably through Werner's connections as former cellist to the court of Count Morzin, Kraft was engaged as principal cellist in the Kapelle of Prince Nikolaus Esterházy in 1778, a post he retained until the orchestra was dissolved in 1790; he studied composition with Haydn. He married Maria Anna Schevitzka and had at least five children.

Haydn composed his Cello Concerto in D major hVIIb:2 for Kraft in 1783. This work was erroneously attributed to Kraft in Schilling's *Encyclopädie* (iv, 1837), leading to doubt about its authenticity until Haydn's autograph was found in Vienna in 1951. However, the work differs substantially in technical demands and musical content from Haydn's earlier Concerto in C major hVIIb:1. Its style and special effects give ample opportunity for the soloist to display virtuosity, tone and expressiveness, suggesting a high degree of collaboration between Kraft and Haydn. Between 1780 and 1790 Kraft undertook numerous concert tours to European cities. A letter written by Mozart to his wife in 1789 states that Kraft and his son (2) Nikolaus met Mozart in Dresden, where Kraft played Mozart's Divertimento K563. After Esterházy's death in 1790, Kraft was employed in the Kapelle of Prince Anton Grassalkovich of Gyarak (*d* 1794) and then (with Nikolaus) in the Kapelle of Prince Joseph Lobkowitz in Vienna. From 1793 he performed with other prominent Viennese musicians at Prince Lichnowsky's Friday morning chamber music recitals, which led to the establishment of the famous Schuppanzigh string quartet with Kraft as cellist. He became a favourite in performances of early chamber works by Beethoven; contemporary sources note his beautiful tone, technical ease and expressive playing. Kraft's Sonatas op.2 were published in 1799, and he undertook further concert tours with Nikolaus in 1801–2. Beethoven composed the cello part of his Triple Concerto op.56 with Kraft in mind, and Kraft played in the première in 1808. A letter written by Beethoven to Archduke Rudolph in 1813 contains a petition for accommodation on Kraft's behalf showing that a friendship with Beethoven was sustained into the later years of Kraft's life.

After Kraft stopped playing with Schuppanzigh, about 1809, his son Nikolaus took his place in the quartet. He remained in Lobkowitz's service for the rest of his life, but from 1809 his fortunes declined, reflecting the decline in those of Lobkowitz. He was appointed cello teacher at the conservatory of the Gesellschaft der Musikfreunde in 1819, but died the following year.

WORKS

Vc: 3 sonatas, op.1 (Amsterdam and Berlin, 1790/R1991 in ECCS, viii); 3 sonatas, op.2 (Offenbach, 1799), 1 ed. C. Adam (New York, 1948); Conc., op.4 (Leipzig, ?1792), ed. in MVH, ii (1961); 2 duos, opp.5–6 (Vienna, n.d.); Divertissements d'une difficulté progressive, vc, db, op.7 (Leipzig, n.d.); Duett, *A-Wgm**

Other inst: 3 grands duos concertants, vn, vc, op.3 (Leipzig, ?1792); Notturmo, 4 str, 2 fl, 2 hn, listed in Traeg catalogue, 1799; trios, 2 barytons, vc, Esterházy Archive,

(2) Nikolaus Kraft

(*b* Eszterháza, Hungary, 14 Dec 1778; *d* Cheb, Bohemia, 18 May 1853). Eldest son of (1) Anton Kraft. A godson of Prince Nikolaus Esterházy, he began cello lessons with his father at the age of four and accompanied him on concert tours from the age of nine. He received a general education at the Universität-Gymnasium in der Josephstadt from 1792 to 1795. In 1801 Kraft travelled to Berlin with his father and was accepted as a pupil of J.-L. Duport. He returned in 1802 to Vienna, where, along with his father, he was employed by Prince Lobkowitz as a *Kammervirtuose* and performed often with his father as a duo between 1804 and 1809. His independent reputation as a cello virtuoso was established by 1809, when he succeeded Anton in Schuppanzigh's quartet, though owing to Lobkowitz's financial difficulties he also accepted the post of solo cellist at the Kärntnertortheater.

From 1814 to 1834 Kraft served as first cellist in the Kapelle of the Duke of Württemberg in Stuttgart. He toured extensively as a soloist, performing in Mannheim, Hamburg, Vienna, Prague, Leipzig, Berlin and Dresden and earning a reputation as one of the leading cello virtuosos of the day. These concerts often included his own compositions. In 1824, however, he permanently injured a finger while tuning his cello and was forced to stop giving concerts abroad. He moved in 1838 to Chemnitz and later to Cheb, where he died.

WORKS

printed works published in Leipzig unless otherwise stated

Vc, orch: Fantasie, op.1, Polonaise, op.2, with str (Offenbach, 1808–9); 4 concs., no.1, op.3 (c1810), no.2, op.4 (1813), op.5 (1819), op.7, 1820, mentioned in Oberleitner; Bolero, op.6 (?1819); Scène pastorale, op.9 (?1820); Rondo à la chasse, op.11 (?1822); Pot-pourri sur des thèmes du Freyschutz, op.12 (Offenbach, ?1822); Variations, ?1822; Variations, op.13 (Hanover, ?1822)

2 vc: 8 divertissements d'une difficulté progressive, op.14 (Offenbach, ?1823); 6 duos, opp.15, 17 (Offenbach, ?1824–5)

Other inst: Potpourri, pf, orch, op.8, 1820, *A-Wst*; Divertimento, vc, hp, *D-Bsb**; Andante und Polonaise, vc, kbd, op.10, 1821, see Oberleitner

Kraft

(3) Friedrich Anton Kraft

(*b* Vienna, 13 Feb 1807; *d* Stuttgart, 4 Dec 1874). Son of (2) Nikolaus Kraft. He was taught the cello by his father, and in 1824 became cellist of the Stuttgart court orchestra. As a soloist he appeared with his father in Vienna in 1820 and 1821, and alone in Stuttgart in 1824 and 1825.

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Kraft [Krafft, Crafft, von Crafft], Georg Andreas

(*b* Nuremberg, c1660; *d* Kaster an der Erft, Rhineland, 1 Dec 1726). German composer. He can be traced from 1679 at the court at Düsseldorf of the Elector Palatine Johann Wilhelm, whose reign began in that year. According to Rapparini, Johann Wilhelm sent Kraft to Rome to further his musical studies under Corelli. As its director he contributed greatly to the improvement of the electoral orchestra at Düsseldorf. He enjoyed the close friendship of the Kapellmeister Sebastiano Moratelli and J.H. von Wilderer, for whose operas he wrote much of his music. He was appointed bailiff at Kaster before 1700 and court chamber councillor shortly afterwards. In 1711 he took part, together with the Palatine Kapelle, in the coronation of the emperor at Frankfurt. He apparently gave up his composing duties not long after that, since he was not involved in Wilderer's opera *Amalasunta* in 1713; he also resigned his post as director of the orchestra. He retired to Kaster and, after the death of Johann Wilhelm in 1716, did not follow the new ruler, Karl Philipp, to Heidelberg and Mannheim, as did most of the Düsseldorf musicians. He was succeeded as bailiff at Kaster in 1722 by his son Sebastian Johannes. There is a portrait of him in Rapparini (medallion no.22). As director of the electoral orchestra, which subsequently developed into the famous orchestra of the Mannheim school, he stood at the head of a line of directors leading through Gottfried Finger and Johann Sigismund Weiss to Johann Stamitz. As a composer, Rapparini placed him on a level with Wilderer. His work, which is largely confined to overtures and ballets, bears the hallmarks of a good Italian training, though as with Moratelli and Wilderer, its thoroughly Italian style is occasionally impregnated with French elements.

WORKS

stage

Ovs. and dance music for ops performed at Düsseldorf unless otherwise stated

all MSS in A-Wn

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J.H. von Wilderer: *Giocasta*, 1696; *La monarchia risoluta*, ?1697; *Q. Fabio Massimo*, 1697; *Il giorno di salute ovvero Demetrio in Athene*, 1696, 1697; *La forza del giusto*, 1700; *La monarchia stabilita*, 1703 and 1705; *Faustolo*, 1706

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GERHARD CROLL, ERNST HINTERMAIER

Kraft, Günther

(*b* Suhl, 2 April 1907; *d* Weimar, 20 Sept 1977). German musicologist. He studied with Danckert and Zur Nedden (University of Jena, 1935–7) and with Schering (University of Berlin, 1937–8), taking the doctorate at Jena in 1938 with a dissertation on Johann Steuerlein's life and works. In 1940 he qualified as a secondary schoolteacher and in 1964 completed his *Habilitation* at the University of Halle with a study of the Bach family in Thuringia. A productive scholar and administrator who retained his standing under a variety of political regimes, he taught in schools in Berlin and Weimar and in 1949 became a lecturer and in 1952 professor of musicology at the Weimar Musikhochschule; he also lectured at the University of Jena (from 1950). He founded (1950) and directed (1950–72) the Institut für Volksmusikforschung at Weimar and was director of the Bach House at Eisenach (1964–71). His main research concerned the history of music in Thuringia, especially around 1600; he also wrote extensively on the Thuringian associations of Bach and his family, and on the relations between Thuringian and Russian music in the 18th and 19th centuries.

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HORST SEEGER/R

Kraft, Leo (Abraham)

(b Brooklyn, NY, 24 July 1922). American composer, teacher and writer on music. He studied composition with Karol Rathaus at Queens College, CUNY (BA 1945), with Randall Thompson at Princeton University (MFA 1947) and with Nadia Boulanger in Paris on a Fulbright Scholarship (1954–5). From 1947 to 1989 he taught at Queens College. He has held important posts in the College Music Society (CMS), the American Society of University Composers, the Society for Music Theory, the American section of the ISCM and the AMC (president, 1976–8).

Kraft's numerous music theory and ear-training texts and his active role in the CMS attest to his involvement in university teaching. His pedagogical approach has been influenced by Boulanger's emphasis on practical musical skills and by Heinrich Schenker's theories as exposed in Salzer's *Structural Hearing* (New York, 1952, 2/1962). His early music reflects the neo-classical attitudes of his teachers, together with the diatonicism of Hindemith and Copland. With his Second String Quartet (1959) he began to develop a more chromatic and intense musical language. During the 1980s, however, his style returned to its diatonic roots and developed greater lyricism, though harmonic tension can still be heard in *Omaggio* (1993). Later works, such as *Cloud Studies* (1989) and *From the Hudson Valley* (1997), reflect his lifelong love of nature. His rhythms draw upon diverse sources that range from the Baroque to jazz. (*EwenD*)

WORKS

Orch: Conc. no.1, fl, cl, tpt, str, 1951; Larghetto in Memory of Karl Rathaus, str,

timp, 1955; Variations, 1958; 3 Pieces, 1963; Conc. no.2, 13 insts, 1966, rev. 1972; Toccata, band, 1967; Conc. no.3, vc, wind qnt, perc, 1969; Conc. no.4, pf, 14 insts, 1979, rev. 1982; Chbr Sym. no.1, 1980; A New Ricercare, str, 1983; Conc. no.6, cl, orch, 1986; Pacific Bridges, cl, str, 1989; Sym. Prelude, 1993; Chbr Sym. no.2, 1996; From the Hudson Valley, fl, hp, str, 1997

Choral: Festival Song, SATB, 1951; Let me laugh, 3vv, pf, 1954; Ps xviii, SA, pf, 1954; A Proverb of Solomon, SATB, orch, 1957; Thanksgiving, SATB, 1958; Pss xl, lxxxix, TB, 1963–8; When Israel came forth (Ps cxiv), SATB, 1963; Fyre and Yse, SATB, tape, 1966; 8 Choral Songs (Moses Ibn Ezra), SATB, 1974; 3 3-Part Songs, SSA/TTB, 1975; Set me as a seal, SATB, vc, hp, 1993; The Vision of Isaiah, SATB, orch, 1998; other choral songs

Solo vocal: Pastorale, 1v, pf, 1949; 3 Songs from the Hebrew, 1v, vn, cl, pf, 1949; 4 English Lovesongs, 1v, pf, 1961; Spring in the Harbor (S. Stepanchev), S, fl, vc, pf, 1970; 4 Songs from the Chinese, S, fl, perc, 1990; Cummingsong, T, fl, ob, vn, va, vc, 1995

Chbr: Suite, brass, 1947; Str Qt [no.1], 1950; Short Suite, fl, cl, bn, 1951; Sextet, cl, str qt, pf, 1952–3; Sonata, vc, pf, 1954; Sonata, vn, pf, 1956; Wind Qnt, 1956; Two's Company, 2 cl, 1957; Str Qt [no.2], 1959; Partita no.2, vn, vc, 1961; 5 Pieces, cl, pf, 1962; Ballad, cl, pf, 1963; Fantasy no.1, fl, pf, 1963; Partita no.3, wind qnt, 1964; Trios and Interludes, fl, va, pf, 1965; Str Qt [no.3], 1966; Dialogues, fl, tape, 1968; Dualities, 2 tpt, 1970; Pentagram, a sax, 1971; Line Drawings, fl, perc, 1972; Diaphonies, ob, pf, 1975; Partita no.4, fl, cl, vn, db, pf, 1975; Conductus novus, 4 trbn, 1979; Strata, 8 insts, 1979, rev. 1984; Fantasy no.2, fl, pf, 1980, rev. 1997; O Primvera, fl, ob, cl, 1983; Inventions and Airs, cl, vn, pf, 1984, rev. 1997; Cloud Studies, 12 fl, 1989; 5 Fantasies, vn, vc, 1990; Washington Square, 12 players, 1990; 6 Pieces, vn, pf, 1991; Cape Cod Sketches, fl, vn, va, vc, 1992; Omaggio, fl, cl, vn, va, vc, 1993; Duettini, 2 tpt, 1996; 5 Short Pieces, ww qt, 1997

Kbd (pf, unless otherwise stated): Scherzo, 1949; Variations, 1951; Sonata, 1956; Allegro giocoso, 1957; Partita no.1, 1958; Statements and Commentaries, 1965, rev. 1996; Short Sonata no.1, hpd, 1969; Antiphonies, 4 hands, tape, 1970; Sestina, 1974; 10 Short Pieces, 1977; 5 Short Pieces and a Reprise, 1981; Venetian Reflections, 1988

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BRUCE SAYLOR

Kraft, Ludwicus

(fl c1460). German composer. He is known only through the three-voice introit, *Terribilis est locus iste*, ascribed to him in Trent Manuscript 90 (in /-

TRmp; ed. in M. Gozzi: *Il manoscritto Trento, Museo Provinciale d'Arte, cod. 1377 (Tr 90)*, Cremona, 1992). The chant melody is ornamented in the top voice, which is the only one with text. The work includes the Eastertide alleluia at the end of the antiphon but does not set the psalm verse. It is typical of the functional liturgical polyphony of the Trent manuscripts.

TOM R. WARD

Kraft, Walter

(*b* Cologne, 9 June 1905; *d* Amsterdam, 9 May 1977). German organist and composer. He studied the piano and the organ in Hamburg, then studied composition in Berlin with Hindemith, who helped to initiate his career as a composer. He first appeared in Hamburg as a pianist in 1924 but that year took a post there as organist at the Markuskirche; in 1927 he moved to the Lutherkirche in Altona-Bahrenfeld. In 1929 he became the organist of the Marienkirche, Lübeck; the church was destroyed in 1942 but he resumed his post there after the war. In 1945 he worked temporarily at the Nikolaikirche, Flensburg. He was professor of organ at the music college in Freiburg from 1947, director of the Schleswig-Holstein Musikakademie (1950–55) and later of the north German organ school in Lübeck. His activity centred round his post at the Marienkirche, in which he continued the tradition of the Lübeck 'serenades' that goes back to 1646. He also attracted attention both as a brilliant improviser and as a composer of such oratorios as *Christus* (1942–3), *Die Bürger von Calais* (1953–4), *Lübecker Totentanz* (1954) and *Die Gemeinschaft der Heiligen* (1956–7). He was awarded the Lübeck Buxtehude Prize, the Schleswig-Holstein cultural prize and the Grand Prix du Disque for his recording of the complete Buxtehude organ works. Through his range of activities Kraft achieved a breadth of style and approach in which interpretation became artistic re-creation.

GERHARD WIENKE

Kraft, William

(*b* Chicago, 6 Sept 1923). American composer, conductor, timpanist and percussionist. He studied at Columbia University (BA 1951, MA 1954), where his teachers included Beeson, Cowell, Luening and Ussachevsky. He also studied privately with Morris Goldenberg and Saul Goodman at the Juilliard School of Music. In addition to performing as percussionist (1955–61) and principal timpanist (1962–81) with the Los Angeles PO, Kraft served as the orchestra's assistant conductor (1969–72) and composer-in-residence and founder/director of LAPO New Music Group (1981–5). He has also acted as composer-in-residence for the Cheltenham New Music Festival (1986). His honours include fellowships from the Guggenheim Foundation and the Norlin/MacDowell Colony, residencies at the Rockefeller Foundation Center in Bellagio (1975, 1996), and awards from the Kennedy Center, the American Academy and Institute of Arts and Letters, the ACA, the Australia Symphony, Vienna Modern Masters and other organizations.

Most of Kraft's music from the 1960s and 70s is serial. He has also experimented with electronic music. During the 1980s rhythmic elements derived from jazz and Impressionistic harmonies were absorbed into his style. Although he is particularly known for his percussion works, from 1996 to 1998 he devoted his compositional energies exclusively to his first opera, *Red Azalea*.

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(selective list)

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Vocal: *Silent Boughs* (E. St Vincent Millay), Mez, str, 1963; *The Sublime and the Beautiful* (F.M. Dostoyevsky, A. Rimbaud), T, fl, cl, vn, vc, pf, perc, 1979; *Contextures II: the Final Beast* (Virgil, H.W. Longfellow, W. Owen, others) S, T, chorus, chbr ens, 1985, orchd 1986; *Settings from Pierrot lunaire* (after A. Giraud), S, chbr ens, 1987–90; *Songs of Flowers, Bells and Death* (K. Issa, M. Bashō, W. Owen, others), SATB, perc, 1991

Perc: *Theme and Variations*, perc qt, 1956; *3 Miniatures*, perc, orch, 1958; *Momentum*, 8 perc, 1958; *Suite*, 4 perc, 1958; *French Suite*, 1962; *Corrente II Triangles, conc.*, perc, 10 insts, 1965–8; *Conc.*, 4 perc, orch, 1966; *Des imagistes* (E. Pound, e.e. cummings, others), 2 nar, perc ens, 1974; *Soliloquy: Encounter I*, perc, tape, 1975; *Timp Conc.*, 1983; *Perc Qt*, 1988; *Conc.*, perc, chbr ens, 1993; *Divinations*, 1995; *Encounters IX*, eng hn, perc, 1999

Other chbr and solo inst: *Nonet*, brass, perc, 1958; *Double Trio*, tuba, perc, pf, prep pf, amp gui, 1966; *Encounters II*, tuba, 1966; *Games: Collage no.1*, brass, 1969; *Requiescat for Rhodes Elec Pf*, 1975; *Gallery '83*, fl, cl, vn, vc, pf, perc, 1983; *Gallery 4–5*, cl, vn, va, vc, pf, 1985; *Melange*, fl, cl, vn, vc, pf, cel, perc, 1985; *Episodes*, vn, pf, 1987; *Qt for the Love of Time*, cl, pf trio, 1987; *Cadeau*, fl, pf, 1992; *Music for Str Qt and Perc*, 1993

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LAURIE SHULMAN

Kräftig

(Ger.: 'powerful', 'vigorous').

As a tempo direction it is particularly frequent in the work of Schumann and later German composers.

Kraftwerk.

German electronic pop group. Kraftwerk's founder members, Ralf Hütter (*b* Krefeld, 1946) and Florian Schneider-Esleben (*b* Düsseldorf, 1947), met at the Schumann Conservatory, Düsseldorf, in 1968, and have been joined by various others including Wolfgang Flur and Karl Bartos. Originally known as Organisation, they recorded the album *Tone-Float*, which was released only in Germany (RCA, 1970). Along with Can, Tangerine Dream, Ash Ra Temple and La Düsseldorf, Kraftwerk became one of the leading exponents of *kosmische* music, a fusion of Stockhausen's avant-garde music with American pop. Following four experimental albums which married synthesized and treated sounds with woodwind instruments, they had an unexpected transatlantic hit in 1975 with *Autobahn* (from the album *Autobahn*, Vertigo, 1974), a paean to German *Wanderlust*. Following *Radio-Aktivität* (Capitol, 1975), the title track of which dealt with the dangers of nuclear energy (reflecting Germany's Green politics), Kraftwerk recorded three seminal albums. *Trans-Europa Express* (Capitol, 1977) codified what would later develop into techno (the title track was famously sampled by Afrika Bambaataa for his 1982 rap album *Planet Rock*). *Die Mensch Maschine* (Capitol, 1978), a huge influence on the burgeoning British synth-pop groups such as New Order, Orchestral Manoeuvres in the Dark, the Human League and Depeche Mode, remains their finest work, while *Computerwelt* (EMI, 1981) was both musically and thematically prescient, detailing the rise of the global village and extending Kraftwerk's music into polyrhythmic dances.

Since the commercial success of their single *The Modell/Computer Love* (EMI, 1982), Kraftwerk have operated together less often. Their bizarrely hermetic working practices are unique within popular music, seemingly bypassing all aspects of the media. *Electric Cafe* (EMI, 1986) reflected the emergent dance styles of the time rather than set a new agenda as their earlier work had done, while *The Mix* (EMI, 1991) successfully reworked old material. Although Hütter and Schneider-Esleben continue to meet at their recording studio Kling Klang almost daily, there have been no commercial releases of new material since the late 1980s, although such work has been included in rare live performances.

One of the most important bands of the 1970s, Kraftwerk's pioneering work and musical legacy have influenced almost every scion of dance music in the 1980s and 90s. At their best they possess a sardonic, deadpan humour, highlighted by their statuesque stage presentation, which sets itself against the Anglo-American tradition of rock and blues structures and sentimentalities. Kraftwerk's synthesizer-based music has been criticized as being clinical and lacking in emotion, but in reality it has redefined emotional boundaries in popular music and widened music's expressive base by introducing emotional understatement and calculation into the mainstream.

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DAVID BUCKLEY

Kraków [Cracow].

Polish city. Probably founded in the 8th century, it was the country's capital from the 11th century to 1596, and has remained a cultural and artistic centre. It passed to Austria at the third partition (1795), became part of the Duchy of Warsaw in 1809 and the Kraków Republic in 1815, and was again incorporated into Austria in 1846; in 1918 it was returned to Poland when that country was reconstituted. Its main cultural centres were the royal castle and cathedral on the Wawel hill, where coronations took place; the Jagiellonian University, founded in 1364; and the numerous churches, of which St Mary's (completed 1396) is the largest.

1. To 1596.
2. 1596–1764.
3. 1764–1815.
4. 1815–46.
5. 1846–1918.
6. 1918–45.
7. From 1945.

BIBLIOGRAPHY

ZYGMUNT M. SZWEYKOWSKI (1), MIROSŁAW PERZ (2), TADEUSZ PRZYBYLSKI (3–7)

Kraków

1. To 1596.

Kraków was an episcopal see from 1000 and the earliest liturgical music used was Benedictine chant. The *Liber ordinalis* or *Pontificale* of the Kraków bishops (11th and 12th centuries), the first rhymed Office *Dies adest celebris* by Wincenty z Kielc (mid-13th century) and other sources of the 13th and 14th centuries come from Kraków Cathedral and monasteries. Several 15th-century liturgical books have also survived, some with valuable illumination. There are few records of musical life at the court and in the city before the mid-14th century. The guild of musicians was granted its first royal privilege in 1549, but, as some statements of the edict show, it had existed on the strength of common law much earlier. The earliest examples of polyphonic music of Kraków date from the 14th century (*Surrexit Christus hodie*). Two substantial collections of polyphonic music and one of two-part pieces, all from about 1430, survive (in *PL-Wn* and *Kj*); they contain compositions by Ciconia, Zacharias, Grossin, Antonius de Civitate Austrie and some Polish composers, including Nicholaus de Radom, probably a royal musician. The collections were probably for the use of the royal chapel, which then consisted of a group of singing clerks and lay instrumentalists, some of whom were soloists (*citharedae*). More detailed information on its composition is available from the mid-16th

century, when it had over 30 members (at least 12 singers, about six discantists and several groups of instrumentalists); in addition there was a separate group of 13 trumpeters. The vocal ensemble gradually took on a greater number of lay members. Composers active in the royal chapel in the 16th century include Heinrich Finck, Josquin Baston, Wacław z Szamotuł, Marcin Leopolita, Marcin Wartecki, Gomółka, Długoraj, Cato, Klapon, Marenzio and, among the eminent virtuosos, the lutenist Bakfark.

Kraków University, founded in 1364, flourished in the 15th century. Musical training was then based chiefly on Johannes de Muris's *Musica speculativa* and Boethius's *De institutione musica*. The first known Polish treatise on choral music was written by Szydłowita about 1414; several other anonymous treatises survive (in *PL-Kj*). In the early 16th century a number of compendiums of musical science originated in the circle of university scholars and lecturers (Sebastian z Felsztyna, Marcin Kromer and Jerzy Liban) and were all published in Kraków, some being reprinted several times; they were clearly influenced by Gaffurius and Ornithoparchus. In the 16th century some parish schools had high standards of music education, especially that of St Mary's, where Liban and Gawara worked. The Kraków printing houses of Jan Haller, Ungler, Wietor, Andrysowicz, Siebeneicher and Szarfenberg published liturgical compositions from 1505, theoretical treatises from 1514, and sacred and occasional polyphonic songs, the earliest surviving example of which dates from 1530. Among the most important publications were *Lamentationes Hieremiae Prophetiae* by Wacław z Szamotuł (1553), Bakfark's lute tablature *Harmoniarum musicarum* (1565) and several monophonic hymnbooks.

A number of instrument workshops thrived in Kraków in the second half of the 16th century: Dobrucki and Groblicz made violins, Kejcher chiefly woodwind instruments. The names of many 15th-century Kraków organists are known, but the earliest sources of organ music date from the 16th century: the tablature from the monastery of the Holy Ghost (1548) and Jan z Lublina's tablature (1537–48). In addition to numerous anonymous compositions, they contain works of Janequin, Jacotin, Festa, Verdelot, Finck and Senfl, and Polish compositions or arrangements by Mikołaj z Chrzanowa and Mikołaj z Krakowa, as well as transcriptions of Polish dances. Strzeszkowski's lute tablature, written in the second half of the 16th century, presents a variety of songs and dances of the period.

[Kraków](#)

2. 1596–1764.

At the end of the 16th century the political and economic situation of Kraków changed; between 1596 and 1609 the court moved to Warsaw, which became the capital, and privileges were limited. In 1596 Sigismund III reorganized the royal chapel to include a group of over 20 Italian singers and instrumentalists (the ensemble thus had about 38 members, excluding trumpeters); it was active in Kraków for short periods only, but nevertheless introduced new stylistic trends. In 1604 a collection of polychoral compositions written by members of the chapel, *Melodiae sacrae*, was printed, the last important Kraków publication of polyphonic music. Gorczyński's *Tabulatura muzyki* (1647) and Starowolski's *Musices practicae erotemata* (1650) are among the theoretical works published in Kraków in

the 17th century. The traditional cultivation of leading stylistic trends was taken over by the 30-member vocal-instrumental cathedral chapel, founded in 1619 and augmented by singers from the cathedral school. The chapel was directed by a succession of fine composers: Orgas, Franciszek Lilius, Pękiel, Gorczycki and Maxylewicz. Their production characterizes the repertory of the chapel only indirectly, as no vocal-instrumental compositions earlier than the late 18th century survive in the cathedral archives.

Another group of musicians to flourish in Kraków in the 17th century was the Capella Rorantistarum, a group of nine priest-musicians who sang daily services in the chapel built for the cathedral by the last Jagellons. Its name is thought to derive from the introit *Rorate coeli* and from the Rorata (dawn masses sung during Advent) with which the choir was associated (see [Rorate chants](#)). It was founded in 1540 by Sigismund I to sing polyphony daily 'perpetuis futuris temporibus', and was active from 1543 to the Third Partition of Poland in 1795. The Capella excluded boys and originally confined its membership to Poles, though foreigners, notably Italians, were admitted from the early 17th century. Its repertory embraced works by leading Polish composers of the 16th and 17th centuries as well as by composers from the Netherlands, France, Italy and Spain, particularly those resident in Poland. Many transcriptions were made for the ensemble of equal men's voices (e.g. Josquin's *Missa 'Mater Patris'*). The choir's directors included Mikołaj z Poznania (1543–57), Borek (1557–74) and Orgas (1628–9). Throughout its existence the Capella played an important part in continuing in Poland the *a cappella* tradition based on 16th-century polyphony.

Of Kraków's remaining ensembles, the Jesuit chapel (founded 1637) was of great importance in the 17th and 18th centuries. It was organized as an institution of music education, developing into a focal point of the city's music in the early 18th century, when it was attended by young musicians from the chapels of rich landowners. It had about 50 members (including pupils) and performed in the city's churches as well as at private secular functions. Its repertory included many Polish compositions, some by its members; the most outstanding of these was Jacek Szczurowski, who entered the Jesuit order in 1735. An ensemble of seven instrumentalists, recruited from members of the musicians' guild, was available after 1630 at St Mary's. Until the mid-18th century the main state celebrations, such as coronations and royal funerals, took place in Wawel Castle. On such occasions the city organized festivities that featured music by local chapels, including that performed by the chapels of magnates (e.g. Lubomirski's); in the castle itself, however, the Warsaw royal chapel was predominant. No information about the repertory of the private chapels survives.

[Kraków](#)

3. 1764–1815.

As the city was destroyed by the Seven Years War (1757–64), Kraków's musical life was reduced during the 1760s and 70s to activity in a few church chapels – the Rorantists, the cathedral, St Mary's, the Jesuits (until the suppression of the order in Poland in 1773) and the academy of the

collegiate church of St Anna – and music-making in the homes of a few wealthy citizens. The association known as the Kazimierz Congregation of Musicians was founded and, reminiscent of the medieval guilds, channelled its energies into competitive battles with non-professional musicians. After 1800 matters improved; musical activity in Kraków was revived through the efforts of Waclaw Sierakowski, a canon and parson at Wawel Cathedral, and Jacek Kluszewski (1761–1841), proprietor of the Kraków Theatre. Sierakowski organized public concerts in his home from 1781 to 1787 on the model of the fashionable *concerts spirituels*; cantatas by Italian composers, translated by Sierakowski himself, were performed. To support these concerts he founded a singing school (1781–7), attended by boys, most of whom subsequently became members of church chapels. The head of the school was F.K. Kratzer, cantor and later conductor at the Wawel Cathedral, and the first of a family of Wawel cantors. Two other cathedral musicians taught at the school, Jakub Gołębek and F.M. Lang. In 1795 Sierakowski published the first volume of his work devoted to music education, *Sztuka muzyki dla młodzieży krajowej* ('The art of music for the country's youth'), and in 1796 two further volumes appeared. Containing the rudiments of music and instructions for the performance of church music, the work is a rich source of information on 18th-century Polish music. Other centres of music education included the Jesuit boarding schools (1638–1773), the music school attached to the collegiate church of St Anna (founded 1764) and the music school of Józef Zygmuntowski (1773–81).

Kluszewski founded the first permanent public opera company in Kraków. Between 1787 and 1789, with the help of an Italian opera company and an orchestra of church and army musicians, comic operas by Paisiello, Piccinni, Salieri and others were performed in Italian; from 1789 to 1794 performances in Polish were given. From 1 January 1799 Kluszewski continued this work in new, purpose-built premises (now the Teatr Stary, or Old Theatre; see [illustration](#)). The years 1809–16 were a period of decline for the opera, after which it began to recover. Its most distinguished period of development came between 1820 and 1830, when the repertory included works by Rossini, Mozart and Weber. Among operas by Polish composers the most popular were those of Kurpiński and Elsner.

After the seizure of Kraków by Austria performances in Polish ceased, but they began again in 1805. When the Austrians left in 1809 Wojciech Bogusławski, the 'father of Polish theatre', brought his company to the city and gave many performances there, including a number of operas. During the 1790s a number of music teachers and instrument makers probably moved to Kraków from Vienna, Prague and Berne, and Kraków booksellers began to deal in music.

[Kraków](#)

4. 1815–46.

As Kraków became more settled after the political disorganization of the period up to 1815, there was renewed activity in the intellectual and artistic life of the city. As a result of the Vienna Congress, Kraków and the surrounding area attained the status of an independent state, the Kraków Republic. Modern concert life began with the founding of the Society of

Friends of Music in 1817, headed by Sebastian Sierakowski, Wacław's brother. The society, with about 400 members, included nearly all the city's musicians and amateur players. It had its own choir (conducted by the outstanding Wawel organist Wincenty Gorączkiewicz, who popularized the music of Palestrina, in particular) and a symphony orchestra of 30 players (directed by K. Nowakiewicz, the organist of St Mary's); unlike anywhere else in Poland, it organized symphony concerts at least once a month. The years 1819–24 saw the greatest development in the society and its activities, after which it gradually declined until its formal dissolution in 1844. Viennese Classical works were predominant at its concerts, and choral singing was important; the repertory included polyphonic masterpieces and works of Haydn and Mozart. The society also sponsored concerts by visiting virtuosos such as Catalani. Liszt (1843) and Lipiński gave concerts in Kraków independent of the society.

The orchestra of the National Guard was founded in 1811 as a janissary band of percussion and wind instruments. In 1820 the orchestra of the Militia of the Free Town of Kraków was formed, modelled on the Austrian military orchestra, introduced to the city when the Austrian army invaded the town in 1796; it entertained at occasional tattoos and religious and national ceremonies. The theatre continued under the ownership of Kluszewski, and during the period 1820–30 almost all the operas in the contemporary repertory were presented. Besides *L'italiana in Algeri*, *Il barbiere di Siviglia* and *La gazza ladra*, Kraków audiences saw *Die Zauberflöte* and *Der Freischütz*; Polish operas performed included almost all those of Elsner; the operas of Kurpiński gained great popularity.

Music teaching was private for both amateurs and professionals, and music teachers with various qualifications were often recruited from church chapels and from theatre and military orchestras. Professionals were educated at the music school at St Anna's, which was under the patronage of the Society of Friends of Music from 1818 to 1841. From 1838 Franciszek Mirecki directed a private school of dramatic singing, which became the municipal School of Singing and Music in 1841; it was the first state music school in Kraków and was important for the development of secular music there. The needs of sacred music were catered for by the School of Polyphonic Chant on the Wawel from 1821 to 1824.

Kraków

5. 1846–1918.

After the suppression of the Kraków Revolution by the Austrian army (1846) Kraków was annexed to Austria, and the musical life of the city came to a standstill, not only as the result of political developments but also because of the deaths of leading musicians, such as Gorączkiewicz and Mirecki. Musical life did not revive until the 1860s, when Stanisław Duniecki, Kazimierz Hofmann and Antoni Vopalka (1837–79) were active. Duniecki was conductor of the theatre, where he presented many operettas and operas, including the first of many performances in Kraków of Moniuszko's *Halka* (1866), at which the composer was present. Duniecki was succeeded at the theatre by Hofmann, who was also active from 1858 to 1878 as a teacher, pianist and impresario.

As a result of Kraków's greater autonomy, various scientific, cultural and artistic societies developed from 1866. In that year the Muza (Muse) amateur music society was founded, the ideological heir to the former Society of Friends of Music. The society had a male-voice and a mixed choir, which were sometimes accompanied by a military orchestra formed from Austrian units stationed in the town. From 1870 to 1875 Vopalka was artistic director of the society, which gave over 50 concerts in its first ten years, and from 1867 supported a school of music directed by Vopalka at which Hofmann taught the piano and theory. Later the society's importance in the city's cultural life declined. A German choral society, the Liedertafel, existed from 1860 to 1871.

In 1876 the declining Muza society was transformed by a group of enthusiasts into Kraków Music Society, which still exists. From 1876 to 1918 it was responsible for almost all musical activity in Kraków and ran the only music school at the time, later the Conservatory of Music. Its first artistic director was a singer from the Opera at Lwów, Stanisław Niedzielski. During the 1880s the society had about 400 members, and soloists from the School of Music appeared. In 1886 Wiktor Barabasz (1885–1928) was appointed artistic director, a post he held until 1909; he reorganized the society's choirs, which took part in all Kraków's festivals, and through his endeavours an amateur symphony orchestra was founded in 1888. A cycle of historic concerts that he organized with this orchestra was so popular that each had to be repeated. On Barabasz's initiative the society organized popular concerts in 1903 and 1904. From 1909 to 1914 the artistic director of the society was Feliks Nowowiejski, who gave fine symphony concerts, although the choir was neglected. During World War I the society's concerts ceased, and all its income was devoted to the upkeep of the conservatory. In that period the cultural life of Kraków was maintained only by 19 exhibition days given by pupils of the conservatory.

Besides the society's concerts, there were those of Princess Marcelina Czartoryska, both in her home and in public. In 1908 a concert agency was founded by Teofil Trzciński and amateur concerts began to decline in favour of systematically managed concert enterprises. The undertaking did much to acquaint Kraków with the new music of western Europe and Poland, and brought the best foreign soloists and ensembles to the town. In a fine concert guide Trzciński informed the public of contemporary developments abroad.

Kraków Music Society, founded in 1876, also took over the School of Music from the Muza society. The best musicians of Kraków were engaged as teachers and the number of instrumental classes increased. A new stage in the history of the school began when the eminent composer and teacher Władysław Żeleński settled in Kraków permanently in July 1881; he appeared as a pianist and conductor, organized diverse concerts, wrote music reviews and was active above all as a composer and teacher. The period up to 1914 was the 'Żeleński era'; for 40 years he held the post of director of the School of Music, which through his endeavours was renamed the Conservatory of the Music Society in Kraków in 1888. From 1891 to 1895 the composer Jan Gall taught solo singing and theory at the conservatory. In addition to the conservatory, a music institute was founded

in 1908 by the pianist Klara Czop-Umlaufowa and the violinist Stanisław Giebułtowski, and was active until 1918.

In 1911 a seminar on music history and theory was initiated at the Jagiellonian University, the first of its kind in Poland; it later became the Musicology Institute and for many years was directed by its founder, Zdzisław Jachimecki. Two bookshops were particularly important: S.A. Krzyżanowski's was established in 1870, and included a concert bureau which sponsored Paderewski's concerts; that of Antoni Piwarski and Teodor Gieszczykiewicz was founded in 1897 and played an important role in the early 20th century, publishing works by many Polish composers.

One of the most notable instrument makers in Kraków was the luthier K. Häussler (workshop founded in 1832), who was succeeded in 1870 by his nephew and pupil, Gustaw. The latter's violins, modelled on those of Stradivarius, were highly prized. There were also piano makers of high repute, such as Z. Raba (from 1880) and J. Drozdowski (from 1884). In this period Kraków was also able to support several good organ builders: I. Ziernicki, S. Niepielski, B. Głowacki, I. Wojciechowski and A. Sapalski, author of the first Polish book on organ building (published in Kraków in 1880).

Kraków

6. 1918–45.

After World War I concert life was kept alive by various local ensembles, mainly choral. The most important of these were the mixed chorus of the Music Society and Conservatory, and the Academy's male-voice choir. In 1919 the mixed chorus of the Oratorio Society was created, as well as the male-voice choir known as Echo. In the same year the orchestra of the Musicians' Union was founded. Of groups affiliated to the Union of Church Choirs the most outstanding were the choir of St Cecilia (1923 to the present), associated with the Franciscan church, and the choirs of Missionary Priests. Among the orchestras, besides that of the Musicians' Union, were the symphony orchestra and wind band of the conservatory, the wind band of the Union of Train Drivers, the orchestra comprising employees from the health authority (1925–34) and the small orchestra of the Union of Polish Teachers. Concerts were usually given in one of the four concert halls.

The vitality of concert life depended on general economic conditions, and became evident in the second half of the 1920s and in the 1930s. Recitals and chamber concerts dominated, but there was no lack of symphony concerts, particularly in the years 1925–9. Many were organized by the Music Society under the able artistic direction of Bolesław Wallek-Walewski. There were also frequent performances by the orchestra and choir of the conservatory, which towards the end of the 1920s had 39 teachers and 700 students. It was the most important of the four (from 1929 five) music schools.

In 1931, the orchestra of the Musicians' Union closed down, for financial reasons; consequently, the Music Society founded the Kraków PO (1934–7). Then Eugeniusz Bujański, director of the Kraków Concert Office (established in 1908), founded the Kraków SO, recruiting members mainly

from the opera ensemble. Between the wars many great soloists and conductors took part in symphonic and choral concerts, among them Artur Rubinstein, Ada Sari, Jan Kiepura, I. Dubiska, Eugenia Umińska, Hermann Abendroth, Walerian Bierdiajew and Grzegorz Fitelberg. At the end of this period a number of events of national and international significance took place, such as the National Congress of Church Music in 1931 and the Religious Music Week in 1938, both organized by the Union of Church Choirs. During the period 1935–9 the Wawel became the venue for several festivals of Polish art. Concerts from these festivals were broadcast throughout Europe by Kraków Radio, which played an important role in the musical life of the city from 1927.

In 1931 the Kraków Opera Society was reactivated and a permanent group was established under the direction of Wallek-Walewski (previously, there had been summer seasons given by visiting opera companies from Lwów, Warsaw and Katowice). This Kraków Opera gave 32 productions in the years up to 1939, and at a high artistic level.

Another feature of musical life in the 1920s was the presence of several composers who had studied with Żeleński and Nowowiejski, including Wallek-Walewski, Stanisław Lipski (author of lyrical piano pieces and atmospheric songs) and K. Garbusiński (known for his church music). They maintained the conservative style of their masters, while newer European trends were introduced by the composer and teacher Bernadino Rizzi (an Italian of the Franciscan order), who was active in the city from 1922 to 1932. In 1931 a group of his pupils (Jan Ekier, Włodzimierz Poźniak and F. Skołyszewski), together with other young composers and musicians, founded the Association of Young Musicians to organize concerts in which they could include their own works. After World War II Artur Malawski was to become the most distinguished of this younger generation.

Musicology also developed. The principal teachers at the Jagiellonian University were Jachimecki, J. Reiss (from 1922) and W. Poźniak (from 1930); they were also active as music critics. The book and publishing trades were still concentrated in the hands of two firms, those of S.A. Krzyżanowski and Piwarski-Gieszczykiewicz, while the house of Gebethner & Wolff acted as an outlet for a large range of music from Poland and abroad. Of 14 piano warehouses that had previously operated, only two remained in business.

The occupying Nazi administration of 1940–44 imposed a new opera company of German artists performing for a German public (Poles were not allowed admission) and established its own Philharmonic Society, which gave separate concerts for Germans and for Poles. Polish musicians who played in these concerts did so with the approval of the Polish underground government. From 1942, in the Old Theatre, there were performances of operetta in Polish, as well as other light musical productions. But these were boycotted by the vast majority of Poles as being improper during a period of national tragedy, and participation in them was regarded at the time (and after the war) as collaboration with the enemy. All music schools were closed down, and radio receivers were confiscated from the Polish population. Under these conditions there grew up a clandestine network of music teaching, and Poles gathered in private houses to listen to solo and

chamber music, including the music of Chopin, which was officially banned on pain of imprisonment in the concentration camps.

Kraków

7. From 1945.

After liberation in January 1945 Kraków became the centre of musical life in the country, particularly because Warsaw lay destroyed. However, after the reconstruction of Warsaw in the 1950s a considerable number of musicians moved to the capital. Nevertheless, Kraków remained the second creative centre in the country. Prominent postwar Kraków composers include Wiechowicz, Malawski, Penderecki, Bogusław Schöffler, Moszumańska-Nazar, Krzysztof Meyer and Stachowski. On 3 February 1945 the Kraków Philharmonic was inaugurated as the first music institution in liberated Poland; in 1962 it became the Karol Szymanowski Philharmonic. Zygmunt Latoszewski became its director followed by such excellent conductors as Bierdajew, Skrowaczewski, Rowicki, Markowski, Czyż and Katlewicz. The Kraków PO reached a high artistic standard; it gave the premières of many works by Penderecki and others. The Philharmonic's other ensembles include mixed and boys' choirs, a string quartet and the Capella Cracoviensis. The Philharmonic gives about 700 concerts each season, including a number in schools, and is responsible for organizing such established cycles of concerts and festivals as the Kraków Spring Festival (from 1962), the Wawel Evenings (from 1966), the international Organ Music Days (also from 1966), the organ recitals at the Benedictine abbey in Tyniec, and the Jan Kiepura Festival of Arias and Songs in Krynica (from 1967). From 1963 a music-lovers' club functioned in connection with the Philharmonic, leading a lively campaign to popularize music.

The orchestra and choir of Polish radio and television in Kraków was founded in 1948 and directed by Jerzy Gert until 1968, when he was succeeded by Krzysztof Missona. Polish music of all periods features in its repertory, and the orchestra's main task is recording for the central tape library of Polish radio, producing a complete history of Polish music in sound. Other performing groups include the Capella (founded in 1970 to play a repertory ranging from medieval to contemporary music), the Fiori Musicali (founded in 1978 for Baroque music) and MW2, a modern-music ensemble founded in 1962 by Adam Kaczyński.

The first postwar period for the Kraków Opera, under the direction of Bierdajew, was shortlived and ended in 1948. The company was re-established in 1954, and in 1958 it merged with the operetta troupe to form the City Music Theatre. From 1962 to 1968 Kazimierz Kord was responsible for the transformation of the company's fortunes, raising it from a provincial level to one of the best musical theatres in the country. Its stature was maintained by his successors: Robert Satanowski, K. Missona and Ewa Michnik (1980–95), whose special contribution was to establish a separate stage for the performance of Baroque opera, where Monteverdi and Domenico Scarlatti have been performed.

Kraków's music schools were given an entirely different system of administration in 1945, as were those all over Poland. The schools were nationalized and then reclassified as lower, middle or higher. The aim was

to achieve a deeper level of musical education, whereby instrumentalists and singers would also study theory and history. The field of music teaching, as a specialism, was also expanded. As a result of these reforms, Kraków was provided with three state lower schools (two from 1945, with a third added in 1958) and two middle schools, in addition to eight music centres providing elementary tuition for children. From the 1970s onwards, Catholic schools provided organ tuition for future church musicians.

The state higher school was initially known as the State Conservatory of Music (from 1945), then as the State Higher School of Music (from 1946) and eventually renamed in 1979 the Academy of Music. 2320 students graduated in the period up to 1988, including many who have become well known in Poland and abroad. Kraków's circle of composers is particularly strong, and maintains close contacts with the academy. The academy's composition teachers from 1945 included Artur Malawski and Wiechowicz; the younger generation includes Zbigniew Bujarski, Krzysztof Meyer, Moszumańska-Nazar, Penderecki, Bogusław Schäffer, Andrzej Stachowski, T. Machl and Adam Walaciński. Another active composer, although not among those teaching at the academy, is Juliusz Łuciuk.

The Jagiellonian University is one of only three state universities in Poland with a department of musicology, which at Kraków was directed until 1953 by its founder, Jachimecki. The fields of staff research were initially focussed on 19th-century music and ethnomusicology, but went on to embrace music of all periods. A special emphasis is placed on the history of Polish music and its relationship to the music of other countries. In 1973 the department inaugurated a special research centre and archive devoted to the life and music of Paderewski; this centre is preparing a collected edition of his works.

Since 1945 Kraków has been the home of Polskie Wydawnictwo Muzyczne (Polish Music Publishers, PWM), which until 1988 had a virtual monopoly in Poland for publishing music and books on music. PWM was directed for most of this time by its founder, Tadeusz Ochlewski, and did not restrict its activities to publishing. It directly employed many musicologists, and also provided a focus for collaborative work by musicologists from all over Poland. It initiated research leading to academic publications (including a series of critical editions of early Polish music, collected editions of the most significant 19th-century Polish composers, and an encyclopedia on music). After 1988, as a result of the profound economic transformation of Poland as a whole, and growing competition (even in Kraków itself), PWM withdrew from these wider activities.

An ancient tradition is preserved in the hourly sounding of the Hejnał mariacki ('St Mary's Bugle-Call') from the higher tower of St Mary's. The triadic trumpet melody is thought to date from the 14th century, and its sudden cessation in mid-phrase supposedly commemorates a Tartar invasion in which the trumpeter was killed.

A society devoted to the performance of contemporary music, Muzyka Centrum, was established in Kraków in 1977, and since 1991 has participated in the European Conference of Contemporary Music Promoters. In 1990 Kraków's musical community initiated the formation of a national organization, the Polish Society for Early Music (based in

Kraków), as a forum for performers and those interested in the field. They promote performance on original instruments in authentic style, initiate the publication of early music and organize an annual festival of early music. Contemporary music has had its own festival since 1988, Music Days of Kraków Composers.

Kraków

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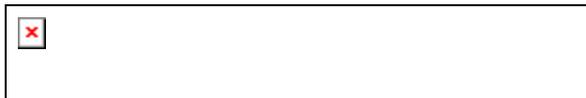
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Krakowiak

(Pol.; Fr. *cracovienne*; Ger. *Krakauer Tanz*).

Polish folk dance, from the Kraków region, characterized by syncopated rhythms in fast duple time. It is associated with aspects of national dress: ribbons for the women and plumed caps, brass belt buckles and boots with steel strikers for the men.

The dance, whose origins may lie in courtship ritual, is performed by several couples led by a male dancer who sings and directs the dancing. The formation is based on a circle. A couple moves towards the band and the man sings to his partner, using traditional melody but improvised words. Instrumental and vocal verses are performed in alternation. The syncopated rhythms ([ex.1](#)) are clearly linked to gestures of stamping and heel-clicking, but other gestures often include *zapraszalny* (invitation), *mijany* (passing), *goniony* (chasing), *suwany* (shuffling) and *przebiegany* (running). Stamping may be combined with a sliding motion (in the *krzesany*) or with heel-clicking and a jump (in the *hołubiec*). There are variations in choreography and the broad term *krakowiak* may be substituted for one denoting a more precise place of origin within the Kraków region (for example, the *proszowiak* from Proszowic, or the *skalmierzak* from Skalmierz). In terms of popularity there has been a long-standing rivalry between the *krakowiak* and the triple-metre Oberek, but these dances share a syncopated rhythmic character and much use of tempo rubato in performance.



The dance rhythm is correlated with a traditional versification pattern. The *krakowiak* model comprises a symmetrical structure with four six-syllable lines paired within a 4+4 bar unit ([ex.2](#)). The vocal melodic line, which is often varied and elaborated by the instrumentalists, commonly opens with a rising triadic figure which establishes the dance's spirited character. Indeed, on the evidence of Łukasz Gołębiowski's *Ludpolski, jego zwyczaje, zabobony* (1830), the *krakowiak* appears to have been reserved as the climactic finale to a sequence of dances including the *polski* and *mazur*.



Although the title 'krakowiak' did not appear in print until 1816 with the Warsaw publication of *Krakowiaki ofiarowane Polkom* ('Krakowiaks offered to the women of Poland'), its characteristic rhythms occur as early as some organ and lute tablatures and songbooks of the 16th and 17th centuries, for example in Jan z Lublina's tablature (1540, *PL-Kp*), Normiger's tablature (1598, formerly *D-Tu*, now lost), Fuhrmann's *Testudo gallo-germanico* (1615) and Giovanni Picchi's *Intavolatura di balli d'arpicordo* (2/1621). The rhythm also appears occasionally in dances by Telemann and in 18th-century Polish sacred and operatic works (such as Jan Stefani's folk opera *The Supposed Miracle, or Krakovians and Highlanders*, 1794). It was, however, in the 19th century that its popularity and dissemination increased. The Warsaw collection of 1816 reappeared four years later as *Zbiór krakowiaków ułożonych na fortepian* ('A collection of krakowiaks arranged for piano') and to this was added Wincenty Gorączkiewicz's *Krakowiaki zebrane i ułożone na fortepian* ('Krakowiaks assembled and arranged for piano'), published soon afterwards in Vienna by Diabelli. The main theme of Chopin's *Rondo à la krakowiak* for piano and orchestra op.14 (1828) is very similar to a popular *proszowiak* of the time, 'Albośmy to jacy jacy', later collected by Oskar Kolberg. Other pieces from Chopin's early career – dance songs, the Rondo in C minor op.1 and the finale of the Piano Concerto in E minor op.11 – incorporate *krakowiak* elements. By the mid-19th century the dance had reached the theatre stage as well as the concert platform, with its adoption as a 'national' dance and in performances by the Austrian dancer Fanny Elssler in both Europe and America. Following the example of Chopin, several composers turned to the *krakowiak* dance form. I.F. Dobrzyński used it in the finale of his Symphony 'in the spirit of Polish music' (1834); Zygmunt Noskowski included examples in his opp.2, 5, 7 and 25 (1870s and 80s); Paderewski wrote several – two each in opp.5 and 9 for piano (c1883), the *Krakowiak* for piano (1884), and in the *Fantasia polonaise* for piano and orchestra op.19 (1893). Others include Statkowski's *Alla cracovienne* for violin and piano op.7 (c1890), part of Ludomir Różycki's ballet, *Pan Twardowski* op.45 (1921), and the second of Szymanowski's *Four Polish Dances* for piano (1926).

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STEPHEN DOWNES

Kramář, František Vincenc.

See [Krommer, Franz](#).

Kramer, A(rthur) Walter

(*b* New York, 23 Sept 1890; *d* New York, 8 April 1969). American publisher, editor, critic and composer. He studied the violin with his father, Maximilian Kramer, and with Carl Hauser and Richard Arnold. After studying at the College of the City of New York he joined the staff of the magazine *Musical America* (1910–22) and then spent several years studying, writing and composing in Europe; for a time he worked with Malipiero. In 1927 he became music supervisor for the CBS Radio Network, and then returned as editor-in-chief to *Musical America* (1929–36); subsequently he became managing director of the music publishers Galaxy Music Corporation (1936–56), and after his retirement continued to write and compose. He helped to found the Society for Publication of American Music (1919) and served as its president (1934–40) and on the board of directors of the ASCAP (1941–56). In addition to many articles and reviews in music periodicals, Kramer published over 300 compositions, including works for full orchestra, string orchestra, string quartet, voice, chorus, piano, violin, cello and organ, as well as numerous instrumental and choral transcriptions. His compositions, which are fairly conservative, are marked by much technical refinement and understanding of the instrumental or vocal medium used.

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GUSTAVE REESE/RAMONA H. MATTHEWS

Kramer, Jonathan D.

(b Hartford, CT, 7 Dec 1942). American composer and theorist. He was a pupil of Leon Kirchner and Billy Jim Layton at Harvard (BA 1965) and did postgraduate work at the University of California, Berkeley (MA 1967, PhD 1969), where his teachers in composition included Shifrin, Imbrie, Sessions and Felciano. He also studied with Stockhausen at the University of California, Davis (1966–7), and with Chowning at Stanford (computer music, 1967–8). He has served on the faculties of the University of California, Berkeley (1969–70), Oberlin (1970–71), Yale (1971–8), the Cincinnati Conservatory (1978–90) and Columbia University (1988–). Since 1980 he has been programme annotator for the Cincinnati SO, a position he also held with the San Francisco SO (1967–70) and the National SO (1989–92). He has received grants from the Martha Baird Rockefeller Fund, the NEA, the MC and Meet the Composer, among others. His *Renaissance* (1974, rev. 1977, 1985, 1997) was one of three American works performed at the 1980 World Music Days in Israel. *Music for Piano V* (1980) won the International Rostrum of Composers competition in 1983 and was programmed at the 1985 World Music Days in the Netherlands. *Musica Pro Musica* (1986–7), commissioned by the NEA, was performed by the Warsaw PO in the 1992 World Music Days in Poland.

Much of Kramer's music is highly eclectic, particularly his early works, which include conceptual pieces (*For Broken Piano, Truck, Shaving Cream, Fruit Salad, Toilet, Wife, San Francisco, Color TV, and*, 1969–70), as well as highly structured compositions (*Music for Piano*, nos.2–3). From the mid-1970s he has worked towards the reconciliation of these divergent compositional approaches. Later works employ a limited array of pitches (six is his preferred number), but also allow for influences such as jazz. The propulsive rhythms associated with minimalism are employed in *Atlanta Licks* (1984). Works from the mid-1980s, including *Musica Pro Musica* and *Notta Sonata* (1992–3), revel in conflict and contradiction, questioning the necessity of one of Western music's most basic tenets: structural unity. As a theorist, Kramer has lectured internationally on musical time and postmodernism.

WORKS

(selective list)

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Chbr: Septet, fl, ob, bn, vn, va, vc, hp, 1968; One for Five in Seven, Mostly, ww qnt, 1971; The Canons of Blackearth, perc qt, tape, 1972–3; Renaissance, cl, tape delay, tape, 1974, rev. cl, tape, 1977, 1985, rev. cl, cptr, 1997; Moving Music, 13 cl, 1975–6; 5 Studies on Six Notes, perc trio, 1976–80; Licks, 3 db/(db, tape), 1980–81; Atlanta Licks, fl, cl, vn, va, vc, pf, 1984; A Game, vc, pf, 1988–92; Another Sunrise, fl, ob, bn, va, vc, perc, pf, 1990; Notta Sonata, 2 pf, perc, 1992–3; Serbelloni Serenade, cl, vn, pf, 1995; Remembrance of a People, str qnt, pf, 1996

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Kranichsteiner Musikinstitut.

Name used by the Internationales Musikinstitut in [Darmstadt](#) between 1949 and 1962.

Kranz, Johann Friedrich

(*b* Weimar, 6 April 1752; *d* Stuttgart, 20 Feb 1810). German conductor, composer and violinist. The son of a court wigmaker Georg Kranz, he was a precociously talented violinist who studied music with the chamber musician C.G. Göpfert and the Hofkapellmeister E.W. Wolf. He had a position in the Weimar court orchestra as early as 1766, and became a chamber musician in 1778. He undertook extended journeys (1780–87) to Mannheim, Munich, Italy, Vienna and Eszterháza at the behest of Duke Carl August. In Rome in 1787 Kranz and Goethe were among the guests at a feast in the home of the painter Angelica Kauffmann; under Kranz's direction the dinner evolved into a 'brilliant concert during the most beautiful summer night'. On his tours he met Cimarosa, Paisiello and Haydn, and this led, on his return to Weimar, to his German adaptations (with the poet C.A. Vulpius) of several operas by Cimarosa, Paisiello and others, as well as his performance of *The Seasons* in 1801; he later described himself as Haydn's pupil. Besides assisting the aged Göpfert as leader of the Hofkapelle, Kranz also became music director of the court theatres in 1791, working closely with both Goethe and Vulpius, and was awarded the position of Kapellmeister in 1799. In 1801, however, a breach with Goethe was provoked by a disagreement between Kranz and the singer Caroline Jagemann, whose wilful interpretation of *Don Giovanni* Kranz strenuously opposed. Kranz was soon suspended from his theatrical duties, but he posed such stubborn resistance that Goethe remonstrated: 'If he has the impudence to ask if his action should be forgotten, I will give him a shampooing that he will not forget to the end of his days'. Kranz eventually resigned in 1803 to accept a better position as Hofkapellmeister at Stuttgart. By 1807 his health kept him from working, although he retained the post until his death.

Although Kranz composed music for several plays, as well as keyboard variations and violin concertos (all in a Classical style), he was most significant as a conductor and director. Under his leadership the Weimar Hofkapelle became one of the best in Germany, and his contributions to the court theatres, in collaboration with Goethe, were equally valuable.

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G. KRAFT

Krapp, Edgar

(*b* Bamberg, 3 June 1947). German organist. He started piano lessons at five and was a boy treble in the Regensburg 'Domspatzen'. From 1966 he studied the organ, harpsichord and school music at the Musikhochschule in Munich, where his most important teacher was Franz Lehnendorfer. His artistic breakthrough came after winning a first prize at the ARD Music Competition in Munich in 1971. Further studies followed with Marie-Claire Alain in Paris, where he was also organist at the German Evangelical Church. In 1972 he became lecturer at the Musikhochschule in Munich. At this time he undertook increased concert activity in Europe, America and Japan, and made broadcasts and recordings. In 1974 he was appointed professor of organ at the Musikhochschule at Frankfurt as successor to Helmut Walcha. In 1983 he was awarded the Frankfurt Music Prize. From 1982 to 1991 he was also visiting professor at the Salzburg Mozarteum and in 1993 took a professorship at the Musikhochschule in Munich. In 1983 he became a member of the Bayerische Akademie der Schönen Künste in Munich, and in 1988 was appointed to the committee of the Neue Bach-Gesellschaft in Leipzig. Edgar Krapp, who devotes about one third of his year's work to the harpsichord, and two-thirds to the organ, commands a wide repertory, in which he displays a high degree of virtuosity, a discerning sense of style and an individual musical imagination.

GERHARD WIENKE

Krása, Hans (Johann)

(*b* Prague, 30 Nov 1899; *d* Auschwitz, 18 Oct 1944). German composer of Czech birth. He studied the piano with Terèse Wallerstein and composition with Zemlinsky. There is no evidence to suggest that he received any other formal musical education. He spent a short period of time as répétiteur at the Neues Deutsches Theater, Prague, where his Symphony for Small Orchestra and his String Quartet received successful performances. The Symphony was later performed at the Zürich ISCM Festival (1926), under

Zemlinsky in Prague (1927) and under Koussevitzky in Boston and New York (1926–7). In 1927 Krása accompanied Zemlinsky to the Kroll Opera, Berlin. Although he received conducting offers from Berlin, Paris and Chicago, he could not bring himself to accept a foreign post and returned to Prague before the end of the year.

As a member of the Literarisch-Künstlerischer Verein, Krása threw himself into German musical life in Prague. He began work on his first opera, *Verlobung im Traum*, in 1928. Although his psalm-cantata *Die Erde ist des Herrn* was given its première by Heinrich Swoboda in 1932 and received two subsequent broadcast performances in Prague and Hamburg, *Verlobung im Traum* was not performed until 1933. By this time the National Socialists had come to power in Germany and despite the opera's acclaim (it won the Czechoslovakian State Prize in 1933) it was not performed in any German opera house. Krása's second opera, *Lysistrata*, remained unfinished.

Feeling a growing sympathy with Czech artists and intellectuals, Krása included his Music for Harpsichord and Seven Instruments for performance at a concert of Manés, the Czech artists' association (1936). After writing incidental music and song settings for Adolf Hoffmeister's *Mládí v hře* ('Youth in Play'), the two collaborated on the children's opera *Brundibár* ('Bumble-bee'). The opera was rehearsed and performed by Rudolf Freudenfeld and the children of Prague's Jewish orphanage in 1942 despite the German occupation. By the time the performance took place, however, Krása had been sent to Terezín concentration camp with the deportation transport of 10 August 1942.

At first the camp's administration merely tolerated artistic activity; later it was encouraged, as it could be used for propaganda. Krása served as director of the music section of the so-called Freizeitgestaltung, a group that organized the prisoners' 'leisure' time. In an act of enormous significance for the Freizeitgestaltung, a piano-vocal score of *Brundibár* reached the camp, enabling Krása to reconstruct the opera for the available forces. It was performed in the camp on 23 July 1943 in the first of 55 performances. Krása was taken to Auschwitz on 16 October 1944 as part of the so-called Künstlertransport. He died in the gas chamber two days later.

Krása's early works reveal the influence of Zemlinsky, early Schoenberg, neo-classical Stravinsky and French Impressionism. His music characteristically displays subversive humour, grotesque gestures, formal confidence and melodic lyricism. If in the 1920s he was seen by his colleagues as a bohemian, fond of playing chess and demonstrating little ambition as a composer, in the 1930s and especially during his month in Terezín he became an artist who remained true to his ethical and aesthetic principles even in the most arduous circumstances. In the mid-1980s, after a long period of oblivion, *Brundibár* was rediscovered along with many of Krása's other works. *Verlobung im Traum*, Chamber Music for Harpsichord and Seven Instruments, and *Die Erde ist des Herrn* were the last compositions to reappear, reintroduced to the musical world in 1994 and 1995.

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Stage: *Mládí v hře* [Youth in Play] (incidental music and songs, A. Hoffmeister), 1934; *Verlobung im Traum* (op. 2, R. Fuchs, R. Thomas, after F.M. Dostoyevsky), 1933; *Brundibár* [Bumble-bee] (children's op, Hoffmeister), 1938

Inst: *Str Qt, op.2* (1924); *Sym.* (A. Rimbaud, Ger. trans. M. Brod), Mez, small orch (1926); *Kammermusik*, hpd, 7 insts, 1936; *Ov.*, small orch, 1943–4; *Theme and Variations*, str qt, 1935–6; *Passacaglia and Fugue*, str trio, 1944; *Tanz*, str trio, 1944
Vocal: *Grotesques* (C. Morgenstern: *Galgenlieder*), Bar, orch, 1920; *5 Lieder*, 1v, pf (1926); *Die Erde ist des Herrn* (cant.), solo vv, chorus, orch (1932); *3 Lieder* (A. Rimbaud), Bar, cl, vc, 1943

Principal publishers: Bote & Bock, Tempo, Eschig, Universal

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INGO SCHULTZ

Krasinsky, Ernest Louis.

See Müller, Ernest Louis.

Krasner, Louis

(*b* Cherkassy, Ukraine, 21 June 1903; *d* Boston, 4 May 1995). American violinist. He was brought to the USA at the age of five, and graduated in 1923 from the New England Conservatory, where he studied the violin with Eugene Gruenberg and composition with Frederick Converse. Further studies in Europe, under Flesch, Lucien Capet and Ševčík, led to an active concert career there and in the USA, during which he became closely identified with 20th-century music. In 1934 he commissioned Berg's concerto, believing that the cause of serial music would be helped by an effective virtuoso work in Berg's impassioned melodic style. He gave its première at the 1936 ISCM Festival in Barcelona, and that of Schoenberg's concerto in Philadelphia in 1940; both concertos were also first recorded by him. His other first performances included concertos by Casella (1928, Boston) and Sessions (1946, Minneapolis), as well as shorter works by Cowell and Harris. Krasner became leader of the Minneapolis SO under Mitropoulos (1944–9), and then moved to Syracuse University, where he taught the violin and chamber music until 1972. He became a visiting professor at the New England Conservatory in 1976. His playing combined technical proficiency with persuasive conviction of musical character, attracting a rare testament of approval from Schoenberg after the première of his concerto (letter, 17 December 1940). (*SchwarzGM*)

Krásová, Marta

(*b* Protivín, 16 March 1901; *d* Vráž u Berouna, 20 Feb 1970). Czech mezzo-soprano. She took up singing on the advice of the violinist Ševčík and studied with Olga Borová-Valoušková, Růžena Maturová and, in Vienna, M. Ullanovský. In 1922 she joined the Slovak National Theatre in Bratislava, where under the conductor Oskar Nedbal she changed from soprano to mezzo roles. She made her début at the Prague National Theatre as Azucena (1926) and was a member of the company from 1928 to 1966.

To her musicality, excellent technique, breath control and wide range was allied a great talent as an actress with graceful movement and a rich imagination. She was an outstanding Isabella in Fibich's *Bride of Messina*, Róza in *The Secret*, Ježibaba in *Rusalka* and Death in Rudolf Karel's *Death the Neighbour*; her non-Czech roles included Amneris, Eboli, Carmen, Gluck's Orpheus and the Countess in *The Queen of Spades*. Her finest performance was as the Kostelnička in Janáček's *Jenůfa*. She regularly sang lieder, achieving her greatest success in Dvořák's Biblical Songs and in Mahler. Foerster, Novák and Jirák dedicated songs to her. She appeared as a guest in many opera houses in Europe and in the USA (1937) and made many recordings, including Dvořák's *Stabat mater* with the Czech PO under Talich. She was made National Artist in 1958.

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ALENA NĚMCOVÁ

Krasselt.

German family of musicians.

- (1) (Johann) Gustav Krasselt
- (2) (Gustav) Alfred Krasselt
- (3) Rudolf Krasselt

WALTER HÜTTEL

Krasselt

- (1) (Johann) Gustav Krasselt

(*b* Kohren, 13 Oct 1846; *d* in or after 1910). Violinist. He became leader of Glauchau's city orchestra in 1869. Three years later he was appointed leader of the Baden-Baden orchestra, a post he held until 1904, though he frequently returned as a guest artist to Glauchau, where his children made their solo débuts. He was also a skilful conductor and composer; his works include an albumleaf and a concert mazurka for violin and piano and a concert mazurka for orchestra. His daughter (Clara) Jenny Krasselt (*b* Glauchau, 15 Oct 1870; *d* after 1906), who made her début with Hummel's *Allegretto*, became a well-known pianist.

Krasselt

(2) (Gustav) Alfred Krasselt

(*b* Glauchau, 3 June 1872; *d* Eisenach, 27 Sept 1908). Violinist, son of (1) Gustav Krasselt. He studied the violin with Petri and Brodsky in Leipzig and won Joachim's esteem. He was the leader of the newly founded Kaim orchestra in Munich and in 1896 was made leader of the Weimar court orchestra. One of the finest German violinists of his day, he played at the courts of St Petersburg and Vienna and was admired by such conductors as Herman Levi, Hans Richter and Richard Strauss.

Krasselt

(3) Rudolf Krasselt

(*b* Baden-Baden, 1 Jan 1879; *d* Andernach, 12 April 1954). Cellist, son of (1) Gustav Krasselt. He was a pupil of Julius Klengel and gave recitals in Berlin and Vienna before becoming principal Kapellmeister at the Deutsches Opernhaus in Berlin-Charlottenburg. He was also a lecturer at the Berlin Hochschule für Musik, where he taught Robert Oboussier and Kurt Weill, and until 1943 was Generalmusikdirektor and operatic director of the city of Hanover.

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*Riemann*L6

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W. Hüttel: *Musikgeschichte von Glauchau und Umgebung* (Glauchau, 1995), 145–6, 150, 251, 267

Krastev, Venelin

(*b* Dupnitsa [now Stanke Dimitrov], 22 Sept 1919). Bulgarian musicologist and critic. He graduated from the State Music Academy in Sofia in 1943 and carried on further studies in music history at the Institute of the History of Arts in Moscow (1948–9). Greatly influenced by Soviet musicologists of the 1930s and 1940s, Krastev returned to Sofia in 1949 to hold office in the Committee for Science, Art and Culture; for many years he was also

secretary of the musicologists' section of the Union of Bulgarian Composers. Assistant lecturer (1948) and lecturer (1953) in music history at the State Music Academy in Sofia, he became a senior researcher at the Institute for Musicology of the Bulgarian Academy of Sciences in 1971. Apart from two histories of Bulgarian music, Krastev has written numerous monographs on Bulgarian composers. He is active as a concert and opera critic and regularly broadcasts on the concert life of the country.

WRITINGS

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Articles and reviews in *Balgarska muzika* and other periodicals

LADA BRASHOVANOVA

Krasteva, Neva

(b Sofia, 2 Aug 1946). Bulgarian composer, musicologist and organist. In 1972 she graduated from the Moscow Conservatory, where her teachers included Yury Kholopov (theory) and Royzman (organ); she later studied with Reinberger in Prague and Zürich. In 1974 she was appointed lecturer in counterpoint at the Sofia State Music Academy; two years later she became lecturer in organ. A founder of the first Bulgarian organ school, she gives regular performances.

Krasteva composes mostly for chamber ensembles, often including an organ among the instruments. Her distinctive style is informed by her studies of Renaissance and Baroque music and her knowledge of Bulgarian folk and church music. In the cantata *Apokriff*, for example, fugues intermingle with fragments of Bulgarian sacred music; there are similar references in her *Sonata da chiesa*, which contains a dialogue between flute and organ. In her *Five Songs from the Mountain of Pirin* she unites a spontaneous melismatic style of writing taken from folk music with jazz-like colouristic effects to recall the dramatic gestures of ancient rituals. Her later works draw upon the Orthodox and Catholic musical traditions, creating a dialogue that symbolizes the unity of religions as well as communication.

WORKS

(selective list)

Choral and solo vocal: Mitologichni pesni [Mythological Songs], S, folk vv, org, perc, 1976; Starata ikona [The Old Icon], 1v, org, 1987; Varhat [The Pick] (madrigal), mixed vv, org, 1988; Apokriff (cant.), S, mixed vv, org, 1989; Quantus tremor (cant.), Mez, tpt, org, vc, 1989; Missa Angelus, female chorus, 1991; 5 Songs (D. Debeljanov), female chorus, 1991; Otche nash [Our Father] (St Joannes Koukouzeles), 1v, org, 1993; Reflexii [Reflections] (J.W. von Goethe), 1v, pf, 1994; Rekviema na Obretenov [Obretenov's Requiem], Ct, mixed chorus, org, 1995
Inst: Heterofoni miniaturi, org, 1974; Sonata da chiesa, fl, org, 1987; 5 Songs from the Mountain of Pirin, solo vv, 1989; Victimae paschali laudes, org, 1990; Sonata, ob, pf, 1991

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MAGDALENA MANOLOVA

Kratzer.

Polish family of musicians of Austrian descent.

- (1) Franciszek Ksawery Kratzer
- (2) Kazimierz Augustyn Kratzer
- (3) Walenty Karol Kratzer
- (4) Kazimierz Julian Kratzer

TADEUSZ PRZYBYLSKI

Kratzer

- (1) Franciszek Ksawery Kratzer

(*b* Austria, 1731; *d* Kraków, 3 Aug 1818). Bass and choir trainer. After studying in Vienna he worked in Wieliczka. From 1763 he was a singer in Kraków, and was appointed cantor of Wawel Cathedral in Kraków on 20 February 1768. From 1781 to 1797 he was in charge of the singing school founded by Waclaw Sierakowski, and from 1794 to 1806 he was conductor of the Wawel Cathedral choir and singing master to the boy choristers. His memoirs and reminiscences were edited by his son (2) Kazimierz Augustyn Kratzer in 1856.

Kratzer

(2) Kazimierz Augustyn Kratzer

(*b* Kraków, bap. 21 Feb 1778; *d* Kraków, 19 June 1860). Musician and actor, son of (1) Franciszek Ksawery Kratzer. He studied music at the Sierakowski Singing School (1781–7), and from 1787 was a singer in Wawel Cathedral. Later he was a singer and actor in the Kraków Theatre (1799–1809), and from 1806 cantor and conductor of the Wawel Cathedral choir. He was a member of the Kraków Society of Friends of Music (1817–24) and organized and conducted the choir of the German Amateur Society in Kraków.

Kratzer

(3) Walenty Karol Kratzer

(*b* Kraków, bap. 9 Feb 1780; *d* Warsaw, 24 April 1855). Composer, singer, actor and conductor, son of (1) Franciszek Ksawery Kratzer. He sang in the choir of Wawel Cathedral (1798–1814), was a singer and actor at the National Theatre in Warsaw (1814–21), and from 1817 was singing master at the Warsaw School for Music and Dramatic Art. In the following year he also joined the staff of the Public School for Elementary Music and the School of Dramatic Art. He taught singing at the Warsaw Conservatory (1826–31) and at the singing school attached to the Wielki Theatre (1835–41), and was also conductor of the Warsaw French and Vaudeville Theatres (1821–9). He composed incidental music and some guitar pieces.

Kratzer

(4) Kazimierz Julian Kratzer

(*b* Kraków, 22 Feb 1844; *d* Warsaw, 4 Nov 1890). Composer and conductor, grandson of (1) Franciszek Ksawery Kratzer. After studying in Warsaw he appeared, at the age of 12, in the ballet of the Wielki Theatre. From 1864 he was accompanist and répétiteur to the soloists of the Warsaw Opera, and in 1889 was appointed deputy conductor. He composed music for melodramas, and some songs which achieved great popularity.

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Krätzschmar, Wilfried

(b Dresden, 23 March 1944). German composer. He studied at the Carl Maria von Weber Hochschule, Dresden (1962–8), where his teachers included Thilman. After working for a year as music director at the Meiningen Hoftheater (1968–9), he pursued further composition study with Fritz Geissler (1969–71). In 1971 he accepted a post at the Dresden Conservatory, where he founded the Studio Neue Musik in 1990. He was appointed vice-chancellor of the Conservatory in 1994. He has also served as chair of the Saxon division of the German Composer's Union, and co-founder and vice-president of the Saxon Music Council. His numerous awards include the Weber Förderpreis (1971), the Mendelssohn-Stipendium (1971, 1972) and the critic's prize (1990) for *possibilimente alla serenata*.

Krätzschmar's reputation as a composer was established at the end of the 1970s with orchestral works employing an advanced tonal language: the première of the First Symphony (Dresden, 1979) created an uproar, while the Second 'Explosionen und Cantus' (Berlin, 1978) was a great success. During the 1980s, performances of the Third Symphony 'quasi una fantasia' (Berlin, 1982), the oratorio *Heine-Szenen* (Leipzig, 1983) and the chamber concerto *Canon* (Berlin, 1986) were at the centre of debates between supporters of socialist cultural policies and proponents of the avant garde. His works have explored extremely broad spectrums of sound in great detail; compositions for large forces split orchestral grouping into the smallest possible units. Subtle tonal nuances are supported by balanced arcs of tension that discharge explosive power at climatic points. He has also combined quotation or collage with serial and aleatory techniques.

WORKS

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Orch: Konzertante Musik, 1970; Capriccio, 1973; Suoni notturni, fl, chbr orch, 1974; Dynamik, 1976; Kammersinfonie, 6 db, timp, perc, 1976; Ballets imaginaires, chbr orch, 1977; Ophelia-Phantasie, 48 str, perc, 1978; Sketches, hn, ens, 1978; Sym. no.1, 1978; Sym. no.2 'Explosionen und Cantus', 1978; Sym. no.3 'quasi una fantasia', pf, orch, 1980–81; Sym. no.4, 1983–5; Canon, chbr conc., 5 chbr orch, 1984; Die Wettermaschine, 1984; scenario piccolo, pf, ens, 1986; cataracta, 1987; Die Hymnen von den ungesuchten Inseln, 1987; possibilimente alla serenata, chbr ens, 1989; Klanggesächse, 1993; Nachspiel zum Vormittag eines Ubu (Eine kleine Alpträueri), chbr ens, 1993; Reigen, 1994–5

Vocal: Hölderin-Frag. (F. Hölderin), 2 chorus, fl, hp, pf, timp, tam-tam, 1975; Heine-Szenen (orat, H. Heine), Bar, chorus, perc, hp, str qt, pf, org, orch, 1979–82; ... grüss' ich tausendmal (Heimatlandschaften) (orat), S, A, Bar, children's chorus, youth chorus, chbr chorus, large chorus, orch, 1986–8; und schon jetzt (sequenza lauda), 2 chorus, inst ens, org, timp, perc, 1988–91; other choral works, arrs.

Chbr and solo inst: Epigramme (Music per fiati), 2 tpt, 2 trbn, 1968; 3 Elegien, pf, 1969; 4 Inventionen, pf, 1970; Moments musicaux, eng hn, pf, 1970; Stücke, pf, 1971; Sonata bacchica, cl, pf, 1972; Bläsermusik, brass, 1974; Miniaturen, trbn, pf, 1974; Satyr (Scènes imaginaires), bn, pf, 1974; Arlecchino, va, db, 1976; Bekanntschaften, hn, pf, 1976; Quint per fiati I–III, 1976–80: 1 Anakreontische Phantasie; 2 STYX; 3 rests; Nymphenlied, fantasias, 2 fl, 1977; 2 Studies, ob, 1977; Loosening, va, vc, db, 1979–83; Pastelle, viol, hpd, 1980; solitude I–IV, 1980–84: 1 Labyrinth-Puzzle-Spirale, bn; 2 netze, hp; 3 sérénade noir, b drum; 4 tours en

Principal publishers: Deutscher Verlag, Peters

BEATE SCHRÖDER-NAUENBURG

Krauklis, Georgy Vil'gel'movich

(*b* Moscow, 12 May 1912). Russian musicologist and teacher. After serving in the war (1941–5), he studied at the Moscow Conservatory (1948–53) with R.I. Gruber (history of music), Zuckermann (analysis of musical forms) and Protopopov (polyphony). He began teaching at the conservatory in 1955, and in 1960 defended his dissertation on Wagner's operatic overtures. In 1984 he completed his second post-graduate degree with a study on the problems of 19th-century western European programme symphonies. He was appointed a professor at the conservatory in 1986 and in 1994 he received the title of Honoured Art Worker of the Russian Federation. Krauklis's research focusses on the history of Romantic European music and he is the author of several books.

WRITINGS

Fortepianniye sonati F. Shuberta (Moscow, 1963)

Operniye uvertyuri R. Vagnera (diss., Moscow Conservatory, 1960; Moscow, 1964)

Simfonicheskiye poemi R. Shtrausa (Moscow, 1970)

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Romanticheskiy programniy simfonizm (diss., Moscow Conservatory, 1984; Moscow, 1999)

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'Yubiley Ferentsa Lista' [The jubilee of Liszt], *SovM* (1987), no.3, pp.124–7

VIKTOR VARUNTS

Kraus, Alfredo

(*b* Las Palmas, Canary Islands, 24 Sept 1927; *d* Madrid, 10 Sept 1999). Spanish tenor. A pupil of Mercedes Llopart, he made his début in 1956 at Cairo in *Rigoletto* and *Tosca* and was soon appearing in various Italian theatres, making his La Scala début in 1958. He then sang in Spain, at Covent Garden (1959, Edgardo opposite Sutherland's Lucia) and again at La Scala (1960, Elvino), where he frequently returned. He also sang frequently in the USA, particularly at the Metropolitan where he made his début in 1966 in *Rigoletto* and subsequently sang Nemorino, Ernesto, Tonio (*La fille du régiment*), Gounod's Romeo and other roles. Kraus's voice was smooth, bright and well schooled, with an extensive top register up to *d''*. He was considered the best light, lyric tenor of his generation, and the elegance and stylishness of his singing, combined with warmth of

expression and a handsome stage presence, made him the ideal interpreter of such aristocratic roles as Don Ottavio, Almaviva, Alfredo, Faust and Massenet's Des Grieux, Werther and Hoffmann, which he sang at Covent Garden in 1991. He continued singing into his 70s with little deterioration in his tone quality. He recorded extensively; among his early sets, his Ferrando in Böhm's *Così fan tutte* and Fenton in Solti's *Falstaff* reveal his plangent tone and elegant style at their best, as does his Alfredo to Callas's Violetta in a live recording of *La traviata* from Lisbon (1958). His later recording of Werther is a valuable souvenir of his work in French opera.

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E. Forbes: 'Alfredo Kraus and Werther', *Opera*, xlii (1991), 1131–6

RODOLFO CELLETTI/ALAN BLYTH

Kraus, Ernst

(*b* Erlangen, 8 June 1863; *d* Wörthsee, 6 Sept 1941). German tenor. He studied in Munich with Schimon-Regan, and later in Milan with Cesare Galliera. He made his début at Mannheim in 1893 as Tamino; after two seasons with the Damrosch Opera Company in the USA he was engaged as leading Heldentenor at the Royal Opera House, Berlin (later Staatsoper), from 1898 to 1924. He sang regularly at Bayreuth from 1899 to 1909 as Walther, Erik, Siegmund and Siegfried, and created Heinrich in Ethel Smyth's *Der Wald* (1902). He sang the title role in the German première of *Dalibor* (1904) and Herod in the first London *Salome* at Covent Garden in 1910, having already appeared there between 1900 and 1907 in the Wagnerian repertory. He sang at the Metropolitan during the 1903–4 season, making his début as Siegmund. Kraus was one of the earliest Wagner singers to record extensively, the early process catching some hardness in his forceful tenor. His son Richard Kraus was a conductor.

HAROLD ROSENTHAL/ALAN BLYTH

Kraus, Joseph Martin

(*b* Miltenberg am Main, 20 June 1756; *d* Stockholm, 15 Dec 1792). German-Swedish composer. He received his earliest musical education in the central German town of Buchen im Odenwald and during the years 1768–73 was educated in Mannheim, where his teachers included members of the Mannheim Kapelle. He studied at the universities of Mainz (1773–4, philosophy), Erfurt (1774–5, law) and, after an interruption due to family troubles, Göttingen (1776–8, jurisprudence). During this period he published a collection of poems under the title *Versuch von Schäfersgedichte* (Mainz, 1773) and a drama *Tolon* (Frankfurt, 1776), as well as writing a number of sacred works, including the oratorios *Die Geburt Jesu* and *Der Tod Jesu*. While in Göttingen he became acquainted with members of the Göttinger Hainbund, a *Sturm und Drang* literary circle under whose influence he wrote the treatise *Etwas von und über Musik fürs Jahr 1777* (Frankfurt, 1778; facs. with commentary by F.W. Riedel, Munich,

1977), which devotes a large section to a thorough critique of Anton Schweitzer's opera *Alceste*. In 1778 a Swedish student, Carl Stridsberg, persuaded Kraus to accompany him to Stockholm and try his fortune at the court of Gustavus III.

For three years Kraus struggled in poverty to obtain an official position; his *Sturm und Drang* opera *Azire* was rejected by the court, although he became known as a conductor at the public concert series. During this period he wrote articles for *Stockholms Posten* and *Dagligt Allehanda*. In 1781 he was finally elected to the Swedish Royal Academy of Music; his opera *Proserpin* then won him the post of assistant *kapellmästare* at court and at the Royal Opera. A commission to provide the inaugural work for the new theatre in 1782 (*Aeneas i Cartago*) was undermined at the last minute, and he was sent by Gustavus III on a study journey throughout Europe to observe the latest trends in the theatre. This four-year grand tour took him to Germany, Austria, Italy, France and England. In Vienna he met Haydn, who considered him an original genius on the level of Mozart, Salieri and Gluck, who stated: 'That man has a great style, the like of which I have found in no one else' (according to Kraus's biographer F.S. Silverstolpe). Here he also became a member of the same masonic lodge as Mozart.

In Italy he wrote elaborate descriptions of the theatres in Naples and Rome as he accompanied his patron on a state visit, and his lengthy review of Piccinni's *Didon*, which he saw in Paris in 1785, was published (Mannheim, 1786). In London he attended the second Handel Commemoration before returning late in 1786 to Stockholm. In 1787 he was appointed chief educational administrator at the Royal Academy of Music, and the following year succeeded Uttini as *hovkapellmästare*. A popular composer at the public concerts and for the Stockholm theatres, his music included the ballet *Fiskarena* (1789), the drama with music *Soliman II* (1789) and a large portion of the pasticcio *Äfventyraren* (1791) in addition to numerous shorter stage works. He achieved a reputation for the discipline of the *Hovkapell* and became one of the earliest leaders to conduct almost exclusively with a baton. He also became a close friend of the poet and singer Carl Michael Bellman, with whom, along with other intellectuals, he formed the *Diktarkretsen* (Poetry Society), a literary and musical circle. He died of tuberculosis shortly after the assassination of his patron Gustavus III at a masked ball.

Kraus can be considered the most original and notable composer in Sweden during the Gustavian period. His German education, coupled with his experiences during his grand tour, gave him a cosmopolitan outlook that was absorbed into his music. As early as 1778 he declared himself an ardent admirer of Gluck and Grétry, who served as his models and whose works he knew from memory. His participation in the debate on opera in the Stockholm newspapers *Stockholms Posten* and *Dagligt Allehanda*, 1778–82, shows much concern with the fusion of drama and music. He had difficulty, however, in getting his own major operas performed. *Azire*, written to give the Swedes 'something original', as he put it, was ignored, and *Proserpin* probably had only a single private performance. Because of intrigues, his greatest work, *Aeneas i Cartago*, had its première only in 1799, seven years after his death. During the period 1787–92, on the other

hand, he was a popular composer whose other music for the stage was highly prized.

Kraus's musical style is highly original, with a distinctive sense of lyrical melody, bold harmonies which often anticipate Beethoven or Schubert, and a complex rhythmic structure, particularly in the inner voices. His overriding compositional premise was the infusion of drama into all genres of music, a notion that stems from his contact with the literary *Sturm und Drang*. His operas, with their through-composed recitatives and extensive use of choruses and ballet, show his relationship with Gluck; he developed dramatic unity through the use of motivic devices, and he had a keen sense of the inner feelings of his characters, whose moods are often underscored at the expense of virtuoso display. In the serious operas his writings can be terse and emotional, while the comic ones show lightness of touch. A master at developing the operatic epic, Kraus's major works *Proserpin* and *Aeneas i Cartago* create realistic scenas that give life and drama to classical stories; in the latter, the tragic love between Dido and Aeneas is played out against gigantic storms, temple sacrifices, a hunt and a final battle with three armies on stage.

Kraus's sacred works, written mostly during his early career, frequently use plainchant as the musical foundation, in addition to having highly complex counterpoint. The oratorio *Der Tod Jesu*, to which Kraus himself wrote the text, is based upon Graun's more famous work, although it consists mostly of philosophical reflections on the Crucifixion. A motet, *Stella coeli*, written in 1783 for the Benedictine monastery in Amorbach, contains an extraordinarily complex fugue and was apparently written in only two days, while Handel's influence can be felt in the *Te Deum* finale of 1785.

Kraus was a sensitive and precise orchestrator, using a rich palette to create varying textures and moods in both dramatic and symphonic music. The Symphony in C minor, hailed by Haydn as one of the most ingenious works of the period, borrows from Gluck's *Iphigénie en Aulide* in the opening before devolving into powerful, driving rhythms and extensive internal thematic development. The symphonic music often has a dramatic function; one of the earliest works is characterized as a *Sinfonia buffa*, while the final two, the *Riksdagsmusik* (a march derived from Mozart's *Idomeneo* and a *Sinfonia da chiesa*) and the *Symphonie funèbre*, were written for state occasions, the former for the parliament of 1789 and the latter for the funeral procession of his patron Gustavus III.

Kraus was also active as a song composer, writing works in seven languages. As a poet himself, he was always sensitive to the emotions evoked by the text, from the cynical philosophy of *Die Welt nach Rousseau* to the Romantic through-composed ode *Skulda winkt* and the poignant *Farväl mitt kära barn*. Of particular note are the short piano cantata series *Fiskarstugan* to texts by Bellman. Kraus's chamber works include five sonatas for violin and fortepiano, including one with scordatura, a trio, ten string quartets (including six published in 1784 as his op.1 by Hummel) and a flute quintet. These are characterized by considerable rhythmic freedom, extensive use of concertante writing, particularly of the viola and cello, and long lyrical lines. The keyboard music shows the influence of C.P.E. Bach.

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stage

Azire, 1778 (Spl, 3, C. Stridsberg), unperf., only autograph frags. extant

Proserpin (Op, 1, J.H. Kellgren, after Gustavus III and P. Quinault), Ulriksdal Castle, 1 June 1781, S-St

Aeneas i Cartago, eller Dido och Aeneas, 1782–91 (lyric tragedy, prol., 5, Kellgren after Gustavus III and J.-J. le Franc de Pompignan: *Didon*), Royal Opera, 18 Nov 1799, A-Wn, S-Skma, St; 2 ovs., ed. W. Lebermann (Wiesbaden, 1956)

Le bon seigneur, 1784–6 (oc, 1)

Oedip, 1785 (lyric tragedy, 3), 1 act completed, lost

Zélia, ou L'origine de la félicité (melodrama, 1, J. d'Invilliers), Paris, 1786, lost

Fintbergs bröllop [Fintberg's Marriage] (comedy with song, 2, C.G. von Holthusen), Munkbro, 7 Jan 1788

Fricorpsen, eller Dalkarlarne [The Free Corps, or Men from Dalacarla] (comedy with song, 1, D. Björn), Bollhuset, 1 Nov 1788, lost

Fiskarena [The Fishers] (pantomine-ballet, choreog. A. Bournonville), Stockholm, Royal Opera, 9 March 1789, St

Soliman den andra, eller De tre sultaninnorna [Soliman II, or The Three Sultanas] (drama with music, 3, divertissement, J.G. Oxenstierna, after C.S. Favart), Royal Dramatic, 22 Sept 1789, St, Skma

Marknaden [The Market Place] (Spl, 1, Björn), Munkbro, 8 Oct 1792, lost

Entr'actes and ballet for *Amphitryon* (tragedy, Molière), Paris, 1784; 2 ballet movts for Gluck: *Armide*, Stockholm, 24 Jan 1787, St; 1 aria for *Visittimmen* [The Visiting Hour] (comic play, after *Poisinet: Le cercle*), in *Musikaliskt tidsfördrif* (1789); 1 aria for *Mexikanska systrarna* [The Mexican Sisters] (play with songs, Sparrschöld), Stockholm, Bollhuset, 13 Oct 1789, in *Musikaliskt tidsfördrif* (1790); music in *Födelsedagen* [The Birthday] (comedy with song, 1, Gustavus III and Björn), Royal Opera, 20 Nov 1790, lost; music in *Äfventyraren, eller Resan till månens ö* [The Adventures, or The Journey to the Isle of the Moon] (Spl, 2, J. Lannerstierna), 1791, St; 9 choruses for *Oedipe* (tragedy, 3, G.G. Alderbeth), Stockholm, 10 March 1792; 2 arias, 2 trios, qt for *Le bon seigneur* (comic play with music); incid music for *Olympie* (tragedy, Kellgren); 2 pantomines, 1768–72

other vocal

Sacred: *Der Tod Jesus* (orat, J.M. Kraus), 1776, ed. B. van Boer (Madison, 1987); *Die Geburt Jesu* (orat, Kraus), lost; *Kom din herdestaff att bära* [Come Bear your Shepherd's Crook] (cant., C.M. Bellman), D, 1790, St; *Fracto demum sacramento*, motet, D, 1776; *Stella coeli*, motet, C, 1783, A-Wn; 2 sacred arias, 1776; *Mot en alsväldig magt* [Towards an Almighty Power], aria, E_♭; 1782, S-Skma; *Förkunnom högt* [Proclaim on High], contrafactum motet on lost Kraus original, C, Sk; *Miserere*, c/F, 1774, D-Bsb; *Requiem*, d, 1775; *TeD*, D, 1776; *TeD finale*, g/E_♭; 1785–7, S-Skma; other miscellaneous and lost works

Secular, orch acc.: Cant. for the king's birthday (C.C. Gröning), 4vv, 1782; *Den frid et menlöst hjerta njuter* [An Innocent Heart Enjoys Peace] (cant.), 1782, Skma; *Begravningskantat for Gustavus III* (C.G. Leopold), 4 solo vv, 4vv, 1792, vs (Stockholm, 1792), ed. in MMS, ix (1979); *Chorus*, 3 solo vv, 4 vv, from Prol for

birthday of Duke Carl of Södermanland, Stockholm, 7 Oct 1791; 4 small cants. (P. Metastasio); 20 concert arias and duets, incl. *Son Pietosa* (Leipzig, 1797) and *Ma tu tremi* (Stockholm, 1883), pubd as *Plus de crainte, vs* (Paris, c1900)

Secular, pf acc.: 7 small cants., 1–4vv (Bellman), incl. *Elegie*, in *Musikaliskt tidsfördrif* (1793), *Fiskarstugan* [The Little Fishing Hut] (Stockholm, 1794), ed. (Stockholm, 1964); 56 *Lieder* in Dan., Dutch, Fr., Ger., It., Swed., incl. 20 *airs et chansons* (Leipzig, 1797/R), *Atis och Camilla* (G.P. Creutz), in *Musikaliskt tidsfördrif* (1793), *Se källan, se bålen* [See the Spring, See the Grove], zither acc., in *Musikaliskt tidsfördrif* (1794), *Ynglingarne*, pubd as *Meerstrum*, *AMZ*, iii/3 (1801), ed. in *Engländer* (1943); *Die Mutter bei der Wiege* (Die Nase), attrib. Mozart, *Cäcilia*, xxv (1846); other works, *Skma*

Canons: *Meine Mutter hat Gänse* (M. Claudius), 4vv; *Sumus hic sedentes* (Carmen biblicum), canon and choruses, 4vv; *Amici r'in tavola* (S. Maffei), canon and choruses, 4vv

instrumental

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Chbr: *Qnt*, D, fl, str qt, op.7, 1783 (Paris, c1799), ed. Lebermann (Wiesbaden, 1959), ed. A. Hoffmann (Wolfenbüttel, 1961); 6 *quatuours concertants* (Berlin, 1784), ed. Hoffmann (Wolfenbüttel, 1961); 2 *qts*, *HÄ*, before 1778; *Qt*, C, 1782, *Skma*, ed. Hoffmann (Wolfenbüttel, 1961); *Pf trio*, D, 1788, *Skma*, ed. Lebermann (Wiesbaden, 1959); 5 *sonatas*, vn, pf; *sonata*, D, fl, va, 1778, ed. in *NM*, lxxvi (1931), ed. H.-J. Kraus (Frankfurt, 1981)

Pf solo: *Due sonate per il Forte Piano* (Stockholm, 1788); *Sonata for Countess Ingelheim*, lost; *Rondo*, F (n.p., n.d.); *Svenska dans*, C; 2 *Scherzenminuetten*, C, c; *Allegro*, D, pf, vn, acc., *Skma*

Larghetto, G; *Tema con variazioni* (Scherzo), C, in *Musikaliskt tidsfördrif* (1793), also pubd as *Minuetto con XII variazioni*, pf, vn acc. (London, 1791), attrib. I. Pleyel, also as *Sonatina with 12 Variations* (London, c1805), attrib. J. Haydn

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BERTIL H. VAN BOER

Kraus, Lili

(*b* Budapest, 4 March 1905; *d* Asheville, NC, 6 Nov 1986). British pianist of Hungarian birth. She took her first piano lessons at the age of six, and two years later entered the Royal Academy of Music, Budapest, where her teachers included Kodály and Bartók. In 1922 she graduated with a first-class degree, and travelled to Vienna to study with Steuermann and Schnabel at the conservatory, where she was appointed a full professor in 1925. After teaching there for six years, she embarked on a world concert tour, and rapidly established herself during the 1930s as a successful soloist. About this time a number of valuable recordings of Mozart, Haydn and Beethoven, both solos and chamber music, did much to spread her fame as an exceptionally clear and musicianly interpreter of the Classics. In 1942 at the start of another tour she was taken prisoner by the Japanese in Java, and for three years was interned. After the war she toured Australia and New Zealand, and for her 'unrelenting efforts in the aid of countries in need' was granted New Zealand citizenship. She returned to the

international circuit in 1948 and then travelled widely, giving recitals and playing with leading orchestras. A pianist of considerable virtuosity and stamina, she played 25 Mozart concertos in a single series in New York in 1966–7; and the next season she gave there the complete Mozart sonatas. From 1968 to 1983 she was artist-in-residence at Texas Christian University in Fort Worth, Texas.

DOMINIC GILL

Kraus, Otakar

(*b* Prague, 10 Dec 1909; *d* London, 28 July 1980). British baritone of Czech birth. He studied in Prague and with Fernando Carpi in Milan, made his début at Brno in 1935 as Amonasro, then sang with the Bratislava Opera (1936–9). He settled in England in 1940 and appeared at the Savoy Theatre in that year in Musorgsky's *The Fair at Sorochintsi*. From 1943 to 1946 he sang with the Carl Rosa Opera Company, created Tarquinius in *The Rape of Lucretia* (1946) and joined the English Opera Group. After a season with the Netherlands Opera (1950–51), he joined the Covent Garden company and sang there until 1973, creating Diomede in *Troilus and Cressida* (1954) and King Fisher in *The Midsummer Marriage* (1955). He was also a notable Amonasro, Iago, Scarpia and Orestes. His formidable Alberich was much admired at Covent Garden, where he sang under Kempe; Kempe then took him to Bayreuth, where he repeated the role (1960–62) and recorded it. In 1951 he created Nick Shadow in *The Rake's Progress* at Venice (which was recorded) and repeated the part at La Scala and Glyndebourne. After leaving Covent Garden he taught in London; his pupils included Gwynne Howell, Robert Lloyd and John Tomlinson. Kraus established himself as a first-rate singing actor, always a vital and striking stage figure and a master of make-up.

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HAROLD ROSENTHAL/ALAN BLYTH

Krause, Christian Gottfried

(*b* Winzig [now Wińsko], Silesia, bap. 17 April 1719; *d* Berlin, 4 May 1770). German music aesthete and composer. He received instruction on the violin, keyboard and timpani from his father, a town musician also named Christian Krause, but decided upon a career in law, with music as an amateur pursuit. After juristic studies at the University of Frankfurt an der Oder (1740–45), he became a legal secretary to Count Rothenburg in Berlin by the end of 1745. With his appointment as lawyer to the municipal council in 1753 his prestige increased rapidly, and he acquired a large home in Potsdam in which he established a highly popular music salon, attracting writers, poets and philosophers as well as musicians. The performances which he held there during and after the Seven Years War were among the few concert series of serious music in Berlin. He later became Justizrat of the High Prussian Court (probably in 1762) and held that post until his death.

Although Krause composed several cantatas for private performances, some lieder, a few instrumental pieces and a Singspiel, he is most important as a writer and music compiler. His *Von der musikalischen Poesie*, written by 1747, was one of the first treatises dealing with the setting of words to music. Its publication five years later marked the beginning of a new era for the lied, and the foundation of the first Berlin lied school. In this work Krause advocated a return to folklike simplicity, in contrast to the instrument-orientated style of the Leipzig lied school led by Sperontes. He cited French folksong as an ideal (perhaps a political gesture reflecting the king's preference for French culture) and called for unornamented lieder with simple accompaniments which could be eliminated without destroying the continuity of the vocal line.

Krause soon began to compile lieder of the style he wished to encourage. He collaborated with the poet Karl Ramler in gathering and editing 31 lieder which they published as *Oden mit Melodien* (1753); a second volume followed in 1755. Neither Krause, Ramler, the poets nor the composers were named in these volumes or others Krause edited, presumably because he wished the lieder to be judged solely on their intrinsic merit. However, Friedrich Marpurg published an index to the first volume of *Oden mit Melodien* (*Historisch-kritische Beyträge zur Aufnahme der Musik*, i, 1754, p.55) which showed that Krause himself had composed five songs for it; among the other composers represented were C.P.E. Bach, Quantz and J.F. Agricola, and the poets included J.W.L. Gleim, Friedrich von Hagedorn, E. von Kleist and G.E. Lessing. Krause and Ramler's last and largest compilation was the four-volume *Lieder der Deutschen mit Melodien* (1767–8), which incorporated most of the lieder from their earlier collections.

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Inst: 4 syms., formerly Berlin, Deutsche Staatsbibliothek; 2 trios, fl, vn, b, lost; 2 trios, 2 fl, b, lost; 6 sonatas, hpd, *Dlb*; a few kbd pieces in contemporary collections

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RAYMOND A. BARR

Krause, Ernst

(*b* Dresden, 28 May 1911; *d* Berlin, 8 Aug 1997). German music critic. He studied the violin and piano at the Hoch Conservatory and musicology with Gerber, Adorno and Gennrich at Frankfurt University (1932–6). He began his career as a music critic on the Frankfurt *General-Anzeiger* (1934) and then worked in Dresden, first for the *Dresdner Nachrichten* (1939–41) and later as arts editor of the *Sächsische Zeitung* (1946–50); having moved to Berlin he joined the *Nationalzeitung*, *Sonntag*, *Theater der Zeit* and *Musik und Gesellschaft*. His comments on East German musical life also appeared in numerous foreign journals. His book on Richard Strauss, which was translated into seven languages, established his reputation as a Strauss specialist in the Dresden tradition and as a writer capable of fusing scholarly insight with an essayist's fluency. A specialist in opera, his comprehensive guide, *Oper von A–Z* (1961), was frequently reprinted.

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HORST SEEGER/HANS-GÜNTER OTTENBERG

Krause, Martin

(b Lobstädt, nr Leipzig, 17 June 1853; d Plattling, Bavaria, 2 Aug 1918). German pianist and teacher. He studied at the Leipzig Conservatory, where his professors were Wenzel and Reinecke. Following two years of teaching privately, he gave concerts with success from 1878 to 1880, but then his career was halted by a nervous breakdown. Krause's meeting with Liszt in 1882 proved formative, and besides becoming a pupil and one of the composer's foremost advocates (he was a founder of the Lisztverein in Leipzig in 1885), he attempted to make a systematic study of Liszt's technique and teaching methods. As an interpreter, however, his insights into Beethoven's music were of equal significance. After 1900 Krause taught in Dresden and Munich. In 1904 he became a professor at the Stern Conservatory, Berlin, where his pupils included Edwin Fischer, Rosita Renard and, most importantly, Claudio Arrau, who paid tribute to him as an authentic communicator of the Lisztian tradition.

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JAMES METHUEN-CAMPBELL

Krause, Tom

(b Helsinki, 5 July 1934). Finnish baritone. Studying medicine at Helsinki he became interested in jazz and dance music, developing a talent for singing that took him to the Vienna Music Academy in 1956. He made his operatic début in Berlin (1959) as Escamillo and quickly gained a reputation in opera and concert throughout Germany and Scandinavia. His career was based in Hamburg, where, with the basic repertory of Mozart, Verdi and Wagner, he also appeared in such rarities as Rossini's *La pietra del*

paragone (1963) and Handel's *Jephtha* (1964); he was awarded the rank of Kammersänger there in 1967. The Herald in *Lohengrin* was his first role at Bayreuth (1962) and the Count in *Capriccio* his first in England (1963, Glyndebourne). He sang in the American première of Britten's *War Requiem* and made his début at the Metropolitan Opera as Mozart's Count Almaviva in 1967, reappearing there every season until 1973. From 1968, when he performed Don Giovanni, he has appeared regularly at the Salzburg Festival, singing in Messiaen's *Saint François d'Assise* there in 1998. His Paris Opéra début occurred in 1973 and he has also sung at La Scala and Covent Garden. Krause's other major roles include Don Alfonso, Guglielmo, Pizarro, Amonasro, Amfortas, Titirel (which he sang at the Opéra Bastille, Paris, in 1999) and Golaud. He took part in the premières of Krenek's *Der goldene Bock* (1964) and Searle's *Hamlet* (1968) both in Hamburg. His recordings include recitals of German lieder and songs by Musorgsky and Sibelius as well as a wide range of religious and operatic music; all show a firm, resonant voice, a sound technique and a power of vivid characterization.

J.B. STEANE/R

Krauss, Clemens

(*b* Vienna, 31 March 1893; *d* Mexico City, 16 May 1954). Austrian conductor. He was the son of the Viennese actress and singer Clementine Krauss, and great-nephew of the soprano Gabrielle Krauss. At the age of eight he became a treble in the Hofkapelle. In 1912 he went to Brno as chorus director, conducting his first opera there the following year. He was at Riga (1913–14), Nuremberg (1915–16) and Szczecin (1916–21), which gave him frequent opportunities of hearing Nikisch in Berlin, before returning to Austria in 1921 as conductor of the opera and symphony concerts at Graz. In the following year he transferred to Vienna as conductor at the Staatsoper and director of the conducting class at the State Academy of Music. From 1924 to 1929 he was opera Intendant at Frankfurt and director of the Museum Concerts. In 1929 he was back in Vienna as director of the Staatsoper, and in 1930 gave the first performance in that city of *Wozzeck*. He became director of the Berlin Staatsoper in 1935. The climax of his official career came in 1937 with his appointment as Intendant of the Munich Opera. During the war he was also active at Salzburg with the Festivals, and with the direction and reorganization of the Mozarteum. In 1943, after the destruction in an air raid of the Nationaltheater in Munich, Krauss left for Vienna to conduct the Vienna PO in broadcast concerts.

As his long association with this orchestra implies, Krauss had no lack of success in the concert hall. Yet by blood and temperament he was a man of the theatre, a born opera conductor with a sharp eye for visual as well as musical detail, and a gift for administration. The flair and judgment he showed in his operatic career deserted him in political matters. He made no bones about his Nazi sympathies: he was ready to take over the première of Strauss's *Arabella* (1933) when Fritz Busch, for whom the opera was intended, had been hounded out of Dresden; his immediate predecessors in Berlin (Kleiber) and Munich (Knappertsbusch) had both resigned for

political reasons. Against these acts of public indiscretion must be weighed private deeds of kindness to Jewish artists in trouble. After the war he was forbidden to conduct until 1947, when he resumed work in Vienna, by directing opera at the Theater an der Wien (the Staatsoper was not yet rebuilt) and concerts with the Philharmonic. He made many visits abroad (London included; his Covent Garden début had been in 1934) with the Opera, with the Philharmonic or as guest conductor. His sudden death occurred on one of these tours.

Krauss was closely associated with Richard Strauss both as friend and interpreter. Apart from *Arabella*, he gave the first public performances of *Friedenstag* (1938, Munich), *Capriccio* (1942, Munich), of which he wrote the libretto (with the collaboration of Strauss and Hans Swarowsky), and *Die Liebe der Danaë* (1952, Salzburg). He married the singer Viorica Ursuleac, a noted exponent of Strauss soprano roles, whom he accompanied in recitals. Krauss had a wide repertory, embracing the German-Austrian classics and much beyond. For the music of the other Strauss, Johann, he had an exceptionally light and happy touch. The Clemens Krauss Archive in Vienna contains his non-commercial as well as commercial recordings.

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RONALD CRICHTON

Krauss, Fritz

(*b* Lehenhammer, 16 June 1883; *d* Überlingen, 28 Feb 1976). German tenor. After studying in Munich, Berlin and Milan, he made his début in Bremen in 1911. Engagements followed in Danzig and Kassel, and he was a house tenor at Cologne from 1915 to 1921, when he was called to the Staatsoper in Munich. There he enjoyed his greatest successes until his retirement in 1943. In 1931 he created the role of Asmus Modiger in Pfitzner's *Das Herz*. He was also a regular guest at the Vienna Staatsoper, took the role of Ferrando in the first performances of *Così fan tutte* ever given at the Salzburg Festival, and was much admired at Covent Garden in 1926–7 as Walther von Stolzing, Don Ottavio, Belmonte and Florestan. However, to judge from recordings, Krauss's most impressive role was Lohengrin, which showed his strong, shining tenor at its best. He was also

a notable Huon (*Oberon*), Radames, Tannhäuser, Siegmund, Parsifal and Hoffmann.

ALAN BLYTH

Krauss, Gabrielle

(*b* Vienna, 24 March 1842; *d* Paris, 6 Jan 1906). Austrian soprano. She studied at the conservatory in Vienna with Mathilde Marchesi and made her concert début in Berlin (1858) in Schumann's *Das Paradies und die Peri*. She sang in Vienna (1859–67), where she was the first local Venus, and then went to Paris where she was engaged by the Théâtre Italien (1859–70). In 1875 she sang Rachel in *La Juive* at the inauguration of the Opéra's new building; she remained a member of the Opéra company (except for a short period, 1885–6) until the end of 1888. She became famous for her portrayals of Meyerbeer heroines, Leonore and above all Aida and Donna Anna; she created a number of roles, including Pauline in Gounod's *Polyeucte* (1878) and Catherine of Aragon in Saint-Saëns's *Henry VIII* (1883). At La Scala she created the title role in Gomes's *Fosca* (1873) and sang Alice in *Robert le diable*. She was acclaimed for the dramatic intensity of her performances; to her operatic roles she brought a tragedienne's grand passion and nobility. The French nicknamed her 'La Rachel chantante'. After 1888 she retired from the operatic stage and devoted herself to concerts and teaching.

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HAROLD ROSENTHAL

Kraut, Johann.

See [Brassicanus, Johannes](#).

Krautrock.

A mildly patronizing term coined by the British music press in the early 1970s to describe the new wave of experimental bands emanating out of Germany in the late 1960s. After the critical success of Julian Cope's book *Krautrock sampler* (London, 1995), the term has now lost most of its pejorative connotations and has come to describe an important musical movement. The Krautrock bands were united by the common ideology of wanting to create a uniquely German pop culture after those decades post-World War II when Anglo-American culture was pre-eminent. Much of this new music was underpinned by a violent catharsis, a sometimes unacknowledged sense of wanting to purge the past and to establish a new youth cultural formation through experimental music. The movement had disparate musical elements consisting of the metronomic melodies of Kraftwerk, the most influential German band of the time, the rhythmic experimentalism of Can, and also the work of Neu!, Ammon Düül, Cluster

and Harmonia. Perhaps the most extreme band was Faust, whose music was minimalist, often based around one or two chords or riffs played at very high volume. Faust made metonymy the *raison d'être* of their performance. Echoing the work of the Dadaist and Futurists of the early 20th century, Faust also used various shock tactics such as using road drills to destroy concrete blocks on stage. At a time when American pop had entered its soft rock phase and British music was characterized by the technical virtuosity of the progressive rock music, the experimental Krautrock groups presaged many of the future directions of pop. Rap, hip hop, ambient, industrial and techno music are all indebted to the Krautrock movement.

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DAVID BUCKLEY

Krautwurst, Franz

(b Munich, 7 Aug 1923). German musicologist. After attending the Akademie der Munich Tonkunst (1939–42), and serving in the war (1942–5), he studied musicology at the universities of Munich and Erlangen with von Ficker, Georgiades and Steglich. He took the doctorate in 1950 at Erlangen, joining the faculty there that same year, and completed the *Habilitation* at Erlangen in 1956. He was appointed professor at Augsburg University in 1980 and retired in 1988. He is founder and editor of the *Augsburger Jahrbuch für Musikgeschichte* (from 1984) and editor of the series *Collectanea Musicologica* (from 1991) and the *Neues musikwissenschaftliches Jahrbuch* (from 1992).

An important scholar in post-war Germany, Krautwurst became known early in his career for his meticulous writings on stemma and manuscript filiation, which have served as models for other scholars. Although he has investigated a broad range of repertory, his later publications concentrate chiefly on the music history of Augsburg and Nuremberg; he has also contributed lengthy articles on composers such as Hassler, Paumann and other minor German composers to the journal *Fränkische Lebensbilder*.

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KEITH POLK/R

Krauze, Zygmunt

(b Warsaw, 19 Sept 1938). Polish composer and pianist. He studied composition with Sikorski and the piano with Maria Wilkomirska at the Warsaw Conservatory, graduating in 1964; his studies were continued with Boulanger in Paris. An outstanding improviser and interpreter of graphic scores, in 1966 he won the Gaudeamus International Competition for performers of contemporary music in Amsterdam. From 1967 he directed Warsztat Muzyczny (Music Workshop), a quartet of clarinet, trombone, cello and piano for which over 100 new works had been commissioned by 1988. In 1973–4 he worked in Berlin under the aegis of the Deutscher Akademischer Austauschdienst. A tireless promoter of new music, he has organized festivals and directed numerous seminars and courses; he has also worked as a broadcaster in Poland and France, where he lived from 1982 to 1988 and was president of the ISCM (1987–90). In 1984 he was made a Chevalier of the Ordre des Arts et des Lettres and in 1988 he received the prize of the Union of Polish Composers.

Krauze's distinctive compositional expression is inspired by the work of the abstract artist Władysław Strzemiński (1893–1952), whose theory of 'unism' led to paintings devoid of contrast, characterized instead by monochromaticism and irregular repetitive patterns. The avoidance of directional tension is already apparent in Krauze's student compositions, which are characterized by severely reductive material (chromatic and arhythmic) and panelled forms. His unitary pieces of the 1960s nevertheless range from the expressionistic String Quartet no.1 and the febrile *Esquisse* to the subdued *Piece for Orchestra* no.1. In the 1970s he incorporated elements of folk and popular music (e.g. Polish *świątówka* tunes are treated heterophonically in *Aus aller Welt stammende*), even to the point of using traditional instruments and music boxes in *Idyll* and *Automatophone*. Krauze has maintained a commitment to spatial composition, often realized in collaboration with architects. Many of these have taken place in art galleries; *Fête galante et pastorale* was performed in castles in Graz and Strasbourg, where audiences experienced the live and recorded music as they strolled from room to room. With *La rivière souterraine*, Krauze's tendency to rhapsodize achieved almost New Age proportions; much of his work has anticipated the postmodernism of younger Polish composers. Later works show a growing interest in Romantic idioms, and in creating greater contrasts of dynamics, rhythm and texture.

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ADRIAN THOMAS

Kravchenko, Boris Petrovich

(*b* Leningrad, 28 Nov 1929; *d* Leningrad 9 Feb 1979). Russian composer. After private lessons in music theory (1946 onwards) and studies in seminars for young composers organized by the Composers' Union (late 1940s and early 1950s), he attended the Music School attached to the Leningrad Conservatory where he studied musicology and composition with Galina Ustvol'skaya (1951–3); at the Conservatory proper he later studied composition with Yury Balkashin and Boris Arapov (1953–8). Vocal music based on Russian folk sources occupies a central place in his output, the six-movement choral cycle *Russkiye freski* ('Russian Frescoes') (1965) bringing him his first success. Of almost equal importance are his original compositions and arrangements for folk instrument orchestra. He began to write regularly for the theatre in 1962 and the first ever opera for children's puppet theatre – *Ay da Balda!* ('Well Done Balda!') – in 1971, following the example set by Rimsky-Korsakov in his fairy tale operas, particularly *The Golden Cockerel*.

Kravchenko's style took shape under the influence of various folk styles, from the traditional peasant song and the urban and village traditions of the 19th and 20th centuries (such as the chastushka), to the mass songs of the 1920s and 1930s and also prison songs. He only occasionally turned his hand to dodecaphonic writing, for example in the 12 *fug* [12 Fugues] for piano, op.70 (1978). From 1972 to 1976 Kravchenko headed the Leningrad section of the State Music publishers.

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Incid music

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MIKHAIL MISHCHENKO

Kraynev, Vladimir (Vsevolodovich)

(b Krasnoyarsk, 1 April 1944). Russian pianist. Before his first birthday he moved with his parents, who were doctors, to Khar'kiv in Ukraine. Here he studied from 1957 at the Music School with Mariya Itigina. In 1959 he went to Moscow's Central Music School to study with Anaida Sumbatian, continuing at the Conservatory with Heinrich Neuhaus and later with Neuhaus's son Stanislav. A prizewinner at Leeds (1963), his breakthrough came when he won joint first prize with John Lill at the 1970 Tchaikovsky Competition, Moscow. Kraynev has a powerful technique and a wide repertory, from Bach to Bartók, with a special affinity for Chopin. His artistic personality is energetic, warm and engaging. A keen sportsman – he took part in the Soviet tennis championships at the age of 14 – his wife is Tat'yana Tarasova, a well-known figure-skating coach.

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DAVID FANNING

Krček, Jaroslav

(*b* Čtyři Dvory, nr České Budějovice, 22 April 1939). Czech composer. Until 1962 he attended the Prague Conservatory, studying composition with Kabeláč and conducting with Bohumír Liška. He worked at Czechoslovak radio in Plzeň and then for the recording company Supraphon before embarking on a career as a freelance composer and performer in 1973. He has collaborated with several ensembles, among them Chorea bohémica, of which he is a co-founder. His compositions are remarkable for their use of many invented or reconstructed instruments, the inspiration for which comes from Czech folkore. Stylistically, he combines archaic folk elements with traits from the historical as well as contemporary classical tradition.

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(selective list)

Stage: Nevěstka Raab [Rab the Harlot] (elec op, Zd. Barborka), 1971; Žákovské vigilie [Students' Vigils] (dance frescoes, A. Skálová and J. Pecka), 1979; Lod' bláznů [A Ship of Fools] (suite for stage, Skálová, after S. Brant), 1984
Orch: Music for Orch, 1970; Sym. no.1, 1974; Vn Conc., 1979; Conc., ob, hp, chbr orch, 1980; Ad radicibus, suite, after Czech folksongs, 1982; 3 tance ve starém slohu [3 Dances in and Olden Style], str, perc, 1983; Árie, str, 1986
Choral: Písničky s vozembouchem [Songs with vozembouch], children's chorus, vozembouch, 1968; Slavíčkové a bubeník [Nightingales and a Drummer] (folk poetry), SATB, perc, 1968; Radujme se, veselme se [Let's Rejoice, Let's Be Merry] (folk nursery rhymes), solo vv, chorus, chbr orch, 1979; Sym. no.2 (Coptic manuscripts), T, SATB, orch, 1983, rev. chbr ens, 1985; O lux mundi (cant., Comenius), T, SA, 2 chbr ens, 1985; Balady, solo vv, SATB, chbr orch, 1986; Hádej, hádej [Guess] (suite, J. Pecka), children's chorus, chbr orch, 1986; Ne tempori crederis (cant., Gk text, trans. Erasmus), chbr SATB, orch, 1986; Sym. no.3 (Comenius and Barborka), nar, SATB, orch, 1990; Vánoční mše [Christmas Mass], solo vv, chorus, chbr orch, 1990; Česká mše [Czech Mass], solo vv, chorus, chbr orch, 1991
Chbr: Music for Va, Bn, Pf, 1977; Music for Trio, ob, cl, bn, 1985; Barokní suita, ob, vn, vc, db, hp, 1989; Musica per Musica Bohémica, chbr orch, 1990
Solo vocal: Conc. e gioco (textless), S, va, hp, cl, 1968; Písně o vojně [Songs about War], 1v, chbr ens, 1975; 10 lidových písní [10 Folk Songs], 1v, pf, 1976; Suita semplice (textless), 1v, fl, pic, ob, cl, bn, 2 vn, va, vc, db, hp, tárogató, 1979; Testamenti (Latin texts), S, T, chbr orch, 1984; 3 zpěvy o lásce [3 Songs of Love] (Bible), T, chbr ens, 1986

JIRÍ MACEK

Krebbers, Herman (Albertus)

(*b* Hengelo, 18 June 1923). Dutch violinist. He studied at the Amsterdam Muzieklyceum with Oskar Back, gave his first concert at the age of nine and at seventeen became leader of the Arnhem Orkestvereniging. From

1950 to 1962 he was leader of the Residentie-Orkest, The Hague, and from 1962 to 1979 leader of the Concertgebouw Orchestra, Amsterdam. As a soloist he was particularly admired for his fine tone and refined interpretations as well as for his vigorous attack and heroic style. He made numerous tours throughout Europe and the USA and recorded many of the major concertos. In 1963 he founded the Guarneri Trio with the pianist Danièle Dechenne and the cellist Jean Decroos, and for many years he formed a violin duo with Theo Olof. He played a Guarneri del Gesù of 1741. His teaching at the Amsterdam Muzieklyceum and, later, the Sweelinck Conservatory has continued the Back tradition, and his pupils include many of the most talented young European violinists, among them Frank Peter Zimmermann. He is an Officer of the Order of Oranje Nassau.

TRUUS DE LEUR

Krebs.

German family of musicians. They were of particular interest for their close relationship with J.G. Walther and J.S. Bach, as well as for their considerable output of good instrumental music, particularly for keyboard.

- (1) [Johann Tobias Krebs](#)
- (2) [Johann Ludwig Krebs](#)
- (3) [Johann Gottfried Krebs](#)

HUGH J. McLEAN

[Krebs](#)

(1) Johann Tobias Krebs

(*b* Heichelheim, Weimar, 7 July 1690; *d* Buttstädt, Weimar, 11 Feb 1762). Composer and organist. He attended school in Weimar intending to enter the church. He must also have possessed some musical ability, for in 1710 he was invited to become organist in nearby Buttstedt. For the next few years he travelled to Weimar twice a week to take lessons, first from J.G. Walther and later from Bach himself. Three important manuscript collections (*D-Bsb* P801–3) attest to a continued collaboration between the three men in the production of teaching material for Tobias Krebs or for his liturgical needs. Krebs's second and last appointment in 1721 was to the Michaeliskirche in Buttstädt, where he also taught at the school. None of his church music is extant. A few chorale settings for organ (*D-Bsb*) show a fondness for learned contrapuntal treatment that few other pupils of Bach shared.

[Krebs](#)

(2) Johann Ludwig Krebs

(*b* Buttstedt, Weimar, bap. 12 Oct 1713; *d* Altenburg, 1 Jan 1780). Composer and organist, eldest of the three sons of (1) Johann Tobias Krebs. He received his first musical instruction from his father, including organ lessons as early as his 12th year. An improvement in the family fortunes enabled him to enter the Thomasschule in Leipzig in July 1726. He learnt the lute and violin, continued with his keyboard studies, and as late as 1730 was still singing treble in the choir. Anticipating that his eight

years of study at the Thomasschule would end in 1734, he competed for the position of organist at St Wenzel, Naumburg, on 25 August 1733, along with his father (who later withdrew), C.P.E. Bach and five others; neither he nor C.P.E. Bach was successful. The Thomasschule therefore extended Krebs's term, and a year later J.S. Bach summed up in a testimonial of 24 August 1735 that his pupil had 'distinguished himself' on the clavier, violin and lute, as well as in composition. This special recommendation undoubtedly refers to an otherwise unknown application for a post, perhaps at St Katharinen, Zwickau. During the next two years (1735–7) Krebs read law and philosophy at Leipzig University, occasionally assisting Bach at the Thomaskirche or playing the harpsichord in Bach's collegium musicum.

During his long professional life Krebs held only three appointments, all in the area south of Leipzig. From 1737 to 1743 he was organist at St Marien, Zwickau. Neither the organ nor the salary was attractive, and in 1744 he moved to Zeitz as organist of the castle. During his 12 years there his beloved teacher died and Krebs applied for the position. He was unsuccessful: in organ playing he was unsurpassed, but the Thomaskirche wanted a Kantor, not a Kapellmeister. Finally in 1755 he went to the castle in nearby Altenburg to become organist at the court of Prince Friedrich of Gotha-Altenburg. The organ was better there, but the salary was scarcely so. Georg Benda, who auditioned him for the post, wrote to the consistory of the castle:

In view of the rumour that the salary of the organist at Altenburg is hardly greater than what he receives in his present position as organist in Zeitz, [Krebs] lives in the respectful hope, taking into account his wife and seven children, that he might also receive some grain or other remuneration in kind.

Despite economic uncertainties, Krebs's third and last appointment marked the happiest years in his career. Orchestral works such as the string sinfonias, the double concerto for harpsichord and oboe and the two lute concertos (in which Krebs was perhaps soloist) testify to the stimulus afforded by Benda's accomplished band. The demanding wind parts in some of his excellent fantasias for organ and solo instrument may also have been played by court musicians. Certainly the fantasias and later organ works owe much to the possibilities of the large, two-manual organ of forward-looking design that H.G. Trost had installed in the castle church from 1735 to 1739 – 'such a beautiful and excellent organ', Krebs wrote later, 'to which very few can compare'. Before he moved to Altenburg Krebs had been a strong advocate of Gottfried Silbermann's organs, but he came to 'love the court organ more than a father', as the organ builder J.J. Schramm complained when Krebs would not let him play it.

Contemporaries spoke well of Krebs. Charles Burney, for example, reported that 'M. Krebs of Altenburg, scholar of Sebastian Bach, has been much admired for his full and masterly manner of playing the organ'. Forkel considered his organ compositions as among the most important of their time. Others praised his expert knowledge in matters connected with organ building. Krebs may not have been the favourite in the circle of Bach's pupils, as some have suggested; in Spitta's opinion his place in the

hierarchy was next to Altnickol, Bach's future son-in-law. But Bach certainly regarded him very highly, if there is any truth to the contemporary pun on 'Krebs' (crayfish) and 'Bach' (stream): 'In this great stream only a single crayfish has been caught', reported by C.F. Cramer in the *Magazin der Musik* for 1784. The close association between teacher and pupil has given scholars reason to be grateful as well as perplexed. Krebs, with others in the Thomaskirche circle, found useful occupation as a copyist. His work in the period 1729–31 is particularly important, as the parts he made then for cantatas 192, 37 and 140 are primary sources. Other compositions of Bach in his hand have prompted the speculation that Krebs had access to Bach's musical estate. Löffler, for example, whose research into Krebs's life and works was so extensive, thought that this was the case with the unique Krebs copy of Bach's *Fantasia and Fugue in C minor* bwv537. In fact most of the manuscript (*D-Bsb P803*) is in the hand of Tobias Krebs, presumably copied when he was studying with Bach; O'Donnell argues that the repetition of the fugal exposition that Ludwig wrote out on 10 January 1751 provides at best only a makeshift solution for an incomplete but otherwise 'noble' and 'balanced' work. Other problems concern the authenticity of works which appear in the hands of both Bach and Ludwig Krebs or bear their ascription. H.-J. Schulze discovered that the Trio in C minor bwv585 was composed by neither man but by J.F. Fasch. Tittel considers the chorale *Wir glauben all an einen Gott* in similar settings in four parts (Krebs) and five (Bach, bwv740) to be both by the former. Bach's Eight Short Preludes and Fugues bwv553–60 have also been attributed to both Tobias and Ludwig; on stylistic grounds neither seems likely.

Only a handful of the Bach pupils who became professional organists wrote for the instrument, and among these Krebs and J.G. Kittel stand out. Krebs's compositions are the more diverse in free forms, toccatas and trios, as well as in the variety of the chorale-based works. The organ works of the younger and more prolific Kittel (who also copied a great many of Krebs's organ pieces) anticipate the new currents of pre-Classical change. The style of Krebs's music, on the other hand, reflects the transitional period in which he lived. Some of his pieces, such as the chorale *Jesu, meine Freude* for obbligato oboe and organ, are cast in a Bachian mould; others show the leavening influence of the *galant* style. But even in his warmest melodic works he could not altogether deny the contrapuntal influence of his youth. Few of the lesser composers of the mid-century share his proclivity towards counterpoint. Some of the organ pieces are modelled on his teacher's work. Bach's Toccata in F bwv540 was undoubtedly the stimulus for Krebs's E major Toccata; the Toccata in C bwv564 for a Praeludium in C; and so on. In general his fugues are thoroughly worked out but show few touches of originality. He seems to have considered them more as examples of the craftsman's art than the artist's craft. One fugue on B–A–C–H pays direct homage to his teacher. The chorales and fantasias for organ and solo instrument show a more consistent level of invention, and in the case of the fantasias have no parallel in the music of G.F. Kauffmann, J.B. Bach, G.A. Homilius and others who wrote for such combinations of instruments. Krebs's *Fantasia in F minor* for oboe and organ has rightly been praised by Sietz, and may well be one of his most expressive works in any form.

Unlike the organ compositions, most of Krebs's clavier works were published in his own lifetime. They range in style from the simpler settings of German chorales in the *Clavier Übung* to sophisticated examples in the 'French and Italian taste'. It is tempting to speculate that, like Bach before him, he wished to leave a representative anthology of works in all the current idioms to demonstrate that he was fluent in all styles. His Concerto in A minor for two harpsichords is perhaps superior to the solo pieces; he wrote it for the Dresden court where he performed in 1753. Gerber's account of his success is undoubtedly true, for Krebs's inspiration remains remarkably high, not only in the lively dialogue of the outer movements but also in the appealing slow movement; here the fusion of Baroque and *galant* is extremely well contrived. Much the same is true of Krebs's sonatas for one and two flutes and harpsichord, where again his contrapuntal skill saves him from writing music of merely empty elegance.

The bulk of the orchestral and choral music awaits modern editions. The brilliant harpsichord writing of the double concerto in B minor pays homage to Bach's Fifth Brandenburg Concerto, and the opening chorus of the cantata *Gott führet auf* to BWV 51. The five-part motet *Erforsche mich, Gott* is a strong work in the mainstream of the Bach polyphonic tradition without, however, showing any obvious derivations from Bach's own motets. On the other hand the opening of the oratorio in memory of Queen Maria Josepha of Poland promises well with a solemn and poignant chorus, but then dissolves into a succession of fluent but rather superficial arias and duets. In spite of that, the writing here and in his shorter choral works was never less than competent. He was too much of a craftsman to permit even occasional pieces to become merely perfunctory gestures.

Krebs's three surviving sons were all musicians, the eldest being (3) Johann Gottfried Krebs. Carl Heinrich Gottlieb Krebs (1747–93) was court organist in Eisenberg from 1774; no compositions by him survive. Ehrenfried Christian Traugott Krebs (1753–1804) succeeded his father as court organist at Altenburg from 1780 and published a collection of six organ chorale preludes (Leipzig, 1787); he also wrote a jubilee cantata (music lost) to a text published in Altenburg in 1793. His son, Ferdinand Traugott Krebs, was awarded the post of 'Mittelorganist' at Altenburg in 1808 but nothing further is known of him.

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organ

for organ alone unless otherwise stated

principal MS sources, including numerous autographs, D-Bsb, LEm, F-Pn; also A-Wn, B-Bc, Br, D-Dlb, DS, GOI, GB-Lbl, US-NH, private collection, Montclair, NJ

7 preludia (C, c, D, d, f, F₂; G), W i; 2 toccatas and fugues (E, a), W i; 1 fantasia and fugue (F); 11 free preludes/fantasias; 11 fugues; 17 trios, W ii

41 chorale settings (incl. 6 doubtful), W iii

4 fantasias, ob, org; 1 fantasia, fl; 1 fantasia, ob d'amore; chorale fantasia, tpt, org;
15 chorale settings, 1 inst, org (8 for ob or ob/tpt, 1 for ob d'amore, 1 for hn, 5 for
tpt/clarino): ed. H. McLean (Borough Green, 1981), ed. G. Weinberger (Wiesbaden,
1991)

other keyboard

Erste Piece, Bestehend In sechs leichten ... Praeambulis (Nuremberg, 1740), ed. F. Friedrich (Wilhelmshaven, 1994)

Andere Piece, Bestehend In einer leichten ... Suite (Nuremberg, 1741), ed. F. Friedrich (Wilhelmshaven, 1994)

Dritte Piece, Bestehend In einer ... Ouverture (Nuremberg, 1741), ed. F. Friedrich (Wilhelmshaven, 1994)

Vierte Piece, Bestehend In einem ... Concerto (Nuremberg, 1743), ed. F. Friedrich (Wilhelmshaven, 1994)

Clavier Übung Bestehend in verschiedenen vorspielen und veränderungen einiger Kirchen Gesaenge (Nuremberg, n.d.), W iv

Clavier-Ubung bestehet in einer ... Suite ... Zweyter Theil (Nuremberg, n.d.)

Clavier-Ubung bestehend in sechs Sonatinen ... Illter Theil (Nuremberg, n.d.), ed. F. Friedrich (Stuttgart, 1999)

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3 partite, *D-Bsb*, *Dlb*, 2 ed. in *Alte Meister*, nos.11–12 (c1870); Conc. 2 hpd, *LEb*, ed. B. Klein (Leipzig, 1966)

instrumental

VI Trio, 2 fl/vn, hpd (Nuremberg, n.d.); no.1 ed. in Collegium musicum, xxxi (Leipzig, c1910); no.6 ed. in NM, cix (1934); nos.2, 5 ed. H. Ruf (Wilhelmshaven, 1968); MS copies, *US-CA*

[6] Sonata da camera, hpd, fl/vn (Leipzig, 1762); ed. B. Klein as *Sechs Kammersonaten* (Leipzig, 1963)

Musikalischer und angenehmer Zeitvertreib bestehet in zwey Sonaten, hpd, fl/vn (Nuremberg, [1752])

III sonate, fl, vn, bc, cited in Breitkopf catalogue, 1762, MS copies in *D-Bsb*, ed. F. Nagel, no.1 (Wolfenbüttel, 1975), nos.2, 3 (Heidelberg, 1975); VI soli, vn, hpd, cited in Breitkopf catalogue, 1767 (suppl. 2), autograph frag. *ALa*, MS copies of 4 sonatas *B-Bc*, *D-Bsb*

2 sinfonias, 2 vn, va, bc, ed. F. Friedrich (Stuttgart, 1998); 2 concs., lute, str, bc, ed. R. Chiesa (Milan, 1970–71); Conc., hpd, ob, str, bc, ed. K. Jametzky (Heidelberg, 1976); 2 sonatas, vn, bc: all in *Bsb*; Conc., vn, str; Sonata, vn, bc: both cited in Breitkopf catalogue

sacred vocal

sources: *D-Bsb*, *LEm*

Oratorio funebre all'occasione della morte di Maria Gioseppa Regina di Pollonia, SATB, 2 ob, str, bc, cNov 1757

Missa (F), SATB, 2 hn, str, bc, 24 June 1755, ed. N. Klose (Embühren, 1998), ed. F. Friedrich (St Augustin, 1999); Sanctus (D), SATB, 2 hn, 2 ob, str, bc; Sanctus (D), SATB, 3 tpt, 2 ob, str, bc, timp; Sanctus (F), SATB, 2 hn, 2 ob, str, bc (bwv

Anh.27, see Kobayashi), ed. F. Friedrich (St Augustin, 1999); Magnificat deutsch (F), SATB, bc; Magnificat (D) SATB, 3 tpt, str, bc, timp

Bist du noch fern (aria), S, hpd; Der Herr hat Grosses an uns getan (cant.), SATB, 2 tpt, 2 ob, str, bc, 23 Dec 1739; Erforsche mich, Gott (motet), SSATB, ed. in Cw, lxxxix (1963), ed. K. Tittel (Stuttgart, 1983); Gott fähret auf mit Jauchzen (cant.), SATB, 2 hn, str, bc, 27 April 1766; Jesu, meine Freude (cant.), SATB, ob, str, bc, ed. N. Klose (Embühren, 1993); Seid barmherzig (cant.), SATB, 2 bn, str, bc, ed. N. Klose (Embühren, 1995)

Tröste uns Gott (motet), 8vv, lost

Krebs

(3) Johann Gottfried Krebs

(*b* Zwickau, bap. 29 May 1741; *d* Altenburg, 5 Jan 1814). Organist and composer, eldest son of (2) Johann Ludwig Krebs. From 1758 he discharged the duties of 'Mittelorganist' at churches in Altenburg, playing for services other than the official church service and for weekly prayer meetings, and began to compose (the cantata *Ich sterbe gern* is dated 15 January 1765). When the Altenburg city fathers confirmed him as Stadtkantor on 10 May 1771 in succession to Gottlieb Schreiter they noted that he 'had already exhibited much ability in musical composition'. Krebs remained in that post until his death and also belonged to the local Concordia Society as well as the concert society in the Fleischerschen Garten. On his father's death in 1780 Johann Gottfried may not have been permitted to audition for the vacant post at the castle because of a youthful indiscretion, but according to Löffler (1934) his 'association with an unacceptable female' jeopardized his career with the court at Zeitz rather than in Altenburg.

Unlike his father, who wrote little church music, Johann Gottfried was a prolific and popular cantata composer, and his works circulated widely in manuscript. About 30 extant *de tempore* works attest to performances in Leipzig, Dresden, Potsdam, Chemnitz and possibly Prague. In a letter to Breitkopf dated 5 September 1794 Krebs stated that C.P.E. Bach in Hamburg had performed several cantatas from the two complete cycles he had available. In addition to the *de tempore* cantatas, Krebs wrote others for important church festivals. A treble-dominated, generally homophonic style, with straightforward harmonies, attests to his acceptance of the popular ideals of edification and simplicity in the church music of the Enlightenment. His orchestration, except in three cantatas that use clarinets, follows traditional models; the frequent doubling of instruments and voices suggests performers of only average ability. His cantatas are mostly on a four-movement plan of chorus–recitative–aria–chorale. Like Homilius, Doles, C.G. Tag and Vierling, he occasionally wrote an accompanied recitative in which all four soloists sing the text in the same rhythm.

WORKS

church cantatas

for catalogue and sources see Enns-Braun (1988)

157 de tempore cants. (incl. 68, text only), solo vv, chorus, insts; 36 ed. N. Klose (Embühren, 1993–)

Allein Gott, extended chorale; Herr, straf mich nicht, ps cant. (doubtful); Gott tu wohl, wedding cant.

other sacred

Ky–Christe (E□), *D-Elb*; perhaps one of the 10 Ky Löffler, 1935, lists

Die Auferstehung und Himmelfahrt Jesu, orat, 1774, Bsb

Passion orat, lost

secular

Lieder mit Melodien, 2 vols. (Altenburg, 1777, 1782)

Die Nacht, musical drama, B-Bc

Cants.: Brüder lasst uns besingen, *D-Bsb, SWI*; Der Abend (Leipzig, 1781); Die Macht der Liebe, *LEm*; Erhebt ihn den König (text only), 1799

instrumental

Sechs Divertimentos, hpd/pf (Altenburg, n.d.)

Several kbd works pubd in 18th-century anthologies, others in MS

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Krebs [Krebser, Kress], Friedrich

(*b* Schalkhausen, nr Ansbach; *d* Strasbourg, 1493). German organ builder. He was active in Franconia from 1471 until his death. New organs or restorations are known for the churches of St Sebaldus, Nuremberg (small organ 1471; large organ 1481), St Martin, Amberg (1476), the Moritzkirche, Coburg (Meister Friedrich 1487), and Strasbourg Cathedral (small organ 1478; large organ 1491); his work at St Georges, Haguenau (1493), was completed by his nephew Michael Dürr. Krebs was a significant organ builder in the line of development from the Gothic *Blockwerk* organ to the slider-chest organ with divided *Blockwerk*, as reflected in his specification of Fleiten (Principal), Zymmel (Zimbel) and Werck (Hintersatz or Mixture). The organ was divided into Diskant (*Hauptwerk*), *Rückpositiv* and Tenor (pedal). Krebs extended the range of the manuals (*F* to *a*"', previously *B* to *f*') and that of the pedals (*F* to *c*', previously *A* to *a*), but he did not achieve the state of development prescribed by Arnolt Schlick (1511). The organ screen of the Gothic 'swallow's nest' organ in Strasbourg Cathedral survives, though altered.

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HERMANN FISCHER

Krebs, Helmut

(*b* Dortmund, 8 Oct 1913). German tenor. After studies at the Dortmund conservatory and the Berlin Hochschule für Musik, he made his stage début in 1938 at the Berlin Grosse Volksoper. Following a spell at Düsseldorf from 1945, he joined the Deutsche Oper (Berlin) in 1947, remaining there until his retirement over 40 years later. In 1953 he made his British début as Belmonte (*Entführung*) and Idamantes (*Idomeneo*) at Glyndebourne. The following year he sang Aaron in the first performance (unstaged), in Hamburg, of *Moses und Aron*, and later appeared in the premières of Henze's *König Hirsch* (1956) and *Der junge Lord* (1965). He

also sang at Covent Garden, La Scala and the Vienna Staatsoper. He was made Kammersänger in 1963. Outside opera, Krebs's evenly controlled technique, wide vocal range, expressive declamation and highly individual timbre were well suited to Baroque music and lieder. He sang the title role in a recording of Monteverdi's *Orfeo* under Wenzinger, and made many recordings of Bach's cantatas and Henze's *Der junge Lord*. His interpretations of the Evangelist in Bach's Passions have been especially admired. Late in his career he recorded music by Bach, Mozart and Wolf for the BBC. He began teaching at the Berlin Hochschule für Musik in 1957, and at the Frankfurt Hochschule für Musik in 1966. In 1988 he returned to the Deutsche Oper to sing in Janáček's *From the House of the Dead*.

NICHOLAS ANDERSON

Krebs [Miedke; Miedcke], Karl August

(*b* Nuremberg, 16 Jan 1804; *d* Dresden, 16 May 1880). German conductor and composer. The son of A. and Charlotte Miedke of the Nuremberg theatre company, he took, on his mother's death in 1805, the name of his adoptive father, the tenor and composer Johann Baptist Krebs (1774–1851). He first appeared as a pianist at the age of six, and he began composing the following year. He studied with Schelble, then in Vienna with Seyfried (1825). After acting as third Kapellmeister at the Kärntnertortheater (1826), he went to Hamburg as Kapellmeister in 1827, remaining until 1850. He then moved to Dresden as Kapellmeister at the Hofoper in succession to Wagner; his period in this post included the staging of *Lohengrin* in 1852. He retired from the theatre in 1872 and took over the directorship of Dresden's Catholic court church. He was an enthusiastic supporter of Spontini and Meyerbeer, with a taste for large choirs and orchestras. His talents as a conductor were widely recognized. Wagner, whose early music he also championed, wrote from Hamburg over the *Rienzi* production there describing him as 'a really excellent conductor ... I could have no better conductor for my opera' (letter to Minna Wagner, 17 March 1844); later Wagner lost confidence in him (over the *Lohengrin* production, describing his conducting as 'mindless') and was affronted by his demand for an extra number in *Rienzi* for his wife. His works include church music and four operas (*Sylvia*, Hamburg 1830; *Herzog Albrecht*, Hamburg 1833, revised as *Agnes Bernauer*, Dresden 1858; his other two operas, *Fedora* (1811) and *Der Kosakenoffizier* (1815) are childhood works). However, he is best known for his many songs, which were once very popular.

In 1850 Krebs married Aloysia Michalesi (*b* Prague, 29 Aug 1826; *d* Dresden, 5 Aug 1904), daughter of the singer Wenzel Michalesi (*d* 1836). She was a mezzo-soprano who made her début in Brno in 1843 and moved to Hamburg in 1846; at Meyerbeer's request, she went to Dresden in 1849 to sing Fidès in *Le prophète*. She retired from the stage in 1870 but continued to sing in concerts and to teach. Their daughter Mary (*b* Dresden, 5 Dec 1851; *d* Dresden, 27 June 1900) was a pianist who first

appeared in Meissen at the age of 11. She toured widely in Europe and visited the USA (1870–72), playing frequently in London, at the Crystal Palace (1864), Philharmonic (1874), and with especial success at the Monday Popular Concerts from 1875. She had a large repertory and a fine technique.

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H. Chevalley: *Hundert Jahre Hamburger Stadt-Theater* (Hamburg, 1927)

P. Adolph: *Vom Hof- zum Staatstheater Dresden* (Dresden, 1932)

JOHN WARRACK/R

Krebsgang

(Ger.).

See [Retrograde](#).

Kreek, Cyrillus

(*b* Ridala, West Estonia, 3 Dec 1889; *d* Haapsalu, 26 March 1962). Estonian composer and choral conductor. He studied at the St Petersburg Conservatory, where his teachers included Jāzeps Vītols. While still a student, he began to collect Estonian folk music, becoming one of the first Estonians to use the phonograph to record traditional melodies (1914). His transcriptions include collections of folk hymn tunes and music from Estonian Swedish villages. The impact of his folksong study on his compositional style is clear both in his numerous arrangements of folk music and in his large choral and orchestral works based on folk material. In 1917 he returned to Haapsalu, his home town, where he worked as a music teacher and choral conductor until his death. Although he also taught for short periods at the Tallinn Conservatory (1940–41, 1944–50) where he was appointed professor in 1947, he was forced to abandon this post by Soviet authorities who labelled him a 'bourgeois nationalist'.

Kreek, with Mart Saar and Heino Eller, was particularly influential in the creation of a nationalistic Estonian musical style. His compositions make abundant use of classical contrapuntal techniques, but combine modal features with complex tonal chords and sequences. Harmonies, while never departing from a tonal basis, are often used colouristically and are frequently governed by linear part-writing. With works such as *Talvine õhtu* ('A Winter's Evening', 1915) and *Maga, maga, Matsikene* ('Sleep, Little Mats', 1922) he established the tradition of large-scale choral writing beloved by Estonian composers. *Paabeli jõgede kaldail* ('By the Rivers of Babylon', 1944), one of the *Taaveti laulud* ('Psalms of David') rediscovered

in 1989, is based on the melodies and vocal traditions of the Eastern Orthodox church.

WORKS

(selective list)

Vocal: Nõmmelil [A Heath Flower] (A. Haava), chorus, 1912; Kuula valgusest imelist juttu [Listen to a Wonderful Tale about Light] (M. Heiberg), chorus, 1913; Taaveti laulud [Psalms of David] (1914–44): Ps lxxxiv; Ps xii; Ps civ; Önnis on inimene [Happy is the Man]; Ps cxli; Ps cxxi; Ps cxxxvii; Laulja [The Singer] (K.J. Peterson), chorus, 1915; Talvine õhtu [A Winter's Evening] (V. Grünthal-Ridala), chorus, 1915; Meie err [Our Master], folksong, chorus, 1918; Sirisege, sirbikesed [Chirp, the Sickles], folksong, chorus, 1919; Meil aiaäärne tänavas [On My Beloved Country Lane], folksong, chorus, 1921; Maga, maga, Matsikene [Sleep, Little Mats], folksong, chorus, 1922; Unes nägin [In a Dream I Saw] (Haava), 1925; Requiem, T, mixed chorus, orch, org, 1927; Kalevipoeg nõiakoopas [Kalevipoeg in the Sorcerer's Cave] (cant., F.R. Kreutzwald), solo vv, mixed chorus, orch, 1953; hundreds of choral songs and hymn arrs.; c10 solo songs

Inst: Musica sacra, 6 religious songs, orch, 1943; Setu sümfoonia [Setu Sym.], orch, 1953; several suites on folk melodies for orch and band; chbr music, kbd works

Folksong collections held in the Estonian Folklore Archives, Literary Museum, Tartu

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URVE LIPPUS

Krehbiel, Henry (Edward)

(*b* Ann Arbor, 10 March 1854; *d* New York, 20 March 1923). American critic and writer on music. He studied law in Cincinnati, but became a reporter and critic for the Cincinnati Gazette. He was self-taught in music. His long memory, pontifical tone, and vast learning made him the acknowledged dean of New York music critics as critic of the New York Tribune from 1880 to 1923. By birth (both his parents were German-born) and intellectual orientation, he was a Germanophile who honoured the Classical symphonists with a purist's integrity.

Krehbiel completed the first English-language edition of Thayer's *Life of Ludwig van Beethoven* – the monumental task of his last years – and wrote a dozen books. He also translated operas from French and German, composed exercises for the violin and edited collections of songs and arias. *How to Listen to Music* (1896) was reprinted 30 times. *Chapters of Opera* (1908) and *More Chapters of Opera* (1919) comprise a two-volume history of opera in New York that has not been superseded. An industrious student of music and ethnicity, he believed that musical expression relied upon 'dialects and idioms which are national or racial in origin and structure'. *Afro-American Folksongs* (1914) espoused the music of the

black slave as the 'most beautiful and most vital in our folk song'. Dvořák's similar viewpoint reflected frequent contact with Krehbiel, who influentially championed the former's 'New World' Symphony. Krehbiel's closest friends included the conductor Anton Seidl, the key figure in an American Wagner movement of which Krehbiel was the central chronicler. He was also prominent as a lecturer and programme annotator.

After the turn of the 20th century, Krehbiel's taste became increasingly conservative. His insistence that art serve a moral purpose was at odds with the new modernism; he chafed at the Caruso cult and other harbingers of a less élitist artistic climate. In a notorious obituary documenting his fierce admiration for the *fin-de-siècle* achievements of Seidl and Dvořák, Krehbiel denounced Gustav Mahler, whose New York career he had followed, for rescoring Beethoven, composing polyglot symphonies and underestimating the sophistication of New York's concert and operatic culture. His review of the American première of Strauss's *Salome* (in *Chapters of Opera*) is a masterpiece of shrewd opprobrium. No subsequent New York music critic has played so influential a role within the city's community of artists.

WRITINGS

Notes on the Cultivation of Choral Music and the Oratorio Society of New York (New York, 1884)

Review of the New York Musical Season, i–v (New York, 1886–90)

Studies in the Wagnerian Drama (New York, 1891, 2/1893)

The Philharmonic Society of New York: a Memorial published on the Occasion of the Fiftieth Anniversary of the Founding of the Philharmonic Society (New York, 1892)

How to Listen to Music (New York, 1896/R)

Music and Manners in the Classical Period (New York, 1898, 3/1899)

Chapters of Opera (New York, 1908, 3/1911)

A Book of Operas: their Histories, their Plots, and their Music (New York, 1909)

The Pianoforte and its Music (New York, 1911)

Afro-American Folksongs: a Study in Racial and National Music (New York, 1914)

A Second Book of Operas (New York, 1917)

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JOSEPH HOROWITZ

Krein [Kreyn].

Russian family of composers.

(1) Grigory Abramovich Krein [Kreyn]

(2) Aleksandr Abramovich Krein

(3) Yulian Grigor'yevich Krein

JONATHAN POWELL (1, 2), GALINA GRIGOR'YEVA (3)

Krein

(1) Grigory Abramovich Krein [Kreyn]

(b Nizhniy Novgorod, 6/18 March 1879; d Komarovo, nr Leningrad, 6 Jan 1955). He played the violin in a theatre orchestra in Tbilisi before entering the Moscow Conservatory, where he studied the instrument with Hřimaly and composition with Glier and Juon (1900–05). He then attended Reger's composition classes in Leipzig (1907–8). After teaching at the Moscow Conservatory, he lived for a while in Paris and Vienna (1926–34) where, with his son, he continued his studies. On his return to Russia, he held administrative positions. He shared with his brother Aleksandr an active interest in vernacular and sacred Jewish music, and a fascination with the work of Skryabin. However, from the outset Grigory's music distinguished itself from his brother's by its angularity, dense textures and terse, almost cerebral discourse: his harmonic language avoided explicit reliance on Jewish modes and chromatically altered dominant complexes. In several of the early piano works, languid diatonic themes develop to symphonic, highly chromatic climaxes; some of the op.5 preludes were written for Yelena Bekman-Shcherbina who gave the first performance of Skryabin's Sixth Sonata. Later works such as the Second Sonata combine impressionist colouring with an almost Expressionist harmonic language that convincingly incorporates melodic contours of ancient Jewish chant. With its fleeting glimpses of tonality amidst harmonic ambiguity, his mature language brought to Russian Jewish music a modernist European flavour.

WORKS

(selective list)

Orch: Poéma no.1, vn, orch, 1922; Saul i David, sym. poem, op.26, ?1923; Cortège, op.31; Ballad, op.39, vn, orch, Poéma no.2, vn, orch, 1934; Vn Conc., 1934; Lenin: 3 simfonicheskiye épizoda, 1937; Conc.-Fantasy, vn, orch, 1939; Sym., 1946; Ballad, 1947

Chbr: Sonata no.1, op.11, vn, pf, 1913; Str Qt, 1915; Poéma, op.25, vn, pf, 1921; 2 préludes, opp.27–8, fl, str qt, pf; Sonata no.2, vn, pf, 1923; Yevreyskaya rapsodiya, op.32, cl, str qt, pf, 1926; 3 pièces, op.36, vc, pf; Pf Qt

Pf: Sonata no.1, op.2, 1906; 2 poèmes, op.5, 1905; 5 préludes, op.5a, ?1905; 3 fragments, op.6; 2 poèmes, op.10, ?1912; Poème, op.16; 3 poèmes, op.24, 1918–23; Sonata no.2, op.27 1924; Sonata no.3, op.29; Mon epitaphe, op.33

Other works: romances for 1v, pf, incl. Peintures vocales, opp.4, 8 and 21; incid music

Principal publishers: Zimmermann, Jürgenson, Gosizdat

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Krein

(2) Aleksandr Abramovich Krein

(*b* Nizhniy-Novgorod, 8/20 Oct 1883; *d* Staraya Ruza, Moscow region, 21 April 1951). Brother of (1) Grigory Abramovich Krein. Along with Grigory and his other five brothers, he received his first musical education from his father Abram, a *badhan* and klezmer musician and a collector of Jewish folk music, who had moved from his native Lithuania in 1870. At the age of 14 he entered the Moscow Conservatory, where he studied the cello with Aleksandr von Glehn; he also took composition classes with Leonid Nikolayev, Sergey Taneyev and Boleslav Yavorsky. He then studied music theory for one further year at the music school attached to the Moscow Philharmonic Society. His first works were published by Jürgenson in 1901, and by the end of that decade his music was regularly heard at chamber concerts in Moscow. He became a member of the Society for Jewish Folk Music, which commissioned a set of *Yevreyskiye éskizi* ('Jewish Sketches') for clarinet and string quartet. This work met with such success that another set was requested; this Krein dedicated to his parents and the writing, with its direct allusion to Jewish domestic music, vividly recreates the sounds which must have filled the Krein household when Aleksandr was growing up. Krein returned to teach at the conservatory (1912–17) before he was appointed secretary of the artistic section of Muzo-Narkompros; he later served as the secretary of the academic and ethnographical sections of that organization. From 1922 he held a post as a jury member of the State Publishing House. During the 1920s he wrote music for several plays staged in the Habimah, the Ukrainian, the Moscow and the Belarusian Jewish theatres. The opera *Zagmuk* (1929–30) concerned the Jewish uprising in Babylon in the 8th century bce and was his last work to show Jewish influence openly. That such subject matter was to be avoided as early as 1934 is demonstrated by the publication, in that year, of a *Melodiya* ('Melody'), op.43, for cello and piano; five years previously, Sabaneyev had listed this work in his book on Krein as *Yevreyskaya melodiya*. The Spanish-influenced ballet *Laurentsiya* written in the mid-1930s enjoyed some success but, while colourfully scored and undoubtedly the work of a talented composer, it is devoid of the singular harmonic and melodic invention of Krein's earlier music. Although some of Krein's later works (such as his Second Symphony written in 1944–6 during his wartime evacuation to Nal'chik) demonstrate his interest in Armenian, Syrian and Turkish folksong, they possess little of the colour and vitality which his Jewish roots and his harmonic adventurousness imparted to other compositions.

Krein's finest works were written between 1910 and about 1928. In these, he absorbed the contours and inflections of Jewish folk music into a harmonic language which, being characterized by the use of altered dominant 9th and 11th chords, is clearly related to that of Skryabin, with whom he became acquainted around 1910. Even his earliest works display the fervent, passionate expression which dominated his music of the 1910s and 20s. Relatively complex harmony, often based on dominant sonorities,

is frequently presented within parallel octaves which delineate melody. In the *Elegiya* (1913) for piano trio and many works of his earlier period, a slowish triple metre is ornamented with chromatic voice leading between harmonies and arpeggiated melodic fragments. From 1910 onwards Krein used both secular and sacred Jewish material with growing frequency and confidence. Attracted to symbolist poetry in his early songs, he later wrote cycles to words by Jewish poets, and in these used a variety of Jewish musical materials within a harmonic context of considerable subtlety. When writing what are arguably his most impressive works – the First Symphony and Piano Sonata (1922 and 1923–5) – Krein employed ancient Hebrew melodies in a harmonic system which manages organically to combine, by virtue of their shared intervallic properties, elements of Skryabin's late language and modes found in Jewish folk music.

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Stage: *Zagmuk* (op, after A. Glebov), 1930; *Laurentsiya* (ballet, after L. de Vega: *Fuente Ovejuna*), 1937; *Tat'yana: doch' naroda* [*Tat'yana: Daughter of the People*] (ballet, V. Meshcheteli), 1940–42, rev. 1947

Orch: *Poème*, vc, orch, 1910; *Fragment symphonique*, op.14, 1912; *Salome*, op.19, 1914; *Elegiya*, str, op.21, 1917; *Roza i krest'* [*The Rose and the Cross*], op.26, 1918 [sym. fragments after A. Blok]; *Sym. no.1*, op.35, 1923–5; *Sym. no.2*, op.55, 1944–6; *Suite from the Dancing Instructor* (after L. de Vega), op.56, 1946

Vocal: *Tol'ko lyubov'* [*Only Love*], 5 songs, 1v, pf, op.17, 1914; *Vo dni skorbi* [*In the Days of Struggle*], 5 songs, 1v, pf, op.20, 1915; *3 pesni getto* [*3 Songs From the Ghetto*] (Kh. Bilyak), 1v, pf, op.23, 1917; *Roza i krest'* (A. Blok), 4 songs, 1v, pf, op.25, 1918; *3 pesni* (Oshanin), 1v, pf, op.27, ?1918; *2 yevreyskiye pesni* [*2 Jewish Songs*] (L. Yaffe, O. Mandelstam), 1v, pf, op.29, 1918; *Gazeli i pesni* [*Ghazels and Songs*], 1v, pf, op.31, 1921; *Kaddish* (trad. texts, Oshanin), T, chorus, orch, op.33, 1921; *Traurnaya oda pamyati Lenina* [*Funeral Ode in Memory of Lenin*], chorus, orch, op.40, 1925–6; *2 yevreyskiye pesni* (I. Charik, I. Kushnirov), 1v, pf, op.39, 1926; *Ornamenti* [*Ornaments*], 1v, pf, 1927 [vocalises]; *8 khor* [*8 Choruses*], 1928; *The USSR – Shock Brigade of the World Proletariat*, sym. dithyramb, nar, chorus, orch, op.48, 1931–2; *6 romansov* (I. Ehrenburg), op.54, 1944; *Songs of the Stalinist Falcon* (M. Gor'ky), Mez, chorus, orch, 1948–9

Chbr and solo inst: *Fragment lyrique*, 4 vc, op.1a, 1901; *Prolog*, va, pf, op.2a, 1902/1927 [arr. of 1st movement of *Éskizī yunosti*, op.2]; *Poème*, vc, pf, op.10, 1909–10 [arr. of work for vc, orch]; *Yevreyskiye éskizī* [*Jewish Sketches*], vol. 1, cl, str qt, op.12, 1910; *Yevreyskiye éskizī*, vol. 2, cl, str qt, op.13, 1910; *Poème no.2*, vn, pf, op.15, 1912; *Elegiya*, pf, trio, op.16, 1913; *Yevreskoye kaprichchio* [*Jewish Caprice*], vn, pf, op.24, 1917; *Dve arii* [*2 Arias*], vn, pf, op.41, 1926; *Yevreyskaya melodiya* [*Jewish Melody*], vc, pf, op.43, 1928; *Str Qt no.2*, 1950–51 [completed by Litinsky]

Pf: *Éskizī yunosti* [*Sketches of Youth*], op.2, 1902; *5 prelyudiy/5 préludes*, op.6; *2 poéma/2 poèmes*, op.11, 1910; *Triada poem/Triade de poèmes*, op.18, 1915; *2 malen'kiye poéma/2 petites poèmes*, op.30, 1920; *Sonata*, op.34, 1922; *Tantseval'naya syuita* [*Dance Suite*], op.44, 1928

Incid music for the theatre, opp.36–8

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Krein

(3) Yulian Grigor'yevich Krein

(b Moscow, 20 Feb/5 March 1913; d 28 May 1996). Composer and musicologist, son of (1) Grigory Abramovich Krein. He studied composition with Dukas at the Ecole Normale in Paris, graduating in 1932, and lived in Moscow from 1934. His compositions developed under the influence of French music, but he also drew upon the 19th-century Russian tradition and on the innovations of Scriabin. As a result his music is complex and many-sided, its lyricism clearly expressed in melodic breadth and colourful harmony. The French connection is most evident in his orchestration, while the chamber pieces are more Romantic in style. A prolific composer and a noted musicologist, he also appeared frequently as a pianist.

WORKS

(selective list)

Orch: Pf Conc. no.1, 1929; Razrusheniye [Destruction], sym. prelude, 1929; Vc Conc., 1929; 3 pf concs., 1929, 1942, 1943; Galateya, ballet (1934); Vesenniyaya simfoniya [Spring Sym.], 1935–59; Simfonicheskaya ballada (1942); Arkticheskaya poëma, sym., 1943; Serenade, 1943; Vesenniyaya syuita, 1948; Serebryanoye kopittse [The Silver Hoof], after P. Bazhov, 1949; 3 poëmi 'Druz'yam mira' [To the Friends of Peace], 1953; Poema-simfoniya, 1954; Poëma, vn, orch, 1956; Vn Conc., 1959; Liricheskaya oda, 1962; Skazka o rybake i rybke [Tale of the Fisher and the Fish], after A.S. Pushkin, 1970

Vocal: Rembrandt, vocal-sym. picture, 1962–9; songs

Chbr: Str Qt no.1, 1925; Str Qt no.2, 1927; Str Qt no.3, 1936; Str Qt no.4, 1943; Suite, vc, pf, 1928; Sonata no.1, vn, pf, 1948; Sonata-fantasia, vc, pf, 1955; Sonata, fl, pf, 1957; Pf Trio, 1958; Sonata, cl, pf, 1961; Sonata no.2, vn, pf, 1971; Sonata-poëma, vc, pf, 1972

Pf: 2 sonatas, 1924, 1955; Ballada, 1955; other pieces

Principal publishers: Muzika, Sovetskiy Kompozitor, Universal

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Kreinin, Julia.

See [Kreynina, Yuliya Volfovna](#).

Kreisler, Fritz

(*b* Vienna, 2 Feb 1875; *d* New York, 29 Jan 1962). American violinist and composer of Austrian birth. He began to learn the violin at the age of four with his father, a doctor and enthusiastic amateur violinist. After lessons with Jacques Auber, he gained admission to the Musikverein Konservatorium at the age of seven – the youngest child ever to enter. For three years he studied the violin with Joseph Hellmesberger jr and theory with Bruckner. He gave his first performance there when he was nine and won the gold medal when he was ten – an unprecedented distinction. He then studied at the Paris Conservatoire under J.L. Massart, who had taught Wieniawski. Kreisler left the Conservatoire in 1887, sharing the *premier prix* with four other violinists, all some ten years older. From the age of 12 he had no further violin instruction.

In 1889–90 Kreisler toured the USA as assisting artist to Moriz Rosenthal, but with only moderate success. He returned to Vienna: two years at the Gymnasium and two as a pre-medical student were followed by military service. All this time, Kreisler barely touched the violin. However, once he decided on a musical career, he quickly regained his technique. In 1896 he applied to join the orchestra of the Vienna Hofoper but failed, allegedly because of poor sightreading. Two years later he had the satisfaction of scoring a notable success with the Vienna PO, actually the same ensemble that had denied him a place. A year later, on December 1899, his *début* with the Berlin Philharmonic under Nikisch marked the beginning of an international career. He reappeared in the USA during the 1900–01 season, then made his London *début* at a Philharmonic concert under Richter on 12 May 1902. In 1904 he was presented with the Philharmonic Society's gold medal. Elgar composed his Violin Concerto for Kreisler who gave its *première* on 10 November 1910 at Queen's Hall, with Elgar conducting.

At the outbreak of World War I Kreisler joined the Austrian Army. He was medically discharged after being wounded, and embarked for the USA (his wife's native country) in November 1914. However, anti-German feelings ran so high that he withdrew from the platform, reappearing in New York on 27 October 1919. From 1924 to 1934 he lived in Berlin. When Austria was annexed by the Nazis the French Government offered him citizenship. In

1939 he returned for good to the USA, and became an American citizen in 1943. A traffic accident in 1941 impaired his hearing and eyesight; nevertheless, he resumed his career. He made his last Carnegie Hall appearance on 1 November 1947, though he broadcast during the 1949–50 season. After that, his interest in the violin waned; he sold his collection of instruments and kept only an 1860 Vuillaume.

Kreisler was unique. Without exertion (he practised little) he achieved a seemingly effortless perfection. There was never any conscious technical display. The elegance of his bowing, the grace and charm of his phrasing, the vitality and boldness of his rhythm, and above all his tone of indescribable sweetness and expressiveness were marvelled at. Though not very large, his tone had unequalled carrying power because his bow applied just enough pressure without suppressing the natural vibrations of the strings. The matchless colour was achieved by vibrato in the style of Wieniawski who (in Kreisler's words) 'intensified the vibrato and brought it to heights never before achieved, so that it became known as the "French vibrato"'. However, Kreisler applied vibrato not only on sustained notes but also in faster passages which lost all dryness under his magic touch. His methods of bowing and fingering were equally personal. In fact his individual style was, as Flesch said, ahead of his time, and may explain his comparatively slow rise to fame. Yet there is hardly a violinist in the 20th century who has not acknowledged admiration of and indebtedness to Kreisler.

Kreisler was also a gifted composer. Among his original works are a string quartet, an operetta, *Apple Blossoms* (with Viktor Jacobi, 1919), cadenzas to the Beethoven and Brahms concertos, and numerous short pieces (*Tambourin chinois*, *Caprice viennois* etc.). He made many transcriptions and editions. In addition, he composed dozens of pieces in the 'olden style' which he ascribed to various 18th-century composers, such as Pugnani, Francoeur, Padre Martini etc. When Kreisler admitted in 1935 that these pieces were a hoax, many critics (including Ernest Newman) were indignant while others accepted it as a joke. It is strange indeed that so many experts were misled by Kreisler's impersonations; at any rate, these charming pieces continue to enrich the violin repertory.

WRITINGS

Four Weeks in the Trenches (Boston and New York, 1915)

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SchwarzGM

L.P. Lochner: *Fritz Kreisler* (New York, 1950/R) [with discography and repr. of the controversy with Newman]

F. Bonavia: 'Fritz Kreisler', *MT*, ciii (1962), 179

J.W. Hartnack: *Grosse Geiger unserer Zeit* (Munich, 1967, 4/1993)

J. Creighton: *Discopaedia of the Violin, 1889–1971* (Toronto, 1974)

I. Yampol'sky: *Frits Kreysler: zhizn' i tvorchestvo* (Moscow, 1975)

The Strad, xcvi (1987) [Kreisler edition]

A.C. Bell: *Fritz Kreisler Remembered: a Tribute* (Braunton, 1992)

H. Adamson: 'Forgotten Treasure', *The Strad*, cvii (1996), 692–3

BORIS SCHWARZ

Kreith, Karl [Charles, Carlo]

(*b* c1746; *d* Vienna, 22 Dec 1803). Flautist and composer. He was a musician in the Galician honorary guard from about 1782 to 1791, when he joined the Viennese Hofkapelle as a timpanist. He was esteemed as a virtuoso on the transverse flute, for which he wrote numerous compositions and tutors. His musical works found wide currency about 1800 in both aristocratic and bourgeois circles throughout Europe. In addition to many occasional works, his output comprises mainly chamber music, mostly for winds, as well as transcriptions for Harmoniemusik.

WORKS

(selective list)

6 Duetts, 2 fl (London, c1800)

Fl Conc., G, op.70 (Vienna, 1802)

12 Duetti, 2 hn (Vienna, 1802); ed. A. Suppan (Freiburg, 1994)

4 partitas: 2 in B \flat , 2 cl, 2 hn, 2 bn, opp.57–58 (Vienna, n.d.); 2 in D, 2 cl, 2 hn, bn, opp.59–60 (Vienna, [1802])

3 Qts, flageolet, 2 vn, vc, op.93 (Vienna, 1803)

Qt, G, fl, vn, va, vc (Vienna, n.d.)

3 Terzetti, 2 cl, bn/vc (Vienna, n.d.)

6 originale ungarische Tänze, 2 fl (Brunswick, n.d.; Vienna, n.d.); ed. A. Suppan (Freiburg, 1992)

2 sonatas, cl, vn, *A-Wgm*; ed. A. Suppan (Vienna, 1996)

pedagogical works

Kurzgefasste Anleitung die Flöte zu spielen (Vienna, 1803), enlarged by F. Devienne (Vienna, n.d.)

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*Köchel*KHM

*Wurzbach*L

W. Suppan: 'Karl Kreith: Flötist, Komponist, Pädagoge der Haydn-Zeit', *Neues Musikwissenschaftliches Jb*, iv (1995), 47–76 [incl. detailed list of works]

WOLFGANG SUPPAN

Krejčí, Iša [František]

(*b* Prague, 10 July 1904; *d* Prague, 6 March 1968). Czech composer and conductor. Born into a family of intellectuals (his father was an important Czech philosopher), he received a broad general education but held a lasting interest in history and the classical arts. From these stemmed his interest in Mozart, especially after acquiring a deeper knowledge of *Die Zauberflöte* in 1917. He read aesthetics, history and musicology at Prague University (1923–7), where he developed an interest in the works of Smetana, and concurrently attended the Prague Conservatory, studying composition with Jirák and conducting with Pavel Dědeček; in 1927–8 he attended Novák's masterclasses. After working as a répétiteur at the Bratislava Opera (1931–2), Krejčí returned to Prague and, together with

Bořkovec, Ježek, Holzknecht and Martinů (who lived in Paris), founded the Mánes group, whose interests focussed on contemporary French music. Between 1934 and 1945 Krejčí was a conductor and producer at Prague radio, and conductor also of the Orchestral Association in Prague (from 1936). He was chief conductor and artistic director of the Olomouc Opera from 1945 to 1958, and in 1959 was appointed Dramaturg at the National Theatre in Prague.

As a conductor, he familiarized himself with current French music and the works of Stravinsky. As a composer he traced an individual path between the compositional complexity of the time and the piquant simplicity of the music of Les Six. Taking Mozart as his example, his works display a penchant towards well-defined forms and logical development. His first critical triumph was the Divertimento 'Kasace' of 1925. A filigreed work based on Classical forms, this piece established Krejčí as a Czech representative of neo-classicism. His later works reflect a growing interest in larger forms, more audacious harmony and exuberant rhythmic development. However, this structure of his works remained Classically symmetrical and their harmony generally diatonic. In cyclical forms he alternates large, melodious slow movements and lively movements full of temperament.

WORKS

(selective list)

Stage: Malý balet [Little Ballet] (after V. Nezval), 1927; Antigona (stage cant., 1, after Sophocles), 1933, rev. 1959–62; Pozdvižení v Efesu [Uproar in Ephesus] (ob, 2, after W. Shakespeare: *The Comedy of Errors*), 1939–43; Temno [The Darkness] (dramatic scenes, Krejčí and Bachtík, after, A. Jirásek), 1944, rev. 1951;

Vocal: Zpěv zástupů [The Song of the Crowds] (cant. J. Hora), chorus, orch, 1925, orchd 1948; 6 písní [6 songs] (J. Neruda), Bar, pf, 1931, orchd; 4 madrigaly (K.H. Mácha), 1936; 5 písní (J.A. Comenius), 1938; Antické motivy (J.V. Sládek, Sophocles), low male v, pf, 1936, orchd 1940

Orch: Symfionietta-Divertimento, 1929; Suita z hudby ke komické opeře [Suite of Music from Comic Operas], 1933; Concertino, pf, ww, brass, perc, 1935; Concertino, vc, orch, 1936; Concertino, vc, orch, 1939; Suita, orch, 1939; 20 variací na vlastní téma v duchu národní písně [20 Variations on an Original Theme in the Style of a Folksong], 1946; Serenáda, orch, 1948; 14 variací na píseň 'Dobrou noc' [14 Variations on the Song 'Goodnight'], 1951; Sym. no.1, D, 1954; Sym. no.2, cl, 1956; Sym. no.3, C, 1961; Sym. no.4, 1966; Vivat Rossini, ov., 1967

Chbr and solo inst: Divertimento 'Kasace' [Cassation], fl, cl, tpt, bn, 1925; Trio-Divertimento, ob, cl, bn, 1935; Trio, cl, db, pf, 1936; Divertimento, nonet, 1937; 3 scherzini, pf, 1953; Str Qt no.2, d, 1953; Str Qt no.3, 1960; Sonatina concertante, vc, pf, 1961; Wind Qnt, 1964; Trio, contralto, vn, vc, pf, 1965; 4 předávkové kusy [4 encore pieces], vn, pf, 1966; Str Qt no.4, 1966; Str Qt no.5, 1967

Principal publisher: Český hudební fond, Supraphan, Panton

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V. Holzknecht: 'Iša Krejčí', *HRO*, vi (1953), 295

- V. Gregor:** *'Olomoucké působení Iši Krejčího'* [Krejčí's activities in Olomouc], *HRo*, vii (1954), 496
- J. Kasan:** *Novoklasicismus v díle Iši Krejčího* [Neo-classicism in Krejčí's work] (diss., U. of Prague, 1956)
- V. Holzknicht:** *Hudební skupina Mánesa* [The musical group Mánes] (Prague, 1968)
- V. Holzknicht:** *Iša Krejčí* (Prague, 1976)

JIŘÍ MACEK

Krejčí, Josef

(*b* Milostín, nr Rakovník, 6 Feb 1822; *d* Prague, 19 Oct 1881). Czech composer, teacher and organist. Bohumír Štědroň (*ČSHS*) and others give his birth date as 17 December 1821. Krejčí's teachers included Robert Führer and Vitásek. He initially devoted himself to church music, establishing a reputation in Czech and German lands as an excellent organist, improviser and conductor. He held appointments at several Prague churches, and in 1858 he became director of the Prague Organ School, where his pupils included Dvořák. In 1865 he relinquished these posts after successfully competing against Smetana and others for the directorship of the Prague Conservatory. His incumbency, which lasted until 1881, was regarded by critics as a period of unhealthy cosmopolitanism, on account of his refusal to include contemporary Czech works in Conservatory concerts and his reluctance to allow pupils to participate in certain external Czech performances. His stance probably developed from a vitriolic dispute in 1860 over teaching appointments at the Organ School, which alienated him from formerly supportive influential nationalist circles. Previously he had played an important role in the Czech national revival. He wrote in Czech on music theory, and made an abortive attempt at a vernacular dictionary of musical terms. In 1848 he founded and edited the first independent Czech music periodical, *Caecilie*.

Krejčí composed mainly church works, some of which were published and popular in his lifetime. Particularly noteworthy are his two published masses, the second of which (no.4, 1857; dedicated to Liszt) is characterized by an assured handling of restricted resources and an expressive use of colouristic harmonic progression and chromatic melodic movement. His style was strongly influenced by Mendelssohn.

WORKS

(selective list)

many MSS in CZ-Pk

vocal

Das Labyrinth der Welt (orat, J. Wenzig, after J.A. Kominský), S, A, T, B, SATB, orch, op.35, 1857, inc.

Jubiläums Cantate, S, A, T, B, SATB, orch, op.37, 1857

4 masses, incl. no.1, F, S, A, T, B, SATB, orch, op.18 (Prague, 1852); no.4, a, S, A, T, B, SATB, op.25, 1857 (Prague, 1858)

Te Deum, D, S, A, T, B, SATB, orch, c1857; 1 other TeD
8 Responsorien in nativitate Domini, SATB, vc, db, org, op.26, c1854
2 Cz. choruses, TTBB, op.9 (Prague, n.d.)

many grads and offs

instrumental

Orch: Concert ov., d, op.42, 1865, Prague, 17 March 1867; rev., perf. Prague, 23 March 1872

Org: 5 Pastoral-Orgelvorspiele, op.8 (Prague, 1848); Praktische Elementar-Orgelkurs, 3 vols. (Prague, ?1848); Skladební obrazce ke tvoření preludií [Compositional Patterns to Create Preludes], 11 preludes, op.33 (Prague, 1858); Grosse Sonata, op.34, c1857; many other works

Pf: Deux pièces de salon en forme de mazurkas, op.7

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E. Meliš: 'Nynější stav hudby v Čechách vůbec a v Praze zvlášť' [The present state of music in Bohemia, with particular reference to Prague], *Lumír*, vii (1857), 1193 only

A.W. Ambros: *Das Conservatorium zu Prag* (Prague, 1858)

? **J. Srb Debrnov:** Obituary, *Dalibor*, iii (1881), 248–9, 257–8

J. Branberger: *Konservatoř hudby v Praze* [The Prague Conservatory of Music] (Prague, 1911; Ger. trans., 1911) [draws heavily on Ambros, op. cit.; incl. detailed work-list]

J.M. Květ: *Mládí Antonína Dvořáka* [The youth of Dvořák] (Prague, 1943), 84–7

J. Ludvová: *Česká hudební teorie 1750–1850* [Czech music theory 1750–1850] (Prague, 1985), 22–3, 85–6

KARL STAPLETON

Krek, Uroš

(b Ljubljana, 21 May 1922). Slovenian composer. He studied composition with Škerjanc at the Ljubljana Academy of Music, graduating in 1947. From 1950 to 1958 he was producer of orchestral music and director of the music programme for Ljubljana radio. He undertook research in the Ljubljana Ethnomusicological Institute (1958–67) and then taught composition at the Ljubljana Academy until his retirement in 1982. He is a member of the Slovenian Academy of Sciences and Arts. Krek's works, in a style first neo-classical then Expressionist, employ elements of Slovenian folk music and 12-note techniques.

WORKS

(selective list)

Orch: Vn Conc., 1949; Sinfonietta, 1951; Mouvements concertants, 1955, rev. 1967; Sonatina, str, 1956; Rapsodični ples, 1959; Hn Conc., 1960; Inventiones ferales, vn, orch, 1962; Pic Concertino, 1967; Sinfonia per archi, 1970; Koncertni diptihon, vc, orch, 1985; Koncertna fantazija, cl, orch, 1987; Posvetilo [Dedication], 1989

Chbr and solo inst: Sonata, vn, pf, 1946; Thème varié, trbn, pf, 1968; Episodi concertanti, wind qnt, 1970; Sonata, 2 vn, 1972; Duo, vn, vc, 1974; Sur une mélodie, pf, 1977; Str Trio, 1977; Str Qt, 1980; Sonata, vc, pf, 1984; Streichsextett,

1990; Sarabanda per Nataša, cl, pf, 1993

Vocal: Staroegiptovske strofe [Ancient Egyptian strophes], T, str, 2 hp, 1967;
Canticum Resianum, Mez, chbr orch, 1988; songs, choruses

Music for theatre, film, radio

Principal publishers: Edicije DSS, Breitkopf & Härtel, Peters

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A. Rijavec: 'Klangliche Realisierungen im Werk von Uroš Krek', *MZ*, xii (1976), 97–109

F. Križnar and T. Pinter: *Sodobni slovenski skladatelji/Contemporary Slovenian Composers*, ed. I. Bizjak (Ljubljana, 1997), 116–19, 290

ANDREJ RIJAVEC/IVAN KLEMENČIČ

Krellmann, Hanspeter

(b Würzburg, 11 Jan 1935). German theatre and opera director and writer on music. He studied the piano at the Düsseldorf Conservatory (1955–8) and attended Cologne University, where he studied musicology with Fellerer, theatre history with Rolf Badenhausen, and ancient history (1958–62). He took the doctorate at Cologne in 1966 with a dissertation on Busoni and worked as a freelance writer on music, 1957–76. He was appointed chief Dramaturg of the Staatstheater, Darmstadt in 1976 and in 1982 he became press spokesman for the Bayerische Staatsoper, where he was made chief Dramaturg in 1984. His main interests are 20th-century composers and avant-garde music and he has written monographs on Webern and Gershwin; he has also edited chamber works by Brahms and he lectures on music at the University of Freiburg and on theatre at the University of Munich.

WRITINGS

Studien zu den Bearbeitungen Ferruccio Busonis (diss., U. of Cologne, 1966; Regensburg, 1966/R)

Ich war nie Avantgardist: Gespräche mit dem Komponisten Jürg Baur (Wiesbaden, 1968)

'Plädoyer für kurze Musik oder: gestaltete Verwirrung: Portrait des Komponisten Milko Kelemen', *Musica*, xxiii (1969), 555–8

'Stockhausen's Plea for Intuition: an Interview', *World of Music*, xii/2 (1970), 6–12

Anton Webern in Selbstzeugnisse und Bilddokumenten (Reinbek, 1975/R)

'Komposition als Moment der Verweigerung: Gespräch mit den Komponisten Peter Ruzicka', *Musica*, xxx (1976), 122–7

ed.: *Stationen eines Dirigenten: Wolfgang Sawallisch* (Munich, 1983/R)

George Gershwin (Reinbek, 1988/R; Jap. trans., 1993)

ed.: **H. Rosendorfer:** *Don Ottavio erinnert sich: Unterhaltungen über die richtige Musik* (Kassel, 1989)

'Zeitgenosse Paul Hindemith?', *Hindemith-Jb 1990*, 111–17

'Die Oper und ihr Publikum: über die notwendige Öffnung und Popularisierung des Theaters', *Nationaltheater: die Bayerische Staatsoper*, ed. H. Zehetmair and J. Schäder (Munich, 1992)

Edvard Grieg (forthcoming)

Kremastē.

Sign used in pairs in Byzantine [Ekphonic notation](#).

Kremberg, Jakob [James] [Cranbrook, James; Cremerberg, Jakob]

(*b* Warsaw, c1650; bur. London, 20 Sept 1715). Composer, lutenist and music copyist of Polish birth, later active in England. He was registered at the University of Leipzig in 1672, became a chamber musician to the Duke-Administrator of Magdeburg in 1677, and joined the royal music at Stockholm the next year. He was an alto at the Dresden court between 1682 and at least 1691. Between 1693 and 1695 he directed the Hamburg opera with Johann Sigismund Küsser; he may have been the author of the libretto for Georg Bronner's opera *Venus, oder Die siegende Liebe* (1694; lost). Some time in the following two years he was at the University of Leiden, where he composed a setting of a poem by the physician and scientist Herman Boerhaave and perhaps taught John Clerk of Penicuik (Davidson).

Kremberg is next heard of advertising a concert series on 24 November 1697 at Hickford's Dancing School in London, claiming that he had 'lately come out of Italy'. Boerhaave told Clerk in a letter dated 9 February 1698 that Kremberg 'kept a band of fine musicians in London', who were praised for performing pieces celebrating the Peace of Ryswick, the king's birthday, the New Year and 'the elevation of the Count of Albermarle'. Furthermore, though he 'sang and played the lute at night by the bed of the King with his young son', he 'was not paid a single penny, rather he incurred immense expenses and ran up enormous debts'. Nothing more of him is known until 1702, when he is encountered in Scotland as music master to the children of Lady Grisell Baillie of Mellerstain House, Berwickshire. He finally received an English court post in April 1706, and was replaced by James Moore on 23 September 1715; he is presumably the 'James Cranbrook' who was buried three days earlier at St Anne's, Soho. He was survived by his wife Dorothea Sophia; the James Kremberg who had four children baptized at St Andrew's, Holborn, between 1715 and 1722 was presumably his son.

Kremberg was one of the more incompetent composers of the period, though that did not prevent him from writing some large-scale pieces, including *A New-Framed Entertainment*, a series of operatic scenes for a lost play similar to *The Rehearsal*, by the 2nd Duke of Buckingham. However, he is included in a list of leading lutenists in the Milleran manuscript (*F-Pn* Rés.823) and was an accomplished music copyist. All the surviving manuscripts of his compositions are in his elegant, distinctive hand, and he also copied *GB-Lcm* 779 (fac. in *MLE*, E1, 1990), a shortened English version of Giovanni Bononcini's *Camilla* possibly

prepared for a court performance on 6 February 1707, and *US-Wc* M1515.A11 Case, a score of theatre suites by William Corbett, William Croft, John Eccles, James Paisible, Daniel Purcell and others, mainly copied from the Walsh series *Harmonia Anglicana*.

WORKS

Betrachtung der Welt (Ade O Weltigkeit!), 4vv, bc (Dresden, 1687); ed. in EDM, lxxix

Musicalische Gemüths-Ergötzung oder Arien (40 songs, 16 with verses by Kremberg), 1v, bc/lute/b viol/angélique/gui (Dresden, 1689); 3 ed. in Friedlaender, 1 ed. in Wolf

England's Glory (masque), for Queen Anne's birthday (London, 1706), music lost

A Collection of Easy and Familiar Aires, 2 rec; ov., passacaille, 3 rec (London, 1707), frag.

A New-Framed Entertainment (operatic scenes for a lost play), *GB-Lcm*

4 songs: Aurelia has sweet pleasing charms, 1v, vn/ob, hpd/bn; Farewell ye gilded follies, 1v, fl/vn, hpd; Lavinia has majestic charms, 1v, bc; Since I have seen Lucinda's charms, 1v, rec/vn, hpd, *Och, US-LAuc*

Setting of a poem by H. Boerhaave, ?1696/7, lost

Conc., C, 3 vn, opt. bc, *S-Uu*

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AshbeeR, ii, v

BDA

BDECM

FürstenauG, i

LS

NicolIH

WolfW

M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert*, i (Stuttgart and Berlin, 1902/R), 63

M. Tilmouth: 'A Calendar of References to Music in Newspapers Published in London and the Provinces (1660–1719)', *RMARC*, i (1961/R), esp. 21

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

P. Davidson: 'Leo Scotiae Irritatus: Herman Boerhaave and John Clerk of Penicuik', *The Great Emporium: the Low Countries as a Cultural Crossroads in the Renaissance and the Eighteenth Century*, ed. C.C. Barfoot and R. Todd (Amsterdam, 1992), 155–94

PETER HOLMAN

Kremenliev, Boris

(*b* Razlog, Bulgaria, 23 May 1911; *d* Los Angeles, 25 April 1988). American composer and ethnomusicologist. He came to the USA in 1929 and studied at DePaul University, Chicago (BM 1936, MM 1938), with Howard Hanson at the Eastman School (PhD 1942), and with Harris (composition) and Altschuler (conducting). During 1945–6 he was music director of the South German radio network; later he was appointed professor of composition at UCLA, from which he retired in 1978. He experimented with electronics and other new compositional resources, but then returned to a simpler style,

colourful, rhythmically intense, terse and texturally unconventional; a shared cultural background led to some similarity with the music of Bartók. As an ethnomusicologist he concentrated on the folk music of Bulgaria and on Slav music in general. He has written a book, *Bulgarian-Macedonian Folk Music* (Berkeley, 1952), and many articles including several on 20th-century music. Kremenliev received grants from the American Philosophical Society (1955), the Ford Foundation (1962), the Creative Arts Institute (1966–7), and the Bulgarian Academy of Arts and Sciences (1979).

WORKS

(selective list)

Op: The Bridge (3, E. Kremenliev), 1966–

Orch: Sym. no.1 (Song Sym.), A, orch, 1940–41; The Odyssey of Runyon Jones (N. Corwin), 1946; 3 Village Sketches, band, 1949; Bulgarian Rhapsody, 1952; Elegy: June 5, 1968, 1968–9; Peasant Dance, 1984

Chbr and solo inst: 6 Miniatures, pf, 1952; Pf Sonata no.1, 1954; Str Qt no.1, 1954; Pf Sonata no.2, 1959; Str Qt no.2, 1965; Sonata, db, pf, 1966–7; Divertimento, vn, vc, 1967; Overtones, brass, 1983–4

Vocal: Song for Parting (E. Kremenliev), female vv, eng hn, str, 1949; Grapes (A.S. Pushkin), female vv, str qt, 1951; Facing West from California's Shores (W. Whitman), mixed vv, band, 1954; KOAN no.77 (E. Kremenliev), A, fl, cl, pf, perc, 1979; The Children (D. Dugau), S, pf, mand/vn, 1982

Crucifixion (film score), 1952 [on paintings of Rico Lebrun]; other incid music for stage, film, radio, TV

Principal publishers: Bruzzichelli, Foster, Leeds, Ocorr, Clayton Summy

WRITINGS

Bulgarian-Macedonian Folk Music (Berkeley, 1952)

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'Types of Bulgarian Folk Songs', *Slavonic and East European Review*, xxxiv (1956), 335–76

'Some Observations on Stress in Balkan Music', *Studies in Ethnomusicology*, ed. M. Kolinski, ii (New York, 1965), 75–94

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'The Influence of Folklore on the Modern Czech School of Composition', *Czechoslovakia Past and Present*, ed. M. Rechcigl, ii (The Hague, 1968), 1319–35

'Mnogoglasie: a Compositional Concept in Rural Bulgaria', *Selected Reports in Ethnomusicology: Essays in Honour of Peter Crossley-Holland*, ed. N. Marzac-Holland and N.A. Jairazbhoy (1983)

W. THOMAS MARROCCO/R

Kremer, Gidon

(b Riga, 27 Feb 1947). Russian violinist of German parentage. He studied the violin with V. Sturesteps at the Latvian Academy of Music and with David Oystrakh and P. Bondarenko at the Moscow Conservatory (1965–73), during which time he won prizes in the Queen Elisabeth Competition in Brussels (1967), the Paganini and Montreal competitions (1969), and the Tchaikovsky prize in Moscow in 1970. Although this led to some 150 concerts in the USSR, for undivulged reasons he was not allowed to travel abroad for the next five years. In 1975 he was finally granted permission, and at his London début Karajan was in the audience and invited him to record the Brahms Violin Concerto and play at the opening concert of the Salzburg Festival with the Berlin PO. His New York début followed in 1977. Although Kremer is an eloquent exponent of the traditional Classical and Romantic repertory, he is also a strong advocate of contemporary music and has had a number of works written for him, of which he has given the first performances: these include Pärt's *Tabula Rasa* for two violins (with his first wife Tat'yana Grindenko, 1977); Schnittke's First Concerto grosso for two violins (1977), Violin Concerto no.4 (1984) and Trio (1985) and Denisov's Violin Concerto (1978). In recitals Kremer has been partnered by Martha Argerich, Oleg Maisenberg, Heinrich Schiff and others; he has also made over 300 recordings which include much contemporary repertory, notably works by Adams, Gubaydulina, Glass, Pärt and Schnittke. In 1981 he founded a chamber music festival at Lockenhaus in Austria, in which celebrated musicians from all over the world participate without fees. Kremer is a volatile, inspirational player with a dazzling virtuoso technique. He plays the 'ex-Baron Feilitsch' Stradivari, dated 1734. His autobiography, *Kindheitssplitter*, was published in Munich in 1993.

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S. Tomes: 'Kremer v. Kremer', *The Strad*, xciv (1984), 422–7

MARGARET CAMPBELL

Kremlyov, Yuly Anatol'yevich

(b Yessentuki, North Caucasus, 19 June 1908; d Leningrad, 19 Feb 1971). Russian musicologist. From 1925 he studied piano at the Leningrad Conservatory, but was compelled by a serious illness to abandon the course in 1928. He took up his musical studies again in 1929, graduated as an external student in 1933, and in the same year became a member of the Union of Soviet Composers. At about this time he began to write a series of short monographs on Russian and Western composers, including Borodin (1934), Liszt (1935), Mozart (1935), Bizet (1935) and Meyerbeer (1936), all published in Leningrad. From the late 1950s Kremlyov held positions on the editorial staff of *Sovetskaya muzika* and the executive committee of the Soviet Composers' Union, and from 1957 was head of the music section at the Leningrad Institute of the Theatre, Music and Cinematography, which he had joined in 1937. He also produced a series of more extensive monographs on Chopin (1949, 3/1971), Grieg (1958), Solov'yov-Sedoy (1960), Debussy (1965), Massenet (1969) and Saint-Saëns (1970), all published in Moscow. He expressed his own views in many of his writings. He was particularly concerned with the importance of ideological contents

in music, the decay of western culture in the 20th century and the struggle against modernism. He was granted his *Kandidat* degree in 1944, and his doctorate in 1963. Kremlyov composed a number of chamber works, including 14 piano sonatas.

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Kremsier

(Ger.).

See [Kroměříž](#).

Kremsmünster.

Benedictine abbey in Upper Austria. It was founded in 777 by Duke Tassilo of Bavaria to provide a Christian mission and to protect the area from the neighbouring Slavs and Hungarians. Plainchant was sung according to the Beneventan rite, which, along with the educational system, was modified according to the rules of Benedikt von Aniane of Aachen in 828. From that time until the 17th century there was an inner and an outer school: the latter was enlarged in 1549 into an Öffentliches Gymnasium. The abbey library has a rich collection of manuscripts, one of the most important in Europe. The Millenarius Minor Manuscript, a collection of gospels dating from the end of the 9th century, contains one of the earliest examples of neumatic notation; a number of manuscripts containing sequences and tropes give evidence of musical practice from the 11th century to the 14th. Polyphonic music found acceptance under the abbot Friedrich von Aich (abbot from 1274 to 1325) but contemporary manuscripts have not survived. The first organ was built before 1490; a splendid new organ was built in the abbey church by Gregor Ennser in 1515. The repertory by the end of the 16th century was dominated by Netherlanders and composers such as Lassus, Hassler and Regnart.

A wave of Italian influence, introduced by Alexander a Lacu from Lugano (abbot from 1601 to 1613) affected all artistic activity at Kremsmünster. The Ennser organ was replaced in 1623 by a more italianate instrument built by Andreas Puz of Passau, which in turn was replaced by an instrument made by Leopold Freundt in 1685. Alessandro Tadei (c1585–1667) became Kapellmeister in 1630; he was overshadowed by his successor Benedikt

Lechler (1594–1657), who compiled several volumes of scores which give some insight into the progressive nature of the music collection (the Regenterei): the Mass repertory consisted primarily of works by Austrians (Stadlmayr, Straus, Lechler, Fux) and Italians (Valentini, Grandi, Banchieri, Verdina). Theatrical music can be traced from 1647, when a Stiftstheater was built. Incidental music for allegorical scenes, ballets and final choruses connected with Latin school dramas and dialogues became increasingly elaborate until these forms were banned in 1765. Such performances were given for visiting nobility, for the prelate and at the cloister school or, from 1744 to 1789, the Ritterakademie. Although personnel, including poets and composers, were usually drawn from the abbey's community, the influence of the Salzburg University theatre was strong from the beginning. Musical drama flourished between 1747 and 1783 under the direction of Franz Sparry (1715–67), a pupil of Leo, and Georg Pasterwiz (1730–1803), a pupil of Eberlin and a prolific composer. After 1771 the repertory was expanded to include Italian *opere buffe* and *opere serie* along with German operettas and Singspiele, some of the latter composed by Pasterwiz. This brilliant period faded with the reforms of Emperor Joseph II, and finally the Baroque theatre itself was demolished in 1804 to make room for a boarding school.

In place of opera a series of oratorio performances was initiated by music director Beda Plank (1794–1830) with Haydn's *The Creation* (1800) and *The Seasons* (1805); the last of these took place in 1914 with Rheinberger's *Christophorus*. Under Abbot Thomas Mitterndorfer (1840–60) a new organ with 61 stops was built by Ludwig Mooser (1854). Both Schubert and Bruckner maintained significant connections with Kremsmünster.

After World War II music was revitalized under the direction of the composer and musicologist Altman Kellner (1902–81) who succeeded Benno Feyrer, *regens chori* from 1908 to 1951. On Kellner's death Father Alfons Mandorfer (b 1933) was appointed *regens chori*. Johann Pirchner of Steinach, Tyrol, was commissioned to rebuild the great church organ along the lines of the Freundt instrument of 1685 and also to provide a new organ for the abbey's Marienkapelle (1972). A new 311-seat Stiftstheater was erected in 1956–7. Numerous manuscripts, including church music by Mozart and Michael Haydn and lieder by Schubert in contemporary copies, apparently stolen from Kremsmünster at the end of World War II, were returned to the abbey by the University of California, Berkeley, in 1990. The Regenterei now contains some 16,000 prints, autographs and manuscripts, making it the most significant monastic collection in Austria.

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ALTMAN KELLNER/ROBERT N. FREEMAN

Krenek [Křenek], Ernst

(*b* Vienna, 23 Aug 1900; *d* Palm Springs, CA, 22 Dec 1991). Austrian composer and writer, also active in Germany and the USA. One of the most prolific composers of the 20th century, he wrote in a wide variety of contemporary idioms.

Krenek began piano lessons at the age of six and was soon writing short piano pieces. In 1916 he began composition study with Schreker, whose emphasis on counterpoint prepared Krenek for Kurth's *Lineare Kontrapunkte*, a text that caused the young composer to conclude that 'music was not just a vague symbolization of emotion instinctively conjured up into pleasant sounding matter, but a precisely planned reflection of an autonomous system of streams of energy materialized in carefully controlled tonal patterns'. Conscripted into the Austrian Army during World War I, Krenek was posted to Vienna where he was able to continue his studies. In 1920 he followed Schreker to Berlin, where he attended the salon of Busoni, met Hermann Scherchen and befriended Eduard Erdmann and Artur Schnabel. Works from this period reflect Schreker's influence in their use of counterpoint and extended tonality.

The three years from 1921 to 1924 were musically productive for Krenek. With the performance of the First String Quartet at the 1921 Deutsches Tonkünstlerfest (Nuremberg), his mature compositional voice emerged. The stark dissonances and vigorous Bartókian rhythms of the quartet inspired more than 50 reviews, gaining Krenek a reputation that produced a contract with Universal Edition. He completed 18 works during these three years, among them the operas *Die Zwingburg* (1922), *Orpheus und Eurydike* (1923) and *Der Sprung über den Schatten* (1923). Most compositions received their premières within a year of completion. At the beginning of 1922 Krenek met Anna Mahler, the daughter of Gustav Mahler. Their relationship, providing him with an entrée into the Mahler circle, resulted in Franz Werfel's reworking of the libretto of *Die Zwingburg* and Alma Mahler's introduction to Alban Berg. Anna also asked Krenek to complete Mahler's Tenth Symphony; he edited the first and third movements of the work, but felt the remainder to be too undeveloped to justify completion artistically. The couple's marriage in 1924 lasted less than a year.

In late 1922 Krenek was invited to join the board of the newly created ISCM. During the next three years many of his works were performed at ISCM concerts. He later served as president of the Austrian chapter of the society. After the enormous uproar created by the première of his Second Symphony in 1923 (Deutsches Tonkünstlerfest, Kassel), Krenek received a grant from Werner Reinhart that enabled him to live in Switzerland for a

short time. Reinhart also introduced Krenek to Stravinsky and Rilke. Ordinarily opposed to musical settings of his texts, Rilke dedicated his cycle 'O Lacrymosa' to Krenek in the hope that it would be set to music, a project that was completed in 1926. In 1925 Krenek joined Paul Bekker at the Staatstheater Kassel. As assistant director Krenek composed incidental music, wrote notes for programme books and occasionally conducted.

In early 1925 Krenek travelled to Paris, where he met Les Six. Deciding that his music should become more accessible, he began sketching ideas for an opera. The completion of *Jonny spielt auf* (1925) marked a return to tonality and the beginning of what Krenek called his neo-Romantic period, influenced in part by his study of Schubert. The opera's première in early 1927 soon had Krenek riding a wave of success (see fig.2). Three one-act operas were also completed: *Der Diktator* (1926), loosely based on the life of Mussolini; *Das geheime Königreich* (1926), a fairy tale; and *Schwergewicht, oder Die Ehre der Nation* (1928), a satire on sports hero-worship. After a second trip to Paris, during which he met Antheil, he settled in Vienna. He married Berta Hass [Hermann], a prominent actress, in 1928. *Leben des Orest* (1928–9), a grand opera, and *Reisebuch aus den österreichischen Alpen* (1929), a cycle of 20 songs extolling the Austrian countryside, also date from this period.

On his return to Vienna, Krenek became good friends with Berg and Webern. Although he studied their scores, he did not discuss their music with them. He did engage in discussions with Adorno, however, with whom he had become friends in 1924. After both were appointed to the board of *Anbruch* in 1928, a debate between them over artistic responsibility appeared in print. Adorno argued that artists had a sociological responsibility to the conditions of the time, while Krenek maintained that artists were responsible only to a personal standard of merit. When Krenek received a commission from the Vienna Staatsoper in 1929, however, he decided to write a work based on the life of Emperor Charles V, reflecting the disintegration of society, extolling Austrian nationalism and employing the new 12-note compositional technique. A meeting with Karl Kraus in 1930 motivated two sets of songs on Kraus's texts (1931) that experiment with 12-note writing. *Karl V*, the first 12-note opera, was completed in 1933. Although political events cancelled its Viennese production, it was performed in Prague in 1938.

After regularly contributing to the arts page of the *Frankfurter Zeitung* from 1930 to 1933, Krenek could no longer write for the German press. The growing Nazi movement branded him a radical artist and banned his music and writings. In 1932 Krenek, Berg, Rudolph Ploderer and Willi Reich founded *23 (Dreiundzwanzig)*, a satirical magazine they continued to publish until 1937. In 1936 Krenek was also asked to prepare an edition of Monteverdi's *L'incoronazione di Poppea* for the Salzburg Opera Guild's American tour. He travelled with the company in 1937, presenting lecture recitals and recording his impressions and experiences for the *Wiener Zeitung*. It was on this trip that he first visited Los Angeles and became enamoured with the American West.

Shortly after his return to Europe the Nazis annexed Austria and Krenek emigrated to America, where he became a naturalized citizen. He taught at

the Malkin Conservatory, Boston (1938–9), the University of Michigan summer school (1939), where his students included George Perle and Robert Erickson, and Vassar College (1939–42). *Lamentatio Jeremiae prophetae* (1941–2), written after a careful study of Ockeghem editions in the Vassar library, anticipated the serial techniques of Boulez and Stockhausen. In 1942 Krenek accepted a position at Hamline University, St Paul, Minnesota, where he taught until 1947. His close friendship with Mitropoulos and Krasner led to the foundation of the Minneapolis chapter of ISCM. Compositions from the Hamline years include *Cantata for Wartime* (1943), the Seventh String Quartet (1943–4), *Santa Fe Timetable* (1945), the chamber opera *What Price Confidence?* (1945), *Symphonic Elegy* (1946), dedicated to the memory of Webern, and the Fourth Symphony (1947).

In 1947, at the encouragement of Antheil, Krenek moved to Los Angeles, where he hoped to support himself through composition. When he found this to be impossible, he taught at small schools for a number of years. In 1949 he was appointed to a position at the Chicago Musical College (1949), but left Chicago in December due to the cold weather. Determined to live in the Los Angeles area, he divorced his wife and married the composer Gladys Nordenstrom in 1950. He returned to Europe to teach at the Darmstadt summer courses in 1950 and 1951; after an absence of two years (1952–3), however, he found his influence waning in the ascent of Boulez and Stockhausen. Many of his most important works were commissioned during this period, among them the chamber operas *Dark Waters* (1950) and *The Bell Tower* (1955–6), the fifth and sixth piano sonatas (1950, 1951), *Eleven Transparencies* (1954), for soprano and orchestra, and *Pallas Athene weint* (1952–5), a parable on the downfall of democracy dedicated to Adlai Stevenson.

In 1955 Krenek was invited by Eimert to work in his electronic music studio. This experience proved pivotal to Krenek's compositional style, resulting in *Spiritus intelligentiae, sanctus* (1955–6), a work for two voices and tape. The electronic medium motivated Krenek to develop a serial idiom; he became interested in the dialectic of predetermination and chance, as well as in the significance of time. As the Christian Gauss lecturer at Princeton University in the spring of 1957, Krenek learnt of the medieval poetic form Sestina, which seemed compatible with his serial ideas. In his composition *Sestina* (1957) he combined note row rotations with the medieval form. Many works composed in the following decade continued to employ serial techniques. In 1958 a renewed friendship with Stravinsky after years of estrangement, owing to a satirical remark made by Krenek about 12-note music at the 1925 Congress for Aesthetics, created many opportunities for the discussion of 12-note and serial procedures. He returned to Princeton in 1959 to lecture at the Seminars in Advanced Musical Studies.

In 1960 Krenek received several honours including the Silver Medal of Austria, the Gold Medal of Vienna, and memberships in the Berlin Academy of Arts, the Austrian State Academy of Music, Vienna, and the National Institute of Arts and Letters, New York. He moved to Palm Springs in 1966, where he served as an adviser in the formation of the music department at the University of California, San Diego (UCSD). During this time, collections of his essays and opera librettos were published. He also

composed eight significant orchestral works, five major works for soprano and ensemble, two electronic works (along with several others including electronic music) and two television operas concerning chance and order (*Ausgerechnet und verspielt*, 1961; *Der Zauberspiegel*, 1963–6). He received commissions from the Hamburg State Opera for *Der goldene Bock* (1962–3), a work including elements of surrealism and the absurd, and *Sardakai, oder Das kommt davon* (1967–9), which makes use of ironic elements from the *Così fan tutte* story. His interest in serialism and time were often reflected in the titles of his instrumental music, such as *Quaestio temporis* (1959), *From Three Make Seven* (1960–61) and *Instant Remembered* (1967–8). Some of these works use timbres structurally, while others leave a number of parameters open to performer manipulation, or offer performers various ways to combine composed elements.

In 1970 Krenek was appointed to the post of Regent's Lecturer at UCSD. He was awarded the Cross of Austria and a Berlin Festival commission (*Feiertags-Kantate*) in 1975. During the last years of his life his compositional style became more relaxed, though he continued to use elements of 12-note and serial systems. Both his writings and his compositions, such as *Spätlese* (1972) for Fischer-Dieskau, became more introspective and biographical. The last works include the humorous television opera *Flaschenpost vom Paradies* (1972–3), vocal compositions such as *They Knew What they Wanted* (1977) and *The Dissembler* (1978), and three major orchestral compositions, most notably the autobiographical *Arc of Life* (1981). He summarized his compositional career in the Eighth String Quartet (1980–81), a work that quotes from his other quartets. The oratorio *Opus sine nomine* (1980–88) was his final large work. In 1982 he was appointed an honorary citizen of Vienna. He spent his remaining summers at the Arnold Schoenberg House in Mödling. In 1986 the first annual Krenek Prize for composition was established in Vienna.

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Krenek, Ernst

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operas

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1928

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orch, 1955; Suite, op.148a, cl, str, 1955; Kitharaulos, op.213, ob, hp, small orch, 1971; Conc., op.230, org, str, 1979; Org Conc., op.235, 1982; Vc Conc. no.2, op.236, 1982

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choral

Mixed vv: 3 Choruses (M. Claudius), op.22, unacc. chorus, 1923; Die Jahreszeiten (F. Hölderlin), op.35, 1925; 4 Choruses (J.W. von Goethe), op.47, unacc. chorus, 1926; Kleine Kantate, op.51, 1927, lost; 3 Choruses (G. Keller), op.61, 1929; 4 Austrian Folksongs, op.77a, 1934; Symeon der Stylit (orat), 1935–7, rev. 1987; Lamentatio Jeremiae prophetae, op.93, 1941–2; Santa Fe Timetable, op.102, 1945; O Would I Were, canon, op.109, 1946; 4 Choruses, op.138, mixed vv, org, 1953; Motette zur Opferung, op.141, 3vv, 1954; Ich singe wieder wenn es tagt (W. von der Vogelweide), op.151, mixed vv, str, 1955–6; Proprium missae in domnica III in quadragesima, op.143, 3vv, 1955; Psalmenverse zur Kommunion, op.149, 2–4vv, 1955; Guten Morgen, Amerika (C. Sandburg), op.159, 1956; Missa duodecim tonorum, op.165, mixed vv, org, 1957–8; 6 Motets (F. Kafka), op.169, 4vv, 1959; 3 Madrigals, 3 Motets, op.174, children's vv, 1960; Canon for Stravinsky's 80th Birthday (Krenek), op.181, 2vv, 1962; O Holy Ghost (J. Donne), op.186a, 1964; Glauben und wissen, op.186a, mixed vv, orch, 1966; Deutsche Messe, op.204, mixed vv, insts, 1968; 3 Lessons (Krenek), op.210, 1971; Settings of Poems by William Blake, op.226, 1976; Opus sine nomine (orat), op.238, 1980–88; For Myself, at Eightyfive, canon, op.238a, 4vv, ?1985

Female vv: 2 Choruses on Jacobean Poems (W.H. Drummond, W. Raleigh), op.87, 1939; Proprium missae in festo SS Innocentium martyrum, op.89, 1940; Cant. for Wartime (H. Melville), op.95, female vv, orch, 1943; Aegrotarit Ezechias, motet, op.103, 1944; 5 Prayers (Donne), op.97, 1944; In paradisum, motet, op.106, 1946; Remember Now, motet, op.115a, female vv, pf, 1947

Male vv: Jagd im Winter (F. Grillparzer), op.74, male vv, hn, timp, 1933

With solo vv: 4 kleine Männerchöre (Hölderlin), op.32, A, male vv, 1924; Kantate von der Vergänglichkeit des Irdischen (P. Fleming, A. Gryphius, other 17th-century Ger., trans. Krenek), op.72, S, mixed vv, pf, 1932; Proprium missae Trinitatis, op.195, S, mixed vv, insts, 1966–7; Messe 'Gib uns den Frieden', op.208, solo vv, mixed vv, insts, 1970; Feiertags-Kantate (Krenek), op.221, Mez, Bar, spkr, chorus, orch, 1974–5

solo vocal

With orch: Wechsellied zum Tanz (J.W. von Goethe), op.43a, S, orch, 1926; 4 Lieder (C. Günther, G.R. Weckherlin, P. Fleming), op.53, Mez, wind, 1927; Monolog der Stella (concert aria, Goethe), op.57a, S, orch, 1928; Durch die Nacht (song cycle, K. Kraus), op.67a, S, orch, 1930–31; Die Nachtigall (concert aria, Kraus), op.68a, coloratura S, orch, 1931; Medea (dramatic monologue, R. Jeffers, after Euripides), op.129, Mez, orch, 1951; 11 Transparencies, op.142, S, orch, 1954; The Dissembler (monologue, Krenek), op.229, Bar, chbr orch, 1978

With inst(s): Während der Trennung (P. Fleming), op.76, Mez, Bar, pf, 1933; The Holy Ghost's Ark (J. Donne), op.91a, Mez, 4 insts, 1941; La corona (Donne: 7 Sonnets), op.91, Mez, Bar, org, perc, 1941; Sestina (Krenek), op.161, S, 8 insts, 1957; 2 Zeitlieder (R. Pandula), op.215, Mez, str qt, 1972

Songs (1v, pf): 8 Lieder (G.H. Goering, F. Werfel, O. Krzyzanowski, F.G. Klopstock), op.9, 1921–2; 5 Lieder (G. Gezelle, Werfel), op.15, 1922; 5 Lieder (Krzyzanowski, Klopstock), op.19, 1923; 13 Lieder (Goering, H. Reinhart), op.30, 1924; O Lacrymosa (R.M. Rilke), op.48, 1926; 4 Lieder (17th-century Ger.), op.53, 1927, orchd 1927; 3 Lieder (Goethe), op.56, 1928; Reisebuch aus den österreichischen Alpen (Krenek), op.62, 1929; Fiedellieder (T. Storm, T. Mommsen), op.64, 1930; Gesänge des späten Jahres (Krenek), op.71, 1931; Das Schweigen (Gemminge), op.75, 1933; 5 Lieder (F. Kafka), op.82, 1937–8; The Ballad of the Railroads (Krenek), op.98, 1944; 4 Songs (G.M. Hopkins), op.112, 1946–7; 2 Sacred Songs, op.132, 1952; The Flea (Donne), op.175, 1960; Wechselrahmen (E. Barth), op.189, 1965; 3 Songs (L. von Sauter), op.216, 1972; Spätlese (Krenek), op.218, 1972; Two Silent Watchers (M. Rudolph), op.222, 1975; Albumblatt (Krenek), op.228, 1977

With tape: Spiritus intelligentiae, sanctus, op.152, 2 solo vv, tape, 1955–6; Quintina (Krenek), op.191, S, 6 insts, tape, 1965; They Knew What they Wanted (Krenek), op.227, nar, ob, pf, perc, tape, 1977

Unacc: Étude, op.104, coloratura S, A, 1945

chamber

3 or more insts: Serenade, op.4, cl, str trio, 1919; 4 str qts: no.1, op.6, 1921, no.2, op.8, 1921, no.3, op.20, 1923, no.4, op.24, 1923–4; Trio-Fantasia, op.63, pf trio, 1929; 3 str qts: no.5, op.65, 1930, no.6, op.78, 1936, no.7, op.96, 1943–4; Trio, op.108, vn, cl, pf, 1946; 5 Short Pieces, op.116; Str Qt, 1948; Str Trio, op.118, 1948–9; Parvula corona musicalis ad honorem Johannes Sebastiani Bach, op.122, str trio, 1950; Wind Qnt, op.130, 1952; Marginal Sounds, op.162, vn, pf, perc, 1957; Pentagram, op.163, wind qnt, 1957; Flötenstück neunphasig, op.171, fl, 6 pf, 1959; Hausmusik, op.172, various insts, 1959; Fibonacci mobile, op.187, str qt, pf 4 hands, 1964; Str Qt no.8, op.233, 1980–81; Streichtrio in 12 Stationen, op.235, str trio, 1985; Akrostichon, op.237a, 6 vc, 1987

1–2 insts: Sonata, fl, op.3, vn, pf, 1919–20; Kleine Suite, op.28, cl, pf, 1924; Sonata, op.33, vn, 1924–5; Suite, op.84, vc, 1939; Sonata, op.92/3, va, 1942; Sonatina, op.92/2a, fl, va, 1942 [arr. op.92/2b, fl, cl, 1942]; Sonata, op.99, vn, pf, 1944–5; Sonata, op.115, vn, 1948; Sonata, op.117, va, pf, 1948; Phantasiestück, op.135, vc, pf, 1953; Suite, op.147, fl, pf, 1954; Sonata, op.150, hp, 1955; Suite, op.164, gui, 1957; Studien, op.184, vc, 1963; 4 Pieces, op.193, ob, pf, 1966; 5 Pieces, op.198, trbn, pf, 1967; Op.231, vn, org, 1979; Dyophonie, op.241, 2 vc, 1988; Op.239, hn, org, 1988; Suite, op.242, mand, gui, 1989

El-ac: San Fernando Sequence, op.185, tape, 1963; Quintona, op.190, tape, 1965; Doppelt beflügeltes Band, op.207, 2 pf, tape, 1969–70; Duo, op.209, fl, db, tape, 1970; Orga-nastro, op.212, org, tape, 1971

keyboard

Pf: Double Fugue, op.1a, 1918; Sonata no.1, E♭; op.2, 1919; 5 Sonatinas, op.5, 1920; Tanzstudie, op.1b, 1920; Kleine Suite, op.13a, 1922; Toccata and Chaconne, op.13, 1922; 2 Suites, op.26, 1924; 5 Stücke, op.39, 1925; Sonata no.2, op.59, 1928; 4 Bagatelles, op.70, 4 hands, 1931; 12 Variations in 3 Movts, op.79, 1937; 12 Short Pieces, op.83, 1938; Sonata no.3, op.92/4, 1943; Hurricane Variations, op.100, 1944; 8 Pieces, op.110, 1946; Sonata no.4, op.114, 1948; George Washington Variations, op.120, 1950; Sonata no.5, op.121, 1950; Sonata no.6, op.128, 1951; 20 Miniatures, op.139, 1953–4; Echoes from Austria, op.166, 1958 [arr. Austrian folksongs]; 6 Vermessene, op.168, 1958; Basler Massarbeit, op.173, 2 pf, 1960; Piece, op.197, 1967; Sonata no.7, op.240, 1988

Other: Sonata, op.92/1, org, 1941; Organologia, op.180.5, org, 1962; Toccata, op.183, accdn, 1962; 10 Choral vorspiele, op.211, org, 1971; Four Winds, op.223, org, 1979; Acco-muic, op.225, accdn, 1976

MSS in *A-Wn*, *Wst*, *US-SPma*, *Wc*, U. of California, San Diego

Principal publishers: Bärenreiter, Schott, Universal

Krenek, Ernst

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- Im Zweifelsfalle* (Vienna, 1984) [essays]
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Prisma [Stockholm], *University of New Mexico Quarterly*; recorded interviews in *US-NHoh*

Krengel, Gregor

(*b* Frankenstein, Silesia [now Zabkowice Śląskie], ?1550–60; *d* after 1593). German lutenist and composer. He matriculated at the University of Frankfurt an der Oder in the summer of 1584. He was granted citizen's rights at Frankfurt on 23 November of that year and also apparently acquired property there by marriage. He later moved to Görlitz, where he is mentioned in the civic register on 12 July 1594. A woodcut portrait of him of 1592, showing him apparently in middle age, is extant (in *A-Wgm*; reproduced in Grimm, 101). He published *Tabulatura nova continens selectissimas quasque cantiones ut sunt madrigalia, mutetae, paduanae et vilanellae, testudini sic aptatas, ut quilibet singulas duplici modo ludere et concinere possit* (RISM 1584¹⁴; 3 songs ed. H. Bischoff, *Alte Stücke und Weisen für doppelhörige Laute*, 1924). This volume contains lute arrangements of 12 Italian madrigals and eight German songs by Jacob Regnart, two Latin motets in two *partes* by Lassus, two Latin hymns and four German songs by the Frankfurt Kantor Gregor Lange, and a German song by Henning Winstman, a Frankfurt student from Hamburg, as well as seven paduanas by Krengel himself. The transcriptions are printed at two different pitches on facing pages and are for a seven-course lute with the seventh string a 4th below the sixth. Both versions permit the use together of two lutes with different tunings. Unlike other lutenists, however, Krengel did not state the difference in pitch between the two lutes. One piece even appears in four versions. The style of the paduanas, which are in duple metre and without a *Nachtanz*, is motet-like and highly compact and appears to be strongly influenced by vocal writing. Krengel added that any text – Italian, German or Polish – may be sung to them.

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HANS RADKE

Krenz, Jan

(*b* Włocławek, 14 July 1926). Polish conductor and composer. He studied the piano, conducting and composition (with Sikorski) at the State Music College in Łódź, and made his *début* conducting the Łódź PO in 1945, followed in 1949 by opera and concerts with the Poznań PO, with which he

also made gramophone records. In 1949 he was appointed assistant conductor of the Polish Radio National SO in Katowice, and succeeded Fitelberg as principal conductor in 1953, remaining until 1968, when he became principal conductor at the Warsaw Opera. He began to tour abroad with growing success during the 1950s, visiting Europe, Japan and Australia, and making his British début in 1961. He returned the next year with the Polish Radio National SO for concerts at the Edinburgh Festival and a British tour including his London début (October); he was praised for his firm control, vitality of spirit and lack of sentimentality. These qualities were confirmed when he returned to conduct contemporary Polish music at the 1967 Cheltenham Festival and at the Promenade Concerts with the Polish Radio National SO. From 1979 to 1982 he was Generalmusikdirektor in Bonn. He has given the premières of numerous Polish works, including Górecki's Symphony no.1 (1959). Krenz's compositions include a cantata, *Dwa miasta* ('Dialogue between Two Towns', 1950), a symphony (1950) and Symphonic Dance (1951), works for small orchestra and string orchestra, chamber works and songs with piano. After 1952 his compositions became fewer and he adopted a serial idiom and aleatory techniques, as in his *Capriccio per 24 strumenti* (1962). He received a Polish State Prize in 1955 and the Union of Polish Composers' Prize in 1968.

BOGUSŁAW SCHÄFFER/R

Kresánek, Jozef

(*b* Čičmany, central Slovakia, 20 Dec 1913; *d* Bratislava, 14 March 1986). Slovak musicologist, teacher and composer. He studied composition at the conservatory in Prague with Karel and Novák and read musicology at the university under Nejedlý, Hutter and Zich. From 1944 to 1986 Kresánek taught musicology at Bratislava University (he was appointed professor in 1963), and from 1956 to 1964 he was director of the Institute of Musicology at the Slovak Academy of Sciences.

A scholar of impressive scope, his research concerns phenomenological-structural studies; the sociological interpretation of music; historical musicology; and analyses of works by Suchoň and Cikker. His compositions for the most part are influenced by Slovak folk music, a subject he approached systematically (following the example set by Bartók). Evidence of this influence is found in Kresánek's tendency towards polytonality, as in the Piano Trio (1939), for example, which juxtaposes diatonic melody and chromatic accompaniment, or elsewhere, where triadic harmony is combined with chords comprising 2nds and 4ths. Like Novák, he enjoyed capturing the lyrical or rhapsodic nature of certain folksongs. His output inclines towards cerebral yet playful miniatures, while later works possess an Apollonian sense of peace and subtlety, for example in the Piano Quintet and *Tri piesne* ('Three Songs') of 1975.

WORKS

(selective list)

Orch: Pochod 1944 [March 1944], 1945; Suite no.1, 1951, rev. 1961; Suite no.2, 1953; Prelude and Toccata, 1960; Divertimento, 1981; Rhapsody, 1986; arrs. incl.

Tance zo zbierky Anny Szirmay-Keczerovej [Dances from the Collection of A. Szirmay-Keczer], str, 1967

Vocal: 3 piesne [3 Songs] (Slovak poets), T, orch, 1935–7; Hore ho! [Excelsior!] (cant., P. Országh Hviezdoslav), T, Bar, B, male chorus, orch, 1937; To je vojna! [That is War] (M. Rázus), song cycle, S, pf, 1956; Piesne dolnozemsých Slovákov [Songs of Hung. Slovaks], folksong arrs., chorus, orch, 1956; 4 piesne (19th-century poems), T, pf, 1972; 3 piesne (I. Krasko), B-Bar, str, 1975; Som iba človek [I am only a Man] (Š. Žáry), song cycle, Mez/T, pf, 1980; Prírodné impresie [Impressions from Nature] (V. Turčány), female chorus, pf, 1984

Chbr and pf: Str Qt, 1935; 2 pf suites, 1936, 1938; Pf Trio, 1939; Scherzo, pf, 1943; Elégia, pf, 1943; 2 suites for vn, pf, 1947, 1951; Zbojnícka balada [Brigand Ballad], pf, c1951; Pf Qnt, 1975; Rubato e con brio, pf, 1985

MSS in CS-BRnm

Principal publishers: Opus, Slovenské hudobné vydavateľstvo, Slovenský hudobný fond

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VLADIMÍR ZVARA

Kress, Georg Philipp

(*b* Darmstadt, bap. 10 Nov 1719; *d* Göttingen, 2 Feb 1779). German violinist and composer. He was the second son of Johann Jakob and Anna Maria Kress, both of whom died when he was young. By 1744 he was first violinist in the Mecklenburg court orchestra at Schwerin. In 1748 he obtained leave to visit Plön, where he was Konzertmeister from 21 February 1748 to 1 July 1751. In 1755 Kress was again in Schwerin, but left his court post in the summer of 1767 to become Konzertmeister at the University of Göttingen; the appointment dated from 23 November 1766.

Kress was widely acclaimed as a virtuoso violinist. His compositions excited less admiration; one critic described them as 'awkward, wooden and unmelodious'. Stylistically they owe something to the works of his godfather, Georg Philipp Telemann. Despite the connection with Telemann, lexicographers have long assumed that Kress's second Christian name was Friedrich: the error arose from the fact that many of his compositions with Italian titles bear the initials 'G.F.' (Giorgio Filippo). A trio for flute, viola da gamba and continuo (*D-ROu*), often ascribed to Georg Philipp, is probably by his elder brother, Ludwig Albrecht; a set of 11 pairs of minuets for violin and continuo (*D-ROu*) is probably by a G.A. Kress, son of the Stuttgart musician, Paul Kress.

WORKS

1 solo, vn (Nuremberg, 1764), lost

2 concs., D, g, vn/fl, vn, va, bc; 11 sonate à 4, vn/fl, vn, va, bc; 6 sonate à 4, 2 vn, va, bc; trio, fl, va d'amore, hpd/lute; 6 sonate, fl, bc; 6 sonate, fl, bc; 4 sonatas, fl, bc: all *D-ROu*

Sinfonia à 2 cori, 2 hn, 4 vn, 2 va, 2 bc; ov., 2 ob, 2 hn, 2 vn, va, bc: both *D-SWI*

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PIPPA DRUMMOND

Kress, Johann Albrecht

(*b* at or nr Nuremberg, Feb or March 1644; *d* Stuttgart, 23 July 1684). German composer. On 10 June 1660 he joined the Stuttgart Hofkapelle (where his brother Paul also worked) as a musician. In 1669 he became vice-Kapellmeister and from 1676 until his death acted as director of the Kapelle, since the Kapellmeister, J.F. Magg, was no longer able to carry out his duties. His contemporaries in Stuttgart regarded him highly as a composer, and he received special remuneration for his compositions several times. He was probably on good terms with P.F. Böddecker, organist of the collegiate church, who in his *Manuductio nova* added five instrumental parts to Kress's *Jubilus Bernhardi*. His output, which is

exclusively sacred, belongs to the traditions of south German church music in the second half of the 17th century.

WORKS

Ein Gespräch-Lied über ... Herrn Eberhardens, Hertzogens zu Württemberg ... Todesfall (Stuttgart, 1675)

Der süsse Name Jesu oder teutscher Jubilus Bernhardi, 3vv (Stuttgart, 1681); repr. in P.F. Böddecker: *Manuductio nova methodico-practica bassum generalem* (Stuttgart, 1701), augmented by 5 insts

Musicalische Seelen-Belustigung oder geistliche Concerten, 4vv, 6 insts ad lib (Stuttgart, 1681)

In te domine speravi, 1v, 2 cornettini, bc, *D-Bsb*

Es stehe Gott auf, 1688, 5vv, 2 vn, 3 viols, vle, 4 clarini, org; Ich ruf zu dir, Herr Jesu Christ, 4vv, 4 viols, vle, bn, bc; Wohl dem, der die Gottseligkeit und Furcht des Höchsten übet, 1692, 4vv, 2 vn, 3 viols, bc: *F*

Wie der Hirsch schreyet nach frischem Wasser, 1678, 4vv, 2 vn, org, *F-Sm*

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*Gerber*NL

*Mattheson*GEP

MGG1 (U. Siegele)

*Walther*ML

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A. Bopp: 'Beiträge zur Geschichte der Stuttgarter Stiftsmusik', *Jb für Statistik und Landeskunde 1910* (1911), 211–50

EBERHARD STIEFEL

Kress, Johann Jakob

(*b* Walderbach, Regensburg, c1685; *d* Darmstadt, bur. 6 Nov 1728). German composer and violinist. He was the son of Johann Georg Kress of Walderbach. The family moved to Oettingen when Kress was still young; they can be traced there from 1696 onwards. At Oettingen Kress attended the Lateinschule and received a musical education at the expense of Prince Albrecht Ernst. He then obtained a post in the court orchestra under Kapellmeister Jakob Christian Hertel. In 1712 Kress was appointed to the Darmstadt court orchestra with a salary of 400 florins and gifts in kind. By 1719 his salary was in arrears and his financial situation had become increasingly precarious. On 10 November 1723 he handed in his resignation, whereupon the landgrave appointed him Konzertmeister with an additional allowance of 200 florins; he withdrew his resignation and remained at Darmstadt until his death.

Six violin concertos and 18 violin sonatas by him survive. The op.3 sonatas, which Kress engraved himself, were dedicated to the Prince of Oettingen; these unpretentious works are in four movements and mix church and chamber elements. The music is occasionally reminiscent of Handel.

Kress had five children by his marriage to Anna Maria Wöhler. Two of them, Ludwig Albrecht and Georg Philipp Kress, were also musicians. Telemann acted as godfather to Georg Philipp, who became a composer of some merit. Several manuscripts (*D-ROs*, *SWI*) mentioned by Eitner are signed with the initials 'G.F.' and are probably therefore by the son.

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[6] Sonate, d, B, A, c, G, E, vn, vle/hpd (Darmstadt, 1730)

[6] Sonate da camera, A, B, d, a, D, e, vn, b/hpd, op.3 (Darmstadt, n.d.)

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PIPPA DRUMMOND

Kretzschmar, (August Ferdinand) Hermann

(*b* Olbernhau, Saxony, 19 Jan 1848; *d* Berlin, 10 May 1924). German musicologist and conductor. He was first taught music by his father, Karl Dankegott Kretzschmar, a choirmaster and organist, and at the age of 14 went to the Dresden Kreuzschule, where he studied composition until 1867 with J. Otto. In 1868 he studied musicology at the University of Leipzig with Oscar Paul, F. Ritschl and Woldemar Voigt, taking the doctorate in 1871 with a dissertation, written in Latin, on early notation and Guido of Arezzo. From 1869 to 1870 he also studied at the Leipzig Conservatory with Paul, E.F. Richter and Carl Reinecke. He became a teacher at the conservatory in 1871 and was also active as a conductor of several musical societies in Leipzig, including Euterpe and the Singakademie. A few of his compositions from the 1870s, mostly smaller vocal works, survive. Overwork forced him to give up his post at the conservatory in 1876. For a brief period he conducted at the Metz Stadttheater before moving to Rostock (1877) to become music director at the university; from 1880 he was also town music director there. Kretzschmar returned to Leipzig in 1887 as university music director and conductor of the students' choral union, Paulus. He conducted the choir founded by K. Riedel (1888–98) and played an important role as one of the founders of the new Bach-Gesellschaft. In 1890 he initiated a series of Akademische Orchesterkonzerte, whose programmes emphasized historical works (1890–95). He then gradually withdrew from practical music-making and

turned to musicology. He moved to Berlin in 1904 to become professor of musicology at the university; he also succeeded Joachim as director of the Hochschule für Musik (1909–20) and Liliencron as general editor of the *Denkmäler Deutscher Tonkunst* (1912–18).

Next to Riemann and Spitta, Kretzschmar was one of the most important German music historians of his time. His early training at the Kreuzschule in music as a humanistic discipline, together with his practical choral experience, provided him with the foundation for his later work. He viewed music history as a history of culture and studied the interaction among the individual work of art, the circumstances of its composition and the social and cultural milieu of its time; thus he argued the case for musicology, but not as an independent discipline. He aimed to make music known to a wider audience and did much organizational and editorial work for the publication of early music. His writings range from work on Venetian opera, performing practice and Baroque *Affektenlehre* to the popular *Führer durch den Konzertsaal*; in the latter, Kretzschmar's debate with hermeneutics found practical use.

Kretzschmar was also the director of the Institut für Kirchenmusik in Berlin and was active as an educational adviser. He sought to remove musical education from its isolated position in the lecture hall and to make it available to a wider public; he was therefore concerned with teaching music in schools and private homes, as well as the further education of both professional and amateur musicians.

See also [Analysis](#), §II, 3.

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GAYNOR G. JONES/BERND WIECHERT

Kreuder, Peter Paul

(*b* Aachen, 18 Aug 1905; *d* Salzburg, 28 June 1981). German composer. After studying at musical academies in Munich and Hamburg he was musical director for Max Reinhardt's theatre in Berlin (1928–30) and for theatres in Munich (from 1930); he spent five years in South America (1945–50), conducting for radio, while still writing music for German films. In addition to a piano concerto, the operas *Der Zerrissene* (1940) and *Der Postmeister* (1966), several operettas and musicals, and music for over 150 films, Kreuder is known for numerous popular songs. He wrote two autobiographies, *Schön war die Zeit* (Munich, 1955) and *Nur Puppen haben keine Tränen* (Percha, 1971). (*GänzlEMT*)



Kreusser, Georg Anton

(*b* Heidingsfeld, nr Würzburg, 27 Oct 1746; *d* Aschaffenburg, 1 Nov 1810). German composer. He received his early musical education in his native town. By 1759 he had arrived in Amsterdam, where he studied instrumental technique and composition under his elder brother Adam Kreusser (*b* Heidingsfeld, bap. 28 Nov 1732; *d* Amsterdam, 1791), who had been leader of the Amsterdam theatre orchestra since 1752. His first compositions were published in 1768, and from 1770 to 1771 he made a study tour of Italy and France. Returning to Amsterdam he lived as an independent composer, virtuoso and conductor. On 13 December 1773 he became deputy Konzertmeister and on 21 February 1774 Konzertmeister of the electoral Kapelle in Mainz. A new flowering in the musical life of Mainz began with Kreusser's appointment: for a long time he was the foremost court musician, and his works enjoyed great popularity. Only when Vincenzo Righini became Kapellmeister in 1787 did he lose his pre-eminence and something of his creative fervour. After the second occupation of Mainz by the French, Kreusser left the town in the winter of 1798–9 and settled in Aschaffenburg with most of the elector's court musicians. The Kapelle was not re-formed until 1810. He lived in seclusion until his death (not, as is sometimes asserted, as leader of the theatre orchestra in Frankfurt) and published only a few new compositions.

With J.F.X Sterkel, Kreusser was the most significant Mainz composer of the second half of the 18th century. His achievement is most outstanding in his instrumental music. His style was formed by quite varied influences, so that he cannot be ascribed to any national school, and he stands somewhat apart from his contemporaries who formed the early Classical style between 1760 and 1780. The majority of his symphonies have three movements after the Italian pattern; even the earliest use a remarkably balanced three-part sonata form, and the independence of the middle parts and his increasingly skilful instrumentation were in advance of his time. His chamber music draws its inspiration more from France, and favours the two-movement form in concertante style. In his latter years Kreusser wrote mainly vocal music, of which his most important and best-known work is the oratorio *Der Tod Jesu*, after Ramler, which, like Graun's setting, was performed over a long period. Familiarity with his compositions spread far beyond his immediate circle, and they were highly regarded by such notable contemporaries as Leopold Mozart and Joseph Haydn.

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EDITH PETERS

Kreutzbach.

Danish-German family of organ builders and instrument makers. Urban Kreutzbach (*b* Copenhagen, 24 Aug 1796; *d* Borna, nr Leipzig, 20 Aug 1868), the son of a merchant, learnt cabinet making and travelled to Germany in about 1820. In 1830 he established himself as an organ builder in Borna. His instruments, splendid examples of the Saxon Silbermann tradition, are outstanding for their thoughtful specifications, fine voicing and strong, metallic tone. Notable ones include those at Ortmanndorf (1856), Callenberg (1859), Glauchau-Jerisau (1860) and Dresden-Hosterwitz (1863). He invented a playing valve loop, and used a fairly high wind pressure in his instruments.

Richard Kreutzbach (*b* Borna, 27 July 1839; *d* Borna, 21 June 1903), Urban's son, continued throughout his lifetime in his father's business; he adopted pneumatic action, and built good organs without, however, ever equalling his father's mastery. He built instruments in the Stadtkirche, Johannegeorgenstadt, Erzgebirge (1872) and in Waldenburg, Saxony (1878–9). Emil Bernhard Hermann Kreutzbach (*b* Borna, 5 Dec 1843), another son, also worked in his father's business, leaving it in 1875. Other employees of the firm, which produced approximately 300 instruments, included J.G. Bärmig, H. Beygang, W. Grisard, C. Ladegast, E. Müller and H. Walcker.

Julius Urban Kreutzbach (*b* Döbeln, 29 Nov 1845; *d* Leipzig, 22 Sept 1913), another relative, founded the famous Leipzig firm of piano makers that bears his name. Emil Müller (*b* Borna, 11 Oct 1857; *d* Pillnitz bei Dresden, 4 Oct 1928), a grandson of Urban Kreutzbach, who accomplished

nothing of significance in organ building, took over J.G. Bärmig's works at Werdau in 1887 and made it the largest harmonium factory in Europe.

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WALTER HÜTTEL

Kreutzer.

French family of musicians.

- (1) Rodolphe Kreutzer
- (2) Jean Nicolas Auguste Kreutzer
- (3) Léon Charles François Kreutzer

DAVID CHARLTON

Kreutzer

(1) Rodolphe Kreutzer

(*b* Versailles, 16 Nov 1766; *d* Geneva, 6 Jan 1831). Violinist, composer and teacher.

1. Life.

His father, a wind player, came from Breslau in about 1760 to play in the newly formed Swiss Guards of the Duke of Choiseul; he also played and taught the violin locally in Versailles but was not in the orchestra of the royal chapel. Rodolphe was the eldest of five surviving children and received his early musical education from his father. From 1778 Anton Stamitz taught him the violin and composition; on 25 May 1780 Kreutzer performed a concerto by his teacher at the Concert Spirituel, Paris, and was received as a prodigy. In 1782–3 he heard Viotti's solo violin performances and was influenced by his style of writing and playing (although he met Viotti, there is no evidence that he became his pupil). In May 1784 Kreutzer performed his own First Violin Concerto at the Concert Spirituel. After the death of his parents within three months (November 1784, January 1785) he came under the kindly influence of Marie Antoinette and the Count of Artois, who probably arranged his acceptance into the king's music during 1785. He wrote chamber music and played more of his own violin concertos, and by 1789 was a leading virtuoso; in that year he moved from Versailles to Paris.

No primary evidence has been discovered for Fétis's assertion that two operas by Kreutzer were privately produced under the queen's patronage in the closing years of the *ancien régime*. But a series of operatic works was brought out by Kreutzer from 1790, chiefly at the Comédie-Italienne,

later Opéra-Comique. The two pieces which established his stage reputation were *Paul et Virginie* and *Lodoiska*; the latter was preferred to Cherubini's work of the same name, also first given in 1791.

The flood of energy that characterized the musical world of the Revolutionary period brought about the Institut National de Musique (1793), forerunner of the Conservatoire (1795); Kreutzer was attached to both, as professor of violin. He was to teach at the Conservatoire until 1826, and sat as a member of its council from 1825 to 1830. The famous *42 études ou caprices* for violin (originally 40; the additional two may not be Kreutzer's) appeared initially in 1796, published by the Conservatoire.

Kreutzer made a successful concert tour of Italy in 1796: by this time he had composed at least eight violin concertos. During a second tour he was attached to Bernadotte's party on the latter's appointment as French ambassador to Vienna in February 1798; his activities included the removal of Italian manuscripts to France on Napoleon's orders. A Beethoven letter of 4 October 1804 reveals that the two men came into contact, and that Beethoven heard Kreutzer's playing. The Violin Sonata op.47 (called the 'Kreutzer' Sonata) dates however from 1802–3; the dedication to Kreutzer was made without the latter's knowledge, and the sonata was published in 1805. It is not thought that the work was ever played publicly by its dedicatee. His career in Paris from 1798 on was marked by particularly successful concert appearances at the Théâtre Feydeau and the Opéra, some of which were made jointly with Rode. When Rode departed for Russia in 1801 Kreutzer replaced him as solo violin of the Opéra; he joined Napoleon's chapel orchestra in 1802 and his private orchestra four years later.

The opera *Astyanax* (1801) was fairly successful; but it was Kreutzer's first ballet score, *Paul et Virginie* (1806), using music from the earlier opera, which appealed sufficiently to the public to hold the stage for 15 years. *Aristippe* (1808), a comedy on the popular Anacreon theme, also proved a success, and was given until 1830. The ballet *Les amours d'Antoine et Cléopâtre* (1808), with its spectacular finale, was Kreutzer's third stage work to catch the public imagination. The biblical opera *Abel* (1810), though at first indifferently received, was revived (minus its second act) in 1823; Berlioz wrote an ecstatic letter of appreciation to the composer. From 1802 to 1811 Kreutzer was a partner in Le Magasin de Musique, a publishing and retail concern formed with Cherubini, Méhul, Rode, Isouard and Boieldieu.

While on holiday in 1810 he broke an arm in a carriage accident and his career as a soloist ended. Nevertheless he continued to play in ensembles and retained his official positions. After the Restoration in 1815 Kreutzer was named *maître de la chapelle du roi*; the next year he was created second conductor of the Opéra, then chief conductor in 1817. Habeneck replaced him in this post in 1824, the year in which Kreutzer became a Chevalier de la Légion d'Honneur. From 1824 to 1826 he took overall direction of music at the Opéra. In the spring of 1826 Berlioz approached him unsuccessfully with a view to having *La révolution grecque* performed at the Opéra's series of *concerts spirituels*. But by this time Kreutzer's own style could find little public favour and his last opera *Matilde* was refused by

the Opéra. His health declined from 1826, when he retired from most of his public positions.

2. Violin playing.

Spohr wrote of the Kreutzer brothers that 'of all the Parisian violinists, they are the most cultivated', and Beethoven declared of Rodolphe: 'I prefer his modesty and natural behaviour *to all the exterior* without *any interior*, which is characteristic of most virtuosos'. Together with Baillot and Rode, Kreutzer formed the founding trinity of the French violin school, which was marked by brilliance of style, objectivity of approach and lack of emphasis on the expansive type of lyricism (Spohr himself said that French slow concerto movements were regarded as mere interludes between the fast outer movements). Kreutzer, who played a Stradivari, possessed a full tone and used a predominantly legato style of bowing. Fétis praised his instinctive sense of phrase and his just intonation. Williams (1973) also noted the emphasis on legato and complete absence of spiccato bowing in Kreutzer's violin concertos, which also use neither extensive shifting of the left hand nor very high positions; moreover there is limited use of double stopping, even by comparison with Viotti's concertos. Kreutzer's numerous pupils included his brother (2) Jean Nicolas Auguste Kreutzer, Charles Lafont and Massart.

3. Works.

Kreutzer's *42 études ou caprices* (originally 40) for unaccompanied violin occupy an almost unique position in the literature of violin studies; Kreutzer met the challenge of the modern violin by aiming partly at fluency in contraction and extension of the left hand. As Szigeti (1969) pointed out, extensions and unisons were easier on the old short-necked violin; in the 'practically unknown nineteen Etudes-Caprices ... it is obvious that the great teacher was already conscious of the need for the "opening up" of the hand'. Owing to their fundamental musicality and approach, successive editors have brought the *42 études* up to date either by adding new fingerings and bowings or by composing their own variants. Eisenberg in his edition (1920) claimed that Kreutzer anticipated this and taught more advanced versions of his caprices than those he published.

In his violin concertos Kreutzer adhered closely to contemporary forms. Williams asserted the influence of Stamitz in the earlier works, that of Viotti at its most powerful in the concertos of the 1790s, and increasing individuality in the final eight concertos. The solo violin parts become progressively more difficult throughout the canon, and the orchestration more sophisticated.

Much of Kreutzer's chamber music dates from the 1790s and reflects the style of his teachers. Concentrating later on stage productions, he achieved a measure of originality without ever producing a work of lasting value. His harmonic language is not without variety, but too often his musical thinking does not progress beyond simple melody and accompaniment; and while the melodies themselves betray Romantic turns of phrase even in the 1790s, they are not often memorable. *Lodoiska* and *Abel* are his worthiest achievements; the former is vivid in drama and colour, and has warmth of melody. *Astyanax* contains some striking final pages depicting the Greeks

leaving Troy, and in *Abel* the purely musical quality runs at a consistently higher level. Biblical subject matter was topical (cf Méhul's *Joseph*, 1807, and Le Sueur's *La mort d'Adam*, 1809); in Kreutzer's opera the devils who forge the club of human destruction are the tempters of Cain, and as an apotheosis Abel is carried heavenwards. There are pages of large-scale conception, but the opening of the original Act 3, in which an exhausted Cain prays for sleep ('Doux sommeil'), contains some of Kreutzer's best music.

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selective list; printed works published in Paris unless otherwise stated

stage

first performed and published in full score in Paris unless otherwise stated

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La fête de Mars (divertissement-pantomime, 1), Opéra, 26 Dec 1808, *Po*

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Le triomphe du mois de mars (opéra-ballet, 1, E.M. Dupaty), Opéra, 27 March 1811, *Po*

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Le camp de Sobieski, ou Le triomphe des femmes (comédie mêlée de chant, 2, Dupaty), OC (Feydeau), 19 April 1813

Constance et Théodore, ou La prisonnière (oc, 2, B.-J. Marsollier des Vivetières), OC (Feydeau), 22 Nov 1813

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La perruque et la redingote (oc, 3, A.E. Scribe), OC (Feydeau), 25 Jan 1815; collab. C.F. Kreubé

La princesse de Babylone (opéra, 3, L.J.B.E. Vigée), Opéra, 30 May 1815, *F-Po*

L'heureux retour (ballet, 1), Opéra, 25 July 1815, *Po* [collab. Berton, Persuis]

Le carnaval de Venise (ballet, 2), Opéra, 22 Feb 1816 [collab. Persuis]; rev. in 1 act, 7 Sept 1817, *Po*

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La servante justifiée, ou La fête de Mathurine (ballet villageois, 1), Opéra, 30 Sept 1818, *Po*

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Blanche de Provence, ou La cour des fées (opéra, 1, M.E.G.M. Théaulon and de Rancé), Tuileries, 1 May 1821, *Po*; collab. Berton, Boieldieu, L. Cherubini and Paer

Le négociant de Hambourg (oc, 3, J.B.C. Vial and J.A. de R. St-Cyr), OC (Feydeau), 15 Oct 1821

Le paradis de Mahomet (oc, 3, Scribe and Mélesville [A.-H.-J. Duveyrier]), OC (Feydeau), 23 March 1822; collab. Kreubé

Ipsiboé (opéra, 4, M. de St-Lyon), Opéra, 31 March 1824, *Po*

Pharamond (opéra, 3, J.A.P.F. Ancelot, P.M.T.A. Guiraud and L.A. Soumet), Opéra, 10 June 1825, *Pn, Po, R(m)*, vs (Paris, n.d.); collab. Berton and Boieldieu

Matilde, c1826–7 (3), unperf.

La Prise de Toulon par les Français (opéra, 3, d'Antilly), lib only publ, unperf, *F-R(m)*

orchestral

Vn concs. (composition and publication dates from Williams, 1973): no.1, G, op.1, 1783–4 (c1801); no.2, A, op.2, 1784–5 (c1801); no.3, E, op.3, 1785 (c1800); no.4, C, op.4, 1786 (up to 1808); no.5, A, op.5, 1787 (by 1808); no.6, e, op.6, c1788 (?); no.7, A, op.7, c1790 (by 1808); no.8, d, op.8, c1795 (by 1809); no.9, e, op.9, by 1802 (Leipzig, by 1802); no.10, d, op.10, by 1802 (Leipzig, by 1802); no.11, C, op.11, by 1802 (Leipzig, by 1802); no.12, A, op.12, 1802–3 (Leipzig, c1803); no.13, D, op.A, 1803 (c1804); no.14, E, op.B, 1803–4 (c1804); no.15, A, op.C, 1804 (c1805); no.16, e, op.D, 1804 (Leipzig and Paris, c1805) [on themes by Haydn]; no.17, G, op.E, 1805 (c1807); no.18, e, op.F, 1805–9 (Offenbach, c1811); no.19, d, op.G, 1805–10 (?)

Sinfonia concertantes: no.1, F, 2 vn, c1793 (c1803); no.2, F, 2 vn, vc, c1794 (Offenbach, c1819) [?B-Bc]; no.3, E, 2 vn, 1803 (1803); no.4, F, 2 vn, F-Pc
Ouverture de la journée de marathon, ww, brass (1794)

chamber

Qnt, ob/cl, str qt (between 1790 and 1799)

Str qts: 6 quatuors concertans (c1790); 3 qts, op.2 (Offenbach, c1795); 2 qts (Leipzig, between 1790 and 1799); 6 nouveaux quatuors, op.2, pt.1 (c1798)

Trios: Premier pot-pourri, vn solo, vn, b (c1800); Trio, ob/cl, bn, va (Offenbach, c1803); 3 trios brillans, 2 vn, b (c1803) [as op.16 (Leipzig, c1804)]

Duets: Duos, vn, va (Versailles, 1783); 3 vn duos, op.11, pt.2 (Offenbach, c1800); 3 vn duos, op.3 (between 1800 and 1809); 3 duos concertans, 2 vn, op.B (Offenbach, c1820); 6 nocturnes concertans, hp, vn (c1822) [collab. R.N.C. Bochsá]

Sonatas: 3 sonatas, vn, b, op.1 (between 1790 and 1799); 3 sonatas, vn, b, op.B (between 1790 and 1799); Grande sonate, vn, pf (?Paris, 1799); 3 sonates faciles, vn, b (before 1804); 3 sonatas, vn, b, op.2 (between 1800 and 1809)

Vn solo: 42 études ou caprices (1796), 1st extant edn. (c1807) [40 studies in c1807 print; other 2 ?authentic]; 18 nouveaux caprices ou études (Leipzig, c1815) [? later pubd as 19 études]

pedagogical

Méthode de violon (1803) [collab. P.J.J. Rode, P.M. Baillot]

Kreutzer

(2) Jean Nicolas Auguste Kreutzer

(b Versailles, 3 Sept 1778; d Paris, 31 Aug 1832). Violinist and composer, brother of (1) Rodolphe Kreutzer. Having been taught the violin by his brother Rodolphe at home, he continued as his pupil while at the Paris Conservatoire, where he won the *premier prix* for violin in 1801. He joined the orchestra of the Théâtre Favart in 1798 and that of the Opéra in 1800 or 1801. He also became a member of the imperial chapel orchestra (1804), remaining there in the service of the Bourbons after the 1815 Restoration until 1830. On Rodolphe Kreutzer's retirement in 1826 he took charge of his Conservatoire class, although he had already been a member of the staff. He published two violin concertos, violin duos, three violin sonatas op.1 and other violin music. His playing style was less brilliant than Rodolphe's, though expressive and stylish.

Kreutzer

(3) Léon Charles François Kreutzer

(b Paris, 23 Sept 1817; d Vichy, 6 Oct 1868). Writer on music and composer, son of (2) Jean Nicolas Auguste Kreutzer. He studied the piano

and composition privately. His cultural interests and independence of thought led him to music criticism; according to Fétis he began writing for *L'union* in 1840, concentrating on aspects of opera and operatic history. The series of articles 'De l'opéra en Europe' was published in the *Revue et gazette musicale de Paris* between 4 February and 23 September 1849. His work also appeared in the *Revue contemporaine* (from 1854), *L'opinion publique* and *Le théâtre*. In collaboration with Edouard Fournier he wrote the articles 'Opéra' and 'Opéra-Comique' in the *Encyclopédie du XIXe siècle*, later published as *Essai sur l'art lyrique au théâtre* (Paris, 1849).

Kreutzer's compositions, which attracted favourable comment from Fétis, are for the most part unpublished. His Symphony in F minor (privately printed, c1860) shows in its first and third movements excessively close adherence to Beethoven's symphonic form and style, but the remaining two movements are marked out by the inclusion of a battery of six saxophones and five saxhorns in addition to the normal orchestral wind. The fanfares that open the second movement and recur in the finale give the music an added dimension possibly inspired by Berlioz. Kreutzer also composed a symphony in B \flat ; about 50 songs, four string quartets, a piano trio, three piano sonatas, and other music for the piano and the organ. His two operas, *Serafine* and *Les filles d'azur* were not performed or published.

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Kreutzer [Kreuzer], Conradin [Conrad, Konradin]

(*b* Messkirch, Baden, 22 Nov 1780; *d* Riga, 14 Dec 1849). German composer and conductor. The son of a Swabian burgher, he received his earliest musical training from the local choirmaster, J.B. Rieger. From 1789 he studied theory and the organ with Ernst Weinrauch and learnt to play a number of instruments at the Benedictine monastery of Zwiefalten. In 1798 or 1799 he became a student of law at the University of Freiburg, but after his father's death in 1800 he turned entirely to music. While still students he and friends performed his one-act Singspiel *Die lächerliche Werbung*. For the next three or four years he was probably in Switzerland; in 1804 he went to Vienna, where he met Haydn and was probably a pupil of Albrechtsberger. He gave music lessons and concerts in order to maintain himself, and continued to compose, though was unable to secure performances of his stage works in Vienna until 1810. From 1810 he toured Germany and elsewhere demonstrating Franz Leppich's semi-mechanical 'panmelodicon'. He spent the winter of 1811–12 in Stuttgart, where the operas *Konradin von Schwaben* and *Feodora* were successfully staged. Following Danzi's resignation Kreutzer was appointed Hofkapellmeister with effect from 10 July 1812. That autumn he married for the first time; his daughters Cäcilie and Marie (the latter from his second marriage) became

singers. Although he gave up his Stuttgart post in 1816 owing to intrigues, his friendship there with the Swabian poet Johann Ludwig Uhland, one of Germany's foremost lyricists and ballad writers, was of far-reaching importance for his later development. The work from this period on which he based his highest hopes was the through-composed 'heroic opera' *Orestes*, with which he intended to bridge the gap between Gluck's two Iphigenia operas; after fruitless attempts to have it staged in Berlin, and then in Vienna, it was finally produced in Prague in 1818, but was a failure.

After he left Stuttgart Kreutzer spent some time at Schaffhausen before becoming Kapellmeister (1818–22) to Prince Carl Egon of Fürstenberg at Donaueschingen. He made several tours while still nominally engaged there, and the lyric-tragic monodrama *Adele von Budoy* dates from this period. It was commissioned for Anna Milder Hauptmann, but enjoyed success only when revised for Wilhelmine Schroder-Devrient at Vienna in 1823 under the title *Cordelia*; she also performed the role in Paris. Following the successful production of his opera *Libussa* in Vienna in 1822, Kreutzer was appointed Kapellmeister at the Kärntnertortheater; he held the post until 1827 and from 1829 to 1832. Between these spells at the Vienna court opera he was in Paris. In 1833 he moved to the suburban Theater in der Josefstadt, in response to an invitation from the ambitious director, Stöger. He was Kapellmeister there from 1833 to 1835, the period that saw the first performances of his two greatest successes, *Das Nachtlager in Granada* and *Der Verschwender*. 1833 saw the première in Berlin of Kreutzer's setting of Grillparzer's *Melusina*, which the poet had originally written for Beethoven in 1823. Although Kreutzer was back at the Kärntnertortheater from 1835, it was at the Josefstadt that the opera *Die Höhle bei Waverley* was given in 1837. In the 1840s he accompanied his daughters on concert tours and was city music director at Cologne, 1840–42, as well as working in Mainz, 1844–5. He was mentioned in 1846 as Nicolai's likely successor at the Vienna Hofoper, but the negotiations came to nothing and in 1848 he moved to Riga.

During the 1840s a number of German theatres staged Kreutzer's operas, though these were more *succès d'estime* than triumphs: Brunswick, Wiesbaden, Darmstadt, Hamburg and (posthumously) Kassel each staged one of his new operas in the years following his final departure from Vienna, but none of these houses seems to have invited him back to mount another. Tastes were changing; the esteemed master of *Das Nachtlager* and *Der Verschwender* had nothing original to offer a public that was experiencing the early operas of Wagner.

Kreutzer's music has never been entirely forgotten. His Uhland settings for male-voice chorus long remained popular. *Das Nachtlager* used to be revived occasionally in Germany and a few of the solo songs are still sometimes heard; above all, his score for Raimund's 'romantic magic tale' *Der Verschwender* continues to be performed regularly in Austria. Despite the power of some of the big numbers in *Das Nachtlager* and the sure sense of dramatic timing and instrumental colour in *Der Verschwender* (the beggar's song 'O hört des armen Mannes Bitte' is, with its haunting, melancholy beauty, not unworthy of Schubert; its insertion within a roistering chorus is a touch that Weber would have admired), Kreutzer is at his most characteristic in simple, expressive songs, such as the beggar's

'Habt Dank, ihr guten Leute' and Valentin's 'Da streiten sich die Leut herum' from *Der Verschwender*, and the once-famous romance 'Ein Schütz bin ich' from *Das Nachtlager*, or some of the atmospheric Uhland settings. His effective instrumentation and lively feeling for rhythm and local colour are shown in many of his works, probably nowhere to more telling effect than in the charming (and briefly poignant) Septet in E♭ op.62 for wind and strings. Several of his chamber works and songs have now been republished and many of his works have been recorded.

WORKS

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WW	Vienna, Theater an der Wien

stage

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other works

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Inst: 3 pf concs., BL, op.42 (Leipzig, ?1819), C, op.50 (Bonn, ?1822), EL, op.65 (Leipzig, ?1825); Variations, pf, orch, op.35 (Augsburg, n.d.); chbr works for str and

ww in various combinations, incl. several with pf; numerous pf pieces, 2 hands and 4 hands

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PETER BRANSCOMBE

Kreutzer, Leonid

(*b* St Petersburg, 13 March 1884; *d* Tokyo, 30 Oct 1953). Russian pianist and teacher. He was a piano pupil of Yesipova at the St Petersburg Conservatory, where he also had lessons in composition from Glazunov. After spending two years in Leipzig, he went to Berlin in 1908 and from 1921 to 1933 served as a professor at the Hochschule für Musik. His pupils there included Franz Reizenstein, Peter Stadlen, Franz Osborn, Istvan Antal, Władysław Szpilman, Alexander Zakin and Karl-Ulrich Schnabel. Kreutzer gave recitals in the USA in 1926 and 1928. In 1935 he went to Japan, where he settled and worked both as teacher and performer. Throughout his career he was also active as a conductor. A refreshingly unmannered and spontaneous interpreter, Kreutzer was a noted Chopin player. Of particular interest among his recordings is a fine version of Schumann's *Dichterliebe*, sung in Japanese, in which he accompanies the Japanese tenor T. Kinoshita. Kreutzer composed some music, of which only the pantomime *Der Gott und die Bajadere* (1920) met with any

success. In addition to editing works by Liszt and Chopin, he wrote *Das normale Klavierpedal* (Leipzig, 2/1928).

JAMES METHUEN-CAMPBELL

Kreuz

(Ger.).

See [Sharp](#).

Kreuzer, Conradin.

See [Kreutzer, Conradin](#).

Kreyn.

See [Krein](#) family.

Kreynina [Kreinin], Yuliya [Julia] Volfovna

(*b* Moscow, 20 July 1947). Russian musicologist, resident in Israel. She completed the MA in music theory with Kholopov at the Moscow Conservatory in 1971 and took the doctorate in 1976 at the All-Union Art Research Institute of Moscow with a dissertation on Reger; during this period she also taught music theory at the Gnesin Music College (1970–80). She was a senior research fellow at the All-Union Research Institute (1979–94) and was appointed researcher and lecturer at the Hebrew University of Jerusalem in 1995. Her principal areas of research are 20th-century European composers, whose works she analyses in detail against the historical background of their lives. She was the first Russian musicologist to publish a monograph on Reger and her comprehensive study examines the role of J.S. Bach's works in Reger's music, Reger's relationship to Romanticism and Reger's influence on later composers such as Schoenberg and Hindemith. She has also investigated the biography and stylistic evolution of Ligeti in a collection of articles (1993), reinterpreting the 'Hungarian' elements of his compositions of the 1980s; her other writings include articles on Szymanowski, Lutosławski and Rihm. Through her writings, teaching and translations she strives to make modern music more popular in Russia and Israel and to promote closer relations between Russian and Israeli music scholars.

WRITINGS

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'Reger in Russland', *Max-Reger-Festschrift: 1973*, ed. H. Oesterheld-Müller (Meiningen, 1974), 17–21

'O stile Lyutoslavskogo 60kh godov' [On the style of Lutosławski in the 1960s], *Problemi muzikal'noy nauki*, iii (1975), 238–79

Maks Reger kak yavlenye nemetskoj muzikal'noj kul'turi [Max Reger as a phenomenon of German musical culture] (diss., All-Union Art Research Institute of Moscow, 1976)

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'D'yord' Ligeti i Vitold Lyutoslavskij paralleli i sopostavleniya' [Ligeti and Lutosławski: parallels and collations], *Laudamus*, ed. V. Zenova and M. Storozko (Moscow, 1992), 155–67

D'yord' Ligeti: lichnost' i tvorcestvo [Ligeti: work and personality] (Moscow, 1993) [incl. 'Lichnost' i tvorcheskaya sudba' [Personality and creative destiny], 15–24; 'Vengerskoye desyatiletie: nachalo puti' [The Hungarian decade: the beginning of the way], 25–37; 'Gorkiy smekh: ob opere "Le Grand Macabre"' [Bitter laughter: on the opera 'Le grand macabre'], 76–90; '80-e godi: novoye prochtenie traditsii' [The 1980s: new reading of tradition], 91–112; 'Ligeti v zerkale svoikh suzheniy o muzike' [Ligeti in the mirror of his opinions on music], 147–66]

'Kamernaya instrumental'naya muzika kompozitorov Rossiyskoy Federatsii', *Istoriya muziki narodov SSSR*, vi, ed. I. Nestyev (Moscow, 1996) 134–54; vii, ed. G. Golovinsky (Moscow, 1997), 5–25

'Volfgang Rim i yego opera "Jakob Lents": o neoromanticheskikh tendentsiyakh v muzike FRG', *Zapadnoye iskusstvo. XX vek: sovremennyye iskaniya i kul'turnyye traditsii*, ed. B. Zingermann (Moscow, 1997), 226–45

MARINA RITSAREVA

Křička, Jaroslav

(b Kelč, Moravia, 27 Aug 1882; d Prague, 23 Jan 1969). Czech composer. He studied at the Prague Conservatory (1902–5) and became an associate of Vítězslav Novak. His education was continued in Berlin (1905–6), and then he worked in Yekaterinoslav (now Dnepropetrovsk) as a music teacher for three years. While there he composed an orchestral *Elegie na smrt Rimského-Korsakova* ('Elegy on the Death of Rimsky-Korsakov', 1908) and formed a friendship with Glazunov and Taneyev. He also conducted concerts of Czech music and contributed articles to Czech journals on Russian music. After returning home in 1909 he worked as a choirmaster, principally with the Prague Hlahol choir. With it he gave the premières of works by Novák (*The Wedding Shift*) and Janáček (*The Eternal Gospel*), and of the oratorio *Jan Hus* (1920) by Jeremiáš. In 1918 he was appointed professor of composition at the Prague Conservatory. He was later made rector of the conservatory, which office he held during the difficult years of the German occupation. The title of Merited Artist was bestowed on him by the liberated Czech Republic.

Křička's talent as a composer was best seen in small forms such as songs and choral works. His large output of stage works is varied: he achieved his greatest success with his children's operas, which were performed by professional and amateur ensembles, both in his own country and abroad; Clemens Krauss staged Max Brod's version of *Bílý pán* ('The Gentleman in White'), *Spuk im Schloss*, at the Staatsoper in Vienna in 1932. His music is

fresh and lively, its clearcut melodic structures close to the simplicity of folksongs, which he adapted in large numbers. There is also much humour in his music, often turning into parody or grotesque elements. His early compositions show Russian influence; later ones reflect elements from Smetana and Dvořák as well as from Janáček and Novák, and many contemporary trends abroad, including jazz.

WORKS

(selective list)

operas

Hipolyta (comic op, 3, J. Munk [pseud. of J. and P. Kříčka], after M. Hawlett: *Ippolita in the Hills*), Prague, National, 10 Oct 1917

Ogaři [Country Boys and their Games] (children's op, 2, O. Kalda), Nové Město na Moravě, 7 Sept 1919

Bílý pán, aneb Těžko se dnes duchům straší [The Gentleman in White, or No Haunts Left for Ghosts] (comic op, prol., 3, epilogue, J.L. Budín, after O. Wilde: *The Canterville Ghost*), 27 Nov 1929; rev. as Spuk im Schloss, oder Böse Zeiten für Gespenster, 1930 (M. Brod), Breslau, Stadt, 14 Nov 1931

Dobře to dopadlo, aneb Tlustý pradědeček, lupiči a detektivové [It Turned Out Well, or The Fat Great-Grandfather, Robbers and Detectives] (comic Spl for children, 2, J. Čapek), Prague, National, 29 Dec 1932

Král Lávra [King Lávra] (Spl with dancing, prol., 3, epilogue, Kříčka and J. Jenčík, after K.H. Borovský), Prague, National, 7 June 1940

Oživlé loutky [Revived Puppets] (Spl for children, J. Kříčka, after M. Kopecký: *Krásná Dišperanda and Doktor Faust*), Prague, Vinohrady, 26 April 1943

Psaníčko na cestách [Travelling Letter] (Spl for children, 5 scenes, J. and P. Kříčka, after K. Čapek: *Postman's Tale*), Prague, Vinohrady, 15 Jan 1944

Jáchym a Juliana (folk romance, 5 scenes, J. Kříčka, after B. Beneš-Buchlovan), 1947–8, Opava, Civic Theatre of Zdeněk Nejedlý, 22 Dec 1951

České jesličky [A Czech Crib] (Christmas op, prol., 3, epilogue, J. Port and B. Stejskal), 1937, Prague, Grand Opera of the Fifth of May, 15 Jan 1949

Kolébka [The Cradle] (musical comedy, 3, J. Kříčka, after A. Jirásek), Opava, Civic Theatre of Zdeněk Nejedlý, 25 Nov 1951

Kalhoty [The Trousers] (TV op, J. Kříčka, after P. Lambrosi), Czechoslovak TV, 25 Aug 1962

other works

Orch: Mládí [Youth], sym., d, op.3, 1905–6; Elegie na smrt Rimského-Korsakova, 1908; Idyllické scherzo, op.9, 1909; Modrý pták [The Bluebird], op.16, 1911; Adventus, sym. poem, op.33, 1912; Horácká suita [Highlander Suite], op.63, 1935; Symfonieta, str, op.77, 1942; Sinfonieta semplice, 1962; serenades

Choral: Sedmdesát tisíc [The 70,000] (P. Bezruč), op.4c, 1905; Pokušení na poušti [The Temptation in the Desert] (Bible), op.34, 1922; Zlodějka Jenny [Jenny the Thief] (P. Kříčka), op.47a, 1929; Tyrolské elegie [Tyrol Elegies] (K. Havlíček-Borovský), op.53, 1930; Moravská kantáta (J. Svítal-Kárník), op.65, 1936; Zlatý kolovrat [The Golden Spinning Wheel] (J.K. Erben), op.85, 1943; Requiem, 1949; 6 masses

Songs: Severní noci [Northern Nights] (K. Balmont), cycle [incl. Albatross]; Písně rozchodu [Songs of Departure] (O. Theer), 1916; Písně halasné [Vociferous Songs], 1950; Naše paní Božena Němcová [Our Mrs Božena Němcová], 1959

Chbr pieces and many songs incl. Albatross (K. Balmont)

Principal publisher: Hudební matice

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- 'Za Rimským-Korsakovem', *HR*, ii (1909), 9–12 [obituary]
'O Musorgském a jeho "Boris Godunovu"' [Musorgsky and his *Boris Godunov*], *HR*, iii (1910), 452–60
'Rimského-Korsakova "Letopis"' [Rimsky-Korsakov's 'autobiography'], *HR*, iii (1910), 140–44, 259–62
'Leoše Janáčka "Věčné evangelium"' [Leoš Janáček's *The Eternal Gospel*], *HR*, x (1916–17), 161–3
Ruská hudba: stručný přehled světské hudby umělé 19. věku [Russian music: a short survey of the secular art music of the 19th century] (Prague, 1922)
'O Janáčkových sborech' [Janáček's choruses], *Listy Hudební matice*, iv (1924–5), 12–18
'Na okraj některých Novákových partitur: o instrumentaci' [On the margin of several Novák scores: on instrumentation], *Tempo* [Prague], x (1930–31), 114–20
'Vzpomínám vděčně na Karla Kovařovice' [I remember Karel Kovařovic gratefully], *Vzpomínáme Karla Kovařovice*, ed. J. Petr (Prague, 1940), 104–14
Básnická mezihra [Poetic interlude] (Prague, 1943)
Hudba a film [Music and film] (Prague, 1943)

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GroveO [incl. further bibliography]
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J. Fialka: *Soupis skladeb J. Křičky* [List of Křička's works] (Bystřice pod Hostýnem, 1957)
J. Plavec: 'Přínos Jaroslava Křičky' [Křička's contribution], *HRO*, x (1957), 657–9

JOSEF PLAVEC, EVA HERRMANNOVÁ

Kriegck, Johann Jacob.

See [Kriegck, Johann Jacob](#).

Krieger, Adam

(*b* Driesen, nr Frankfurt an der Oder, 7 Jan 1634; *d* Dresden, 30 June 1666). German composer. From 1650 or 1651 on, Krieger lived in Leipzig as a part-time student at the university, and probably during this period he studied the organ with Scheidt at Halle. He was well known to the other students, and he no doubt composed many of his more risqué songs for them. His professional musical career began in 1655, when he succeeded Rosenmüller as organist of the Nicolaikirche, Leipzig. By 1657, when he published his *Arien*, the only collection of his secular songs to appear in his lifetime, he was already known for numerous sacred compositions more

commensurate with his position. In the same year Johann Georg II, the Elector of Saxony, called him to Dresden to be his daughter's private keyboard instructor, and thereafter he was under the protection of this important patron of the arts. Also in 1657 the elector encouraged him to apply for the Kantor's position at the Thomaskirche, Leipzig, as successor to Tobias Michael. He was unsuccessful, however, since he refused to submit to the conditions of teaching children and composing on command. But he often travelled the short distance from Dresden to Leipzig to participate in musical events. From 1658 until his death Krieger also served as chamber and court organist at the electoral court. He was readily accepted by the literati assembled there, most notably by the court poet David Schirmer, with whom he sometimes collaborated. There is no evidence, however, that he had any significant contact with the aging Schütz, who had retired to nearby Weissenfels.

Although he lived only 32 years Krieger's fame as a composer of songs was well established before his death. The 110 songs in his two principal collections are his most important music, and with them he brought German song to a new peak of development, firmly establishing Italian expressiveness in a tradition hitherto dominated largely by simple strophic songs influenced by French and Dutch models. His songs are both traditional and of a newer type. The texts, several by Krieger himself, range from beautiful mythological-pastoral love scenes to bawdy drinking-poems. Most are set for one voice with continuo, but five in the earlier collection are for two or three voices, and 15 in the 1676 volume are for two to five voices. All have instrumental ritornellos.

Although no complete copy of the 1657 *Arien* survives, most of its contents have been reconstructed, principally by Helmuth Osthoff. The tunes alone are preserved in a late 17th-century Danish collection by A.D. Foss with new, psalm texts. As far as can be ascertained, all the arias are strophic, are set syllabically, and follow the models of Opitz; a few parody songs by Rist and Schwieger.

Most of the songs in the *Neue Arien* are strophic; each strophe is in binary or bar form and is followed by a ritornello for five instruments and continuo (the ritornellos to the ten extra works in the second edition were written by Johann Wilhelm Furchheim, who with Schirmer collected the songs). They thus resemble the simple strophic songs of the 1657 set, but some, with their use of dialogue, non-strophic poems and touching expressiveness, are more typical of Italian models. *Nun sich der Tag geendet hat* is an example of the older German type; it is based on Krieger's own *Ihr schönsten Blumen in der Au* of 1656, which in turn is based on a Dutch song by Jacob Cats and ultimately on a poem by Cervantes. The duet between 'Unfriendly Mopsa' and 'Enamoured Daphnis' (no.50), on the other hand, is an Italianate, non-strophic dialogue; it begins with a symphony, and a duet refrain returns after sections of dialogue. Osthoff conjectured that some of these dramatic pieces were originally performed in stage productions, possibly operas, which had become popular in Dresden at the time. This is particularly likely in the case of the most famous lied from *Neue Arien*, *Adonis' Tod*, which is a bipartite strophic aria of intense expressiveness. Krieger's songs remained popular well into the

18th century, and some of the melodies were turned into chorales, a few of which appear in Bach's cantatas.

WORKS

sacred

Cants.: An den Wassern zu Babel, 3vv, 2 vn, bc, *D-Bsb* mus.30215; Der Heiland erstehet, 2vv, 6 insts, lost; Ich lobe den Krieg, *S-Uu* Vok.mus.1.hdskr. 27:8; Ich preise dich, Herr, 4vv, 5 insts, bc, *D-Bsb* mus.30215; Meister, wir wissen, T, B, chorus, vn, cornett, trbn, bc, lost

Funeral songs, 4vv: Kommt meine Freunde, meine Lieben (Leipzig, 1654); Legt ein und scharrt mich in die Erde (Leipzig, 1656); O ihr schnöden Eitelkeiten (Leipzig, 1659); Ach, meine Eltern, in *Saluberrima et necessaria concio* (Coburg, 1667)

Aria: Nimm hin du teurer Sohn, 2vv, 2 vn, bc (Leipzig, 1656)

secular

Song, Ihr schönsten Blumen in der Au, 1v, bc, in Thomas Ritzschens verteutschte Spanische Zigeunerin (Leipzig, 1656)

[50] Arien, 1–3vv, 2 vn, vle, bc (Leipzig, 1657); excerpts ed. in Osthoff (1929) and N. Schiørring: *Det 16. og 17. århundredes verdslige danske visesang* (Copenhagen, 1950)

[50] Neue Arien in 6 Zehen eingetheilet, 2, 3, 5vv, 2 vn, 2 va, bc (Dresden, 1667, enlarged 2/1676 with 10 addl songs, and with ritornellos by J.W. Furchheim; some ed. in DDT, xix (1905/R)

3 songs, *D-Bsb*

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J.H. Baron: *Foreign Influences on the German Secular Solo Continuo Lied in the Mid-Seventeenth Century* (diss., Brandeis U., 1967)

N. Schiørring: 'Wiedergefundene Melodien aus der verschollenen Adam-Krieger-Ariensammlung 1657', *Festschrift für Walter Wiora*, ed. L. Finscher and C.-H. Mahling (Kassel, 1967), 304–12

JOHN H. BARON

Krieger, Armando

(b Buenos Aires, 7 May 1940). Argentine composer, pianist and conductor. He had piano lessons with John Montés and Roberto Kinsky, attended the Buenos Aires Municipal Conservatory and studied composition with Ginastera. As a pianist he has appeared throughout the Americas, introducing solo works by Hindemith, Messiaen, Boulez, Stockhausen, Pousseur and others, and taking part in local premières of concertos by Bach and Mozart. In 1963 he won a scholarship for two years' study at the Di Tella Institute, where his teachers included Copland, Dallapiccola, Maderna, Riccardo Malipiero and Messiaen. Another scholarship enabled him to continue piano studies with Liorod at the Mozarteum Argentino (1964). From this period he has been active in the Argentine avant garde as a composer and performer. He has directed the major orchestras of the country, is a permanent conductor at the Teatro Colón (he also conducts

the Pequeña Opera de Cámara of Buenos Aires) and founded his own chamber orchestra, the Solistas de Música Contemporánea de Buenos Aires. In 1959 he and Gandini founded the Agrupación Euphonia, later called the Agrupación Música Viva, to promote the performance and study of contemporary music. His works have been widely performed, notably at the 1962 ISCM Festival (*Elegía II*), the 1966 Paris Biennale (Quartet no. 1 for strings) and the Fourth Inter-American Music Festival at Washington, DC, in 1968. There he took the solo part in the first performance of his *Métamorphose d'après une lecture de Kafka* as well as playing, with the composer, in Gandini's *Contrastes* for two pianos and orchestra. Among the awards he has received are two Buenos Aires municipal prizes (1962 and 1965) and the first prize at the Rome Congress for the Freedom of Culture (1964, for the Cantata II). He has taught at the Escuela San Pablo, the Catholic University of Argentina, Buenos Aires University and the Instituto Superior de Arte at the Teatro Colón. Krieger started his early career as a composer under the influence of Webern but soon switched to an aleatory style. As a pianist he experimented with clusters, harmonics and other new sonorities. The results may be seen in such works as *60* (1960), *Métamorphose ...* (1968) and *Constelaciones* (1969).

WORKS

(selective list)

Orch: Sym., str, 1959; Conc., 2 pf, orch, 1963; *Métamorphose d'après une lecture de Kafka*, pf, 15 insts, 1968; *Ängst*, 1970

Choral: Cantata II, S, female vv, orch, 1963; *Elegía III* (Bible), chorus, 1965; Cantata III (*Sábado: Heroes y tumbas*), speaker, solo vv, children's chorus, chorus, orch, org, 1969

Solo vocal: Cantata I, S, b cl, tpt, pf, cel, perc, vn, vc, 1959; *Elegía II*, A, 2 fl, pf, vib, 5 perc, 1962; *Cuaderno de verano*, 1v, pf, 1965; *Tensiones III*, 1v, ens, 1967; *Cuaderno de otoño*, 1v, pf, 1968; *De muertes y resurrecciones*, 1v, 5 insts, 1969

Chbr: *Improvisaciones*, fl, ob, cl, bn, 1958; *Divertimento no.1*, ob, cl, bn, 1959; *Divertimento no.2*, 2 ob, eng hn, 1959; *Qt no.1*, str, 1960; *Elegía I*, cl, pf, 1960; *Aleatoria I*, 10 wind, 1961; *Aleatoria II*, 7 insts, 1961; *Duo*, cl, vc, 1961; *Qt no.2*, fl, a sax, vib, va, 1961; *Sonatina no.2*, vn, pf, 1961; *Tensiones II*, 12 perc, 1961; 3 *poemas sin nombre*, 1962; 5 *nocturnales*, 1964

Kbd: *Sonatina no.1*, pf, 1958; *60* (Study in Sonorities), pf, 1960; *Encadenamiento*, pf, 1961; *Tensiones I*, 2 pf, 1961; *Constelaciones*, org, 1969

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M. Ficher, F. Furman Schleifer and J.M. Furman: *Latin American Classical Composers: a Biographical Dictionary* (Lanham, MD, and London, 1996)

SUSANA SALGADO

Krieger, Edino

(b Brusque, Santa Catarina, 17 March 1928). Brazilian composer, conductor and critic. He began violin studies at an early age with his father, a composer, conductor and founder of the local conservatory. A state scholarship took him in 1943 to Rio de Janeiro, where he studied the violin with Edith Reis at the conservatory and took lessons in harmony, counterpoint, fugue and composition with Koellreutter (1944–8). He became an active member of Koellreutter's *Música Viva* group, winning their prize in 1945 for the Woodwind Trio. In 1948 he won first prize at the Berkshire Music Center competition for Latin American composers. He then studied orchestration and composition with Copland, composition with Mennin at the Juilliard School (1948–9) and the violin with Nowinsky at the Henry Street Settlement School. While in New York he had several of his works performed, and he conducted the New York PO on 11 April 1949. Back in Rio he worked as a broadcaster and as music critic of the *Tribuna da imprensa* (1950–52). He organized concerts and competitions for contemporary music, and he was musical director and assistant conductor of the National SO. In 1955 he received a fellowship from the British Council to work with Berkeley for eight months at the Royal Academy of Music. The most important of his later appointments were as director of the art-music department of the Radio Jornal do Brasil, Rio (1963–73), professor of music at the Curitiba summer course (1964–8), professor of music at the Instituto Villa-Lobos (1968), general coordinator of the first and second Guanabara festivals (1969–70) and president of the Brazilian Society of Contemporary Music (1971–3). In the 1980s he consolidated his reputation as a skilled and efficient music administrator by directing the National Institute of Music of the National Foundation for the Arts (FUNARTE) (1981–9), holding the presidency of FUNARTE (1989–90), and organizing various events of the Bienal de Música Brasileira Contemporânea. Among other awards, he won the Shell Music Prize (1987). He became a life member (1994), then president (1997), of the Academia Brasileira de Música.

Krieger began composing in a late-Romantic and Impressionist manner, as in the *Improviso* for flute (1944). Koellreutter's influence turned him to the 12-note technique in such works as the Woodwind Trio and *Música 1947* for string quartet, but about 1952 he abandoned serialism for a slightly nationalist, neo-classical style. The most original work of this period is *Brasiliana* (1960). His music after 1965 synthesizes the two previous styles, freely employing novel techniques together with elements characteristic of Brazilian popular music. His *Variações elementares* (1964), *Ludus symphonicus* (1966), commissioned for the Third Caracas Music Festival, and *Estro armônico* (1975) are recognized to be his most successful compositions. Though he wrote few works in the 1980s and 90s, his *Romance de Santa Cecília* (1989) won great acclaim at its première in Rio.

WORKS

(selective list)

Orch: Movimento misto, 1947; Contrastes, 1949; Música 1952, str, 1952; Rondo fantasia, 1953; Chôro, fl, str, 1952; Suite, str, 1954; Abertura sinfônica, 1955; Concertante, pf, orch, 1955; Andante, str, 1956; Divertimento, str, 1959; Brasiliana, va/a sax, str, 1960; Variações elementares, str, 1964; Ludus symphonicus, 1966;

Toccatà, pf, orch, 1967; Convergências (ballet), 1968; Canticum naturale, 1972; Estro armônico, 1975

Chbr and solo inst: Improviso, fl, 1944; Trio, ob, cl, bn, 1945; Peça lenta, fl, str trio, 1946; Sonata breve, vn, 1947; Música 1947, str qt, 1947; Sonatina, fl, pf, 1947; Música de câmara, fl, tpt, timp, vn, 1948; Str Qt no.1, 1955; Ritmata, gui, 1974; Sonâncias, vn, 2 pf, 1975; Romanceiro, gui, c1985; 3 imagens de Nova Friburgo, hpd, str, 1988

Pf: Peça, 1945; Epigramas, 1947; Sonatina, 1947; Miniaturas, 1949; Música 1952, 1952; Sonata, duet, 1953; Sonata no.1, 1954; Preludio e fuga, 1954; Sonata no.2, 1956; Elementos, 1973

Vocal: Tem piedade de mim, 1v, pf, 1947; Melopéia, S, ob, t sax, trbn, va, 1949; 3 canções de Nicolás Guillén, 1v, pf, 1953; Tu e o vento, 1v, pf, 1954; Balada do desesperado, 1955; Desafio, 1v, pf, 1955; Canção do violeiro, 1956; Rio de Janeiro (stage orat), 1965; 3 cantos de amor e paz, chorus, orch, 1967; Fanfarras e sequências, chorus, orch, 1970; Romance de Santa Cecília, nar, S, children's chorus, orch, 1989

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GERARD BÉHAGUE

Krieger [Kruger], Johann [Kriegher, Giovanni]

(*b* Nuremberg, bap. 1 Jan 1652; *d* Zittau, 18 July 1735). German composer and organist, younger brother of [Johann Philipp Krieger](#). The Krieger family has been traced in Nuremberg from the late 16th century to 1925, when the last descendants were still practising the family trade of rugmaking. The chief source for Johann Krieger's biography is Mattheson (*MatthesonGEP*), who stated that he began his musical training with Heinrich Schwemmer, probably as his pupil at the Lateinschule attached to the church of St Sebaldus. Schwemmer was also Kapellmeister at this church, and Krieger sang treble in his choir for several years; he participated in a children's ballet in 1664. From 1661 to 1668 he had keyboard lessons from G.C. Wecker (another of whose pupils at that time was Pachelbel). The early years of Krieger's career are closely connected with the fortunes of his brother, through whom he obtained most of his positions. Mattheson stated that in 1671 he studied composition with his brother at Zeitz (although civic records there do not mention either of them) and that in 1672 he followed him to Bayreuth, where Johann Philipp had been appointed court organist. He was soon promoted to Kapellmeister and Johann took over the organist's post, which he held, according to Mattheson, until 1677; this is very likely, although the scanty city and court records of Bayreuth make no

mention of him. When Johann Philipp became organist at the court at Halle in 1677, Johann soon appeared on the scene: he was probably employed for a short time as a chamber musician at the neighbouring city of Zeitz before his appointment in 1678 as Kapellmeister to Count Heinrich I nearby at Greiz.

After the count's death in 1680, he was appointed Kapellmeister of the neighbouring court of Duke Christian at Eisenberg. His last position, which he held for 53 years, was as organist of the Johanniskirche and *director chori musici* at Zittau. He played in his first service there on 5 April 1682; according to Mattheson he played in his last on 17 July 1735, the day before he died.

Johann Krieger has been praised for his contrapuntal skill, especially for his double fugues. Mattheson wrote in his *Critica musica*: 'Of the old excellent masters, I know of none who surpasses the Zittau Kapellmeister Johann Krieger in this [the writing of double fugues]. Of the younger composers, I have come across none who has such a skill in this as the Kapellmeister Handel'. Handel took a copy of Krieger's *Anmuthige Clavier-Übung* with him to England; he later gave it to his friend Bernard Granville, who wrote the following note in it: 'The printed book is by one of the celebrated Organ players of Germany; Mr. Handel in his youth formed himself a good deal on his plan, and said that Krieger was one of the best writers of his time for the Organ'. In contrast to the collections of the same name by Kuhnau (1689 and 1692) and Bach, which consist chiefly of partitas, Krieger's *Clavier-Übung* (published in 1698 but written about 1680) contains preludes, ricercares, fugues, fantasias, toccatas and a chaconne, which are not grouped together by key. The fugues have what were to be the essential traits of Bach's fugues – episodes, a restriction to one subject and an individuality of subject and answer – but they lack his ambitious harmony and especially his gift for melodic invention.

Krieger's skill as a contrapuntist is exemplified by no.15, a quadruple fugue, which is preceded by fugues (nos.11–14) on each of the four themes. In the ricercares the answer is always an inversion of the subject. The preludes, like those of Kuhnau (the opening movements of his suites) and J.C.F. Fischer (*Les pièces de clavessin*, 1696), are free developments of a rhythmic or a harmonic idea. Krieger's second collection of keyboard music is *Sechs musicalische Partien*, though it was published first, in 1697. To the Froberger type of suite, consisting usually of allemande, courante and sarabande and later a closing gigue, Krieger added a group of dances after the sarabande; Pachelbel, on the other hand, in his *Hexachordum Apollinis* (1699), placed the added group before the sarabande, while Bach put it before the gigue. Although the *Musicalische Partien*, like the *Clavier-Übung*, suffers somewhat from harmonic pallor and rhythmic sluggishness, Krieger nonetheless deserves to rank with Fischer, Kuhnau and Pachelbel as one of the outstanding German keyboard composers of the generation before Bach.

Krieger's other published volume, *Neue musicalische Ergetzlichkeit* (1684), is a large collection of songs for one to four voices, all to texts by [Christian Weise](#). Part i contains 30 strophic sacred songs, some with instrumental ritornellos. While these are in the simple lyrical style of songs written in

Nuremberg at the time, the 34 secular strophic songs of part ii have freer, more ornamented melodic lines, which are appropriate to Weise's often satirical texts. Part iii contains arias – in fact strophic songs – from five Singspiels performed during the traditional Zittau Shrovetide festival in 1683 and 1684. There also survive some texts and arias from three other dramatic works by Krieger, performed at Zittau in 1688, 1717 and 1721 respectively, and he probably wrote at least one opera for the Eisenberg court. Zittau did not have its own opera; the Singspiels were performed by the pupils of the Gymnasium.

Titles of about 235 sacred vocal works by Krieger are known, but only 33 are extant, comprising 12 German cantatas, two Latin cantatas, several settings of the Sanctus, miscellaneous motets, *Magnificat* settings and solo and choral concertos. Five of the German cantatas are, for a composer working within the orbit of the Nuremberg school, rare examples of the late madrigal and mixed madrigal types, but they were all written in 1717, and by that time recitative, da capo arias and madrigal texts – the identifying features of these types of cantata – had become common practice. Krieger was thus no innovator, but compared with those of his brother, his cantatas are distinguished for their fugal movements, such as the triple counterpoint in the final movement of *Gelobet sey der Herr*, performed at Weissenfels (during Johann Philipp's tenure as Kapellmeister) in 1689.

WORKS

c225 lost works listed in DTB, xxx; see instrumental

vocal

for 4 voices with instrumental accompaniment unless otherwise stated; only surviving works are listed; dates are those of first performance, at Weissenfels

Cantatas: Confitebor tibi Domine, 1686, *D-Bsb*, *GB-Lbl*; Danket dem Herrn, 1687, ed. in DTB, x, Jg.vi/1 (1905/R); Danksaget dem Vater, 1688, *D-Bsb*; Der Herr ist mein Licht, 2vv, *Bsb*, *S-Uu*; Dies ist der Tag, 1687, *D-Bsb*; Dominus illuminatio mea, 1v, 1690, *Dlb*, *S-Uu*; Frohlocket Gott in allen Landen, before 1717, *D-ZI*; Gelobet sey der Herr, 1698, ed. in DTB, x, Jg.vi/1 (1905/R); Gott ist unser Zuversicht, *ZI*; Halleluja, lobet den Herrn, 1685, *ZI*; Nun dancket alle Gott, 1717, *ZI*; Rühmet den Herrn, *Bsb*; Sulamith, auf, auf zum Waffnen, 5vv, 1717, *ZI*; Zion jaucht mit Freuden, 1v, 1717, *ZI*

Motets: Also hat Gott die Welt geliebet, 4vv, insts, 1717, *D-Bsb*; Delectare in Domino, *GB-Lbl*; Ihr Feinde weichet weg, 4vv, insts, 1717, *D-ZI*; In te Domine speravi, 1v, *S-Uu*; Laudate Dominum omnes gentes, 5vv, *D-Bsb*; Laudate pueri Dominum, 3vv, insts, *Dlb*

Mass movements: 2 *Magnificat* a 4, insts, *D-Bsb*; 5 *Sanctus*, 2, 4vv, insts, *Bsb*

Arias and songs: Neue musicalische Ergetzlichkeit, das ist Unterschiedene Erfindungen welche Herr Christian Weise, in Zittau von geistlichen Andachten, Politischen Tugend-Liedern und Theatralischen Sachen bishero gesetzt hat (Frankfurt and Leipzig, 1684/R), 2 pieces ed. in Eitner; 19 occasional songs for weddings or funerals, pubd individually (1684–97); 1 song, *ZI*

stage

unless otherwise stated, all are Singspiels, first performed in Zittau and now lost † — printed in *Neue musicalische Ergetzlichkeit*: see vocal above

Jakobs doppelte Heirat, 1682; Der verfolgte David, 2 March 1683, 3 arias†; Die sicilianische Argenis, 3 March 1683, 3 arias†; Von der verkehrten Welt (Lustspiel), 4 March 1683, lib *D-ZI*; Nebucadnezar, 15 Feb 1684, 7 vocal and inst movts†; Der schwedische Regner, 16 Feb 1684, 3 arias†; Der politische Quacksalber, 17 Feb 1684, 2 arias†; Die vierte Monarchie, ? Eisenberg, 1684 [see Böhme]; Der Amandus-Tag, 26 Oct 1688, lib *ZI*; Friedrich der Weise, 23 Nov 1717, arias and lib *ZI*; Die vormahlige zittauische Kirchen Reformation (Dramate), 4 Nov 1721, lib *ZI*

instrumental

Edition: *Johann Krieger, Franz Xaver Anton Murschhauser und Johann Philipp Krieger: Gesammelte Werke für Orgel und Klavier*, ed. M. Seiffert, DTB, xxx, Jg.xviii (1917) [S]

Allein Gott in der Höh sei Ehr, a 4, S; 6 musicalische Partien (Nuremberg, 1697), S; Anmuthige Clavier-Übung (Nuremberg, 1698), S; 3 fugues, fantasia, 3 preludes, 3 toccatas, *US-NH*: ed. in *Die Orgel*, ii/3 (Leipzig, 1957); Fuga, *D-Mbs*, S; 13 other kbd works, S

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HAROLD E. SAMUEL

Krieger [Kriger, Krüger, Krugl], Johann Philipp [Kriegher, Giovanni Filippo]

(*b* Nuremberg, bap. 27 Feb 1649; *d* Weissenfels, 6 Feb 1725). German composer, organist and keyboard player, elder brother of [Johann Krieger](#). He was one of the outstanding German composers of his time, especially

of church cantatas, of which he wrote over 2000 (nearly all lost); under his direction the cultivation of music at the small court at Weissenfels rose to the highest level of German court music.

1. Life.

The chief sources for Krieger's biography (Doppelmayr and *MatthesonGEP*), who agree on its main events but vary in details and dates, only some of which can be substantiated from other sources. Mattheson told the following about his early musical training in Nuremberg: 'In his eighth year [he] began clavier lessons with Johann Drechsel [Johannes Dretzel], a pupil of Froberger; he also received instruction on various other instruments from the famous Gabriel Schütz'. According to Doppelmayr 'he progressed so rapidly in this [clavier lessons] that already at the age of nine he amazed large audiences with his playing; moreover, he was able to play any melody that was sung to him and to perform well-made arias that he himself had written'.

At the age of 14 or 16 Krieger went to Copenhagen to study organ playing with the royal Danish organist Johannes Schröder and composition with Kaspar Förster. Declining a position as organist at Christiania (Oslo) he returned to Nuremberg after a stay of four or five years in Copenhagen, either from 1663 to 1667 (Doppelmayr) or from 1665 to 1670 (Mattheson) – probably the latter. He cannot have remained long in Nuremberg, for Mattheson reported, confusingly, that he was both at Zeitz in 1670–71 and organist and later Kapellmeister at the court at Bayreuth between 1670 and 1672 (Doppelmayr has 1669–70 for the latter dates). According to Werner the civic records at Zeitz contain no mention of him or his brother, and, more confusingly still, records at Bayreuth list his name only in 1673, as court organist.

When Margrave Christian Ernst left the Bayreuth court in 1673 to join the war against France, Krieger was given permission to travel to Italy without loss of salary. He probably stayed there for about two years. Mattheson stated that in Venice he studied composition with Rosenmüller and the clavier with G.B. Volpe, and that in Rome he studied composition with A.M. Abbatini and the clavier and composition with Bernardo Pasquini. Immediately after his visit to Italy he played for the Emperor Leopold I in Vienna, in return for which, in a letter dated 10 October 1675, the emperor ennobled him and all his brothers and sisters. Krieger soon left Bayreuth for Frankfurt and Kassel and was offered positions in both cities. He apparently refused them or held them for only a short time, for on 2 November 1677 he accepted a position as organist at the court at Halle. When Duke August died in 1680 his successor, Johann Adolph I, moved the court to Weissenfels. Krieger went with him as Kapellmeister, a position he held until his death. For a time he also acted as musical adviser to the court at Eisenberg.

Before leaving for Weissenfels Krieger sold some music to the Marienkirche, Halle; a list of it, including seven of his own compositions and about 50 works by other German and Italian composers, is extant (it is printed in DDT, liii–liv). He compiled a more important document (also in DDT, liii–liv) during his years at Weissenfels: beginning in 1684 he maintained a catalogue of every vocal work he performed. After his death

his son Johann Gotthilf (who succeeded his father as Kapellmeister until 1736) continued the catalogue until 1732; thus it lists the music performed at the court for almost 50 years (records for the year 1697–8 are lacking). It includes about 2000 of his own works, 225 by his brother Johann (also listed in DTB, xxx, Jg.xviii) and 475 by other German and Italian composers. Some of his teachers and the musicians he met in Italy – Förster, Rosenmüller, Carissimi, Francesco Foggia, Legrenzi and P.A. Ziani – are represented with several works each. Among the other Italian composers in the catalogue are Bertali, Cazzati, Ruggiero Fedeli, Filippini, Giannettini, Bonifatio Gratiani, Alessandro Melani and Peranda. Among the German composers are Beer, Bernhard, Capricornus, Erlebach, Kerll, Knüpfer, Printz and Theile; there are no works by Buxtehude, Schütz, Weckmann or Zachow. Very few 16th-century works were performed: Palestrina is represented by eight masses and two motets, Victoria by one mass; there are no works by Lassus or Andrea and Giovanni Gabrieli.

2. Works.

Krieger provided the court at Weissenfels with secular as well as sacred music. Two published sets of trio sonatas – 12 for two violins and continuo (1688) and 12 for violin, bass viol and continuo (1693) – are, like Corelli's but unlike Biber's and Rosenmüller's, for only three instruments instead of four. The six suites of his *Lustige Feld-Music* (1704), for four wind instruments, are modelled on Lully's ballet suites. Eight 'sonatas' (all lost) performed at Weissenfels between 1685 and 1717 were for a large number of instruments (e.g. 'a 15' and 'for 3 choirs') and belong to the early history of the German concerto grosso. Although Krieger was a well-known performer on the clavier, only three keyboard works have survived: a passacaglia consisting of 45 variations on a six-bar theme, an aria with 24 variations and a toccata and fugue (all were edited in DTB, xxx, Jg.xviii, 1917: the manuscript sources are now lost).

Krieger is known to have written over 20 works for the stage including 18 operas to German texts, of which only some librettos and two published collections of arias are extant. Although some of his operas were performed at Brunswick, Dresden, Eisenberg, Hamburg and Leipzig, most of them were written for the court at Weissenfels, where Italian opera was not allowed. His arias, like those of Boxberg, Erlebach, Löhner and Strungk, are strophic songs with a syllabic setting of the text and simple harmony and rhythms; unlike those of J.W. Franck, Keiser and Kusser, they show no influence of the more developed Italian arias, in spite of Krieger's sojourn in Italy.

By far the largest part of his output consisted of cantatas. Whereas Bach wrote about 325 and Buxtehude about 400, over 2000 by Krieger are listed in his catalogue; only 76 are extant. As a cantata composer he is significant mainly for his adoption of madrigal verse for his texts; this has earned him the title of 'father of the new cantata'. While the so-called early German cantata uses biblical, chorale or ode texts (or combinations of all three), the 'new German cantata', modelled on the Italian secular cantata and opera, consists of a series of recitatives and arias, to which biblical verses and chorale stanzas were often later added. Texts for the new cantatas were first written by the pastor and poet [Erdmann Neumeister](#), who in 1704 was

appointed deacon at the Weissenfels court. His first yearly cycle of cantata texts, the *Geistliche Cantaten statt einer Kirchen-Music*, was not published until 1704, but Krieger clearly had access to some of them earlier. His setting of *Rufet nicht die Weisheit* was performed in 1699. Thus he had probably encouraged Neumeister to write the texts and undoubtedly advised the young poet as to their suitability for musical setting. While the music of his early cantatas is largely in the style of solo and choral concertos, *Rufet nicht die Weisheit*, the only extant setting by him of a text by Neumeister, includes recitative and, a rare form for him, the da capo aria. In general his cantatas are characterized by forthright melodic structure and simple harmony and rhythms. If they cannot be compared with Bach's, they are not unworthy to rank with those of Buxtehude and Pachelbel.

WORKS

Edition: *Johann Philipp Krieger: 21 ausgewählte Kirchencompositionen*, ed. M. Seiffert, DDT, liii–liv (1916) [incl. full list of works] [S]

cantatas

dates are of first performance unless otherwise stated

Musicalischer Seelen-Friede, 1v, 1–2 vn obl/ad lib (Nuremberg, 1697): Ach Herr, wie ist meiner Feinde so viel, 1693; Benedicam Dominum in omni tempore, 1695; Coeli enarrant gloriam Dei, 1693; Der Herr ist mein Licht, 1694; Ecce nunc benedicite Dominum, 1693; Es stehe Gott auf, 1693; Fortunae ne crede est, 1699; Freuet euch des Herrn, 1693; Gott, man lobet dich in der Stille, 1693; Herr, auf dich traue ich, 1702; Herr, warum trittest du so ferne, 1696; Ich harre des Herrn, 1689; Ich will den Herrn loben allezeit, 1693; Ich will in aller Noth, 1688; Lobe den Herrn, meine Seele, 1692; Meine Seele harret nur auf Gott, 1695; Quam admirabilis, quam venerabilis, 1690; Rühmet den Herrn, 1693; Singet dem Herrn alle Welt, 1690; Singet fröhlich Gotte, 1696

Absorta est mors in victoriam, 1v, dated 1670, *S-Uu*; Ad cantus ad sonos venite, 3vv, *D-Bsb*; Attendite verbum Domini, 3vv, 1688, *Dlb*; Beati omnes qui timent Dominum, 3vv, dated 1672, *S-Uu*; Cantate Domino canticum novum, 4vv, dated 1681, *D-Bsb, GB-Lbl, S-Uu*; Cantate Domino canticum novum, 1v, *D-Dlb*, ed. in *Die Kantate*, no.50 (Stuttgart, 1960); Christus hat ausgezogen, 4vv, 1690, *Dlb*; Cor meum atque omnia mea, 5vv, 1687, *Bsb, GB-Lbl*; Crudelis infernus inimicus, 3vv, *D-Bsb, Dlb*

Das ist meine Freude, 3vv, *D-F*; Der Herr ist mein Hirt, 1v, 1690, *S*; Die Gerechten werden weggerafft, 4vv, 1686, ed. in *DTB*, x, Jg.vi/1 (1905/*R*); Die Welt kann den Geist der Wahrheit nicht empfangen, 3vv, 1688, *S*; Diligam te Domine fortitudo mea, 3vv, dated c1670, *S-Uu*; Ecce quomodo moritur justus, 4vv, 1686, *D-Dlb*; Ein feste Burg ist unser Gott, 4vv, 1688, *S*; Exulta, jubila, accurre laetare, 2vv, 1694, *Bsb, S-Uu*

Fahr hin, du schnöde Welt, 2vv, *D-Bsb*; Gott, du Brunnenquell aller Güte, 4vv, 1687, *Bsb*; Haurietis aquas in gaudio, 5vv, dated 1681, *S-Uu*; Heut singt die werte Christenheit, 2vv, 1688, *S*, also ed. in *Die Kantate*, no.288 (Stuttgart, 1969); Ich bin eine Blume zu Saron, 2vv, ed. in *Eitner*; Ich freue mich dess, das mir geredt ist, 5vv, 1688, *S*; Ich freue mich in dem Herrn, 5vv, *D-Bsb*; Ich habe Lust abzuschneiden, 4vv, 1697, *Dlb*; Ich lobe die Feder, 2vv, *S-Uu*; Ich verlasse mich auf Gottes Güte,

3vv, 1689, *D-Bsb*; Ihr Christen, freuet euch, 2vv, 1687, S
Laetare anima mea, 1v, 1690, *S-Uu*; Laudate Dominum omnes gentes, 3vv, 1688,
D-Bsb; Laudate Dominum omnes gentes, 5vv, 1685, *F-Ssp*; Laudate pueri
Dominum, 5vv, *Ssp*; Liebster Jesu, willst du scheiden, 4vv, 1687, S; Mein Gott, dein
ist das alles, 3vv, *D-Mbs*; Mein Herz dichtet ein feines Lied, 8vv, 1691, S; Mein
Vater nicht wie ich will, 5vv, dated 1697, *Bsb*; Nun danket alle Gott, 3vv, 1685, *S-
Uu*; O Jesu, du mein Leben, 1v, 1688, S; Perfunde me gratia coelesti, 3vv, dated
1670, *Uu*; Preise, Jerusalem, den Herren, 4vv, S; Quis me territat quis me devorat,
3vv, 1690, *D-Bsb, F-Pn*; Quousque dormis infelix, 1v, *S-Uu*

Rufet nicht die Weisheit, 4vv, 1699, S; Sage mir, Schönster, 2vv, S; Schaffe in mir
Gott ein reines Herz, 4vv, 1718, S; Singet dem Herrn ein neues Lied, 4vv, 1687, S,
ed. in Die Kantate, no.188 (Stuttgart, 1964); Sit laus plena sit sonora, 4vv, 1691, *D-
Bsb*; Surgite cum gaudio, 1v, 1688, *Dlb*; Surgite cum gaudio, 1v, dated 1670, *S-Uu*;
ed. in DTB, new ser., viii (1988); Träufelt, ihr Himmel, 1v, 1696, S; Trauriges Leben,
betrübtte Zeit, 4vv, 1694, *D-Bsb*; Uns ist ein Kind geboren, 3vv, S, also ed. H.
Samuel (St Louis, 1964); Wacht auf, ihr Christen alle, 4vv, S; Was ist doch das
Menschen Leben, 4vv, 1688, *Bsb*; Wenn du gegessen hast, 4vv, *Bsb*; Wo wilt du
hin, 2vv, S

other sacred

Mass, 4vv, insts, S

Magnificat, 4vv, 1685, S

Gloria, 4vv, 1718, *D-Bsb*

Heilig, heilig, heilig, 4vv, S; ed. in Die Kantate, no.2 (Stuttgart, 1959)

In aeternum Domine, choral conc. 5vv, insts, 1688

O Jesu, meiner Seelen Leben, in H.G. Neuss: Heb-Opfer zum Bau der Hütten
Gottes (Lüneburg, 1692)

secular vocal

Auserlesene in denen dreyen Sing-Spielen Flora, Cecrops und Procris enthaltene
Arien (Nuremberg, 1690); ed. in NM, clxxiv–clxxv (1930); 6 ed. in Eitner

Auserlesene Arien anderer Theil, welcher gezogen aus folgenden vier Sing-Spielen
als Dem wiederkehrenden Phöbus, Der gedruck- und wieder erquickten Ehe-Liebe,
Dem wahrsagenden Wunderbrunnen und Dem grossmüthigen Scipio (Nuremberg,
1692)

stage

† – printed in Auserlesene ... Arien: see secular vocal above

‡ – printed in Auserlesene Arien anderer Theil: see secular vocal above

WFH – Weissenfels, Hoftheater

Die drey Charites (serenata), Halle, Hof, 4 June 1681

Orpheus und Euridice, oder Der Höllen stürmende Liebeseifer, Eisenberg, 7 May
1683

Die bewährte Liebeskur, Eisenberg, 1684 [see Böhme]

Der Ursprung der römischen Monarchie, Eisenberg, 1684

Phöbus und Iris, WFH, 1685

Die glückliche Verbindung des Zephyr mit der Flora, WFH, 16 May 1687, arias†, lib
pubd

Cecrops mit seinen drei Töchtern (3), WFH, 2 Nov 1688, arias†, lib pubd

Daniel in der Löwengrube, WFH, 1688
 Flora, Ceres und Pomona (Masquerade), WFH, 1688, lib pubd [see Wagner]
 Die gedrückte und wieder erquickte Eheliebe (Trauer-Freudenspiel), WFH, 1688, arias†, lib pubd
 Die ausgesöhnte Eifersucht, oder Cephalus und Procris (3), Weissenfels, 1689, arias†, lib pubd
 Der grossmüthige Scipio (3, after N. Minato: *Scipio affricano*), Weissenfels, 2 Nov 1690, arias†, lib pubd
 Der wahrsagende Wunderbrunnen (3), WFH, 1690, arias†, lib pubd
 Mars und Irene (Tafelmusik, P.C. Heustreu), 1692, lib pubd
 Der wiederkehrende Phöbus (Spl), 1692, arias† [may be identical with Phöbus und Iris]
 Ganymedes und Juvental (Tafelmusik: serenata, Heustreu), WFH, 1693, lib pubd
 Herkules unter den Amazonen (5, F.C. Bressand), Brunswick, Hof, 1693, lib pubd
 Der Wettstreit der Treue (3, Bressand), Brunswick, Hof, 1693, lib pubd
 Chronus, Apollo, Fortuna, Constantia (Tafelmusik: serenata, Heustreu), WFH, 1695, lib pubd
 Die lybische Thalestris, Weissenfels, 1696, lib pubd
 Unterthänigstes Freuden-Opffer (Tafelmusik, A. Bohse), 1696, lib pubd
 Tafelmusik bei der Rückkehr Johann Georgens und Friderica Elisabeth aus dem Emser Bade (Tafelmusik, J.A. Meister), 1707, lib pubd
 Adelheid (3), WFH, 1710
 Schleiffers Comoedia, lost [see Mersmann, pp.11 and 18, and Schwarzbeck, p.108]

instrumental

12 suonate, 2 vn, bc (Nuremberg, 1688); 1 ed. in Organum, iii/11 (Leipzig, 1926, 2/1952)
 12 suonate, vn, b viol, bc (Nuremberg, 1693), ed. in DTB, new ser., viii (1988); nos.1–6 ed. R. Poirier (Montreal, 1982), 2 ed. in Eitner, 1 ed. in NM, cxxxv (1937)
 Lustige Feld-Music, 4 wind insts (Nuremberg, 1704); 2 ed. in Eitner, 1 ed. in Organum, iii/9 (Leipzig, 1925, 2/1951)
 Sonata, 2 vn, bc, *F-Pn*, ed. in Flores musicae, vii (Lausanne, 1958); Sonate, 1, 2 vn, va, bn, bc, *S-Uu*; Aria with 24 variations, Passacaglia, Toccata e fuga, kbd: ed. in DTB, xxx, Jg.xviii (1917)

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HAROLD E. SAMUEL

Kriegher, Giovanni.

See [Krieger, Johann](#).

Kriegher, Giovanni Filippo.

See [Krieger, Johann Philipp](#).

Kriegk [Kriegck], Johann Jacob

(*b* Bibra, nr Meiningen, 23 June 1750; *d* Meiningen, 24 Dec 1814). German violinist and cellist. He was the son of schoolmaster, Johann Kaspar Kriegk. His father died when he was six and his mother subsequently moved to Meiningen. He was then accepted as a chorister and, at the age of 11, a violinist in the court Kapelle at Meiningen. In 1769, while employed by the Landgrave of Hesse-Philippsthal, he visited the Netherlands and in 1773 he was first violinist at the City Theatre in Amsterdam, before going to Paris with the Marquis of Tallefer. There he was persuaded by J.L. Duport to exchange the violin for the cello and to study with him for a year. Upon the recommendation of the violinist Jarnowick, he entered the service of the Prince of Laval-Montmorency as a cellist, remaining in his employ for four years. His association with the leading Parisian musicians of the time allowed him to enter the élite music circles of Paris, where he quickly won a reputation as a virtuoso. In 1777 he returned to Meiningen, where he was appointed chamber musician and, in 1800 (not 1798), Konzertmeister. Among his eminent pupils was J.J.F. Dotzauer, who studied with him from 1799 to 1801. The Meiningen cellist Gustav Knoop (*b* Göttingen, 1805; *d* Philadelphia, 25 Dec 1849), who may have studied with Kriegk as a child, is purported to have married Kriegk's daughter in order to obtain the family violoncello.

Kriegk's four sonatas for cello, op.1, reveal a strong sense of melody and a preference for three-movement structure and rondo form. In addition to publication in Germany, Vidal noted that Nadermann offered the sonatas in Paris. Three concertos for cello were published between 1795 and 1798. Technically demanding, Kriegk's writing emulates Duport's virtuoso use of thumb position in the upper ranges of the cello, intricate string-crossing patterns, and double stops.

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G. KRAFT/VALERIE WALDEN

Kriesstein [Kriegstein], Melchior

(b Basle, c1500; d Augsburg, 1572 or 1573). German printer. He was probably the son of the Georg Kriechstein cited as a printer in the Basle records of 1502. By 1525 Kriesstein had moved to Augsburg, where tax records from 1527 to 1573 list his name. After his death his son-in-law, Valentin [Schönig](#), continued the business. Kriesstein's output was relatively small, and he is known mainly for his publication of Paul Hektor Mair's genealogy of Augsburg families, *Augsburger Geschlechterbuch* (1550), and of the collections of sacred music, mainly motets, but also a few masses and sacred lieder, edited by [Sigmund Salminger](#) and [Johann Kugelman](#), which contain numerous first editions and *unica* by German and Netherlandish composers. He also printed single works by Johannes Frosch, Ulrich Brätel and Mouton. Since Salminger edited even these items, Kriesstein himself was probably not musically trained. In addition, he printed various pamphlets, including reports of military actions against the Turks.

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MARIE LOUISE GÖLLNER

Krigger, Johann Philipp.

See [Krieger, Johann Philipp](#).

Krippellied [Krippelgesang, Krippenlied]

(Ger.: 'crib song').

See [Weihnachtslied](#).

Krips, Henry

(*b* Vienna, 10 Feb 1912; *d* Adelaide, 25 Jan 1987). Australian conductor of Austrian birth, brother of [Josef Krips](#). He studied at the Vienna Conservatory and University, and made his début in 1932 at the Burgtheater there. In 1933 he moved to Innsbruck, then to Salzburg (1934–5), and returned to Vienna until 1938, when he emigrated to Australia. He took Australian citizenship in 1944, having formed the Krips-de Vries Opera Company there, and also served as musical director for the Kirsova Ballet formed at Sydney in 1941.

From 1947 Krips worked for the ABC, as well as being principal conductor of the West Australian SO (Perth) from 1948 to 1972, and the South Australian SO (Adelaide) from 1949 to 1972. For more than 20 years he played a leading part in Australian and New Zealand musical life.

In 1972 he gave up his Australian appointments to live in London, where he had appeared as a guest conductor with the Sadler's Wells Opera from 1967, and conducted occasional concerts. His performances of Johann Strauss and Lehár were particularly admired. His compositions include opera, ballets, numerous songs and instrumental pieces.

NOËL GOODWIN

Krips, Josef

(*b* Vienna, 8 April 1902; *d* Geneva, 13 Oct 1974). Austrian conductor, brother of [Henry Krips](#). He studied at the Vienna Academy with Mandyczewski and Weingartner, and made his concert and opera début as a conductor in 1921. He joined the Vienna Volksoper under Weingartner as chorus master and répétiteur (1921–4), and then went to the city theatres at Aussig (now Ústí nad Labem) as head of the opera department (1924–5); he was then at Dortmund (1925–6) and Karlsruhe as musical director (1926–33). In 1933 he became a resident conductor at the Vienna Staatsoper, and a professor at the Vienna Academy in 1935, but lost both positions on the Nazi annexation of Austria in 1938. After a season with the Belgrade Opera and Belgrade PO, his musical activities were suspended by the war.

From 1945 Krips played a leading part in reorganizing postwar musical life in Vienna, conducting the resumed performances by the Vienna Staatsoper at the Volksoper and the Theater an der Wien, and the Vienna PO and the Hofmusikkapelle at the Musikverein. In 1946 he reopened the Salzburg Festival conducting *Don Giovanni*, and returned there on several occasions. He also toured with the Vienna Staatsoper and Vienna PO to several European countries including Britain (1947), where he was appointed principal conductor of the LSO (1950–54) and much improved its musical standing. He later held similar appointments with the Buffalo PO (1954–63), the San Francisco SO (1963–70), where he was then accorded

the title of conductor emeritus, and the Cincinnati May Festival (1954–60). He conducted *Don Giovanni* for his début with the Covent Garden Opera in 1963; from 1966 he was a guest conductor at the Metropolitan, and from 1970 at the Deutsche Oper, Berlin. Frequent tours with leading orchestras in Europe and North America, and many recordings, enhanced his reputation as a benevolent despot in performance, whose unaffected interpretations and warmth of expressive feeling served, in particular, as ideal introductions to the Viennese Classics for a postwar generation of concert-goers. Among his finest recordings are Mozart's mature symphonies, *Die Entführung aus dem Serail*, *Don Giovanni*, Schubert's Ninth Symphony and the complete Beethoven piano concertos (with Rubinstein).

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NOËL GOODWIN

Krisanizh, Georgius.

See [Križanić, Juraj](#).

Krismann, Franz Xaver.

See [Chrismann, Franz Xaver](#).

Kristiania.

See [Oslo](#).

Kriti

(Sans.: 'a creation, a work'). In South Indian (Karnatak) art-music, a vocal composition, with text in Telugu or Sanskrit, set to a classical *rāga* and *tāla*. The subject of the poetry is normally devotional, but the artfulness of the musical setting and its suitability for improvised development are as important as its religious meaning, and distinguish the *kriti* from the purely devotional *kīrtanam* (see [Kīrtana](#)). Thus a *kriti* is normally embellished with pre-composed variations (*sangatī*), and in performance it may be preceded by an extended *ālāpanam* (see [Ālāpa](#)) and/or followed by improvised variations (*niraval*, *svara-kalpanā*) (see [India](#), §III, 5(iv)). The earliest *kriti* performed today are those of the 'Trinity' of Karnatak composers, [muttusvāmī Dīksitar](#) (1775–1835), [Tyāgarāja](#) (1767–1847) and [śyāma Śāstrī](#) (1762–1827).

RICHARD WIDDESS

Krivopolenova [née Kabalina], Mariya (Dmitrievna)

(b Ust-'Ezhuga, Pinega district, Arkhangel region, Russia, 19 March 1843; d Veegory, Pinega district 2 Feb 1924). Russian reciter, story-teller and *bilina* performer. She came from a family of farmers. From 1915 to 1916 and in 1921 she toured Russian and Ukrainian cities including Moscow, St Petersburg and Vologda, accompanied by Olga Ozarovskaya. There are two principal collections of Krivopolenova's repertory. The first was recorded by Aleksandr Grigor'yev during 1900 and 1901 in the village of Shotogorka, where Krivopolenova lived after her marriage, and was published in 1904 with notation by I. Tezavrovsky. The other was recorded by Olga Ozarovskaya and published in 1916 and 1922. Cylinder recordings of eight *bilini* performed by Krivopolenova in 1916 are housed in the archives of the Institute of Russian Literature in St Petersburg, and her rendition of the *bilina Vavilo i skomorokhi* ('Vavilo and the Russian Minstrels') became famous. She was one of the outstanding *bilina* performers of the Russian North.

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IZALY ZEMTSOVSKY

Križanić, Juraj [Krisanizh, Georgius; Crisanus, Georgius]

(b Obrh, Western Croatia, 1617; d 1683). Croatian theologian, political philosopher and writer on music. He studied theology and law in Zagreb, Ljubljana, Graz, Bologna and Rome. As an expert in the theology and rites of the Orthodox Church he went on two important missions to Russia (1647 and 1659), the first time as an emissary of the Holy See, the second on his own initiative. During his second stay in Rome (1652–7) he became acquainted with Athanasius Kircher, whose example probably inspired him to write his *Asserta musicalia*, a treatise consisting of 20 succinct critical statements on various aspects of music theory. His views on temperament are similar to those of P.F. Valentini, Caramuel and, probably, Frescobaldi.

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Nova inventa musica or Tabulae novae, exhibentes musicam (MS, 1657, I-Rn)

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BOJAN BUJIĆ/STANISLAV TUKSAR

Křížkovský, (Karel) Pavel

(*b* Kreuzendorf [now Holasovice], Silesia, 9 Jan 1820; *d* Brno, 8 May 1885). Czech composer and choirmaster. He came from that part of Silesia now belonging to the Czech Republic, but which at the time of his childhood was strongly germanized, and whose cultural centre was Troppau (now Opava). His first contact with music came from his uncles, who were village musicians, and he acquired a rudimentary musical education from the choirmaster Alois Urbánek in the church choir at Neplachovice (near Holasovice) and later as a chorister of the monastery church at Opava. He then studied at the German Gymnasium at Opava (1833–9); after leaving in 1839 he entered the philosophy faculty in Olomouc, but poverty compelled him to give up his studies. On returning to Opava he qualified as a teacher and taught Czech as an assistant schoolmaster at Jamnice (1841–3). In autumn 1843 he went to Brno to resume his study of philosophy, and he spent most of the rest of his life in the Moravian capital.

After settling in Brno, Křížkovský set about developing his musical talent. As a student he founded and conducted a choir and apparently studied theory with Gottfried Rieger; some of his first attempts at composition date from this time. In 1845 he joined the Augustinian monastery in Old Brno, which in the first half of the 19th century was a significant centre of musical life for the whole of Moravia. From 1846 to 1850 he studied theology, and in 1848 he took orders and was appointed choirmaster of the Augustinian church and of the monastery foundation, in which Janáček later received his first musical training. He also became a founder of the Männergesangverein (1848). Although he tried to broaden the city's musical horizons by introducing works of Michael and Joseph Haydn, Mozart, Beethoven, Mendelssohn, Cherubini and Spohr at cantata and chamber concerts (he was the violinist of a Brno string quartet), he also promoted Czech hymn singing in church, and at concerts gave works by Czech composers (including himself) in the Czech language. By this time

he was a supporter of Czech cultural and political nationalism and pan-Slavism, strongly influenced by the theology professor and Moravian folksong collector František Sušil. A sign of his feelings was his reversion to the original Czech spelling of his name instead of the germanized 'Krischkowsky'. After 1848 his growing national consciousness also marked his compositions; he was especially active as a choral composer, and from 1860 to 1863 was choirmaster of the Beseda Brněnská music society. His concerts during these years took him to Prague (1861) and included a concert in Brno (1863), which celebrated the 1000th anniversary of the arrival of SS Cyril and Methodius in Moravia and was attended by leading representatives of Czech political life. The Prague concert earned him Smetana's highest appreciation (for both performance and composition), but pressure from the ecclesiastical authorities forced him to abandon secular music and devote his activities as composer and conductor to sacred music along the lines of the contemporary Cecilian reforms. His creative work had begun with promising secular choruses to Czech words but now closed with occasional church compositions on Latin and Czech texts. In 1872 Křížkovský was transferred to Olomouc, where he became choirmaster at the cathedral until 1883 when, as a result of a heart attack, he returned to Brno.

Křížkovský belonged to the founding generation of Czech national music. His choral settings of folksongs from Sušil's collections typify the so-called 'ohlasy národních písní' ('folksong echoes') later developed by Janáček, Dvořák, Novák, Suk and Martinů, in which Křížkovský generally made use of authentic folk tunes with their original texts. In the first of them, the chorus *Čáry* ('Enchantment'), he set the unaltered folk melody in Classical harmony and arranged it for four voices, while retaining the simple strophic structure of the original song; later, however, he treated the folksongs more freely, reshaping their melodies and recasting them in more advanced musical forms. In *Odpadlý od srdce* ('The Faithless Heart'), for example, he borrowed only some characteristic intervals and rhythmic patterns from the original melody; in other compositions he avoided the characteristic Moravian melodic tendency towards the flattened 7th (used freely by Janáček), and arranged the folksongs in Classical harmonic and melodic patterns, as in the chorus *Zatoč se* ('Turn Round') and the unaccompanied chorus *Odvedeného prosba* ('The Recruit's Prayer'). Křížkovský's 'folksong echoes' also show a formal inclination to the Classical style; from the motivic material he constructed symmetrical phrases and developed them into two- or three-section song forms, large rondos, as in the 1860 version of *Utonulá* ('The Drowned Maiden'), or variations, as in *Odvedeného prosba* ('The Recruit's Prayer'), *Zatoč se* ('Turn around'), *Dar za lásku* ('The Love-Gift') and *Výprask* ('A Thrashing'). His compositions are chiefly homophonic; in the larger dramatic choruses, such as *The Drowned Maiden* and *The Recruit's Prayer*, the texture becomes more animated, and only in the cantatas, such as *Sv. Cyrill a Methoděj* ('SS Cyril and Methodius'), does it become genuinely contrapuntal.

Although Křížkovský's secular choral idiom follows the popular Liedertafel tradition, imported into Moravia from Germany, 'he was able to feel the spirit of the songs he selected, and from this he let the composition grow ... he thereby served the songs and served Czech music' (Janáček). The fact that his art songs and sacred works lack the invention and inspiration of his

folk-based compositions indicates both the significance and limitations of his contribution to the rise and development of Czech national music.

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(selective list)

sacred

Stationes pro Festo SS Corporis Christi, S, A, T, B, mixed vv, orch, 1845–6

Mass, c, male vv, c1848

Mass 'Vokalmesse', G, male vv, org ad lib (Brno, 1911)

Vater unser, Ave Maria, male vv, c1848

Communionlied: Welch ein Himmel, solo vv, mixed vv, c1848

Salve regina, mixed vv, 1853

Christus factus est obediens, off, ?male vv, 1855

9 responsories for the Office of the Dead, mixed vv, org, 1855 (Brno, n.d.)

Svatý, svatý zpíváme [Holy, holy we sing], male vv, ?1857–9, version for mixed vv (Brno, 1904)

Te Deum, mixed vv, chbr orch, org, c1860

Ejhle, oltář Hospodinův září [Behold, the Lord's altar is ablaze] (J. Soukup), ?vv, org, 1863–4 [orig. title: Ejhle, svatý Velehrad už září (Behold, holy Velehrad is ablaze)]

Die Hirten von Bethlehem (L. Knopp), Liederspiel, mixed vv, hmn/org (Vienna, 1871)

Offertorium plurimum martyrum, mixed vv, c1873 (Brno, 1904)

Diffusa est, grad, vv, 1874

Te Deum, mixed vv, *Cecilie*, ii (1875), suppl.

Litaniae lauretanae, mixed vv, *Cecilie*, ii (1875), suppl.; iii (1876), suppl.

Dextera Domini, off, mixed vv

Haec dies, grad, mixed vv, c1878

Missa propria pro Sabbato Sancto, vv, org, c1878

Requiem, 3 male vv, org, *Cecilie*, v (1878), suppl.

secular choral

Čáry [Enchantment] (trad.), vv, 1848, K

Die Universität (L.A. Frankl), male vv, 1848, K

Prosba o převoz [A Request to the Ferryman] (trad.), male vv, 1848 (Brno, 1904), K [orig. title: Převozníček]

Utonulá [The Drowned Maiden] (trad.), male vv, 1848, rev. 1860 (Prague, 1861); orig. and rev. versions (Prague, 1927), K

Věrný do smrti [Faithful until Death], Šavlička (Šablenka) [Little Sabre]: (trad.), male vv, 1848 (Brno, 1904), K

Dar za lásku [The Love-Gift] (trad.), male vv, 1849, rev. 1855 for mixed vv (Brno, 1904), rev. 1861 for male vv (Prague, 1863), K

Odpadlý od srdca [The Faithless Heart] (trad.), 1849 (Prague, 1864), K [orig. title: Dívča (Maiden)]

Rozchodná [Song of Parting] (trad.), male vv, 1850 (Prague, 1898), K

Sv. Cyrill a Methoděj [SS Cyril and Methodius] (F. Sušil), cant., male vv, 1850

(Brno, n.d.), rev. 1861 with pf/band acc. (Prague, 1895), K
 Zatoč se [Turn Round] (trad.), male vv, 1851, rev. 1860 (Brno, 1904); orig. and rev. versions (Prague, 1927), K
 Odvedeného prosba [The Recruit's Prayer] (trad.), ?male vv, 1857–61 (Brno, 1904), rev. 1862 (Prague, 1863), K
 Výprask [A Thrashing] (trad.), male vv, ?before 1859, rev. 1866 with T solo, pf acc. (Brno, 1904), K
 Žaloba [The Complaint] (trad.), vv, c1859, *Dalibor*, v (1881), K
 Pastýř a poutníci [The Shepherd and the Pilgrims] (Sušil), T, Bar, mixed vv, 1865 (Brno, ?1866), K
 Zahrada boží [God's Garden] (trad.), male vv, ?1867 (Brno, 1867), K
 Zpěv pohřební (Zpěv u hrobu) [Funeral Song (Song at the Grave)] (Sušil), male vv, ?1868 (Brno, 1904), K
 Jest jaro [It's Spring], male vv, 1881 (Prague, 1881), K
 Vesna [Spring], male vv, *Dalibor*, v (1881), K

songs

for solo voice and piano unless otherwise stated

Aj, vy bratří, aj, jonáci! [O you Brothers, Youths!] (?Křížkovský), 1848 (Brno, 1930), K
 22 písní pro školy [Songs for Schools], 3vv, 1855 (Brno, 1856, 2/1858), K
 Kalina [The Guelder Rose] (trad.), c1862 (Prague, 1890), K
 Zábřana [Hindrance] (trad.), T, pf, c1863 (Brno, 1863), K
 Zahučaly hory [The Mountains Roared] (trad.), c1864 (Prague, 1883), K
 Klekání [The Angelus], B-Bar, pf, c1866 (Brno, 1904), K
 Jeseň a máj [Autumn and Maytime] (Soukup), 1870 (Prague, n.d.)

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JIŘÍ VYSLOUŽIL

Křižman, Frančisek Ksaver.

See [Chrismann, Franz Xaver](#).

Krob, Josef Theodor.

See [Krov, Josef Theodor](#).

Kroepfl [Kröpfl], Francisco

(b Szeged, 26 Feb 1931). Argentine composer and teacher of Hungarian origin. He settled in Buenos Aires in 1932 and studied composition with Paz. From adolescence he became absorbed by the problems of new compositional developments, and in particular of electronic music. In 1950 he joined the Agrupación Nueva Música, becoming its director in 1956. He translated and provided a foreword for the Spanish edition of the electronic music issue (no.1) of *Die Reihe* (Buenos Aires, 1958), and in 1959 he was called upon to organize and direct the Estudio de Fonología Musical at Buenos Aires University, the first permanent electronic music studio in Argentina. He was also made director, on its creation, of the Laboratorio de Música Electrónica at the Di Tella Institute and given the title of professor. Kroepfl has also taught at the Centro de Estudios Superiores de Arte of Buenos Aires University, and he held the post of musical assessor at the Museo Nacional de Bellas Artes, Buenos Aires.

Kroepfl is one of the most prominent composers of the Argentine avant garde, though his output also includes music based on conventional methods. One of his major tape compositions is *Diálogos I*, planned in December 1964 and realized at the Di Tella Institute studios late in 1965. The music is made up of sine waves and filtered white noise, and it was included in a concert of tape pieces at the 1968 Inter-American Music Festival in Washington, DC. Kroepfl has also composed a good deal of instrumental and electronic music for films and audio-visual spectacles: his score for *Dimensión*, made by the film institute of Buenos Aires University, won the Bucranio di Bronzo at the 1961 Parma Festival of Artistic and Scientific Short Films, and he won first prize for his contribution to the Siam di Tella Pavilion at the National Agriculture and Industry Exhibition (1964). His first electronic pieces were influenced by Paz, but later his treatment of

sound became more complex, a development which reached its peak in the 1960s with the *Ejercicios*, which explore various technical problems.

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(selective list)

Inst: 3 Pf Pieces, 1948; Música para fl y cl, 1951; Música para 4 insts, 1952; Pf Variations, 1952; 2 estudios, prepared pf, 1953; Música para cl, 1956; Música para pf, 1958; Música a 6 (Móvil I), 1959; Música para 25 insts, 1960; Música para 3 perc y sonidos electronicos, 1962; Móvil II, pf, 1962; Acciones para pf (Móvil III), 1962–6; Forma versus textura, 4 jazz insts, 1967; Ideas asociadas, ens, 1969

Vocal: 4 canciones de Aldo, S, fl, cl, 1952; Música para S, cl, tpt, vn, pf, 1953; 3 canciones de Mario Porro, S, ens, 1954–6; Música 1957, S, vib, gui, pf, perc, 1957; La piel de cada día (R.C. Aguirre), S, ens, 1v on tape, 1959

Tape: Ejercicio de texturas, 1960; Ejercicios con impulsos, 1961; Ejercicios de movimientos, 1962; Ejercicio con ruido coloreado, 1962; Diálogos I, 1964–5; Diálogos II, 1965; Diálogos IIb, 1966; Diálogos III, 1968; Variante, 3 tape rec, 1969

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SUSANA SALGADO

Kroff, Josef Theodor.

See [Krov, Josef Theodor](#).

Krogh, Grethe

(b Viborg, 7 Nov 1928). Danish organist. She graduated from the Royal Danish Academy of Music in 1951 with diplomas in piano, organ and harpsichord, and made her début on both piano and organ in 1953. She was appointed organist at the church in Nykøbing Mors in 1954. A French government scholarship in 1955 enabled her to study French music with André Marchal (organ) and Antoine Reboulot (piano) in Paris, followed by masterclasses with Marie-Claire Alain. She was assistant professor of organ at the University of Arkansas, 1959–60, organist at the Christianskirken, Århus, 1960–64, and organist at the historic Holmens Kirke in Copenhagen, 1964–9. In 1965 she was appointed to teach at the Royal Danish Academy of Music, becoming a professor in 1969 and serving as chairman of the organ department from 1970 to 1990; she gave up her teaching positions in 1990 to concentrate on performing.

As a recitalist, Krogh has played throughout Europe, the former Soviet Union, Canada and the USA. Although she specializes in French repertory

from the Baroque to the 20th century, she is also noted for her performances and recordings of Nielsen and works by more contemporary composers, many written specially for her. She is internationally regarded as a teacher and has served on numerous competition juries, including Chartres and Nuremberg. In 1974 she was awarded the Knighthood of the Order of Dannebrog and was again honoured in 1982.

INGA HULGAARD

Krogh, Torben (Thorberg)

(*b* Copenhagen, 21 April 1895; *d* Copenhagen, 10 Feb 1970). Danish theatre historian. He studied at the Copenhagen Conservatory (1914–17) and, until 1919, at the University of Copenhagen, but went to German universities for further studies in music history and psychology under Johannes Wolf and Carl Stumpf and theatre history under Max Hermann. He took the doctorate in Berlin in 1922 (and in Denmark in 1924). From 1924 to 1929 he was opera producer at the Royal Theatre in Copenhagen, and lectured on the history of music and the theatre. He also edited the theatre's programmes, and was its librarian. In 1950 he became professor of opera history and aesthetics at the University of Copenhagen, moving to the chair of theatre history and aesthetics in 1953; he retired in 1966.

Krogh was the first in Denmark to emphasize the importance of source material as a basis for theatre-history research, an attitude supported by his deep knowledge of the cultural life of Europe, especially its theatre, from classical Greece onwards. He believed that each period has its own system of theatre with a specific structure which must be analysed on the basis of lists of properties, account books, iconographical material, etc. He pursued this theory, both in his writing and in his lectures, through every topic that he dealt with.

WRITINGS

'De første Forsøg paa at skabe en Opera i det danske Sprog' [The first attempt to create an opera in the Danish language], *Aarbog for Musik* 1922, 123–58

Zur Geschichte des dänischen Singspiels im 18. Jahrhundert (diss., U. of Berlin, 1922, Copenhagen, 1924)

'Ariearterne i det 18de aarhundrede', *Aarbog for Musik* 1923, 94–114

'Det tyske Operaselskabs besøg i København under Frederik IV', *Aarbog for Musik* 1924, 88–160

'Reinhard Keiser in Kopenhagen', *Musikwissenschaftliche Beiträge: Festschrift für Johannes Wolf*, ed. W. Lott, H. Osthoff and W. Wolffheim (Berlin, 1929/R), 79–87

Studier over de sceniske Opførelser af Holbergs Komedier i de første Aar paa den genoprettede Danske skueplads [A study of the performances of Holberg's comedies during the first years of the rebuilt Danish Theatre] (Copenhagen, 1929)

Studier over Harlekinaden paa den Danske skueplads (Copenhagen, 1931)

Danske Teaterbilleder fra det 18de Aarhundrede: en teaterhistorisk Undersøgelse (Copenhagen, 1932/R)

Hofballetten under Christian IV og Frederik III: en teaterhistorisk Studie
(Copenhagen, 1939)
Aeldre dansk Teater: en teaterhistorisk Undersøgelse (Copenhagen, 1940)
Heibergs Vaudeviller: Studier over Motiver og Melodier (Copenhagen,
1942)
Holberg i det Kgl. Teaters aeldste Regieprotokoller (Copenhagen, 1943)
Bellman som musikalsk Digter (Copenhagen, 1945)
Skuespilleren i det 18de Aarhundrede: belyst gennem danske Kilder
(Copenhagen, 1948)
ed., with S. Kragh-Jacobsen: *Den Kongelige danske ballet* (Copenhagen,
1952) [incl. 'Fra hofballetten over Galeottis århundrede til
Bournonville', 1–192]
'Molieres Don Juan i Komediehuset på Kongens Nytorv', *Festskrift udgivet
af Københavns Universitet* (Copenhagen, 1964), 5–102

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incl. list of writings, 231–42]
F.J. Billeskov Jansen: 'Torben Krogh', *Festskrift udgivet af Københavns
Universitet* (Copenhagen, 1970), 198–204

NANNA SCHIØDT

Krogulski, Józef Władysław

(*b* Tarnów, 4 Oct 1815; *d* Warsaw, 9 Jan 1842). Polish pianist, conductor, teacher and composer. He studied the piano with his father, the composer Michał Krogulski, and performed to critical acclaim as a pianist in 1825 in various Polish towns and in Berlin, Dresden and Leipzig. From June 1828, partly because of health problems, he settled in Warsaw and concentrated on composition and teaching, studying composition under Elsner and Kurpiński. In 1834, probably prompted by Elsner, he turned his attention to choral singing. He organized and led amateur choirs in Warsaw churches, including the Piarists' church, which performed many of his own compositions as well as works by Haydn, Cherubini and Méhul.

Krogulski's works show the influence of Elsner and Kurpiński. In contrast to his piano works, his choral compositions, in particular the cantatas and masses with Polish texts, remained in the repertory until the end of the 19th century.

WORKS

(selective list)

MSS in PL-CZ, Kj, Wn, Wtm

Oj, żoneczka [Oh, my Little Wife] (comic op, C.T. and J.H. Cogniard), Warsaw, 28 Oct 1833

Choral: Karawana w pustyniach Arabistanu [Caravan in the Arabian Desert] (cant.), d, chorus, orch, Warsaw, 8 April 1835; Oratorium na Wielki piątek [Orat for Good Friday], Warsaw, 17 April 1835; Vespers, E, Warsaw, 1836; Miserere (orat), e, SATB, chorus, orch, Warsaw, 9 April 1841; 10 masses; other works; solo songs
Inst: Ov., d, orch, c1831; 2 pf concs., E, Warsaw, 15 Dec 1830, b, Warsaw, 13 April

1832; Octet, d, Warsaw, 16 April 1834; Str qt; Pf qt; Sonata, pf; La bella cracoviana, pf (Leipzig, 1837); other pf miniatures

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SMP

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J.M. Wiślicki: *Krogulski jako kompozytor religijny* [Krogulski as a religious composer] (Warsaw, 1843)

W. Hordyński: *Józef Władysław Krogulski: życiorys i twórczość fortepianowa* [Biography and piano works] (diss., U. of Kraków, 1939)

BARBARA CHMARA-ŻACZKIEWICZ

Krohn, Ernst C(hristopher)

(*b* New York, 23 Dec 1888; *d* Santa Fe, 21 March 1975). American musicologist and music bibliographer. He studied the piano with Ottmar Moll (1900–13); he was named Moll's first assistant and continued to teach with him until 1934. From 1920 he studied music history privately. He was a lecturer in music history at Washington University, St Louis (1938–53), and director of music at St Louis University (1953–63). In 1963 he was appointed honorary curator of the Gaylord Music Library of Washington University.

Krohn was noted as a chronicler of the musical history of Missouri. His *A Century of Missouri Music* is based on a series of articles originally published in 1923, and Krohn added details of the growth of musical activities in his adopted state, particularly in the St Louis area. As a piano teacher he wrote numerous compositions and articles on piano teaching; from 1910 to 1950 he was an assistant editor for the Shattinger Piano & Music Co. of St Louis.

WRITINGS

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'Music in the Vatican Film Library at St. Louis University', *Notes*, xiv (1956–7), 317–24

'Some Solo Cantatas of Alessandro Stradella', *Manuscripta*, ii (1958), 3–15

'The *Nova Musica* of Johannes Ciconia', *Manuscripta*, v (1961), 3–16

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PAULA MORGAN

Krohn, Ilmari (Henrik Reinhold)

(*b* Helsinki, 8 Nov 1867; *d* Helsinki, 25 April 1960). Finnish musicologist and composer. He studied music theory, the piano, organ and composition in Helsinki with Richard Faltin (1885–6), and continued his studies at the Leipzig Conservatory (1886–90) and at Helsinki University (MA 1894), where he took the doctorate in 1900 with a dissertation on Finnish sacred folk tunes; he also had a period of study in Weimar with Baussner (1909). Having collected folk music in Finland (1886, 1890, 1897–8) and Sweden (1897) he did extensive fieldwork in central Europe (1900, 1902, 1905, 1908, 1914, 1919, 1923 and 1930). Besides his activities as a music critic, choral conductor and organist he held appointments as a lecturer in music in Helsinki at the Music Institute (1900–01, 1905, 1907, 1914–16), the Philharmonic Orchestra School (1900–01, 1904–14), the Church Music Institute (1923–30, 1933–44) and at the university (1900–18), where he became the first professor of musicology (1918–35). In 1910 he founded the Finnish section of the International Musical Society; he was the founder (1916) and chairman (1917–39) of the Finnish Musicological Society and a leading member of other music organizations, especially church music commissions. His many academic honours included an honorary doctorate of theology from Helsinki University (1955).

Krohn was the founder of Finnish musicology. His research was primarily in two areas: folk music and music theory, especially formal analysis. He published three large volumes of Finnish folk music (1893–1933) systematized according to the methods he devised. Developing the theoretical methods formulated by Riemann, he provided in his five comprehensive textbooks (1914–37) the Finnish terminology for the subject and the basis of subsequent Finnish music education. His interest in rhythmic analysis led him to evolve a hierarchy of musical forms from the smallest possible units to works on the scale of the *Ring*. Towards the end of his life he published large and detailed programmatic analyses of the symphonies of Sibelius and Bruckner, comparable to Lorenz's studies of Wagner. They have been criticized for a certain Christian-patriotic naivety, but have also attracted interest by virtue of their hermeneutic approach. Krohn's compositions are primarily sacred and include two oratorios, *Ikiartehet* ('Eternal Treasures', 1912) and *Voittajat* ('The Conquerors',

1935), a *St John Passion* (1940), the opera *Tuhotulva* ('The Flood', 1918), cantatas, psalms and other church music.

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- 'De la mesure à 5 temps dans la musique populaire finnoise', *Congrès d'histoire de la musique: Paris 1900* (Paris, 1901), 241–5; also in *SIMG*, ii (1900–01), 142–6
- Über die Art und Entstehung der geistlichen Volksmelodien in Finnland* (diss., U. of Helsinki, 1900; Helsinki, 1899)
- 'Melodien der Berg-Tscheremissen und Wotjaken', *SIMG*, iii (1901–2), 430–38
- 'Welche ist die beste Methode um Volks- und volksmässige Melodien nach ihrer melodischen (nicht textlichen) Beschaffenheit lexikalisch zu ordnen?', *SIMG*, iv (1902–3), 634–60
- 'Zweckmässige Notation von Psalmen und anderen rezitativen Gesängen', 'Zur Einheitlichkeit der Notenschlüssel', 'Über das lexikalische Ordnen von Volksmelodien', 'Das akustische Harmonium der Universität zu Helsingfors', *IMusSCR II: Basle 1906*, 47–8, 55–6, 66–74, 75–83
- 'Über die typischen Merkmale der finnischen Volksmelodien in den Abteilungen A I und A II', 'Reform der Taktbezeichnung', *IMusSCR III: Vienna 1909*, 230–33, 386–402
- Musiikin teorian oppijakso* [Principles of music theory], i: *Rytmioppi*; ii: *Säveloppi*; iii: *Harmoniaoppi*; iv: *Polyfoniaoppi*; v: *Muoto-oppi* (Porvoo, 1911–37, vol.i rev. 2/1958)
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- 'Die Kirchentonsarten', *Musikwissenschaftlicher Kongress: Basle 1924*, 220–30
- 'Zur Analyse des Konsonanzgehalts', *Festschrift tillägnad Hugo Pipping* (Helsingfors, 1924), 303–17
- 'Methode für Ausbildung zur Melodik', *Deutsche Musikgesellschaft: Kongress I: Leipzig 1925*, 190–98
- 'Puccini: Butterfly', *Gedenkboek aangeboden aan Dr. D.F. Scheurleer* (The Hague, 1925), 181–90
- 'Psalmengesang in der Volkssprache', *Festschrift Peter Wagner zum 60. Geburtstag*, ed. K. Weinmann (Leipzig, 1926/R), 118–23
- 'Die Form des ersten Satzes der Mondscheinsonate', *Musikhistorischer Kongress: Vienna 1927*, 58–65
- 'Fr. Aug. Gevaerts Stellung zum gregorianischen Gesang', *IMSCR I: Liège 1930*, 158–64

- 'Der tonale Charakter gregorianischer Rezitative', *Studien zur Musikgeschichte: Festschrift für Guido Adler* (Vienna, 1930/R), 33–44
Die Sammlung und Erforschung der Volksmusik in Finnland (Helsinki, 1933)
Die finnische Volksmusik (Griefswald, 1935)
Liturgisen sävellystyylin opas [The liturgical style of composition] (Porvoo, 1940)
Der Formenbau in den Symphonien von Jean Sibelius (Helsinki, 1942)
 'Módszertani kérdések az összehasonlító népdalkutatásban' [Methods of comparative folk melody research], *Emlékkönyv Kodály Zoltán hatvanadik születésnapjára*, ed. B. Gunda (Budapest, 1943), 97–110
Der lutherische Choral in Finnland (Åbo, 1944); also in *Festschrift til O.M. Sandvik*, ed. O. Gurvin (Oslo, 1945), 122–47
Der Stimmungsgehalt der Symphonien von Jean Sibelius (Helsinki, 1945–6)
Anton Bruckners Symphonien: Untersuchung über Formenbau und Stimmungsgehalt (Helsinki, 1955–7)
 'Formale und ideelle Einheitlichkeit der Symphonien Anton Bruckners', *Musikwissenschaftlicher Kongress: Vienna 1956*, 313–17

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 'Ilmari Krohn zum 70. Geburtstag', *Musiikkitieto* (1937), [special issue]
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N.-E. Ringbom: 'Ilmari Krohn 90 Jahre alt', *Mf*, xi (1958), 1–2
M. Hela: 'Suomen musiikin kunniavanhuksen mentyä' [The grand old man of Finnish music has passed], *Suomen musiikin vuosikirja 1959–60*, 8–12
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E. Linnala: 'Ilmari Krohn opettajana' [Krohn as teacher], *Suomen musiikin vuosikirja 1966–67* (1967), 72–4 [with Eng. summary]
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ERKKI SALMENHAARA

Kröll, Georg

(b Linz am Rhein, 3 May 1934). German composer and pianist. He studied at the Cologne Musikhochschule, where his teachers included Frank Martin and Bernd Alois Zimmermann. He also took courses at the Gaudeamus Foundation (1959–61) and the Internationale Ferienkurse für Neue Musik, Darmstadt (1962), with Pousser, Boulez, Maderna and others. As a member of Gruppe 8 (1969–72) he participated in the performance of outdoor and communal compositions. From 1964 to 1997 he taught at the

Rheinische Musikschule, Cologne. His many distinctions include a scholarship from the Villa Massimo, Rome (1969–70).

Kröll's early compositions were influenced by the music of Schoenberg, Stravinsky, Bartók and Boulez. *Magnificat* (1958), his first mature work, uses serial techniques. Around 1970 he adopted the idea, previously explored by Zimmermann, Ligeti and others, of overcoming the small units inherent in serial thinking by composing with multiple layers of sound. During the 1970s he worked increasingly towards achieving aural transparency through a reduction in complexity. At the same time, his long-standing interest in early music exerted a strong influence. Much of the chamber music, a large part of his output, is written for unusual combinations of instruments; *Pezzi bassi ed alti* (1986), for example, is scored for double bass, harp, celeste and percussion. The potential conflict arising from such instrumental combinations is often treated thematically. Using serial techniques, Kröll has developed a dialectic between simple (partly motivic) and complex configurations. His finely wrought syntheses of timbres, especially in his earlier works, suggests a comparison with Kurtág.

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J.P. Hiekel: 'Zu einigen Aspekten der Musik Georg Krölls', *Georg Kröll* (Neuss, 1996), 25–65

JÖRN PETER HIEKEL

Kroll, William

(*b* New York, 30 Jan 1901; *d* Boston, 10 March 1980). American violinist. He studied at the Berlin Hochschule with Marteau (1911–14), made his début in New York in 1915, and continued his studies with the violinist Franz Kneisel and the theorist P. Goetschius at the Institute of Musical Art, New York (1917–22). As a soloist, and chamber music player with groups such as the Elshuco Trio (1922–9), the Coolidge Quartet (1936–44) and the Kroll Quartet (1944–69), he toured extensively in the USA, Mexico, Canada and Europe. In 1958–9 he played sonatas with Arthur Balsam, mainly in Europe. In 1942 he was awarded the Coolidge Medal for services to chamber music.

Kroll taught at the Institute of Musical Art (1922–38), at the Peabody Conservatory (1947–65) and at the Cleveland Institute (1964–7). In 1943 he joined the staff of the Mannes College, New York, and in 1949 began teaching at Tanglewood. In 1969 he was appointed professor of the violin at Queens College, New York. He published works for string quartet, chamber orchestra and solo violin. Kroll's playing combined vigour and elegance, and he was at his best in chamber music. He played the 'ex-Ernst' Stradivari of 1709.

BORIS SCHWARZ/MARGARET CAMPBELL

Krombholc, Jaroslav

(*b* Prague, 30 Jan 1918; *d* Prague, 16 July 1983). Czech conductor. At the Prague Conservatory and the Master School (1937–42) he studied with Novák and Talich, attended Hába's quarter-tone classes and, at Prague University, Zdeněk Nejedlý's lectures. He joined the National Theatre staff in 1940 and in 1942 Talich entrusted him with the première of Bořkovec's *Satyr*. He also worked at the E.F. Burian Theatre and with the Czech PO. In 1944 he became head of the Ostrava Opera, but in 1945 he returned to Prague, where he was appointed conductor and a member of the management of the National Theatre, eventually becoming one of its leading musical personalities. In 1973 he was also appointed chief conductor of the Prague RSO.

Central to Krombholc's career was opera. Here he displayed sensitivity to drama and also the experience gained from working with the prominent Czech men of the theatre, E.F. Burian and Pujman. In 1949 and 1955 he won state prizes for his outstanding performances of *Dalibor* and *Libuše*. His interpretation of Fibich was regarded as a model. He achieved significant success with Ostrčil's *Honza's Kingdom*, Foerster's *Eva*, Jeremiáš's *The Brothers Karamazov*, Burian's *Maryša*, Kubelík's *Veronika* and the operas of Novák, Cikker and Suchoň. Outside Czechoslovakia he was known for his appearances at the Vienna Staatsoper, where he first conducted in 1959, Covent Garden, Budapest, Stuttgart, and at the Holland and Edinburgh festivals; as the conductor of the National Theatre company on its foreign tours; and for his many excellent recordings. Krombholc also had a wide concert repertory: his interpretations of Smetana's *Má vlast*, Ostrčil, Suk, Hindemith, Kodály, Orff, Milhaud and Schoenberg particularly give evidence of his exceptional learning. He toured in South America, was a frequent guest in England and Vienna, and appeared in Italy, the USSR and Germany. He composed a symphony (1942), chamber and vocal works.

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- B. Karásek:** 'Český dirigent' [The Czech conductor], *HRO*, xxi (1968), 22–3

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ALENA NĚMCOVÁ

Kromer, Marcin

(*b* Biecz, nr Tarnów, 1512; *d* Lidzbark, north-west of Warsaw, 23 March 1589). Polish historian, theologian and music theorist. He studied at the Jagellonian University, Kraków, from 1528 to 1530, and from 1537 to 1540 in Padua and Bologna. In the interim he had been employed by the court and lived in Vilnius. From 1540, back in Poland, he embarked on an ecclesiastical career, first as rector of Biecz (1542), then as parish priest at Wiślica and Sandomierz and as canon at Kielce. He took an active part in the Counter-Reformation in Poland, being largely responsible for inviting Jesuits into the country. He was also active as a diplomat: from 1545 to 1558 he was the secretary of the king's chancellery, and during this period he travelled abroad several times, visiting Rome and Vienna. In 1570 Kromer was nominated as the coadjutor to the see of Ermeland (Varmia) and in 1579 became its bishop, remaining in this post until his death.

Kromer's historical and literary works are of particular significance in the evolution of Polish culture, and draw heavily on knowledge gleaned during his reorganization of state archives in Kraków. His musical writings, *Musicae elementa* (Kraków, 1532, incomplete; facs. in MMP, ser.D, ii, 1975) and *De musica figurata* (published jointly with Sebastian z Felsztyna's *Opusculum musices noviter congestum*, Kraków, 1534, 1539; facs. of both in MMP, ser.D, iv, 1976) are less important. *Musicae elementa* concerns elementary principles of music, and mainly follows the usual 16th-century pattern, beginning with a long praise of music in verse ('Encomium musicae') in which the author considered, among other things, the ethical attributes of musical scales. *De musica figurata* (trans. and ed. A. Seay, Colorado Springs, 1980), devoted to mensural theory, appears to depend on the views of Tinctoris and Adam von Fulda.

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ELŻBIETA WITKOWSKA-ZAREMBA

Kroměříž

(Ger. Kremsier; Lat. Cremsirium).

Town in central Moravia in the Czech Republic. Kroměříž was the residence of the bishops of Olomouc from the 13th century onwards. In 1260 Bishop Jindřich Zdík had the church of St Mořic built there, and founded a collegiate chapter. The episcopal Kapelle was based in Kroměříž from the second half of the 14th century. Bishop Jan ze Středy (1364–80) employed a *figellator*, a player on the *ala bohemica* and a good singer as succentor. After the 16th century the church of St Mořic also had an organ. Bishop Stanislav Pavlovský (1579–98) employed Jacobus Handl Gallus, who dedicated many works to him, as his *praefectus capellae* in the years 1579–85. Gallus was succeeded by Andreas Ostermayer, who held the post until 1588. The Kapelle at this time comprised ten musicians in all: the *rector chori*, the organist, five adult choristers and two trebles, and a trumpeter. Pavlovský's successor, Cardinal Franz Dietrichstein (1599–1636), preferred to stay in his family residence of Mikulov, where he had several Italian composers in his service (Carolo Abbate, Giovanni Battista Aloisi, Claudio Cocchi and Vincenzo Scapitta). Archduke-Bishop Leopold Wilhelm (1637–62) usually lived outside his diocese, but the administrator of his estates appointed in 1644, Johann Nikolaus Reiter von Hornberg, maintained active relations with a number of composers, including Alberich Mazak, Adam Michna, Wendelin Hueber and Johann Kaspar Kerll. In 1643, when Torstenson's army burnt the town, musical life there was almost entirely extinguished.

One of the most brilliant periods in the history of Kroměříž was the period under the rule of Bishop Karl Liechtenstein-Castelcorno (1664–95), who not only rebuilt the residence and the town but also maintained a well-equipped Kapelle. Its Kapellmeister was the trumpeter and composer Pavel Vejvanovský, and around 1668–70 Biber was a chamberlain there. Even after his flight to Salzburg he sent works of his to Kroměříž. The bishop's chaplain in 1674–8 was Philipp Jakob Rittler. The bishop also had close connections with Johann Heinrich Schmelzer, who regularly provided him with the imperial Hofkapelle's latest pieces. Since the imperial court organist Alessandro Poglietti needed the bishop's help over an inheritance, he too provided him with compositions. In this way Liechtenstein was able to build up a fine collection of music, originally numbering some 1400 works, of which 1152 survive. The Liechtenstein music collection represents the greatest collection of 17th-century church and dance music in central Europe, and is our main source of knowledge of the music of the court of Leopold I. It includes some 130 compositions by Vejvanovský and the only autograph manuscripts of Biber. Unfortunately nothing remains of the 60 musical instruments, which included some made by Jakob Stainer and Niccolò Amati.

In the era of Cardinal Wolfgang Hannibal von Schrattenbach (1711–38) Italian opera and oratorio came to Kroměříž. Schrattenbach's Kapellmeister was Václav Matyáš Gurecký, and Carlo Tessarini was employed in the years 1736–8. Singers from the Piarist college in Kroměříž joined the episcopal Kapelle for performances of opera.

Under Bishop Leopold Egk von Hungersbach (1758–60) the Kapelle performed only early Classical instrumental music. The Kapellmeister was

Anton Neumann, and among the musicians was the French horn and baryton virtuoso Karl Franz. The catalogue of music performed by the Kapelle in 1760 includes the earliest mention of Joseph Haydn's Symphony no.1. After Neumann's departure in 1762 musicians of little significance held the post of Kapellmeister. Curiously, no printed or manuscript music of the first half of the 18th century survives in the archives.

The first archbishop of Olomouc, Anton Theodor Colloredo-Waldsee (1777–1811), appointed Ignaz Küffel his director of music in 1780–82, and the post was held from 1788 to 1811 by the violin virtuoso, opera conductor and composer Franz Götz. Most of the Colloredo collection of music has been preserved; it includes works from the 1760s, and consists predominantly of symphonies, chamber music, music for wind band and works for piano or harpsichord. Among the composers represented, the most outstanding are J.C. Bach, Boccherini, Dittersdorf, Haydn, Koželuh, Mozart, Paisiello, Pleyel, J.A. Štěpán, Vaňhal and Wagenseil.

After the economic bankruptcy of the empire in 1811, the bishops maintained only the obligatory trumpeters and a wind band. This state of affairs prevailed under Archbishop Maria Thadäus Trautmannsdorf (1811–19) and Cardinal Archduke Rudolph von Habsburg (1819–31). He too maintained an eight-man wind band as part of his bodyguard. Well known for his friendship with Beethoven, Archduke Rudolph ceased to devote any time to music when he was appointed archbishop. After his death, he left his large collection of music to the Gesellschaft der Musikfreunde in Vienna, but his own works remained in Olomouc and are now in the archiepiscopal music archives in Kroměříž. No wind-band music from the period when he was archbishop has been preserved. Rudolph's successors no longer maintained any musical ensembles, though there are documents recording that the last trumpeters were still employed in 1849.

Music in the town's parish church of the Panna Marie was provided by the rector of the civic school. The town musicians (known as *Thurner*) also played there, as well as in the church of St Mořic. Jan Leopold Kunert (1784–1865), appointed a town musician in 1811, was also distinguished as a composer. The musical seminary of the Piarist college founded by Bishop Liechtenstein in 1687 was of great importance to the musical education of the young. Some 400 musicians were trained in this seminary between 1708 and 1835. After 1768 the college had its own church, where oratorios were performed.

In 1863 the choir Moravan was founded in Kroměříž and became very active in concerts, performing major cantatas by Dvořák and even some operas. In 1903 its conductor Ferdinand Vach (1860–1939) founded the Pěvecké sdružení moravských učitelů (Moravian Teachers' Choral Society), which became famous for its performances of Janáček's works for male-voice chorus. Since 1962 the chamber choir Moravští Madrigalisté has been active in Kroměříž, under its choirmaster Jiří Šafařík.

The Higher Music School of Kroměříž was founded in 1949, and in 1971 became the Pavel Vejvanovský Conservatory. Since 1991 there has been a church conservatory, run on an ecumenical basis.

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Krommer, Franz (Vinzenc) [Kramář, František Vincenc]

(*b* Kamenice u Třebíče, 27 Nov 1759; *d* Vienna, 8 Jan 1831). Czech composer. He was the son of the innkeeper and later mayor of Kamenice Georg Krommer (Jiří Kramář, 1737–1810), and the nephew of the composer and choirmaster Anton Matthias Krommer. He is often known as ‘Krommer-Kramář’.

From the age of 14 until Krommer was 17 he was taught the violin and organ by his uncle in Turan; he taught himself theory. After about 1777 Krommer was temporary organist in Turan. In 1785 he moved to Vienna and after staying for one year found employment as a violinist in the orchestra of the Duke of Styrum in Simontornya (Hungary). Two years later he was promoted to the post of musical director. Towards the end of 1790 he became Kapellmeister of Pécs Cathedral; after 1793 he acted as Kapellmeister and composer in the service of a Duke Karolyi and later of Prince Antal Grassalkovich de Gyarak.

Returning to Vienna in 1795, Krommer presumably taught composition before being appointed Kapellmeister to Duke Ignaz Fuchs in 1798. In 1806 he applied, unsuccessfully, to join the Vienna Hofkapelle as a violinist; after 1810 he was employed as Ballett-Kapellmeister of the Vienna Hoftheater. On 14 June 1815 he was appointed *Kammertürhüter* to the emperor, and in this office accompanied Emperor Franz I to Paris and Padua in the same year, and to Verona, Milan and Venice in 1816. From 13 September 1818 until his death he succeeded Leopold Anton Kozeluch as the last official director of chamber music and court composer to the Habsburg emperors.

Krommer was one of the most successful of the many influential Czech composers in Vienna at the turn of the 18th century. His creative output comprises over 300 works, although he only began to publish them in later years. Krommer’s reputation is attested by the rapid spread of his compositions in reprints and arrangements by German, Danish, French, English, Italian and American publishers, and equally by his honorary membership of the Istituto Filarmonico in Venice, the Philharmonic Society in Ljubljana, the Musikverein in Innsbruck and the conservatories in Paris (1815), Milan (1818) and Vienna (1826). With the exception of piano works, lieder and operas, Krommer cultivated all the musical genres of his time, and was regarded (with Haydn) as the leading composer of string quartets, and as a serious rival of Beethoven. The present view, however, places his solo concertos for wind instruments as his most individual accomplishments. In his symphonies, solo concertos and chamber music he followed the style of Haydn and Mozart, and yet his modes of expression extend from the *galant* style of the earlier 18th century to Romanticism. His violin duets have proved to be his most lasting works: they were still in use at the end of the 19th century as instructive pieces for students. His violin concertos, however, are largely forgotten: they were modelled on those of Pierre Rode, and the demands of their solo parts allow some insight into Krommer’s own ability on the violin; but his

chamber music with piano shows a lack of familiarity with the technical possibilities of keyboard instruments. His numerous dances, marches and compositions for brass band, all within the Viennese tradition for these genres, are of special interest when compared with similar works by Beethoven.

Krommer's son August Krommer (*b* Vienna, 1807; *d* Vienna, 27 March 1842), an insurance agent in Vienna, was for a time a violinist in the orchestra of the Burgtheater, and also appeared in public as a pianist in 1833.

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orchestral

printed works published in Offenbach unless otherwise stated

Syms.: op.12 (1798); op.40 (1803); op.62 (1808), autograph 1807, *A-Wgm*; op.102 (n.d.); op.105 (?1820); no.6, autograph 1823, *Wgm*; no.9, 1830, *Wn*; 2 lost

Concs.: 3 for fl, ob, vn, op.18 (1799), opp.38–9 (1803); 2 for fl, cl, vn, opp.70, 80 (Vienna, ?1808); 2 for 2 cl, op.35 (?1802), op.91 (?1815); 2 for fl, no.1, op.30 (Vienna, 1802), op.86 (Vienna, n.d.) [arr. as Cl Conc. (n.d.)]; 2 for ob, op.37 (1803), op.52 (Vienna, 1805) [arr. as Cl Conc. (n.d.)], ed. in MAB, xxvii (1956); 1 for cl, op.36 (1803), ed. in MAB, xiii (1953); 9 for vn, no.1 (Vienna, 1802), nos.2–5, opp.41–4 (Vienna, 1803), op.61 (1808), op.64 (?1808), op.81 (Vienna, after 1826), 1 in *Wgm*

Wind insts: 3 partitas a 10, op.45 (Vienna, 1803); 15 marches a 10, 6 pubd (Vienna, 1803), 6 as op.31 (n.d.), 3 as op.60 (Vienna, ?1808); Harmonie-Musik a 9, i–x (Vienna, 1808–?1810); Märsche für türkische Musik, opp.97–100 (Vienna, 1818); Volkslied (Vienna, 1827); 3 partitas a 10, *Wn*

chamber

printed works published in Vienna unless otherwise stated

Qnts: 26 for 2 vn, 2 va, vc, 3 as op.8 (Offenbach, 1797), 3 as op.11 (Offenbach, 1798), 6 as op.25 (1802–3), 2 as opp.70, 80 (Offenbach, 1817), 3 as op.88 (?1809), 3 as op.100 (Milan, ?1822), 6 as opp.106–7 (Offenbach, c1825); 9 for fl, vn, 2 va, vc, op.49 (1804), op.55 (1805), op.58 (?1808), op.63 (Offenbach, ?1808), op.66 (?1809), op.92 (?1823) [2 extracts, autograph, *Wgm*], op.101 (1820), op.104 (1821), op.109 (n.d.); 1 for cl, vn, 2 va, vc, op.95 (Offenbach, n.d.)

Str qts (pubd in groups of 3 unless otherwise stated): op.1 (Offenbach, 1793), op.3 (Offenbach, 1793), op.4 (Offenbach, 1794), op.5 (Augsburg, 1796) [1 ed. in MAB, v (1949)], op.7 (Augsburg, 1797), op.10 (Offenbach, 1798), op.16 (1798), op.18 (1800), op.19 (1801), 1 as op.23 (1802), op.24 (1802), op.26 (London, c1800), op.34 (1803), op.48 (1804), op.50 (1804), op.53 (1804), op.54 (1805), op.56 (1805), op.68 (?1808), op.72 (Paris, n.d.), op.74 (?1808), op.85 (?1809), op.90 (?1809), op.92 (Milan, 1816), op.103 (c1821); 12 vales viennoises (Paris, n.d.)

Other qts: 9 for fl, str, op.13 (Offenbach, 1798), op.17 (1799), op.59 (n.d.), op.75 (?1808), op.89 (Offenbach, ?1820), op.90 (1820), opp.93–4 (Offenbach, ?1820), op.97 (Augsburg, n.d.); 5 for cl, str, 2 as op.21 (Offenbach, 1802), op.69 (Bonn, n.d.), op.82 (Offenbach, ?1816), op.83 (Offenbach, c1816); 2 for bn, 2 va, vc, op.46 (1804); 2 for pf, str, op.95 (1817), B♭ (Florence, n.d.)

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other works

Vocal: 2 masses, 4vv, orch, org, C, op.108 (Offenbach, c1825), d (Florence, 1842); Ave Maria, 2 Pange lingua, 2 Tantum ergo, 4vv, insts, *A-Wn*

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OTHMAR WESSELY

Kronos Quartet.

American string quartet. It was founded in Seattle in 1973 by David Harrington, James Shaellenberger, Tim Kilian and Walter Gray. It underwent several personnel changes – Shaellenberger being replaced in turn by Roy Lewis (1975–7) and Ella Gray (1977–8), and Kilian being succeeded by Michael Jones (1976–7) and Hank Dutt – before transferring to San Francisco in 1978. At that point John Sherba came in as second violinist and Joan Dutcher Jeanrenaud as cellist to join Harrington and Dutt. For a time the group was based at Mills College, Oakland, but since 1982 it has been resident at the University of Southern California. It made its New York début in 1984 and has toured Europe, Africa, South America and East Asia. In San Francisco it gives an annual series of concerts and has its own radio programme. The Kronos Quartet's appetite for new music has become legendary and, along with the Arditti Quartet, it played a major role

in the revival of the string quartet medium in the last quarter of the 20th century. It has given over 400 premières, among them those of Hamza El Din's *Escalay*, Górecki's *Already it is dusk*, Gubaydulina's Fourth Quartet, Thomas Oboe Lee's Third Quartet, Terry Riley's *Salome Dances for Peace*, Sallinen's *Pieces of Mosaic*, Sculthorpe's 10th and 11th quartets and *Irkanda IV* (in the version for string quartet), John Zorn's *The Dead Man* and pieces by Cage, István Márta, Rihm and Kevin Volans. Morton Feldman wrote his four-hour Second Quartet and 80-minute Piano Quintet for the group, which has also had a close relationship with Philip Glass. Its enterprising recitals mix new music and 20th-century classics by composers such as Ives, Nancarrow, Schoenberg, Webern, Berg, Bartók and Shostakovich with transcriptions of jazz and rock music. Among its many recordings, two of the most compelling are George Crumb's *Black Angels* and Steve Reich's *Different Trains*, a haunting work dedicated to the ensemble.

TULLY POTTER

Kronstadt

(Ger.).

See [Braşov](#).

Kroó, György

(*b* Budapest, 26 Aug 1926; *d* Budapest, 12 Nov 1997). Hungarian musicologist. He studied the violin with Dezső Rados at the Liszt Academy, where he also studied musicology with Szabolcsi and Bartha (1951–6); he graduated in 1956 with a dissertation on Bartók's *A fából faragott királyfi* ('The Wooden Prince'). In 1957 he became head of the music education section of Hungarian Radio and was guest lecturer (1960), associate professor (1967), professor of musicology (1969) and head of the musicology faculty (1973–96) of the Liszt Academy. He took the CSc in 1964 with a dissertation on the 'rescue' opera, and was awarded the Erkel Prize in 1963. In 1960 he became the Hungarian Radio representative at the annual Rostrum of Composers at UNESCO; in 1967–8 he toured the USA as a Ford scholar. In 1983 he was awarded the doctorate for his book on Wagner's *Ring*. He received the grand prize of the Arts Foundation (1987), and, for his critical work, the Hemingway (1994) and Széchenyi prizes (1995). He was posthumously awarded Hungarian Radio's Prize for Excellence in recognition of his life's work.

As a music historian, critic and teacher, Kroó exerted a decisive influence on Hungarian musical culture for several decades. His capacity for a universal outlook and his high standards played a significant role in forming the views of his pupils and successive generations. His critical and analytical appraisals, which appeared both in journals and on Hungarian Radio, became an intrinsic part of musical life; they continue to play an important educational role. As an academic, it was mainly in the areas of 19th-century music, the works of Béla Bartók and contemporary Hungarian music that he brought to light new discoveries and connections. Aside from

biographies of Berlioz, Wagner and Schumann he produced a number of large-scale studies (Liszt, Brahms) of the period. His scholarly temperament is perhaps best represented by his work on Wagner's *Ring*. He embraces the totality of Wagner's compositional thinking by exploring the relations between the textual source, the Germanic legends and the libretto; inspecting the tools of composition; discovering the connections between leitmotifs and presenting the character developments of Wotan and Brünnhilde. The Wagner cult in Hungary has also been nourished by Kroó's Hungarian editions of Wagner's writings and Cosima's diaries (Budapest, 1983). His studies of Bartók span the whole length of his career and include articles, books and a CD-ROM, which appeared in 1995. His other main area of research is the French rescue opera and its influence on operatic history; in his monograph on Szabolcsi (1994), he passes on the aesthetic methodology and cultural legacy which he himself also represented.

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ZSUZSANNA DOMOKOS

Kropfgans [Kropffgans, Kropfganss], Johann

(*b* Breslau [now Wrocław], 14 Oct 1708; *d* c1771). German lutenist and composer. He probably received his earliest lessons from his father, also called Johann (*b* Neustadt an der Orla, 12 Sept 1668; *d* after 1731), who had studied with the eminent lutenists Le Sage de Richée and S.L. Weiss and was active as a lutenist and merchant in Breslau. The younger

Johann's brother Johann Gottfried (*b* Breslau, 17 Dec 1714) was also a lutenist and composer, and it is possible that, with such similar names, biographies of the three musicians have been somewhat confused. Johann's sister Johanna Eleonora (*b* Breslau, 5 Nov 1710) also played the lute.

By 1732 Kropfgans had impressed J.G. Walther with his ability to extemporize, play thoroughbass, transpose and compose for his instrument. Soon after 1735 he became, like his father, a pupil of Weiss when he joined the private Kapelle of the Saxon chief minister, Count Heinrich von Brühl. In 1737 he visited Berlin and in summer 1739 joined Weiss and Wilhelm Friedemann Bach to visit J.S. Bach in Leipzig, where, according to the report of a family member, there was 'extra-special music' during their four-week stay. After Brühl's death in 1763 Kropfgans moved to Leipzig, where he was active as a freelance musician and member of J.A. Hiller's Grosses Concert, performing regularly in concerts until 1769. It is said that 'he displayed on these occasions his fluency in accompanying recitative on the theorbo and with his instrument was much in demand for all operas and oratorios'.

Kropfgans's music for his instrument was extensive, to judge from that listed in various Breitkopf catalogues, but only a tiny proportion has survived. The extant solo works are mostly minuets or character pieces in a light, *galant* style, possibly intended for amateurs. The chamber music is notable for the independence of some of the cello parts. Kropfgans seems also to have made something of a speciality of arranging vocal music for the lute; three of the four sets of Hiller operetta arrangements listed in Breitkopf's catalogues were probably his work.

WORKS

solo lute

6 menuets, F, g, G, G, D, D; menuet La jardiniere, F; menuet and double, B \square ; menuet a bonne nuit, B \square ; Pastorella, C; Le postillon, D; Presto, B \square ; sinfonia, D: all *D-Mbs* 5362

3 partitas, F, G, G, *LEm* III.11.64

Lost, listed in Breitkopf catalogues, 1760–61: 3 sonates pour le lut, op.1 (pubd Nuremberg); arrs. of arias by Hasse, Porpora and ?Hiller

ensemble

2 concs., d, C, *D-LEm* III.11.64 (lute pt only)

Sonata a 3, F, *Bsb* Mus.ms.12165

2 divertimentos, B \square ; F; conc., c; Sonatine pour la divertissement, D, lute, vn, vc/lute, hpd (attrib. 'Pichler' in *B-Br* II.4089); Trietto, C (lute pt only); trio, B \square (lute pt only); 2 trios, C, G: all *Br* II.4088

Lost, listed in Breitkopf catalogues, 1760–61: 6 duets, 2 lutes; qt, lute, fl, vn, vc; 32 trios, lute, vn/fl, vc

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*Eitner*Q

*Gerber*L

*Walther*ML

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TIM CRAWFORD

Kropfreiter, Augustinus Franz

(b Hargelsberg, nr St Florian, 9 Sept 1936). Austrian composer and organist. After schooling in Linz he entered the Augustinian monastery of St Florian as a choirman. There he had his first tuition in music theory, with Johann Krichbaum; he continued his studies with Eder at the Bruckner-Konservatorium in Linz (1954–5) and at the Vienna Musikhochschule (1956–60), where he studied composition with Tittel and the organ with Walter Pach. He then returned to St Florian as organist; in 1965 he took over the direction of the monastery choir and the instruction of the boys' choir. He has travelled extensively in western Europe as organist and improviser and has broadcast and made recordings on the Bruckner organ at St Florian.

Kropfreiter's earliest published compositions show the influence of Hindemithian counterpoint on the one hand and the harmonic colouring of Martin and Alain on the other; polyphonic textures and, to a large extent, polytonality have continued to characterize his style. While vocal and organ works dominate his output, his increasing involvement with orchestral and chamber music composition has brought with it a broadening of his music's expressive range.

WORKS

(selective list)

Orch: Hpd Conc., 1960; Gui Conc., 1965; Sinfonia, str, 1975; Sinfonia concertante, wind qnt, str, 1979; Conc., cl, chbr orch, 1982; Conc., org, orch, 1984; Conc., str, 1984; Sym. no.1, 1985; Sinfonia, str, 1985; Sym. no.2, 1990; Sym. no.3, 1994–5; Metamorphosen über ein Thema von Anton Bruckner, 1995–6

Vocal: Geistliche Gesänge, S, org, 1961, and Bar, org, 1963; In memoriam (R.M. Rilke), S, fl, va, vc, 1963; Altdorfer-Passion, A, Bar, 11 insts, 1965; Vom Baum des Lebens (H. Hesse), A, chbr orch, 1974; Kirchenliedsätze, 3/4 pt mixed chorus, 1978; Severin (orat), solo vv, chorus, org, orch, 1980–81; Missa choralis 'Orbis factor', mixed chorus, opt. congregation, org, 1982; Galgenlieder (C. Morgenstern), Bar, pf, 1983; Deutsche Messe, 3 pt chorus of high vv, org, 1985; Stabat Mater, mixed chorus, 1986; Grazer Messe, chorus, 6 brass, org, 1987; Missa 'Cantores Dei', chorus, 6 brass, 1988; Brixener Dom-Festmesse, chorus, org, 1992; Soliloquia (St Augustinus), Bar, chorus, org, orch, 1993; Ein Haus aus Stein (D. Dunkl), 3 songs, S, pf, 1994

Chbr and solo inst: Conc. responsoriale, hpd, org, 1966; Wind Qnt, 1968; 5

Aphorismen, cl, pf, 1970; Konzertante Musik, org, 10 wind, 1974; Divertimento I, wind qnt, 1977; Divertimento II, wind qt, 1980; Sonata, gui, 1983; Sonata, cl, pf, 1986; Duo concertante, cl, vc, 1988; Trio, cl, vc, pf, 1989; Meditation mit Variationen, 11 brass, 1989; Torrö, wind octet, 1994

Org: Dreifaltigkeits-Triptychon, 1959; Introduction and Passacaglia, 1961; Sonatas, 1961; Der grimmig Tod mit seinem Pfeil, 1961; Sonata, 1967; Partita on Es kommt ein Schiff geladen, 1971; Signum, 1976; In dich hab'ich gehoffet, Herr, 1981; Marienkroner Magnificat, 1987; Fanal, 1992

Principal publisher: Doblinger, Breitkopf und Härtel

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HANS-HUBERT SCHÖNZELER/R

Kropstein, Nikolaus

(*b* Zwickau, *c*1492; *d* Schneeberg, 1562). German pastor and composer. He studied in Leipzig from 1512 (but was sent down) and in Wittenberg, where he matriculated on 6 May 1513. From 1527 he was a Lutheran priest in Burgstein, near Plauen, from 1534 a deacon at St Katharinen, Zwickau, and from 1539 a priest in Geyer. In 1554 he became archdeacon in Schneeberg, where he remained until his death.

With Thomas Popel, Valentin Rab and others, Kropstein belongs to the number of early Protestant composers in the Erzgebirge whose religious attitude and musical activities had received their impetus from Wittenberg, the centre of the Lutheran Reformation. He probably maintained connections with Georg Rhau and Wittenberg University established in his student days, for his 13 works appear in Wittenberg sources (RISM 1542¹²; *D-DIb* 1/D/3; *Z* 73; *H-BA* 22–3). The texts and dates of the compositions suggest that some were intended as comments on the religious and political events of the period 1547–50: the Schmalkalden war, Charles V's antagonism towards Protestantism, and the Augsburg and Leipzig Interims. (Two pieces are in modern editions: one in K. Ameln and C. Mahrenholz, *Handbuch der deutschen evangelischen Kirchenmusik*, i/2, Göttingen, 1942; one in EDM, 1st ser., xxi, 1942/R.)

Few works by Kropstein survive and most that do are fragments. His motet *Nimm von uns Herr*, on the cantus firmus *Aufer a nobis*, is technically accomplished, alternating full-voice sections with passages for few voices, and using imitation, declamation and rhetorical figures in a mainly polyphonic texture. Although there are no German psalm motets by Kropstein, his other German works place him close to Stoltzer's followers.

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WOLFRAM STEUDE

Kroshner, Mikhail Yefimovich

(*b* Kiev, 1900; *d* Minsk, 1942). Belarusian composer. Kroshner studied the piano at colleges in Kiev, Moscow and Sverdlovsk; in 1931 he began studying composition with Zolotaryov in Sverdlovsk, and in 1933 he moved to Minsk with his teacher, graduating in 1937 from the conservatory there. From 1933 to 1938 he was an accompanist at the Belarusian Theatre of Opera and Ballet.

Kroshner's career as a composer is closely associated with Belarus. He made many arrangements of Belarusian folk music, and wrote dance suites, and sets of variations for piano and for orchestra based on these sources. His work in the theatre and his practical knowledge of the stage resulted in Kroshner's most significant work – the ballet *Solovey* ('The Nightingale'), after the tale by Zmitrok Byadulya, 1939. The tragic theme of the love between the serf artists Simon (the nightingale) and Zosya is reflected in lyrical music which, while possessing a picturesque quality (the folk colouring is reflected in the orchestra's imitation of the fife and cimbalom), has a well-developed ethnographic character. Particularly captivating is the popular character of the music of the well-known songs 'Oy, palin moy, palinochek', 'Perapyolachka', 'Lyavonikha', 'Pol'ka-Yanka', 'Bul'ba' and a number of Polish dances. The ballet was staged successfully in Minsk, Moscow and Odessa in 1939 and 1940. The lyrical aspects of Kroshner's style are evident in his romances set to words by Pushkin, Yanka Kupala and Yakub Kolos. Kroshner also enjoyed working on folksong arrangements of the eastern European Jews (ashkenazim); his arrangements of Jewish songs of the 18th and 19th centuries were set out in the form of the romance-scena. His sensitivity to the modal character of the songs and the decorative ornamentation in the texture bring Kroshner's arrangements close to the style of the composers of the St Petersburg school of the early 20th century. Kroshner was killed in the Minsk ghetto in 1942 and the majority of his papers were destroyed.

WORKS

Stage: *Solovey* [The Nightingale] (ballet, after Z. Byadulya), 1939

Inst: *Tanseval'naya syuita* [Dance Suite], orch; *Kaprichchio* [Caprice], vn, pf; *Variatsii na belorusskuyu temu* [Variations on a Belarusian Theme], pf

Choral: *Utoplennitsa* [The Drowned Girl] (A.S. Pushkin), cant., 1930s; choruses to words by V. Lebedev-Kumach, A. Surkov and N. Korolyova, 1935–9

Songs (for 1v, pf): *3 yevreyskiye pesni (starogo bita)* [3 Jewish Songs (of the Old Way of Life)], 1939; *Moyey lyubimoy* [To my Favourite] (Ya. Kolos); *Sosna* [The

Pine] (Ya. Kupala); Sozhzhonnoye pis'mo [The Burnt Letter] (Pushkin); Tsvetok [A Flower] (Pushkin)

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TAISIYA SHCHERBAKOVA

Kross, Siegfried

(b Wuppertal, 24 Aug 1930). German musicologist. He studied musicology with Gurlitt at Freiburg University and with Schmidt-Görg at Bonn University. After working at the Beethoven Archiv (1954), he took the doctorate at Bonn University in 1957 with a dissertation on Brahms's choral works. Later he was an assistant of the musicology institute there (1960–66), completing his *Habilitation* in 1966 with a thesis on Telemann's instrumental concertos; he was then appointed lecturer (1967) and professor (1970). He was made editor of the collected edition *Dokumentation zur Geschichte des deutschen Liedes* in 1973. He retired in 1995. His research has been mainly concerned with music of the 18th and 19th centuries, especially that of Brahms, and the music history of the lower Rhine.

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WOLFRAM STEINBECK

Kroupalon [kroupezion]

(Gk., pl. *kroupala*; *kroupezai*).

See [Scabellum](#).

Krov [Krob, Krow, Kroff], Josef Theodor

(*b* Nové Strašecí, 19 Dec 1797; *d* Draguignan, nr Nice, 1 March 1859). Bohemian singer, teacher and composer. He was educated at the Piarist Gymnasium in Prague and studied philosophy and law; at the same time he studied the cello and singing and became a theory pupil of Tomášek. In 1823–4 he took part in several early Czech operas given by a circle of patriots in Prague, and later he became a professional singer. He worked in Budapest, Munich and Stuttgart. In 1831 he moved to Mainz, but was soon forced into exile because of his nationalist sympathies. He therefore moved to Amsterdam, and in 1835 to London where he established himself as a popular teacher among the aristocracy. Poor health forced him into early retirement, and he spent the last year of his life in Switzerland and southern France.

Krov's compositional output almost exclusively comprises songs and choruses, cast in the prevailing popular style of the early 19th century. He is known particularly for his drinking-song *Těšme se blahou nadějí* ('Blissfully hoping we will enjoy'). Written between 1823 and 1825 to a text by Václav Hanka, the song grew to take on patriotic connotations; Krov's authorship fell into oblivion in his own country and for some time the tune was taken for an early Hussite hymn. As such it was anonymously printed and also transcribed for piano by Liszt. Meanwhile the song had been published by Schott (Mainz, 1831) under Krov's name and with additional German words by the pseudonymous Workinski as *Polen wird für ewig Polen*; in this form it achieved immense popularity, despite suppression by the state censor. It was extensively quoted by Balfe in *The Bohemian Girl* and František Škroup in his incidental music to J.J. Kolár's nationalist play *Žižková smrt* ['Žižka's death'].

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GRACIAN ČERNUŠAK/KARL STAPLETON

Kroyer, Theodor

(*b* Munich, 9 Sept 1873; *d* Wiesbaden, 12 Jan 1945). German musicologist. He initially studied theology, but changed to music, attending both the university and academy in Munich; his teachers were Sandberger and Rheinberger. After taking the doctorate at Munich in 1897 with a dissertation on chromaticism in the Italian madrigal, he became music critic to the Munich *Allgemeine Zeitung*, a post he held until 1907. In 1902 he completed his *Habilitation* at Munich with a work on Senfl and became reader in 1907. In 1920 he succeeded Hermann Abert as professor at Heidelberg, moving to Leipzig as professor in 1923, where he founded and edited *Publikationen älterer Musik* which was intended as a supplement to *Denkmäler deutscher Tonkunst*. He also did valuable work in building up the Leipzig music department and in 1926 he arranged the acquisition by Leipzig of the musical instruments from the Heyer collection in Cologne. In 1932 he was appointed to the newly created chair of musicology at Cologne, where he remained until his retirement in 1938.

Kroyer's work was largely concerned with 16th-century vocal music: of his many writings in the field, his work on the Italian madrigal, on Senfl and Aichinger, and his critical editions of their music was of importance. At the same time he was fully aware of contemporary trends in music and as a music critic in Munich was one of the earliest to recognize the importance of Reger; his books on his teacher, Rheinberger (1916), and on his contemporary, Walter Courvoisier (1929), remain definitive. Kroyer's papers are housed in the manuscript division of the Bayerische Staatsbibliothek.

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HUGH COBBE/PAMELA M. POTTER

Krstić, Petar

(*b* Belgrade, 18 Feb/2 March 1877; *d* Belgrade, 21 Jan 1957). Serbian composer. He studied composition with Robert Fuchs and musicology with Guido Adler in Vienna before working as a conductor of opera and theatre music. He was director of both the Serbian music school (1914–21) and the Stanković music school (1921–4) in Belgrade, conductor of the Stanković Music Society's choir and orchestra and head of Radio Belgrade's music department; from 1922 he was also editor of *Muzički glasnik* ('Musical Herald').

Most of his compositions show the influence of urban folk music that includes oriental elements; this is particularly true of the incidental music. His music drama *Zulumćar* ('The Hooligan' 1927), is a Romantic, lyric work with distinct solo and ensemble numbers. Of his remaining works, the choruses without folk melodies – the most accomplished of his choruses – contain psychological references to the text, a skilful declamatory style and a neo-Romantic type of harmony; examples are *Devojka i vetar* ('The Girl and the Wind') and *Od vrbe svirala* ('A Pipe Made of Willow'). As a writer on music he contributed to the journals *Muzički glasnik* and *Pravda*.

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Ops: *Zulumćar* [The Hooligan] (musical drama, 3, after S. Ćorović), 1927; *Ženidba Janković Stojana* [The Marriage of Janković Stojan] (3), 1948

Incid music: *On [He]*, 1903; *Koštana*, 1907; *Miloš i Vukosava*, 1908; *U dobri čas hajduci* [Just in Time, Brigand], 1908; *Kosovska tragedija* [The Kosovo Tragedy], 1912; *Snežana i 7 patuljaka* [Snow White and the 7 Dwarfs], 1912; *Kneginja Maja* [Princess Maja], 1923

Orch: *Suite, str*, 1901; *Scherzo, d*, 1902; *Patetična uvertira* [Pathetic Ov.], 1903; *3 srpske igre* [3 Serbian Dances], 1904; *Na Liparu* [On Lipar], ov., 1905

Choral: *Seljančice* [Peasant Songs]; *Sumoran dan* [A Sombre Day]; *Devojka i vetar* [The Girl and the Wind]; *Od vrbe svirala* [A Pipe Made of Willow]; *Grakni gavrane* [The Croak]

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ROKSANDA PEJOVIĆ

Kruchinina, Al'bina Nikandrovna

(*b* Adygalau, Khabarovsk, 12 July 1943). Russian musicologist. She studied at Leningrad Conservatory (1965–71, then undertook postgraduate studies 1972–5), specializing in the history of ancient Russian music with Maksim Viktorovich Brazhnikov and was also influenced by Yekaterina Aleksandrovna Ruch'evskaya and Sergey Nikolayevich Bogoyavlensky. She received the *Kandidat* degree with a dissertation on Russian music theory in 1980. Her career began at the Saltikov-Shchedrin State Public Library (now the National Library of Russia) as keeper of music manuscripts in the department of manuscripts and rare books (1975–80). From 1980 she taught at Leningrad Conservatory and became pro-rector of

scientific research (1983–7). In 1992 she became head of department of music ethnography and ancient Russian vocal art.

Her main area of study focusses on the history, theory and poetics of ancient Russian vocal art, deciphering monodic notation, and the analysis of the traditions of employing old Russian melody types among modern composers.

WRITINGS

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Krueger, Felix

(b Posen [now Poznań], 10 Aug 1874; d Basle, 25 Feb 1948). German psychologist. He studied under Theodor Lipps and Hans Cornelius in Munich, where he took the doctorate in 1897 with a dissertation on *Den Begriff des absolut Wertvollen*. He then became an assistant at the Physiological Institute in Kiel and in 1903 completed the *Habilitation* under Wilhelm Wundt at Leipzig with a work on the consciousness of consonance; three years later he went to Buenos Aires, where he was active in organizing psychological studies (1906–8). After a short stay in Leipzig, he was appointed lecturer in Halle (1910) and then taught at Columbia University (1912–13). In 1917 he succeeded Wundt as lecturer in Leipzig, where he founded the ‘Second Leipzig School’ of psychologists. Although named president of Leipzig University in 1935, he was forced to retire on political grounds three years later. In 1945 he emigrated to Basle, where he remained until his death. His early works dealt with psychology and musicology; he did outstanding work on the psychology of sound and phonetics, especially in developing his much-discussed theory of consonances. His influence on the psychology of hearing and music gained wide recognition after his death.

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ALFRED GRANT GOODMAN

Krug, Arnold

(*b* Hamburg, 16 Oct 1849; *d* Hamburg, 4 Aug 1904). German pianist, conductor and composer. As a child he studied music first with his father, Diederich Krug, and then with Cornelius Gurlitt, an organist, choir director and composer in Altona. He entered the Leipzig Conservatory in 1868 and in the following year was awarded the Mozart Scholarship. He completed his piano studies with Reinecke and in Berlin with Eduard Frank; there he also studied composition with Friedrich Kiel. At the age of 23 he became a piano teacher at the Stern Conservatory in Berlin, and in 1877–8 travelled as a Meyerbeer Scholar in Italy and France. He subsequently lived in Hamburg as a music teacher (from 1885 at the Conservatory), as a choir director and as conductor of the Altona Singakademie and the Hamburg Liedertafel.

Being in contact with the Classical–Romantic tradition and under the spell of the works of Brahms, Krug composed vocal music of all genres except opera, mostly with chorus or for chorus *a cappella*. He was also a versatile instrumental composer; with his String Sextet op.68 he participated in the attempt by the violin maker Alfred Stelzner to enrich the string family with a violotta, an instrument whose register lay between the viola and the cello, and a cellone, an instrument between the cello and the double bass.

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KURT STEPHENSON

Krug, Diederich

(*b* Hamburg, 25 May 1821; *d* Hamburg, 7 April 1880). German pianist and composer, father of Arnold Krug. He was a pupil of the renowned Hamburg piano teacher Jakob Schmitt. He became well known in Germany and

England primarily through his piano pieces, about 350 in number, and could adjust his style to the taste and virtuosity of the diverse circles of amateurs who played his works. Among his nine didactic works for piano, mostly for beginners, the *Schule der Technik* op.75 is the most noteworthy.

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K. Stephenson: *Hundert Jahre Philharmonische Gesellschaft in Hamburg* (Hamburg, 1928)

KURT STEPHENSON

Krüger, Eduard

(*b* Lüneburg, 9 Dec 1807; *d* Göttingen, 8 Nov 1885). German writer on music. After attending the University of Berlin, where he heard Hegel lecture on aesthetics, he studied at the University of Göttingen, graduating in 1830 with a dissertation on Greek music in Pindar's time. From 1833 until 1851 he taught at the Gymnasium in Emden, where he conducted the local choral society in works by Haydn and, especially, Handel. After beginning an enthusiastic correspondence with Schumann in 1838, Krüger quickly became a respected contributor to the *Neue Zeitschrift für Musik* with essays on early music, sacred music, music criticism and aesthetics. He dedicated his Piano Quartet of 1847 to Schumann and reviewed several of Schumann's works, but the friendship ended after Krüger's unfavourable review of *Genoveva* in 1851. Unsympathetic to the aims of the New German School, he stopped contributing to the journal after 1853.

In 1851 Krüger was appointed chief school inspector for East Friesland and moved to Aurich; during his time there he published his *Evangelisches Choralbuch für Kirche, Schule und Haus*. In 1859 he moved to Göttingen, where he worked at the university as a librarian and choir director before becoming associate professor in the faculty of philosophy, where he lectured on music history, in 1862. He contributed to the *Allgemeine musikalische Zeitung* during its revival, 1866–82. Krüger remained alert to new developments throughout his life: in *Musikalische Briefe aus der neuesten Zeit* (1870) Brahms's *German Requiem* is discussed in the form of letters between 'Florestan' and 'Eusebius'. In 1873 he sponsored, with the philosopher Hermann Lotze, his colleague at Göttingen, Hugo Riemann's dissertation *Über das musikalische Hören*, which had been rejected at the University of Leipzig. Three years later he founded with Herold and Schöberlein, also at Göttingen, the liturgical music journal *Siona*.

Krüger was an iconoclast who, during an era defined by partisan debates on music, never aligned himself with any single viewpoint. He disputed Hegel's views on music; occasionally judged the music of Mendelssohn and Schumann severely; had no sympathy with Wagnerian music aesthetics, and rejected Hanslick's formalist arguments (Hanslick had attacked Krüger in *Vom Musikalisch-Schönen*, 1854). He considered himself part of a 'critical-historical', rather than an artistically creative, era.

WRITINGS

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- 'Die Wiederbelebung des evangelischen Kirchengesanges', *AMZ*, xlvi (1846), 569–75, 585–90
- Beiträge für Leben und Wissenschaft der Tonkunst* (Leipzig, 1847)
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- J. Daverio:** 'Schumann's "New Genre for the Concert Hall": *Das Paradies und die Peri* in the Eyes of a Contemporary', *Schumann and his World*, ed. R.L. Todd (Princeton, NJ, 1994), 129–55
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SANNA PEDERSON

Kruger, Johann.

See Krieger, Johann.

Krüger [Krugl], Johann Philipp.

See Krieger, Johann Philipp.

Kruglikov, Semyon Nikolayevich

(*b* Moscow, 25 May/6 June 1851; *d* Moscow, 9/22 February 1910). Russian music critic and teacher. He studied physics and mathematics at Moscow University and mining and forestry in St Petersburg, taking a diploma as a civil engineer. He came into contact with The Five, and with Balakirev was one of the organizers of the Free School of Music in St Petersburg. He studied music theory with Rimsky-Korsakov in the 1870s and became involved with Kerzin's Circle of Music Lovers, publicized the works of The Five and assisted in the production of operas by Cui and Rimsky-Korsakov in Moscow. In 1881 he began teaching music theory and harmony at the P. Shostakovsky School of Music and Drama (from 1883 the School of Music and Drama of the Moscow Philharmonic Society); he was director of the college and professor of composition from 1898 to 1901. He was in charge of repertory at the Moscow Private Russian Opera from 1897 to 1899 and director of the Moscow Synodal School of Church Singing from 1907 to 1910. From the turn of the century he embraced the works of Rachmaninoff and Skryabin, and showed a lively interest in the music of Wagner and Strauss. He contributed a number of penetrating opinions to the debate on new directions in art in the early 20th century. His writings include a review of the activities of the Moscow Philharmonic Society School of Music and Drama (Moscow, 1888) and biographical articles on contemporary Russian composers. His career as a critic started in 1881; he wrote criticism for many Moscow newspapers and periodicals, under a variety of pseudonyms.

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LARISA GEORGIEVNA DANKO

Kruijsen, Bernard.

See Kruysen, Bernard.

Krull, Annie [Maria Anna]

(*b* nr Rostock, 12 Jan 1876; *d* Schwerin, 14 June 1947). German soprano. She studied in Berlin and made her début at Plauen in 1898. In 1901 she sang in the premières of Strauss's *Feuersnot* and Paderewski's *Manru*, both in Dresden, where she established herself as principal dramatic soprano until 1912. She created the title role in Strauss's *Elektra* in 1909,

repeating the role in 1910 under Beecham at Covent Garden, where she was compared to her disadvantage with London's first Electra, Edyth Walker. Salome was another role in which she was much admired. She spent her last seasons at Mannheim, Weimar and Schwerin, where in 1916 she retired to teach. Her recordings include Act 2 of *Tannhäuser* (1909) in which her Elisabeth is strongly characterized and finely sung.

J.B. STEANE

Krumlovsky, Claus

(*b* Luxembourg, 24 December 1930; *d* Luxembourg, 17 March 2000). Luxembourg pianist and composer. He studied in Luxembourg, in Cologne (with Hans Anwander and Hans Mersmann) and in Saarbrücken (with Karl Ristenpart, conducting, Heinrich Konietzky, composition and Alexander Sellier, piano). He worked at Saarbrücken Rundfunk and RTL Luxembourg, and then as a music teacher in Luxembourg.

In his works a neo-classical style is prevalent, although he also includes atonal, polyrhythmic and serial elements; however, his musical material is treated in a personal and intelligible manner. Avoiding superfluous elaboration, his compositions are demanding for the performer but accessible for the listener. His music is vivacious and uncomplicated, often composed within classical forms but open to new techniques, as in the Saxophone Quartet (1958) and the Concertino for alto saxophone and orchestra (1961). His works have been performed in many European countries and in the USA, and his pedagogical works are on the syllabuses of well-known academies of music, conservatories and universities.

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(selective list)

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Chbr: 2 sonatines, 1 suite, pf, 1952; Sonatine, cl, pf, 1957; Sax Qt, 1958; Pf Trio no.1, 1959; Pf Trio no.2, 1961; 11 Lieder, 1v, pf, 1961; Suite gaie, 11 insts, 1959; Cl Qt, 1964; Sonata, vn, pf, 1965; Sonata, sax, pf, 1966; Sonatine, db, pf, 1966; Str Qt, 1966; Sonata, vn, wind qnt, 1967; Pf Sonata no.1, 1971, Sonata, ob, pf, 1972; Sonatina, tpt, cl, bn, 1974; Trio d'anches, 1974; Trbn e Qt, 1977; Cl Trio, 1983

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LOLL WEBER

Krummacher, Friedhelm (Gustav Adolf)

(b Berlin, 22 Jan 1936). German musicologist. After qualifying as a music teacher, he studied musicology at the Freie Universität, Berlin, and at the universities of Marburg and Uppsala with Dräger, Ruhnke and Ingmar Bengtsson. He took the doctorate at the Freie Universität in 1964 and worked as an assistant lecturer (1965–72) at Erlangen University, where he completed the *Habilitation* in 1972 with the study *Mendelssohn, der Komponist*. He continued to work at Erlangen as an external lecturer until 1975, when he spent one year as professor at the Musikhochschule, Detmold. He was appointed professor of musicology at Kiel University in 1976; he was also the founding director of the department for cultural studies at the Humboldt University, Berlin, of which he was made an honorary member in 1995. He was appointed director of the Brahms collected edition in 1983 and is a member of the editorial boards of the collected editions of Mendelssohn and Buxtehude. He has also edited and contributed to four congress reports for the series *Kieler Schriften zur Musikwissenschaft*. His principal areas of research are North German church and organ music from the 16th to the 18th century, music aesthetics, the history of the string quartet and the composers J.S. Bach, Mendelssohn, Brahms, Mahler and Reger.

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CHRISTIAN BERGER

Krummel, D(onald) W(illiam)

(b Sioux City, IA, 12 July 1929). American music librarian and bibliographer. He was educated at the University of Michigan, where he received the BMus in 1951, the MMus in 1953 and the MA in library science in 1954. He was awarded the PhD, also in library science, in 1958. He taught at the University of Michigan from 1952 to 1956; from 1956 to 1961 he was a reference librarian in the music division of the Library of Congress. In 1962 he joined the Newberry Library, Chicago, first as head of the reference department, then as associate librarian. In 1970 he was appointed professor of library science and of music at the University of Illinois. He held a Guggenheim Fellowship in 1976–7, and was director of the Resources of American Music History project for the National Endowment for the Humanities from 1976 to 1979.

Krummel's principal fields of research are music printing and publishing and early American music. In his dissertation and subsequent writings he has been concerned with the dating of 18th-century music prints, particularly by American publishers; he has employed both cultural and bibliographical evidence, including graphic analysis, or the study of the printed musical page. Krummel has been an active member of the Music Library Association and IAML. He was also compiler of the quarterly book list for the *Musical Quarterly* (1957–60).

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PAULA MORGAN

Krummhorn (i) [Krumhorn]

(Ger.).

See [Crumhorn](#).

Krummhorn (ii).

See [Organ stop \(Cromorne\)](#).

Krumpholtz [Krumpholz].

Bohemian family of musicians.

- (1) Jean-Baptiste [Johann Baptist, Jan Křtitel] Krumpholtz
- (2) Wenzel [Václav] Krumpholtz
- (3) Anne-Marie Krumpholtz [née Steckler or Stekler]

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- M. Müller:** *Jan Křtitel Krumpholtz 1747–1790* (Prague, 1999)
- ANNA TUHÁČKOVÁ (1), C.F. POHL/HANS J. ZINGEL (2), BARBARA GARVEY JACKSON, URSULA M. REMPEL (3)

Krumpholtz

(1) Jean-Baptiste [Johann Baptist, Jan Křtitel] Krumpholtz

(b Prague, 5 Aug 1747; d Paris, 19 Feb 1790). Harpist, composer and instrument designer. He was born into an impoverished family which was in bond to the Bohemian counts Kinský. His father was a bandmaster to the count and taught his son the horn. With the installation of a new count in 1758 Krumpholtz was sent on a court stipend to study music in Vienna, with the understanding that he perfect his horn playing; the boy's decision to concentrate instead on the harp, his mother's instrument, later led to conflict with the count. From Vienna he went to Flanders and France with an uncle (who probably married the 'Meyer' often named as Krumpholtz's first wife), presumably as hornist in a regimental band. Returning to Prague in 1771, he met and impressed the violinist Václav Pichl and pianist F.X. Dušek, who sent him to Vienna with recommendations to Haydn and others. There in 1773, after a successful concert at the Burgtheater, Haydn took him on as a composition pupil and as solo harpist in Count Esterhazy's retinue.

In 1776, with Haydn's support, Krumpholtz undertook a long concert tour of Europe. He performed in Leipzig on a 'harpe organisée', probably the earliest of his attempted improvements to the instrument (a 'harpe organisée' was later marketed by Cousineau in Paris). Arriving in Metz, he worked intensively at further improvements for six months in the workshop of the instrument maker Christian Steckler, whose daughter Anne-Marie became his protégée (see (3) below). In 1777 he arrived in Paris to

complete his tour, taking the girl with him. After a brief marriage (1778) to Margu rite Gilbert (daughter of the Parisian harp maker C. Gilbert) which ended in his wife's death in childbirth, Krumpholtz, who had now adopted the name Jean-Baptiste, married his young pupil. Three children were born to the couple, but by 1788 Anne-Marie had taken a lover, apparently the brilliant young pianist J.L. Dussek, with whom she soon eloped to London. Krumpholtz drowned himself in the Seine in 1790.

Krumpholtz was the most gifted and acclaimed harp virtuoso of the late 18th century and a prolific composer for the instrument. He is no less important for his efforts to perfect the harp. In 1785 the Parisian firm of [Naderman](#) built an instrument to Krumpholtz's specification (described in the preface to his sonatas op.14), with 24 strings, eight of which were metal, and with an eighth pedal that opened five shutters in the resonator; the instrument was played by his wife before the Acad mie, who in 1787 wrote to Krumpholtz in recognition of its virtues. The instrument is now in the Vienna Kunsthistorisches Museum. At the same concert Krumpholtz accompanied his wife on a 'pianoforte contrabasse', or 'clavichorde   marteau', made by Erard, again from his specifications. Other improvements by him were incorporated after his death into the Erard harp at the beginning of the 19th century, the prototype of the modern double-action harp.

Krumpholtz's concertos, sonatas and variations for harp, which appeared in Paris from about 1775 (many were later reprinted in London), became staples of the repertory and are still highly respected. They contributed to the instrument's rapidly evolving technique, taking increasing advantage of the modulatory possibilities of the new pedal harp at the same time as he was perfecting its mechanism. The variations combine idiomatic harp writing with fertile invention. Many of his later sonatas are programmatic. After his death a harp method, said to have been written by him for a German baroness, was published by J.M. Plane, together with a brief autobiography, as *Principes pour la harpe* (Paris, 1800/R).

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Krumpholtz

(2) Wenzel [Václav] Krumpholtz

(b ?Budenice, nr Zlonice, c1750; d Vienna, 2 May 1817). Violinist, brother of (1) Jean-Baptiste Krumpholtz. After serving in the orchestra of Prince Esterházy he became a violinist at the court opera in Vienna (1796). His name is immortalized by his friendship with Beethoven, who is said to have laid aside much of his customary reserve with Krumpholtz. He was one of the first to recognize Beethoven's genius, and he inspired others with his own enthusiasm, as his friend Czerny mentioned. According to Ries, Krumpholtz gave Beethoven some instruction on the violin in Vienna. He also played the mandolin. Beethoven must have felt his death deeply, for on the following day he composed the 'Gesang der Mönche' woo104 (from Schiller's *Wilhelm Tell*) for three men's voices 'in commemoration of the sudden and unexpected death of our Krumpholtz'. Wenzel's compositions include two works for solo violin (*Abendunterhaltung*, Vienna, n.d.; *Eine Viertelstunde für eine Violine*, Vienna and Pest, n.d.), which demonstrate his awareness of the new Parisian style of violin playing, and a lied *Das Blümchen der Liebe und Chloe*.

Krumpholtz

(3) Anne-Marie Krumpholtz [née Steckler or Stekler]

(b Metz, 10 Aug 1766; d London, 15 Nov 1813). French harpist and composer. Thought to be the daughter of the harp maker Christian Steckler of Metz, she studied the harp with Jean-Baptiste Krumpholtz, whom she married in 1783. She performed in Paris at the Concert Spirituel during the years 1779 to 1784. She is said to have eloped to England with an unknown lover, and was active there as a harpist in 1788. She continued to perform until 1803; her compositions continued to be published until shortly before her death. She played in her own benefit concerts and at Salomon's concerts, with Haydn, J.L. Dussek, Mme Mara, Sophia Corri (later Mme Dussek) and other great artists of the day. The reviewer of the *Oracle* (10 March 1792) wrote: 'Mme Krumpholtz is without doubt the first Player we have'. She frequently performed J.L. Dussek's music for harp and piano with him, which may be why he has been proposed as the unknown lover, even though he did not go to London until 1789.

Her published music, all printed in London about 1810, comprises mostly fashionable harp arrangements of well-known tunes and themes and variations – enormously popular music which found a ready market as

domestic music for young women. She apparently also composed serious sonatas.

Anne-Marie Krumpholtz died of apoplexy. Her daughter, Fanny Pittar, was also a composer who similarly composed short pieces for harp or piano (several published in London c1812–17). An autograph manuscript of her harp compositions, dated 1811 (*GB-Lbl Add.49288*; ed. U.M. Rempel, Chicago, 1994), contains 20 works, including waltzes, variations, marches, rondos and allegrettos, and several fragments. V. Krumpholtz, whose music for harp was published in London (*Quadrille*, c1820, and an arrangement of *Le rantz des vaches*, or *Un souvenir des vallées suisses*, c1825), may have been Fanny's younger sister.

Krupa, Gene [Eugene Bertram]

(*b* Chicago, 15 Jan 1909; *d* Yonkers, NY, 16 Oct 1973). American jazz drummer and bandleader. He first attracted attention through his recordings made with McKenzie and Condon's Chicagoans (1927). After playing in numerous commercial orchestras and studio and pit bands in New York he joined Benny Goodman in late 1934, but left in 1938 to form his own big band. The band enjoyed great popularity and critical success during the early 1940s; it included sideman Roy Eldridge and singer Anita O'Day, both of whom were featured on the recording *Let me off uptown* (1941, OK). Krupa rejoined Goodman briefly late in 1943 before touring with Tommy Dorsey. He led another orchestra from 1944 to 1951 and thereafter toured regularly with Jazz at the Philharmonic. He spent the last 20 years of his life teaching, studying timpani, classical techniques and various ethnic drumming concepts (mainly African and Caribbean), and occasionally leading his own small groups.

Building on the formative influences of Baby Dodds, Zutty Singleton and, later, the virtuoso drumming of Chick Webb, Krupa soon became the first major jazz soloist on his instrument; thanks to an extraordinary aptitude for showmanship, he was also celebrated as a national idol of the swing era. Although he developed into a superb craftsman, his playing was often marred by a lack of swing, a heavy-handed approach (especially during his years with Goodman) and a tendency towards exhibitionism and vulgar technical display. Nonetheless, paradoxically, his commitment to jazz was genuine and unswerving, as was reflected brilliantly in his own bands. It is ironic that he is remembered more for his bombastic solo on Goodman's *Sing, sing, sing* (1937, Vic.) than for the many tasteful recordings he made with his own groups in later years. Krupa was not only the first major popular drum soloist, but also the ultimate enthusiast; his contribution to jazz drumming remains unique.

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GUNTHER SCHULLER

Krupowicz, Stanisław

(b Grodno, 25 Nov 1952). Polish composer. He studied mathematics at Warsaw University (1971–6) and composition with Baird and Kotoński at the Warsaw Academy of Music (1975–81). From 1984 he studied at Stanford (DMA 1989), where he subsequently became a research associate, working on computer analyses of the shape of the violin. In 1991 he was awarded a Leverhulme fellowship to study computer music at Glasgow University. He has won composition prizes in Europe and the United States.

While his electroacoustic and computer generated music is highly accomplished, his music is best known for its slant on musical styles and aesthetics. Together with Paweł Szymański, he is responsible for coining the term 'surconventionalism', a postmodern concept involving musical hybridism and dislocation, as in *fin de siècle*. His chamber music is often highly lyrical, whether as part of lapidary dissonances, as in *Ardo 4031*; (bi)tonal episodes, found in the Second Quartet for example; or his use of parody, namely the appearance of *L'homme armé* in the Concerto for tenor saxophone and computers (1987). His Symphony (1980) and *Pewien szczególny przypadek pewnego uogólnionego kanonu w kwarcie i kwincie* ('A certain case of a certain generalized canon at the 4th and 5th', 1983) are typical of his bold and astute method of organizing the musical material.

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ADRIAN THOMAS

Krusceniski [Riccioni, née Kruszelnicka], Salomea [Krushel'nytska, Solomiya]

(*b* Bilyavyntsi, Halychyna [now Tarnopol'] province, 11/23 Sept 1872; *d* L'viv, 16 Nov 1952). Ukrainian soprano, active also in Italy, Spain and Argentina. She studied with Valery Wysocki in Lemberg (now L'viv) and made her début there in 1893, then appeared at Kraków. In 1895 she continued her studies at Milan with Fausta Crespi and during the 1895–6 season at Cremona she appeared in Puccini's *Manon Lescaut* and in *Les Huguenots*. Until 1902 she sang mostly in Odessa, Warsaw and St Petersburg, but a brilliant début at the S Carlo, Naples, in 1903 inaugurated her career in the leading theatres of Italy (La Scala in 1906–7, 1909 and 1915), Spain and Buenos Aires (1906–11 and 1913). She became Italian by marriage in 1910 and retired from the stage in the early 1920s, continuing her concert career until 1929.

A woman of singular beauty and complex personality, she had a flexible, warm and well-focussed voice. At first a fine interpreter of Meyerbeer and

Verdi, she later appeared in Catalani's *Loreley*, *Madama Butterfly* (in the revised version at Brescia in 1904), *Adriana Lecouvreur* and, during the same period, in the works of Wagner (particularly as Brünnhilde) and of Strauss (Salome, Elektra). Though passionate in temperament, Krusceniski avoided the vulgar over-exuberance of many singing actresses of the *verismo* period. She was in fact guided by original and subtle ideas about the theatre, which in some roles, such as Aida and Salome, led her to a highly stylized characterization, marked by hieratic attitudes or an enigmatic oriental languor.

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RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

Kruse, Bjørn Howard

(b London, 14 Aug 1946). Norwegian composer. He grew up in England, in the USA and in Norway, studying at UCLA and at the Norwegian State Academy of Music, where he was taught by Finn Mortensen. He received his diploma in composition in 1977. He is now professor at the Academy and serves on various boards and committees. In his music Kruse began as a performer and arranger within jazz and popular music, from which elements are still to be found in his later works. He has won several prizes and awards, and especially his vocal music is much in demand. His dramatic music has been performed in several countries, and his concertos are noted for their inventiveness.

WORKS

Dramatic: Et sjakkspill [A Game of Chess] (TV op, A. Feldborg), 1979; Fredrik (musical play, L. Lionni), 1980; Du skal ikke elske din skjebne (rock chbr op, T. Hoel), 1983; Nils Holgersson (op, S. Lagerlöf), 1986; Adam (op-musical, P.A. Kruse), 1987; Twins (B. Grimsrud), live elecs, 1994

Orch: Claws, 1977; Concert Ov., pf, brass band, 1982; Lakris, conc., cl, orch, 1984; Metall, 1984; At Akershus, nar, girls' choir, sym. band, 1989; Flo og fjaere, equal vv, orch, 1993; Sax Conc., t sax, orch, 1991; Marine Fanfare Fantasia, sym. band, 1995

Chbr: Statement, sax qt, 1973; Wind Qnt no.2, 1978; Colors for Saxophones, 1979; Animal – The Tale of a Compulsive Intruder, fl, cl, vn, vc, pf, perc, 1980; Overture to a Novel, nar, fl, cl, vn, vc, pf, vib, 1983; Quartetto buffo, ob, vn, va, vc, 1985; Ornament, B♭cl, str qt, 1987; Syntax, B♭cl, 2 perc, 1987; Ghirlanda, 2 pf, 2 perc, 1988; The Secret of Gyda, s sax, pf, 1989; Trio campanello, B♭cl, trbn, pf, 1989; Synergo, S, Mez, vn, gui, pf/accdn, 1990; Fonografi no.1, ob, cl, s sax, tpt, pf, perc, elec gui, 1992; Boogie Retention, 2 pf, 8 hands, 1992; Exhale, accdn, perc, 1992; Croquis, fl, perc, 1993; Panem et circenses, fl, cl, 2 synth, 1 perc, 1993; Kairos, vn, org, 1996; Pre pandemonium, B♭cl, 1997

Vocal: Die Luft (C. Morgenstern), mixed choir, 1976; Suoni della voce, mixed choir, 1978; Vaer utålmodig menneske (I. Hagerup), mixed choir, 1981; Elements (E. Skeie), equal vv, 1984; 9 Norwegian Folktunes, mixed choir, 1984; Jarrama II (G. Ekelöf), B-Bar, perc, 1987; Le voci di sempre (S. Polizzotto Allegra), male A, T, T, B, 1987; Dove la luca (G. Ungaretti), 4 male vv, 1992; Dagen er runnen, og den er din (K.K. Øygard), mixed choir, tpt, 1995; Missa pro defunctis bello secundo mundi, 2vv, mixed choir, nar, timp, 1995; Song for Winter (S.A. Sabut), mixed choir, 1996; Vanitas – Mary Magdalena at her Mirror, 6vv, 1996

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Bruksmusikkarrangering (Oslo, 1978)

Jazzteori (Oslo, 1980)

Den tenkende kunster – komposisjon og dramaturgi som prosess og metode (Oslo, 1995)

ARVID O. VOLLSNES

Kruse, Johann Secundus

(*b* Melbourne, 23 March 1859; *d* London, 14 Oct 1927). Australian violinist of German descent. He appeared in public at nine years of age, playing at the first desk in the philharmonic concerts of his native town. In 1875 he went to Berlin to study with Joachim at the Hochschule für Musik, where he was later appointed professor. He became principal violin and sub-conductor of the Berlin Philharmonic Society in 1882 and also founded a string quartet. In 1885 he visited Australia, but was called back by Joachim to relieve him of some of his work at the Hochschule, where he taught until 1891, relinquishing the post to go to Bremen as leader of the philharmonic orchestra.

In October 1892 Kruse joined the Joachim Quartet as second violin, though still resident at Bremen, where he also founded a quartet of his own. In 1897 he moved to London, where he again founded a quartet and gave concerts. In 1902 he took over two concert series, organized an orchestral series under Weingartner in 1902–3, a Beethoven festival in 1903 and a further festival in 1904. He was involved in chamber concerts in 1921 and in 1926 reappeared as leader of a new string quartet.

W.W. COBBETT/R

Kruspe, Friedrich Wilhelm

(*b* Erfurt, 26 Sept 1838; *d* Erfurt, 25 October 1911). German woodwind instrument maker. He was the younger son of the woodwind and brass instrument maker Franz Carl Kruspe (*b* Mülhausen, 1808; *d* Erfurt, 1885). After training with his father, Friedrich Wilhelm studied in Vienna with F. Hell and A. Nechwalsky (1855–6), then in Munich with J.G. Ottensteiner (1857–60), making the acquaintance of Theobald Boehm and the clarinettist Bärmann during his stay. In 1860 he went to Paris to work with Triébert on double reed instruments. He rejoined his father in the family business in 1861, and succeeded him in 1872. In 1881 he was awarded the Royal Prussian silver state medal and in 1885 was appointed Court Maker to Fürst Günther of Sondershausen. He retired in 1902.

Friedrich Wilhelm was an outstanding innovator who devised improvements to all woodwind instruments; in particular his flute, subsequently known as the 'Schwedler-Kruspe Reform flute', had a redesigned bore, mouth-hole and keywork; his oboe had newly-developed keywork, while the 'System Kruspe clarinet' became the preferred model throughout Germany; his reform-model bassoon, first exhibited in Chicago in 1893, was built in three joints and had redesigned keywork. After his death, the 'C. Kruspe/Erfurt' firm was managed by his second son Eduard (1871–1919). In 1920 it was bought by G.H. Hüller/Schöneck and it dissolved in 1980. Friedrich Wilhelm's elder son Carl jr (1865–1929) established his own workshop in Leipzig in 1893, also collaborating with Schwedler on his later reform flute models. (*Waterhouse-Langwilll*).

Kruspe, Johann Eduard

(*b* Erfurt, 1831; *d* Erfurt, 1919). German brass instrument maker, elder brother of [Friedrich Wilhelm Kruspe](#). He founded the firm of Ed. Kruspe on 2 January 1864 when he purchased a brass instrument-making business from Carl Zielsdorf; the firm still trades under the name of Ed. Kruspe. On 1 April 1893 the firm was taken over by Fritz Kruspe (*b* Erfurt, *c*1862; *d* Erfurt, 1909), who, together with a nephew of the distinguished horn player Friedrich Gumbert, produced the first 'combined double horn' in F/B \square (patented in 1897). The association between player and craftsman is particularly strong in the history of this firm; Georg Wendler, at one time principal horn of the Boston SO, married Fritz Kruspe's daughter and took over the business in 1928. On his retirement in 1955, the affairs of the firm were managed by Rudi Schneider, an apprentice who became the owner in 1961. In 1979 his former apprentice Peter Heldmann became proprietor. Since reunification, this former East German company has continued to maintain its tradition as a small workshop for handcrafted instruments of high quality (horn, trombone and tuba), now since 1996 relocated in Wutha-Farnroda near Eisenach. All Kruspe horns have a characteristic tone, rather less brilliant than some other makes but very popular with some players.

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FRANK HAWKINS

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See [Krustev, Venelin](#).

Kruszelnicka, Salomea.

See [Krusceniski, Salomea](#).

Kruyf, Ton de

(b Leerdam, 3 Oct 1937). Dutch composer. He was self-taught until 1966, when he studied composition with Fortner, though by that time he had already made a reputation with the orchestral *Cinq impromptus* (1958) and the sonatina for flute (1960). His early compositions are mostly founded on 12-note techniques. De Kruyf won a major success with *Einst dem Grau* for mezzo-soprano and ensemble (1964), which was performed at the 1965 ISCM Festival. During the 1960s his technique became more serial, as seen in *Chronologie II* (1967) and *Sinfonia II* (1968). A lyrical element, however, is always discernible in these works. In the 1970s, which began with a mixed reception of his opera *Spinoza* at the 1971 Holland Festival, De Kruyf concentrated increasingly on his lyrical gifts (e.g. *Adagio in memoriam Wolfgang Fortner*, 1987).

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(selective list)

Stage: *Spinoza* (op, 2, D.F. Frank), 1971; *Quauhquauhtinchan in den vreemde* (radiophonic op, H. Mullisch), Mez, nar, chorus, orch, 1971; *Inaugurazione* (monodrama, San Segonda), Mez, small orch, 1974

Orch: *Mouvements symphoniques*, 1955, rev. 1966; 5 *impromptus*, 1958; *Chronologie II*, 1967; *Sinfonia II* (Öxnaltsymfonie), 1968; *Serenata*, 1969; *Quatre pas de deux*, fl, orch, 1972; *Canti e capricci*, vc, chbr orch, 1984; *Adagio in memoriam Wolfgang Fortner*, 1987; *Intrada*, wind orch, 1989; *Himalaya*, 5 ballet scenes, 1995; *Canto di speranza*, vn, orch, 1998

Vocal: *Einst dem Grau* (P. Klee), Mez, orch, 1964; *Pour faire le portrait d'un oiseau* (J. Prévert), Mez, orch, 1965; *Meditations*, Bar, pf, str ens, 1976; *Ode to the West Wind*, chorus, orch, 1978; *Cantate* (Petronius, Ovid), T, chorus, ens, 1978

Inst: *Sgrafitti*, pf, 1960; *Sonatine*, fl, pf, 1960; *Partita*, str qt, 1962; *Sonate*, vc, 1964; *Pas de deux*, fl, pf, 1968; *Mosaico*, ob, str trio, 1969; *Séance*, perc, pf, hp, 1969; *Musica portuensis*, sax qt, 1984; 7 *Preludes*, vib, xylorimba, 1996; *Arcadia*, pf, 1996

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JOS WOUTERS/LEO SAMAMA

Kruysen [Kruijsen], (René) Bernard

(b Montreux, 28 March 1933). Dutch baritone. Descended from a family of artists, he studied originally at the Academy of Design in The Hague, then from 1953 at The Hague Conservatory. A scholarship from the French government enabled him to study with Pierre Bernac. Although he made his début in opera, and frequently performed as a soloist in oratorio and concerts, he was best known for his solo recitals, especially of French

song. A fastidious artist, he had an ample, burnished tone, and held in fine balance the detailed inflections and the fuller design of each song. In France he was recognized as one of the greatest interpreters, and several of his recordings of *mélodies* received awards. He gave recitals with Poulenc and Hans Henkemans, among others, and had a strong partnership with the pianist Noël Lee. In addition, he represented his country at the world championships in spear fishing, and made underwater films with apparatus that he developed himself.

TRUUS DE LEUR/R

Kryukov, Vladimir Nikolayevich

(*b* Moscow, 9/22 July 1902; *d* Staraya Ruza, nr Moscow, 14 June 1960). Russian composer. He studied under Myaskovsky at the Moscow Conservatory until 1925 and worked as a broadcasting editor (1930–31, 1950–51), music director of the Theatre of the Revolution (1933–5), director of the Moscow PO (1949–50) and composition teacher at the Gnesin Institute (1957–9). Like many of his Russian contemporaries, Kryukov was influenced by Skryabin's music during the 1920s; his later works are less progressive in style.

WORKS

(selective list)

Dramatic: Korol' na ploshchadi [The King on the Square] (op, after A. Blok), 1925; Stantsionniy smotritel' [The Postmaster] (op, M. Aliger, after A. Pushkin), 1938–40; Lev Gurich Sinichkin (musical comedy, E. and M. Galperin, after V. Lensky), 1945; Dmitriy Donskoy (op, K. Kristi), 1947; Razlom [Breakage] (op, B. Lavrenyov), 1948; music for the theatre, cinema and radio

Orch: Neznakomka [The Unknown Woman], sym. prologue to Blok's play, 1923; Suite, 1929; 1920 god [The Year 1920], 1930; 9 yanvarya [9 Jan], 1931; Yevreyskaya uvertyura [Hebrew Ov.], 1933; Simfoniya-rapsodiya; Russkaya rapsodiya, 1944; Cl Concertino, 1945; Ballade, 1951; Sinfonietta, 1951; Cheshskaya rapsodiya [Czech Rhapsody], 1952; Pf Conc., 1953; Conc.-Poem, tpt, orch, 1954; Ov., folk orch, 1954; Syuita na ital'yanskiye temi [Suite on Italian Themes], 1954; Bronenosets Potyomkin [Battleship Potemkin], 1955; Hn Conc. (1957)

Chbr: Sonata, va, pf, 1919–20, rev. 1933; 4 Pieces, va/vc, pf (1930); Sonata, vn, pf, 1946; 2 Pieces, vn, pf (1950); 5 Pieces, vn/va, pf (1959)

Pf: Pieces, 1920; 3 sonatas, 1921, 1924, 1931; 4 Pieces, 1952; Sonatina, 1952; Indoneziyskiye peyzazhi [Indonesian Landscapes], 1953; Rhapsody no.2 (1958)

Vocal: 2 song cycles (Blok), 1v, pf, 1926, 1935; Oktyabrskaya kantata (A. Barto), children's chorus, 1947; O Moskve [On Moscow] (song cycle, A. Lugin), 1947; other song cycles

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DETLEF GOJOWY

Krzanowski, Andrzej

(*b* Bielsko-Biała, 9 April 1951; *d* Czechowice-Dziedzice, 1 Oct 1990). Polish composer and accordionist. He studied composition with Górecki and the accordion with Joachim Pichura at the Katowice Academy of Music (1971–5), where he taught upon graduation. He won a number of composition awards, including the prize of the Carl Maria von Weber International Competition in Dresden (1978, 1979) and the Lutosławski scholarship (1986); in 1988 he composed *Relief IX* in Glasgow on a grant from the Scottish Arts Council. As a performer, he appeared at many festivals of contemporary music.

Krzanowski was one of the most adventurous Polish composers of his generation, particularly in mixed media, computer music and in his use of extended playing techniques for the accordion. For his instrument he left a vast amount of music (six volumes have so far been published), of which arguably most remarkable are the experimental elements of the *Audycja* (programme) cycle (1973–82) and the detailed counterpoint of *Alkagran* (1980). The range of Krzanowski's musical expression is also in evidence in the chamber and orchestral works: brash extroversion marks the *Canti di Wratislavia*, while *Relief IV* for soprano and tubular bells and the Second Symphony are lyrical and introspective. He was just as concerned with formal cohesion, as his mastery of long-range tonal and motivic argument in the Symphony demonstrates.

WORKS

(selective list)

Prelude, accdn, 1970; 3 utwory [3 Pieces], ob, tpt, 1972; Studium I, accdn, orch, 1973; Audycja I [Programme I] (J. Bieriezin), spkr, ens, 1973; Str Qt no.1, 1973–6, arr. str qt, tape and quadraphonic sound diffusion, 1976; Partita, ob, cl, bn, 1974; Audycja IV [Programme IV] (Z. Dolecki), spkr, accdn, siren, cymbals, tape, 1975; Canti di Wratislavia, orch, 1976; 3 etiudy (Dolecki), S, fl, perc, 1976; Transpainting (audio-visual spectacle, K. Urbański), insts ens, tape, 1977; Con vigore, conc., 8 pfms, 1978; Str Qt no.2, 1978; Study no.4, accdn, 1978; Sonata, tuba, 1978; Conc. for Orch, 1978–81; Alkagran, 5 accdn, 1980; Salve Regina, boys'/female chorus, opt. org, 1981; Wiatr echo niesie po polanie [The Wind Carries the Echo over the Glade], accdn, amp hpd, 1981; Audycja VI [Programme VI] (J. Słowacki), S, str qt, 1982; Reminiscenza, accdn, cl, vn, vc, 1983, arr. str qt, 1984; Sym. no.2, 13 str, 1984; Gdzie kończy się tęcza [Where the Rainbow Ends], b cl, perc, 1985; Relief IV, S, tubular bells, 1985; Str Qt no.3, 1988; Relief IX, str qt, tape, 1988; Sonata, gui, 1990

Principal publishers: PWM, Agencja Autorska

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ADRIAN THOMAS

Krzesichleb, Piotr.

See *Artomius, Piotr.*

Krzyżanowski, Ignacy

(*b* Opatów, Kielce, 24 Dec 1826; *d* Warsaw, 10 Feb 1905). Polish composer and pianist. He was not related to Justyna Krzyżanowska, Chopin's mother, as was long believed. He studied the piano with his father in Kraków and harmony with Mirecki, and later at the Paris Conservatoire with H. Colet (from 1843). He also took a few lessons from Chopin. As a pianist Krzyżanowski was recognized as an outstanding musician, notably by Thalberg, and his playing was marked by a light, singing, soft tone. In 1848, on Chopin's advice, he went on a concert tour to London where he had considerable success; however, he was eventually obliged to give up touring because of eye illness. From 1850 he lived in Warsaw, concentrating on teaching; he was quickly recognized as one of the best piano teachers in Warsaw. Krzyżanowski's compositions, apart from his songs and three youthful works for violin and for cello, consist exclusively of piano music, most of which was published in Warsaw, Germany, Italy and Russia. His style shows a marked influence of Chopin, especially in form, melody and accompaniment figuration. He also co-founded the Warsaw Music Society and published articles on music in the Polish magazines *Ruch muzyczny*, *Echo muzyczne* and *Bluszcz*.

WORKS

Pf: Andante cantabile, E♭, op.17 (Warsaw, c1852–9); Scherzo, c, op.21 (Warsaw, 1858); Polonaise, A, op.37 (Berlin, c1874–9); Sonata, b♭, op.45 (Wrocław, 1882); other polonaises, mazurkas, krakowiaks, waltzes, nocturnes, and impromptus

Other works: Vn Sonata; Vc Sonata; Romance, vn; songs

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ZOFIA CHECHLIŃSKA

Krzyżanowski, Stanisław Andrzej

(*b* Laszki Wielkie, nr Lemberg [now L'viv], 15 Feb 1836; *d* Kraków, 11 Oct 1922). Polish bookseller and music publisher. From 1855 he worked in various bookshops in Lemberg, Chernovtsy, Leipzig and Kraków, where in 1870 he founded his own bookshop and swiftly developed it into one of the leading Polish music firms. He specialized in publishing the music of contemporary Polish composers, including J.K. Gall, Noskowski, Szopski, Żeleński, Ignacy Friedman, Niewiadomski, Świerzyński and Wroński. His bookshop also imported the latest editions from abroad, and provided a music lending library, amounting to 16,000 items in 1885. From 1879 Krzyżanowski also managed a concert bureau, organizing performances in Kraków by many prominent virtuosos, notably Anton Rubinstein (1879), Joachim and Brahms (1880), Paderewski (1883 and later), Sarasate, Hofmann, Friedman, Eugène Ysaÿe and others. The versatility of Krzyżanowski's firm was of great importance to musical life in Kraków, and his bookshop soon became an artistic centre. In 1908 the firm was taken over by his son Marian Krzyżanowski (1880–1964), who directed it to 1964, from 1950 solely as a second-hand bookshop.

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KORNEL MICHAŁOWSKI

Ktesibios.

See [Ctesibius](#).

Kuba, Ludvík

(*b* Poděbrady, Bohemia, 16 April 1863; *d* Prague, 30 Nov 1956). Czech folksong collector, writer and painter. After studying at the Prague Organ School under Skuherský (1877–9) and at a teachers' training college in Kutná Hora (1879–83), he became a village schoolmaster for a few years. He abandoned this in 1885 to devote himself wholly to his life-work, the assembly of a vast collection of Slavonic folk music (*Slovanstvo ve svých zpěvech*), which he had begun to publish privately in 1884. His research took him all over the Slavonic world: particularly valuable for instance are his notations of Russian folk polyphony and of the south Slav duets. He was equally gifted as a painter; his works blend impressionism with realism, taking much of their subject matter from his travels. When discouraged by lack of interest in his folksong research, Kuba returned to painting and studied further in Prague (1891–3), Paris (1894–5) and Munich (1896–1904). He then lived in Vienna before returning to Prague in 1911. After the establishment of the Czechoslovak Republic in 1918, Kuba found active support from President Masaryk for his folksong collection, and the entire project was finally completed in 1929 with the appearance of the 15th volume. Official recognition followed: he received an honorary

doctorate from Prague University in 1936 and was made National Artist in 1945.

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JOHN TYRRELL

Kubelík, Jan

(*b* Michle, nr Prague, 5 July 1880; *d* Prague, 5 Dec 1940). Czech violinist and composer, father of Rafael Kubelík. His talent was encouraged from early childhood, and he studied the violin with Otakar Ševčík at the Prague Conservatory, as well as composition with Foerster and others. At the outset of his career in 1898 he was acclaimed as ‘a second Paganini’ in Vienna and other cities, including London, where he made his début in 1900 at a Richter concert in St James’s Hall. He toured the USA from 1901, as well as South America, East Asia, Australia and Africa in later years. His financial rewards enabled him to support the Czech PO in a financial crisis in 1901 and to organize a British tour for it in 1902, when it performed as the Kubelík Bohemian Orchestra from Prague; that year he received the Royal Philharmonic Society gold medal. Kubelík was regarded as an outstanding exponent of the Ševčík violin method, and the essence of his art was his absolute technical mastery of a wide repertory and his depth of musical perception. He had an active concert career of over 40 years, retiring after a celebratory season of ten Prague concerts (1939–40), during which he performed nearly 50 works. His last concert was given for a student audience at the Smetana Hall, Prague, on 8 May 1940. He played a violin by Guarneri del Gesù, presented to him in Vienna in 1899, and then two by Stradivari, of which the first, dated 1678, was presented to him in 1901 by Lord Walter Palmer, and the second, dated 1715 and called

the 'Emperor', was bought for him in London in 1910. As a composer he showed more taste and sense of tone colour than originality in a number of works, including a symphony, six violin concertos, and works for violin and piano. He wrote his own cadenzas for several concertos including those by Beethoven, Brahms and Tchaikovsky, as well as for a concerto by Foerster which was composed for him. Among his eight children his daughter Anita (Anna) became a violinist and his son [Rafael Kubelík](#) a conductor.

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GRACIAN ČERNUŠÁK, ALENA NĚMCOVÁ

Kubelík, Rafael (Jeronym)

(*b* Býchory, nr Prague, 29 June 1914; *d* Lucerne, 11 Aug 1996). Swiss conductor and composer of Czech birth, son of the violinist [Jan Kubelík](#) and Countess Marianne Csaky-Szell. At an early age he showed exceptional promise on both the piano and the violin, and at 14 entered the Prague Conservatory, studying those two instruments, composition and conducting. At 19 he made his début as a conductor with the Czech PO, to which he was appointed two years later, bringing it to Britain in 1937 and 1938. He was musical director of the Brno Opera (where he gave the Czech première of *Les Troyens*) from 1939 to 1941, when the Nazis closed the theatre, whereupon he returned to Prague and the Czech PO as its chief conductor. He held this post until 1948, when because of the communist takeover he decided to defect while at the Edinburgh Festival to conduct *Don Giovanni*. After refusing offers from the BBC (where he was much liked), he accepted the position of musical director of the Chicago SO, but resigned after three years, having been savagely attacked not, as has often been claimed, for having too limited a repertory but, on the contrary, for introducing too many (about 60) new works, for demanding exhaustive rehearsals and for engaging several black artists. He toured the USA with the Concertgebouw Orchestra, had a brilliant success with Janáček's *Kát'a Kabanová* at Sadler's Wells in London in 1954, and the following year was nominated musical director of Covent Garden. There he gave local premières of *Les Troyens* (1957) and Janáček's *Jenůfa* (1956) and notable performances of, among others, *Otello* and *Die Meistersinger von Nürnberg*, and declared a policy of concentrating on a resident company singing in English.

Virulent attacks by Beecham on the Covent Garden management and its engagement of foreign conductors led him to withdraw and devote himself to symphonic work, conducting and recording with the Vienna PO, Israel PO, Boston SO and other orchestras. A large number of recordings (including acclaimed sets of the Mahler symphonies and the Dvořák tone poems) were made with the Bavarian RSO, whose principal conductor he became in 1961. Kubelík's 18 years in this appointment were the happiest and most fruitful of his career: besides public appearances, he took the orchestra on various foreign tours. In 1967 he became a Swiss citizen, and acted as adviser to the Lucerne Festival. In addition to his Munich activities, in 1973 he accepted the post of musical director of the Metropolitan Opera; but the general manager who had appointed him died before he arrived, and finding conditions unacceptable he resigned less than a year later. Increasing ill-health, particularly arthritis, forced him to give up his Munich post (he had to break off during a performance of Mahler's Ninth Symphony), and in 1985 he virtually retired from conducting, though in 1990 he made a courageous appearance with the Czech PO at the Prague Spring (which, years before, he had helped to found) in Smetana's *Má vlast*. He was showered with honours from many countries.

Kubelík was perhaps most at ease in the symphonic repertory, in particular the symphonies of Schumann and Brahms (all of which he recorded) and the works of his fellow-countrymen (Martinů, Janáček etc.) and of Mahler, which suited his romantic, rhythmically flexible approach. He gave the premières of several works by Martinů, Martin's *6 Monologe aus 'Jedermann'* (1949) and Schoenberg's *Die Jakobsleiter* (1961). He was greatly respected and liked by orchestras everywhere, though it was sometimes felt that he talked too much at rehearsals. As a composer in a neo-Romantic idiom his output included the operas *Veronika* (1947, Brno), *Cornelia Faroli* (1972, Augsburg), *Daybreak*, *Císařovy nové šaty* ('The Emperor's New Clothes') and *Květiny malé Idy* ('The Flowers of Little Ida'); three requiem settings, a *Stabat mater* and an *a cappella* mass; three symphonies and other orchestral works; concertos for violin and cello; six string quartets, a piano trio, piano sonatinas and songs. He married the violinist Lála (Ludmila) Bertlová in 1942 and the soprano Elsie Morison (who had sung *The Bartered Bride* with him in London) in 1963.

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N. Kenyon: *The BBC Symphony Orchestra* (London, 1981)
J. Holmes: *Conductors on Record* (Westport, CT, 1982)
R. Temple Savage: 'A Voice from the Pit', *Opera*, xxxviii (1987), 25–9

LIONEL SALTER

Kubička, Vít'azoslav

(b Bratislava, 11 Oct 1953). Slovak composer. He studied composition with Pospíšil at the Conservatory in Bratislava (1970–75) and then with Cikker at the Academy of Music and Dramatic Art (until 1980). From 1979 to 1991

he was classical music editor with Czechoslovak Radio, Bratislava, and Dramaturg of the station's Experimental Studio. In 1991 he founded a private recording studio.

Kubička's career as a composer has developed along coherent lines. In early works he was inspired mainly by Janáček, Stravinsky and Zeljenka. His technique relies on strong, rhythmical motifs subjected to gradual transformations, while the forms of his works are characterized by laconicism and brevity, often causing fragmentariness. He displays a predilection for chamber music, especially piano pieces, though he has also written important works for orchestra and in the electronic medium. In a technical as well as aesthetic sense, many of his works are inspired by the visual arts. His *Fantázia* for flute and piano was placed ninth at the 1981 UNESCO International Rostrum in Paris.

WORKS

(selective list)

Orch: Dramatická predohras [Dramatic Ov.], op.3, 1980; Dozrievanie [Ripening], ov, op.26, 1984; Fantázia, op.36, vc, orch, 1985; Hpd Conc., op.39, str, 1986; B Cl Conc., op.63, str, 1989; Fantázia-koncert, op.64, 2 vn, str, 1989; Jesenná hudba [Autumn Music], op.73, vn, str, 1990

Chbr and solo inst: Fantázia, op.1, fl, pf, 1979; Qnt, op.18, cl, vn, va, vc, pf, 1982; Úsilie [Effort], op.14, 2 cl, 1982; Cesta [Way], op.20, cl, vc, pf, 1983; Volanie [Calling], op.15, cl, pf, 1983; Capriccio, op.25, hpd, 1984; Jesenná sonáta, op.24, vn, pf, 1984; Qnt, op.23, fl, ob, vc, bn, cimb, 1984; Rozlúčka, op.34, str qt, 1985; Sonata, op.35, vc, pf, 1985; Trio 'Goya', op.33, fl, vc, cimb, 1985

Vocal: 2 oslovenia [2 Addresses] (K. Belicová, C. Baudelaire), op.5, S, pf, 1980; Je ticho už [Everything is Silent Now], op.22, S, tape, 1984; Satyr a nymfa, op.32, S, cl, tape, 1985

Other el-ac: Venované Musorgskému [Dedicated to Musorgsky], op.7, 1981; ... a plakal by aj kameň [... and even the stone would weep], op.10, 1982; Cesta [Way], 1991

For children: Pod'ťe so mnou do lesa [Come with Me to the Wood], op.12, pf, 1982; 5 príbehov [5 Stories], op.11, pf, 1982; Malé more [Little Sea], op.17, pf, 1983; Cyklus skladieb [Cycle of Pieces], op.29, cl, pf, 1985; Cyklus skladieb, op.31, a sax, pf, 1985

Principal recording companies: Centre for Electroacoustic and Computer Music (Bratislava), Opus

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J. Půriš, V. Godár eds.: 'Slovenská elektroakustická hudba', *SH*, xxii (1996), 1–2

VLADIMÍR GODÁR

Kubik, Gail (Thompson)

(*b* South Coffeyville, OK, 5 Sept 1914; *d* West Covina, CA, 20 July 1984). American composer. At the age of 15 he won a full scholarship to the Eastman School, where he studied the violin with Samuel Belov and composition with Bernard Rogers and Edward Royce (1930–34). He then continued his compositional studies with Sowerby at the American Conservatory in Chicago (MM, 1935) and with Piston and Boulanger at Harvard University (1937–8). After serving as staff composer and programme adviser for NBC radio in New York (1940–41) and music consultant to the Office of War Information film bureau (1942–3), he joined the First Motion Picture Unit of the US Army Air Corps. He remained there until 1946, gaining a reputation as one of the foremost composers for wartime documentaries. His receipt of the Rome Prize in 1950 inaugurated the first of two long periods spent in Europe (1950–55, 1959–67). From 1970 until his retirement in 1980 he was composer-in-residence at Scripps College in Claremont, California. His awards include two Guggenheim Fellowships (1944, 1965) and the Pulitzer Prize, which, as the youngest recipient to date, he won for his *Symphony Concertante* in 1952. His *Second* and *Third Symphonies* were commissioned respectively by the Louisville Orchestra and the New York PO.

Kubik's music, though often dissonant, remains essentially tonal, notable for its rhythmic vitality and virtuosity as well as its fine craftsmanship and orchestration. Equally adept at writing for the concert hall as for broadcast media, he derived many of his concert works from his scores for film, radio and television. For much of his career he was considered a modernist: the trenchant idiom of his music for William Wyler's film *The Desperate Hours* led the studio, Paramount, to cut much of it and, in an unprecedented gesture, return the music rights to him. In later life, however, he felt ill at ease with changing musical styles, and his attempts to come to terms with the 12-note technique meant that he composed little between 1959 and 1967. His finest work is to be found in his film scores, vocal compositions and chamber music.

WORKS

(selective list)

Dramatic: *Puck: a Legend of Bethlehem* (radio score), 1940; *Thunderbolt* (film score), 1945; *A Mirror for the Sky* (folk op), 1946; *C-Man* (film score), 1949; *Gerald McBoing-Boing* (film score), 1950, concert version for nar, 9 insts, perc, 1950; *The Miner's Daughter* (film score), 1950; *The Desperate Hours* (film score), 1955; *The Silent Sentinel* (tv score), 1958

Orch: *Variations on a 13th-Century Troubadour Song*, 1935, rev. 1937; *Vn Conc.*, 1939–40, rev. 1941; *Scherzo*, 1941; *Folk Song Suite*, 1941–4; *Memphis Belle*, spkr, orch, 1944; *Sym no.1*, E♭; 1947–9; *Sym. concertante*, pf, va, tpt, orch, 1951, rev. 1953; *Thunderbolt Ov.*, 1953; *Sym. no.2*, F, 1954–6; *Sym. no.3*, 1956; *Scenes*, 1964; *Prayer and Toccata*, org, chbr orch, 1969; *Pastorale and Spring Valley Ov.*, 1947 and 1969–73

Band: *Stewball*, 1942; *Fanfare and March*, 1945; *Fanfare for One World*, 1947

Vocal: *In Praise of Johnny Appleseed* (V. Lindsay), B-Bar, chorus, orch, 1938, rev. 1961; *Litany and Prayer*, male chorus, brass, perc, 1943–5; *Boston Baked Beans: a New England Fable*, S, Bar, cl, tpt, pf, db, 1950; *Fables in Song* (T. Roethke), Mez/Bar, pf, 1950–69; *A Christmas Set* (medieval), chbr chorus, chbr orch, 1968; *A Record of our Time* (cant.), nar, chorus, orch, 1970; *Scholastica*, unacc., 1972;

Magic, Magic, Magic!, A, chbr chorus, chbr orch, 1973–6

Chbr and solo inst: Trivialities, fl, hn, str qt, 1934–6; Pf Trio, a, 1934; Celebrations and Epilogue, pf, 1938–50; Song and Scherzo, 2 pf, 1940, rev. 1961; Pf Sonata, 1941; Sonata, vn, pf, 1941; Sonata, vn, pf, 1947; Divertimento no.1, 13 players, 1958; Divertimento no.2, 8 players, 1958; Intermezzo: Music for Cleveland, pf, 1967; Music for Bells, handbells, 1969; 5 Theatrical Sketches (Divertimento no.3), pf trio, 1970–71; Sym., E♭; 2 pf, 1979 [based on Sym. no.1]

Principal publishers: Boosey & Hawkes, Chappell, Colombo, MCA, Paramount, Ricordi, G. Schirmer, Southern

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ALFRED W. COCHRAN

Kubik, Gerhard [Akaning'a]

(b Vienna, 10 Dec 1934). Austrian ethnomusicologist. He took the doctorate in 1971 at the University of Vienna with a dissertation on Mukanda boys' initiation rites in eastern Angola and he was awarded the *Habilitation* in 1980 for his *Theory of African Music*, a collection of essays written between 1964 and 1977. He was appointed external lecturer at Vienna in 1970, lecturer in 1980 and subsequently professor; he was also appointed professor at the Institute for Ethnology and Africa Studies at the University of Mainz, associate of the Centre for Social Research at the University of Malawi and honorary fellow of the Royal Anthropological Institute of Great Britain. He has conducted fieldwork in 16 sub-Saharan countries beginning in 1959 and he extended his work in 1974 to Venezuela and Brazil: his research resulted in probably the most comprehensive collection of documented recordings of African and diasporic music, as well as of oral literature, ever compiled (over 26,000 items; see Kubik, 1968). His areas of research include oral literature, systems of traditional education, secret societies, mask construction and performance, African systems of ideographic writing, Bantu language cognition and the psychology of culture contact. In addition to publishing over 220 writings, he is also a member of the last surviving South African *kwela* jazz band, Donald Kachamba's Kwela Band, in which he plays the clarinet and guitar.

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- 'Daniel Kachamba's Solo Guitar Music', *Jazzforschung*, viii (1976), 159–95
- 'Perzeptorische und kognitive Grundlagen der Musikgestaltung in Schwarzafrika', *Musicologica austriaca*, i (1977), 35–90; Eng. trans. in *Theory of African Music* (1980)
- 'Harp Music of the Azande and Related People in the Central African Republic', *Folk Harp Journal*, nos.21–2 (1978), 16–24, 26–9; repr. in *Theory of African Music* (1980)
- Angolan Traits in Black Music, Games and Dances of Brazil* (Lisbon, 1979); summary in *IMSCR XII: Berkeley 1977*, 66–74
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- 'Stability and Change in African Musical Traditions', *World of Music*, xxviii/1 (1986), 44–68
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- 'Namibia-Survey 1991–1993: Landesweite Bestandaufnahme von Musiktraditionen und Oralliteratur', *EM: annuario degli archivi di etnomusicologia dell'accademia nazionale de Santa Cecilia*, ii (1994), 151–209
- 'Cultural Interchange between Angola and Portugal in the Field of Music from the 16th Century to the Present', *Portugal and the World: the Encounter of Cultures in Music*, ed. S. el-S. Castelo-Branco (Lisbon, 1996), 395–419
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GREGORY F. BARZ

Kubík, Ladislav

(*b* Prague, 26 Aug 1946). Czech composer. From 1963 to 1970 he studied composition under Hlobil and Pauer at the Prague Academy; as a postgraduate there he studied music theory with Janeček (1970–72) and continued his composition studies with Pauer (1980–85). From 1971 to 1983 he was editor and then editor-in-chief of the music department of Czechoslovak Radio in Prague. From 1983 to 1990 he served as general secretary of the Union of Czech composers. He has taught composition and orchestration at the Prague Conservatory (1973–6) and lectured on contemporary music at Charles University, Prague. In 1990–91 he was visiting scholar at the University of South Florida and the Florida State University, becoming a full professor of composition at the latter in 1992. In 1994 he was appointed president of the Czech-American Summer Music Institute, and has since founded and sponsored the biannual Ladislav Kubík International Prize in composition. He is the recipient of numerous awards, among them two UNESCO prizes (1974, 1978) and first prize of the International Franz Kafka Competition.

His works successfully combine new techniques such as aleatoricism and timbre music with traditional tectonic principles and motivic development with the aim of building communicative structures.

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(selective list)

Dramatic: *Solaris* (radio op, S. Lem), 1976; *Zpěv člověka* [*Song of Man*] (ballet fantasy), 1984

Orch: *Sym. no.1*, 1970; *Pf Conc.*, 1974; *Vn Conc.*, 1980; *Conc. grosso*, vn, pf, perc, str, 1987; *Sym. no.2* after S. Dalí: *Discovery of America*, wind, perc, 1993; *Conc.*, hpd, chbr orch, 1995; *Jacob's Well*, 1997; *Pf Conc.*, 1999; *Sinfonietta*, chbr orch, 1999

Vocal: *Nářek bojovníkovy ženy* [*The Lament of a Warrior's Wife*] (trad. Vietnamese), S, chbr ens, 1974; *Slova* [*Words*] (J. Žáček, M. Procházková, M. Rúfus), Mez, small orch, 1982; *Triptych* (F. Kafka): *The Way*, Ct, chbr ens, 1993; *The River in Spring*, Mez, perc, 1996; *In Night*, Bar, chbr ens, 1997

Chbr and solo inst: *3 skladby* [*3 Pieces*], pf, 1969; *Str Qt*, 1981; *2 episodes* [*2 episodes*], b cl, perc, pf, 1986; *Str Qt*, 1986; *Pf Trio*, 1987; *Divertimento*, 8 wind, 1988; *The Late Afternoon of a Faun*, fl, perc, 1992; *Angels and Airplanes after paintings by Kandinsky, Lissitzky and Goncharova*, ob, cl, bn, pf, 1994

Principal publisher: Panton

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JAN DEHNER

Kubín, Rudolf

(*b* Ostrava, 10 Jan 1909; *d* Ostrava, 11 Jan 1973). Czech composer. He studied the cello with Julius Junek and composition with Hába at the

Prague Conservatory (1924–9). In 1929 he joined the Prague RO as a cellist and from 1935 he worked alternately in Ostrava and Brno as music director of Czech Radio. After World War II he helped found the Ostrava branch of the Czech Composers' Union, and was its first president (1949–55). He also took part in the establishment of the Ostrava Higher Music Teaching College (which he directed in 1953–4), later re-formed as the conservatory, where he was director in 1958–60. Kubín was further involved in forming the Ostrava State PO (later renamed the Janáček PO) in 1954.

Beyond its stylistic variety Kubín's music exhibits two characteristic traits: direct, folk-like melodic invention and a concern for expressiveness that is sometimes allowed to overrule formal dictates. His early works, influenced by Hába, employed quarter-tones and also took ideas from contemporary dance music. His interest in light music was reflected in his musical comedy *Letní noc* ('Summer Night'), the first Czech radio opera. The 1930s brought a change to a style marked by Expressionism and by the work of Stravinsky, Hindemith, Honegger and Janáček. Kubín's music of this time is harsh, impulsive and rhythmically emphatic; a fine example is the *Symfonietta* (1936). His postwar works are simpler and tend to synthesize his earlier techniques; they are also touched by the socialist-realist aesthetic, notably in the cycle of symphonic poems *Ostrava* and the opera *Naši furianti* ('Our Swaggerers'). The latter's Smetana-like style, realism and folk-like musical language were intended to make it as appealing as possible to a working-class audience.

Among his operetta and folk operas *Děvčátko z kolonie* ('The Girl from the Mining Settlement', 1942) was especially successful. After the première of the revised version (10 September 1955) some of its songs became popular and were published and recorded separately.

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(selective list)

Principal publishers: Panton, State Publishing House, Supraphon

operas

Žena, která z dělila muže [The Woman who did down Men]/Ženich z prémie [The Bridegroom from the Prairie] (operetta, 3, F. Lašek and F. Balej), Prague, Vinohrady Comic Opera, 29 March 1930

Tři mušketyři [The Three Musketeers]/Královnin náhrdelník [The Queen's Necklace] (musical comedy, 3, K. Musil and V. Nečas, after A. Dumas), Prague, Uranie, 19 April 1931

Letní noc [Summer Night] (radio op, 1, M. Kareš), 1931, Czech Radio, 26 Sept 1931

Kavalír [The Cavalier] (operetta, 3, L. Pohl), 1932, unperf.

Cirkus života [Circus of Life] (operetta, 3, Kareš), Prague, Big Operetta, 15 May 1933

Děvčátko z kolonie [The Girl from the Mining Settlement] (operetta, 3, V. Poláček and V. Ruml), Ostrava, Moravian-Silesian, 22 March 1942, rev. (lib. by K. Melichar-Skoumal), Ostrava, 10 Sept 1955

Naši furianti [Our Swaggerers] (comic op, 3, Pohl, after L. Stroupežnický), 1942–3, rev. version, Ostrava, 18 Sept 1949

Selský kníže [The Village Prince] (operetta-burlesque, 3, Pohl), Prague, Comic Opera, 10 April 1947

Koleje mládí [The Ways of Youth] (play with song and dance, 2, J. Plachetka), Brno, Reduta, 15 Sept 1949

Pasekáři [People of the Glades] (operetta, 3, Kubín, M. Vyoral and A. Koreček, after F. Sokol-Tůma), 1950–51, rev. version, Ostrava, State, 30 April 1954

other works

Orch: Česká předepra [Czech Ov.], 1932; Symfonieta, orch, org, 1936; Zpěv uhlí [Song of the Coal], sym. ov., 1936; Koncertantní symfonie, 4 hn, orch, 1937; Trbn Conc., 1937; Cl Conc., 1939; Vn Conc. no.1, 1940; Accdn Conc., 1950; Ostrava: Vítězství [Victory], Maryčka Magdónova, Ostrava, V Beskydách [In the Beskydy Mountains], Ocelové srdce [Steel Heart], sym. poems, 1950–51; Julius Fučík, ov., 1953; Vn Conc., no.2, 1960; Tuba Concertino, 1962; Vzpomínka [Reminiscence], sym., 1968

Cants.: Jáma Pokrok [The 'Progress' Mine] (A. Vojkůvka), 1937; Píseň o domovině [A Song of the Homeland] (V. Martínek), 1938; Ze tmy na světlo [From Darkness to Light] (V. Závada), 1949

Songs and song cycles: Ostrava (P. Bezruč), Bar, male chorus, orch, 1932; Zpěvy staré Francie [Songs of Old France] (J. Tiersot), S, small orch, 1944; Zpěvy anglických havířů [Songs of the English Miners] (A.L. Lloyd), 1v, pf, 1957; Stojí za to žít [It's Worth Living For] (E.F. Burian), T, pf, 1958; Zpěvy albánského lidu [Songs of the Albanian People], 1v, pf, 1958; Zpěvy polských horníků [Songs of the Polish Miners] (A. Dygacz), 1v, pf, 1959

Chbr and solo inst: Suite no.1, 1/4-tone pf, 1925; Fantasie no.1, 1/4-tone pf, 1926; 5 Pieces, vc, 1/4-tone pf, 1926; Fantasie no.2, 1/4-tone pf, 1927; Pf Pieces, 1/4-tone pf, 1927; Suite no.2, 1/4-tone pf, 1927

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V. Gregor: 'Hornické inspirace Rudolf Kubína' [Miner inspiration in Rudolf Kubín], *OM*, iii (1971), 147–54

R. Smetana, ed.: *Dějiny české hudební kultury 1890–1945* [The history of Czech musical culture 1890–1945], ii (Prague, 1981), 241–2, 251 [incl. further bibliography]

OLDŘICH PUKL, HELENA HAVLÍKOVÁ

Kubisch, Christina

(b Bremen, 31 Jan 1948). German composer and sound-installation artist. She studied at the Akademie der Bildenden Künste in Stuttgart (1967–8) and at the Musikhochschulen in Hamburg, Graz and Zürich (1969–74). In 1974 she moved to Milan, where she studied at the Milan Conservatory with Donatoni and Paccagnini. In performance events of the 1970s she began to integrate spatial areas and unusual performance techniques. After studying electrical engineering at the technical institute in Milan (1980–81), she concentrated on sound installations and sound sculptures, working with electro-magnetic earphones that interact with electric cables

to depict the history and structure of spaces. Lighting has played an important role in her works from 1986 (see illustration). In 1991 she began to use solar energy, increasing the fluidity of transitions between the visible and the audible, the natural and the technological. She has taught at art colleges in Münster, Berlin and Paris (from 1990) and was appointed professor of music at the Hochschule für Bildende Künste, Saarbrücken, in 1994. Her many honours include membership in the Berlin Akademie der Künste (from 1997) and the Heidelberg Prize for Women Artists (1999).

WORKS

(selective list)

Single installations: Christina Kubisch, Milan, 1976; Kubisch und Plessi, Aachen and Antwerp, 1978; A History in Soundcards, La Spezia, 1979; Modern Art Galerie, Vienna, 1979; Ecoutez le murs, Lyons, 1981; Retrosceca – un percorso magnetico, Milan, 1982; On Air, Monte San Savino, 1984; Senteiri magnetici, Morimondo, 1984; Klanginstallationene, Bremen, 1985; Magnetic Air, Vercelli, 1985; Iter magneticum, Berlin, 1986; Soundscape, Amsterdam, 1986; Planetarium, Eindhoven, 1987; Kraterzonen, Berlin, 1988; Landscape, Canada, 1989; Orte der Zeit, Schwäbisch Hall and Munich, 1989; Grenzgänge, Heilbronn, 1990; Landschaft, Kassel, 1990; Magnetic Forest, Kyoto, 1991; Music Between Parallel Wires, Japan, 1991; Nachzeit, Berlin, 1991; ALBA, New Zealand, 1992; Colunas sonoras, Munich, 1992; Natura morte, Berlin, 1992; The True and the False, Tokyo, 1992; Azur, Neuenkirchen, 1993; consecutio temporum I–III, Kleve, Berlin and Rio de Janeiro, 1994; Watching Out, London, 1994; Acht Säulen und ein Raum, Ulm, 1996; Zwischenräume, Saarbrücken, 1996; Dodici luci e undici suoni, Rome, 1997; Über die Stille, Bremen, 1997; Mausoleum, Berlin, 1998

Groups of installations: Frauen, Kunst – Neue Tendenzen, Innsbruck, 1975; Foto e idea, Parma, 1976; 02 23 03, Montreal, 1977; Künstlerinnen International von 1877–1977, Berlin, 1977; European Artists, New York, 1978; materializzazione del linguaggio, Venice, 1978; Audio Scene, Vienna, 1979; Sprachen jenseits von Dichtung, Münster, 1979; Für Augen und Ohren, Berlin, 1980; Das graphische Bild von Musik, Vienna, 1980; Eine Nacht in der Oper, Graz, 1981; Aperto, Venice, 1982; Voix et son, Paris, 1982; aktuell '83, Munich, 1983; Geo d'arta, Vienna, 1983; Installation und Performance im Stadtraum, Münster, 1984; Alles und noch viel mehr, Berne, 1985; Gaudeamus Music Week, Amsterdam, 1985; Ein anderes Klima, Düsseldorf, 1986; Muziek Aktuel, The Hague, 1986; Animal Art, Graz, 1987; documenta 8, Kassel, 1987; Audiowerkstatt, Berlin, 1988; Stanze del Tempo, Milan, 1988; ars viva, Hamburg, 1989; Blau, Bauhaus, Dessau, 1992; Die sehnsucht der elektronischen Medien nach der Natur, Schwäbisch Gmünd, 1992; Achetas Space, Athens, 1993; Donaueschinger Musiktage, 1993; Memento, Prague, 1994; Poiesis, Hamburg, 1994; Prison Sentences, Philadelphia, 1995; Sound Art '95, Hanover, 1995; Kunst im Kasten, Berlin, 1996; sonambiente – festival hören und sehen, Berlin, 1996; Donaueschinger Musiktage, 1997; in medias res, Istanbul, 1997; Kunst unter Tage, St Ingbert, 1998; post naturam – nach der Natur, Münster and Darmstadt, 1998; Sound Art in Germany, Sydney, 1998

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M. Helmig, ed.: *Klangportraits 6* (Berlin, 1991)

BETTINA BRAND

Kubo, Mayako

(b Kobe, 5 Dec 1947). German composer of Japanese birth. She studied composition in Vienna with Haubenstock-Ramati and in Germany with Lachenmann. In 1985 she settled in Berlin. Her compositional style shows the influence of her piano training (in Tokyo and Vienna) and her study of electro-acoustic music. A renunciation of stylistic unity, characterized by changes from one medium or genre to another, is central to her musical aesthetic. Her works often contain references to literature, current events and biographical material, and quote from German and Japanese folksong, Viennese waltzes and other musical sources. Some of her compositions are emphatically experimental, employing unconventional performance techniques to produce 'noise'.

An analysis of structurally and socially conditioned violence is a common thread running through Kubo's works. In radio plays such as *Ich bin 99 Jahre alt* (1988), she uses speech to comment on social development; in the *Klavierstück für zwei Hände 'Das Lied vom armen Mann'* (1980) and *Yasuko II* (1996), borrowed folk material helps to illustrate the violence to which people are exposed in different societies. Her output also contains a number of compositions, including *Studie für Fingerhut* (1986) and the opera *Rashomon* (1994–6), that expose rape as the worst abuse of power.

WORKS

(selective list)

dramatic

Radio plays: *Was ist für Sie Elektronische Musik?*, 1977, collab. K. Abe; *Ich bin 99 Jahre alt*, 1988; *Mother, Children, Lovers, People II*, 1988; *Vater! Gesang einer verlerene Figur*, 1992

Other: *Spinnfaden* (ballet), chorus, orch, 1979–80; *Mothers, Children, Lovers, People I* (ballet), tape, 1981–2; *Schweigen* (chbr op, prol, 3 scenes), 1v, ens, 1983–4; *Montaru 3b*, 2 actors, fl, vn, sax, perc, 1989; *Rashomon* (op, 2, Kubo, after R. Akutagawa: *Im Dickicht*), 1994–6, Graz, 29 Sept 1996

instrumental

Orch: *Arachnoidea*, 1980; *Umsteigen*, 4 str qt, str, 1981; *Pf Conc.*, 1985–6; *Röslein*, *Röslein*, orch, vn obbl, 1993; *Yasuko II*, chbr orch, 1996

Chbr and solo inst: *Aktionen*, fl, pf, 1978; *Suite Sumi-e*, str qt, 1978–9; *In und Yo*, fl, ob, cl, vn, vc, 2 perc, 1979; *Miniatur I*, ens, 1982; *No.91 Vorspiel-Nachspiel*, cl, b cl, 1983; *Le mie passacaglia*, 2 gui, 1984; *Mythos der Kopierer*, 5 pfmrs, 1988; *Auf den Sa(e)iten*, gui, str qt, 1989; *Musikalische Landschaft I 'Natur'*, sax, trbn, 2 gui, perc, 1989; *La suite ritrovata*, Baroque lute, 1990; *Ich kann es aber durch Töne*, 2 fl, 1991; *Versuch über den Turm von Pisa mit einem Nachspiel*, 2 gui, 1992; *5 Mauer-Frag.*, fl + pic + b fl, cl + b cl, vn, va, vc, pf, 1994; *Yasuko I*, fl, basset-hn, 1995; *Schachspiel für 16 junge Musiker*, 2 fl, 2 rec, 2 vn, 2 gui, 8 accdn, 1996

Pf: *Studie für Fingerhut*, 1986; *Berlinisches Tagebuch*, 1990; *Tableaux für junge Pianisten*, 6 hands, 1991; *Tokyo-Notizen*, 4 hands, 1993

vocal

Yogi, chorus, 1979; *Masago-Lieder* (R. Akutagawa), Mez, chbr ens, 1992;

Dokoedemo, S, vn, 1993; 2 italienische Lieder, S, pf, 1993; Imakosowa – Brich auf! (D. Kunikida), S, ww, perc, pf, 1995; 6 Volkslieder (E. Herbeck), A, perc, 1995–6; Ritual für Träume, S, shō, 1996

electro-acoustic

Iterum meditemur for Hiroshima, trbn, tape, 1978; Bach-Variationen, 8-track tape, 1980; Klavierstück für zwei Hände 'Das Lied vom armen Mann', pf, perc, tape rec, 1980; Bach-Variationen, improvising inst, tape, 1982–4; Musikalische Landschaft II 'Stadtmusik', sax, trbn, vn, gui, perc, tape, 1989; Am Fenster, 2 fl, 2 voicetriggers, 1990; Tanz der zwölf Kimonos, 3 dancers, sax, perc, live elects, 1991

Principal publishers: Ariadne, Breitkopf & Härtel, Verlag Neue Musik

CHRISTIAN SCHEIB

Kučera, Václav

(b Prague, 29 April 1929). Czech composer, musicologist and administrator. In 1948 he entered Charles University, Prague, to read musicology, music teaching and aesthetics; he then spent five years in Moscow (1951–6) studying composition with Shebalin at the conservatory and musicology with R.I. Gruber and Tsukkerman. On his return he was appointed head of the department of foreign music at Czech Radio in Prague, moving in 1959 to take charge of the department for the study of contemporary music in the Union of Czech Composers. From 1962 to 1969 he worked in the institute for musicology of the Czechoslovak Academy of Sciences, and in 1969 he was made general secretary of the Union of Czech Composers. In 1975 he was appointed to the chair of composition at the Prague Academy of Musical Arts (AMU), becoming professor in 1988.

During the 1950s his music was deeply influenced by folklore and retained close links with Romanticism. He became acquainted with the new music of western Europe in the mid-1960s, and this changed his development. From that time he made considerable use of electronic means, working at the electronic music studio of Czech Radio in Plzeň. His work from the end of the 1970s and early 80s is characterized by transparency and simplified form and means of expression, all of which has strengthened the monumental nature of his work. This shift is also evident from his choice of subject matter, dominated now by an interest in Czech history and culture. In the 1980s Kučera turned increasingly towards vocal genres. He is recipient of the Queen Marie-José prize (1970, for *Obraz*, 'Picture'), the Italia Prize (1972, for *Lidice*) and the award of the Union of Czech Composers (1983, for the string quartet *Vědomí souvislostí*, 'Consciousness of Continuities').

He has given papers at international television conferences in Prague (1985, 1986).

WORKS

(selective list)

Principal publishers: Panton, Supraphon

orchestral

Sym., 1962; Krysař [The Pied Piper], fl, 2 chbr orch, 1969; Obraz [Picture], pf, orch, 1966–70; Salut, 1975; Operand, chbr orch, 1979; Život bez chyby [Life without Fault] (ballet, 1, V. Jindrová), 1979; Avanti, 1981; Balada a romance, chbr orch, 1984; Concierto imaginativo, gui, str, 1994; Criterion, 1997; Guitariana, gui orch/gui qt, 1997; Vyzývání radosti [Invocation of Joy], gui orch/gui qt, 1997; Hovory důvěrné [Intimate Conversations], double concertino, b cl, pf, str, 1998

vocal

Modrá planeta [The Blue Planet], male chorus, 1964; Amoroso (cycle), Mez, fl, hp, 1975; Orbis pictus, chorus, ancient insts, 1975; Zpíváme o jara [Singing about Spring] (M. Florien), children's chorus, 1977; Galantní písně [Gallant Songs] (V. Lucemburský), Mez, fl, cl, va, 1978; Catharsis (W. Shakespeare), S, chbr ens, 1979; Pták [The Bird] (V. Závada), spkr, str qt, mar, 1983; Maluje malíř [The Painter is Painting] (J. Brukner), children's chorus, 1984; Hořké a jiné písně [Bitter and Other Songs] (J. Kainar), S, pf, 1986; Vážná chvíle [A Serious Hour] (R.M. Rilke), S, gui, 1986; Svoboda [Freedom] (P. Eluard), male chorus, 1991; Son 3 notti che non dormo, children's chorus, pf, 1994; Pax et libertas (Kučera), chorus, 1996

other works

Chbr and solo inst: Dramas, 9 insts, 1961; Protests, vn, pf, tmp, 1963; Genesis, fl, hp, 1965; Hic sunt homines, pf qt, 1965; Spectra, dulcimer, 1965; Diptychon, fl, b cl, pf, perc, 1966; Duodrama, b cl, pf, 1967; To Be, perc qt, 1968; Invariant, b cl, pf, tape, 1969; Argot, brass qnt, 1970; Scenario, fl, vn, va, vc, 1970; Diario, gui, 1971; Taboo a due boemi, b cl, pf, perc, 1972; Manifest jara 'Na parnět prazskélo Května 1945' [Spring Manifesto 'In Memory of Prague May 1945'], 4 players, 1974; Vědomí souvislostí [Consciousness of Continuities], str qt, 1976; Aforimy [Aphorisms], vn, pf, 1978; Epigramy [Epigrams], vn, vc, 1978; Horizonty [Horizons], 5 players, 1978; Rosen für Rose, hp, 1980; Science Fiction, jazz qnt, 1980; Akvarely [Aquarelles], fl, gui, 1981; Capriccia [Capriccios] vn, gui, 1982; Kardiogramy, pf, 1983; Erupce [Eruptions], 5 vc, 1984; Novely, gui, 1984; Goghův autoportrét [Gogh's Self-Portrait], b cl, 1985; Prazské ritornely [Prague Ritornelles], b cl, pf, 1986; Předobrazy [Prefigurations] 'Homage to Hans Arp', gui, 1986; Ex abrupto, 2 perc, 1987; Duettina, ob, bn, 1988; Elegie, va, 1988; Pieter Breughel Inspirations, fl, b cl, pf, 1988; Consonanza, 2 ob, eng hn, 1990; Pastoralissimo, hn, 1990; Slavnosti Fantazie [Celebrations of Fantasy], 2 gui, 1991; Oraculum, b cl, hp, 1992; Arcades, trbn, pf, 1993; Ladění [Tuning], pf, 1994; Metathesis, b cl, pf, 1998; Mimesis, dulcimer, hp, 1998

Tape: Labyrinth, Pastorale, Spiral (ballet), 1968; Kinechromie, 1969; Lidice, radio fresco, 1972; Spartacus, 1976

WRITINGS

ed.: *M.P. Musorgskij: Hudba života* (Prague, 1959) [correspondence, documents, etc.]

'Vývoj a obsah Asafjevovy intonační teorie' [Development and content of Asafyev's intonation theory], *HV* (1961), no.4, pp.7–21

Talent, mistrovství, světový názor [Talent, mastery, world view] (Prague, 1962)

'K problematice uměleckého obrazu v hudbě' [The problem of artistic depiction in music], *HV*, ii (1965), 553–66
'Variační proces jako transformace významových kvalit modelu', *Nové cesty hudby*, ii (1970), 183–215
with others: *Dějiny české hudební kultury 1890–1945* [History of Czech music culture 1890–1945], ed. R. Smetana, i (Prague, 1972)

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J. Doubravová: 'Tvůrčí estetika Václava Kučery' [The aesthetics of Kučera], *HRO*, xxxvi (1983), 322–4
J. Doubravová: 'Zápas o současnost nikdy nekončí' [The struggle for contemporaneity never ends], *HRO*, xlii (1989), 242–5 [interview]
J. Havlík: 'Autorský večer V. Kučery a P. Ebena' [An evening with Kučera and Eben], *HRO*, xlii (1989), 205 only

OLDŘICH PUKL/JAROMÍR HAVLÍK (text), JAN LEDEČ (work-list, bibliography)

Kuchař [Kucharsch, Kucharz, Kucharž], Jan Křtitel [Johann Baptist]

(*b* Choteč, nr Jičín, 5 March 1751; *d* Prague, 18 Feb 1829). Czech organist, composer and music teacher. He acquired his basic musical education in Vrchlabí with the cantor and organist A. Tham, and continued learning the organ at the Jesuit colleges at Königgrätz (now Hradec Králové) and Jičín. He completed his musical training with J.N. Seger in Prague, and became the organist of St Jindřich (1772–90). On 1 September 1790 he was appointed organist of the abbey church at the Premonstratensian Strahov monastery in Prague and held this post under the choirmasters Dlabač (1788–1807) and Strniště (from 1807) until his death. From about 1791 to 1797 he was also *maestro di cappella* of the Italian Opera in Prague. He was active as a teacher of singing, the piano and composition, and as a performer on the harpsichord, piano, musical glasses and mandolin. As an organist he performed in many public concerts, including the Prague performance of Haydn's *The Creation* (1800). His abilities as an organist were highly praised, particularly by J.G. Naumann. Kuchař's son Joseph, a Premonstratensian at Strahov (under the name Candidus), also played the organ and piano.

Kuchař was an important champion of Mozart in Prague (in *Don Giovanni* the words 'Si eccelente è il vostro cuoco' are referring directly to Kuchař ('cook' in Czech), who was a member of the Prague opera orchestra at the time of the première). He was the first to arrange vocal scores of Mozart's operas, starting with *Le nozze di Figaro* (advertised in June 1787). He also composed recitatives for an Italian version of *Die Zauberflöte* which was performed at the Nostitzsches Nationaltheater in 1794 and probably also in Dresden and Leipzig performances that year. Despite Kuchař's contemporary esteem, his extant compositions are not above average

quality for the Classical period. Only a few of the organ fantasias and preludes are notable for their hints of early Romanticism.

WORKS

MSS mainly in CZ-Bm, Pk, Pnm, Pu

Org: Partita, *D-Bsb*; Fantasia, g, ed. in MAB, xii (1953, 3/1973); Fantasia, e, ed. M. Šlechta in *Oblíbené varhanní skladby* (Prague, 1970); Fantasia, d, ed. in MVH, xxi (1968, 5/1989); Fantasia, E \flat ; 1 movt ed. in MVH, xxi (1968, 3/1974); 4 preludes, ed. [C.F. Pitsch] in *Museum für Orgel-Spieler* (Prague, 1832–4), 1 ed. F. Bachtík and S. Jiránek in *Škola na varhany* (Prague, n.d.), 1 ed. Šlechta in *Organistae bohemici* (Prague, 1970, 2/1972); Fugue, a, ed. in *Museum für Orgel-Spieler* (Prague, 1832–4), *Škola na varhany* (Prague, n.d.), DČHP, no.153 (1958); Pastorella, D, ed. in *Organistae bohemici* (Prague, 1970, 2/1972), MVH, lvi (1991); [untitled], 1826, frag. CZ-Pnm; 2 concs., A (inc.), F (doubtful); others, lost

Vocal: O salutaris hostia, motet, org concertante; 3 gratulatory cants., incl. Cantata Miloni abbati, CZ-Pnm; Gratulatory song (B.J. Dlabáč), for V. Raitolar, mayor of Nebušice, 1v; other sacred works, incl. arrs. of hymns, songs, org accs. for plainchant, some lost

Other: Balli tedeschi, orch [for A. Salieri: La grotta di Trofonio], Prague, 1785, also arr. hpd/pf; vocal scores of Mozart: Le nozze di Figaro, Il dissoluto punito (Don Giovanni) [also arr. str qt, CZ-Bm], Così fan tutte, Il flauto magico (Die Zauberflöte) [with recits], La clemenza di Tito; sonatas, pf 2/4 hands, lost; others, pf/glass harmonica/mand, lost

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GerberNL; MGG1 (J. Bužga)

J.F. von Schönfeld, ed.: *Jb der Tonkunst von Wien und Prag* (Vienna, 1796/R), 123, 151

G.J. Dlabáč: *Allgemeines historisches Künstler-Lexikon* (Prague, 1815/R), ii, 148ff; iii, 258

P. Nettl: 'Der erste Klavierauszug des Don Giovanni', *Mitteilungen der Internationalen Stiftung Mozarteum*, no.16 (1956), 36–8

W. Schuh: 'Il flauto magico', *Umgang mit Musik* (Zürich, 1970, 2/1971), 22–36

Z. Pilková: 'Doba osvícenského absolutismu (1740–1810)' [The age of enlightened absolutism], *Hudba v českých dějinách: od středověku do nové doby* [Music in Czech history: from the Middle Ages to the modern era] (Prague, 1983, 2/1989), 211–84, esp. 218, 271–2, 278, 318

J. Pešková and T. Volek, eds.: *Mozartův Don Giovanni: výstava k 200. výročí světové premiéry v Praze 1787–1987* [Mozart's Don Giovanni: an exhibition to mark the 2nd centenary of the world première in Prague] (Prague, 1987)

V. Ptáčková, ed.: *Mozartův Don Giovanni v Praze* (Prague, 1987)

J. Berkovec: *Musicalia v pražském periodickém tisku 18. století* [Music references in 18th-century Prague periodicals] (Prague, 1989), 106

V. Kyas: 'Otazníky nad Kuchařovým originálem: Brněnský klavírní výtah Mozartova Dona Giovanniho v úpravě J.K. Kuchaře' [Concerning Kuchař's source: the piano arrangement of Mozart's *Don Giovanni* by J.K. Kuchař], *OMM* xxiv (1992), 104–10 [the arr., not in Kuchař's hand, seems earlier than the Prague version]

Küchler [Kücheler, Kichler, Kiechler], Johann

(*b* Quedlinburg, 1738; *d* Mainz, 16 Jan 1790). German bassoonist and composer. According to Eitner, he spent seven years in France and six in the Palatinate, apparently in military bands. He was in Paris in the 1770s, and served as a composer and *musicien du roi* at the court in Versailles. In 1780 he became a supernumerary in the Hofkapelle in Bonn, and he received a post as court bassoonist there in 1781; his activity in Bonn apparently ended in 1786, though it was not until March 1788 that his name was removed from the court rolls (Braubach). He appeared in Paris in the 1780s, playing in the orchestra of the Concert Spirituel. On 1 January 1788 he was at the electoral court in Mainz as second bassoonist (his son Friedrich had already been first bassoonist there for two years). Küchler was a recognized instrumental composer in his own time, and his works lie within the stylistic range of the Mannheim school. He was famous mainly as a bassoon virtuoso in the 1780s, when both C.G. Neefe (in Cramer's *Magazin der Musik*, i, 1783/R, 386) and Forkel praised his playing.

WORKS

Azalia [Azakia] (op), Bonn, 1782 or 1783, cited in *EitnerQ*

Orch: 1ère sinfonie concertante, orch/str qt (Paris, n.d.), lost; 3me sinfonie concertante, B \square ; orch/str qt (Paris, n.d.); 2 syms. with obbl bn, cited in *FétisB*; Concerto a violino principale (Versailles, n.d.); Bn Conc., B \square ; D-SWI

Chbr: 6 quatuors concertante, cl, vn, va, bn/vc [op.1] (Paris, 1773); 6 quartetti concertanti, str qt, op.4 (Paris, 1774); 6 Duos, 2 cl, op.4 (Paris, 1774); Str Trios, op.4 (Paris, 1777), lost; Str Qt (Paris, 1780 or 1781), lost; 6 quatuors, cl, vn, va, bn/vc, op.4 (Paris, n.d.); 6 trios concertants, 2 vn, b, op.3 (Paris, n.d.); 6 Duos, 2 vn, cited in *FétisB*

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EitnerQ

J.N. Forkel: *Musikalischer Almanach für Deutschland ... 1784* (Leipzig, 1783/R), 148

E. Forbes, ed.: *Thayer's Life of Beethoven* (Princeton, NJ, 1964, 2/1967)

M. Braubach: 'Die Mitglieder der Hofmusik unter den vier letzten Kurfürsten von Köln', *Colloquium amicorum: Joseph Schmidt-Görg zum 70. Geburtstag*, ed. S. Kross and H. Schmidt (Bonn, 1967), 26–63

U. Rau: *Die Kammermusik für Klarinette und Streichinstrumente im Zeitalter der Wiener Klassik* (diss., U. of Saarbrücken, 1975)

J. Newhill: 'The Contribution of the Mannheim School to Clarinet Literature', *MR*, xl (1979), 90–122

ULRICH RAU

Kücken, Friedrich Wilhelm

(*b* Bleckede, Hanover, 16 Nov 1810; *d* Schwerin, 3 April 1882). German conductor and composer. He learnt the piano at an early age and played

chamber music at home before moving to Schwerin, where he studied thoroughbass with Friedrich Lührss, the piano with Paul Aron and George Rettberg as well as the violin and flute; he joined the theatre orchestra as second flautist, later becoming violist and first violinist. Due to the success of his song *Ach, wie wärs möglich dann* the Grand Duke Paul Friedrich von Mecklenburg-Schwerin invited him to court. In 1832 he went to Berlin for further instruction in counterpoint with Joseph Birnbach; he composed more songs, instrumental music and an opera *Die Flucht nach der Schweiz*, which was first performed on 26 February 1839. He studied counterpoint with Sechter in Vienna (1841–3) and was active in Switzerland before making a trip to Paris to study orchestration with Halévy and vocal writing with Bordogni. His best-known opera, *Der Prätendent*, was written in Paris and first performed in Stuttgart (1847). Kücken returned to Germany in 1847 and from 1851 until his retirement in 1861 held important conducting posts at the Stuttgart court theatre.

Kücken's reputation as a composer rests mainly on his solo songs and duets, which were performed in London, Paris and Moscow. Works such as *Das Mädchen von Juda* were especially popular in London, where his works were published by Wessel. He captured the mood of the text in the accompaniment (as in the strophic *Maurisches Ständchen*) or in folklike settings (*Herzallerliebstes Schatzerl* and *Gretelein*); other songs are characterized by more subtle harmonies (*Wasserfahrt*) or melodic simplicity (*Du bist wie eine Blume*). Besides his two operas, he also wrote choral works, piano pieces and other instrumental works.

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GAYNOR G. JONES

Kuckertz, Josef

(*b* Würseln, nr Aachen, 24 Nov 1930; *d* Berlin, 25 March 1996). German ethnomusicologist. After studying choral conducting at the Rheinische Musikschule in Cologne, Kuckertz studied musicology from 1957 to 1962 at Cologne University with Karl Gustav Fellerer and Marius Schneider. He took the doctorate with Schneider in 1962 with a dissertation on Romanian *colinde* collected by Bartók. Subsequently he became assistant lecturer at the musicology institute at Cologne University, where he completed his *Habilitation* in musicology in 1967 with a work on form and melodic structure of south Indian music. He was appointed professor at the department of ethnomusicology of Cologne University in 1970, and in 1980 he became professor of comparative musicology at the Freie Universität, Berlin, a post he held until his death. He was also editor of the *Jahrbuch für musikalische Volks- und Völkerkunde* (1977–96) and *Beiträge zur Ethnomusikologie* (1980–96). He was awarded an honorary doctorate from the Pontificio Istituto di Musica Sacra, Rome, in 1986. The focal point of his research was the musical traditions of South Asia, particularly southern India, and the Middle East. Most of his fieldwork was conducted in India and in Iran. His work was largely concerned with melodic structures and

the relationships between classical music, regional folk music and local 'tribal' music.

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HANS HEINRICH EGGBRECHT/RÜDIGER SCHUMACHER

Kuckuck

(Ger.).

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

Kučukalić, Zija

(b Sarajevo, 25 Feb 1929). Bosnian-Herzegovinan musicologist. He graduated in art history (1953) and music history (1954) from Zagreb

University, later specializing at the Sorbonne (1963) and Darmstadt. He studied with Dragotin Cvetko at Ljubljana University, gaining the PhD in 1968 with a dissertation on Serbian Romantic song. He worked briefly as a producer at Radio Sarajevo before joining the Sarajevo Music Academy (1957), rising to assistant professor (1961) and professor (1975). He was editor-in-chief of *Zvuk* (1967–86), and graduated in systematic musicology from Amsterdam University in 1987. In 1992 he moved to the Netherlands, where he became a freelance musicologist and lecturer.

His musicological interests include the music of the southern Slav peoples, and the aesthetics and phenomenology of music. His textbook on music appreciation, *Osnove muzičkog obrazovanja* (1966), has undergone numerous reprints and translations.

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ZDRAVKO BLAŽEKOVIĆ

Kuczynski, Paul

(*b* Berlin, 10 Nov 1846; *d* Berlin, 21 Oct 1897). German composer. He studied with Bülow and Friedrich Kiel. By profession a banker, he was friendly with a number of musicians, especially Adolf Jensen, whose personality and music influenced him; he published Jensen's letters to him, *Aus Briefen Adolf Jensens* (Berlin, 1879). His connections with Bayreuth are reflected in his *Erlebnisse und Gedanken, Dichtungen zu Musikwerken* (Berlin, 1898). His compositions include vocal and instrumental works, and he was also said to be an excellent pianist.

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JOHN WARRACK

Kudryashov, Yury Vasil'yevich

(*b* Kostroma, 9 Dec 1929). Russian musicologist. He graduated in 1962 from the Belorussian State Conservatory, Minsk, having studied with Mukharinskaya, and took the *Kandidat* degree in 1977 at the Leningrad Institute of Theatre, Music and Cinematography with a study on Webern. From 1982 to 1993 he held a senior post at the Institute (later the Zubov Institute for the History of the Arts, St Petersburg). Kudryashov is a specialist in both medieval and 20th-century music. He was the first scholar in the former Soviet Union to have his studies on Webern published; in his unpublished book *Ladoviye sistemī zapadnoyevropeyskoy muziki XX veka* ('The Modal Systems of 20th-Century Western European Music', completed 1987), he analysed works by a wide range of composers, including Schoenberg, Messiaen, Golīshev, Vīshnegradsky, Penderecki, Ives and Cowell. He expanded Yavorsky's system of analysis based on the *lad* ('mode'), classifying them into several types: the *duoladovay tonikal'no-tsentralizirovannay model* ('tonic-centred dual modes') which belong to the diatonic system; the *atonal'nīy monolad* ('atonal single modes') created by tritones and seconds (these may be subdivided into those with a sense of tonic and those without); and the *sonorno-ladoviye sistemī* ('modal systems based on resonances').

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ANDREY YUR'EVICH KOLESNIKOV

Kuen, Johannes.

See [Khuen, Johannes](#).

Kuerti, Anton

(*b* Vienna, 21 July 1938). American pianist, teacher and composer, active also in Canada. He studied at the Cleveland Institute of Music with Arthur Loesser, and at the Curtis Institute in Philadelphia with Rudolf Serkin. His first appearance with an orchestra was in 1948, with the Boston Pops Orchestra. In 1957 he played with the New York PO and the Cleveland Orchestra, and the next year with the Philadelphia Orchestra. He began to perform regularly with the Toronto SO from 1961 and the Montreal SO from 1963, and made his British *début* with the LSO in 1965. In 1965 he became professor and pianist-in-residence at the University of Toronto.

His main repertory comprises Beethoven, Schumann, Schubert and Skryabin, but he also plays much Canadian music, and gave the first performances of Oskar Morawetz's Piano Concerto (1963) and Suite (1968), and S.C. Eckhardt-Gramatté's Piano Concerto (1967). He has appeared at music festivals worldwide, and is a founder-member of the Marlboro Trio and founder of the Festival of Sound, Ontario. In 1974–5 he recorded and performed in Toronto and Ottawa the complete Beethoven piano sonatas. Other recordings include the complete Schubert sonatas and the piano concertos of Mendelssohn. His compositions include a symphony *Epomeo*, a violin sonata, the *Linden Suite* for piano, works for cello and piano, two string quartets, a concerto for piano (1985), *Piano Man Suite* (1986) and a clarinet trio (1989). Kuerti, who became a naturalized Canadian, is also a prominent figure in Canadian political life.

T. BROWN/JESSICA DUCHEN

Kufferath.

German (later Belgian) family of musicians.

(1) [Johann Hermann Kufferath](#)

(2) [Louis Kufferath](#)

- (3) Hubert-Ferdinand Kufferath
- (4) Maurice Kufferath
- (5) Antonia Kufferath

ANNE-MARIE RIESSAUW

Kufferath

(1) Johann Hermann Kufferath

(*b* Mülheim, 12 May 1797; *d* Wiesbaden, 28 July 1864). Violinist, conductor and composer. As a child he showed a natural talent for music; his father, a great music lover, gave him his first music lessons. He subsequently studied with the cellist Joseph Alexander, and later with L. Scheffer (a pupil of Spohr), Spohr and Hauptmann. He was not only a gifted violinist but also an accomplished conductor; at the age of 15 he was leader of a military band, and he subsequently conducted in Mülheim, Duisburg, Bielefeld and elsewhere. In 1823 he was made music director of Bielefeld. From 1830 to 1862 he was active as director of the Collegium Musicum Ultrajectinum in Utrecht and of the Utrechter Gesangverein, where he conducted works by Haydn, Mozart, Handel, Beethoven, Mendelssohn, Spohr and Schumann. He spent the last years of his life in Wiesbaden.

Kufferath's compositions, primarily cantatas, overtures and motets, show clearly the influence of Weber, Spohr and Mendelssohn, and originality and a sound compositional technique. But he is chiefly known for his 32 years' leadership of the musical life of Utrecht, where he reformed the concert repertory thoroughly.

Kufferath

(2) Louis Kufferath

(*b* Mülheim, 10 Nov 1811; *d* St Josse-ten-Noode, nr Brussels, 2 March 1882). Pianist, teacher, conductor and composer, brother of (1) Johann Hermann Kufferath. He received his first musical instruction from his elder brother, then studied with Johann Christian Friedrich Schneider in Dessau. He became a brilliant piano virtuoso and undertook concert tours of Germany and the Netherlands. From 1836 to 1850 he directed the music school in Leeuwarden and conducted the Euphonia-Crescendo, the Grote Zangvereniging (which he founded) and various other musical groups. He moved to Ghent in 1850, where he concentrated mainly on composition; subsequently he established himself in Brussels.

His musical work, comprising primarily piano pieces, is typical of 19th-century salon music.

Kufferath

(3) Hubert-Ferdinand Kufferath

(*b* Mülheim, 10 June 1818; *d* St Josse-ten-Noode, 23 June 1896). Violinist, pianist, conductor, teacher and composer, brother of (1) Johann Hermann Kufferath. He, too, was a musical child prodigy; at scarcely the age of seven he tuned church organs, and soon afterwards appeared in public as a violinist and a pianist. His brothers gave him his first musical instruction; later he studied with F. Hartmann in Cologne and with Schneider in Dessau (1833–6). In 1839 his superb performance on the violin at a concert in

Düsseldorf attracted the attention of Mendelssohn, who invited him to Leipzig. There he studied the violin with David, and afterwards studied with Mendelssohn and Hauptmann. In 1841 he conducted the Männergesangverein in Cologne for six months, and after travelling a while as a virtuoso established himself in Brussels in 1844, where he taught the piano and composition. He also conducted a choral society there and, together with Léonard and Servais, founded a series of chamber concerts by which the music of Schumann, among others, was disseminated in Belgium. His home became the meeting-place of such eminent musicians as Wieniawski, Bériot and Clara Schumann. In 1872 Kufferath was made professor of counterpoint and fugue at the Brussels Conservatory, a post he held until his death. His pupils Edouard Lassen, Arthur de Greef and Edgar Tinel praised his thorough technical understanding of music.

His works, which include symphonic, choral and chamber music, songs and piano pieces, are strongly influenced by Mendelssohn. Of greater significance is his single theoretical work, *Ecole pratique du choral* (Brussels, n.d.), which was used widely in Belgium and France.

Kufferath

(4) Maurice Kufferath

(b St Josse-ten-Noode, 8 Jan 1852; d Uccle, nr Brussels, 8 Dec 1919). Writer on music, conductor and cellist, son of (3) Hubert-Ferdinand Kufferath. He had his first music lessons with his father, then studied the cello with Adrien-François Servais and François-Mathieu Servais; subsequently he studied law and art history in Brussels and Leipzig. In 1874 he became a writer on foreign politics for *Indépendance belge* and in the following year became editor of *Le guide musical*. From 1890 to 1914 he was chief proprietor of this music journal, which enabled him to defend his Wagnerian ideas. Together with Guillaume Guidé, Kufferath directed the Théâtre de la Monnaie in Brussels from 1900 to 1914. There he conducted the operas of Wagner and other German, French and Italian works, including those of Strauss (*Elektra* and *Salome*), Dukas (*Ariane et Barbe-Bleue*), Debussy (*Pelléas et Mélisande*) and Galeotti (*Dorise*). Among the operas first produced at the Théâtre de la Monnaie are Chausson's *Le Roi Arthur*, Albéniz's *Pepita Jimenez* and Blockx's *La fiancée de la mer*. During World War I Kufferath travelled in Switzerland, where he wrote for periodicals and delivered numerous lectures on art. He returned to Brussels in 1918 and again directed the Théâtre de la Monnaie.

Today Kufferath is known chiefly for his writings on music, especially the monographs on Wagner's operas.

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La flûte enchantée de Mozart (Paris, 1914–19)
with E. Kastner: *Catalogue biographique et bibliographique de Richard Wagner* (MS, B-Bc)

Kufferath

(5) Antonia Kufferath

(*b* Brussels, 28 Oct 1857; *d* Shenley, 26 Oct 1939). Soprano, sister of (4) Maurice Kufferath. She studied with Julius Stockhausen and Pauline Viardot-Garcia and made her début in Berlin in 1878. A specialist in the songs of Schumann and of Brahms (she gave the first public performances of some of them), she had faultless diction and a fine voice that won great admiration at the Schumann festival in Bonn in 1880. In 1882 she sang in England; three years later she married Edward Speyer and gave up her career.

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Kugelman, Johann [Hans]

(*b* Augsburg, c1495; *d* Königsberg, late July or early Aug 1542). German composer, brother of [Paul Kugelman](#). From 1518 to 1523 he was a trumpeter in the imperial Hofkapelle in Innsbruck, and may have been a pupil of Hofhaimer. He was employed by the Fugger family in Augsburg for a short time before going to Königsberg as a trumpeter and composer at the court of Margrave Albrecht V of Brandenburg (later Duke of Prussia). From 1534 he was first trumpeter and Kapellmeister there, and was in charge of the Kantorei until 1540. He composed pieces for two Königsberg songbooks of 1527 (facs., Kassel, 1933) as well as melodies and some polyphonic pieces for a manuscript collection of sacred songs by Heinrich von Miltitz (c1539, formerly in the Staatsbibliothek Königsberg, MS 334). Kugelman's *Concentus novi* (Augsburg, 1540), for school and church use, was commissioned from Sylvester Raid by the Fuggers and Duke Albrecht. It contains 39 sacred pieces, 30 of which are by Kugelman (ed. in EDM, *Sonderreihe*, ii, 1955). His musical style, though furnishing a model for Johannes Eccard, was conservative. His technical ability is shown above all in the eight-voice setting, in the form of a canon at the fifth, of *Nun lob*,

mein Seel, den Herren; the melody, an adaptation by Kugelman of the song *Weiss mir ein Blümlein blaue*, was printed here for the first time. Three songs (one of which is doubtful) are in *DK-Kk Gl.Kgl.Saml.1872*.

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HANS-CHRISTIAN MÜLLER/CLYTUS GOTTWALD

Kugelman, Melchior.

German 16th-century trumpeter and composer, brother of [Johann Kugelman](#).

Kugelman, Paul

(*b* Augsburg; *d* Königsberg, Bavaria, 1580). German composer and trumpeter, brother of [Johann Kugelman](#). He went to Königsberg, probably in 1542, after Johann's death. He is first mentioned as a trumpeter in the Hofkapelle in 1548, and was first trumpeter during the periods 1549–53 and 1575–80. In 1558 he published in Königsberg the collection *Etliche teutsche Liedlein, geistlich und weltlich*, containing 121 polyphonic lieder, among them 88 by Kugelman (7 ed. H. Engel, *Sieben teutsche Liedlein aus P. Kugelmans Sammlung 1558*, Königsberg, 1937/R; incipits of the whole print in CaM, ix 1979). He was a conservative musician: he frequently took the tenor straight from older lieder books, and his old-fashioned settings are not always very skilful. Paul Hofhaimer and Caspar Othmayr appear to have been his models. A six-voice *Benedicamus* by him is in *DK-Kk Gl.Kgl.Saml.1872*. He also wrote a few occasional pieces (now lost) for Duke Albrecht and his son Albrecht Friedrich.

Kugelman's brother Melchior (*b* Augsburg; *d* Königsberg, ?1548) was a trumpeter in the Königsberg Hofkapelle from 1540 to 1548 and had perhaps studied there. Nine pieces by him were included in *Etliche teutsche Liedlein*. Another brother, Christoph (*b* Augsburg; *d* Königsberg, 1531), went to Königsberg in 1527 as a trumpeter in the Hofkapelle. Paul Kugelman's son Barthel (*b* Königsberg) was a trumpeter in the Königsberg town watch from 1567.

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Kuhač [Koch], Franjo Ksaver [Xaver, Žaver]

(*b* Osijek, 20 Nov 1834; *d* Zagreb, 18 June 1911). Croatian ethnomusicologist and music critic. He studied privately with Thern at Leipzig in 1856 and in the same year with Liszt at Weimar; he then studied for a short time with Czerny in Vienna. He gave piano lessons in Osijek (1858–71), then moved to Zagreb in 1871 where he was music critic for the papers *Narodne novine* and *Agramer Zeitung*. He lost this position in 1874 following the demands of the Opera management, who disliked his harsh tone. From 1872 he taught music theory and piano at the Croatian Music Institute, but left in 1876, disapproving of its pro-German orientation.

Kuhač was a pioneer of ethnomusicology in Croatia. Over a number of years he made regular excursions into various Slavonic provinces in the Balkans, both within and outside the Austro-Hungarian Empire. The folksongs he collected were first published in 1878, and by 1881 he had brought out four books containing 1600 songs. The remaining 400 songs from his collection were prepared for publication by Božidar Širola and Vladoje Dukat in 1941. He displayed many shortcomings in classifying the melodies, and when adding the piano accompaniment he overlooked many special characteristic elements of the folk idiom. The collection nevertheless was the first important step in the development of ethnomusicology in Croatia and exercised a powerful influence on a whole generation of Croatian composers. He was a prolific writer, and apart from numerous studies on the nature of Croatian and south Slavonic folk music he wrote about early Croatian Romanticism and campaigned forcefully for a Croatian national style in music. He pointed out the Croatian origin of several of Beethoven's and Haydn's themes but was often carried too far by his imagination. Thus in 1880 he put forward his theory about Haydn's Croatian ancestry which even attracted some followers abroad: in England it was accepted by W.H. Hadow.

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BOJAN BUJIC

Kuhe, Wilhelm

(*b* Prague, 10 Dec 1823; *d* London, 8 Oct 1912). British pianist, administrator and composer of Bohemian birth. He studied in Prague with Josef Proksch (1833–6) and Tomášek (1840–43), and had some lessons with Thalberg. In 1844–5 he made a successful concert tour throughout Germany, then visited London with the singer Pišek; there he played with success at the Musical Union in a trio by Mayseder on 13 May 1845. From 1847 he lived in England, giving an annual concert and teaching at the RAM from 1886 to 1904. He organized an enterprising festival at Brighton (1871–82), where he commissioned and performed many new works, including music by Cowen, Gounod (the scena *Oh happy home*), Benedict, Macfarren, J.F. Barnett, George Osborne and Prout. His programmes became famous both for their high quality and their extreme length. The 1882 festival included an ambitious performance of *Elijah* with Albani, Trebelli, Edward Lloyd and Santley. His original compositions include many piano pieces, among which are *Lieder ohne Worte* op.12, *Le carillon* op.13, *Romance sans paroles* op.17, *Le feu follet* op.38, fantasias on the British and Austrian national anthems and numerous operatic fantasias.

As a young man, Kuhe heard first-hand stories of Mozart and the première of *Don Giovanni* from Wenzel Swoboda, a double bass player at the National Theatre, Prague, on the occasion of the first production, was impressed by the playing of Hummel, Kalkbrenner and Moscheles, and himself played to Metternich; he lived to hear, and often admire, virtuosos whose careers lasted into the middle of the 20th century. His book *My Musical Recollections* (London, 1896) gives a lively and entertaining picture of the many musicians with whom he had personal and professional contacts in his long career, and includes vivid accounts of many of the leading singers of the day (especially Jenny Lind) and of Tomášek, Liszt, Rossini, Bülow, Chopin, Berlioz and Rubinstein, among many others. His son Ernest (*b* Brighton, 1870; *d* London, June 1936) worked as a music critic, especially for the *Daily Telegraph*.

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JOHN WARRACK/ROSEMARY WILLIAMSON

Kuhglocken

(Ger.).

See [Cowbells](#).

Kuhlau, Friedrich (Daniel Rudolph)

(*b* Uelzen, nr Hanover, 11 Sept 1786; *d* Copenhagen, 12 March 1832). Danish composer of German birth. Together with C.E.F. Weyse he was the foremost representative of the late Classical and early Romantic periods in Denmark.

Kuhlau was the son of a poor military bandsman and moved with his family to Lüneburg about 1793, where in 1796 he lost his right eye in a fall in the street. After brief periods in Altona and Brunswick, the family settled in Hamburg in 1802 or 1803. Here Kuhlau received his first serious musical tuition, partly from C.F.G. Schwencke, the Stadtkantor and Musikdirektor of Hamburg and a learned scholar who had been taught by C.P.E. Bach and Kirnberger. Kuhlau gave several piano recitals from 1804, and the same year his earliest known compositions, songs and pieces for flute and piano, were published. When Hamburg was invaded by Napoleon's troops in 1810 Kuhlau fled to Copenhagen, where he gave the first of many concerts in January 1811, performing among other works his C major Piano Concerto. He began to earn his living as a piano teacher and composer, and in 1813 was appointed court chamber musician, though he received no salary for this first position until 1818. In 1814 his first stage success, the Singspiel *Røverborgen* ('The Robbers' Castle'), was given at the Kongelige Teater (the Royal Theatre). He was chorus master at the theatre in 1816–17 and had his second opera *Trylleharpen* ('The Magic Harp') produced there in 1817. He enjoyed an enormous success with his fairy tale opera *Lulu* (1824), and his incidental music to the play *William Shakespeare* (1826) was also well received. But the greatest triumph of his career was the incidental music to Heiberg's Romantic national play *Elverhøj* ('The Elf Hill'), first produced in 1828. As a direct result of this Kuhlau was made a professor the same year. His other stage works were failures. He went on concert tours as a pianist in Scandinavia, especially in Sweden, and made several visits to Germany and Austria. In 1816 he conducted a successful performance of *Røverborgen* in Hamburg, and in 1825 met Beethoven in Vienna, exchanging impromptu canons with him. Kuhlau's last years were clouded by financial problems, illness, excessive drinking and the deaths of both of his parents, who had lived with him from 1814. As a result of a fire that swept his house in 1831 he suffered a chest ailment from which he never recovered, and died the following year.

Kuhlau wrote music in all the main genres except church music. More than half of his works are for piano solo and piano duet, the most important of which are several sonatas in the grand style, the easy sonatinas, still popular as teaching pieces, and sets of variations on folksongs and operatic themes. These works reveal the influence both of the Viennese Classical composers and of the virtuoso piano writing of Clementi, Dussek, Cramer, Hummel and Weber. His numerous compositions for one, two, three and four flutes and for flute and piano were written to satisfy popular demand for such works and thereby augment his income, although several of them transcend mere charm. Kuhlau was not a flautist himself, but had a

natural instinct for writing for the instrument. His other chamber music forms a small but valuable group of works: four sonatas for violin and piano, of which the first and finest, in F minor, was dedicated to Spohr; a graceful trio for two flutes and piano; three piano quartets, of which the most personal is the second, in A major; three fine quintets for flute and strings; and his final composition and chamber masterpiece, the String Quartet in A minor, which was partly inspired by Beethoven's Quartet op.132 in the same key. Kuhlau's orchestral works comprise two piano concertos, of which the first in C major is strongly influenced by Beethoven's First Piano Concerto and the second, in F minor, is lost, and a charming Concertino for two French horns and orchestra.

Kuhlau's songs, most of them to German texts, are overshadowed by those of Weyse, though there are a number of fine ones among them. Often more personal in tone are his songs for four-part male chorus, many of them in praise of nature or wine. A particular speciality of Kuhlau's were his canons, mostly enigmatic and published in the major periodicals, but also including the ingenious comic canons for three male voices. He also wrote a number of cantatas, notably a setting of Schiller's *An die Freude* (only fragments of which have survived) and some lyric-dramatic scenes including *Eurydice in Tartarus*.

By far Kuhlau's most important vocal compositions, however, are his stage works comprising five operas and incidental music to three plays, which introduced the latest European trends to the somewhat conservative Danish repertory. *Røverborgen*, a kind of 'rescue opera', draws on the principal operatic genres and forms of the time: Italian *opera seria* and *opera buffa*, French *opéra comique* as well as German, Austrian and Danish *Singspiel*. According to the composer himself, his principal models were Mozart, Cherubini and Paer. *Trylle-harpen* was a failure and caused something of a scandal, largely because the text was thought, wrongly, to have been stolen; but with its many through-composed scenes it surpasses *Røverborgen* dramatically. His third opera, *Elisa* (1820), set in the time of the crusades, suffers from a very undramatic text, but has some new features, including incipient influences from Rossini. Kuhlau's chief operatic work is the fairy or magic opera *Lulu*, which draws on the same literary source as Mozart's *Die Zauberflöte*. His operatic style had now become more Romantic, with strong suggestions of Weber and Rossini; but the tuneful melodies and the richly coloured harmony have an individual stamp and help to make *Lulu* one of the outstanding Danish operas. His last opera *Hugo og Adelheid* (1827) is based on a static love story with echoes of Romeo and Juliet, but is enlivened by the inclusion of many subordinate characters and situations (thieves, competing knights and merchants, a nightwatch and prisoners) and contains some of Kuhlau's most personal operatic music, especially in the *buffo* scenes.

Kuhlau's incidental music includes the evocative music to C.J. Boye's Romantic play *William Shakespeare* (based on a legend from the playwright's youth about poaching and rivalry with the local squire), which is very similar to (and dates from the same year as) Weber's *Oberon* and Mendelssohn's overture to *A Midsummer Night's Dream*. Still more Romantic in character is his music to *Elverhøj*, Kuhlau's most successful work and the most often performed play in the Danish repertory. It is largely

based on old Danish and Swedish folktunes skilfully arranged to fit the dramatic situations, above all the tune *Kong Christian stod ved højen mast* ('King Christian [IV] stood by the lofty mast'), which became the Danish national anthem. Less inspired is Kuhlau's last stage work, the incidental music to Oehlenschläger's comedy *Trillingbrødrene fra Damask* ('The Triplet Brothers from Damascus') which contains some 'Turkish' effects.

Unlike Weyse, the other principal Danish composer of the period, Kuhlau was extrovert and modern. His style contains many elements of the Danish musical tradition but is mainly cosmopolitan. A conspicuous feature is his parody technique, in which themes, passages and sometimes whole movements by other composers function as a catalyst for his own compositions. However, Kuhlau has his own distinctive artistic character, and his best works – the piano, flute and chamber music and the dramatic works, including several masterly overtures – exerted a profound influence on Danish music during the rest of the 19th century.

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Kuhlau, Friedrich

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stage

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Hugo og Adelheid (Spl, 3, Boye), op.107, 29 Oct 1827, vs (Copenhagen, 1838)

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Trillingbrødrene fra Damask [The Triplet Brothers from Damascus] (incid music, 5, Oehlenschläger), op.115, 1 Sept 1830, autograph, vs (Copenhagen, 1831), ov., arr. pf duet, S, 1st ser., xviii

vocal

Choral: An die Freude (F. von Schiller), solo vv, chorus, orch, 1813, frag.; Kantatino, 2 S, chorus, fl, str, 1814; 12 Comic Canons, 3, male vv (?1821–2); Die Feier des Wohlwollens (cant., Sander), 2 T, B, pf, op.36, 1814, vs (Hamburg, 1822); 6 Songs, 2 T, 2 B, op.67 (Copenhagen, 1825); Formaelingskantate [Wedding-Cantata], S, A, T, B, chorus, pf, 1828; 9 Songs, 2 T, 2 B, op.82 (Bonn, 1828); 8 Songs, 2 T, 2 B, op.89 (Bonn, 1828)

1v, pf: [6] Leichte Stücke (Hamburg, 1806); Die Blumen, 6 songs (Altona, 1806); 3 Gesänge, op.5b (Altona, 1806); 6 Canzoni, op.9 (1814); 10 Deutsche Lieder, op.11 (1814); 3 Canzonetti, 1813 (1819); [10] Deutsche Gesänge, op.19 (Hamburg, 1819); 3 Gedichte (L. Gerstenberg), op.21 (1820); 12 Deutsche Lieder, op.23 (Hamburg, 1820); 3 Gesänge, op.72b (Hamburg, 1823); [2] Gedichte (I. Castelli), op.78 (Hamburg, 1826); [6] Romanzen und Lieder (F. de la Motte Fouqué), op.106, 1826 (1830); c30 other songs, pubd individually without op. nos.

orchestral

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flute

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Fl, pf: Variations, on 'Unter blüheaden Mandelbäumln' from Weber's Euryanthe, G, op.63 (1825); Sonata, E \flat , op.64 (Hamburg, 1825); Sonata, G, op.69 (Hamburg, 1825); Sonata, e, op.71 (Bonn, 1826); 3 Sonatas, G, C, g, op.83 (Bonn, 1827); Sonata, a, op.85 (Mainz, 1827); Variations, on 'Pour des filles' from Onslow's Le colporteur, B \flat , op.94 (1829); Rondo, on 'Ah! quand il gèle' from Le colporteur, e, op.98 (1830); Variations, on 'Toujours de mon jeune âge' from Le colporteur, a, op.99 (1830); Variations, on 'Schönes Mädchen' from Spohr's Jessonda, G, op.101 (Copenhagen, 1830); Variations, on a Scottish folksong, F, op.104 (1830); Variations, on an Irish folksong, G, op.105 (1830); 3 Duos, B \flat , e, D, op.110 (Copenhagen, 1830); Trio, G, 2 fl, pf, op.119 (Bonn, Paris and London, 1832)

Unacc. fl(s) (for solo fl unless otherwise stated): [12] Variations and Solos, op.10b (Hamburg, 1807); 3 Duos e, D, G, 2 fl, op.10a (1814); 3 Trios, D, g, F, 3 fl, op.13 (1815); 3 Fantaisies, D, G, C, op.38 (1822); 3 Duos, e, B \flat , D, 2 fl, op.39 (1822); 3

Solos, F, a, G, fl, pf ad lib, op.57 (1824); 6 Divertissements, G, D, B, E \flat ; G, c \flat ; fl, pf ad lib, op.68 (Copenhagen, 1825); 3 Duos, G, C, e, 2 fl, op.80 (Bonn, 1827); 3 Duos, D, F, g, 2 fl, op.81 (Bonn, 1827); 3 Trios, e, D, E \flat ; 3 fl, op.86 (Hamburg, 1827); 3 Duos, A, g, D, 2 fl, op.87 (Mainz, 1827); Trio, b, 3 fl, op.90 (Mainz, 1828); 3 Fantaisies, g, e, D, fl, pf ad lib, op.95 (Copenhagen, 1829); 3 Duos, D, e, A, 2 fl, op.102 (Copenhagen, 1830); Quartet, e, 4 fl, op.103 (1830)

piano four hands

Sonata, F, op.8b (Hamburg, 1810); Sonatina, F, op.17 (Copenhagen, 1818); 8 Waltzes, op.24 (1821); 6 Waltzes, op.28 (Hamburg, 1821); 3 Sonatinas, G, C, F, op.44 (Copenhagen, 1823); Variations, on 'Deh calma o ciel' from Rossini's Otello, A \flat ; op.58 (1824); 3 sonates, F, C, G, op.66 (Hamburg, 1825); 3 Rondos, F, C, D, op.70 (Hamburg, 1826); Variations, on Beethoven's 'Herz, mein Herz', C, op.72a (Bonn, 1826); Variations, on Beethoven's 'Der Wachtelschlag', F, op.75 (Hamburg, 1826); Variations, on Beethoven's 'Lebensglück', A, op.76 (Hamburg, 1826); Variations, on Beethoven's 'Sehnsucht', B \flat ; op.77 (Hamburg, 1826); 3 Rondos, C, D, D, op.111 (1831); Variations on 3 themes, G, C, F, op.114 (1832); Allegro pathétique, c, op.123 (Copenhagen, 1832); Adagio and Rondo, A \flat ; c, op.124 (Copenhagen, 1832)

piano two hands

Sonatas: E \flat ; op.4 (1810); d, op.5a (1812); a, D, F, op.6a (Hamburg, 1812); D, pf, vn ad lib, op.6b (1812); a, op.8a (1814); G, C, E \flat ; op.26 (Bonn, 1821); B \flat ; op.30 (1821); G, op.34 (1822); G, d, C, op.46 (Hamburg, 1823); F, B \flat ; A, op.52 (1823); 3, A, F, C, op.59 (Hamburg, 1824); 3 with variations on themes by Rossini, F, A, C, op.60 (Hamburg, 1824); E \flat ; op.127, 1815 (Copenhagen, 1833)

Sonatinas: C, G, F, op.20 (1820); C, G, C, F, D, C, op.55 (1823); C, G, a, F, op.88 (Copenhagen, 1827)

Variations: on 'Guide mes pas' from Cherubini's Les deux journées, E \flat ; op.12 (1815); on the Danish air 'Manden med Glas I Haand', C, op.14 (Copenhagen, 1813); on the Norwegian folksong 'God dag, Rasmus Jansen', a, op.15 (1816); on the Danish folksong 'Kong Christian stod ved højen mast', D, op.16 (Copenhagen, 1818); on 'Willkommen, Purpurschale' from Røverborgen, a, op.18 (Hamburg, 1819); on a Danish song, f, op.22 (1820); Fantaisie and Variations, on Swedish airs and dances, f, op.25 (Bonn, 1821); on a Danish song, F, op.35 (Copenhagen, 1821); on 6 Austrian folksongs, op.42 (1822); on 'Wir winden dir' from Weber's Der Freischütz, C, op.48 (Copenhagen, 1822); on 6 themes, from Der Freischütz, E \flat ; F, D, G, A, B, op.49 (Copenhagen, 1822); on 3 themes from Weber's Preciosa, G, D, F, op.53 (Christiania, 1823); on Bianchi's canzonetta 'Silenzio che sento', G, op.54 (1823); on 3 themes from Euryanthe, A, C, A, op.62 (Copenhagen, 1824); on the Swedish folksong 'Och liten Karin tjente', e, op.91 (1828); 3 Airs variés, on themes by Bellini and Hummel and an Austrian air, C, G, F, op.112 (1831); on 2 themes from Rossini's Guillaume Tell, C, G, op.116 (Brunswick, 1831)

Rondos: C, a, F, opp.1–3 (1810); on a theme by Rode, a (Copenhagen, 1813); on themes from Don Giovanni, Le nozze di Figaro and Boieldieu's Le petit chaperon rouge, C, G, C, op.31 (Copenhagen, 1820); op.40 [nos.1–6] (1822); op. 41 [nos.1–8] (1822); on themes from Le nozze di Figaro, C, G, F, op.56 (Copenhagen, 1823); on themes from Auber's La neige and Rossini's Il barbiere di Siviglia, F, G, D, op.73 (Copenhagen, 1826); on themes from Boieldieu's La dame blanche and Auber's Le maçon, C, F, A, op.84 (Copenhagen, 1827); Les charmes de Copenhagen, on Danish airs, D, op.92 (Copenhagen, 1828); on themes from Onslow's Le colporteur,

B., op.96 (Copenhagen, 1828); on themes from Hérold's *Marie*, C, A, op.97 (Copenhagen, 1829); on themes from Rossini's *Semiramide* and French and German airs, G, C, F, op.109 (Copenhagen, 1830); on Beethoven songs, G, B., C, op.117 (Brunswick, 1831); on themes from Auber's *Fra Diavolo*, G, A, G, op.118 (Copenhagen, 1831); on themes from Rossini's *Ricciardo e Zoraide* and Tancredi and Isouard's *Joconde*, C, D, A, op.113 (1832); *La légèreté*, on a theme by Paganini, F, op.120 (Copenhagen, 1832); *La clochette*, on a theme by Paganini, a, op.121 (Copenhagen, 1832); C, op.125 (Copenhagen, 1833)

Other works: *Kaleidakustikon* (waltzes to be composed by game of dice) (Copenhagen, 1820); *Divertissement*, E., op.37 (1822); *6 Divertissements en forme de valse*, op.61 (Hamburg, 1824); *Fantaisie sur des airs suédois*, G, op.93 (Copenhagen, 1829); *Divertissement sur des thèmes de Mozart*, B, op.126 (Copenhagen, 1833); 31 waltzes; 9 écossaises; 5 marches

Kuhlau, Friedrich

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Kuhlmann, Kathleen

(b San Francisco, 7 Dec 1950). American mezzo-soprano. After attending the Lyric Opera Center for American Artists, Chicago, she made her début in 1979 as Maddalena (*Rigoletto*) with the Lyric Opera, with which she also sang Bersi (*Andrea Chénier*) and Princess Clarice (*The Love for Three Oranges*). She made her European début in 1980 at Cologne as Preziosilla (*La forza del destino*), followed by Rosina and Nancy (*Martha*). In 1982 she made her débuts at La Scala as Meg Page and at Covent Garden as Ino/Juno (*Semele*), returning to Covent Garden as Carmen and, in 1992, as Bradamante (*Alcina*). Kuhlmann's other roles include Monteverdi's Octavia and Penelope, Gluck's Orpheus, Cenerentola (the role of her Glyndebourne début in 1983), Dorabella, Nicklausse and Charlotte (*Werther*), which she sang for her Metropolitan début in 1989. She has a rich, vibrant tone, an agile florid technique and an exciting dramatic temperament, as can be heard in her recording of Bradamante.

ELIZABETH FORBES

Kühmstedt, Friedrich Karl

(b Oldisleben, nr Weimar, 20 Dec 1809; d Eisenach, 8 Jan 1858). German composer and teacher. He received his early musical education from Zoellner in Oldisleben, then studied the piano with Hummel in Weimar, and the organ and music theory with C.H. Rinck in Darmstadt. A virtuoso career was curtailed by damage to his right hand through overwork, and he turned to composition; his first works, including the opera *Die Schlangenkönigin*, were not very successful. Hummel supported his appointment in 1836 to the Gymnasium in Eisenach. Kühmstedt made a valuable contribution to music in that city, as teacher, director of church music and Kapellmeister. With Liszt he drew up a plan for the reform of musical life in Weimar. This stimulated the foundation of the Grossherzogliche Orchesterschule by Kühmstedt's pupil Carl Müller-Hartung. International recognition followed, including membership of the Maatschappij tot Bevordering der Toonkunst in 1846.

Kühmstedt's output spanned post-Classicism and early Romanticism. His technique was contrapuntal, with the music of Bach serving as a model for his preludes and fugues, chorale harmonizations and motets. He developed a parallel technique in his pedagogical works, which include organ pieces, a book of chorales, children's studies, a *Vorschule zu Sebastian Bachs Clavier- und Orgelkompositionen* and the intriguing *Das kleine wohltemperierte Clavier*. Other works, influenced by the formal clarity and chromaticism of Spohr and Mendelssohn, include an oratorio, *Sieg des Göttlichen* (first performed by Spohr in Kassel, 1843), three symphonies, a *Missa solennis*, a *Fantasia eroica*, ballades, choral songs and lieder. His style, said to have had 'inner wealth, without ostentation or affectation', aimed to display 'the stirrings of the spirit to arouse corresponding feelings through sounds' as expressed in the preface to his *Theoretisch-praktische Harmonien- und Ausweichungslehre* (Eisenach,

1838), a work based on the aesthetics developed by G. Weber and J.M. Fischer, and thus an early exponent of Riemann's theory of harmonic function.

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G. KRAFT/MALCOLM MILLER

Kuhn, Gustav

(*b* Turrach, 28 Aug 1947). Austrian conductor. He studied at the Salzburg Mozarteum and with Swarowsky, Maderna and Karajan in Vienna. He was first conductor at the Turkish State Opera, Istanbul, 1970–73, making his début with *Fidelio*; artistic director, Netherlands Opera Forum, 1974–5; and first conductor, Dortmund Opera, 1975–7. He conducted *Elektra* for his Vienna Staatsoper début in 1977 and remained as resident conductor until 1980. While music director at Berne, 1979–83, he made his débuts at Glyndebourne (*Die Entführung*, 1980), Covent Garden (*Don Giovanni*, 1981), the Opéra and Chicago Lyric Opera. Subsequent engagements were at Bonn (from 1983), La Scala (*Tannhäuser*, 1984), Rome (1985) and the S Carlo (1986). A versatile conductor, Kuhn is noted for his command and conviction in Strauss and Wagner. His Italian experience included the Pesaro revival of Rossini's *Ermione* (1987), and he has also staged a number of productions himself, including *Der fliegende Holländer* in Trieste, *Parsifal* and *La Bohème* in Naples, and *Capriccio* in Parma. While his interpretations have sometimes been regarded as heavily Germanic, he has equally been praised for his brio and fancy, as his recordings of Schumann's choral works show.

NOËL GOODWIN

Kuhn, Theodor.

Swiss firm of organ builders. The firm was founded in Männedorf, near Zürich, by Johann Nepomuk Kuhn (1827–88). He was succeeded by his son, Carl Theodor Kuhn, after whose death in 1925 ownership of the company passed to family friends, who with their successors control the company. By 1876 it had built organs for such important cathedrals as St Gallen and the Zürich Grossmünster, and by 1900 had exported widely, especially to France.

The company has always been noted for its progressiveness, and has patented several major technical innovations, such as the 'System Kuhn', developed in 1891 for the firm's first tubular-pneumatic organ. It responded quickly to the *Orgelbewegung*: the Berne Minster organ of 1930 was built with slider-chests and a *Rückpositiv* (but electro-pneumatic key- and stop-actions), and the 1937 organ at Fribourg was Kuhn's first instrument with slider-chests and mechanical key- and stop-action. In 1964 it built its last electric action organ, and since then, under the guidance of Friedrich Jakob, who became associated with Kuhn in 1963 and director in 1968, the firm has specialized in the development of modern mechanical action organs. Kuhn is noted for responsive key actions, imaginative case design, excellent reed stops and superior craftsmanship and tonal finishing. The tonal design of Kuhn organs is generally more cosmopolitan than that of other European organs, fitting them for a wide range of organ literature. Modern playing aids are utilized. Some of their notable modern organs are in St Gallen Cathedral (1968), the Predigerkirche, Zürich (1970), Alice Tully Hall, Lincoln Center, New York (1974, designed in collaboration with Lawrence Phelps), the Symphony Hall of Asahi Broadcasting Corporation, Osaka (1982), and St Kunibert, Cologne (1994). Through Jakob's scholarly expertise the firm has restored important historic instruments, such as the Bommer organ of 1736–41 in the St Katharinental convent, near Diessenhofen (1965–9), and the Gabler-Organ of 1737–50 at Weingarten (1982); it has also constructed new organs in a specific historical style, such as the organ after Andreas Silbermann for St Leonhard, Basle (1969), created within the old Silbermann cases, and the organ after Antegnati for the Nydegkirche, Berne (1995).

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GILLIAN WEIR

Kühn [Kühne, Kün, Kun], Tobias

(*b c* 1565; *d ?* after 1614). German court musician. Originally from Halberstadt, he was appointed on 15 November 1587 to a musical post at the court in Wolfenbüttel, primarily as a singer but also as a lutenist. He can be traced in court pay records up to 1591. His compositions for the lute are few and unremarkable. The 'Pavana T. K.' in Rude's *Flores musicae* (Heidelberg, 1600^{5a}) is attributed to him, as are another pavan and two galliards in Fuhrmann's *Testudo gallo-germanica* (Nuremberg, 1615²⁴), a *fuga* and the 'Gagliarda Tobie' in the lost lutebook of Joachim von Loss (formerly *D-Dib* B 1030), and the 'Galiarda Tobiae Kuhnen' in *D-LEm* II.16.5 (the Długoraj Lutebook). (M. Ruhnke: *Beiträge zu einer Geschichte der deutschen Hofmusikkollegien im 16. Jahrhundert*, Berlin, 1963)

H.B. LOBAUGH

Kuhnau [Kuhn, Cuno], Johann

(*b* Geising, Erzgebirge, 6 April 1660; *d* Leipzig, 5 June 1722). German composer, keyboard player and music theorist. He was Bach's immediate predecessor as Kantor at the Thomasschule, Leipzig, and a major figure in German music of the late Baroque.

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GEORGE J. BUELOW

[Kuhnau, Johann](#)

1. Life.

Kuhnau's family had originated in Bohemia, whence they fled during the Counter-Reformation because of their Protestant faith. Their name was Kuhn. Johann seems to have adopted the form 'Kuhnau' only after arriving in Leipzig, and it was assumed too by his brothers Andreas and Gottfried, who were also musicians (Johann also briefly used the form 'Cuno' when first applying for the post of organist at the Thomaskirche, Leipzig); the other members of the family, however, retained the name Kuhn (see Münnich for the family history). According to his autobiography published in Mattheson, Kuhnau gave early evidence of his scholarly potential and also had a fine voice. About 1670, therefore, he went to Dresden to study. This exceptional educational and musical opportunity had probably been arranged by Salomon Krügener, a court musician at Dresden who, according to Mattheson, was Kuhnau's cousin. He studied briefly with Krügener but soon became a pupil of the court organist, Christoph Kittel. In February 1671 he joined his elder brother Andreas as a chorister at the Kreuzkirche, where he was taught by the organist, Alexander Heringk. His musical talents brought him to the attention of the court Kapellmeister, Vincenzo Albrici, who, Kuhnau said, praised his youthful compositions highly and allowed him to mix with his own children and to attend rehearsals of the court orchestra. At this time he began to study Italian and French, the languages employed in court circles. In 1680 a plague epidemic forced him to return home. He remained at Geising only briefly, however, for towards the end of the year he accepted the invitation of Erhard Titius, formerly of the Kreuzschule, to further his education at the Johanneum, the Gymnasium at Zittau, where Titius was now Kantor. The organist of the Johanniskirche, Moritz Edelmann, died on 6 December, shortly after Kuhnau's arrival, and Titius himself died in May 1681. Until the position of Kantor was filled by Johann Krieger in spring 1682, Kuhnau, as *praefectus chori* (i.e. first singer of the choir), was asked to act as Kantor, and also as organist of the Johanniskirche. These musical experiences were further enriched by his close association with Christian Weise, Rektor of the Gymnasium; he wrote music (now lost) for some of Weise's school dramas. In 1682 he completed his schooling and (again following his brother Andreas) became a law student at the University of Leipzig. At the same time he applied for the post of organist at the Thomaskirche which had recently been vacated by Albrici. Though his application was unsuccessful, his musical talent impressed the town council. While at the university he became increasingly active as a composer and performer in

Leipzig, and when the post of organist at the Thomaskirche again became vacant in 1684 he was appointed to it, and he took charge in October.

For the next four years Kuhnau continued to study law while carrying out his duties as organist, and following the publication in 1688 of his dissertation, *De juribus circa musicos ecclesiasticos*, he began to practise law. In 1689 he married; he had eight children, of whom three daughters survived him. The next ten years or so were a happy and productive time for him: his fame as an organist grew, his legal practice was highly successful, he published all his keyboard collections, which were his most popular music (see illustration), and wrote his important satirical novel, *Der musicalische Quack-Salber*. He also found time for further self-education, making himself proficient in mathematics, Hebrew and Greek, and translated into German a number of French and Italian books. Although no documents support the conjecture, it can be assumed that during this period he also wrote sacred vocal music for performance in the several churches of Leipzig, including the Thomaskirche, where the Kantor was Johann Schelle (who also came from Geising). Schelle died on 10 March 1701, and almost immediately Kuhnau was elected his successor, assuming the position in April. As Thomaskantor he reached the pinnacle of his career. He was exceptionally well qualified for the post, not only as a musician and composer but also as scholar, linguist and philosopher, and he carried out its heavy musical and teaching demands with distinction. He taught several classes in the Thomasschule, including singing, and he directed church music at both the Thomaskirche and the Nikolaikirche, where the choirs consisted of students from the Thomasschule. From 1711 he also directed music at the Peterskirche and, on important holidays, at the Johanniskirche. As Thomaskantor he was also director of music for the university and responsible for the city musicians and for the care and inspection of the organs of the Thomaskirche and the Nikolaikirche.

During the last years of his life Kuhnau suffered constantly from ill-health and grew deeply dissatisfied with the deteriorating conditions at the Thomasschule. The number and quality of young voices available for the choir at the Thomaskirche declined as the students were enticed away to perform at the Leipzig opera. When the young Telemann arrived in 1701 as a law student, he immediately established a rival musical organization in the form of a collegium musicum, which attracted some of Kuhnau's pupils. Telemann managed to obtain permission from the mayor to write music for the Thomaskirche: this blatantly undermined Kuhnau's authority, and he was powerless to prevent it. Much the same privilege was granted to Melchior Hoffmann when Telemann left Leipzig in 1705. Moreover, one of Kuhnau's own pupils, J.F. Fasch, attempted to interfere further with his musical responsibilities by proposing to establish another collegium musicum in the university and by trying to take over the direction of the music at the university and the Paulinerkirche, but Kuhnau managed to forestall him. In 1703, during one of his several periods of illness, the town council too annoyed Kuhnau by asking Telemann to succeed him should he die. Despite his difficulties, however, he had the satisfaction of teaching many excellent students, including Graupner and Heinichen. He was greatly esteemed by many of Germany's foremost musicians and was the last of the many-sided Thomaskantors, a man who 'displayed an element of medieval universality and mastered music, law, theology, rhetoric,

poetry, mathematics and foreign languages' (Schering, 1926). Scheibe put him alongside Handel, Keiser and Telemann as one of the major German composers before Hasse and the Grauns, and Mattheson, paying equal tribute to his musicianship and his erudition, claimed never to have known his like as composer, organist, chorus director and scholar.

[Kuhnau, Johann](#)

2. Works.

Kuhnau's surviving music belongs to two categories: keyboard music, nearly all published by 1700, and sacred music, mostly cantatas and all of it unpublished. His secular vocal works are all lost. His reputation as a composer rests almost entirely on the four printed sets of keyboard pieces, especially the last of them, the *Biblische Historien*. This consists of six multi-movement 'sonatas', each prefaced by a prose description of a particular incident from the Old Testament illustrated in the music: *The Fight between David and Goliath; Saul cured by David through Music; Jacob's Wedding; Hezekiah, Sick unto Death and Restored to Health; Gideon, Saviour of Israel; Jacob's Death and Burial*. Kuhnau emphasized in a learned and valuable preface that this type of programme music was not new, and he referred to models by Froberger and 'other excellent authors'. His purpose was to demonstrate, among other things, how keyboard music, without the benefit of a poetic text, could capture the emotional states emanating from an action or the description of a character. The various sections of each sonata bear Italian subtitles as clues to the particular emotional state or action being described by the music. For example, the second sonata begins with 'The sadness and the fury of the king', which is followed first by 'The calming song from David's harp' and finally by 'The tranquil and contented soul of Saul'. As with other keyboard works by Kuhnau, these sonatas are quite simple both melodically and, on the whole, harmonically. The rather naive programmatic details are, however, sustained by a rich variety of rhythms and especially textures: massive chords, often in both hands, motivic interplay in the manner of the *style brisé*, poignant dissonances, rapid toccata-like passages, and fugal sections. Each of the two parts of the *Neue Clavier-Übung* contains seven suites, those in the first in major keys, those in the second in minor keys. The suites have the same basic series of movements. They usually begin with a prelude and continue with an allemande, courante, sarabande and gigue; in a few the gigue is omitted entirely or replaced by another dance or an aria, and no.4 of the second set begins with a ciacona. A particularly interesting work is the Sonata in B \flat appended to the second part. Becker claimed that this was the first ever keyboard sonata, but, as more recent research has shown (see especially Newman, 1953–4), Kuhnau was simply following a tradition, already established in the keyboard music of other countries, in which composers used the styles and forms of the instrumental ensemble sonata. His sonata is, however, the earliest known work of its type published in Germany.

More than half of Kuhnau's known vocal compositions, of which there were originally over 100, have been lost, and of those known to be extant only a handful have been published in modern editions (see Rimbach, however, for transcriptions of almost all the church cantatas). Critical opinion has generally dismissed the cantatas as routine and uninspired, though

competently composed. Such judgments are not borne out by the music itself. While Kuhnau's cantatas are to some extent modelled on those of Knüpfer and Schelle, his predecessors at the Thomaskirche, they are on the whole simpler in style, at least in their melodic and harmonic elements. But they are far from mediocre; on the contrary, most of them are strikingly beautiful and often dramatic. They show a stability of formal structure previously unknown in German cantatas that strongly anticipates the Leipzig cantatas of Bach (Kuhnau's successor as Thomaskantor). The cantatas usually begin with an instrumental introduction (designated 'sonata') followed by an alternation, in the solo works, of aria and recitative or, in the choral works, of chorus, aria and recitative in various orders. Many of the arias, though brief, have a da capo structure and are markedly more lyrical than the songlike movements found in earlier German cantatas. Some of the cantatas open and close with chorales, a few of which are given instrumental concertato settings. The chorale, however, plays only a minor role in Kuhnau's conception of the cantata, and only two of the extant works are true chorale cantatas. The most impressive elements in the cantatas with chorus are the elaborately constructed choral movements, which include frequent dramatic shifts between homophonic sections and powerful, often complex fugues; such a structure gives various kinds of rhetorical emphasis to the poetic texts (a number of which are by Neumeister). In these works Kuhnau created a musical oratory which, according to his own detailed comments regarding cantata texts (see Richter: 'Eine Abhandlung'), was uppermost in his mind in his efforts to write church music that was untainted by the tendency towards the secularism arising from the growing popularity of opera.

Kuhnau is also important for his informative, highly amusing novel, *Der musicalische Quack-Salber*, which he modelled on Weise's *Politische Quacksalber*. The story concerns the life of a pompous, ill-trained musical charlatan in 17th-century Germany. His adventures in various social settings contemporary with Kuhnau's own life prompted fascinating observations about the social status of musicians, various musical practices that Kuhnau criticized by means of satire (for example faulty text underlay, over-elaborate thoroughbass realizations, the questionable art of the castrato and the general ignorance of singers) and musical institutions, such as a description of a collegium musicum. The book is of great value to an understanding of the musical and social history of the Baroque period in Germany.

[Kuhnau, Johann](#)

WORKS

german sacred vocal

dates are of first known performance; some edited in Rimbach

I (etc.) Christmas/Easter

first (etc.) day of Christmas/Easter

Trinity/Epiphany/Easter I (etc.)

first (etc.) Sunday after Trinity/Epiphany/Easter

Ach dass Hülfe aus Zion käme (I Christmas), 25 Dec 1709, *D-LEm* (text only); Ach Herr, wie sind meiner Feinde so viel, 2vv, 2 clarinos, trbn, 2 vn, bc, *Bsb*; Also hat Gott die Welt geliebet (Whit Monday), 25 May 1711, *LEm* (text only); Also werden die letzten die ersten sein (Septuagesima), 16 Feb 1710, *LEm* (text only); Christ lag in Todesbanden, 4vv, 2 vn, 2 va, vle, 2 cornetts (ad lib), org, 1693 or earlier, *Bsb*,

ed. H. Fishback (Glen Rock, NJ, n.d.); Daran erkennen wir, dass wir in ihm verbleiben (Whit Sunday), 5vv, 2 ob, bn, 2 clarinos, timp, 2 vn, 2 va, org, *Bsb*; Das Alte ist vergangen, 4vv, 2 clarinos, bn, timp, 2 vn, va, bc, *B-Bc*; Der Herr, dein Gott wird selber mit dir wandeln (II Easter), 6 April 1711, *D-LEm* (text only); Dies ist der Tag der heiligen Dreyfaltigkeit (Trinity Sunday), 31 May 1711, *LEm* (text only); Du Arzt in Israel (Trinity XVII), Leipzig Nikolaikirche Archive (text only); Du weisst, mein Gott, dass ich dich liebe, III Christmas, 27 Dec 1710, *LEm* (text only); Du wirst, mein Heyland, aufgenommen (Ascension), 14 May 1711, Bibliothek des Vereins für die Geschichte Leipzigs (text only)

Ende gut und alles gut (Trinity XXVII), date unknown, *LUC*; Erschrick mein Hertz vor dir (Trinity XIV), 1v, chorus 4vv, 2 vn, violetta, org, before 1712, *LEm*; Es steh Gott auf (Easter), 5vv, chorus 5vv, 2 clarinos, tamburi, 3 trbn, 2 va, bc, 1703, *DI* (doubtful); Fleuch, mein Freund, und sei gleich einem Reh (Sunday after New Year), 5 Jan 1710, *LEm* (text only); Flöss mir von deinen süssen Lehren (Epiphany I), 11 Jan 1711, *LEm* (text only); Fürchtet euch nicht für denen, die den Leib tödten (II Christmas), 26 Dec 1709, *LEm* (text only); Für uns ein Mensch gebohren (III Christmas), 27 Dec 1720, Bibliothek des Vereins für die Geschichte Leipzigs (text only); Gott der Vater, Jesus Christus, der Heil'ge Geist wohn uns bey, 4vv, ob (tromba da tirarsi), 2 vn, va, bc, *Bsb*; Gott sei mir gnädig (Quinquagesima), 4vv, chorus 4vv, 2 vn, 2 va, bn, bc, 22 Feb 1705, *DI*, ed. in DDT, lviii–lix (1918/R); Himmel, bricht der Abgrund auf? (pts.i–iii) (I–III Easter), 1717, Leipzig Nikolaikirche Archive (text only)

Ich freue mich im Herrn (Epiphany II), 4vv, 2 vn, va, bc, 17 Jan 1712, *DI*, ed. in DDT, lviii–lix (1918/R); Ich habe Lust abzuschneiden (Purification), 4vv, chorus 4vv, ob, bn, 2 vn, va, vc, bc, lost (doubtful), ed. in Organum, i/14 (Leipzig, 1928); Ich hebe meine Augen auff, 1v, 2 vn, vle, org, *LEm* (text only) (also attrib. Telemann); Ich ruf zu dir Herr Jesu, 4vv (St Matthew), 10 insts, lost; Ich unterrede mich mit deinem Herten (III Easter) 1711, *LEm* (text only); Ich will aufstehen und in der Stadt umhergehen (Epiphany I), 12 Jan 1710, *LEm* (text only); Ich will dich erhöhen, mein Gott (Circumcision), 1 Jan 1711, *LEm* (text only); Ihr Himmel jubilirt von oben (Ascension), 5vv, 2 fl, 3 clarinos, 2 vn, va, bc, 6 May 1717, *LEm*; Ist denn keine Salbe in Gilead? (Epiphany III), 26 Jan 1710, *LEm* (text only); Jesu, hier ist deine Stadt (Trinity XIX), Leipzig Nikolaikirche Archive (text only)

Kommt her und sehet an die Werke des Herrn (Sunday after Christmas), 28 Dec 1710, *LEm* (text only); Kündlich gross ist das gottseelige. Geheimnis (New Year), 1 Jan 1721, Bibliothek des Vereins für die Geschichte Leipzigs (text only); Leite mich in Liebesseilen (Trinity XVIII), Leipzig Nikolaikirche Archive (text only); Lobe den Herrn meine Seele (Trinity VII), 2vv, vn, ob, org, 19 July 1722, *DI*; Lobe den Herrn meine Seele, 5vv, 2 cornetts, 3 trbn, bn, 2 vn, 2 va, bc, *Bsb*; Lobet, ihr Himmel, den Herrn (Ascension), 4vv, 2 ob, 2 clarinos, timp, 2 vn, 2 va, org, *Bsb*; Mache dich auff, werde Licht (Epiphany), 6 Jan 1710, *LEm* (text only); Mein Alter kommt, ich kann nicht sterben, 5vv, 2 vn, 2 va, bn, bc, 1696, *DI*; Michael, wer ist wie Gott? (St Michael), Leipzig Nikolaikirche Archive (text only); Muss nicht der Mensch auf dieser Erden, 1v, clarino, bn, vn, org, 1715, *LUC*

Nicht nur allein am frohen Morgen (II Christmas), 4vv, 2 clarinos, 2 hn, timp, 2 vn, va, bc, 26 Dec 1718, *LEm*; O heilige Zeit, wo Himmel, Erd und Lufft, 2vv, 2 ob, 2 vn, va, bc, *LEm* (doubtful); O heilige Zeit, wo Himmel, Erd und Luft, 4vv, 2 vn, 2 va, bc, *Bsb*; O mehr als englisches Gesichte (I Christmas), 25 Dec 1710, *LEm* (text only); O süssester Jesu, o freundliches Kind (Epiphany I), Bibliothek des Vereins für die Geschichte Leipzigs (text only); Passion according to St Mark (Good Friday), 11 April 1721, lost, formerly *RUS-KA* (inc.); Redet unter einander von Psalmen und Lobgesängen (New Year), 1 Jan 1721, Bibliothek des Vereins für die Geschichte

Leipzigs (text only); Sammle dir, getreue Seele (I Easter), 5 April 1711, *D-LEm* (text only); Sanffter Wind, beliebtes Brausen (Whit Sunday), 24 May 1711, *LEm* (text only); Schmücket das Fest mit Meyen, 4vv, 2 rec, 4 vn, violetta, bc, *Bsb*; Seyd willkommen, frohe Stunden (Sunday after New Year), 5 Jan 1721, Bibliothek des Vereins für die Geschichte Leipzigs (text only)

Siehe da, ich lege einen auserwehiten, köstlichen Edelstein (Sunday after Christmas), 29 Dec 1709, *LEm* (text only); Siehe, es kommt ein Tag, der brennen soll (Epiphany V), 9 Feb 1710, *LEm* (text only); Siehe, ich komme, im Buch ist von mir geschrieben (Quinquagesima), 2 March 1710, *LEm* (text only); Siehe, ich will meinen Engel senden (Purification), 2 Feb 1710, *LEm* (text only); Siehe, ich will mich meiner Heerde selbst annehmen (Whit Tuesday), 26 May 1711, *LEm* (text only); Singet dem Herrn ein neues Lied, 4vv, 2 tpt, bn, 2 vn, va, org, *Bsb*; Thue mir auff, liebe Freundin (1st Sunday in Advent), 1 Dec 1709, *LEm* (text only); Träum ich nicht, so spricht mein Jesus (Sunday after New Year), 4 Jan 1711, *LEm* (text only); Um deines Tempels Willen zu Jerusalem (Epiphany), 6 Jan 1711, *LEm* (text only); Und ist ein Kind geboren (I Christmas), 25 Dec 1720, Bibliothek des Vereins für die Geschichte Leipzigs (text only); Und ob die Feinde Tag und Nacht (Trinity XXIII), 1v, vn, org, *LEm*

Vermischte Traurigkeit und Freude (Easter III), 26 April 1711, *LEm* (text only); Vom Himmel hoch, da komm ich her, 4vv, 2 clarinos, timp, 2 vn, va, bc, *LEm*; Was betrübst du dich meine Seele (Epiphany I), 12 Jan 1710, *LEm* (text only); Weicht ihr Sorgen aus dem Herten (Trinity VII/XV), 1v, 2 vn, 2 va, org, *LUC*; Welt adieu, ich bin dein müde (Trinity XXIV), 5vv, fl, ob, 2 hn, 2 vn, 2 va, bc, *LEm* (inc.); Wenn ihr fröhlich seid an euren Festen (Easter), 5vv, chorus 5vv, 2 clarinos, 'principale', trbn, tamburi, bn, 2 vn, 2 va, org, 1716, *DI*, ed. in DDT, lviii–lix (1918/R); Wer Ohren hat zu hören (Sexagesima), 23 Feb 1710, *LEm* (text only); Wie gross ist deine Güte, Gott (Easter IV), 3 May 1711, *LEm* (text only); Wie schön leuchtet der Morgenstern, 5vv, 2 vn, 2 va, 2 hn, bc, *Bsb*, ed. in DDT, lviii–lix (1918/R); Wiltu, mein Gott, diss Hertz verlassen (II Christmas), 26 Dec 1710, *LEm* (text only); Zeuch mich nach dir, so laufen wir (III Christmas), 27 Dec 1709, *LEm* (text only)

latin sacred vocal

dates are of first known performance

Missa, 4vv, lost, formerly *D-MÜG*

Missa, lost, formerly *MY*

Magnificat, 5vv, 2 ob, 3 clarinos, timp, 2 vn, 2 va, bc, *Bsb*

Bone Jesu, chare Jesu (13th Sunday after Trinity), 1v, 2 vn, bc, 6 Aug 1690, *DI*; In dulci jubilo (Sunday after Christmas), 29 Dec 1720, *LEm* (text only); In te Domine speravi (23rd Sunday after Trinity), 1v, 2 vn, 2 va, bn, bc, *DI*; Laudate pueri, 1v, 2 vn, trbn (va da gamba/vc), bc, *Bsb*; Spirate clementes, 3vv, 2 vn, bc, *Bsb*; Tristis est anima mea, 5vv, *Bsb*

occasional

German; some edited in Rimbach

Ach Gott, wie lästu mich erstarren, aria, 5vv, bc, *D-ZI* [for burial of Rektor Titius, Zittau, 19 May 1681]; Der Herr erhöere dich in der Not, with Verleih uns Frieden, 2 choirs, lost [for election of Zittau town council, 1682]; Der Herr hat Zion erwehlet, *LEm* (text only) [for Leipzig University jubilee, 4 Dec 1709]; Der Herr ist Gott, der uns erleuchtet, lost [for dedication of new altar in Leipzig Thomaskirche, 25 Dec 1721]; Deutsches Te Deum, 3 choirs, tpts, timp, lost (probably by Kuhnau) [for

Reformation Jubilee, 1717]; Dies ist der Tag, den der Herr gemacht hat, *LEm* (text only) [for Leipzig University jubilee, 4 Dec 1709]; Erschallt, Gott zu loben, lost [for investiture of Superintendent Deyling, Leipzig Nikolaikirche, 13 Aug 1721]; Herr, der Feinde sind zu viel, Leipzig Nikolaikirche Archive (text only) [for Leipzig Evangelische Kirche jubilee, 2 Nov 1717]; Tobet, ihr Pforten der Hölle, *LEm* (text only) [for Leipzig Evangelische Kirche jubilee, 1717]; Trauerkantate, lost [on the death of Rektor Titius, 18 April 1714]; Zion auf ermuntre dich, Leipzig Nikolaikirche Archive [text only] (for Leipzig Evangelische Kirche jubilee, 1717]

Latin

Confitebor tibi, lost [for ded. of new anatomical theatre, 10 Sept 1704]; Ecce quam bonum et iucundum, lost (probably by Kuhnau) [for performance before the oration of Prof. B. Mencke, 6 Aug 1707]; Hodie collaetantur coeli cives (Christmas Day), 25 Dec 1709, *LEm* (text only) [for performance after the oration]; I, Fama, pennas indice praepetes, ode, lost [for performance after the oration of Prof. B. Mencke, 6 Aug 1707]; Non mortui laudabunt te, lost [for performance after the oration at the dedication of new anatomical theatre, 10 Sept 1704]; Oda secularis, tibi litamus, lost (probably by Kuhnau) [for Leipzig University jubilee, 4 Dec 1709]; Ode, 3 choirs, lost (probably by Kuhnau) [for wedding celebration of Elector-Prince Friedrich August and Maria Josepha of Austria, 8 Sept 1719]; Salve, theatrum, splendida funerum, ode, lost [for dedication of new anatomical theatre, 10 Sept 1704]; Summe terrarum moderator, ode, lost [for dedication of new anatomical theatre, 10 Sept 1704]; Verbum caro factum est (Christmas Day), 25 Dec 1709, *LEm* (text only) [for performance before the oration]

keyboard

Neuer Clavier-Übung, erster Theil (7 suites) (Leipzig, 1689); ed. in DDT, iv (1901/R)
Neuer Clavier-Übung, anderer Theil (7 suites, 1 sonata) (Leipzig, 1692); ed. in DDT, iv (1901/R)

Frische Clavier Früchte (7 sonatas) (Leipzig, 1696); ed. in DDT, iv (1901/R)

Musicalische Vorstellung einiger biblischer Historien (6 programme sonatas) (Leipzig, 1700/R); ed. in DDT, iv (1901/R)

Prelude, G, *US-NH*; Praeludium alla breve, *NH*; Fugue, C, *NH* (orig. version of 2nd movt, Sonata, B \flat ; 1692); Fugue, G, *D-MY*, tablature book, 1750; Toccata, *Bsb*: ed. in *Organum*, iv/19 (Leipzig, n.d.)

stage

Orpheus, opera, lost (mentioned in *Der musicalische Quack-Salber*) [probably for Weissenfels]

Singspiel, lost (according to Scheibe)

Music for school plays by C. Weise, lost

Dramma per musica, lost [for welcome of Elector-Prince Johann Georg, Michaelmas 1683]

Kuhnau, Johann

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Fundamenta compositionis, 1703, D-Bsb
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De triade harmonica, lost
Kuhnau, Johann

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Kühnau, Johann Christoph

(*b* Volkstädt, nr Eisleben, 10 Feb 1735; *d* Berlin, 13 Oct 1805). German composer and conductor. He was apprenticed to a town musician in Aschersleben, then from 1753 at Klosterbergen he studied to become a teacher and had keyboard lessons from Martin Grosse. In 1763 he became a schoolmaster at the Realschule in Berlin; there he founded a choir, which he conducted until his death. He published for the choir a series of largely religious *Chorarien* with keyboard accompaniment. He probably had further

lessons in harmony and composition from Kirnberger in the late 1770s. In 1783 he became a teacher and in 1788 Kantor and musical director at the Dreifaltigkeitskirche in Berlin. He did much to stimulate musical life there by conducting performances of large-scale choral works. Kühnau compiled several volumes of vocal and instrumental works by himself and other contemporary composers, the best-known of which are the *Vierstimmige alte und neue Choralgesänge*, with a preface dated 1784. The 308 chorales, including only eight by Kühnau and others by J.S. Bach, C.P.E. Bach and other German organists, were republished from 1817 in smaller editions; up to the tenth edition (1885) the series comprised 336 chorales.

Kühnau's son, Johann Friedrich Wilhelm Kühnau (*b* Berlin, 29 June 1780; *d* Berlin, 1 Jan 1848), the editor of the second to sixth editions of the chorales, was an organist at the Dreifaltigkeitskirche from 1814. In addition to writing several organ pieces and four-part chorales, he edited 86 melodies as a *Nachtrag zu [J.C.] Kühnau's vollständigem Choralbuche*, 1815 (*D-Bsb*), and a volume of *Choralmelodien zu sämtlichen Liedern des Berliner Gesangbuches für evangelische Gemeinen* (Berlin, 1838).

WORKS

MSS mostly in *D-Bsb*; printed works published in Berlin

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Inst: Praeludia, org, 1772, incl. works by others; [26] Choräle für eine Harfen-Uhr aufgesetzt, 1775, incl. some by J.P. Kirnberger; [35] Choralvorspiele, org, pf (c1790), incl. some by C.P.E. Bach, Kirnberger; organ works

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J.R. MILNE/R

Kühnel, August

(*b* Delmenhorst, 3 Aug 1645; *d* c1700). German viol player and composer. In 1657 or 1658 he was living at Güstrow with his father, the musician Samuel Kühnel. In 1661 he went as a viol player to the court chapel at Zeitz. He was active there until 1686, with interruptions. During one of these, in 1665, he went to Paris to study, and he later performed at Dresden and elsewhere. In 1669, when he visited Frankfurt, he was described as a 'musician of the Saxon court'. In 1680–81 he was in Munich, but he decided not to take up an appointment there that would have obliged him to change his religion. He is known to have been in London in 1682 and 1685: the *London Gazette* for 23 November 1685

announced 'some performance upon the Baritone, by Mr August Keenell, the Author of this Musick'.

In 1686 Kühnel was called from Zeitz to Darmstadt by Landgravine Elisabeth Dorothea to become viol player and director of the instrumentalists under W.C. Briegel, the Kapellmeister, but he had to leave Darmstadt in November 1688 because of the danger of attacks by the French. He is next heard of as director of the instrumentalists at the court at Weimar, and from 1695 to 1699 he was court Kapellmeister at Kassel. His son Johann Michael is also known to have been active as a viol player and as a violinist and lutenist too.

Kühnel was a leading performer on the bass viol and composer of music for it. He published a set of 14 attractive *Sonate ô partite* (Kassel, 1698), six of which are for two viols, and eight for one, all with continuo; two of them have been listed by Einstein and three edited by C. Döbereiner (Mainz, n.d.).

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ELISABETH NOACK

Kühnhausen, Johann(es) Georg

(d Celle, bur. 25 Aug 1714). German composer. From the autumn of 1660 he belonged, at first on a probationary basis, to the court band at Celle, the residence of the Duchy of Brunswick-Lüneburg; he was engaged there on a permanent basis as a court musician and singer on 2 January 1661. His name is listed in the court accounts until 1663. As early as September 1661, however, after a probationary course in religion and Latin, he had (with the duke's permission) taken up the post of town Kantor, which included the duties of third teacher at the grammar school. Kühnhausen held this post for the remaining 53 years of his life. In 1668, with the school's headmaster, he set up a new organization of the choir to assist discipline. Kühnhausen married twice and had eight children.

His only known composition is *Passio Christi secundum Matthäum* (autograph in *D-Bsb*; ed. in *Cw*, I, 1938). The main chorale of the song interludes is Ernst Christoph Homburg's 'Jesu, meines Lebens Leben', to a melody by Wolfgang Wessnitzer (organist at Celle court since 1661, town organist 1679–97). Whether it may be concluded from the restriction of the

instrumental part to an organ accompaniment that this Passion, generally dated around 1700, was written before the founding of the Celle municipal band in 1676, remains uncertain.

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MGG1 (A. Adrio)

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G. Linnemann: *Celler Musikgeschichte bis zum Beginn des 19. Jahrhunderts* (Celle, 1935), 21, 137–47

A. Adrio: 'Die Matthäus-Passion von J.G. Kühnhausen (Celle um 1700)', *Festschrift Arnold Schering*, ed. H. Osthoff, W. Seranky and A. Adrio (Berlin, 1937/R), 24–35

C. Meyer-Rasch: *Kleine Chronik der Kalandgasse* (Celle, 1951)

W. Braun: *Die mitteldeutsche Choralpassion im achtzehnten Jahrhundert* (Berlin, 1960)

H. Müller: *Ulrich Johann Voigt* (Celle, 1985)

GÜNTER THOMAS

Kühr, Gerd

(b Luggau, Carinthia, 28 Dec 1952). Austrian composer and conductor. He studied at the Salzburg Mozarteum (1972–9), where his teachers included Gerhard Wimberger (conducting) and Josef Friedrich Doppelbauer (composition), at the Cologne Musikhochschule (1980–83) with Henze (composition), Swarowsky and Celibidache (conducting), among others, and at the Accademia Musicale Chigiana, Siena (composition), Mainz University (phenomenology) and Salzburg University (history, Magisterium 1978). He has served as répétiteur for the operas of Cologne (1981–4) and Graz (1984–6), as director of the Munich Biennale composition workshop (1990–92) and as professor of composition at the Graz Musikhochschule (from 1995), where he has also directed the Institute for Electronic Music.

Kühr's compositional philosophy has emerged from his belief in the communicative powers of a basic musical vocabulary and in the humanist responsibilities of the artist to society. The melodic gestures, instrumental timbres and historical quotations employed in his works are imbued with an immediacy informed by late 20th-century European culture. His compositions are often generated from a small nucleus of material; he recognizes circular forms as his structural ideal.

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Op: Stallerhof (F.X. Kroetz), 1986–7, Munich, 3 June 1988

Orch: 5 Aphorismen, 1979–82; Nachtstück, hp, orch, 1982; Lamento e conforto, 1983; Eso es, 1989; Concertare, cl, orch, 1990–91; Mundo perdido, chbr orch, 1992; Streichholz und Schlagblech, 1994; ... à la recherche ..., pf, orch, 1995–6

Vocal: Viermal Morgenstern, S, pf, 1974–5; Unser Mass ist die Wirklichkeit (requiem, W. Buchebner), Bar, chorus, 1982; Walt Whitman for President (W.

Whitman), S, 7 insts, 1984; Palimpsest (E. Burkart, G. Trakl), Mez, Bar, chorus, orch, 1989–90; Wortlos, chorus, 1990; Scala quasi unisona, 2 or more vv, 1997
Chbr and solo inst: Dreiklangspiel, 2 pf, 1978–9; Für Str Qt, 1980–81; Quasi una variazione, pf, 1981 [after Diabelli]; Konversatorium über 'fast ein Rondo', brass qnt, 1982; 210 secondi, fl, cl, vn, 1984–5; Steirische Ständchen, pf trio, 1986; Con sordino, str qt, 1995–6; Sei omaggi, 7 insts, 1995

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SIGRID WIESMANN

Kuhreigen [Kuhreihen].

See [Ranz des vaches](#).

Kuhschellen

(Ger.).

See [Cowbells](#).

Kuijken.

Belgian family of musicians. They are specialists in early music.

- (1) Wieland Kuijken
- (2) Sigiswald Kuijken
- (3) Barthold Kuijken

JULIE ANNE SADIE, STANLEY SADIE

[Kuijken](#)

(1) Wieland Kuijken

(*b* Dilbeek, nr Brussels, 31 Aug 1938). Viola da gamba player and cellist. Members of the family were musicians on both sides, connected with brass bands. Wieland left school at 15 and began musical studies (cello and piano) at the conservatory at Bruges, where the family had moved in 1952. He also studied at the Brussels Conservatory (1957–62; *prix d'excellence*, 1962). At 18 he began teaching himself the viol. He played in the Brussels avant-garde group Musiques Nouvelles (1962) and, from 1959 to 1972, in the Alarius Ensemble, a group specializing in Baroque music, especially French. After that he played with his brothers in the Kuijken Early Music Group and was much involved in teaching; he has held appointments at the conservatories of Antwerp, Brussels and The Hague since the early 1970s and has conducted many masterclasses. He has appeared frequently at festivals, such as Flanders, Saintes and the English Bach Festival, and toured in Australia and New Zealand with his brothers and

Gustav Leonhardt. Artists with whom he has played include Alfred Deller, Gustav Leonhardt and Frans Brüggen.

In the late 1970s Wieland Kuijken came to be regarded as the leading exponent of the bass viol, both as a continuo player, in a wide repertory of French, German, Italian and English music, and as a soloist, in Bach and particularly in the French repertory, notably Marais and Forqueray; he has also played in chamber music of the Classical period, including Mozart and Boccherini. His playing combines care over scholarly detail with a high level of musicianship; it is characterized by its tonal purity, its sense of line, its poise and restraint, and by its seriousness of approach.

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'Wieland Kuijken and Christopher Hogwood on the Viol', *EMc*, vi (1978), 4–11

[Kuijken](#)

(2) Sigiswald Kuijken

(*b* Dilbeek, nr Brussels, 16 Feb 1944). Violinist, viol player and conductor, brother of (1) Wieland Kuijken. He began violin studies at Bruges Conservatory at the age of eight, and from 1960 studied at the Brussels Conservatory under M. Raskin (*premier prix*, 1964). On the Baroque violin, which he has played since 1970, he is self-taught. His career has followed lines similar to that of his brother Wieland: he played with Musiques Nouvelles for ten years, then the Alarius Ensemble, with whom he toured, playing the viola da gamba as well as the violin. He began teaching the Baroque violin at The Hague Conservatory in 1971 and is a regular participant in festivals involving early music (notably Flanders and the English Bach Festival). In 1972 he was a founder of a Baroque orchestra, La Petite Bande, which he directs and which has recorded a wide range of music, including works by Corelli, Rameau and Haydn and, notably, performances of Handel's operas *Partenope* and *Alessandro*, which won much praise for their vivacity and keen sense of style. The group has a distinctive character, with its light textures, sprightly rhythms and unassuming manner. Kuijken has appeared as conductor with other period-instruments orchestras, among them the Orchestra of the Age of Enlightenment, and has recorded the three Da Ponte-Mozart operas and Haydn's 'Paris' symphonies and two late oratorios. His recordings as a violinist include a set of the Bach sonatas with Leonhardt, which won a German award in 1975, and two Mozart discs.

[Kuijken](#)

(3) Barthold Kuijken

(*b* Dilbeek, nr Brussels, 8 March 1949). Flautist and recorder player, brother of (1) Wieland Kuijken. He studied at the conservatories of Bruges, Brussels and The Hague, where his teachers included Franz Vester (flute) and Frans Brüggen (recorder); on the Baroque flute he is self-taught. Besides playing with his brothers, he has been a member of the Parnassus Ensemble, the Collegium Aureum and La Petite Bande and has toured extensively. He teaches the Baroque flute at the conservatories in The Hague and Brussels. The width of his repertory is reflected in his recordings, which range from Montéclair, Handel and Telemann (the solo

flute fantasias) to Haydn and Mozart (the flute quartets). His playing is notable for its musicianly understanding of Baroque stylistic precepts, its delicately rounded tone and its intelligent and sensitive handling of rhythm.

Kuivila, Ron(ald J.)

(b Boston, 19 Dec 1955). American composer. He studied at Wesleyan University (BA 1977) with Alvin Lucier and Richard Winslow, among others, and at Mills College (MFA 1979), where his teachers included Robert Ashley and David Behrman. He joined the music department at Wesleyan in 1982. Kuivila's style developed from the disjuncture between Cage's antipathy to recording and Walter Benjamin's belief in the potential for technical reproduction to liberate perception. While his structures generally derive from technical processes, his realized compositions resemble spontaneous improvisations. His first work, *The Essential Conservatism of Feedback* (1974), established a process of audible self-correction. His interest in motion-sensing spatial fields resulted in *Comparing Habits* (1978) and *Sailing Ship/Flying Machine* (1983), both of which function either as concert works or sound installations. In the 1980s he explored compositional algorithms (*Loose Canons*, 1986–90), high voltage phenomena (*Parallel Lines*, 1989; *Radial Arcs*, 1989; *Spark Harp*, 1989) and speech synthesis (*The Linear Predictive Zoo*, 1989). Much of his work in the 1990s has taken the form of site-specific, interactive multimedia installations. In *Il giardino de Babele* (1990) a virtual 'performer' reacts to musical choices made by visitors as they walk over floor tiles that trigger musical pitches; in *ShadowPlay* (1996) voices in an ongoing composition are changed as visitors cast shadows over light sources.

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(selective list)

Chorus: *The Essential Conservatism of Feedback* (1974)

Tape: *Sketch*, 1980; *In Appreciation*, 1982; *Alphabet*, 1983; *Household Object*, 1983; *Minute Differences/Closely Observed*, 1985; *A Kbd Study*, 1986; *Loose Canons*, 1986–90; *The Linear Predictive Zoo*, 1989; *Pythagorean Puppet Theater*, 1989; *Fine Muck and His Good Fellows*, 1990; *Second Surface*, 1991; *Jocular State*, 1992; *Fugue States*, 1995; *Parsable*, 1995; *Elec Wind* (for BH), 1996

Installations: *Comparing Habits*, performance and installation, 1978; *Sailing Ship/Flying Machine*, 1983; *Parallel Lines*, 1989; *Radical Arcs*, 1989; *Spark Harp*, 1989; *Il giardino de Babele*, 1990; *Dolci mura* (Athabasca), 1992; *The Factory of Light*, 1993; *Killeroki*, 1994; *VR on \$5 a Day*, 1994; *Spark Armonica*, 1996; *ShadowPlay*, 1996; *Broken Lines*, 1997

Recorded interviews in *US-NHoh*

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Kujawiak.

Polish folk dance from the Kujawy region. It is characterized by what is usually called the [Mazurka](#) rhythm – triple time with a displacement of the accent to the second or third beat of the bar. The *kujawiak* may be distinguished from the mazurka by its slower tempo (crotchet = 120–50). The [Oberek](#) has a similar rhythmic character but is usually faster than the mazurka; the *kujawiak*, by contrast, has longer phrases, greater embellishment and, vocally, a more developed stanza (often based on a three-bar phrase unit). The usual form is ternary, with a faster middle section and an acceleration to the final cadence. The changes of tempo often reflect characteristic preoccupations with sleeping and hunting. It is danced by couples in a circle, who may walk (alternately turning towards and leaning away from each other) or revolve around each other (with hands free or clasped).

Collections of *kujawiaks*, arranged for piano, were made by M. Miączyński (c1830), Oscar Kolberg (1845) and W. Kaczyński (1933). Several of Chopin's mazurkas have sections with *kujawiak* characteristics and one of the melodies in his Fantasy on Polish Airs op.13 is of this dance type. There are also examples by Nowomiejski for chorus and by Wieniawski for violin and piano. (See also [Poland](#), §II)

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STEPHEN DOWNES

Kukulion.

An alternative spelling in English usage for the Greek *koukoulion*, the name used in Byzantine chant for the [Prooimion](#).

Kukuzeles.

See [Koukouzeles](#), [Joannes](#).

Kulenkampff, Georg

(*b* Bremen, 23 Jan 1898; *d* Zürich, 5 Oct 1948). German violinist. He studied at Bremen and later (1912–15) with Willy Hess at the Berlin Hochschule für Musik, where he himself taught from 1923 to 1926 and gave masterclasses in 1931. He toured extensively in Europe. He was exiled during World War II and succeeded Flesch at the Lucerne Conservatoire in 1943. In his relatively short career Kulenkampff was specially acclaimed in Germany. His death (from spinal paralysis) robbed violin playing of a highly respected musician of individual style and personality, an outstanding performer and a distinguished teacher. His recording of Beethoven's Violin Concerto with the Berlin PO under Hans Schmidt-Isserstedt (1936) is still considered very fine. Despite some technical shortcomings, it is a musician's performance suffused with a classical serenity. His memoirs were published as *Geigerische Betrachtungen* (Regensburg, 1952).

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Kulenović, Vuk

(*b* Sarajevo, 21 July 1946). Yugoslav composer. After graduating from the composition class of Srebotnjak at the Ljubljana Academy of Music (1976) he worked in Stuttgart with Milko Kelemen and completed a master's degree under Enriko Josif at the Belgrade University of Arts (1992). He lectured in India in 1992, and taught at the Vučković music school in Belgrade and at the University of Arts. He has since lived in the USA.

Kulenović's works suggest a new sound world capable of strong emotions and primeval forms of expression. Certain works, for example *Kvasar OH 471* (1975), use aleatory forms. His musical language, which at times is tonal with modal influences, makes use of melodic and rhythmic formulae, as in *Ikar*. Some pieces are inspired by the forgotten musics of India, the Balkans and Byzantium.

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Orch: *Voces nocturnae III*, 1973; *Kvasar OH 471* [*Quasar OH 471*], 1975; *Ikar* [*Ikaros*], 1978; *Koralna simfonija* [*Choral Sym.*], 1982; *Moto barbaro*, 1984; *Lidijski pejzaž* [*Lydian Landscape*], vn, str, 1985; *Conc. grosso, jazz perc, db, orch*, 1989; *Mehanički Orfej* [*Mechanical Orpheus*], str, 1991; *Vn Conc. Obožavanje mesecu* [*Worship of Moon*], 1991

Vocal: *Vox clamantis*, S, double chorus, orch, org, 1974; *Voces nocturnae IV*, Mez, chbr orch, 1974; *Sirinks* [*Syrinx*], female chorus, fl, orch, 1976; *Canti notturni*, female chorus, cl, orch, 1979; *Voces nocturnae V*, Mez, hpd, fl, 1979; *Slovo svetlosti* [*The Word of Light*], S, chorus, pf, orch, 1979; *Himne* [*Hymnos*], S, chorus, orch, 1986; *Kama Maya sutra*, chorus, orch, 1988 [music for ballet]

Chbr (inst): *Voces nocturnae I–II*, pf trio, 1961; *Minijature* [*Miniatures*], vn, pf, 1964; *Stara indijska kantilacija* [*Old Indian Cantillation*], db, prep pf, 1986; *Varijacije po Kir Stefanu* [*Variations upon Kir Stefan*], fl, vn, vc, pf, 1988; *Boje privida* [*Colours of*

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ROKSANDA PEJOVIĆ

Kulenty, Hanna

(b Białystok, 18 March 1961). Polish composer. She studied composition in Warsaw with Kotoński (1981–5) and in The Hague with Louis Andriessen (1986–8), and was fellow of the Deutscher akademischer Austauschdienst in Berlin in 1990–91. The recipient of many commissions, her works have frequently been performed in Poland, the Netherlands and Germany.

Kulenty established the essential parameters of her compositional practice while still a student: works such as *Ad unum* and *Sesto* contain percussive rhythm and iterative gestures, while formally they carry a sense of momentum. The clarity of her writing – which varies from unison pedal points to differently paced musical strata, as in *Trigon* (1989) – is largely the realization of a compositional strategy, the 'polyphony of arcs'. Overlapping or in sequence, these determine small- and large-scale events, and are governed, for example, by chordal progressions, timbral effects or emotional intensity. Much of her material draws on phenomena such as inhalation-exhalation and spectral harmony (examples of the latter can be found in *Air*, 1991), or else on musical features such as arpeggiation, ostinato, glissandos and microtonal inflections; in the Violin Concerto no.1 these come together in a frenzy of activity. Occasionally, as in *A Cradle Song* (1993), the music has an almost Romantic fervour, while some of the later pieces (e.g. *Going Up*) are cast in a popular idiom, drawing more obviously on jazz and minimalism.

WORKS

(selective list)

Stage: *Przypowieść o ziarnie* [Parable of the Grain] (monodrama, S. Plath), A, fl, vn, db, perc, tape, Warsaw, 1985; *The Mother of Black-Winged Dreams* (op, 1, P. Goodman), 1995, Munich, 9 Dec 1996

Orch: *Ad unum*, 1985; *Quatro*, chbr orch, 1986; *Sym. no.1*, 1986; *Sym no.2* (B. Spinoza), chorus, orch, 1987; *Breathe*, str, 1987; *Perpetuus*, wind, perc, 2 elec gui, pf, 1989; *Trigon*, chbr orch, 1989; *Pf Conc. no.1*, chbr orch, 1990, rev. as *Pf Conc. no.2*, orch, 1991; *Air*, wind, pf, elec b gui, 1991; *Vn Conc. no.1*, chbr orch, 1992, arr. vn + elec delay, orch, 1993; *Passacaglia*, chbr orch, 1992; *Sinequan Forte*, amp vc + elec delay, orch/chbr orch, 1994; *Vn Conc. no.2*, 1996; *Certus*, chbr orch, 1996;

Elfen, chbr orch, 1997; Part One, orch, 1997

Chbr: Str Qt no.1, 1984: Quinto, 2 pf, 1986; Ride, 6 perc, 1987; aaa TRE, va, vc, db, 1988; Arcus, 3 perc, 1988; Cannon, vn, pf, 1988; Str Qt no.2, 1990; A Few Minutes for Ereprijs, ens, 1992; A Cradle Song, pf trio, 1993; Lysanxia, gamelan, tape, 1994; A Fourth Circle, vn/va/vc, pf, 1994; Going Up 1, vn, db, 1995; Going Up 2, ens, 1995; A Sixth Circle, tpt, pf, 1995; Sierra, vn, vc, 1996; Blattimus, sax qt, 1996; Waiting for ... , v, pf, 1997; Stretto, fl, cl, vc, gui, 1998; Rapidus, sax qt, 1998

Solo inst: 3 Minutes for the Double Bass, 1983; Sesto, pf, 1985; Still Life with a Violin, vn, 1985; Arci, perc, 1986; One by One, mar, 1988; E for E, hpd, 1991; Cadenza, vn + elec delay, 1992; Sinequan, vc, 1993; Still Life with a Cello, vc, 1993; A Fifth Circle, a fl + elec delay, 1994; A Third Circle, pf, 1996

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Principal publishers: PWM, Donemus

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J. Siwiński: 'Doktor Klown, Doktor Śmierć', *RM*, xli/8 (1997)

ADRIAN THOMAS

Kulesha, Gary

(b Toronto, 22 Aug 1954). Canadian composer and conductor. He studied at the Royal Conservatory of Music, Toronto (graduated 1978), where his principal teachers included William Andrews and Samuel Dolin, and later with John McCabe (England, 1978–81) and John Corigliano (New York, 1982). He has held the posts of principal conductor of the Stratford Festival, Ontario (1983–5) and artistic director of the Canadian Contemporary Music Workshop (from 1987). He has also served as composer-in-residence with the Kitchener-Waterloo SO, Ontario (1988–92), and the Canadian Opera Company (1993–5), and as composer-advisor to the Toronto SO (from 1995). His teaching appointments include posts at Wilfrid Laurier University, Waterloo, the Royal Conservatory of Music and the University of Toronto, where he has directed the Contemporary Music Ensemble.

Kulesha's style synthesizes a wide range of influences. The sombre *Mysterium coniunctionis* (1980) is an allegory of the human psyche inspired by the writings of Carl Jung. *Shaman Songs* (1990), after Inuit texts, shows the influence of African drumming, breath and whisper sounds, Elliot Carter and Ligeti, as well as traditional choral writing. Minimalist ostinatos, a haunting slow movement, and a driving energy reminiscent of Shostakovich are featured in the Piano Trio (1991). *The Gates of Time* (1991) displays pointillistic and aleatory techniques, rhythmic vitality and a harmonic structure that can be considered almost Classical. The Recorder Concerto (1991) blends elements of Baroque concerto style with devices from Asian music. Among his most important works are the five Chamber Concertos.

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DAVID PARSONS

Kulintang [gulintangan, klentangan, kolintang, kwintangan etc.].

Gong-chime of the Philippines, Indonesia and other parts of South-east Asia. The term is used also for an ensemble of gongs, drums and other percussion instruments in which the *kulintang* gong-chime is the main constituent. The origins of the *kulintang* are obscure, but its distribution and musical techniques link it with other ensembles in the area; the *engkromong* of Sarawak, for example, employs the same instruments and performance technique.

1. The 'kulintang' gong-chime.

This consists of a number of bossed bronze gongs laid horizontally in a row in front of the performer, with the largest on the left and the smallest on the right, though sometimes this is reversed. The number of gongs varies: there are from seven to nine in Sabah and Brunei, usually eight among the Magindanao in the Philippines, six in Sumatra and up to 12 among some ethnic groups. The larger gongs measure about 22 cm in diameter, with turned-in rims 7 cm wide and bosses 3 cm high; the smaller gongs are approximately 18 cm in diameter, with rims 7 cm wide and bosses 2.5 cm high. They are manufactured by the lost-wax process. Some gongs are

plain, with no designs, but the faces of others are etched with geometrical figures.

The gongs are laid on two parallel strings stretched out in a wooden frame. Some frames are very elaborate, especially among the Maranao people, where motifs with arabesque contours and rich colours (shades of blue, yellow and purple) display traditional craftsmanship in wood and brass sculptures. Simpler frames have no paintings or carvings. Among poorer families, who may not possess a frame, the gongs are sometimes placed on mats, clothes, leaves, sacks or some other surface which does not completely damp the sound. The gongs are played with two soft wooden mallets.

2. The 'kulintang' ensemble.

The *kulintang* gong-chime is the melody instrument of the *kulintang* ensemble, the other instruments consisting of suspended gongs, drums and other percussion (see [illustration](#)). The suspended gongs vary in size, thickness and profile, with faces between about 30 and 60 cm in diameter and turned-in rims from about 10 to 20 cm wide. The gongs may weigh 5 kg or more. Outside the *kulintang* ensemble they are widely distributed in South-east Asia and used in various ensembles. The bigger instruments are more valuable than the *kulintang* itself, and are important as heirlooms, bridal gifts and a means of exchange. In performance they are suspended from a beam of a house or the branch of a tree and struck on their bosses with a rubber- or cloth-padded mallet to produce either long vibrations or short sounds damped by the player's left hand or right knee.

Table 1 shows the instrumentation of some *kulintang* ensembles as they exist among various cultural groups in insular South-east Asia. The melody instrument (Table 1, col.2) is supported by a drum (3) which provides a rhythm and the basic metre on which *kulintang* melodies depend. The other percussion timbres (4, 5) colour the rhythm and melody. The special timbres of one gong of the *kulintang* gong-chime (5) may supply a discreet metallic or rim sound, which in the case of groups *D* and *F* may be assisted by special ostinato techniques of the player. The suspended gongs are very varied in both type and musical function. Gongs with a plane face (6), usually played on the rim, provide the metallic sound which in some cases is produced by a gong of the *kulintang* (5). Other suspended gongs (7) produce muted sounds in counterpoint to each other, and may be played together with a long-sounding gong (9), as among the Sama (*F*) and the Tausug (1). The *gandingan* of the Magindanao (*D8*) is a special group of four gongs, graded in pitch and played by one musician; their long resonances overlay each other and lend a homogeneity to the whole orchestra.

TABLE 1:
Instrument
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) (cyl indr ical)
 B lba engk 2 taw ak ben dai
 n ofromogend ng ang (var y in)
 Sara (5 to or du mb nu
 wak 7 gon ak ers
 gs) (cyl)

C	Ka gulin 2-daztang head an an ed of	Saba h (7, 9 to 12 gon gs)	indr ical) gen dan g (cyl in dr ical)	san ang	taw ak			
D	Ma kulintdeba gin ang kan dan ao	of (8, and up to 12 gon gs) Mind anao	replbab 1 or 4 ace end 2 gan sil (1 agudin ng gan (co nic al, 2 stic ks)	bab end il	or 2 stic ks)	(da mp ed, 1 pla yer)		
E	Markulintdada anaang buan o of	Mind anao (usu ally 8 gon gs)	replbab 1 or ace end 2 ser agu ng (go blet , 2 stic ks)	bab end er	(2 stic ks)	(da mp ed, 1 or 2 pla yer s)		
F	Sa kulinttambbola sol ma anga ul q em of n bat	Sitan gkai (7 to 9 gon gs)	bua (na rro w (cyl in dr ical , 2 stic ks)	tam uk		rim) and pul aka n (wi de rim		(wi de rim)

The ensemble of suspended gongs and varied percussion serves to accompany the *kulintang* melody, but it also has its own internal structure, different from that found in the Javanese [Gamelan](#).

3. Tuning and performing styles.

There is no standard tuning for *kulintang*, and almost as many scales exist as there are ensembles. There is a general tendency for an eight-gong *kulintang* to be tuned in narrow and wide steps similar to those of pelog and anhemitonic scales (see [Gamelan](#), §1, 6). However, these gaps have a wide range of measurements; in some old gong-chimes intervals measure less than 20 or even 10 cents, and are accepted by local performers only because there are no other gongs available. Moreover, the distribution of narrow and wide steps within the eight-gong row varies, thus changing the measurements of 5ths and octaves. The scale structure of several *kulintang* produced by a rural gong factory in Cotabato, Mindanao, is approximately C–D–F–F_♯–G–A_♯–B– (Maceda, 1988, p.9).

Kulintang ensembles are used for feasts, weddings, celebrations and entertainments. Whenever *kulintang* music is heard an audience usually gathers, listens and participates. In many cultural groups the *kulintang* players are women, but among the Iban they are usually men. Among the Magdinao of Datu Piang (Dulawan) young men have developed a virtuoso style initiated in the 1950s by Amal Lemuntod, a performer of considerable repute. Pieces take on the character of an informal contest between young players who try to outlast each other in rapid performances.

Two fundamental elements of *kulintang* music, as of other ensembles in South-east Asia, are the melody and the drone, or ostinato. In the *kulintang* ensemble the *kulintang* gong-chime provides the melody, and each of the punctuating instruments (Table 1, cols.3–9) contributes its own ostinato. This produces the unique variety of colours which characterizes *kulintang* music and sets it apart from that of other gong families.

Among the Yakan people *kulintang* melodies tend to be stationary; patterns played on a limited number of gongs are repeated at high speed with few note changes. Among the Sama people of Sulu melodic lines may be developmental, using many notes, as in the *titik to-ongan*, an independent instrumental piece or the *tariray*, which accompanies a dance performed, especially by elderly women, in ceremonies of possession. Some melodies are cellular, with short phrases repeated many times before changing to

another melodic cell; an example is the *titik tabawan*, used at marriage ceremonies.

A characteristic Magindanao melodic form from the town of Datu Piang, Cotabato, consists of cells played by two, three or four gongs which change in number and pitch as they move up and down the eight-gong register. The musical interest lies in the permutation of the cells, the performer deciding on the combination of gongs, the length of time he will repeat it, when to add some and to suppress others, and when to transfer to another register or to a cell above or below. A closing pattern is a melodic rise and fall, ending on a middle note.

Magindanao *kulintang* music is clearly based on rhythmic modes. There appear to be similar structures in kulintang music of the Tuaran Dusun of north Borneo, but these are less apparent among the Taosug and absent among the Maranao, Yakan and Sama-Badjao. The three such modes (ex.1) are announced first by the drum and taken up by the other instruments. Two pieces of music are played in each mode to complete one musical rendition.



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JOSÉ MACEDA

Kuljerić, Igor

(b Šibenik, 1 Feb 1938). Croatian composer. He graduated from the Zagreb Academy of Music in 1965 after studying composition with Šulek, and in 1975–6 worked at the electronic music studio of RAI in Milan. He has subsequently held conducting posts in Zagreb and was in 1969 appointed a conductor of the Zagreb SO and the Choir of Radio-Television Zagreb.

Kuljerić is one of the most successful avant-garde Croatian composers. His music has evolved, in part, through continuous searching for new sound combinations and by relating an avant-garde expression to musical traditions; indeed, he has stated that continuity and change are the two constants of his work. He is also intrigued by the relationship between words and music. In some works, for example *Žalobni pjev* ('Mourning Song'), he creates polyphony from juxtaposed sequences of contrasted blocks of sound. In his works for the stage he uses a variety of new compositional and technical procedures to promote dramatic development. In his first opera, *Moć vrline* ('The Power of Virtue'), for example, the music consists of two layers (employed simultaneously or in alternation): one portrays the psychological world and realistic crowd scenes, while the other, based on deliberately trivial ideas, symbolizes alienation, manipulation and cynicism. In his second opera, *Rikard III*, the music is based on expressive, melodious vocal lines, while short tape interludes serve to comment on and connect each scene.

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Inst: 2 ballet suites, orch, 1965; *Momenti za Vladu* [Moments for Vlado], pf, 1968; *Figurazioni con tromba*, tpt, orch, 1971; *Impulsi II*, str qt, 1971; *Solo-tutti*, pf, orch, 1972; *Song*, str qt, 1981; *Koralna predigra* [Plainsong Ov.], orch, 1982; *Risuono di Gavotta*, orch, 1986; *Concert Piece*, D, picc, fl, a fl, b fl, orch, 1988; *Toccata*, vib, 1988; *Valzer*, chbr ens, 1989; *Chaconne*, perc ens, 1990; *Alleluia*, pf trio, 1991; *Barocciana*, mar, 1993; *Les echos I*, chbr ens, 1995; *Riki Levy*, 5 ballet scenes, orch, 1999; *Pop conc.*, tpt, orch, 1999; *Conc.*, mar, orch

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KORALJKA KOS

Kulka, Konstanty (Andrzej)

(*b* Gdańsk, 5 March 1947). Polish violinist. He studied in Gdańsk with Stefan Herman (1960–65), and while still a student was a prizewinner in the Paganini Competition in Genoa (1964). Two years later he won first prize in the International Radio and TV Competition in Munich, and in 1967 he embarked upon a solo career, playing internationally with leading orchestras and conductors. He also performs a great deal of chamber music and regularly gives recitals with the pianist Jerzy Marchwinski. He has won a number of awards, made many recordings (including idiomatic readings of the Szymanowski violin concertos) and given several first performances, among them the Violin Concerto by Zygmunt Krauze (1980).

MARGARET CAMPBELL

Kullak.

German family of musicians.

- (1) Theodor Kullak
- (2) Adolph Kullak
- (3) Franz Kullak
- (4) Ernst Kullak

HORST LEUCHTMANN

Kullak

(1) Theodor Kullak

(*b* Krotoschin [now Krotoszyn, Poland], 12 Sept 1818; *d* Berlin, 1 March 1882). Pianist and teacher. Encouraged by Prince Radziwiłł he gave his first piano concert before the Prussian king in Berlin at the age of 11. In 1837, while reading medicine in Berlin, he studied music under W.J.A. Agthe, E.E. Taubert and Siegfried Dehn. In 1843 he completed his musical education in Vienna under Czerny, Sechter and Nicolai; the following year he taught music to royalty and the aristocracy in Berlin and in 1846 was appointed pianist to the Prussian court. Together with Stern and Marx, he founded the conservatory (later known as the Stern Conservatory) in Berlin. He withdrew from the direction of this enterprise in 1855 (to be succeeded by Bülow) and founded the Neue Akademie der Tonkunst, which specialized in the training of pianists and soon became the largest private institute for musical education in Germany; towards the end of

Kullak's life it numbered 100 teachers and 1100 pupils. His famous pupils included Hans Bischoff, Moritz Moszkowski and Xaver and Philipp Scharwenka. Among his vast number of piano compositions the most important are the studies; his *Schule des Oktavenspiels* is still considered indispensable. After Liszt, with whom he was on friendly terms, Kullak was one of the outstanding piano teachers of the 19th century.

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Kullak

(2) Adolph Kullak

(b Meseritz [now Międzyrzecz, Poland], 23 Feb 1823; d Berlin, 25 Dec 1862). Music critic, brother of (1) Theodor Kullak. He studied philosophy in Berlin and, at the same time, studied music with A.B. Marx. Through Marx, he became co-editor of the *Berliner Musikzeitung*; he also taught at his brother Theodor's Neue Akademie der Tonkunst. His writings on music and piano method, *Die Ästhetik des Klavierspiels* (Berlin, 1861), are still of value.

Kullak

(3) Franz Kullak

(b Berlin, 12 April 1844; d Berlin, 9 Dec 1913). Piano teacher, son of (1) Theodor Kullak. He received his musical education at his father's Neue Akademie der Tonkunst and completed his studies in Paris under Wehle and Litloff. His career as a concert virtuoso was impeded by a nervous complaint, and he worked as a teacher at his father's academy, becoming its director after his father's death. In 1890 he was forced to close the academy for reasons of health; in 1891 he opened the Akademie für höheres Klavierspiel, but had to give it up in 1900, again on account of poor health. As a teacher, he was regarded as highly as his father. He made an important edition of Beethoven's piano concertos.

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(4) Ernst Kullak

(*b* Berlin, 22 Jan 1855; *d* Berlin, 1914). Composer, son of (2) Adolph Kullak. He studied philosophy and philology in Berlin and Leipzig and received his musical education at his uncle's Neue Akademie der Tonkunst, where he then taught composition and the piano.

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Kullman, Charles

(*b* New Haven, CT, 13 Jan 1903; *d* New Haven, 8 Feb 1983). American tenor. He studied at Yale University and the Juilliard School of Music. After making his début with the American Opera Company as Pinkerton in 1929 he went to Europe and sang the same role with the Kroll Oper in Berlin in 1931. He later appeared at the Berlin Staatsoper and Covent Garden, and in Vienna and Salzburg. He made his Metropolitan début in 1935 in Gounod's *Faust*. For 25 seasons he sang with the company while still making guest appearances elsewhere. Kullman was one of the most versatile tenors ever to sing with the Metropolitan. He was able to adapt his lyric voice to heavy roles, and his repertory ranged from Tamino and Rinuccio to Tannhäuser and Parsifal. He had an appealing vocal quality and a pleasing stage personality. He was also an admired concert singer and sang in the famous 25th anniversary performance in Vienna of *Das Lied von der Erde* under Walter in 1936. The recording of the occasion offers a fine souvenir of Kullman's voice and artistry.

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ALAN BLYTH

Kulthum, Ibrahim Umm.

See [Umm Kulthum](#).

Kultrún [cultrun].

A small conical [Kettledrum](#), 35 to 45 cm in diameter, used by the Mapuche (Araucanian) people of southern [Chile](#) and parts of [Argentina](#). The shell, made of laurel or a large calabash, is covered with a hide from a goat, calf, sheep or horse. The hollow basin contains several small stones, seeds or coins that rattle when the instrument is struck with a drumstick or shaken. Wooden mallets covered in wool are used as drumsticks. In Argentina the *kultrún* is played by a female shaman who stands holding the drum on her left arm and strikes it with a drumstick, or sits with the drum on the ground before her, in which case she uses two drumsticks. Less commonly the instrument is shaken as an idiophone. In Chile the distribution of the *kultrún* encompasses four southern provinces: Bío-Bío, Malleco, Valdivia and especially Cautín. Among the Chilean Mapuche the *kultrún* is a principal instrument of the *machi* (shamans), frequently but not always female. It is used primarily in connection with healing rituals and for other shamanic ceremonies. The head of the instrument is painted in various forms and colours. See M.E. Grebe: 'El kultrún mapuche: un microcosmo simbólico', *RMC*, nos.123–4 (1973), 3–42.

For illustration see [Argentina](#), fig.6

JOHN M. SCHECHTER

Kumar, Aldo

(b Ljubljana, 20 Oct 1954). Slovene composer. After taking degree in music education at Ljubljana University (1975), he continued to study composition, mostly as a self-taught practitioner. In the 1980s he attended composition courses led by Polish composers Bogusław Schäffer, Krzysztof Meyer and Kotoński, and in 1995 he took a higher degree in music education. He has hitherto focussed primarily on vocal (especially choral) genres and on music for theatre and film. His musical idiom encompasses a variety of styles, ranging from folklike melodic expressiveness (as in his earlier choral works) and picturesque tone poems to the new simplicity of works such as *Post Art or Look, Wolfgang is Writing to You* for piano and strings (1991).

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vocal

works without dates published in 1990

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Youth chorus: Burja, 1980; Tice, 1982; Kepe svetlobe, children's chorus, str, ob, perc, 1983; Randi, 1984; Včasih, 1984; Val lovi val, 1986; Snežinke; Stopinje v snegu; Jump Over the Edge of the World, children's chorus, chbr orch, 1996; Magdalenca, 1996; A-bomba, H-bomba

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dramatic

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Around 30 incid scores

electro-acoustic

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LEON STEFANIJA

Kumbala [krembala]

(Gk.).

See [Cymbala](#).

Kumer, Zmaga

(b Ribnica, 24 April 1924). Slovene musicologist. She studied Slovenian literature at the University of Ljubljana, graduating in 1948, and musicology at the Ljubljana Academy of Music, graduating in 1952. In 1955 she received the doctorate at Ljubljana University with a study of the Slovenian variants of the song *Puer natus in Bethlehem*. She was a member of the Institute of Ethnomusicology in Ljubljana (1949–89), and she taught ethnomusicology at the Academy of Music (1953–66) and the University of Ljubljana (1966–89). Most of her work has been concerned with the texts of

Slovenian folksongs. She has studied the interrelationship of Slovenian folk music and the folk music cultures of the neighbouring Alpine regions, and has been able to demonstrate the existence of various common topics, texts and tunes, their migration and transformation. A prolific author, she established herself as a leading Slovenian authority on ethnomusicology of her generation.

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BOJAN BUJIC

Kumi-daiko [wadaiko, taiko]

(Jap.: ‘Ensemble of drums’, from *kumi*: ‘group’, ‘ensemble’; *-daiko*: the suffixing form of *taiko*, a generic term for Japanese drums).

An ensemble using mainly indigenous Japanese percussion instruments for performance on the stage.

Japanese indigenous percussion traditionally served as an accompaniment in ritual music and classical theatre. Its post-war transition to centre-stage was mainly a result of the work of jazz drummer Oguchi Daihachi who, by featuring these instruments in a series of compositions exploring the interface between jazz and ritual drumming, brought them to the fore in contemporary composition. The performance of Oguchi's work at the 1964 Tokyo Olympics inspired the formation of similar ensembles nationwide, notably in the Hokuriku area where *kumi-daiko* performance became standard evening entertainment at hot springs.

During the 1960s Japan underwent a period of rapid modernization. Many felt the 'new' Japan to be losing touch with its 'traditional' culture, leading to renewed interest in such arts. As part of this interest Den Tagayasu began assembling a commune with friends for the pursuit of traditional arts and crafts on the remote Sado island. Among the many projects initiated was a *kumi-daiko* ensemble. Ondekoza ('devil drummers') specialized in performing stage arrangements of drum traditions drawn from the entire Japanese archipelago. Following its 1975 Paris début the ensemble enjoyed a number of international tours before an internal dispute caused the ensemble to disband.

Some members stayed on Sado, forming the ensemble Kodō in 1981 which (its name virtually synonymous with the genre) is widely regarded as Japan's leading *kumi-daiko* ensemble. It has been a pioneer in the expansion of *kumi-daiko* repertory, commissioning works from contemporary composers and incorporating performance arts from other cultures.

Japan is now home to more than 5000 *kumi-daiko* ensembles, many of which have evolved in proximity to pre-existing drumming traditions see Japan §VII, 4. The tendency of *kumi-daiko* to incorporate from the latter rhythms, performance style and, not infrequently, entire pieces has given rise to the issue of control and ownership of indigenous tradition.

Although *kumi-daiko* ensembles have been established in Germany, Britain, Australia and Brazil, the largest concentration of these groups outside Japan is found on the North American Pacific coast. Japanese ritual drumming was established in the region by the first influx of Japanese migrants in the early 1900s. In 1969 the first North American *kumi-daiko* ensemble formed in San Francisco, swiftly followed by rival traditions in San Jose and Los Angeles. In these early years ensembles strived to model performance on that of their Japanese counterparts. However, as the art form has matured, personal links with Japan have weakened, leading to stylistic divergence and culminating in the emergence of a distinct Californian tradition.

JANE ALASZEWSKA

Kummer, Friedrich August

(*b* Meiningen, 5 Aug 1797; *d* Dresden, 22 Aug 1879). German cellist and composer. He was the most important member of a musical family that flourished in Saxony in the 18th and 19th centuries. The son of Friedrich August Kummer (1770–1849), an oboist at the Meiningen and (from 1805) Dresden courts, he developed into a fine cellist under the supervision of Friedrich Dotzauer. Following the family tradition he also learnt the oboe, and joined the electoral court orchestra as an oboist in 1814; he did not play the cello in the orchestra until after the death of the cellist Karl W. Höckner. In 1852 he succeeded Dotzauer as principal cellist, a position he held until his retirement in 1864. Lacking the inclination to compete with cellists internationally, he remained in Saxony except for making a few concert tours in Italy and elsewhere in Germany. In addition to playing with the court orchestra, as principal cellist and as a soloist, he gave frequent chamber music concerts, notably with the younger Franz Schubert (1808–78) and Karol Lipiński (1790–1861). He was praised for his consistent strength and beauty of tone in every playing position. His ‘truly classical serenity’ provided a reliable support in ensemble playing. He taught the cello both at the Dresden Conservatory and privately, and, together with Dotzauer and Friedrich Grützmacher, was responsible for the high reputation of Dresden cellists in the 19th century; Bernhard Cossmann and Julius Goltermann were among his pupils. Kummer’s grandson, Alexander Karl Kummer, was a pupil of Ferdinand David at the Leipzig Conservatory and a distinguished violinist in London.

Only about half of Kummer's 400 compositions were published, most of these before 1851. They fall into four principal categories: virtuoso compositions for solo cello and orchestra (written primarily for Kummer’s own use); chamber music – nearly all using the cello – written to suit amateurs; elementary and intermediate studies for the cello; and some 200 entr’actes written for the Dresden court theatre. Of the solo cello works, only the *Concertino en forme d’une scène chantante* in D minor op.73, modelled after Spohr’s ‘vocal scene’ violin concerto, kept a place in the repertory; most of these works are variations, fantasias and potpourris on popular songs and operatic melodies. Many of the cello studies, particularly the *Violoncello-Schule* op.60 (Leipzig, 1839), were still in use many years after Kummer’s death.

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KURT STEPHENSON/R

Kumpán, Jan.

See *Campanus, Jan.*

Kün, Tobias.

See Kühn, Tobias.

Kuna, Milan

(b Zdice, 19 March 1932). Czech musicologist. He studied musicology at Prague University, graduating in 1955 with a diploma dissertation on stylistic problems in the genesis of Dvořák's works. He took the *Kandidat* degree at the Institute of Musicology at the Czechoslovak Academy of Sciences in 1964, with a dissertation on Czech musical life during the Nazi occupation; in 1969 he was given the doctorate for his dissertation on stylistic problems in the works of Dvořák. After serving as chief editor of the periodical *Lidová tvořivost* (1958–62) and its two successors, *Melodie* and *Taneční listy* (1963), he was appointed to the Musicology Institute of the Czechoslovak Academy of Sciences in Prague (1964–). There he served as the editor of its new journal, *Hudební věda* (1964–9; 1991–). Although he retained his academy post during the post-Dubček 'normalization' in 1969, he was removed from the editorship of *Hudební věda*, and his publication activities were curtailed. However, he continued as an active music critic (for *Hudební rozhledy*, *Kulturní tvorba*) until this too was stopped in 1974. His chief interests as a musicologist have been Dvořák, the conductor Václav Talich, and the music of the Jewish ghetto Terezín and in the concentration camps. He has been responsible for many exhibition catalogues, mostly on these topics, and has edited several conference reports. A notable achievement is his general editorship of the monumental eight-volume edition of Dvořák's complete correspondence (1987–).

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JOHN TYRRELL

Kunad, Rainer

(*b* Chemnitz, 24 Oct 1936; *d* Reutlingen, 17 July 1995). German composer. He studied choral conducting at the Dresden Conservatory (1955–6) and composition with Fidelio F. Finke and Ottmar Gerster in Leipzig (from 1956). After teaching music theory and aural training at the Zwickau Conservatory, he was appointed music director at the Dresden Staatstheater (1960–74) and drama advisor to the Berlin Staatsoper (from 1971). He assumed the professorial chair of composition at the Weber Hochschule für Musik in Dresden in 1978. Increasingly disenchanted with socialism, Kunad moved to West Germany in 1984. The following decade proved one of his most productive creative periods. His honours included the Art Prize of the DDR (1972), membership in the DDR Academy of Arts (1974) and the National Prize of the DDR (1975).

Kunad aimed to compose comprehensible music with wide public appeal. Although influenced by Orff early in his career, he soon found a style of his own, employing a heterogeneous mix of materials and methods from dodecaphony and aleatory music to quotations and topical references. Characteristic is his combination of dramatic and architectonic approaches to structure; some works make use of arch forms or other symmetrical designs. The culmination of his instrumental writing is marked by a trilogy

of concertos for keyboard instruments (1970–71) and the orchestral works *Antiphonie* (1971), *Quadrophonie* (1973) and *Scène concertante* (1973), in which he experimented with spatially separate instrumental groups. His most successful work, the chamber opera *Maître Pathelin* (1968), which has received over 20 stage and radio productions, is notable for its playful approach to musical material, its cheerful tone and its quality of ironic distance. The operas *Sabellicus* (1972), on Goethe's Faust figure, and *Vincent* (1978), on Vincent Van Gogh, concentrate on fundamental problems of human existence represented in general philosophical and psychological terms. Although a number of his early oratorios are based on humanist works of the Enlightenment and the poetry of Johannes Bobrowski, later works, such as *Salomonische Stimmen* (1982), project a specifically Christian message. The symphonies from no.3 (1986–7) to no.16 (1994), with only two exceptions, employ biblical texts.

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FRANK GEISSLER

Kunanbayev, Abai (Ibrahim)

(*b* Abayevsk, Semei [now Semipalatinsk], 22 Aug 1845; *d* Abayevsk, 5 June 1904). Kazakh poet, composer, philosopher and educator. He was born to the family of the leader of the Tobykty clan. His first teacher was Mullah Gabitkhan. From the age of ten Kunanbayev studied literature in Arabian, Persian and Chagatai, and in the third year of his education he began to learn Russian at school in Semei. He was a *volostnoi* from 1876 to 1878, *volost* being the smallest administrative division of tsarist Russia. During the 1870s and 80s he studied the works of A.S. Pushkin, V.G. Belinskii, A.I. Gertsen, N.G. Chernishevskii, M.E. Saltikov-Shchedrin and N.A. Nekrasov as well as those of several European poets and scientists.

By the age of 40 he was one of the most highly educated people in the steppe.

Kunanbayev lived during a period in which Kazakh traditional music flourished. His work drew together several musical-stylistic elements of Kazakh culture: *aqyn* recitations, traditional songs, Eastern philosophical poems and urban Russian sentimental songs ('romances'). He was an organizer and judge of musical-poetical contests in his village and a skilled *dömbra* player who composed *kyui* for this instrument. Between 1880 and 1897 he composed melodies for his own songs and his translations of poems. Only 25 of his melodies are known; the most famous include *Segizyayaq* ('Octave') and *Qor boldy zhanym* ('My Spirit is Humiliated'). His song verses and his translations of poetry from other countries were highly popular among the Kazakhs and laid the foundations of an urban popular song style which emerged during the first half of the 20th century and became the Kazakh 'folk-pop' of the 1950s. The State Operatic Theatre, the State University and the State Pedagogical School were named after him, and the composers Akhmet Zhubanov and Latyf Khamidi and the librettist Mukhtar Auezov wrote an opera, *Abai*, in commemoration of the centenary of his birth.

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ALMA KUNANBAYEVA

Kunc, Božidar

(*b* Zagreb, 18 July 1903; *d* Detroit, 1 April 1964). Croatian composer and pianist. An accomplished pianist when still a boy, he studied the piano with Stančić and composition with Bersa at the Zagreb Academy of Music, graduating in 1925 and 1927 respectively. In the numerous recitals he gave he often performed works by Croatian composers and the French Impressionists. From 1929 he taught the piano at the Academy and directed the opera studio there from 1941. In 1951 he moved to New York, primarily to assist his sister, the celebrated soprano Zinka Milanov, in her career.

Most of Kunc's compositions are for the piano, whether in strict sonata or concerto form, or as poetic programmatic miniatures; his style of writing for the instrument is masterly, employing a full range of texture, and differentiated, colouristic sounds. In later works his rich, post-Impressionistic harmony develops towards free atonality. His inclination for well-defined form and melody bears a certain resemblance to the style of Ravel, while his songs, mostly settings of Croatian and English texts, contain fine examples of flexible melodic and rhythmic writing. In a historical context Kunc cuts a rather isolated figure far removed from the aspirations of Croatian musical nationalism.

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KORALJKA KOS

Kunc, Jan

(*b* Doubravice, 27 March 1883; *d* Brno, 11 Sept 1976). Czech composer, teacher and administrator. He studied at the Czech Teachers' Institute in Brno and graduated from the Brno Organ School (where he had studied with Janáček) in 1903; his studies were completed in Prague under Novák (1905–6). He was a lecturer in composition and theory, and for many years director, at the Brno Conservatory (1923–45). Through his purposeful and determined work, he was able to raise the standard of the institution to a high level. His pupils included Tučapský and Zouhar. A music critic and publicist, he wrote the first biography of Janáček (in *Pelclový Rozhledy*, xiv (1903–4), 491). As a composer he showed promise, though his administrative responsibilities left little time for creative work. His symphonic poem *Píseň mládí* ('Song of Youth') bears witness to his training in the late Romantic tradition; he was influenced by Dvořák and Novák (e.g. in the String Quartet) and partly by Janáček, although his cantata *70,000* was written in 1907, before Janáček's famous chorus on the same words. Kunc's finest achievements are the songs and choruses.

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(selective list)

Smutky [Sorrows], song cycle, 1905; *Kačena divoká [The Wild Duck]*, male chorus, 1906; *70,000* (cant., P. Bezruč), 1907; Str Qt, G, 1909; *Slovácké jednohlasé písně [Moravian-Slovak Solo Songs]*, 1912; *Ostrava*, male chorus, 1913; *Píseň mládí*

[Song of Youth], sym. poem, 1916; Stála Kačenka u Dunaja [Kate Standing on the Bank of the Danube] (folk poetry), 1v, orch, 1918; Po věčném zákonu [After the Eternal Law], chorus, 1920; Zahrada [The Garden], female chorus, 1920; 3 písně [3 Songs] (M. Calma), S, orch, 1936; Žermanice, male chorus, 1936

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JAN TROJAN

Kundera, Ludvík

(*b* Brno, 17 Aug 1891; *d* Brno, 12 May 1971). Czech musicologist, administrator and pianist. He took state examinations in singing and the piano in Vienna (1910) and later attended Cortot's masterclasses in Paris (1925). He also studied Czech and German at Prague University and in 1925 took the doctorate at Brno University with a dissertation on the aesthetic aspects of musical reproduction. As a pianist he performed regularly at home and abroad and was professor of piano and aesthetics at the Brno Conservatory (1922–41) and after the war piano professor at the Brno Academy JAMU (1948–50). As a scholar Kundera's career is especially connected with Janáček. As a young man he wrote analyses of Janáček's style and introductions to new works. These include *The Makropulos Affair* and the *Glagolitic Mass*, for which he made the vocal scores. It was Kundera's account of the *Glagolitic Mass*, and his suggestion that the work arose from Janáček's becoming pious in his old age, which prompted one of Janáček's most famous and most indignant postcards. Kundera's later accounts of Janáček's Organ School and the Club of the Friends of Art (both 1948) and his comprehensive survey of Janáček's piano music (1953) retain their value for their first-hand knowledge. One of his last achievements was his posthumous volume, with Burghauser, of Janáček's piano music (F1, 1978) in the Complete Critical Edition.

A member of a cultured Brno family (his son is the novelist Milan Kundera) Kundera had administrative abilities and left-wing leanings which stood him in good stead during the post-war Communist administration. During World War I he fought in the Czech Legion in Russia and later wrote some of the earliest Czech accounts of music in the Soviet Union. With his long experience of the Brno Conservatory and the Brno Academy (which he helped found), he became a leading figure in Czech music education. He was director of the Brno Conservatory (1945–6), head of the music department of the Prague University Education Faculty (1946–8) and, until his retirement, rector of JAMU (1949–62).

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- 'Hudba v Sovětském Rusku' [Music in Soviet Russia], *Hudební rozhledy*, i (1924–5), 24–6
- 'Janáčkův klavírní sloh' [Janáček's piano style], *Hudební rozhledy*, i (1924–5), 42–5
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- 'Janáčková Glasgolská mše', *Tempo* [Prague], vii (1927–8), 186–93
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JOHN TYRRELL

Kungspurger, Urbanus

(fl 1435–45). German composer. He may possibly be identified with the Urbanus Konigsburg de Haynis who matriculated at Leipzig University in 1441. His three known works are found in the latest layer of *D-Mbs Clm* 14274. In all of them the discantus is presented an octave too low in relation to the tenor and contratenor, which in the Kyrie are themselves apparently notated at the wrong pitches. The Kyrie, which incorporates the trope ‘Magne Deus potencie’, and the hymn setting, *Urbs beata Ierusalem*, are in a simple, unpretentious style. The alternative text *Sancte Dei preciose*, in honour of St Stephen, written out in full after the hymn, perhaps indicates a connection with the collegiate church of St Stephan, Vienna. The Sanctus is more elaborate: it employs contrasting mensurations and migration of the Germanic chant on which it is based, and is characterized by restless syncopation.

WORKS

Kyrie magne Deus potencie, 3vv (discantus paraphrases Kyrie V), *D-Mbs Clm* 14274, f.133

Sanctus, 3vv (tenor based on Thannabaur no.35, with migration to discantus in central sections), *D-Mbs Clm* 14274, ff.130v–131

Urbs beata Ierusalem/Sancte Dei preciose, 3vv (discantus paraphrases Stäblein no.162/2 or Rajeczky no.100), *D-Mbs Clm* 14274, f.133v

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IAN RUMBOLD

Künneke, Eduard

(b Emmerich, 27 Jan 1885; d Berlin, 27 Oct 1953). German composer. In Berlin he attended university lectures on theory and was a composition pupil of Bruch at the Hochschule für Musik. In 1907 he was appointed chorus master at a Berlin operetta theatre, after which he was conductor for Max Reinhardt at the Deutsches Theater. During the war he played the horn in an infantry regiment, and afterwards went to the Friedrich-Wilhelmstädtisches Theater. The success of Heinrich Berté’s Schubert pastiche *Das Dreimäderlhaus*, which Künneke conducted, led him to operetta. In this field he enjoyed conspicuous international acclaim with *Der*

Vetter aus Dingsda (1921), especially for the tenor solo 'Ich bin nur ein armer Wandergesell'. In the wake of this huge success, Künneke was engaged in 1924 and 1925 to compose works for the Shuberts in New York and one for the Gaiety Theatre in London. These achieved little notice, however, and his further recognition was confined largely to Germany, where he remained the leading exponent of operetta, writing some works in traditional style and others in a more modern dance idiom. Besides his theatre pieces, Künneke composed a string quartet, orchestral suites, two piano concertos and choral and vocal music. In later works he used jazz, most notably in his *Tänzerische Suite* (1929) written for radio.

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(selective list)

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Robins Ende (komische Oper) 1909; Coeur-As (Oper) 1913; Tobias Kopp (komische Oper), unperf.; Das Dorf ohne Glocke, 1919; Der Vielgeliebte, 1919
Wenn Liebe erwacht, 1920; Der Vetter aus Dingsda, rev. as Caroline, 1923; Die Ehe im Kreise, 1921; Verliebte Leute, 1922; Casino-Girls op.17 (Extravaganza-Operetta), 1923; The Love Song, 1925 [after Offenbach]; Lover's Lane, 1925; Die hellblauen Schwestern (romantische Operette), 1925; Mayflowers [Not So Long Ago], 1925

Riki-Tiki (musical play), 1926; Lady Hamilton, 1926; Die blonde Liselott (Spl), 1927, rev. as Liselott, 1932; Die singende Venus, 1928; Der Tenor der Herzogin, 1930; Nadja (Oper), 1931; Glückliche Reise, 1932; Klein-Dorrit (Spl), 1933; Fahrt in die Jugend, 1933; Die lockende Flamme (romantisches Spl), 1933

Herz über Bord, 1935; Die grosse Sünderin, 1935; Walther von der Vogelweide (Oper), unperf.; Zauberin Lola (musikalische Komödie), 1937; Hochzeit in Samarkand, 1938; Der grosse Name, 1938; Traumland, 1941; Die Wunderbare, 1941; Hochzeit mit Erika, 1949

Other works: Tänzerische Suite, jazz band, orch, 1929; orch. suites, ovs., 2 pf concs., str qt, choral and vocal music, film scores

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ANDREW LAMB

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See *Keinspeck, Michael*.

Kunst, Jaap [Jakob]

(*b* Groningen, 12 Aug 1891; *d* Amsterdam, 7 Dec 1960). Dutch ethnomusicologist. Both his parents were professionally trained musicians; he began studying the violin at the age of four, and in his teens became interested in the folk culture of the Netherlands. He took a degree in law at Groningen (1917) and worked in banking and the law before joining a string trio (1919), which made a successful tour of the Dutch East Indies

(now Indonesia). He subsequently remained in Bandung (Java) until the mid-1930s to study and collect the indigenous music (particularly that of the gamelan) while working for the government. In 1930 he was given an official, full-time appointment as musicologist for the Dutch government. He made long tours of the Indonesian archipelago during the next few years and, with the help of his wife Katy, established an archive of musical instruments, field recordings, books and photographs for the museum at Batavia (now Jakarta). His government post was abolished in 1934 and he returned to the Netherlands and lectured throughout Europe for the next two years. In 1936 he became curator of the Royal Tropical Institute in Amsterdam and began to amass what became one of the greatest collections in Europe. He began lecturing at the University of Amsterdam in 1953 and became a faculty member in 1958; he also made two lecture tours of the USA. In 1959 he succeeded Curt Sachs as honorary president of the Society for Ethnomusicology and Vaughan Williams as president of the IFMC. Shortly before his death he was elected to membership of the Anthropological Society of Vienna.

Kunst was a founder of modern ethnomusicology. In his study of Dutch folk music and various Indonesian musical cultures he showed deep concern for the humanity of man and for the need to comprehend music in the widest possible frame of reference – social, physical and spiritual. He himself coined the term ethnomusicology on the grounds that it was more accurate than ‘comparative musicology’ (‘vergleichende Musikwissenschaft’). His many publications relating to Indonesia are standard reference works, without which Indonesians would have lost all knowledge of some of their most valued heritage; his collection of Dutch folk music is equally important.

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MANTLE HOOD

Kunst, Jos

(*b* Roermond, 3 Jan 1936; *d* Utrecht, 18 Jan 1996). Dutch composer, musicologist and poet. He studied Roman languages and literature before studying composition with Joep Straesser and Ton de Leeuw at the Amsterdam Conservatory. He was awarded the Composition Prize in 1970 and went on to study sonology at the University of Utrecht.

As a composer he was attracted by the extremist approach to sound and structure taken by composers such as Varèse, Webern and Xenakis. In pieces like *Insecten* (1966, awarded the AVRO prize at the Gaudeamus music week, 1967), *Arboreal* (1968, awarded first prize at the Gaudeamus music week, 1968) and *Elements of Logic* (1972, composed in collaboration with Vriend), Kunst, in pursuit of Xenakis, employed his knowledge of mathematical and logical theories. Underlying this approach was his conviction that complex music could be a tool to help the emancipation of the lower social classes. Partly because of the lack of social response to his austere and structural music, from musicians and audiences alike, he stopped composing between 1975 and 1989.

In 1976 he began teaching 20th-century music at the musicology department at the University of Utrecht. In 1978 he obtained the doctorate with a brilliant thesis *Making Sense in Music: an Enquiry into the Formal Pragmatics of Art*. A first attempt to formalize the process of aesthetic perception by the listener, the work made extensive use of mathematical formulae. Due to, again, lack of response, Kunst withdrew from teaching in 1989, after having formulated his ideas in a more colloquial style in *Filosofie van de Muziekwetenschap* (Leiden, 1988), and began to compose again. His music remained austere and non-tonal, but he also allowed repetition, tonal direction and warm sound colours (*Concertino*, 1994–5). His creativity and intelligence were always driven by the ambition to prove himself solely by quality and integrity. Never an accessible artist and

scientist, he was a profound thinker whose influence has not as yet been accorded its full value.

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MICHAEL H.S. VAN EEKEREN

Kunst- und Industrie-Comptoir [Bureau des Arts et d'Industrie; Contojo d'Arti e d'Industria].

Austrian firm of music publishers. It was founded in Vienna in 1801 by Josef Anton Kappeller, a Tyrolean painter, and Jakob Holer, who dealt mainly in fine art, maps and music. Because of illness Kappeller had to leave the firm on 12 March 1802; the artistic direction was transferred with the deed of partnership to the writer Joseph Schreyvogel (later secretary of the Hofburg theatre). Joseph Sonnleithner and Johann Sigmund Rizy invested in the enterprise as sleeping partners. The firm was known by its

German title, as Bureau des Arts et d'Industrie and as Contojo d'Arti e d'Industria. From 1807 Schreyvogel directed it alone, and on 16 May that year he took over J. Legrer's bookshop in Vacznergasse, Pesth (Hungary), which took the name of Schreyvogel & Co. in 1808; it was managed by Josef Riedl, 1808–12 and 1815–22, and by Sigmund Rabus, 1812–15. In 1811 Jakob Holer again became a partner in the Kunst- und Industrie-Comptoir, with Riedl.

Schreyvogel was not as effective in business as he was in artistic pursuits, and the enterprise became bankrupt (probably also partly because of Holer's unreliability) and was continued by Riedl, who was granted the concession on 18 March 1814. The firm in Vienna had closed by May 1823, and the music publishing rights passed over to S.A. Steiner & Co., who from 1826 brought out editions from the old plates but with new title-pages and the mark 'S.u.C.H'.

Schreyvogel published works by many well-known composers of the time including Beethoven (among them opp.53, 58–62), Albrechtsberger, Leonhard von Call, Eberl, Prince Louis Ferdinand of Prussia, E.A. Förster, Mauro Giuliani, Gyrowetz, Hummel, Krommer, Nicolas von Krufft, Méhul, Mozart, J.P. Pixis, Domenico Scarlatti, Steibelt and Vanhal.

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ALEXANDER WEINMANN/ILONA MONA

Kuntze, Christoph.

See [Contius, Christoph.](#)

Kuntzen.

See [Kunzen](#) family.

Kunz, Erich

(*b* Vienna, 20 May 1909; *d* Vienna, 8 Sept 1995). Austrian bass-baritone. A pupil of Theo Lierhammer and Hans Duhan at the Vienna Music Academy, he made his début at Troppau in 1933. After various provincial engagements he became a member of the Vienna Staatsoper in 1940. In 1943 he first sang Beckmesser at Bayreuth, and he soon became a regular singer at Salzburg and other festivals. Covent Garden heard him as Leporello, Guglielmo and Figaro during the 1947 Vienna Staatsoper season; in 1948 he sang Guglielmo with the Glyndebourne company at the Edinburgh Festival, and in 1950 he sang the same role at Glyndebourne, where he had been a member of the chorus in 1936. In 1953 he sang at the Metropolitan Opera for the first time.

An accomplished singing actor with a fine sense of humour and a gift for timing, he excelled in such roles as Papageno, Beckmesser and Figaro. For British tastes his Leporello was found too Austrian, not Italian enough, but with his endearing stage manner he was a firm favourite with Viennese audiences from the beginning, often playing small parts in operetta or Volksoper performances with consummate gusto and vocal skill. He was also an accomplished singer of popular Viennese songs, and recorded a considerable number. His many recordings of opera include Beckmesser, Papageno, Figaro, Leporello and Guglielmo.

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PETER BRANSCOMBE

Kunz, Thomas Anton

(*b* Prague, 21 Dec 1756; *d* Prague, c1830). Czech composer, pianist and inventor. He studied law and philosophy at Prague University and music with the Prague organist Joseph Prokop. Two of his Singspiels were performed in Prague: *König Wenzel* (1778) and *Die Bezauberten* (1779). The piano part of the cantata *Pygmalion* (1781) and some German songs (1807) were also published in Prague; the first edition of his German songs had appeared in Leipzig in 1799. Kunz was an exponent of the late 18th-century fad for designing combination instruments, constructing in 1791 a piano-organ which he called an Orchestrion (not to be confused with the mechanical instrument of the same name). Between 1796 and 1798, in collaboration with the Prague piano-makers Johann and Thomas Still, he

made a second, improved model. Shaped like an over-size grand piano and housed in a mahogany case with sides of ornamentally carved frames backed with blue taffeta, the lower part comprised a two-manual positive organ of 65 keys (compass *F*–*a*^{'''}) with a 25-note pedal department (*C*–*c*^{''}). It was said to have 21 stops and 360 pipes. To the left and above the pedal keyboard was a foot-pedal for operating the bellows. The upper part of the instrument was a straight-strung grand piano with the same compass and a total of 230 strings. Each instrument could be played together or separately as desired. Kunz described this instrument in his 'Beschreibung des Orchestrions', *AMZ*, i (1798), p.88. In 1799 he made improvements to the *Bögenflügel* (see [Sostenente piano](#), §1) made by Pieter Meyer of Amsterdam, introducing a less noisy bow-wheel mechanism.

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ALEXANDR BUCHNER/ARTHUR W.J.G. ORD-HUME

Kunze, Stefan

(*b* Athens, 10 Feb 1933; *d* Berne, 3 Aug 1992). German musicologist. Born to a Greek mother, he spent his childhood in Greece where his father ran excavations at Olympia. He began studying musicology with his godfather, Thrasybulos Georgiades, in 1952 at the universities of Munich and Heidelberg and took classical philology and Byzantine studies as subsidiary subjects. He also learnt the flute and conducting, the latter under Kurt Eichhorn. In 1961 he completed the doctorate in Munich with a study on the instrumental music of Giovanni Gabrieli; his *Habilitationsschrift* on 18th-century *opera buffa* was accepted in 1970. He took over the chair in musicology at the University of Berne in 1973, where he remained for the rest of his life.

Kunze was strongly influenced by his education in classical antiquity: Georgiades, his most important teacher, was convinced that the Viennese Classical style represented the pinnacle of achievement in the history of music through its direct link to the Greek antique world, and Georgiades' view explains Kunze's lifelong interest in Mozart (although Kunze managed to maintain greater intellectual independence than many of his mentor's students). Kunze's book on Mozart excels by virtue of its exploration of the poetic and dramatic traditions of the era and its historic breadth allows the author to evaluate composers such as Gazzaniga or Cherubini in a broad cultural context. In his writings on music after 1800, Kunze also distanced himself from the prevailing notion of an unbroken tradition of classical beauty; however, his deep understanding of the classical world gave him special insight into the problem of myth in Wagner's music dramas. Kunze played a significant role in opening up musicology to research in opera, and his brilliant exposition of classical traditions in recent music history has

assured his recognition as one of the most important German-speaking musicologists of his generation.

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ANSELM GERHARD

Kunzen [Kuntzen].

German family of musicians.

(1) Johann Paul Kunzen

(2) Adolph Carl Kunzen

(3) Friedrich Ludwig Aemilius Kunzen

(4) Louise Friederica Ulrica Kunzen

GEORG KARSTÄDT/ARNDT SCHNOOR

Kunzen

(1) Johann Paul Kunzen

(*b* Leisnig, Saxony, 31 Aug 1696; *d* Lübeck, 20 March 1757). Organist and composer. His talent matured early, and according to his autobiographical sketch for Mattheson's *Grundlage einer Ehren-Pforte* he deputized for Leisnig's organist when only nine years old. He distinguished himself on the violin and on keyboard instruments while at school in Torgau (1705) and Freiberg, and from 1716 to 1718 was a student in Leipzig, where he was decisively influenced by Kuhnau and Telemann. His later polyphonic choral writing shows the effect of a rigorous training under Kuhnau, and an extant four-part organ fugue displays a thorough command of this style. A gifted singer and instrumentalist, he performed in both capacities at the opera, and stood in for the organist of the Nikolaikirche.

In 1718 Kunzen became a Kapellmeister in Zerbst and in 1719 he went to Wittenberg, where he founded a concert society. In 1723, after several concert tours, he took over the direction of the opera in Hamburg, where he performed a Passion and several operas of his own composition. When his two-year contract expired he remained in Hamburg as a private music teacher. During this period he journeyed to England with his son (2) Adolph Carl in 1728–9, there meeting Pepusch and Handel. On 26 September 1732 he was appointed organist and overseer of the Marienkirche, Lübeck. He was also active as a composer and conductor in Lübeck, providing numerous wedding arias and secular cantatas for merchants' festivities, instituting a subscription series and composing oratorio-like *Abendmusiken* annually for Advent. In 1747 he was admitted to Mizler's music society.

Kunzen's greatest achievement apparently lay in his *Abendmusiken* for Lübeck, which were reported by the Kantor Caspar Ruetz (1750) to have brought the genre to its zenith; *Belsatzar* of 1739 was singled out as a masterpiece by Scheibe (*Critischer musicus*) for its large double choruses. Unfortunately, as with much of Kuhnau's work, the music has not survived; the extant first part to the undated *Der verlorene Sohn* shows a thorough familiarity with Handel's works in the treatment of choruses, the portrayal of moods in arias and its fluent and adroit recitative, though without reaching a comparable command of melody. Especially noteworthy is Kunzen's effective use of string and wind instruments in support of choral polyphony.

WORKS

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operas

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Die heldenmüthigen Schäfer Romulus und Remus (3), Hamburg, 1724 [trans. of G. Porta's op, Numitore, with addl music by Kunzen]
Cadmus (3, J.U. König), 1725 [?Brunswick, Feb 1720, cited in Sonneck]
Critique des Hamburgischen Schauplatzes (Schwemschuh), Hamburg, 1725

other works

Choral: 22 orats/Abendmusiken, 1733–56; Der verlorene Sohn (orat), *B-Bc*; 4 Passions; liturgical music for feasts, 1745–6; wedding serenade, 1736, *D-LÜh*; Komm Freude (wedding serenade), 4vv, orch, 1746, *SWI**; 3 serenades, vv, orch, *B-Bc* [1 autograph]; other occasional works, 1 chorale book, 1748

Inst: Sinfonia, *D*, and ov. (suite), *G*, *D-SWI*; 6 concs., *N-T*, *S-L*; 2 hpd concs., *DI*; fugue, org, *B-Bc*

Kunzen

(2) Adolph Carl Kunzen

(*b* Wittenberg, 22 Sept 1720; *d* Lübeck, bur. 11 July 1781). Organist and composer, son of (1) Johann Paul Kunzen. He learnt the organ from his father and received training in Hamburg from J.W. Lustig. In 1728–9 he accompanied his father on a tour of England, and in 1744 he contributed two arias – his earliest known works – to his father’s serenata for the Schonenfahrer Collegium. A year later he wrote a thoroughbass tutor (*Unterricht im Generalbass mit Exempeln*, 1745, in *D-Bsb*). The first volume of his collection *Lieder zum unschuldigen Zeitvertreib* appeared in Hamburg in 1748, and in 1749 he was appointed Konzertmeister at the court of Mecklenburg-Schwerin. He was made Kapellmeister there in 1752, but disputes with the court and the orchestra compelled him to resign a year later.

From 1754 to 1757 Kunzen lived mainly in London, where he probably wrote his 12 harpsichord sonatas, dedicated to the Prince of Wales and later published there as his op.1; the third part of his lieder collection also appeared in London at this time. He returned to Lübeck in 1757 as his father’s successor at the Marienkirche, and continued his father’s concert series and regular production of Abendmusiken. A stroke ended his career as a conductor, but with the aid of his pupil J.W.C. von KönigsLöw he continued to organize and plan the programmes for these series until his death.

Kunzen’s work as a composer centred on the oratorio, beginning with an early six-part Passion oratorio for Schwerin with a colourful succession of scriptural texts, chorale stanzas, allegorical figures, recitatives and arias. Of his many annual Abendmusiken for Lübeck only two have survived; they distinguish Kunzen as a noteworthy proponent of accompanied recitative and of arias and duets with solo parts for virtuoso instrumentalists. His depiction of character and mood places him in the front rank of oratorio composers in his time; his choruses show Handel’s influence, and in their design go beyond those of Telemann and Mattheson. Kunzen also wrote a number of occasional works; more important than these however are his lieder which, while modelled on those of Telemann, Mattheson, Görner and many others, are lyric or comic pieces of independent style notable for ease of melody and pleasing keyboard accompaniment.

WORKS

vocal

Choral: 21 orats/Abendmusiken, 1750–80, incl. Moses in seinem Eifer gegen die Abgötterey der Kinder Israel in der Wüsten, 1758, *D-Bsb*, Das gerettete Bethulia, 1759, Absalon, 1761, Goliath, 1762, Der verlorene Sohn, 1764, Jacobs Vermählung mit Lea, 1766, Naboth, 1769, Die Hirten auf dem Bethemitischen

Felde, 1771: all *LÜh*, others lost; 5 Passions, 1750, 1770–71, 1777, *LÜh*, *SWI*; 7 festal cants., 1750–52, *SWI*; numerous occasional works, incl. cants., serenades, ints, 1736–78, *B-Bc*, *D-ROu*, *SWI*; canons, 3vv, *ROu*

Lieder: [30] Lieder zum unschuldigen Zeitvertreib, i (Hamburg, 1748) [3 ed. in Friedlaender, i/2], 1st suppl. (Lübeck, 1754), 2nd suppl. (London, 1756) [2 ed. in Friedlaender, i/2]

instrumental

Orch: 16 syms., *B-Bc*, *D-Bsb*, *SWI*, 1 ed. M. Schneider (Leipzig, n.d.); 5 ovs., 1750–52, *A-Wgm*, *D-SWI*; 41 concs.: 5 for pf, *B-Bc*, 2 ed. in Denkmäler Norddeutscher Musik, v/6 (Munich, 1994), 21 for vn, some in *D-SWI*, 1 for vc, *SWI*, 8 for fl, 6 for ob; 6 lt. arias, lt. duet, with orch, *ROu*, *SWI*; Intrada, 1752, marches, *SWI*; acc. to TeD, tpts, timp, 1763

Chbr: 4 divertimentos, 2 vn, gui, b, *B-Bc*; 17 vn sonatas, *Bc*, *D-SWI*; XII Sonatas, hpd, op.1 (London, 1759); 6 Hpd Sonatas (Nuremberg, n.d.), lost; 6 sonatinas, kbd, *Bsb*; 3 sets of variations, kbd (Naples, n.d.); 3 choral arrs., hpd, *DK-Kk*; 2 choral arrs., org, *B-Br*; prelude, org, ed. G.W. Körner, *Rinck-, Fischer-, Mendelssohn-Bartholdy-Album* (Erfurt, 1851), i; other single kbd works, *Bc*, and in 18th-century anthologies

Kunzen

(3) Friedrich Ludwig Aemilius Kunzen

(b Lübeck, 4 Sept 1761; d Copenhagen, 28 Jan 1817). Composer, son of (2) Adolph Carl Kunzen. He received his earliest musical instruction from his father, who presented him in London in 1768 as a child prodigy. In 1781 he began studies in law at the University of Kiel. There he made the acquaintance of the noted author and dilettante C.F. Cramer, who encouraged him to devote himself entirely to music. Through Cramer he met J.A.P. Schulz, who gave him a recommendation to Copenhagen; there he was a successful keyboard performer, composer and organizer of concerts from 1784 to 1789. After the failure of his opera *Holger Danske* (31 March 1789) he moved to Berlin, where he founded a music shop with Reichardt and in 1791 edited the journal *Musikalisches Wochenblatt*. In 1792 he became Kapellmeister at the theatre in Frankfurt, where he performed his Singspiel *Das Fest der Winzer, oder Die Weinlese* in 1793. In 1794 he took up a similar post in Prague. He succeeded Schulz as royal Kapellmeister in Copenhagen in 1795, performing many of his own operas and Singspiele there and also directing the oratorio society Det Harmoniske Selskab.

As a composer Kunzen was particularly influenced by the style of his protector Schulz and, in his operas, by Mozart, whose works he often performed in Copenhagen. The lied collection *Weisen und lyrische Gesänge* (1788) uses the same folklike melody and uncomplicated form to express union with nature as characterize Schulz's songs. Artless melody with simple harmonization also distinguishes his Singspiel *Das Fest der Winzer*. The unsuccessful *Holger Danske*, composed to Wieland's proto-Romantic *Oberon* with Schulz as consultant adviser, mixes the styles of grand opera and Singspiel: simple strophic songs, situation comedy, tone-painting of nature, janissary music, energetic dance rhythms and dramatic scenes are all combined in the work, which recalls Gluck and Mozart. The large-scale oratorios *Opstandelsen* and *Das Halleluja der Schöpfung*, whose texts probably derive from Klopstock, are surprisingly effective in

their succession of solos, duets and choruses, and in renderings of such natural phenomena as earthquakes (in the former) and sunrise (in the latter). The deft handling of the solo parts, powerfully conceived choruses and sensual orchestration point to Haydn's *Creation*, which Kunzen himself directed with large forces at Copenhagen in 1801. Kunzen presents a many-sided musical personality who was well versed in the music of his time, especially in Mozart's operas, and who, in his own stage works, cantatas and oratorios, produced much that is worthy of revival.

WORKS

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stage

unless otherwise stated, all were written for the Kongelige Teater, Copenhagen, and MSS are in DK-Kk

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Der dreyfache Liebhaber (Spl, 2, K.F. Lippert), 3 Feb 1791

Das Fest der Winzer, oder Die Weinlese (ländlich-komische Oper, 3, J. Ihlée), Frankfurt, 3 May 1793, *D-Bsb* (fac. in GOB, xi, 1986), *Dlb*; perf. as Viinhøsten, Copenhagen, Dec 1796, vs (1798)

Hemmeligheden [The Secret] (comisk syngestykke, 1, A.G. Thoroup, after Quétant), 22 Nov 1796, vs (?1797)

Dragedukken [The Dragon Doll] (syngestykke, 4, E. Falsen), 14 March 1797, vs (?1797)

Jokeyen (Spl, 1), 14 Dec 1797

Erik Ejegod (op, 3, Baggesen), 30 Jan 1798, ov. (Leipzig, n.d.), vs (?1798)

Naturens røst [The Cry of Nature] (Spl, 3, Falsen, after Armand), 3 Dec 1799, ov. (Leipzig, 1812)

Min bedste moder [My Grandmother] (2, Falsen), 15 May 1800, aria, arr. pf (n.d.)

Ossians Harfe, c1800, aria (Leipzig, 1800)

Hiemkomsten [The Homecoming] (syngespil, 1, T. Thaarup), 1802, vs (?1802)

Eropolis (grosse Oper, 3, L.C. Sander), Jan 1803

Den Logerende [The Lodgers] (Spl, 1, L. Kruse), 1804

Gyrithe (L. Kruse), 1807, vs (n.d.)

Kaerlighed paa landet [Love in the Country] (3, N.T. Bruun, after Weisse), 23 March 1810, excerpts in Polyhymnia

Die böse Frau (Spl, 2, C.A. Herklots), unperf.

Other stage works: Festen i Valhal [Festival in Valhalla] (prol), 1796; Hussitterne [The Hussites] (incid music), 1806; Kapertoget [The Pirates] (occasional piece), 1808, aria (n.d.), excerpts in Polyhymnia; Husarerne paa frieri [The Hussars out Courting] (Posse), 1813, aria (n.d.)

Incid music: Dannequinderne [The Noblewoman], 1805; Skottekrigen, 1810; Maria af Foix, 1811; Staerkodder, 1812; Salomons Dom, 1817

vocal

Choral: Prolog, 1795, *DK-Kk*; Opstandelsen (Die Auferstehung) (orat, Thaarup), 1796, *D-LÜh*; Trauergesang am Grabe des Jahrhunderts (F. Bruun), 1801, ?holograph *LÜh*; Jubilaeum (Thaarup), 1801, *DK-Kk*; Erobreren og Fredsfyrsten [The Conqueror and Prince of Peace] (F.H. Guldberg), 1802, *Kk*; Das Halleluja der Schöpfung (cant., Baggesen) (Zürich, 1804); occasional works, incl. cants. for the

coronation of Frederik VI, 1815, chorales and funeral cants., *B-Bc, D-Bsb, LÜh, SWI, DK-Kk*

Vocal, with pf: *Viser og lyriske sange [Ballads and Lyric Songs] (1786)*; *Musikalsk nyeaargave for det smukke kiøn [Musical New Year Gift for the Fair Sex] (n.d.)*; *Musikalsk tidfordriv for det smukke kiøn [Musical Pastime for the Fair Sex] (n.d.)*; *Weisen und lyrische Gesänge (Leipzig, 1788) [3 ed. in Friedlaender, i/2]*; *Lieder in Musik gesetzt (Zürich, 1795)*; *Hymne auf die Harmonie (Gerstenberg) (Zürich, 1795)*; *Hymne auf Gott (C.F. Schmidt-Phiseldeck) (Zürich, 1800)*; *Zerstreute Kompositionen (n.d.)*; *Gesänge am Klavier zur Bildung des Gesanges (Leipzig, 1814)*; *Auswahl der vorzüglichsten altdänischen Volksmelodien (1816)*; other single works, mostly lieder, pubd Berlin and Copenhagen, and in *Polyhymnia* and other contemporary anthologies; lieder ed. von Norgaard, *Sange fra oplysningstiden (Copenhagen, 1967)*; lied (Lenore) ed. in EDM, 1st ser., xlv (1970)

other works

Inst: Pf Conc., c, *DK-Kk*; Sym., *D-Bsb**; 2 ovs. (Zürich, n.d.); Overture nach dem Thema der Overture zur Zauberflöte (Leipzig, n.d.); serenades, orch, *B-Bc*; kbd works in contemporary anthologies

ed.: *Polyhymnia (?1780–90) [anthology in at least 8 vols., incl. edns of other composers' works and lieder by Kunzen; some vols. also pubd Kiel and Leipzig]*; *Studien für Tonkünstler und Musikfreunde, 1792 (Berlin, 1793/R)*, ed. Kunzen and J.F. Reichardt [incl. *Musikalisches Wochenblatt (1791–2)* and *Musikalische Monatsschrift (1792)*]

Kunzen

(4) Louise Friederica Ulrica Kunzen

(*b* Lübeck, 15 Feb 1765; *d* Ludwigslust, 4 May 1839). Singer, daughter of (2) Adolph Carl Kunzen. She was already taking part in private concerts in Lübeck in 1781. In 1787 she became an operatic singer at the court theatre in Ludwigslust, where in 1786 she had married Johann Friedrich Braun, an oboist and violinist in the ducal band. She achieved considerable renown over a very long career there, retiring only in 1837.

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O.G.T. Sonneck: *Library of Congress: Catalogue of Opera Librettos Printed before 1800* (Washington DC, 1914/R)

H. Rentzow: *Die mecklenburgischen Liederkomponisten des 18. Jahrhunderts* (Hanover, 1938)

B. Friis: *Friedrich Aemilius Kunzen, sein Leben und Werk, i: Bis zur Oper 'Holger Danske' (1761–1789)* (diss., U. of Berlin, 1943)

J. Hennings: 'Adolph Karl Kunzen und seine "Lieder zum unschuldigen Zeitvertreib"', *Mf*, iii (1950), 66–72

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H.C. Wolff: *Die Barockoper in Hamburg 1678–1738*, i (Wolfenbüttel, 1957)

A. Edler: *Der nordelbische Organist* (Kassel, 1982)

G. Karstädt: 'Die Musikfamilie Kunzen im Lübecker Musikleben des 18. Jahrhunderts', *800 Jahre Musik in Lübeck*, i, ed. A. Grassmann and W. Neugebauer (Lübeck, 1982), 80–90

H.W. Schwab: *Friedrich Ludwig Aemilius Kunzen (1761–1817): Stationen seines Lebens und Wirkens* (Heide, 1995)

Kuo Chih-yuan.

See [Guo Zhiyuan](#).

Kupfer, Harry

(b Berlin, 12 Aug 1935). German director. After studying theatre science at the Hans Otto Theaterhochschule in Leipzig, he became an assistant at the Landestheater in Halle, where he made his *début* with *Rusalka* in 1958. He was then successively Oberspielleiter at the Theater der Werftstadt in Stralsund (1958–62), senior resident producer at the Städtische Theater in Karl-Marx-Stadt (now Chemnitz; 1962–6) and opera director of the Nationaltheater in Weimar (1966–72); from 1967 to 1972 he also taught at the Franz Liszt Musikhochschule in Weimar.

In 1971 Kupfer made his *début* at the Deutsche Staatsoper, Berlin, with *Die Frau ohne Schatten*, and the following year was appointed opera director and chief producer at the Staatsoper, Dresden. He remained at that post until 1981, winning wide renown for himself and the opera house. His adventurous programming there resulted in the *premières* of Udo Zimmermann's *Levins Mühle* (1973) and *Der Schuhu und die fliegende Prinzessin* (1976) and of Rainer Kunad's *Vincent* (1979), as well as challenging productions of such works as *Moses und Aron* (1975), *Tristan* (1975) and *Simon Boccanegra* (1980).

Kupfer came to international attention in 1978 with a *Fliegender Holländer* at Bayreuth that provided both an incisive psychological reassessment of Senta's predicament, in terms of socially induced alienation and neurosis, and an electrifying theatrical experience. In the same year he made his British *début* with a savage, sanguineous *Elektra* (WNO, 1978), returning with a highly praised *Pelléas et Mélisande* (ENO, 1981) and a characteristically polemical *Fidelio* (WNO, 1981). In 1981 he became chief producer at the Komische Oper, Berlin. Two of his many productions there were taken on the company's visit to Covent Garden in 1989: a *Bartered Bride* that penetrated behind the folksy façade to the underlying social realities, and an *Orfeo ed Euridice* that addressed the dilemma of the artist in society, relocating the myth against a bleak background of contemporary urban decline.

The two greatest avowed influences on Kupfer's dramaturgy were Felsenstein (though Kupfer was not his associate) and Brecht. The fusion of the former's principles of realistic music theatre, emphasizing the importance of motivation and immediacy in stage movement, with the latter's contrasting theory of 'alienation', resulted in a style both powerfully engaging and intellectually rigorous. Those qualities were strikingly evident in his most notable staging to date, that of the *Ring* at Bayreuth (1988): a densely allusive, socially critical exploration of the work that integrated

mythological and contemporary planes so as to address the issues of accumulated wealth and power, ruination of the natural environment and global destruction while remaining faithful to the work's timeless universality. His second *Ring* was staged in Berlin (1994–6); other important productions have included Goldschmidt's *Der gewaltige Hahnrei* (1994) in Berlin and a sensational *Legend of the Invisible City of Kitezh* at Bregenz (1995) that pointed up its contemporary relevance.

Kupfer collaborated with Penderecki on the libretto of Penderecki's *Die schwarze Maske*, first performed at the Salzburg Festival on 15 August 1986.

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- R. Lummer:** *Regie im Theater: Harry Kupfer* (Frankfurt, 1989)

BARRY MILLINGTON

Kupferman, Meyer

(b New York, 3 July 1926). American composer and clarinettist. He was educated at the High School of Music and Art, New York City, and at Queens College, CUNY, but is self-taught as a composer. In 1951 he joined the music faculty of Sarah Lawrence College, where he later became professor of composition and chamber music, retiring in 1994. He has received a composition prize and recording grant from the American Academy and Institute of Arts and Letters (1981), a Guggenheim Fellowship (1975), and many other awards, grants and commissions. A virtuoso clarinettist, Kupferman has given numerous concerts at Carnegie Recital Hall and elsewhere on the East Coast in which he has played many first performances of his own and others' music. He is a prolific composer whose output encompasses a variety of forms and styles. His aesthetic is demonstrated by his *Cycle of Infinities*, a group of over 30 chamber pieces which he began in 1961. The entire group, scored for a wide range of ensembles, is based on a single 12-note set and combines serial procedures, the popular appeal and rhythmic propulsion of jazz, and aleatory elements. Thus *Infinities 1* is an entire concert for solo flute; *Infinities 5* is a concert for solo cello, including pieces for cello and bass voice, cello and tape, and a concerto for cello and jazz band; and *Infinities 6* is a cantata for unaccompanied chorus. *Superflute* (1972, commissioned by Samuel Baron) was the first of many works that Kupferman calls 'Gestalt forms'; these include works using mirror tape, polylingual cantatas, and new theatrical and improvisational forms. Among his major 'Gestalt' works are *Celestial City*, *Angel Footprints* and *Fantasy Concerto* (all 1973). An amateur painter, he has been inspired by visual artists in works such as

Motherwell Fantasy and *Images of Chagall*. His dramatically effective film music ranges widely from the satirical German march in *Goldstein* to sentimental folksong-like material in Truman Capote's *Trilogy*. Kupferman has also composed scores for ballet and opera, and has arranged and orchestrated two musicals by Harold Rome. Symphony no.10 'FDR' (1981) was commissioned and given its première by Imre Palló and the Hudson Valley PO. He is the author of *Atonal Jazz* (Medfield, MA, 1992).

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Stage: In a Garden (op, 1, G. Stein), 1948; The Judgment (Infinities 18) (op, 3, P. Freeman, after Bible: *Genesis*), vv, taped chorus, 1966; Persephone (ballet, P. Lang), 1968; Prometheus Condemned (op, 5 scenes, Kupferman, after J.W. v. Goethe), 1975; The Proscenium: ... on the Demise of Gertrude (op, 1, Kupferman, after G. Stein), 1991; stage works, incl. 4 other ops, 8 other ballets

11 syms., 1950–83, incl. no.6, Yin-Yang Sym., 1972, no.10, FDR, 1981

Other orch: Pf Conc. no.1, 1948; Libretto, 1948; Moonchild and the Doomsday Trombone, ob, insts, jazz ens, 1968; Sculptures, 1971; Conc., vc, orch, tape, 1974; Atto, 1975; Pf Conc. no.2, 1978; Phantom Rhapsody, gui, orch, 1980; Challenger, 1983; CI Conc., 1984; Quasar Infinities, 1984; Wings of the Highest Tower, 1988; Savage Landscape, 1989; Double Conc., 2 cl, orch, 1991; Hexagon Skies, gui, orch, 1994; A Faust Conc., hn, orch, 1996; Conc. Brevis, fl, orch, 1997; over 25 other works

Cycle of Infinities 1–34, 1961–83, incl. no.1, Line Fantasy, fl, 1961, no.4 (A. Rimbaud), S, 1962, no.5, vc, B, tape, jazz band, 1962, no.6 (cant., Rimbaud), unacc. chorus, 1962, no.34, org, 1983

Str Qts, incl. no.3, 1949, no.4, 1959, no.5, 1959–60, no.6, Jazz Str Qt, 1964, no.7, 1980

c200 other chbr and solo inst works, incl. Variations, pf, 1948

Chbr Conc., fl, pf, str qt, 1955; Sonata on Jazz Elements, pf, 1958; 3 Ideas, tpt, pf, 1967; Mask of Electra, S, ob, elec hpd, 1968; Brass Qnt, 1970; Madrigal, brass qt, 1970; Superflute, taped a fl, taped pic, 1972; Angel Footprints, vn, tape, 1973; Celestial City, pf, tape, 1973; Fantasy Conc., vc, pf, tape, 1973; Premeditation, cl, gui, 1975; Abracadabra, pf, str trio, 1976; Icarus, gui, va, vc, 1976; Sound Phantoms 2, fl, va, db, 8 gui, 1979; Poems, fl, vn, vc, hp, 1984; Moonflowers, Baby!, cl, opt. perc, 1986; Images of Chagall, cl, bn, tpt, trbn, vn, db, perc, 1987; Motherwell Fantasy, cl, 1991; Chaconne Sonata, fl, 1994; Poor Little Buddha's Gate, cl, 1994; Serenade, cl, gui, 1994; improvisation and tape pieces

Vocal: A Nietzsche Cycle, S, hn, pf, 1979; Dem unbekanntem Gott (cant., F. Nietzsche), S, 7 insts, 1982; Torchwine (R. Kelley), S, basset-hn, pf, 1983; 2 other cants., choral works, songs

17 film scores, incl. Blast of Silence, 1961; Black Like Me, 1964; Goldstein, 1964; Trilogy, 1969; Zamzok, 1982

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JEROME ROSEN/MICHAEL MECKNA

Kupka, Karel

(*b* Rychvald, nr Karviná, Moravia, 19 June 1927; *d* Ostrava, 26 Oct 1985). Czech composer. He attended the Ostrava Institute of Music and Singing and after World War II studied privately with Kvapil and Petrželka. In 1948 he was appointed headmaster of the Karviná and Petřvald music schools. From 1951 until his death he worked at the Zdeněk Nejedlý State Theatre, Ostrava, first as répétiteur, then as assistant conductor and chorus master. Kupka began composing at the age of 17. His musical style was initially influenced by Janáček, Stravinsky and Bartók; later he developed a more personal idiom. In the late 1950s and early 60s his music met with critical acclaim, especially *Picassiáda*, which was awarded the Koussevitzky Foundation of New York prize (1963) and later made into a successful television ballet by Pavel Šmok. A terse vehemence and dramatic power are combined in his music with a lyrical melodiousness which has its roots in Moravian folksong.

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(selective list)

Ops: Taškář [Jester] (1, Kupka, after Plautus), 1955; Lysistrata (4, Kupka, after Aristophanes), 1957; Když tančí růže [When the Roses Dance] (3, Kupka, after D. Petrov), 1959; Sokratova smrt [Death of Socrates], 1961; Jeptiška [The Nun] (2, M. Weimann, after D. Diderot), 1964; A z celé duše miluji [I Love with All My Heart] (2, I. Havlů, after L. Mňáčka), 1967; Mít vlastní pokoj v rezidenci [To have one's own Room in the Residence] (1, L. Slíva), 1982; Noční hlídka [Night Guard], 1983

Ballets: Florella (4, A. Janáček, after L. de Vega); Učitel tance [The Dance Teacher], 1958; Cassandra (2, G. Rücker), 1962; Idiot (ballet, after F. Dostoyevsky), 1962; Prométheus (3, ballet-orat, Kupka, after Aeschylus), 1980; Pták [Bird], 1977

Orch: Slezská rapsódie [Silesian Rhapsody], 1955; Svita v barokním slohu [Suite in the Baroque Style], str, 1957; Picassiáda, 1958; Šachty [Shafts], sym. scene, 1958; Pf Conc. no.1, 1959; Pf Conc. no.2, 1961; Concertino da camera, vn, orch, 1968; Bn Conc., 1972; Kontrasty, str, 1974; Tembromfonie, str, 1979; Reflexy, str, 1980

Vocal: Poklady se otevírají [Treasures are Opening], solo vv, chorus, orch, 1959; Zjevení svatého Jana [The Revelation of St John], 1969; 3 fragmenty, female v, pf, perc, 1971; Zpěv [Song], B, cl, pf, perc, 1971; Český sen [Czech Dream], solo vv, chbr chorus, 1973; Zpěvy milosti [Songs of Mercy], Bar, va, pf, 1973; Zpěvy Sapfó, female v, brass qnt, 1983

Chbr and solo inst: Studie, perc, pf, 1977; Movimento, ob, pf, 1978; Coloris imagination, 6 perc, 1979; Brass Qnt, 1982; Paraboly [Parables], 1982; Večery na Doroškově [Evenings at Doroškov], pf, 1982; 7 str qts

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OLDŘICH PUKL/KAREL STEINMETZ

Kupkovič, Ladislav

(b Bratislava, 17 March 1936). Slovak composer, conductor and writer on music, active in Germany. In Bratislava he studied the violin at the conservatory (1950–55) and the violin and conducting at the Academy of Music (1955–61). After serving as conductor of the Hungarian Folk Ensemble of Bratislava (1959–60) and playing the violin in the Slovak PO (1960–63), Kupkovič worked as a freelance conductor and has composed music for film, TV and theatre. In 1963 he founded the Hudba Dneška ('Music of Today') ensemble, and in 1968 co-founded the New Music Days at Smolenice Castle near Bratislava. He emigrated to West Germany in 1969, living first as a guest of the Deutscher akademischer Austauschdienst in Berlin, and then from 1971 in Cologne. In 1973 he became a lecturer and in 1976 professor of composition at the Hanover Hochschule für Musik. Kupkovič came to prominence as a pioneer of 'experimental concerts', most remarkably *Musikalische Ausstellung* at the Akademie der Künste in Berlin (1970) and *Klanginvasion auf Bonn* (1971), a day-long musical battle which overran the entire city centre. He was also concerned with reforming orchestral playing and the role of the conductor, notably in *Dioe* (1968), which like many pieces of the period explores new methods of notation including text and graphics. Around this time he wrote a number of parodies of tonal music, such as the series *K-Rhapsodie* (1968–71). Later in the 1970s he rejected avant-garde music and atonality, advocating instead a return to compositions designed for the practical needs of the audience. Subsequent compositions have adhered to the language and models of classical tonality, but without the parodistic intent of his earlier music.

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Dramatic: Das Hundepferd (children's op, H.G. Lenzen), 1987; R-Musik III, composition for radio, 1990; Trojruža [The Rose] (op, 2, J. Krčméry-Vrtelová), 1994
Orch: Dioe, orch, 1968; Präparierter Text 4 [after Bach: *Musical Offering, Ricercar a*

6], ens, 1968, orch, 1970; K-Rhapsodie [after Offenbach, Elgar, Sarasate and others], vn, orch, 1968–71; Monolith, 48 str, 1971; Gespräch mit Gott, orch, 1972; Das Gebet, str, 1972; Concours, any solo inst, orch, 1973; Čarovné sláčky [Magic Bows], 30 vn, low str, 1974; Vn Conc. no.1, D, 1979; Accdn Conc., 1980; Vc Conc., 1980; Pf Conc., A, 1980; Hommage à Marschner, (ob, cl, bn, pf, str)/(cl, hmn, pf, str), 1983; Cassation, C, youth orch, opt. accdn/rec ens, 1985; Pf Conc., D, 1989; Conc., vn, str, 1992; Rondo, 4 orch, 1992; Db Conc., D, 1995; Hn Conc., E, 1995; Vc Conc. no.2, G, 1995

Chbr and solo inst: Mäso kríža [Flesh of the Cross], trbn, 6 timp, 3 tam-tam, church bell, 1962; Rozhovor času s hmotou [Conversation between Time and Material], bn, 3 perc, 1965; Präparierter Text 2 [after Mozart: Sym. no.41, 1st movt], fl, tpt, vn, vc, db, timp, 1968; Treffpunkt, wind ens, 1970; Souvenir, vn, pf, 1971; Clavierübung, 4 pf, 1977; Rrrondo, vc, pf, 1977; Scherzo, va, pf, 1978; Fuga, C, 5 accdn, 1981; Variationen Fuga, C, 5 accdn, 1981; Variationen über ein slowakisches Volkslied, accdn, high inst, low inst, 1983; Tänze aus Pannionen, vc, pf, 1984; Armenische Lieder aus Garin (Erzurum), vn, pf, 1989; Initialen, str qt, 1992; Violini giocosi, 10 vn, 1997; many instrumental sonatas, qts, qnts

With tape: Präparierter Text 1 [after Brahms: Sym. no.1, 2nd movt], vn, tape, 1968; Präparierter Text 3 [after Beethoven: Sym. no.9, 4th movt], cymbals, b drum, tape, 1968; R-Musik, tape, 1968–73; E-Musik, 4-track tape, 1972

Vocal: Písmená [Letters], 8 solo vv, 1967; Missa Papae Ioannis Pauli Secundi, chorus, orch, 1979; Der Stern leuchtet, Bar, vn, pf, 1996; Ps lxxxiv 'Wohl den Menschen, die dich für ihre Stärke halten' (cant.), solo v, 2 chorus, fl, str qt, org, 1999

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MORAG J. GRANT

Küpper, Leo

(b Nidrum, 16 April 1935). Belgian composer. In 1962, after taking a degree in musicology at the University of Liège and the Université Libre of Brussels, he joined the APELAC studio (founded in 1958 by Pousseur), the first electronic music studio in Belgium, and began working for the musical sound-effects department of the RTBF. In 1967 he set up his own 'studio for experimentation and auditory electronic construction' in Brussels. He won the Prix Magistère of the Bourges international competition (1989) and became a member of the International Academy of Electro-Acoustic Music in Bourges. He was also awarded a prize for new forms of musical expression (1990) by the Société Belge des Auteurs, Compositeurs et Editeurs (SABAM).

As a pioneer of electronic music, Küpper has devised robots whose synthesized sounds are set off and stimulated by the human voice and the audience, or may be auto-stimulated, engendering a complex environment derived from a large number of sources (for instance, 350 audio channels at the Venice Biennale of 1987).

He was also the first musician in Belgium to become interested in the broadcasting of music in space by means of a sound dome, a metallic structure surrounding the audience with up to 104 loudspeakers mathematically distributed around it, allowing the angular perception of sound in space. Installations have included quarter-domes in the Galleria Nazionale d'Arte Moderna in Rome (1977) and the Chapel of the White Penitents in Avignon (1979), and half-domes at the Ars Electronica festival in Linz (1984) and at the Venice Biennale (1987). In 1987 he invented the kinephone, a keyboard instrument for spatialization through 50 channels.

Voice and language are at the centre of his output, 23 of the 34 works composed between 1967 and 1998 being devoted to that field. Küpper has conducted phonetic and vocal research using actors such as Jean-Claude Frison and singers such as Anna-Maria Kieffer, who translate their mental energy through their voices. Subsequently, the recording of these semi-improvised experiments acts as a reservoir of material for the electro-acoustic compositions that he calls 'électro-vocales'.

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El-ac: L'enclume des forces, 1974; Innominé, 1974; Kouros et Korê, 1979; Amkêa, 1983–4; Guitarra cubana, 1987; Litanea, 1987; Arbre-jeux de Rabelais, 1994
With tape: Dodécagone, S, 19vv, tape, 1977; La vague existence, S, 2 B, tape, 1981; Lumière sans ombre, B, tape, 1992; Anamak, Mez, tape, 1995; Rezas populares do Brazil, B, Mez, tape, 1997

Principal recording companies: Deutsche Grammophon, Igloo

ANNETTE VANDE GORNE

Kuppers, Johannes Theodorus.

See [Cuypers, Johannes Theodorus](#).

Kurath, Gertrude Prokosch (Tula)

(b Chicago, 19 Aug 1903). American ethnomusicologist. She studied at Bryn Mawr College (BA 1922, MA in art history 1928), concurrently receiving training in music and dance in Berlin, Philadelphia, New York and Providence, Rhode Island (1922–8); she then attended the Yale School of Drama (1929–30). Later she was employed as a field research worker by the Wenner-Gren Foundation (1949–73), the American Philosophical Society (1951–65) and the National Museum of Canada (1962–5, 1969–70). Her main areas of interest have been ethnomusicology and dance ethnology, and she has made particularly substantial contributions to the study of Amerindian dance, and to dance theory and notation. She has also taught dance and has lectured on dance history. From 1958 to January 1972 she was dance editor for the journal *Ethnomusicology*. Her other scholarly interests include the fields of folk liturgy and rock music.

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DORIS J. DYEN

Kurbanov, Tulkun

(*b* Tashkent, 10 Oct 1936). Uzbek composer. He studied with Boris Nadezhdin at the Tashkent Conservatory (1956–61) where he took a postgraduate course with Boris Zeydman (1963–5). He then served as assistant to Boris Arapov at the Leningrad Conservatory (1968–9) before returning to teach at the Tashkent Conservatory (as professor since 1994) where his textbook on polyphony – written in Uzbek – is widely used. His works combine a symphonic approach to traditional (folk-professional) music with a keen interest in polyphony; he first attracted attention with his polyphonic treatment of Uzbek melodies. His music reflects a growing interest in traditional ritual, both secular and religious.

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RAZIA SULTANOVA

Kurdikar, Moghubai

(*b* Kurdi, Goa, 15 July 1904). Indian singer. Her earliest training was in dance, as she spent five or six years with the Parvatkar Natak Mandali touring drama company. Her musical training began after Alladiya Khan heard her practising a song for performance in a drama; although most male singers of the time refused to take female students, he offered to teach her. After some time, Moghubai moved to Bombay, where she studied with Bashir Ahmed Khan and Vilayat Hussain Khan of the Agra *gharānā* until Alladiya Khan moved there. It is unclear whether she studied

other styles with his permission, but she received her most sustained training from him and as a teacher she was responsible for transmitting his style to the next generation. Her most famous disciples are her daughter Kishore Amonkar and V.H. Deshpande.

Moghubai's sense of rhythm was developed acutely by study with the dancer Ramlal Kathak and her early work with the *tablā* player Layabhaskar Karumama. She exploited the *bol bat* form of improvisation, playing with text for rhythmic purposes. She was noted for her use of vibrato, letting it creep into sustained pitches or turning it into ornamentation. She introduced the practice of following the slow *khayāl* with a fast composition in a performance of *khayāl* by singers of the Alladiya Khan *gharānā*.

Moghubai Kurdikar received the President's Award for Hindustani Vocal Music from the Sangeet Natak Akademi in 1969.

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BONNIE C. WADE

Kurdish music.

Music of peoples inhabiting the Kurdish homeland (fig.1) and diasporic communities outside it.

1. Introduction.
2. Main secular musical forms, performance and performers.
3. Performance settings.
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STEPHEN BLUM (1, 5, bibliography), DIETER CHRISTENSEN (2, 3, 6),
AMNON SHILOAH/R (4)

Kurdish music

1. Introduction.

Most of the approximately 25 million people who identify themselves as Kurds inhabit a contiguous territory of some 320,000 km². In this area Kurds are a majority, and they call it Kurdistan ('land of the Kurds'). It extends from the eastern Pontus and Taurus mountains through the northern and central Zagros mountains to the Mesopotamian plain and is divided between the states of Turkey, Iraq, Iran, Syria, Armenia and Azerbaijan. In both Turkey and Iraq, Kurds constitute over 20% of the total population. The official names of most Kurdish cities and regions differ from their Kurdish names, e.g. Mahabad (Sawj Bulaq to Kurds). The major

regions shown in fig.1 bear the names of Kurdish principalities that flourished between the 16th century and the mid-19th.

Outside the Kurdish homeland, there are substantial Kurdish populations in north-eastern Iran, central Anatolia, Istanbul and Ankara. Virtually the whole Jewish community of Kurdistan emigrated to Palestine, then to Israel between the mid-1920s and early 50s. In the second half of the 20th century a large Kurdish diaspora in Europe (and, to a lesser extent, North America) supported musical and other cultural activities. Recordings produced in Europe by Kurdish musicians find appreciative audiences in the homeland. The musical idioms now recognized as 'typically Kurdish' are those that have been most effectively diffused via recordings and the broadcasting media.

For most of recorded history, Kurdistan has been a region of great religious diversity. The pre-Islamic festival of Newroz (New Year, spring equinox) is celebrated with its attendant ceremonies and dancing, and it is a powerful symbol within diasporic communities. Since the 16th century most Kurds have been Sunni Muslims, following the Shafi'i school of jurisprudence; the Shi'a minority has been estimated at up to 7% of all Kurds. The Qadiri and Naqshbandi are the most important Sufi brotherhoods among Sunni Kurds. Three heterodox groups have developed distinct musical practices: the Alevi, Yezidi and Ahl-e Haqq (see §4 below). Judaism was a presence from at least the 2nd century ce until the founding of the state of Israel. Several medieval writers refer to 'Christian Kurds', and Kurdish adherents of the Church of the East and [Syrian church music](#) are still found in southern Turkey and western Iran. In eastern Anatolia the Christian influence of Armenian culture is still felt.

The two main dialect groups are Kurmanji and Sorani, which belong to the south-western branch of Iranian languages; they are divided by a linguistic boundary extending north-east along the Great Zab river. Although standard forms of Kurmanji and Sorani were developed in the 20th century, sung poetry often makes prominent use of local dialects. For example, Kurdish listeners quickly recognize songs in the Kurmanji dialect of Badinan (northern Iraq). Hewrami and the related language Zaza are central to the musical practices of the Ahl-e Haqq and Alevi, respectively. Speakers of Hewrami or Gurani regard it as a form of Kurdish; Western linguists usually classify Hewrami and Zaza among the north-western Iranian languages. Many Kurds are bilingual, speaking Turkish, Arabic, Persian, Armenian or neo-Aramaic in addition to Kurdish. Some songs in current repertoires are contrafacta, which fit Kurdish lyrics to melodies borrowed from non-Kurdish sources.

Literary sources for the study of Kurdish music include historical chronicles such as the 16th-century *Şeref-name* of Bitlisi, the narratives of travellers such as Evliya Çelebi, sacred texts of the Ahl-e Haqq and other religious orders, manuscript collections of poetry intended for singing, and modern publications in Kurmanji and Sorani (some including musical notation). The first substantial efforts to notate and analyse Kurdish music were made by the Armenian composer, singer and scholar Komitas Vardapet (1869–1935). Ethnomusicological fieldwork has not been carried out in all regions,

and the extent to which common musical features exist within the different Kurdish regions is somewhat unclear.

Many Kurdish musicians have gained widespread popularity. [Sayid 'Ali Asghar Kurdistani](#) and [Miryam Khan](#) were prominent singers in the 1930s and 40s. [mohammad Mamili](#) was a major figure whose death in 1999 was a significant political event. The [Kamkars](#), a family that performs as a group of singers and instrumental players, are very famous in Iran, Iraq and within the Western diaspora. [Şivan Perwer](#), a singer who accompanies himself on the *bağlama* (fig.2), has attained star status; he was the major Kurdish singer in Europe until other singers such as [Naser Razzazi](#) also became refugees.

Kurdish music

2. Main secular musical forms, performance and performers.

While an abstract concept of 'music' equivalent to Western notions is alien to most Kurds, their thinking about performance and expressive behaviour is rich in categorizations and terminology. The following account deals primarily with Muslim Kurds living in the Hakkâri and Siirt provinces south of Lake Van in Turkey, but draws on Kurdish practices in western Iran and northern Iraq for comparison. Regional variance is greatest within forms and terminologies related to work and within ceremonial contexts such as wedding ritual. The broadest commonalities can be found in categories with narrative content, and in those connected with dancing.

(i) Sung narratives.

The Kurds of western Hakkâri (south-eastern Turkey) distinguish three categories of sung narrative according to the prevailing content. *Çîrok û stran* ('legend or story with song') refers to the telling of usually fabulous stories in spoken prose, with songs for the main characters embedded in the tale. The songs are often metric and in rhymed verse; they may be of various kinds, e.g. dance-songs, lullabies or songs from the other two narrative categories (*şer* and *evînî*).

Şer ('battle, fight') designates the sung heroic narrative proper, where the subject is always a fight between men and the song uses poetic imagery to praise the human qualities and exceptional courage of the protagonists, who are known or believed to be historical figures. Other terms for this are *lawje şere*, *xoşmêr*, *mêrxoş*, *mêrkanjî* and *beyt*. These narratives are almost always named after their heroes. The story is usually widely known at least in general outline, and the performance of a heroic song is understood and judged as an interpretation rather than as the presentation of something new, although news of remarkable contemporary events may be spread through this medium.

A *şer* consists of a variable number of long strophes with roughly similar melodic and rhythmic outlines. Each strophe tends to begin with long-spun melismas and ends on long-drawn tones, both supported by vocables such as *lêlê/lolo* or phrases such as *ax aman*. In between, the account of the dramatic events is advanced in rapid parlendo recitation. Many *sers* employ a vocal range of an octave and a half or more, beginning each strophe near the upper limit and ending near the lower, but some heroic

songs move narrowly within a 4th or 5th. Depending on the singer's skill, the presentation of a *şer* may take an hour or more.

Evînî (from *evîn*: 'love') are normally dramatic accounts of events that involve a tragic love relationship, which usually leads to violence and death, though there are also lyrical love songs. Their form and mode of presentation are very similar to those of the *şer*: strophic, with extended initial melismas followed by rapid, narrow-ranged, unmetred recitation and concluding long-held tones. Intermediate melismas may provide rests for the singer and listeners.

Narratives are always rendered by men whose skills are recognized or who strive for recognition. These skills include a fine, high-pitched but strong voice, an unfailing memory and the ability to interact with listeners and recreate and interpret stories that are generally known. However, in Hakkâri as elsewhere, a distinction is made between singers who expect material rewards for their services and those who do not accept any remuneration.

The professional bard, variously known as *lavjebij*, *dengbij* and *beytbij* ('sayer of songs/sounds/poetry'), follows a code of conduct that forbids him to sing or join in dance-songs without adequate reward. *Lavjebij* bards are found mainly east of the Great Zab river (in the eastern part of the former principality of Culamerg), and into north-western Iran. In the Iranian province of Kordestan, professional bards are known as *beytbij* (see [Iran, §III, 4\(ii\)](#)).

Towards the west, in the area of the former principality of Badinan, musical professionalism is deemed unworthy of a 'free' tribal (*eşîr*) Kurd, and storytelling and public epic-singing are left to the *şa'îr* poet and to roving *lavjebij* bards from the east. The *şa'îr* is a local man held in high esteem, but not paid. Itinerant dervishes also perform narratives, always accompanying themselves on the frame drum (fig.3). They have a repertory of their own, which includes epics and legends cast in rhyming verse, and classical forms such as *qesîde* (from the Arabic *qasîda*, ode). Narratives are also performed by the *mitîrp* (from Arabic *mutrib*: 'a singer'), professional musicians and craftsmen locally described as Gypsies or 'Turks'.

The foregoing description applies primarily to the south-western province of Hakkâri and Siirt in Turkey, but it has close parallels in Kurdish western Iran, in particular around Mahabad (Sawj Bulaq), where a hierarchical system of landownership and patronage that existed before the 1979 Revolution had contributed to the development of Kurdish professionalism in music, reflected primarily in the narrative genres and in urban music practices. Similarly, in northern Iraq there flourished the singing and reciting of Kurdish poetry in several genres in addition to those discussed here (see [Iraq, §III, 3](#)). Most of these share the general characteristics described for *şer* and *evînî*: they are strophic forms combining elaborate and wide-flung melismatic singing with the recitation of dramatic texts. Increasingly these genres are accompanied by long-necked lutes (*bağlama* or *saz*) and also non-Kurdish urban instruments such as the *qânûn* (zither) and *'ūd* (short-necked lute), so that rural Kurdish epic singing is assimilating into a generalized West Asian urban style.

(ii) Dances.

Throughout Kurdistan the ensemble of oboe (*zurna*) and double-headed cylindrical drum (*dehol*) is used to play for dances that involve a chain of dancers moving anticlockwise in a large circle. The instrumentalists are generally professional *mitirps*. Melodies are adaptations of regional or urban popular songs, and the dance movements are not specifically Kurdish but are of a generalized West Asian style.

In contrast, dance-songs (*lawke govende*, or simply *govend*) are sung in regional versions by Kurds of either sex, without instrumental accompaniment. The dancers form a single line, shoulder to shoulder, holding one another, often with arms crossed behind their backs (fig.4a). Two types of dance-song may be distinguished. The antiphonal type, in which equal numbers of singers alternate, predominates in eastern Turkey and western Iran. The responsorial type is frequent in northern Iraq, along with the antiphonal, perhaps under urban influence.

Dance terminology applies to textual content (*şer* or *evîni*); to rhythmic patterns and steps (*yekpêyi*, *dûpêyi*, *sêpêyi* have 'one-', 'two-' and 'three-steps', respectively); to movements of the upper body (*ya mila*: 'with shoulder', or *ya desta*: 'with hand'), and to tempo (*sivik*, light and fast, or *giran*, heavy and slow). Dance types may also be named by association, e.g. *swarkî* ('horseman's dance') imitates the jumping of a horse, and *şêxanî* ('belonging to a sheikh'). In comparison with narrative songs, the texts of dance-songs are not considered to be important, yet some evoke noted events such as an aeroplane crash or images of the distant past such as the assembly (*dîwan*) of the princes of Culamerg who were vanquished in 1848.

Performances of antiphonal dance-songs employ either two single singers or two groups of two or three each. These may be all men or all women. The second singer or group repeats the melodic phrase and text line of the first who then proceeds to the next stanza on the same melody. The alternation of single singers is the prevailing practice east of the Great Zab river and in western Iran. The singers may vary their rendition in consecutive strophes, which may lead to polyphony when the strophes overlap. Individual strophes are short, their melodic range rarely exceeding a 5th. Strophic forms are highly regular and can be ordered into a small number of types. The structures of antiphonal dance-songs are very consistent throughout the Kurdish area, and they also correspond with those of other West Asian peoples (Turks, Arabs and Persians). What sets Kurdish dances apart are the language and the preferred high and tense vocal quality.

(iii) Ceremonial and work-songs.

The alternation of singers also predominates in these genres. Weddings among the Ertoşi of western Hakkâri require that men and women sing at certain moments of the ritual. Women of the bride's family sing *narînik* before the departure of the procession that will take the bride to her husband. *Serke zava* ('over the groom') is a genre sung upon her arrival at the groom's house, when the couple first sits together. Thereafter *şeşbendî* are performed by men or women, or by two men and two women from the

groom's family, in alternation. In all these cases, the singers stand still or sit, the performance is antiphonal and the traditional texts are sung syllabically on loosely metred melodies. In comparison with dance-songs, the tempos of ceremonial songs are much slower and the melodic ambitus tends to be wider. Where the voices of women and men alternate, they perform the same melody but on tonal centres a 4th or 5th apart.

Work songs include lullabies (*narînik/lori*, according to region) sung solo by women in short repetitive musical phrases to pacify infants, and solo butter-churning songs performed by women while shaking a bag of milk supported in a tripod. Men sing antiphonally while crushing wheat in a mortar to prepare bulgur; their songs have extremely short phrases whose duration matches a stroke with the mallet.

Kurdish music

3. Performance settings.

In the second half of the 20th century, rural performance practices in Kurdistan focussed on the entertaining of guests by village and tribal elders, and on wedding celebrations. Guests were – and still are customarily entertained with the reciting, in prose and song, of narratives. If professional musicians (*mitirp*) are available (fig.5), they will undertake the task, often to the accompaniment of a spike fiddle (*riçek*). In eastern Kurdistan, a professional *lavjebêj* may be invited and remunerated with 'robes of honour', whereas in the west a local *şa'ir* may be called upon. Competitions of epic singers, who will alternately recite, vying for the applause of the listeners, add excitement to such occasions. The invoking of heroic deeds of the past, of the dignity of great men and the wonder-world of ancient myths and legends can instil both pride and tolerance. Competitions of epic singers representing parties in conflict have on occasion settled disputes (e.g. over pastures or rights-of-way for flocks) among nomadic tribes or within village settlements.

The major occasion for dancing and singing, however, is the wedding celebration. Professional musicians playing oboe and drum are hired to lead the dancing throughout the three or five days of the feast and to accompany the wedding procession. Men and women usually dance separately to their own singing, and the telling and singing of stories at night contribute to the festive mood of this occasion for sociality that brings the entire settlement or tribes of the bride and groom together (fig.5).

Kurdish music

4. Religious music.

Some highly developed and unusual musical concepts and practices are found within certain of the Sufi brotherhoods and heterodox sects. For an account of music among the Alevi/Bektaşî followers, see Islamic religious music, §III, 2 (i).

The 60,000 to 70,000 members of the Yezidi sect are concentrated in the Mosul area of Iraq. Their doctrine includes ancient pagan, Zoroastrian, Jewish, Muslim and Christian elements. Music and dance form an essential part of their worship. Their official musicians, the *qewwals* ('those who speak'), are clergy of minor rank and form a guild said to number 50 men.

These must take part in all religious festivals and in events in the life-cycle such as circumcision and burial ceremonies. The two principal occasions are the annual pilgrimage to the tomb of their prophet, Sheikh 'Adi, and their New Year. The musicians accompany the ceremonies with flute (*ney* or *şebbabe*) and frame drums (*def*), which are all considered sacred. They sing hymns and ecstatic songs, perform dances and fulfil other services. The *koçek* (dancers) serve in considerable numbers at the tomb of Sheikh 'Adi and as ministrants to the *qewwals*.

Members of the Ahl-e Haqq sect live mainly in southern Iran. Their doctrine has been influenced by ancient Mesopotamian and Iranian religions, as well as by Islamic mystical orders. They believe in cycles of incarnation and in theophany, i.e. manifestations of God and angels in human form throughout history. Through music, the worshippers can gain access to the mysteries of the sect, so that music constitutes a central part of their liturgy and spiritual life, and all the religious leaders are musicians. In the first theophany, the king of kings is said to have possessed 900 singers, 900 frame-drum players, 900 *tembûr* (long-necked lute) players and 900 *blûr* (flute) players. At present the *tembûr* is the only instrument used in the sect's ritual music, and it is venerated as a sacred object (for illustration, see Iran, III, fig.3). The musician who plays it and sings the sacred texts is called *kelam-xwan* ('reciter'). The repertory has two main categories: the *destgah* and the hymns (*qewl*). The 12 *destgah* pieces have points in common with Persian art music. The hymns draw their melodies from sacred and secular sources. They are integrated in the liturgy, are performed responsorially by the recitant and the worshippers to the accompaniment of the *tembûr*, and are solemn and moderate in tempo.

Kurdish music

5. Musical instruments.

Most of the instruments played by Kurds are shared with neighbouring ethnic groups. These include the frame drum (*def*, *dayre*, *bendêr*), goblet drum (*dimbek*), oblique rim-blown flute (*blör*, *blûr*, *blîl*, *şimşal*, *şebbabe*), duct flute (*blûr*, *pîk*, *dûdik*), whistle (*pîk* or *fît fîte*), double clarinet (*dûzele* or *zimare*; *qoşme* among the Kurds of north-eastern Iran) and cylindrical oboe (*nerme ney*, *qirnate*, *balaban*). The familiar duo of cylindrical drum and conical oboe (*dehol û zurna* or *saz û dehol*) is often played at Kurdish weddings by professional musicians who are not always Kurdish.

Spike fiddles (*kemançe*, *riçek*) are played in certain parts of Kurdistan and by many Kurdish musicians in north-eastern Iran. The long-necked plucked lutes of Kurds in Kurmanji-speaking areas are usually called *saz*, like those of the neighbouring Turks and Azeris; in north-eastern Iran Kurdish narrative song is accompanied by the *dutar*. The long-necked *tembûr* is the sacred instrument of the Ahl-e Haqq of southern Kurdistan; it has two strings tuned a 4th or a 5th apart, with the higher pitch doubled by a third string, and it accompanies the singing of sacred texts (*kelam*) in the spiritual assembly (Kurdish *cem*, Arabic *jam'*). The sacred instruments used in Yezidi ceremonies are the rim-blown flute *şebbabe* and the frame drum with jingles (*def*), both of which are themselves 'baptized' before being used in ceremonies of baptism and in other rites.

Kurdish music

6. Modern developments.

In the second half of the 20th century Kurds almost everywhere came under increasing pressure to hide or deny their Kurdish identity. Their music, language and distinctive dress have become arenas of conscious negotiation with dominant powers: police and military forces acting on government policies, especially in Turkey, Iraq and Iran, and immigration officials in the European diaspora, notably in Germany. Since the 1940s, radio transmissions have played an increasingly important role in bridging the gap between rural dwellers, cities across the Kurdish area and the wider world. In the 1950s villagers in the relatively secluded Turkish province of Hakkâri were listening to the state radio of Soviet Armenia, which transmitted regularly the recitation of Kurdish epics in Kurmanji by noted bards. In the 1990s cassette tapes with Kurdish titles featuring historical recordings of epic singers and urban Kurdish dance music were traded in Istanbul for the benefit of the large population of displaced rural Kurds in that city. Kurdish music and dance-songs play an important role within diaspora community celebrations (see fig.4b).

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Kurdistani, Sayid 'Ali Asghar

(*b* Salawatawa, near Sanandaj [Sina], Iran, 1882; *d* 1937). Kurdish singer. He was born into a family of *sayyids* (descendants of the Prophet Muhammad) and was sent to a mosque school in Sanandaj to study the Qur'an and Islamic teachings. Already known for his voice as a child, his recitations of the Qur'an, *mewlûdname* (verses about the Prophet's birth) and *munacat* (prayers) attracted attention. His secular songs also gained

increasing popularity. Through the patronage of an aristocratic family of Sanandaj, he travelled to Tehran, where he was received enthusiastically by the music community. In 1929 he recorded 17 Kurdish pieces for Polyphon. His 14 surviving performances include *goranî* (popular songs) and pieces identified as Persian *dastgāhs* such as *Segāh* and *Dashtî*. He was frequently invited to perform for thousands of listeners in many Kurdish towns, and his recorded songs also attracted crowds to tea-houses. His recordings were a permanent feature in the music programming of the Kurdish section of Radio Baghdad from the 1940s and in the Kurdish radio stations of Iran during the 1950s. His music has inspired Kurdish singers such as Aziz Shahrokh and the Kamkar ensemble. An account of his work is given in M.H. Baqî: *Seyyid 'Elî Esxerî Kurdistanî* (1998). The first CD of his music, *Sayed Ali Asgar Kurdistani (1882–1936), Album No.1*, was released in London in 1999.

AMIR HASSANPOUR, STEPHEN BLUM

Kurek, Marcin.

See [Gallinius, Marcin](#).

Kurenkeyev, Murataaly

(*b* Chon-Kemin, 1860; *d* Chon-Kemin, 1949). Kyrgyz instrumental performer. His grandfather Belek and his father Kurenkei (1826–1907) were well-known musicians, and Kurenkeyev learnt to play a number of traditional instruments including the *kīyak* (two-string fiddle), the *komuz* (three-string lute) and the *choor* (end-blown flute). In 1922 he organized the first ensemble of *komuz* players in the city of Przheval'sk. From 1930 to 1946 he worked in Frunze (now Bishkek), performing as a soloist and as a member of the orchestra of traditional instruments. He had an extensive knowledge of folklore, especially ceremonial genres, and his works included all the most important characteristics of the Kyrgyz melodic heritage. His repertory of traditional music comprised about 100 works, including shepherds' tunes, ritual *koshok*, instrumental miniatures and complex *kyuu* (programmatic instrumental pieces), and he was familiar with several *komuz* poems such as *shyngrama*, *ker tolgoo* and *botoū*. He also created his own *kyuu*, notably *Kambarkan* in honour of the hunter Kambār, the legendary inventor of the Kyrgyz *komuz*. Kurenkeyev used the *kīyak* to imitate the cries of animals, the sounds of nature and the patterns of human speech; it was said that 'his *kīyak* articulates words'. He was acquainted with the Kazakh *aqyn* and *dōmbra* player Jambyl Jabayev. Kurenkeyev's work influenced that of several Kyrgyz composers, and his works have been used in operas, ballets and orchestral pieces.

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V.S. Vinogradov: *Murataalī Kurenkeyev* (Moscow, 1962)

V.S. Vinogradov: *Kirgizskīye narodniye muzikantī i pevtsī* [Kyrgyz folk musicians and singers] (Moscow, 1972), 35–47

ALMA KUNANBAYEVA

Kuretzky, Josef Antonín.

See Gurecký, Josef Antonín.

Kuretzky, Václav Matyáš.

See Gurecký, Václav Matyáš.

Kuri-Aldana, Mario

(b Tampico, Tamaulipas, 15 Aug 1931). Mexican composer. He studied the piano with del Castillo at the Academia Juan Sebastian Bach (1948–51) and composition with Vázquez, Tercero and Michaca at the Escuela Nacional de Música of the University of Mexico (1952–60), where he did research for a thesis, *Concepto mexicano de nacionalismo* (1963). At the Instituto Nacional de Bellas Artes (INBA) he studied conducting with Markevich and Giardino (1957–8), and he had private composition lessons with Luis Herrera de la Fuente and Rodolfo Halffter (1961–2). A grant from the Di Tella Institute enabled him to pursue his composition studies there under Ginastera, Riccardo Malipiero, Messiaen, Maderna, Dallapiccola, Copland and Chase (1963–4), and in 1965 he had lessons from Stockhausen at the Mexico City Conservatory. He has held appointments as composition teacher at the Academia Juan Sebastian Bach, teacher of theory, harmony and counterpoint at the University of Mexico (1955–65), director of the Banda Sinfónica de la Secretaría de Educación Pública (1967–70), professor of music at the Academia de la Danza of the INBA, and honorary director of the Centro Libanés Chamber Orchestra (from 1971), which has commissioned and performed many of his works, including *Formas de otros tiempos*. In addition he has worked with enthusiasm in folk music research, being particularly interested in Spanish manuscripts as a primary source; he is a member of various folklore societies and has attended international conferences on the subject. In 1994 he was a founding member of the Consejo de la Música Popular Mexicana and in 1995 was awarded the Premio Nacional de Artes.

A traditionally orientated composer, Kuri-Aldana employs a folkloristic neo-classical style that may be traced to his teacher Halffter; but a broad and sure technique has allowed him to draw effectively on the styles of his diverse later teachers and of other composers. His versatility is shown by his ability to write songs and arrangements in an accessible manner (e.g. *María de Jesús* and *Peregrina agraciada*) as well as more sophisticated works, such as *Los cuatro bacabs* and *Candelaria*. The former resembles *mariachi* music in its insistent rhythmic formulae and characteristic parallel chords in 3rds to topical texts; *Candelaria* is a good deal more complicated, but never very adventurous in technique. Clarity and timbral contrast typify his mature works. His form tends to be non-linear, with added notes or rhythmic values enhancing the basically variation-type processes; such techniques, deployed in mosaic patterns, he learnt from Messiaen, and they have proved applicable to much Amerindian music in Mexico. The sparse textures, extreme ranges, continual rhythmic metamorphoses and harmonic dissonances (superimposed 4ths in octave displacements) of his

work make for great fluidity. Kuri-Aldana has also composed popular pieces – such as *Página blanca* (bolero) or *Mariposa en la noche* (danzón) – which have earned him a prominent place within the popular music scene. In some of his works he has aimed to bring together both his popular and cultivated styles. His *Danzón* for orchestra and his *Sinfonía bolero* (both 1994) are two examples of this trend within his production. (S. Kahan: 'El compositor Kuri-Aldana', *Carnet musical de X.E.L.A.*, Mexico City, 1963, 565–9)

WORKS

(selective list)

Ballet: Sueño de un domingo por la tarde en la Alameda (Homenaje a Diego Rivera), 1986

Orch: Suite antigua, str, 1956, rev. 1990; Sym. no.1 'Sacrificio', 1959; Los cuatro bacabs (A.F. de Obregón), narrator, double wind orch, 1960; 3 piezas, str, ob obbl., 1960; Mascaras, mar, wind, 1962; Pasos, pf, orch, 1963; Bacab de las plegarias, chbr orch, 1966; Sym. no.2, str, 1966; Villa de reyes, chbr orch, 1968; Formas de otros tiempos, hp, str, 1971; Concierto de Santiago, fl, str orch, 2 perc, 1973; Concertino mexicano, vn, orch, 1974; Sym. no.3 'Le Actal-1521', 1976; A Carlos Chávez, In memoriam, str, 1984; Noche tibia y callada (sym. poem after themes by A. Lara), 1989; Tocotín de Atempán, 1990; Sinfonía del Norte, 1992; Obertura caribeña, 1993; Sinfonía poética, 1993; Sinfonía bolero, 1994; Danzón, 1994

Choral: Peregrina agraciada, 1963; Lucero de Dios, Ave Maria (A. Khoury), vv, org, 1969; Misa maronita, vv, org, 1970, collab. G. Carrillo; In memoriam (cantable, J. Cortazar: Al Ché), Bar, vv, band, 1971

Solo vocal: Principio de cuentas (Khoury), 1v, pf, 1953; Cantares para una niña muerta (Khoury), Mez, fl, gui, 1961; Estas cuatro (Khoury), 1v, pf, 1963; Aguardando su aurora (L. Cernuda), S, hn, hp, str orch, 1964; Este, ese y aquel (P. Urbina, Khoury, C. Vallejo), Mez, fl, str trio, vib, 1964; Amarillo era el color de la esperanza (secular orat, Khoury), Mez, narrator, jazz band, 1966; María de Jesús (canción ranchera, A. Kuri), 1968; Noche de Verano, S, narrator, orch, 1975; A mi hermano, Bar, vv, orch, 1977; Tres canciones (Kuri), v, pf, 1985; Hermano sol, T, Mez, pf, 1986; Cuatro canciones (R. Darío), v, pf, 1991; Glorias del ayer (Kuri), v, pf, 1994; Cuatro tiempos para Sor Juana (J.I. de la Cruz), Mez, Bar, SATB, orch, 1995; Música para Sor Juana, Mez, SATB, fl, ob, hpd, str orch, perc, 1996; Cantar de los vencidos (Kuri), 2vv, pf, 1996; Ayer y hoy (Kuri), v, pf, 1996

Inst: Suite ingenua, pf, 1953; Canto de Cinco-Flor, vc, pf, 1957; 3 nocturnos, cl, pf, 1957; 3 preludios, pf, 1958; Sonatina mexicana, vn, pf, 1959; Xilofonias, pic, ob, b cl, dbn, mar, xyl, 2 perc, 1963; Candelaria, wind qnt, 1965; Villancico, canción y jarabe, pf, 1965; Tres-silvestre, ob, cl, bn, tpt, trbn, jazz drums, hp, vn, va, 1966; Fuga, brass, 1968; Pf Sonata, 1972; Miniaturas, pf, 1982; Cuatro de bronce, brass qnt, 1986; Concertante popular, tpt, trbn, brass ensemble, 1987; Máscaras, mar, hp, pf, perc, 1987; Canto latinoamericano, pf, 1989; Mariposa en la noche, ww ensemble, 1989; Str Qt, 1996

Principal publishers: Ediciones Mexicanas de Música, Editorial Argentina de Música, Música Rara, Ricordi Americana

GERALD R. BENJAMIN/RICARDO MIRANDA-PÉREZ

Kurka, Robert (Frank)

(b Cicero, IL, 22 Dec 1921; d New York, 12 Dec 1957). American composer. He studied briefly with Luening and Milhaud but was principally self-taught. He was a faculty member at Queens College, CUNY, and, briefly, at Dartmouth College. He received a Guggenheim Fellowship (1951–2), an award from the National Institute of Arts and Letters (1952) and a Creative Arts Award from Brandeis University (1957).

Kurka is best known for his orchestral suite *The Good Soldier Schweik* (1956), which he later expanded into a two-act opera. *Schweik* is often compared with Weill's *Kleine Dreigroschenmusik*; not only are its instrumentation and tonal language similar, but both combine references to popular musical idioms (dances, marches, the ballad style) with pungent dissonances and brittle rhythms for ironic effect.

Neo-classical in style and influenced by the folk music of former Czechoslovakia (his parents' birthplace), Kurka's work is most particularly characterized by its use of repeated melodic and rhythmic motifs, the appearance of dissonant elements within a tonal structure and an energetic rhythmic drive (notably in the Symphony no.2 and the Serenade).

WORKS

Opera: *The Good Soldier Schweik* (2, L. Allen, after J. Hašek), 1957, NY City Opera, 23 April 1958 [completed by H. Kay]

Orch: Chbr Sym., op.3; Sym., brass, str, op.7; Conc., vn, chbr orch, op.8; Music for Orch, op.11; 3 Pieces, op.15; Sym. no.1, op.17; *The Good Soldier Schweik*, op.22, suite, fl, pic, ob, eng hn, cl, b cl, cbn, perc, 1956; Sym. no.2, op.24, perf. 1958; Serenade (after W. Whitman), op.25, small orch, perf. 1954; John Henry, op.27, orch; Julius Caesar, sym. epilogue (after W. Shakespeare), op.28; Conc., op.31, 2 pf, str, tpt; Mar Conc., op.34, perf. 1958; Ballad, op.36, hn, str; Chbr Sinfonietta, op.39

Vocal: Who shall Speak for the People (C. Sandburg), TTBB; Song of the Broadaxe, TTBB; several choral pieces and songs

Chbr and solo inst: Sonata, op.5, vn; Pf Sonatina, op.6; Str Qt no.4, op.12, perf. 1950; For the Piano, op.13, pf; Music for cl, hn, tpt, vn, db, op.14; Pf Trio, op.16; Pf Sonata, op.20; Sonatina, vc, op.21; Sonata no.3, vn, pf, op.23, perf. 1953; Dance Suite, op.29, pf 4 hands; Sonatina for Young Persons, op.40, pf; 7 Moravian Folksongs, fl, ob, cl, bn; Notes from Nature, pf; Ballad, hn; 4 other str qts; 3 other vn sonatas; pf pieces

Principal publisher: Weintraub

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K. Kastner: 'Creston, Milhaud and Kurka', *Percussive Notes*, xxxii/4 (1994), 83–7

JAMES WIERZBICKI/R

Kurpiński, Karol Kazimierz

(b Włoszakowice, Wielkopolska, 6 March 1785; d Warsaw, 18 Sept 1857). Polish composer and conductor. He studied with his father Marcin Kurpiński, an organist at Włoszakowice, and himself became organist at Sarnów nearby in 1797. In 1808 he took a post as tutor to the Rastawiecki family in Lwów, where he heard a number of Italian and German operas, and in 1810 he settled in Warsaw. There he met the dramatist Wojciech Bogusławski, known as the 'father of Polish theatre', through whose influence he was appointed deputy conductor at the National Theatre. In 1824 he was appointed principal conductor (on the dismissal of Józef Elsner) and in that capacity he presented a repertory of the highest quality, notably Mozart and Rossini, to Polish audiences. In addition to opera he regularly conducted orchestral concerts in the city; these included the first performances of Chopin's two piano concertos.

Kurpiński was also active as a teacher, establishing (1835) the School of Singing and Declamation at the National Theatre as a replacement for the conservatory, which had been closed down after the 1830 insurrection. He also founded and contributed regularly to the journal *Tygodnik muzyczny* ('Music Weekly'; later *Tygodnik muzyczny i dramatyczny*), the main forum for musical debate in Warsaw in the first half of the century. In 1823, just before his appointment as principal conductor at the National Theatre, he embarked on a European tour that took in all the major musical centres. Kurpiński's creative work slackened noticeably following the tour, and it seems possible that he felt his own music to be somewhat anachronistic in relation to the new musical styles of the 1820s. His later life was given over mainly to teaching, and by the time of his death he was largely forgotten.

Although he composed in many genres, Kurpiński's contribution was mainly to opera. He was the major Polish opera composer before Moniuszko, and his output (most of it composed for the National Theatre in Warsaw) was considerable. Many of his operas received only a few performances before disappearing from the repertory, but some had more lasting success, notably *Szarlatan, czyli Wskrzeszenie umarłych* ('The Charlatan, or The Raising of the Dead'), *Jadwiga królowa Polska* ('Jadwiga, Queen of Poland') and *Zamek na Czorsztynie, czyli Bojomir i Wanda* ('The Castle of Czorsztyn, or Bojomir and Wanda'). For the most part his stage works were vaudevilles or Singspiele, interleaving songs and choruses with spoken dialogue. Nine of Kurpiński's 26 known stage works survive complete, and there are extracts from a further eight. It is clear from the surviving works that the stylistic profile of his music was distinctly Italian, responsive both to such late 18th-century composers as Cimarosa and Paisiello and to such later masters as Rossini. At the same time Kurpiński laid some of the foundations of a national operatic style by drawing on themes from Polish history and folklore and making use of Polish national dances and folksongs. His most ambitious stage work was probably *Jadwiga*, a full-scale opera rather than a vaudeville, and similar in its broad design to the historical operas of Spontini. In the 1990s attempts were made to revive some of Kurpiński's operas in Poland, with notable success in the cases of *Pałac Lucycypera* ('Lucifer's Palace'), *Szarlatan* and *Zabobon*.

Kurpiński also composed choral music, some of it to rousing nationalist texts by such contemporary Polish writers as Ludwik Osiński and Kazimierz

Brodziński, and some to traditional liturgical texts (there are six masses, including a Requiem). In addition he wrote numerous solo songs, mainly for amateurs and characteristically in the manner of strophic dance-songs, far removed stylistically from the Romantic art song. They include *Michał Korybut*, one of the best of the collection of 'historical songs' (1816), with texts by Niemcewicz and musical settings by Franciszek Lessel, M.A. Szymanowska, Elsner and others. These took on a considerable significance in the context of an emergent nationalist ideology in Polish art and letters. Less distinguished musically are the orchestral and chamber works (the former are mainly ballet scores), and a large collection of piano pieces. Most of these are in the salon manner typical of early 19th-century Polish composers, favouring genres such as variations, potpourris, fantasies and, above all, polonaises.

WORKS

(selective list)

stage

mel melodrama

Pigmalion, c1800–08 (op, 1, J.-J. Rousseau, trans. K. Wegierski), lost

Dwie chatki [Two Cabins] (op, 1, L. Dmuszewski), Warsaw, 26 May 1811, lost except ov. (Kraków, 1950)

Pałac Lucyfera [Lucifer's Palace] (operetta, 4, A. von Kotzebue and J.M. Loisel, trans. A. Żółkowski), Warsaw, 9 Nov 1811, *PL-Wn*

Oblężenie Gdańska [The Siege of Gdańsk] (mel, 3, J.E. Boirie and J.C.A. Cuvelier, trans. Dmuszewski), Warsaw, 13 Dec 1811, lost

Ruiny Babilonu [The Ruins of Babylon] (mel, 3, R.C.G. de Pixérécourt), Warsaw, 6 March 1812, lost except ov. (Leipzig, 1820)

Marcinowa w seraju [Marcin's Wife in the Harem] (op, 3, W. Pękalski), Warsaw, 20 March 1812, lost except ov. (Leipzig, 1820)

Szarlatan, czyli Wskrzeszenie umarłych [The Charlatan, or The Raising of the Dead] (op, 2, Żółkowski), Warsaw, 23 Jan 1814, ov. and 9 excerpts (Warsaw, 1828)

Łaska imperatora [The Emperor's Staff] (op, 1, Kotzebue, trans. Dmuszewski), Warsaw, 11 March 1814, *Wn*

Agar na puszczy [Agar in the Forest] (mel, 1, S.F. Genlis), Warsaw, 19 May 1814, lost

Jadwiga królowa Polska [Jadwiga, Queen of Poland] (op, 3, J.U. Niemcewicz), Warsaw, 23 Dec 1814, *Wtm*, ov. (Leipzig, 1820)

Aleksander i Apelles [Alexander and the Apelles] (mel, 1, A. de la Ville de Mirmont, trans. Dmuszewski), Warsaw, 17 March 1815, *Wn*

Nagroda [The Reward] (operetta, 2, Dmuszewski), Warsaw, 1815, lost except ov. (Warsaw, 1820)

Mała szkoła ojców [The School Founder] (op, 1, Dmuszewski), Warsaw, 15 March 1816, lost

Zabobon, czyli Krakowiacy i górale, albo Nowe krakowiaki [Superstition, or Krakovians and Mountaineers, or The New Krakovians] (op, 3, J. Kamiński), Warsaw, 16 June 1816, *Wtm*, ov. and excerpts (Warsaw, 1826)

Dziadek i wnuk [Grandfather and Grandchild] (?mel, 2, A. de Favières, trans. L. Osiński), Warsaw, 13 Oct 1816, lost

Hero i Leander [Hero and Leander] (mel, 1, J.P.C. de Floris, trans. S. Starzyński), Warsaw, 6 Dec 1816, lost

Jan Kochanowski w Czarnym Lesie [Jan Kochanowski at Czarny Las] (op, 2, Niemcewicz), Warsaw, 1 Jan 1817, excerpts (Warsaw, 1817)

Bateria o jednym żołnierzu [A Troop of One Soldier] (mel, 1, Żółkowski), Warsaw, 9 Nov 1817, frags. *Kj*

Czaramyśl księżę słowiański [Czaromys the Slav Prince] (op, 1, Żółkowski), Warsaw, 27 March 1818, *Kj, Wtm*

Zamek na Czorsztynie, czyli Bojomir i Wanda [The Castle of Czorsztyn, or Bojomir and Wanda] (op, 2, J.W. Krasiński), Warsaw, 5 March 1819 (Kraków, 1968)

Zbigniew (op, 3, Niemcewicz), Warsaw, 5 Nov 1819, lost

Kalmora, czyli Prawo ojcowskie Amerykanów [Kalmora, or The Paternal Right of the Americans] (mel, 2, K. Brodziński), Warsaw, 10 Feb 1820, *Wtm, ov.* (Leipzig, 1826)

Mars i Flora [Mars and Flora] (ballet), 3 Aug 1820

Sąd ostateczny [The Last Court] (E. Young, trans. F. Dmochowski), Warsaw, 9 March 1821, lost

Cień Księcia Józefa Poniatowskiego [The Ghost of Józef Poniatowski] (?mel, 1), Warsaw, 13 Sept 1821, lost

Leśniczy z Kozienickiej Puszczy [The Foresters of Kozienice] (op, 1, Krasiński), Warsaw, 28 Oct 1821, *Wn*

Wesele krakowskie [Krakavian Wedding] (ballet), 14 March 1823

Cecylia Piaseczyńska (op, 2, Dmuszewski), Warsaw, 31 May 1829, *ov.* and excerpts (Warsaw, 1830)

other vocal

Sacred:6 masses, incl. Msza wiejska [Country Mass] (A. Feliński), 3vv, org, perf. 1821, and Requiem, 3vv, org, perf. 1847; Oratorio, 4vv, 2 tpt, 2 trbn, db, timp, org; Te Deum laudamus, 4vv, orch, perf. 1829; several cants, lost

Secular cants:Cantata on the anniversary of Napoleon's coronation, 1810; Elegia na śmierć Tadeusza Kościuszki [Elegy on the death of Kościuszko], 1819; Cantata on the unveiling of the Copernicus monument, perf. 1830; many occasional cants, lost

Songs:6 songs in Śpiewy historyczne [Historical Songs] (J.U. Niemcewicz) (Warsaw, 1816); Dumka (K. Brodziński) (Warsaw, 1816); Elfryda (S. Okraszewski) (Warsaw, 1817); Ludmiła w ojcowie [Ludmiła in the Fatherland] (B. Kiciński), perf. 1818; Czarna (C. Godebski) (1822); Do Ludmiły [To Ludmiła] (K. Godebski) (1822); Etwin i Klara [Etwin and Klara] (K. Godebski) (1822); Warszawianka [The Song of Warsaw] (C. Delavigne, trans. K. Sienkiewicz) (Warsaw, 1831); Litwinka [The Song of the Lithuanian Legionaries] (S.J. Cywiński)

instrumental

Orch:Wielka symfonia bitwę wyobrażająca [Grand Battle Sym.], op.15, *PL-Wn*; Cl Conc., perf. 1820, arr. cl, pf (Kraków, 1949); Wielka fuga na temat 'Jeszcze Polska nie zginęła' [Grand Fugue on the Song 'Poland has not Perished Yet']; Potpourri, czyli Wariacje z różnych tematów narodowych [Potpourri, or Variations on National Themes], pf, orch; polonaises

Chbr:Dumanie nad mogiłą Wandy [Reverie over Wanda's Tomb], vn, pf, perf. 1820, *Kj*; Nocturne, C, hn, bn, va, op.16 (Leipzig, 1825); Paysage musical, F, hn, bn, op.18 (Leipzig, 1825); Cavatina, tpt/trbn, pf; Fantaisie en quatuor; Trio, cl, vn, vc

Pf: 3 Polonaises, G, d, g (Leipzig, 1812); 6 Variations on an English Theme (Leipzig, 1813); 3 Polonaises, E, f, A (Leipzig, 1813); Fantasy, c, 1816 (1820); Polish Dance, D, 1818 (Warsaw, 1818); Polonaise, C (Warsaw, 1818); Polonaise, a, 1820; Fugue, A (Leipzig, 1820); Fantasy, a (Leipzig, 1820); Polonaise on a Theme of Spontini, D (1821); Waltz, B♭ (1821); 9 Variations, d (1821); Polonaise, B♭ and Mazurka, D (1821); Polonaise on Themes from Rossini, A (Warsaw, 1823); Mazurka, D (Warsaw, 1823); Fantasy, op.10 no.2, F (Leipzig, 1823); Collection of 14 Polonaises and 4 Mazurkas (Leipzig, 1823); Potpourri, or Variations on a Russian National Theme (1825); Mazurka, D (1825); Polonaise, D (1827); Polonaise, E (Warsaw, 1829); Martial Polonaise, D (Warsaw, 1829); 15 Polonaises (Warsaw, 1858); Chwila snu okropnego [A Dreadful Dream]; numerous other polonaises, many for specific occasions

WRITINGS

Wykład systematyczny zasad muzyki na klawikord [Systematic exposition of the principles of music for the clavichord] (Warsaw, 1818)

Zasady harmonii tonów z dołączeniem jenerał basu praktycznego [The principles of tonal harmony and a practical guide to figured bass] (Warsaw, 1821)

Zasady harmonii wykładane w sposobie lekcji dla lubowników muzyki [The principles of harmony set out in lessons for music lovers] (Warsaw, 1844)

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T. Przybylski: *Karol Kurpiński, 1785–1857* (Warsaw, 1975, enlarged 2/1980)

T. Przybylski: 'Karol Kurpiński: kronika życia i twórczości' [Chronicle of his life and works], *Szkice o kulturze muzycznej XIX wieku*, ed. Z. Chechlińska, iv (Warsaw, 1980), 276–489

JIM SAMSON

Kurrende

(from Lat. *currere*: 'to run', or *corradere*: 'to scrape together', 'to beg').

A term in use from the 16th century onwards for itinerant boys' choirs trained in the Lateinschulen in Germany. The choir members, lacking financial support, begged alms from the townsfolk by singing in the streets and squares or from house to house; in addition, their services were engaged occasionally for special functions such as weddings and funerals. The custom is still current in Germany. (MGG1; F. Krautwurst [includes extensive bibliography])



Kurt(-Deri), Melanie

(*b* Vienna, 8 Jan 1880; *d* New York, 11 March 1941). Austrian soprano. She studied in Vienna with Fannie Müller and in 1902 made her début at Lübeck as Elisabeth. After a season in Leipzig she withdrew for further study with Lilli and Marie Lehmann in Berlin. She joined the Hoftheater, Brunswick, in 1905 and was engaged at Berlin (1908–15). She sang at Covent Garden in 1910 as Sieglinde and Brünnhilde (*Die Walküre*) and in 1914 as Kundry. From 1915 to 1917 she sang at the Metropolitan Opera, making her début as Isolde and singing, as well as the Wagner repertory, the title role in *Iphigénie en Tauride*, Leonore (*Fidelio*), Pamina, Santuzza and the Marschallin. In 1920 she joined the Berlin Volksoper, where she sang until 1925. She possessed a rich, powerful dramatic soprano voice, evinced in her recordings of Wagner, and had outstanding dramatic presence. (GV; L. Riemens)

HAROLD ROSENTHAL/R

Kurtág, György

(*b* Lugoj, Romania, 19 Feb 1926). Hungarian composer and pianist. He is the only composer to have lived through Hungary's communist regime (1949–89) and still to have achieved international recognition. Drawing on Bartók, Webern and, to a lesser extent, Stravinsky, his work is characterized by compression in scale and forces, and by a particular immediacy of expression.

1. 1926–57.
2. 1957–72.
3. 1973–84.
4. From 1985.

WORKS

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1. 1926–57.

Kurtág was born to Hungarian parents (his birthplace was part of the Austro-Hungarian Empire until it was ceded to Romania in 1918). He spoke Hungarian at home and, from the age of six, Romanian at school. His mother began teaching him the piano when he was five; although he then abandoned it for some years, from 1940 he studied the piano with Magda Kardos and composition with Max Eisikovits in Timișoara. He moved to Budapest in 1946, acquiring Hungarian citizenship in 1948. There he continued to study the piano with Pál Kadosa, chamber music with Leó Weiner and composition with Sándor Veress (1946–8), briefly with Pál Járdányi and then with Ferenc Farkas (1948–55) at the Franz Liszt Academy of Music. He graduated in piano and chamber music in 1951 and in composition in 1955. He was awarded the Erkel Prize by the Hungarian state in 1954 and 1956, and later in 1969. In 1947 he married the pianist Márta Kinsker (*b* 1928); their son György was born in 1954.

During this early period Kurtág was more active as a pianist than as a composer, his performances of Bartók being particularly praised. His most

significant early composition, the Viola Concerto which was his diploma piece, was considerably influenced by Bartók's Violin Concerto no.2: Kurtág had been profoundly moved by Menuhin's Budapest performance in 1946. Kurtág's works of this period demonstrate a loyalty to Bartók's rhythmic structures and folksong-influenced sonorities above all else.

Access to music from the West was limited at that time: only a few scores of Stravinsky, Schoenberg and Webern were known to Kurtág. There were barely any performances of such works in Hungary, but Kurtág's friend and fellow-student György Ligeti had a limited collection of recordings, including some Stravinsky. All Bartók's works were to be heard in concert, apart from 1949 to 1953 when certain of his middle-period compositions were banned by the Communist party. The few pieces Kurtág wrote to fulfil commissions for socialist-realist works were later withdrawn.

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2. 1957–72.

Kurtág spent a year (1957–8) studying in Paris, attending the classes of Messiaen, Milhaud and Max Deutsch. It is the parallel consultations with the art psychologist Marianne Stein, however, that he cites as being of most importance. When Kurtág presented her the sole work he completed in Paris, an extensive piano piece, Stein's advice was that his compositional voice would be most effectively developed if he set himself simple musical tasks, such as exploring the various ways of connecting two notes. Such clearly defined limits emerge as structural mechanisms throughout opp.1–9, a coherent group of short works written almost exclusively for small forces. A particularly clear example of the taut structures is found in the Eight Piano Pieces op.3, first performed in Darmstadt in 1960 by Andor Losonczy. The first of the highly characterized pieces involves an ostinato in the bass constructed from varied pairings of B, C and D that are set into opposition with fragmentary, wide-ranging, gestural figures in the treble. These move chromatically towards C \square which is rhythmically and insistently repeated until the bass ostinato falls silent. The C \square is the end: it is the missing link between B, C and D and thus the 'goal' of the piece.

Paris provided an opportunity for Kurtág to encounter new scores. His study and copying out of all the principal works of Webern made a lasting impression. His String Quartet op.1 shares features of Webern's opp.5 and 9. All six movements typify his newly discovered concentration of expression, the principle of 'completing' the 12-note space is used frequently, and the work opens with an allusion to Webern (the first four notes of op.28). The third and fifth movements use a 12-note row; although Kurtág experimented with dodecaphonic procedures during this period, a row is usually little more than the starting-point for a movement. The frequent use of ostinato may also be cited as coming from Webern, or even from Stravinsky, but the technique is equally Bartókian. The debt to Bartók, in particular to his middle-period quartets, is evident in Kurtág's op.1 in the arch-like pairings of movements 1 with 6 and 2 with 5; juxtaposing of highly contrasted articulation such as glissando, pizzicato and tremolo; boldly characterized rhythmic impulses; and violent fragmentation of cells of notes. The note row used in the third movement even begins with the fugue

subject of Bartók's Music for Strings, Percussion and Celesta. When the quartet was first performed in Budapest in 1961, it caused a sensation as the first Hungarian work to demonstrate assimilation of modern Western musical currents.

Bornemisza Péter mondásai ('The Sayings of Péter Bornemisza', 1963–8) op.7, a 40-minute song cycle for soprano and piano which was Kurtág's first vocal work since before 1956, crowned this first mature compositional phase and also broke away from the period's relentlessly cogent concision. 24 movements are distributed unevenly between four parts entitled 'Confession', 'Sin', 'Death' and 'Spring': this large-scale four-part symphonic structure is unparalleled in Kurtág's output. Extracts from the sermons of the 16th-century reform preacher Bornemisza are arranged to evoke this journey through life and death to rebirth. The four-part division was defined by Kurtág's music rather than Bornemisza's texts, but Kurtág responded to the sense of the frequently lurid prose with extravagantly volatile vocal writing and a virtuoso piano part, reaching extremes of musical expressionism. The work's madrigalian evocation of the text is a reference to Schütz's *Kleine geistliche Konzerte*, and Kurtág's sensitivity in setting the Hungarian language is unsurpassed.

The decision to remain in Hungary after the revolution in 1956 was of inestimable significance to Kurtág's subsequent professional activities and the wider dissemination of his works. From 1958 to 1963 he worked as a répétiteur at the Bartók Music School (a secondary school specializing in music); in 1967 he was made a professor of piano at the Liszt Academy, changing to professor of chamber music about two years later. Between 1960 and 1968 he also worked as a répétiteur of soloists with the Hungarian state concert agency, the National Philharmonia. His reputation as an instrumental and vocal coach preceded his success as a composer at home and abroad. *The Sayings of Péter Bornemisza* made no impact on Darmstadt at its world première there in 1968, and for the next five years Kurtág was unable to make significant progress, despite a year of study in West Berlin (1971) supported by the Deutscher akademischer Austauschdienst.

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3. 1973–84.

When the piano teacher Marianne Teöke invited Kurtág to contribute some pieces to an album of works for children in 1973 and he responded with *Elő-Játékok* ('Pre-Games'), the task of writing simple pieces for a specific type of player shifted him out of his impasse. Another stimulus was the experimental New Music Studio (Új Zenei Stúdió), formed in Budapest in 1970 by the conductor Albert Simon (*b* 1926), the musicologist András Wilhelm and the composers Gyula Csapó, Barnabás Dukay, Zoltán Jeney, László Sály, Zsolt Serei and László Vidovszky. In workshops and concerts, the group presented Hungarian premières of works by such composers as Stockhausen, Cage, Wolff, Feldman, Kagel and Reich, and composed new works to explore innovatory, improvisatory interactions between playing and composing.

So important did Kurtág's new-found form of piano writing become that since his first commission such pieces, called *Játékok* ('Games'), have

formed a constant backcloth to all his compositional activity. They were intended to offer children a liberating approach both to making music and to the piano itself, but evolved into a liberating activity for the composer too. The graphic notation employed is intended to stimulate the performer (adult or child) to experiment with sound and sensation rather than to analyse the score intellectually and, according to the performance instructions, to revive the spontaneity of such practices as 'free declamation, folk music parlando-rubato [and] Gregorian chant'. Some pieces are referred to as Duchampian *objets trouvés*: one plays a 'game' with glissando (*Perpetuum mobile* (*object trouvé*)), another with all the Cs on the keyboard (Prelude and Waltz in C). *Games* was also a method of filtering the musical ideas of others, sometimes in homages, at other times less respectfully. Kurtág even experimented with the individual styles of members of the New Music Studio, hence *Hommage à Jeney* (*Phone Numbers of our Loved Ones 1*), and *Hommage à Vidovszky* (*Phone Numbers of our Loved Ones 2*). He also found himself able to work through events in his life by treating *Games* pieces as a musical diary, with the result that many titles reflect the death of friends and colleagues.

Kurtág's new beginning in *Games* reworked musical ideas from op.7 and also became a compositional workshop and pool of material for later works. The pieces he completed between 1975 and 1979, of which *Hommage à Mihály András* (*12 Microludes for String Quartet*) op.13 and *József Attila-töredékek* ('Attila József Fragments') op.20 for solo soprano represent particularly successful examples, are characterized by the wittiness of *Games* and a structure of epigrammatic, self-contained, bagatelle-like movements. Four Songs to Poems by János Pilinszky op.11 has absorbed the almost primitive rawness, the 'open', 'unfinished' quality of *Games*. Op.13 was commissioned by the Witten Festival and performed there by the Éder Quartet in 1978; its subtitle 'Microludes' is an invention of Kurtág's, referring to the anchoring of 12 movements by reference to one of the notes of the scale, which rise in chromatic sequence.

This period was one of increased collaboration with particular performers, including the pianist Zoltán Kocsis, the violinist András Keller and the soprano Adrienne Csengery, who gave the premières of all seven of Kurtág's cycles for soprano from op.12 to op.26. Of these, *Poslaniya pokoynoy R.V. Trusovoy* ('Messages of the Late R.V. Trousova') op.17 was his most substantial work since op.7, and its success triggered the wider dissemination of Kurtág's music outside Hungary. It was commissioned by the French state and the Ensemble InterContemporain; the latter, with Csengery, gave the première in Paris in 1981, conducted by Sylvain Cambreling. The cycle bears superficial resemblances to Schoenberg's *Pierrot lunaire*: 21 highly charged songs for soprano are accompanied by varying combinations of instruments. The grouping of the movements into three sections, 'Solitude', 'Somewhat Erotic' and 'Bitter Experience – Sweetness and Chagrin', recalls Kurtág's practice in op.7, but the sustaining allegorical framework has been replaced by the fragmentary narration of a love affair. The prominent use of cimbalom, celesta, piano, harp, mandolin and extensive percussion is also typical of Kurtág, as is the aphoristic nature of the movements. Longer poems are sustained by erratic ostinatos, the 'nervy' quality of which is present throughout. Kurtág's response to the explicitly confessional poems was remarkably empathetic,

and he continued his evocative word-setting. A new lyricism and further refined textures transcend his consistently chromatic harmonies to make op.17 his most immediately communicative large-scale work written up to this point.

Op.17, which, like two songs in op.16 and the whole of opp.19 and 26, set the work of Rimma Dalos, was the second of five vocal works in Russian. Not only this Russian poet was to fascinate Kurtág: having failed to learn the language when it was forced upon him, he studied it in order to read Dostoyevsky in the original. Russian became 'sacred' for him in the way that Latin was for Stravinsky, and it led to a burst of creativity. *Omaggio a Luigi Nono* op.16, first performed in London in 1981 by the BBC Singers under John Poole, demonstrates his interest in the sounds in themselves in its opening song, which simply declines the Russian pronoun 'whose': the text reads 'Chey, chyu, chyo, chiy ...'. Kurtág's other major choral work, *Pesni uniniya i pechali* ('Songs of Despair and Sorrow') op.18, presents poems by Lermontov, Blok, Yesenin, Mandel'stam, Akhmatova and Tsvetayeva. His choral writing is characterized by dense clusters and complex textures; all the works are exceptionally difficult to perform.

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4. From 1985.

Kurtág composes painstakingly and haltingly: in 1985, when he was 59, his output had reached only op.23, and several works remained unfinished or had been withdrawn for revision. He had made an almost unparalleled contribution to performance, however, both in and outside Hungary. He never taught composition, but his coaching of instrumentalists at the International Musicians' Seminar in Prussia Cove, Cornwall, and the International Bartók Seminar in Hungary brought him widespread fame. Zoltán Kocsis, András Schiff and the first Takács String Quartet are among his pupils. Despite having decided to give up performing when he lived in Paris, he was drawn back to it through devising a concert programme of his own transcriptions of Bach and *Games* for two and four hands, for himself and his wife. This new concert activity, combined with his teaching, generated increasing international interest from 1985 onwards; at this time he also began to compose more steadily. Seven international awards punctuated his continuously growing recognition and activity outside Hungary, culminating in the Ernst von Siemens Music Prize in 1998. Kurtág officially retired from the Liszt Academy in 1986, teaching only a limited number of classes there until leaving Hungary in 1993. Since 1993 he has lived in Berlin (in residence with the Berlin PO, 1993–5, and as a member of the Akademie der Künste, 1998–9), Vienna (as composer-in-residence at the Wiener Konzerthaus, 1995–6), Amsterdam (as honorary professor at the Royal Conservatory of the Hague, 1996–7) and Paris, working in collaboration with the Ensemble InterContemporain and at the Conservatoire (1999–).

The first new venture in this fruitful period was the spatial distribution of groups of instruments. Four works employ this principle, which is indebted as much to antiphonal choirs of the Renaissance and Baroque (and personal experience of hearing music) as to such 20th-century works as Stockhausen's *Gruppen*. In both ... *quasi una fantasia* ... op. 27 no. 1 and

Op. 27 No. 2 (Double Concerto) the piano plays a major role (joined by a cello in the latter) and is placed centre-stage. Other groups of instruments, including an intricate ensemble of percussion, with tam-tam and bongos, are positioned around the hall in both works. In *Grabstein für Stephan* op.15c a guitar provides the central focus, and in the unique *Samuel Beckett: What is the Word* op.30b the 'soloist' is an alto recitation. Kurtág's interest in certain performers is already evident from 'marcatissimo di Kocsis', a performance instruction in ... *quasi una fantasia* The soloist in *Samuel Beckett: What is the Word*, however, actually re-enacts the process of learning to speak that the actor Ildikó Monyók went through after a road accident which struck her dumb. The performance rights of the vocal part have been assigned to Monyók for as long as she wishes to perform the work. She stutters through Beckett's last prose text, with a commentary from groups of voices and instruments from all around the concert hall: the work evidently provides a metaphor for the struggle to communicate and to create, with which Kurtág himself has battled throughout his artistic career.

This new experimentation with larger ensembles, coupled with a request from Claudio Abbado and the Berlin PO in 1993, finally drew Kurtág back to the symphony orchestra, for which he had not completed a piece since his student Viola Concerto. *Stele* op.33 received its première by the Berlin PO under Abbado in Berlin in 1994. Although intricate control of textures in massive Romantic forces is new in Kurtág's output, the actual materials used in *Stele* are reworkings of earlier pieces. This recycling technique is already apparent in both parts of op.27 and earlier. In the case of *Stele*, the central Lamentoso of the three-movement work is an expanded variation of the 14th song of *Stseni iz romana* ('Scenes from a Novel') op.19 and the final Molto sostenuto takes an earlier *Games* piece as a harmonic framework and enriches it with softly vibrating reiterations.

Such synthesis in large-scale forces and forms is, however, still exceptional. Kurtág's most recent phase is characterized by loosely structured groups of fragments, signs of which were apparent earlier. The work that opened the newly productive phase in 1985 was *Kafka-Fragmente* op.24, comprising 40 miniature movements for soprano and violin (without any chromatic 'microlude' progression). It was the longest grouping of aphoristic pieces into a defined 'whole' at that point. *Hölderlin-Gesänge* op.35 consists of a large collection of vocal fragments, from which the performers may make a selection in a chosen order. Kurtág regards the piece as a 'work in progress' from the point of view of his own input too: he may add further fragments, rearrange fragments for instruments or provide them with accompaniments. ... *pas à pas – nulle part* ... op.36 is of the same genre, although with a defined order. Kurtág may add a theatrical dimension at some stage, which might resolve his lifelong (unrealized) desire to write an opera. The chosen writing of Hölderlin and Beckett is particularly suitable for Kurtág's bagatelle-like composition, though not the reason for its existence. *Jelek, játékok és üzenetek* ('Signs, Games and Messages'), for varying combinations of string instruments, has evolved in the same way, as has *Üzenetek* ('Messages') op.34 for orchestra. These late works present a paring down of Kurtág's style to its barest gestural, speech-like core, demonstrating a

reductive progression mirrored in the ever-accumulating collection of *Games* for piano and in the as yet ungrouped pieces for wind instruments.

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orchestral, vocal-orchestral

Koreai kantáta [Korean Cant.] (K. Kotzián), B, mixed chorus, orch, 1952–3; Va Conc., 1953–4; 4 Capriccios (I. Bálint), op.9, S, chbr orch, 1959–70, rev. 1993; 24 Antiphonae, op.10, orch, 1970–71, inc., unpubd, withdrawn; Pf Conc., op.21, 1982, inc.; Stele, op.33, large orch, 1994; Üzenetek [Messages], orch, op.34, 1991–6, part adapted as Epilog (Ite missa est), mixed chorus, orch, 1995 [movt 14 of Requiem der Versöhnung, collab. Berio, Cerha, Dittrich and others]; Új üzenetek [New Messages], op.34a, orch, 1998–

choral

unaccompanied mixed chorus unless otherwise stated

Klárások [Beads] (A. József), 1950; Táncdal [Dance-Song] (S. Weöres), children's chorus, pf, 1952, withdrawn; Omaggio a Luigi Nono (A. Akhmatova, R. Dalos), op.16, 1979, rev. 1985; Pesni unīniya i pechali [Songs of Despair and Sorrow] (M. Lermontov, A. Blok, S. Yesenin, O. Mandelstam, Akhmatova, M. Tsvetayeva), op.18, mixed chorus, chbr ens, 1980–94; 8 Choruses (D. Tandori), op.23, 1981–2, rev. 1984

chamber music

with voice

Dalok Vasvári István verseire [Songs to Poems by István Vasvári], Bar, pf, 1955, unpubd, withdrawn; Bornemisza Péter mondásai [The Sayings of Péter Bornemisza], op.7, S, pf, 1963–8, rev. 1976; Egy téli alkony emlékére [In Memory of a Winter Sunset] (P. Gulyás), op.8, S, vn, cimb, 1969; 4 dal Pilinszky János verseire [4 Songs to Poems by János Pilinszky], op.11, B-Bar, chbr ens, 1975 [nos.1–3 arr. B-Bar, pf, as op.11a, 1986]; Eszká emlékszaj [S.K. Remembrance Noise] (D. Tandori), op.12, S, vn, 1975; Poslaniya pokoynoy R.V. Trusovoy [Messages of the Late R.V. Trousova] (R. Dalos), op.17, S, ens, 1976–80; Herdecker Eurythmie (E. Lösch), spkr, fl, vn, t lyre, op.14a–c, 1979; Stseni iz romana [Scenes from a Novel] (R. Dalos), op.19, S, vn, db, cimb, 1979–82; József Attila-töredékek [Attila József Fragments], op.20, S, 1981

7 dal [7 Songs] (A. Károlyi, Kobayashi Issa, trans. Tandori), op.22, S, cimb/pf, 1981; Il pleut sur la ville (T. Gautier), S, pf, 1981–91, unpubd; Rekviyem po drugu [Requiem for the Beloved] (Dalos), op.26, S, pf, 1982–7; Kafka-Fragmente, op.24, S, vn, 1985–7; Három régi felirat [3 Old Inscriptions] (Hung. trad., other inscriptions), op.25, S, pf, 1986–7; Friedrich Hölderlin: An ..., op.29, T, pf, 1988–9, version for 1v, op.29a; Siklós István tolmácsolásában Beckett Sámuel üzeni Monyók Ildikóval: mi is a szó? [Samuel Beckett Sends Word through Ildikó Monyók in the Translation of István Siklós: What is the Word?] (Samuel Beckett: What is the Word), op.30a, S, pf, 1990

Beckett Sámuel: mi is a szó? [Samuel Beckett: What is the Word], op.30b, A spkr, SATBarB, chbr ens, 1991; Friedrich Hölderlin: Im Walde, op.29/2, 1v, 1993; Hölderlin-Gesänge, op.35, 1–3 Bar, opt. trbn, tuba, 1993–7; ... pas à pas – nulle part ... (Beckett), op.36, B, str trio, perc, 1993–7; Einige Sätze aus den Sudelbüchern Georg Christoph Lichtenbergs, op.37, Bar, insts, 1996–8, version for

S, db, op.37a, 1999; Esterházy Péter: Fancsikó és Pinta [Péter Esterházy: Fancsikó and Pinta], op.40, S, upright pf, cel, 1999

instrumental

Suite, pf duet, 1950–51; Str Qt, op.1, 1959; Wind Qnt, op.2, 1959; 8 Duos, op.4, vn, cimb, 1961; Transcriptions from Machaut to J.S. Bach, pf duet, pf 6 hands, 2 pf, 1973–91; In memoriam Zilcz György, 2 tpt, 2 trbn, tuba, 1975; Hommage à Mihály András (12 Microludes for Str Qt), op.13, 1977; A kis csáva [The Little Predicament], op.15b, pic, trbn, gui, 1978; Grabstein für Stephan, op.15c, gui, ens, 1978–9, rev. 1989; 3 pezzi, op.14e, vn, pf, 1979; 6 Bagatelles, op.14d, fl, db, pf, 1981 [arr. from Játékok]; 13 Pieces from Játékok, 2 cimb, 1982; ... quasi una fantasia ..., op.27/1, pf, vc, 2 chbr ens, 1987–8; Officium breve in memoriam Andreae Szervánszky, op.28, str qt, 1988–9

Ligatura: Message to Frances-Marie (The Answered Unanswered Question), op.31b, (vc 2 bows)/(2 vc, 2 vn, cel), 1989 [solo version op.31a withdrawn]; Op. 27 No. 2 (Double Concerto), pf, vc, 2 chbr ens, 1989–90; Jelek, játékok és üzenetek [Signs, Games and Messages], vn, va, vc, db in various combinations as solos, duos, trios, qts, 1989–97; Hommage à R. Sch., op.15d, cl, va, pf, 1990; Aus der Ferne III, str qt, 1991; Életút [Curriculum vitae], op.32, 2 pf, 2 basset hn, 1992; Rückblick (Altes and Neues für 4 Spieler), tpt, db, kbds, 1993; 3 pezzi, op.38, cl, cimb, 1996; 3 altri pezzi, op.38a, cl, cimb, 1996

solo instrumental

Suite, pf, 1943, unpubd; untitled piece, pf, 1958, unpubd, withdrawn; 8 Pf Pieces, op.3, 1960; Jelek [Signs], op.5, va, 1961, rev. 1992; Jelek, op.5b, vc, 1961–99; Cinque merrycate, op.6, gui, 1962; unpubd, withdrawn; Szálkák [Splinters], op.6c, cimb, 1973; Elő-Játékok [Pre-Games], pf, 1973–4; Játékok, pf, 1st ser., 1975–9; untitled pieces, op.15, gui, 1976–7, unpubd, withdrawn; Szálkák [Splinters], op.6d, pf, 1978; Játékok, pf, 2nd ser., 1979–98; Pilinszky János: Gérard de Nerval, op.5b, vc, 1986; 3 In memoriam, pf 1–3 hands, 1988–90; Ligature e versetti, org, 1990; Jelenetek fuvólára [Scenes for Flute], op.39, 1999

electronic

Lajka-émlék [In Memory of Layka], tape, 1990, collab. G. Kurtág jr; Zwiegespräch, str qt, live elecs, 1999, collab. G. Kurtág jr

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CMR [Kurtág issue] (forthcoming)

Kurth, Ernst

(*b* Vienna, 1 June 1886; *d* Berne, 2 Aug 1946). Swiss musicologist of Austrian birth. He studied music history at Vienna University under Adler and privately with Robert Gund and in 1908 took the doctorate with a dissertation on Gluck's early operas up to *Orfeo*. After a short spell as conductor, he taught for a time at the Freie Schulgemeinde at Wickersdorf. In 1912 Kurth completed his *Habilitation* at Berne University with a dissertation on the theory of harmony. He was appointed reader in 1920 and from 1927 until his death held the chair of musicology. He was also the founder and editor of the *Berner Veröffentlichungen zur Musikforschung*.

Kurth was a creative thinker as well as an inspiring teacher who was able to impart to his students his deeply intuitive and dynamic approach to music. He published a number of works of the greatest importance, both to musicology and philosophy. His *Grundlagen des linearen Kontrapunkts* (1917), in which he examined the linear and motoric aspects of melody, made his international reputation: the book had an enormous influence not only on Bach research but on the teaching of counterpoint and composition. It was followed by *Romantische Harmonik* (1920), a work which is both a harmony textbook for advanced students and a guide to the philosophical aspects of Romantic harmony. Kurth regarded chords as 'reflexes of the unconscious', and he distinguished two polarized 'constructive' and 'destructive' forces in Romantic harmony; for him the first chord in *Tristan* was a symbol of the Romantic attitude of mind.

Kurth's most extensive work was that on Bruckner (1925), where in addition to providing an acute biographical study he developed his theory of musical form, which he believed was not a static pattern but a creative process. His findings are summarized in *Musikpsychologie* (1931), where, as opposed to the 'psychology of sound', music and sound are regarded as

proceeding from the composer's being and not from outside. This philosophical basis of Kurth's thought stems from Schopenhauer's conception of music as the manifestation of a will that created both the world and its culture; and it was on this and on Freud's theory of the subconscious mind that Kurth founded the central idea of all his work – that of psychic energy.

See also [Analysis](#), §II, 4.

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KURT VON FISCHER

Kurtz, Edmund

(*b* St Petersburg, 29 Dec 1908). Australian cellist of Russian birth. He studied with Klengel in Leipzig (1922–5) and Leo Weiner in Budapest (1925–6). After making débuts in Rome (1924) and Berlin (1925) he was principal cellist of the Bremen Opera orchestra (1926–7), personal cellist to Anna Pavlova from 1927 to 1930, and a member of the Spivakovsky Trio (1932–5). He was principal cellist of the Prague German Opera orchestra under Szell (1932–6) and the Chicago SO (1936–44), after which he followed an international solo career. A 1945 performance of Dvořák's Cello Concerto with the NBC SO conducted by Toscanini was recorded live and remains the Italian conductor's only recording of that work. Compositions dedicated to Kurtz include Ernst Krenek's Suite for solo cello, op.84 and Milhaud's Concerto no.2, of which he gave the première with Rodzinski and the New York PO in 1946. Of his many recordings, Prokofiev's Sonata, op.119, with Artur Balsam, is outstanding and was also the first of that work. His playing is distinguished by an impeccable technique, innate musicality and a rich tone. Of his numerous editions of cello works the most significant is that of the Bach Suites, based faithfully on the Anna Magdalena manuscript which appears in facsimile opposite each page. Kurtz has owned two Stradivaris, the 'Suggia' (1717) and the 'Hausmann' (1724), and two Tourte bows which belonged to Romberg.

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MARGARET CAMPBELL

Kurtz, Efrem

(*b* St Petersburg, 7 Nov 1900; *d* London, 27 June 1995). American conductor of Russian birth. He studied with Nikolay Tcherepnin and Glazunov at the St Petersburg Conservatory; he then went to Riga University and the Stern Conservatory, Berlin. He made his début at Berlin in 1921, deputizing for Nikisch at a dance programme given by Isadora Duncan. He became musical director of the Stuttgart Philharmonic, 1924–33, and also toured with Anna Pavlova in Europe, Australia and South America during the three years before her death in 1931; he made his first visit to Britain at that time. He spent eight years (1933–41) as musical director of the Ballets Russes de Monte Carlo (successor to the Diaghilev company), touring widely in Europe and the USA. During the 1940s he worked in films, both in cinematic versions of Ballets Russes productions and feature films such as *Escape Me Never* (music by Walton, 1947) and Orson Welles's *Macbeth* (music by Ibert, 1948).

After settling in the USA, where he took American nationality in 1944, Kurtz became musical director of the Kansas City PO (1943–7) and the Houston SO (1948–54), improving the standards and prestige of both orchestras. He was joint music director (with John Pritchard) of the Liverpool PO, 1955–7. From 1957 he was a freelance conductor, giving concerts in

Leningrad and Moscow in 1966 (his first return since 1919), and with operatic engagements at Rome and Milan. His repertory was wide, though he specialized in Russian music, and he directed performances of colourful yet sensitive vitality. Besides stylish recordings of classic ballet scores, and works by Rimsky-Korsakov and Tchaikovsky, his discs include the first symphonies of both Prokofiev and Shostakovich and four orchestral miniatures by Lyadov. He was married to the flautist Elaine Shaffer.

NOËL GOODWIN

Kürtzinger.

See [Kürzinger](#) family.

Kur'yan, Wladzimir Mitrafanovich

(b Minsk, 25 March 1954). Belarusian composer. He attended Minsk Music School where he studied the *bayan*; later, he graduated as an external student of the Belarusian Pedagogical Institute (1981), from Dzmitri Smol'sky's composition class at the National Conservatory (1984) and then completed his training there as an assistant lecturer (1986). He began working as head of the music section of the Yanka Kupala Memorial Theatre in 1984. His distinctively lyrical works mostly employ Belarusian folk instruments (such as the *cimbalom*, *bayan*, *dömbra* and violin) in novel timbre combinations and in transparently fluid textures. Impressionistic, shimmering strata freely coalesce into sketchlike scenes, although in large scale works (Cimbalom Concerto and the symphonic poems) dramatic themes are employed in conjunction with classical structures. The contemplative and illusory atmosphere of his works is the result of an essentially Romantic aesthetic.

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Stage: Masfan (fairy tale op, Kur'yan), 1976; Fantaziya (comic op, Kur'yan, after K. Prutkov), 1984

Vocal: A u sadochku may [In the Garden it's May] (M. Tank), chorus, 1977; Belaruskaya kalik'hanka [Belarusian Lullaby] (cant., V. Vitka), 1979; Pamyatsi matsi [In Memory of a Mother] (G. Borodulin), Mez, orch, 1986; settings of A. Akhmatova, P. Brovka, Buravkin, R. Burns, L. Dran'ko-Maysyuk, Kur'yan, V. Vitka; Chetire sna [Four Dreams], 1v, va, 1994

Orch: Sym. Poem, 1980; Suite, ww, 1983; Conc., cimb, chbr orch, 1989; Zhurawlinaya pesnia Pales'ya [The Crane's Song of the Poles'ye], orch of folk insts, 1989

Chbr and solo inst: Zhartouni tidzen' [A Week of Jokes], 7 pieces, narr, pf (1979); Lebed', rak i shchuka [The Swan, the Crab and the Pike], vn, cl, bn (concert scene after Krilov), 1980; Perezvoni [Chimes], cimb, 1980; Str Qt no.1, 1980; Na perekryostke [At the Crossroads], 2 dömbra, pf, perc, 1982; Zazyul'yenka [Little Cuckoo], 2 cimb, 1982; Concertino, bn, pf, 1985; Str Qt no.2, 1985; Po doroge v gosti [On the Way to Stay with Friends], suite, folk ens, 1987; Kapil'skaya dudari [Pipers from Kapil], suite, folk ens, 1988; Str Qt no.3, 1990; Chasi [The Clock], 2 cimb, pf, metronome, 1992; Triumfal'noye arco i netriumfal'noye pizz. [A Triumphant Arco and an Untriumphant Pizz.], db, 1995

Incid music

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TAISIYA SHCHERBAKOVA

Kurylewicz, Andrzej

(b Lwów, 24 Nov 1932). Polish composer, pianist and conductor. At the State Higher School of Music in Kraków (1951–4) he studied composition with Wiechowicz and the piano with Sztompka. A jazz pioneer in post-Stalinist Poland, he was pianist with the group MM 176 (1954) and founder-leader of the Polish Radio Organ Sextet (1955–62). He was conductor of the Polish Radio and Television Orchestra in Warsaw (1964–6) and in 1969 founded the Contemporary Music Formation with the explicit intention of bringing jazz and contemporary music together. In 1967 he became host in a famous artistic cellar in Warsaw together with his wife, the jazz singer Wanda Warska. Among his awards is the Italia Prize (1981). Kurylewicz has made a substantiative contribution to Polish music, especially in film and jazz. While not espousing the extremes of the avant-garde, he nevertheless combines extended instrumental techniques with Romantic neo-classicism. The string quartets and trio *Dormitina* (1986) are deeply introspective as well as vigorously rhythmic; in other works, such as *Impromptu avec romarin* (1992), his playfulness and jazz experience are brought to the fore.

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Film scores: Powrót [The Return] (J. Passendorfer), 1959; Rzeczywistość [Reality] (A. Bohdziewicz), 1961; Sublokator [Subtenant] (J. Majewski), 1967; Kontrybucja [The Contribution] (J. Łomnicki), 1967; Lekcja martwego języka [Lesson in a Dead Language] (J. Majewski), 1979; Nad Niemnem [On the River Niemen] (Z.

Kužmiński), 1987

Incid music for theatre and television

ADRIAN THOMAS

Kurz, Ivan

(b Prague, 29 Nov 1947). Czech composer. He took lessons with Risinger and attended the Prague Academy of Musical Arts, where his teachers included Hlobil (1960–71) and Dobiáš (1973–6). His compositions have taken prizes in various competitions. Although most of his work is for the concert hall, he enjoys writing for television, film and theatre. Inspiration for his work is drawn from a range of literary, naturalistic and artistic sources. Until 1979 his work was based on motivic development, a trim concordant system and clearly defined formal divisions. *Nakloněná rovina* ('Slanting Plane') introduced a new emphasis on simplicity and a minimum of expressive elements without thereby reducing the spectrum of the work's message. Typical is the great sense of plasticity and strong contrast, a dynamic factor in many of his works' free forms.

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Op: Večerní shromáždění [Evening Meeting] (melodrama, prol, 4, Kurz after J. Eareckson), 1989–90

Orch: Sym. no.1, 1973; Concertino, fl, pf, perc, str, 1974; Sym. no.2, 1977; *Nakloněná rovina* [Slanting Plane], 1979; *Vzlínání* [Absorption], 1981; *Podobenství* [Allegory], 1982; Sym. no.3, 1986; Bn Conc. 'Zpověď' [Confession], 1991

Vocal: *Létající koberec* [Flying Carpet] (cycle, J. Vodňanský), children's choruses, rec, str trio, 1978; *Žalm* [Psalm] (textless), A, fl, ob, str trio, 1981; *Máte mátu?* [Have you a Mint?] (studies for singers and actors, V. Fischer), 3-pt children's chorus, 1982; *Moravské rozjímání* [Moravian Meditations] (4 songs, folk poetry), chbr chorus, 2 vn, vc, bongos, triangle, 1985; *Fatima stále aktuální* [Fatima Became Real] (orat, Marian Epiphany), spkr, solo vv, chorus, orch, 1992; *Maria vykládá Apokalypsu* [Maria Interprets the Apocalypse] (orat, Marian Epiphany), spkr, solo vv, chorus, orch, 1993; *Prosby* [Prayers] (Marian prayers), 2 children's choruses, 1994; *Naděje* [Hope] (orat, Marian Epiphany), spkr, solo vv, chorus, orch, 1966

Chbr and solo inst: *Sonata no.1*, vn, pf, 1975; *Pf Sonata*, 1976; *Vitamíny* [Vitamins], str trio/(fl, pf), 1977; *Stíny* [Shadows], gui, 1983; *Pokušení* [Temptation], fl, cl, pf, perc, db, 1988

El-ac: *Elektroakustická suita*, 1976; *Réverie*, 1982

Film scores, incid music

Principal publishers: Panton, Supraphon, Bonton

IVO MEDEK

Kurz [Kurtz, Kurz-Bernardon, Bernardon], (Johann) Joseph Felix von

(*b* Vienna, 22 Feb 1717; *d* Vienna, 3 Feb 1784). Austrian comic actor, singer, dramatist and theatre manager. The son of the actor-manager Felix Kurz, and godson of 'Hanswurst' Stranitzky and J.B. Hilverding, he grew up in the theatre, and by the age of 20 he was performing leading roles with the German troupe at Vienna's Kärntnertortheater under the direction of Stranitzky's successor, Gottfried Prehauser. From 1740 until 1744 Kurz performed in Germany (most notably in Frankfurt and Dresden). Back in Vienna (1744–53) he developed and perfected the kind of magic burlesque, generously larded with songs, choruses, ensembles and incidental music, that dominated the popular repertory in most of the southern German lands. In a lengthy series of plays, mainly of his own devising, he appeared as Bernardon, a lively, urbane, satirical comic character. After the imperial ban on extemporization, Kurz moved in 1753 to Prague, where he was Locatelli's sub-lessee and director at the Kotzen Opera. He returned to Vienna in 1754, earning notoriety for his lavish spectacles and lasting renown for the high standard of the music offered in his company's performances (Haydn was Kurz's collaborator in *Der (neue) krumme Teufel*; earlier Ignaz Holzbauer had written a score for a comedy by Weiskern, 1746). Kurz was in Prague again in autumn 1760, and subsequently he appeared at Venice and Pressburg (now Bratislava) and in a number of German cities. During 1769–71 Kurz was in Vienna again, as co-lessee with Gluck; his productions included *La serva padrona* and a revival of *Der krumme Teufel*. In 1771 Kurz toured via Breslau and Danzig to Warsaw, where he directed the theatre and, after his retirement, ran a paper factory. Count Karl Zinzendorf noted his presence among the audience at the Burgtheater on 9 October 1783.

In 1743 Kurz married Franziska Toscani and in 1758, three years after her death, he married Teres(in)a Morelli. Both his wives and his numerous children were members of his troupe; Teresa especially was an important artist in her own right, being chosen in 1770 to create the role of Amore in Gluck's *Paride ed Elena*. Kurz himself was a versatile singer; in one of his own comic operas he sang the three principal parts (falsetto, tenor and bass). He was also brilliantly successful as a comic actor. If his extemporizations offended both Maria Theresa and Joseph von Sonnenfels (the principal figure in the Viennese Enlightenment), they continued to refer to him quite frequently. As a theatre impresario Kurz did not ignore the growing demand for regular plays and serious operas, but he is best remembered as an inventive comic dramatist and actor, with a full and remarkably early appreciation of the role of music in the theatre; he may indeed be said to have introduced the first works that can be recognized as modern Singspiele.

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PETER BRANSCOMBE

Kurz, Selma

(*b* Biala, Silesia, 15 Oct 1874; *d* Vienna, 10 May 1933). Austrian soprano. Although she made her début in Hamburg as Mignon in 1895, her first appearance at Vienna in the same role in 1899 established that city as the centre of her artistic and private life. She was highly successful in many and varied roles, including Tosca and even Sieglinde, but became particularly famous in the coloratura repertory, notably as Verdi's Gilda and Oscar. Gifted with a voice of remarkable purity, sweetness and ease, she also possessed a shake of amazing perfection and duration, which she was accustomed to display – not inappropriately – in an inserted cadenza to Oscar's teasing 'Saper vorreste'. Between 1904 and 1907, and again in 1924, she dazzled Covent Garden audiences in these and other parts. In 1916 she became the first Zerbinetta in the revised version of Strauss's *Ariadne auf Naxos* in Vienna, where she continued to sing until 1926. Among her many successful recordings are the unaccompanied 'Lockruf' from 'Goldmark's *Königin von Saba* and numerous versions of her *cheval de bataille*, 'Saper vorreste'.

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D. Halban: 'My Mother Selma Kurz', *Recorded Sound*, no.49 (1973), 128–40 [with discography by A. Kelly, J.F. Perkins and J. Ward]

DESMOND SHAWE-TAYLOR

Kurz, Siegfried

(b Dresden, 18 July 1930). German conductor and composer. At the Dresden Hochschule für Musik (1945–50) he studied composition with Finke, conducting with Hintze and the trumpet with Seifert. He was music director of the Dresden Staatstheater (1949–61) and then conductor of the Dresden Staatsoper, of which he became Generalmusikdirektor in 1971. He was appointed a professor in 1979. Awards made to him include the National Prize of the GDR (1976). Both as a conductor and composer he displays precision and virtuosity; his music retains a spontaneity of feeling despite its accomplished technique. His Trumpet Concerto, rhythmically lively in its use of jazz ideas, won great popularity. Kurz makes unorthodox use of 12-note procedure, particularly in his symphonies.

WORKS

(selective list)

Orch: Divertimento, pf, str, 1950; Heiteres Vorspiel, 1952; Konzertante Musik, 1952; Conc., tpt, str, 1953; Sinfonia piccola, 1953; Tänzerische Suite, 1953; Vn Conc., 1955; 2 syms., 1958, 1959; Orchestermusik, 1960; Chbr Conc., wind qnt, str, 1962; Pf Conc., 1964; Variations, 1965; Sonatine, 1966; Musik, brass, timp, str, 1970; Hn Conc., 1973; Aufenthalt auf Erden, 1974

Chbr: Wind Qnt, 1950; Sonatine, 7 brass, 1952; 2 str qts, 1957, 1966

Stage: Jeff und Andy (musical, H. Hartmann, after O. Henry), 1970; incid music, film music

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ECKART SCHWINGER/LARS KLINGBERG

Kurze Oktave

(Ger.).

See [Short octave](#).

Kürzinger [Kürtzinger, Kirzinger, Kyrzinger, Khierzinger].

German family of musicians and composers. They were active in Bavaria in the 17th and 18th centuries.

(1) [Johann Kürzinger](#)

- (2) Ignaz Franz Xaver Kürzinger
- (3) Fortunatus Kürzinger
- (4) Paul Ignaz Kürzinger

GEORGE J. BUELOW

Kürzinger

(1) Johann Kürzinger

(b Geisenfeld, nr Ingolstadt, fl 1620–30). Composer. He was the organist at St Nikola in Passau in about 1624. His known works are *Lesbij modi ... Liber primus ... ab organo* (Passau, 1624) for one to four voices, and a four-voice motet, *Benedicite omnia opera Domini* in Victorinus's *Philomela coelestis sive ... cantiones sacrae* (Munich, 1624).

Kürzinger

(2) Ignaz Franz Xaver Kürzinger

(b Rosenheim, Upper Bavaria, 30 Jan 1724; d Würzburg, 12 Aug 1797). Instrumentalist and composer. He was the son of J. Anton Kürzinger, principal town musician in Rosenheim. He was sent to a seminary in Innsbruck to prepare for the priesthood, but he left in 1740 to become a trumpeter in a Hungarian cuirassier regiment. During the First Silesian War he was taken prisoner and brought to Berlin, where C.H. Graun took an interest in his musical abilities and gave him composition lessons. After Kürzinger's release from prison, he travelled to Bonn, meeting the Elector of Cologne, Clemens August, who took him on a journey to Italy and subsequently made him a grand master of the Teutonic Order. In the order's chapel in Mergentheim, Württemberg, he performed many musical duties, and in 1751 he was appointed Kapellmeister. He remained in Mergentheim until 1763 when he joined the court orchestra of the prince-bishop at Würzburg as a violinist. Shortly thereafter he became the music director of the orphanage at the Julius spital, where his students included Georg Joseph Vogler. He is known to have composed a school drama with music, *Fides et Perfidia*, an oratorio, *Der sterbende Heiland*, a large amount of church music, violin and guitar pieces, and secular vocal music, most of which was lost in World War II. The only works known to be extant are a *Missa solemnis* in D (1794; D-EB), a cantata *Wut und Liebe* (autograph keyboard score, Bsb), and *David et Apollo ... sive VIII Symphoniae solemniore*, op.1, for orchestra (Augsburg, 1750). Of more than passing interest is his manual *Getreuer Unterricht zum Singen mit Manieren, und die Violin zu spielen* (Augsburg, 1763, 5/1821), which provides a particularly good picture of the elementary music instruction prevalent in church schools of the mid-18th century. Kürzinger's informative discussions of the various vocal ornaments employed in sacred music are important and have been little noted in musicological literature.

Kürzinger

(3) Fortunatus Kürzinger

(b 1743; d Freising, 31 March 1805). Singer. He sang in the chapel of the Prince-Bishop of Freising as a boy and later as a tenor. From 1766 to 1783 he served as chapel prefect and acted as substitute for the Kapellmeister, Placidus von Camerloher, as director of the chapel musicians.

Kürzinger

(4) Paul Ignaz Kürzinger

(b Mergentheim, Württemberg, 28 April 1750; d Vienna, after 1820).
Composer, son of (2) Ignaz Franz Xaver. He received his musical training from his father. As a violinist he joined the orchestra of the electoral court at Munich in 1775, where in the same year his opera *La Contessina* was produced. Two years later he went to Regensburg to play in the orchestra of the Prince of Thurn and Taxis, and he directed the court opera theatre there from 1780 to 1783. While in Regensburg he wrote a number of operas and ballets. Later he moved to Vienna, where he continued to write theatrical works, including the opera *Die Illumination* for the Burgtheater in 1787. He became music director at a private school in Vienna, and remained there for the rest of his life.

WORKS

stage works

all performed in Regensburg and in D-Rtt unless otherwise stated

La Contessina (dg per musica, Goldoni), Munich, 1775

Das Neujahrsfest in China (ballet), c1780

Inkle und Yoriko (ballet), c1780

Hebe, Göttin der Jugend (ballet), 1780

Julie [Die dankbare Tochter] (Spl, 1, F.G. von Nesselrode), 1780

Minerven's Ankunft bei den Musen (Spl, 1, Nesselrode), 1780

Robert und Kalliste (komische Oper, J.J. Eschenburg, after P. Chiari: *La sposa fedele*), 15 Oct 1780

Cora und Alonzo (melodrama, d'Albonico-Roland), 1781

Ulissens Rückkunft nach Ithaka (ballet), 1781

Die Bergknappen (Spl, P. Weidmann), 1782

Der von der Liebe gebändigte Kriegsgott (ballet), 1783

Die Illumination (Spl, 2), Vienna, Kärntnertor, 25 Nov 1787, music lost

other works

6 Lieder (Vienna, 1789)

12 Deutsche Tänze (Vienna, 1792)

Hofball-Tänze, pf (Munich, 1816)

La sconfitta di sisara, cant., solo vv, chorus, orch, A-Wgm; 2 duets, 1781, qt, 1792, solo vv, insts, Wgm; 3 Neujahrsprologe, vv, insts, D-Rtt; 4 Sinfonien, insts, Rtt

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K.G. Fellerer: *Beiträge zur Musikgeschichte Freising's von den ältesten christlichen Zeiten bis zur Auflösung des Hofes 1803* (Freising, 1926)

Kurz Pfeiff.

See [Kortholt](#).

Kūs.

Sassanian kettledrum. See [Iran](#), §1, 5.

Kusche, Benno

(b Freiburg, 30 Jan 1916). German bass-baritone. He studied at Karlsruhe and made his début at Koblenz in 1938 as Melitone (*La forza del destino*). The next year he was engaged at Augsburg. In 1946 he was engaged by the Staatsoper in Munich, where he sang for over 30 years. At Salzburg in 1949 he took part in the first performance of Orff's *Antigonae*. He made his Covent Garden début in 1951 as Beckmesser; in 1953 he appeared there with the Munich company, as La Roche in the British première of *Capriccio*. At Glyndebourne he sang Leporello (1954), Don Fernando in *Fidelio* (1963) and La Roche (1963 and 1964). In 1971 he made his Metropolitan début as Beckmesser. Kusche's repertory included Papageno (which he sang in Felsenstein's 1954 production of *Die Zauberflöte* at the Komische Oper, Berlin), Alberich, Faninal, Figaro, Don Alfonso and Gianni Schicchi. His gifts as a character baritone were deployed most tellingly as Beckmesser and Alberich, both of which he recorded under Kempe, and as Faninal, which he sang in the 1979 video recording of Otto Schenk's Munich staging.

HAROLD ROSENTHAL/ALAN BLYTH

Kusevitsky, Sergey.

See [Koussevitzky, Sergey](#).

Kushta, Shpëtim

(b Vlora, 8 April 1946). Albanian composer and teacher. After early training in Vlora he studied theory, solfège and the piano at the Jordan Mišja Art Lyceum, Tirana (1960–64), and at the Tirana Conservatory (1964–9), where his teachers included Sandër Çefa, Ibrahim, Lara and Zadeja. From 1969, apart from one year working as a 'free professional composer' salaried by the state (1989), he taught at the Tirana Conservatory, where he was made professor in 1995. In 1995–6 a European Community scholarship enabled him to attend specialization courses in pedagogy and composition at the Marseilles Conservatoire. In 1991 he succeeded Ibrahim as music secretary of the Union of Albanian Writers and Artists.

Before 1990 Kushta composed mainly in a post-Romantic idiom, which exploited chromaticism at points of dramatic emphasis – his tone poem *Alarmë të pergjakura* ('Blood-Stained Alarms', 1969) became a staple of the Albanian orchestral repertory during the socialist period. Later, however, he successfully shifted to atonality in chamber music of remarkable aural sensibility, emotional restraint and nobility, such as his *Refleksion* no.2 (1995).

WORKS

(selective list)

Stage: Brazdat [Furrows] (film score, dir. K. Dhamo), 1973; Fijet që priten [Broken Threads] (film score, dir. M. Fejzo), 1976; Kur hidheshin themelet [When the Foundations are Laid] (TV score, dir. V. Prifti), 1978; Pejsazh rinor/Gëzime rinore [Youthful Landscape/Joys of Youth] (choreographic picture, choreog. R. Bogdani), 1986; Endrat e poetit [The Poet's Dreams], choreographic picture, 1990, unperf.; Ali pashë Tepelena [Ali Pasha from Tepelenj] (ballet, P. Agalliu, Kushta), 1991–2, inc.

Vocal: Mesnatë [Midnight] (F. Arapi), 1v, orch, late 1960s; Nëna jonë [Our Mother] (R. Qatipi), 1v, orch, late 1960s; 6 songs (I. Kadare and others), T, pf, 1969; Themelimi e Partisë [The Creation of the Party] (cant., Kadare), S, mixed chorus, orch, 1970–71; Duke shfletuar historinë [Leafing through the Pages of History] (ballad, Kadare), S, mixed chorus, orch, 1973; I përkasim komunizmit [We Belong to Communism] (cant., Arapi), T, mixed chorus, orch, 1977; Emri yt Parti [Thy Name is Party] (A. Istrefi), 2vv, orch, 1983; Na t'birton shekullit të ri [We, Sons of a New Century] (suite, Migjeni), mixed chorus, pf, 1988; Cikli i Demokracisë [The Cycle of the Republic] (6 songs, B. Londo), S, Mez, T, Bar/B, mixed chorus, orch, 1990–92; Memëdheu (A.Z. Çajupi), 1v, children's chorus, ens, 1995; Këmi dashur shumë [We have Much Loved] (Londo), S, pf, 1996; Refleksion no.5 'Shekulli i haruar' [The Forgotten Century] (requiem, Arapi and others), solo vv, mixed chorus, orch, 1997–

Orch: Alarmë të pergjakura [Blood-Stained Alarms] (Sym. Poem no.1), 1969; Fantasia, vc, orch, 1970; Athdeu [Fatherland] (Sym. Poem no.2), 1974; Scherzo, vn, orch, 1974, arr. vn, pf, 1990; Suite no.1, 1975; Suite no.2, 1976 [based on Berat folksongs]; Shqipëri, bahçe me lule [Albania, a Garden Full of Flowers] (Rhapsody no.1), 1976–7; Fletë nga ditari partizan [Pages from the Diary of a Partisan], 1979; Lart frymen revolucionare [High Soars the Revolutionary Spirit] (Ov. no.1), 1979; Suite no.3 'Lule të reja në Bahçallëk' [New Flowers at Bahçallëk], 1979–80; Ecim [We March] (Sym. Poem no.3), 1981; Kënet e Majit [Songs of May] (Ov. no.2), ?1982; Nëntoriada [The Epos of November] (Ov. no.3), 1986; Poemë-koncert, vn, orch, 1986; Double Conc., D, vn, vc, orch, 1987; Toka ime, Kënga ime [My Land, My Song], sym. poem, 1988

Chbr: Sonata 'Heroic', pf, 1965; Conc., bn, pf, 1986; Pf Trio, f, 1986; Refleksione: no.1 'Këmbana e heshtjes' [The Bells of Silence], vc, pf, 1994, no.2 'Pikëllimet e detit' [The Sadness of the Sea], vc, pf, 1995, no.3 'Metamorfozë' [Transformations], pf, 1996, no.4 'Vet tragjedia kishte humbur udhën' [Even Tragedy had Lost the Way], pf, 1997, no.5 'In tenebris: daullet e errësirës' [In Darkness: the Drums of Silence], pf, 1998; Refleksion: no.8 'In memoriam', cl, pf, 2000

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GEORGE LEOTSAKOS

Kusser, Johann Sigismund [Cousser, Jean Sigismond; Cousser, John Sigismond]

(*b* Pressburg [now Bratislava], bap. 13 Feb 1660; *d* Dublin, Dec 1727). Composer of Hungarian parentage, active in Germany, England and Ireland. Walther established the highly significant fact that he spent six years in Paris studying with Lully, which must have been between 1674, when he moved to Stuttgart with his father, and 1682, when he was appointed to the court at Ansbach to train the violinists of the orchestra in the French style of playing. He left Ansbach in 1683, but there is no trace of him until 1690, when he became opera Kapellmeister at the court of Brunswick-Wolfenbüttel. One could speculate that it was during these seven years that, in Walther's words, he 'travelled throughout Germany, and there would hardly be a place in which he was not known'. One also learns from Walther that 'because of his volatile and fiery temperament he was unable to remain long in one place'. At Wolfenbüttel Kusser quarrelled with F.C. Bressand, court poet and manager of the opera, who wrote the librettos for several of his works: he openly criticized both the quality of Bressand's poetry and the efficiency of his management of the opera, and this probably led to Kusser's departure from the court in 1694, when he moved to Hamburg.

In Hamburg Kusser seems almost immediately to have quarrelled with Jakob Kremberg, the manager of the opera. After perhaps only one performance of his opera *Porus*, Kusser withdrew it. With the aid of Gerhard Schott he formed a competing company and performed *Porus* in the refectory of Hamburg Cathedral with considerable success, which deepened Kremberg's animosity. When Kremberg gave up the opera management some time in 1695 Kusser apparently took over as Kapellmeister, but only until 1696, when Schott became manager. Kusser formed his own travelling opera company, visiting Kiel for performances. He soon began to travel more widely with his company: he is known to have performed in Nuremberg and Augsburg during the 1697–8 season, in 1698 he appeared in Stuttgart and he apparently made several more journeys from there as guest conductor and opera impresario, including one to Munich. On 17 April 1700 he was appointed Oberkapellmeister at the court at Stuttgart; he visited Italy in 1701 to find musicians for the court. New disagreements, with both the Italian musicians and the church council, led him to abandon his post at Stuttgart on 19 March 1704, and on 25 December 1704 he arrived in London.

He spent only about two and a half years in London, leaving on 29 May 1707 and arriving in Dublin on 4 July. Apparently he spent the first few months in London as a private tutor and wrote music for well-known singers such as Giuliana Celotti and Arabella Hunt. In Dublin, according to Walsh, he was 'Chappel-Master of Trinity College' beginning in 1711, and in 1716 became 'Master of the Musick attending his Majesty's State in Ireland'. In this capacity he was responsible, among other things, for the music of court odes written annually to celebrate the birthdays of the British

monarch, which were performed at Dublin Castle before the lord lieutenant or his representative (see Trowles). The surviving librettos show them to have been staged as serenatas, with costumes, scenery and possibly also dramatic action. The music of only one birthday ode, that for Queen Anne's 46th birthday in 1711, survives. It consists of a series of recitatives and arias preceded by a two-movement overture and followed by an imposing chaconne for ten solo singers and chorus; the orchestra includes woodwind and strings, but not trumpets and drums. On 16 June 1713 a *serenata teatrale* by Kusser was staged at the playhouse in Dublin in celebration of the Treaty of Utrecht (see Marx); on this occasion the orchestra did include trumpets and drums (see Walsh for a detailed description of the libretto).

The lack of information about the major part of Kusser's career in London and Dublin and the apparent loss of nearly all the music that he wrote from 1705 onwards, as well as of his earlier German operas (except for the arias mentioned below), make any judgment of him as a composer tentative. It is apparent that his close relationship with Lully and his considerable experience with Italian operas at Wolfenbüttel made him an exponent of the most recent developments in French and Italian music. Furthermore he learnt from Lully the superiority of French orchestral discipline, especially the brilliant violin playing for which the French court orchestra under Lully's direction was famous: not only did he teach the French style of violin playing at Ansbach, but much of his career grew out of his talent and experience as an outstanding director of opera. Mattheson (*Der vollkommene Capellmeister*, 1739, 480–81) singled him out as the supreme example of the orchestra director who combines strictness of discipline in rehearsals with open-hearted cooperation and devotion to teaching both the talented and less talented their parts.

Kusser's extant music includes four sets of orchestral suites, the 1711 birthday ode, the 1713 serenata and collections of arias from his operas *Erindo* and *Ariadne*. It has been claimed that Kusser brought the French operatic style to Hamburg, but this distinction must be given to Kusser's predecessor at Hamburg, J.G. Conradi. It can certainly be said, however, that Kusser consolidated and reinforced the introduction of the French style, which was already known to and probably much admired by Hamburg audiences. He was a lesser composer than his successors at the Hamburg opera, Keiser and Telemann. However, his surviving music shows sensitivity, and his simple strophic songs are often of great charm, very much in the tradition of the late 17th-century lied. He also excelled in longer arias of more dramatic appeal, with expressive vocal line and striking harmonic strength. He was far less influenced by Italian operatic practice than one might expect: although many of his arias are in da capo form, there are, for example, few lengthy melismatic passages. Much of his music is based on French dance forms, and like Conradi he frequently employed chaconne basses, both in individual arias and in longer, climactic scenes at the end of acts. The arias from *Erindo* show his predilection for solo instrumental passages in his arias, and both collections contain a number of homophonic duets in the French style.

An important contribution that Kusser made to Hamburg musical life and to the future of opera there was to introduce operas by non-German composers, including Gianettini, Carlo Pallavicino and especially Steffani. It

was this, coupled with his exceptional ability as an orchestra director, more than his own operas, that changed the course of the Hamburg opera by raising the standards of musical performance and by developing a more cosmopolitan repertory.

WORKS

stage

music lost unless otherwise stated

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Julia (?Bressand), Brunswick, 1690, songs *D-SWI*

La grotta di Salzdahl (divertimento, 1, F. Parisetti), Brunswick, spr. 1691

Narcissus (prol., 3, G. Fiedler), Brunswick, 4 Oct 1692, pubd lib *Hau*

Andromeda (Spl, 3), Brunswick, ?1692

Ariadne (5, Bressand), Brunswick, 1692, arias pubd as *Heliconische Musen-Lust* (Stuttgart, 1700)

Jason (Spl, 5, Bressand), Brunswick, 1692

Porus (Spl, 5, Bressand, after Racine), Brunswick, 1693; as *Der durch Gross-Muth und Tapfferkeit besiegete Porus* (lib rev. C.H. Postel), Hamburg, 1694

Erindo, oder Die unsträfliche Liebe (Schäferspiel, 3, Bressand), Hamburg, 1694; [44] *Arien aus der Opera Erindo* (Hamburg, 1695); ed. H. Osthoff, EDM, 2nd ser., iii (1938)

Der grossmütige Scipio Africanus (3, Fiedler, after N. Minato), Hamburg, 1694

Pyramus und Thisbe getreue und festverbundene Liebe (C. Schröder), Hamburg, 1694 [possibly not perf.]

Der verliebte Wald (Spl, 1), Stuttgart

The Man of Mode (G. Etherege), London, Little Lincoln's Inn Fields, 9 Feb 1705

Doubtful: Gensericus, als Rom und Karthagens Überwinder (Postel), Hamburg, ?1694 [according to Mattheson; also attrib. J.G. Conradi]

The Universal Applause of Mount Parnassus, ode, 10 solo vv, chorus, insts, bc, Dublin Castle, 1711 [for the birthday of Queen Anne; see Trowles]

Peace, Victory, Discord, Felicity, Plenty (serenata teatrale), S, S, S, S, T, T, SATB, insts, bc, Dublin, Smock Alley Theatre, 16 June 1713 [for the Peace of Utrecht; see Marx]

Librettos of 9 serenatas performed 1711–27, *IRL-Dtc*, Library of the Dean and Chapter of Cashel, *GB-Ob*

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Composition de musique suivant la méthode françoise, contenant 6 ouvertures de théâtre accompagnées de plusieurs airs (1682)

Apollon enjoué, contenant 6 ouvertures de théâtre accompagnées de plusieurs airs (1700)

Festin des muses, contenant 6 ouvertures de théâtre accompagnées de plusieurs airs (1700)

La cicala della cetra d'Eunomio (1700)

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GEORGE J. BUELOW

Küster, Konrad

(b Stuttgart, 11 March 1959). German musicologist. He studied musicology with Dadelsen and Siegele at Tübingen University from 1980 (MA 1987) and took the doctorate in 1989 with a dissertation on the Allegro movements of Mozart's concertos. He completed the *Habilitation* at the University of Freiburg in 1993 with a study on the Venetian traditions of vocal composition, 1590–1650, and he was appointed professor at Freiburg in 1995. His writings concentrate on the concerto, 17th-century Italian and German vocal music (particularly Monteverdi and Schütz), J.S. Bach, Mozart and German Romantic music until Mahler. A prolific scholar, he has contributed over 50 articles to *J.S. Bach* (ed. M. Boyd, Oxford, 1999).

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CHRISTIAN BERGER/R

Kutb al-Dīn.

See [Qutb al-Dīn](#).

Kutev, Philip

(*b* Aitos, 13/26 June 1903; *d* Sofia, 27 Nov 1982). Bulgarian composer and conductor. At the Bulgarian State Music Academy, Sofia (1923–9), he studied theory with Khristov and the violin with Hans Koh and Todor Torchanov. After graduating he worked as a military bandmaster, first in Burgas (1930–35), then in Sofia, where he later became director of music to the Bulgarian army (1944). Concurrently, he was conductor of the Homeland Sounds orchestra and a violin teacher at the main music school in Burgas. In 1951 he founded the State Folksong and Dance Ensemble, which was renamed after its founder in 1982. He was a member of the early Bulgarian Contemporary Music society, and from 1954 to 1972 served as president of its successor, the Union of Bulgarian Composers. Kutev belongs to the second generation of Bulgarian composers; as such he was responsible for creating a national musical style. His work of the 1930s and early 40s embraces Bulgarian archaism and ritual-song

motives, particularly in instances such as the symphonic poem *German*. Other works, for example the cantata *Deveti septemvri* ('The 9th of September'), have a heroic-dramatic quality that is typical of many of the works written between the mid-1940s and 50s. After the early 1950s his work with the State Folksong Ensemble caused him to focus principally on song, exploring in particular the open throat singing that was a characteristic of this female folk chorus. His choral arrangements of folksongs and textural use of timbre in this context served as a model for much subsequent Bulgarian choral music.

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(selective list)

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Orch: Scherzo, 1928; Balgarska rapsodiya, chbr orch, 1937, rev. full orch, 1938; German, sym. poem, 1940; Sakarska syuita [Sakar Suite], 1940; Pastorale, fl, orch, 1943; Mladezhka simfoniya [Sym. of Youth], 1949; 5 simfonichni tantsa [5 Sym. Dances], 1956; Dalechnoto detstvo [My Distant Childhood], 1957

Songs: over 25 for mixed chorus, incl. Dve se zmiiki biyat [2 Snakes are Fighting], 1936; c20 popular songs, 1947–62; over 150 folksong arrs. for chorus

Film scores, incl. Pod igoto [Under the Yoke], 1952

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L. Pipkov: 'Philip Kutev na sedemdeset godini' [The seventieth anniversary of Philip Kutev], *Balgarska muzika* (1973), no.6

S. Stoyanov: 'Kutev-Simfonik', *Balgarska muzika* (1973), no.6

V. Krastev: 'Philip Kutev', *Profili* (Sofia, 1976)

IVAN KHLEBAROV

Kuti [Ransome-Kuti; Anikulapo-Kuti], Fela

(*b* Abeokuta, Nigeria 15 Oct 1938; *d* Lagos, 2 Aug 1997). Nigerian pop musician. He formed his first band, Koola Lobitos, in London while a student at Trinity College of Music (1958–63) where he studied the trumpet, music theory and composition. After returning to Nigeria (1963) he reorganized the band as Nigeria '70; the name was changed after a trip to the USA (1969) to Afrika '70, and finally to Egypt '80. From 1964 to 1979 the band was led by the drummer Tony Oladipo Allen. Formative musical influences on Fela Kuti include his indigenous Yoruba musical culture, classical training, exposure to jazz during his weekly radio programmes at

the Nigerian Broadcasting Corporation, black American music (James Brown, John Coltrane, Miles Davis), literary works (*The Autobiography of Malcolm X*) and political activists encountered during his trips to the USA. He proclaimed himself a disciple of the late pan-Africanist and president of Ghana, Dr Kwame Nkrumah.

Son of a minister and a union leader, he wrote lyrics characterized by scathing, politically charged and carefully coded rhetorics, shown in such titles as *Confusion* (EMI, 1975), *Coffin for Head of State* (Kalakuta, 1981) and *Beasts of No Nation* (Kalakuta; Eurobound/Yaba, 1989). His frequent attacks on Nigerian political leaders ended in arrest in November 1984; while in prison his band was led by his son Femi. He was released in 1986 and made his last international appearance on tour in the USA (June 1990). He died of AIDS-related causes.

Fela Kuti is credited with the origins of the substyle **Afrobeat**, a fusion of various other styles including **Highlife**, bebop, rock, soul and funk. He played the keyboard and the saxophone and his preferred instrumentation included electric keyboards, percussion (indigenous and Western) and electric guitars. His lead vocals were usually backed by a female chorus of his harem of some 27 wives. Most of his recordings also feature extended solos, and sung portions often employ call-and-response formats. He made over 50 albums and many works remain unpublished.

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R.F. Grass: 'Fela Anikulapo-Kuti: the Art of an Afrobeat Rebel', *Drama Review*, cxii/30 (1986), 131–48

M.K. Idowu: *Fela: Why Blackman Carry Shit* (Kaduna, 1986)

DANIEL AVORGBEDOR

Kützialflöte

(Ger.).

See under [Organ stop](#).

Kuula, Toivo (Timoteus)

(*b* Vaasa, 7 July 1883; *d* Viipuri, Finland [now Vyborg, Russia], 18 May 1918). Finnish composer. He studied the violin and music theory with Wegelius at the Helsinki Music Institute (1900–03), but lack of funds forced him to return to Vaasa. At Palmgren's suggestion Kuula enrolled again at the school in 1906, where he was encouraged by Järnefelt, and in 1908 he became Sibelius's first composition pupil. His principal student works, a violin sonata (1907) and a piano trio performed in 1908, attracted great attention because large-scale chamber works had only rarely been heard in Finland; Kuula was also perceived to be a young champion of music culture in the Finnish language. In 1908 he studied with Marco Enrico Bossi in Italy, and in 1909 with Hans Sitt in Leipzig and Marcel Labey in Paris. He

was director of music in Oulu (1910–11), in Helsinki (1912–15) and in Viipuri (1916–18). In 1914 he married the singer Alma Silventoinen, for whom he wrote most of his songs and with whom he made extensive concert tours. He was killed in the final stages of the Finnish Civil War.

In Paris, where Kuula tremendously admired the new French music of Debussy, Dukas, Chausson and Magnard, he composed one of his most extensive *a cappella* songs for mixed chorus, *Meren virsi* ('Song of the Sea', E. Leino), a work which portrays well Kuula's grandiose expressive aspirations. Late Romantic harmony characterizes the passages where a single voice dominates, but the chorus has mostly a polyphonic treatment. At a second concert of his work in Helsinki in 1911 Kuula presented further compositions from his Paris period: *Merenkylpijäneidot* ('The Bathing Maids'), for soprano and orchestra, and *Orjan poika* ('The Serf's Son'), for soprano, baritone, mixed chorus and orchestra; both works set narrative poems in a folk style by Leino. This concert offered a 'total renewal of values', and the Finnish-language critic Evert Katila also declared that only one name now stood above Kuula's in Finnish music. Although Kuula's dark, impetuous, modally inclined Romanticism lies behind these works, there are also influences absorbed from the new French music, in particular in the orchestration. The orchestral tone pictures of the following year, *Metsässä sataa* ('It Is Raining in the Forest') and *Hüdet virvoja viritti* ('Demon Jack Lit his Lanterns'), have a colourful and varied orchestration reminiscent of the French, and the Impressionism of Debussy is even more evident. Kuula's principal work is his *Stabat mater*, for mixed chorus and orchestra; it occupied him until his death, whereupon it was completed by Madetoja. Stylistically the most varied of his large vocal pieces, it closes with an extensive fugue, while its earlier parts are dominated first by French-sounding, airy themes, then by a Wagnerian late Romanticism. The intensity of expression compensates for the stylistic anomalies and rhapsodic form, and it is among the most important works in Finnish music.

Kuula has become best known for his much-loved solo and partsongs, and for his arrangements of folk tunes from his native southern Ostrobothnia. His best songs (e.g. *Tuijotin tulehen kauvan* ('I gazed long into the fire'), Leino, 1907) have an individual melodic invention that he seldom achieved in his large-scale works. But Kuula is also noteworthy as a choral composer, and his partsongs can be divided into three types: complex polyphonic songs; simpler songs; and light, rhythmically expressive, even humorous songs, including the folk-style *Kanteletar* settings.

WORKS

(selective list)

Orch: Eteläpohjalainen sarja [South Ostrobothnian suite] no.1, 1906–9, no.2, 1912–14; c34 shorter pieces incl. 3 incid scores, marches, folksong arrs.

Choral: *Meren virsi* [The Song of the Sea], chorus, orch, 1909; *Merenkylpijäneidot* [The Bathing Maids] (E. Leino), S, orch, 1910; *Stabat mater*, chorus, orch, org, 1914–18 [completed by L. Madetoja]; *Orjan poika* [The Serf's Son] (Leino), S, Bar, chorus, orch; *Kuolemattomuuden toivo* [Hope of Immortality], Bar, chorus, orch; c50 *a cappella* songs

Songs: c20 incl. *Aamulaulu* [Morning Song], 1905; *Marjatan laulu*, 1908; *Suutelo* [The Kiss], 1908; *Sinikan laulu*, 1909; *Vanha syyslaulu* [An Old Autumn Song],

1913; Tule armaani [Come my Sweetheart], 1915; Kesäilta [Summer Evening], 1917

Inst: Sonata, e, vn, pf, 1907; c15 other vn pieces, c10 pf pieces, 2 org pieces

Principal publishers: Frazer, Toivo Kuula Society

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T. Elmgren-Heinonen: *Toivo Kuula: elämäkerta* (Porvoo, 1938/R) [with list of works]

A. Kuula: *Virta venhettä vie* [The stream bears the boat] (Porvoo, 1968)

ERKKI SALMENHAARA

Kuusisto, Ilkka

(b Helsinki, 26 April 1933). Finnish composer, conductor and arts administrator. The son of Taneli Kuusisto, Kuusisto studied at the Sibelius Academy in Helsinki with Merikanto, Fougstedt and others. He taught at the School of Sacred Music in New York (1958–9), then became assistant head of music at the Finnish Broadcasting Company (1960–63) and director of music at Meilahti Congregation (1963–72). He has also been conductor of Helsinki City Theatre (1965–8 and 1971–5), rector of the Klemetti Institute (1969–71), lecturer at the Sibelius Academy (1975–84), artistic director of Fazer Music (1981–4) and director of the Finnish National Opera (1984–92). Kuusisto has conducted many choirs, including *Laulu-Miehet* (1968–75) and the Finnish Radio Chorus (1968–77).

Kuusisto's compositions, which range from jazz and film music to choral songs and operas, retain a tonal basis; their melodic quality is enhanced by a homophonic accompanying texture. He also displays a keen sense of humour in works such as *Finnish Hospitality* (based on a cookbook), and in the quotations and allusions of such works as the *Moomin Opera*. In his five-act opera *The Battle for the Sun*, combining themes from the national epic, the *Kalevala*, he uses archaic elements borrowed from medieval and folk music. *Ensign Ståhl*, drawing widely on Ostrobothnian minor-key melodies, is, according to Kuusisto, a more direct 'folk opera'.

WORKS

(selective list)

Stage: *Moomin Opera* (T. Jansson), 1974; *Miehen kylkiluu* [The Rib of Man] (op, S. Puurunen, after M. Jotuni), 1977; *Lumikuningatar* [The Snow Queen] (ballet), 1979; *Sota valosta* [The Battle for the Sun] (op, 5, Puurunen, after E. Leino), 1980; *Jääkäri Ståhl* [Ensign Ståhl] (op, J. Parviainen, Puurunen and Kuusisto, after I. Turja), 1982; *Robin Hood* (ballet), 1985; *Pierrot ja yön salaisuudet* [Pierrot and the Secrets of the Night] (op, after M. Tournier), 1991; *Postineiti* [The Postmistress] (op, A. Halonen, after I. Kianto), 1992; *Fröken Julie* (op, A. Strindberg), 1993; *Pelle Svanslös*, musical, 1993

Chbr and solo inst: 3 Preludes, brass ens, org, 1956; *Cassazione*, 2 cl, 2 hn, 1962; *Ritmico acustico*, org, 1963; *Ritornello*, va, mar, 1970; *Intermezzo*, pf, 1971

Vocal: *Aviollinen sarja* [Matrimonial Suite] (J. Lompolo), B, pf, 1966; *Merellinen*

sarja [Sea Suite] (Lompolo), Mez, pf, 1966; 4 Poems (A. Tynni), Mez, pf, 1970; Suomalainen vieraanvara [Finnish Hospitality] (H. Vuorenjuuri), Bar, pf, 1970; Lähtöjä [Departures] (Y. Kaijärvi), Bar, pf, 1971; 2 Songs, Bar, chbr orch, 1972; 10 Religious Songs for Young People, 1972; 5 Songs, male chorus, 1972; Kun talo alkaa soida [When the House Begins to Resound] (cant., L. Nummi), 1993

Other works: Ritmo acustico 2, tape, 1963; Jazzationes, fl, t sax, str qnt, pf, jazz drums, 1965; film music

Principal publisher: Fazer

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T.-M. Lehtonen and P. Hako, eds.: *Kuninkaasta kuninkaaseen* [From king to king] (Borgå, 1987)

E. Salmenhaara, ed.: *Suomalaisia säveltäjiä* [Finnish composers] (Helsinki, 1994)

M. Heiniö: *Aikamme musiikki* [Contemporary music], Suomen musiikin historia [The history of Finnish music], iv (Helsinki, 1995)

K. Aho and others: *Finnish Music* (Helsinki, 1996)

MIKKO HEINIÖ

Kuusisto, Taneli

(*b* Helsinki, 19 June 1905; *d* Helsinki, 30 March 1988). Finnish composer and organist. In 1931 he graduated from the Helsinki Institute of Church Music and received a diploma in organ from the Helsinki Conservatory in 1935. He was organist of Töölö Church, Helsinki (1942–63), and he worked in the Helsinki Academy as teacher of liturgical organ playing and organ music history (1948–57), head of the church music department (1955–7), vice-director (1956–9) and director (1959–71). As a composer he has his roots in the national romantic tradition, although early in his career he showed some interest in Skryabin and Sibelius; later he developed a neoclassical, linear style reflecting his admiration for Bach. The best known of his works are the songs and psalm settings. He was the author of *Musiikkimme eilispäivää* ('Essays on Finnish music history', Porvoo, 1965).

WORKS

(selective list)

Orch: Pastorale, sym. poem, 1934; Nocturne, vc, orch, 1940; Laatokka, sym. ballad, 1944

Sacred choral: Martta ja Maria, 1946; Kuinka ihanat ovat sinun asuinsijasi [How amiable are thy dwelling places], 1951; other pss, cants., motets

Secular choral: Suvikuvia [Summer Pictures], female vv; c20 songs, mixed vv; 10 songs, male vv

Inst: Quartettino, 1925; Sonatine, str qt, 1927; Sonatine, fl, vn, hpd, 1936; Trio, fl, vn, va, 1953; Sonata, vn, pf, pieces for pf, org

Song cycles: Keväästä kesään [From Spring to Summer], 1930; Kangastuksia [Mirages], 1v, orch, 1943, arr. 1v, pf, 1945; Saunakamari [Sauna Chamber], 1952; many other songs

HANNU ILARI LAMPILA/ERKKI SALMENHAARA

Kuwait

[State of Kuwait] (Arab. Dowlat al Kuwait).

Country in the Middle East on the north-west coast of the [Arabian Gulf](#).

Kuybishev.

See [Samara](#).

Kuyper, Elisabeth [Lize] (Lamina Johanna)

(*b* Amsterdam, 13 Sept 1877; *d* Viganello, 26 Feb 1953). Dutch composer and conductor. She studied with Daniël de Lange and Frans Coenen in Amsterdam (piano-teaching certificate 1895) and then with Max Bruch at the Berlin Hochschule für Musik, where from 1908 to 1920 she taught theory and composition – the first woman to do so there. She was also the first woman to win the Mendelssohn state prize for composition, in 1905. The Berlin PO performed a number of her works: the Serenade (1905), the Ballade for Cello and Orchestra and the Violin Concerto (1908). After conducting the Sängerrinnen-Verein of the Deutsche Lyceum-Club, she founded the Berlin Tonkünstlerinnen-Orchester in 1910. Both this and the other women's orchestras she founded in London (1922–3) and New York (1924–5) were well received but were forced to disband owing to lack of funds. With the London Women's SO Kuyper conducted the première of her *Das Lied von der Seele*. Kuyper left New York in 1925, living for a short period in Berlin, and then in various places in Switzerland. From 1939 until her death she lived in Muzzano, Switzerland. Much of Kuyper's output is characterized by rich modulatory development. Her early works, such as the Violin Sonata, were influenced by Bruch, but the Lieder op.17 contain refined harmonic colouring and daring modulations which betray the influence of Mahler and Strauss. Her later works, such as *Dreams on the Hudson Waltz* and *American Lovesong*, are light pieces of salon music.

WORKS

(selective list)

Stage: *Beati pacifici* (play with music, F. van Eeden), c1920, lost; *De broederveete* (play with music, van Eeden), c1920, lost

Orch: *Ballade*, g, op.11, vc, orch, 1903 (Berlin, 1911); *Serenade*, d, op.8, 1905 (Leipzig, 1911); *Vn Conc.*, b, op.10, 1908, pf score (Berlin, 1910); *Sym.*, a, c1920–25, lost

Vocal orch: *Festkantate* (Margarete Bruch), solo vv, female chorus, nar, orch, 1912 (Leipzig, 1914); *Hymne an die Arbeit*, S/T, female/male chorus, orch, 1922 (Leipzig, 1936); *Das Lied [von] der Seele*, 7 solo vv, orch, dancers, 1923, unpubd

Chbr: Sonata, vn, pf, A, op.1, 1901 (Middelburg, 1902); Pf Trio, D, op.13, 1910 (Leipzig, 1913); Str Qt, before 1913; Sonata, vn, pf, c1920–24, lost
Pf: Serenata Ticinese, A, 1928 (Lugano, 1928); Dreams on the Hudson Waltz (Lugano, 1928)

Choral: Ewig jung ist nur die Sonne (C.F. Meyer), unacc. men's vv, 1941 (Leipzig and Zürich, 1941)

Solo vocal: Eudoxia's zang (van Eeden), S, pf/org, 1921; 6 Lieder, op.17, 1v, pf, 1922 (Berlin, 1922); American Lovesong, S/T, pf (Muzzano and Lugano, 1944)

Principal publishers: Cranz, Eulenburg, Hug, Leuckart, A.A. Noske, N. Simrock

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E. Kuyper: 'Mein Frauenorchester', *AMz*, xlv (1919), 732–3

E. Kuyper: 'Mein Lebensweg', *Führende Frauen Europas*, i (Munich, 1928), 214–27; repr. in E. Rieger, ed.: *Frau und Musik* (Frankfurt, 1980), 139–49

S. Winterfeldt: 'Elisabeth Kuyper, ein holländische Dirigentin und Komponistin in Berlin', *Komponistinnen in Berlin: 750 Jahre Berlin 1987*, ed. B. Brand and others (Berlin, 1987), 222–42

W. Jeths and P. Lelieveldt: 'Elisabeth Kuyper', *Zes vrouwelijke componisten*, ed. H. Metzelaar (Zutphen, 1991), 85–118

H. Metzelaar: 'Elisabeth Kuyper', *Women Composers: Music Through the Ages*, eds. S. Glickman and M. Furman Schleifer, vi (New York, 1999), 371–81

HELEN METZELAAR

Kuypers, Johannes Theodorus.

See [Cuypers, Johannes Theodorus](#).

Kuzham'yarov, Kuddus

(*b* Kainasar, 21 May 1918; *d* Alma-Ata, 8 April 1994). Uighur composer. He graduated from E. Brusilovsky's class at the Alma-Ata Conservatory (1951) before taking a year's postgraduate study under V. Shebalin at the Moscow Conservatory. He then headed the Kazakh Composers' Union (1955–59), the Alma-Ata Conservatory (1957–67) and the composition department there (1968–94). He received much official recognition – including the Order of Lenin (1959) – and became a People's Artist of the USSR in 1987. The first professional Uighur composer, he devoted himself to the creation of a school of composition and a variety of new genres. His works are marked by a natural lyricism which is infused not only by Uighur folk music (and the Uighur *muqam* in particular) but also the national history, imagery and traditions.

WORKS

(selective list)

Dramatic: Nazugum (op, K. Hasanov), 1956; Zolotiye gorı [Golden Mountains] (op,

2, K. Bayseitova and K. Shangitbayev), 1960, collab. N. Tlendiyev; Chin-Tomur (ballet, 2, Z. Raybayev), 1969; Sadr Palvan (op, 2, M. Abdurakhmanov), 1977
 Orch: Rizvangul, sym. poem, 1951; Pesnya o svobode [Song about Freedom], sym. poem, 1954; Sym. no.1, 1971; Meshrep, sym. poem, 1972; Conc. no.1, tpt, orch, 1973; Sym. no.2, 1974; Sym. no.3, 1981; Conc. no.2, vn, orch, 1982; Moya dolina [My Valley], sym. poem, 1982; Sym. no.4 'Takla-makan', 1984; Conc. no.3, sax, orch, 1985; Conc. no.4, fl, ob, orch, 1986; Sym. no.5, 1987; Conc. no.6, vc, orch, 1990
 Vocal: Dumī ob Alatau [Thought about Alatau] (poem, after A. Tadzhibayev), chorus, 1968; Zveti, Semirech'ye [Blossom the Semirech'ye] (orat, T. Moldagaliyev), 1970; Zauresh (vocal-sym. poem), 1982; Conc. no.5, 1v, orch, 1988; Margul (vocal-sym. poem), 1988; Poēma o dutare [Poem about Dutar] (vocal-sym. poem); film scores, chbr works

RAZIA SULTANOVA

Kuznetsov, Vyacheslav Vladimirovich

(b Vienna, 15 July 1955). Belarusian composer. He took first and second degrees under Yauhen Hlebow at the National Conservatory in Minsk, where he has taught orchestration since 1987. He became a member of the Belarusian Composers' Union in 1985, and from 1987 headed that country's section of the ISCM. His earlier works linked him to the revival of interest in folk music and his association with the nationalist atmosphere of the years surrounding the break up of the Soviet Union resulted in favourable public opinion towards works such as *Polonez* ('Polonaise') based on dances by M. Oginski and the 18th-century composer Maciej Radziwiłł. In the more experimental works of the 1990s he made use of graphic notation, high-level organization, sonoristic techniques and original approaches to structure. In some of these compositions (which include *Tseziy-137* ('Caesium-137'), written in response to the Chernobyl tragedy, *Lenta Myobiusa* ('Möbius Tape') and *Euphonia* for eight voices and 45 percussion instruments) he – like other members of the Belarusian avant garde – veers towards the techniques once used by Penderecki and Lutosławski.

WORKS

Stage: Vospominaniya bezumtsa [Memoirs of a Madman] (op, after F. Dostoyevsky), 1987; Polonez [Polonaise] (ballet), Minsk, 1994

Choral orch: Maya radzima [My Homeland] (Ya. Kolas), 1987; Kastus' Kalinowski (G. Buravkin), 1988

Orch: Sym. no.1, 1983; Sym. no.2, 1984; Conc. for orch, 1988; Adagio, org, orch, 1990; Ten' stekla [Shadow of Glass], meditation, 1990; Tseziy-137 [Caesium-137], construction, 67 insts, tape, 1990; Arr. of polonaises by Maciej Radziwiłł, 1992; Partita, D, chbr orch, 1992; Sym. no.3, 1995; Invitation to a Beheading, chbr orch, 1997, after V. Nabokov

Choral: Tsikhiya pesni [Quiet Songs] (cant. M. Bogdanovich), 1990; 3 Choruses (F. Dostoyevsky), 1991; 2 Intermezzi (F. Nietzsche), 1993; Otkroveniye [Revelation] (cant., the Bible), 1993

Chbr and solo inst: Sonata, cimb, 1989; Litovskiy diptikh [Lithuanian Diptych] (J.

Brodsky), 1v, fl, va, vc, 1991; Heterophony, 3 insts, 1993; Das Glasperlenspiel, gui, 1994; Lenta Myobiusa [Möbius Tape], 7 insts, 1994; Euphonia, 8vv, 45 perc insts, 1995; Sonata, db, 1995; Pf Sonata, 1996

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VALENTINA ANTONEVICH

Kuznetsova, Mariya Nikolayevna

(*b* Odessa, 1880; *d* Paris, 26 April 1966). Russian soprano. She first went into ballet at St Petersburg, then trained as a singer with Joakim Tartakov. Her operatic début at the Mariinsky Theatre as Marguerite in *Faust* was a triumph, and she remained with the company until 1913. Among the premières in which she took part was Rimsky-Korsakov's *The Legend of the Invisible City of Kitezh* (1907). From 1908 she developed a reputation abroad, and Paris became her second artistic home. At the Opéra she appeared in Chabrier's *Gwendoline* (1910), Massenet's *Roma* (1912; she had sung in the first performance earlier that year at Monte Carlo), as Aida and Norma, and created roles in Gunsbourg's *Venise* (1913) and Massenet's *Cléopâtre* (1914). She made her Covent Garden début in 1909 and took part in the famous Beecham Russian season at Drury Lane in 1914; there she sang Yaroslavna in the first performances of *Prince Igor* in England. As a dancer she also had a great success with her appearances in 1914, first in Paris then at Drury Lane, as Potiphar's wife, in Richard Strauss's ballet *Josephs-Legende*, a role which she created. In the USA she sang with the Manhattan Company and at Chicago, where in 1916 she created a sensation in the first production in America of *Cléopâtre*. She returned to Russia but fled from the Revolution to Sweden, disguised as a cabin-boy and hidden in a trunk. Her operatic career continued and she also sang operetta for a while (at Paris in 1934 she replaced Supervia in Lehár's *Frasquita*). She was still singing in 1936, when a company of Russian émigrés she had formed in 1929 visited Japan. Kuznetsova's repertory ranged from Salome, Aida and Norma to the lighter lyric roles such as Mimì and Gounod's Juliet. Her vibrant tone and expressive style are well caught on recordings, which include a number of Russian and Spanish songs.

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- E. Stark:** *Peterburgskaya opera i yeyo mastera 1890–1910* [The St Petersburg opera and its stars] (Leningrad, 1940)
- D.I. Pokhitonov:** *Iz proshlogo russkoy operi* [From the past of the Russian opera] (Leningrad, 1949)
- S. Yu. Levik:** *Zapiski opernogo pevtsa* (Moscow, 1955; enlarged 2/1962; Eng. trans., 1995, as *The Levik Memoirs*)
- D.C. Kinrade:** 'Marija Nikolaevna Kuznecova', *Record Collector*, xii (1958–60), 156–9 [with partial discography by H. Barnes]

Kuźnik, Norbert (Mateusz)

(b Rybnik, 8 Jan 1946). Polish composer and organist. Between 1965 and 1974 he studied music theory and composition with Dobrowolski at the Warsaw Academy. In 1981–2 he was a pupil of Haubenstock-Ramati at the Hochschule für Musik in Vienna; further study took him to Utrecht and Amsterdam.

Kuźnik, who was most active as a composer in the 1970s and 80s, is best known for his music for organ. He is a performer of the contemporary repertory, the author of educational material for the instrument, and a specialist in organ construction and conservation. Several of his pieces, for example *Multiplicatio*, are for prepared organ and contain virtuoso writing in the course of pursuing registral and textural contrasts. While he has recourse to a modernist vocabulary that includes clusters and swathes of sound, such effects may be also juxtaposed with repetitive and quasi-tonal materials in a loose-limbed and occasionally humorous manner; this is particularly true of *Anaphora* and *Duo*. A more brutish side to his musical expression is heard in *Góroliki*, which uses folk music of the Polish mountain region.

WORKS

(selective list)

Dramatic: Norbertiada, happening, jazz ens, inst ens, pf, paper shredder, tape, 1974; Modus vivendi (ballet, 1, C. Drzewiecki), 1975; Hamlet (op, 3, Kuźnik after W. Shakespeare), 1988, radio version, Warsaw, 1996; Samotność fauna [The Loneliness of the Faun] (ballet, 1, E. Wycichowska), 1991; film scores

Vocal: Skargi Hioba [Job's Lament], B, pf, 1970; 3 pieśni Ronsarda [3 Ronsard Songs], Bar, jew's hp, 1976; Pieśń Salomona [Song of Solomon], chorus, 1977; Róże starego doktora [The Old Doctor's Roses] (orat, J. Korczak), 4 solo vv, spkr, children's chorus, chorus, orch, 1979; 4 pieśni Ronsarda, B-Bar, fl, 1981; Odjazd [Departure] (M. Pawlikowska-Jasnorzewska), S, pf, 1985

Orch: Elegiac Music, 1975; Suite concertante, 1976; Musica concertante 'Le quatre stagioni', hpd, orch, 1981–4; Musica concertante, trbn, orch, 1983; Koncert berliński [Berlin Conc.], org, orch, 1986; Epitaphium, 1988

Chbr: Str qts: no.1, 1969, no.2 'Bulgare', 1972, no.3, 1973; Capricornus, 2 bn, str qt, org/hpd, 1973; Duo, org, pf, 1979; Góroliki, 3 vn, vc, 1979; Musica concertante, perc, 5 pfmrs, 1980; Tryptyk rycerski [The Knight's Triptych], 3 tpt, 2 hn, 3 trbn, tuba, 1983; Bomakir, b cl, mar, 1985; Quatre à quatre, fl, ob, cl, bn, str qt, 1987; Trio, tpt/s sax, 3 timp, org, 1988

Solo inst: Contra bellum, org, 1970; Organochromia I, 1970; Organochromia II, 1973; Mammoth-Impromptu, pf, 1976; Multiplicatio, org, 1976; Anaphora, trbn, 1977; Kontakion, hpd, 1981; Piano e tutti, org, 1986; Improvisation quasi una fantasia, org, 1988

El-ac: Lied ohne Wort, tape, 1975; Straturae, musique concrète, 1975; Von Q II, elects, 1988; Enigma B and S, perc, tape, 1989; Electronic Trio, perc, cptr, tape, 1989; Ilion, collage music, 1991

Principal publishers: PWM, Agencja Autorska

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ADRIAN THOMAS

Kvaethi.

Færoese ballads sometimes used to accompany dancing. See [Færoes](#).

Kvam, Oddvar S(chirmer)

(b Oslo, 26 Sept 1927). Norwegian composer and lawyer. He studied the piano and theory at the Oslo Conservatory and composition privately with David Monrad Johansen, in Oslo, and Herman D. Koppel, in Copenhagen. As well as his roles in the legal domain – he is a prominent lawyer – Kvam has held several important positions in musical and cultural public life. He was president of the Norwegian Council for Cultural Affairs (1985–92), and of the Norwegian section of the ISCM; he is president of TONO, the Norwegian performing rights society, and serves on the board of its international equivalent CISAC. He has been awarded the royal order of St Olav.

Although his music was initially rooted in neo-classicism, Kvam has developed to write in a very free and undogmatic manner. His choral music in particular has received recognition and several prizes, and his chamber music and piano music is also in demand. His opera *The Dream about the 13th Hour* was a commission from the Norwegian Opera.

WORKS

Stage: *The Dream about the 13th Hour*, op, 1985, rev. 1989; *The Cupboard: a Mini-Opera*, 1989

Orch: Prolog, 1967; Concert Ov., 1969, Sym. no.1 (3 Contrasts for Orch), 1972; Dialogues, ob/cl, str, 1973; Opening, 1974; *The Clarinet Klarina: a Musical Tale*, 1975, rev. 1992; Legend, str, 1975; Suffragette, conc., pf, orch, v obbl., 1975, rev. 1988; Ostinato festoso, 1976; Blow Out, 1978; *From the Young People's World*, suite, orch, 1978; Vibrations, 1978, rev. 1984; Sym. no.2 (Communication), 1980; Downwards and Upwards, sym. band, 1987; Phoenix, op.78, vc, orch, 1988; NORGENius: Phantasy, pf, orch, 1997

Chbr and solo inst: *An Ordinary Week: 7 Sketches*, pf, 1968; Str Qt, 1973; 3 Centrifuges, ww qnt, 1975; Str Qt, 1976; Theme with Variations, pf, 1976; Encyclopedia, pf, 1976; 12 Proverbs, pf, 1976; Sonata, cl, perc, 1979; Str Trio, 1979; Short Story, vc, 1982; Letter for Vn and Pf, 1982; Preludium Rondo, vn, 1983; Andando e tornando, 2 vn, 1984; Str Qt, 1985; Changes: Trio for Str, 1987; 3 Stages, chbr ens, 1992; Conc. grosso, bn, pf, 1996; other pf works

Vocal: *Querela pacis*, 2 choruses, orch, 1984; Ps xviii 'Caeli enarrant gloriam Dei', choir, 1979; Bragging (M.H. Kvam), male chorus, 1978; other choral works and songs

Kvandal, (David) Johan (Jacob)

(b Oslo, 8 Sept 1919; d Oslo, 16 Feb 1999). Norwegian composer. The son of the composer David Monrad Johansen, he began composing at an early age and studied with Tveitt in Oslo. He qualified as an orchestral conductor at the Oslo Conservatory (1947) and spent a year studying choral conducting at the Stockholm Conservatory. He also received a degree as an organist and worked in that capacity for many years in churches in Oslo. He studied with Joseph Marx at the Vienna Musikhochschule (1950–51) and with Boulanger in Paris (1952–4). He also worked with Blacher in Berlin. As well as composing, Kvandal was a respected critic for leading newspapers in Oslo. His thoroughness and methodical thinking was beneficial to the various boards and committees he joined; he also formed an anthology of recorded and printed classical Norwegian music for the Norwegian Cultural Council.

His early works are dominated by the use of melodic and rhythmic elements of Norwegian folk music, yet he thought always in broader lines and large spans and forms. These tendencies were enhanced during his studies in the 1950s, resulting in a free way of using the tonal elements, form and polyphony of both French and German neo-classical movements. In the late 1960s there were elements of a 'transformed' Norwegian folk music in his works, combined with experiments in serial techniques and freer forms but without conceding expressivity. His orchestral work *Antagonia* (1972) was an immediate success, and commissions increased thereafter. Known as a musician's composer, Kvandal received several prizes, including the Lindeman Prize (1984). In later years he spent considerable time on his opera *Mysterier*, based on Knut Hamsun's novel. This was a commission from the Norwegian Opera, who gave its première in 1994; the opera was also broadcast throughout Europe in 1996.

WORKS

Dramatic: Skipper Worse, incid music, op.28, 1968; *Mysterier* (op, 2, B. Halle after K. Hamsun), op.75, 1993

Orch: Divertimento, str, op.3, 1942; Norwegische Ouverture, op.7, 1951; Variations and Fugue, op.14, 1954; Sym. no.1, op.18, 1958; Symphonisches Epos, op.2, 1962; Conc., op.22, fl, str, 1963; Skipper Worse Suite, op.28b, 1967–8; Sinfonia concertante, op.29, 1968; *Antagonia* – Conc., op.38, 2 str orch, perc, 1972; Conc., op.46, ob, str, 1977; Michelangelo-Poem, op.49, S, orch, 1978; Vn Conc., op.52, 1979; Triptychon, op.53, 1979; Conc., op.55, chbr orch, 1980; Conc., op.62, org, str, 1984; Poem – From a Lost World, op.66b, vn, str, 1985; Conc., op.77, 2 pf, orch, 1993, rev. 1994; Sonata, op.79, str, 1994; Fantasia for hardingfele og strykere [Fantasia for Hardanger Fiddle and Strings], op.82, 1995; Pf Conc., op.85, 1998
Chbr: Divertimento, op.3b, 2 vn, va, vc, db, 1945; Fuge for strykekvartett, 1946; Str Trio, op.12, 1950; Mood – From an Old Sketchbook, pf, 1952, rev. 1987; Str Qt no.1, op.11, 1954; Capriccio, op.16 no.2, vn, pf, 1955; Duo, vn, vc, 1959; 3

salmetoner, op.23b, fl, ob, cl, hn, bn, 1963; Aria, cadenza e finale, op.24, vn, pf, 1964; Str Qt no.2, op.27, 1966; Introduction and Allegro, op.30, hn, pf, 1969; Wind Qnt, op.34, 1971; Romance, op.16 no.3, vn, pf; Romanse, op.16 no.4, fl, pf, 1972; Natur (O. Aukrust), op.37, Bar, vn, pf, 1972; Da lontano – Fantasia, op.32, a fl/cl, pf, 1974; Duo concertante, op.41, 2 pf, 1974; Qt, op.42, fl, vn, va, vc, 1975; 2 Nor. Dances, op.44, 2 vn, va, vc, 1976; Qnt for Hardanger Fiddle and Str, op.50, 1978; Octet 1946, op.54, 8 wind insts, db ad lib, 1980; Nocturne, op.56, a fl/cl, pf, 1980; Nattmusikk, op.57, 2 ob, 2 cl, 2 bn, 2 hn, db, 1981; Overture-fantasy, op.59, 2 tpt, 3 hn, 2 trbn, tuba, 1982; Str Qt no.3, op.60, 1983; Legende, op.61, bn, str, 1983; Poem – From a Lost World, op.66a, vn, org/pf, 1985; Qt, op.73, 4 hn, 1988; Duo, op.78, fl, gui, 1994; Sonate, op.81, va, pf, 1995

Solo inst: Sonatina, op.2, pf, 1941; Lyric Pieces, op.5, pf, 1942–6; Toccata, op.5 no.3, org, ?1946; Fantasy, op.8, pf, 1947; Tre slåttefantasier [Fantasies on 3 Country Dances], op.31, pf, 1969; Partita, op.36, org, 1971; Sonate, op.45, vn, 1976; Elegi og capriccio, op.47, va, 1977; Sonate – Ballade om Hemingen unge, op.63, hp, 1984; Sonata, op.65, gui, 1984; Hymn Tune – Corno Solo in F, op.68 no.1, 1985; 8 folketoner [8 Folk Tunes], op.70, pf, 1987; Sonata, op.71, accdn, 1987; Glockenspiel Minuet, pf, 1988 [from Skipper Worse]; Fantasy, op.68 no.2, cl, 1989; Improvisata, vn, 1994 [from Mysterier]; other pf pieces

Vocal: Solo Cant. no.1, op.10, high v, orch, 1953; O Domine Deus, op.26 no.2, S, org, 1966; Til deg Herre, tar jeg min tilflukt, cant., op.26 no.1, v, org, 1966; Skapningen lenges, cant., op.33, v, org, 1970; Draumkvaede [The Dream Lay], op.15, S, SATB, org/insts, 1976, rev. 1997; Norske stevtoner [Nor. Tunes], op.40, S, pf, 1977; Ibsen Cant., op.51, S, Bar, SATB, org, orch, 1978; Miracle, op.69, mixed choir, 1986; Missa brevis, op.84, SATB, org, 1997; many other works

Principal publishers: Musikkhuset, Norsk musikforlag, Norwegian Music Information Centre

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B. Korsten: *Contemporary Norwegian Orchestral Music* (Bergen, 1969)

H. Herresthal: 'Aktuelle norwegische Komponisten der achtziger Jahre und ein neuer Umgang mit der Volksmusik', *Ljudska in ametna glasba v 20. stoletja v Evropi: Ljubljana 1990*, 98–106

M. Gaathaug, ed.: *Festschrift for Johan Kvandal* (Oslo, 1990)

ARVID O. VOLLSNES

Kvapil, Jaroslav

(*b* Fryšták, Zlín district, 21 April 1892; *d* Brno, 18 Feb 1959). Czech composer, teacher, conductor and pianist. He was a chorister in Olomouc and a pupil of Nešvera there (1902–6). In 1909 he graduated from the Brno School of Organists under Janáček, and later studied with Reger at the Leipzig Conservatory (1911–13). He taught at the School of Organists and at the Brno Conservatory, and he was appointed professor of composition at the academy in 1947. His pupils included M. Ištvan, C. Kohoutek and J. Matys. Kvapil was an excellent accompanist, noted for his skill in sight reading. As the choirmaster and conductor of the Brno Beseda (1919–47) he gave the Czech premières of Bach's *St Matthew Passion* (1923), Honegger's *Judith* (1933) and Szymanowski's *Stabat mater* (1937). He received the Award of Merit in 1955. In his music Kvapil worked best in

traditional forms, particularly variation form, and showed a partiality for contrapuntal textures. His Romantic style included few immediate references to folk music, but he achieved a simple and direct expression. The oratorio *Lví srdce* ('The Lionheart') achieved popularity through its treatment of the struggle for Czech independence during World War I. However, it is his smaller pieces that have the most lasting value.

WORKS

(selective list)

Vocal: *Píseň o čase, který umírá* [Song of the Time of Dying], cant., 1924; *Lví srdce* [The Lionheart] (orat, R. Medek), 1931; *Píseň veselé chudiny* [Songs of the Merry Poor] (cant., medieval trad.), 1934; *Horské růže* [Mountain Roses] (Wolker), male chorus, 1940; *Pohádka máje* [A May Fairytale] (op, after V. Mrštík), 1943

4 syms., 1914, 1921, 1927, 1943

2 vn concs., 1928, 1952

Other orch: *Z těžkých dob* [From the Hard Times], sym. variations, 1939; *Ob Conc.*, 1954; *Pf Conc.*, 1954; *Suite*, va, orch, 1956

Inst: *Údolím stesku a žalu* [Through a Valley of Grief and Sorrow], pf, 1912; *Sonata no.2*, vn, pf, 1914; *Str Qt no.4*, 1945; *Str Qt no.5*, 1956; *Str Qt no.6*

Principal publisher: Český Hudební Fond

MSS in *CZ-Bm*

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L. Kundera: *Jaroslav Kvapil* (Prague, 1944)

J. Racek: *Leoš Janáček a současní moravští skladatelé* (Brno, 1944)

JAN TROJAN

Kvapil, Radoslav

(*b* Brno, 15 March 1934). Czech pianist. He studied with Ludvík Kundera, made his début in Brno (1950) and has played in many European cities. He formed a duo with the cellist Stanislav Apolín (1958–66) and played in the Dvořák Piano Trio (1969–92). He has made a complete recording of the neglected piano works of Dvořák. From Kundera, a Janáček pupil, he gained valuable insight into that composer, and took part in a biographical film about him. In 1968, and again in 1989, he recorded Janáček's complete piano works, and in 1975 those of Voříšek; this was followed by an eight-volume anthology of Czech piano music, recorded between 1993 and 1996. His repertory also includes contemporary Czech works by Fišer, Piňos, Karel Reiner, Kohoutek and Ištvan, some of which are dedicated to him. His well-considered, affectionate approach, and his ability to catch the national traits of the works he plays, rank him among the leading interpreters of Czech piano music. He also gives lectures and masterclasses.

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P. Skála, ed.: *Čeští koncertní umělci: instrumentalisté* [Czech concert artists: instrumentalists] (Prague, 1983)

ALENA NĚMCOVÁ

Kvernadze, Bidzina

(*b* Signagi, eastern Georgia, 29 July 1928). Georgian composer and teacher. He graduated from the Tbilisi State Conservatory in 1953 having studied composition under Andria Balanchivadze, and from 1963 taught orchestration and composition there. He was made a professor in 1987 and in 1995 became head of the composition department. The secretary of the Georgian Composers' Union, he is an Honoured Artist of the Georgian SSR (1966), People's Artist of the Georgian SSR (1979), and a laureate of the Paliashvili Prize (1981) and the Rustaveli State Prize (1985).

Kvernadze's work has played a large part in the fundamental renewal of the various genres of Georgian music. The evolution of his art demonstrates the rapidity with which, during the 1950s and 60s, 20th-century Western techniques were assimilated by Georgian composers. From the start, he sought to overcome the stereotypes of the Georgian Romantic school, aligning himself with other 20th-century stylistic currents, such as that typified by Ravel, while retaining certain national traits. The poetic lyricism of Kvernadze's music was first embodied in the *Tsekva-Phantasia* ('Dance-Fantasia') of 1959 and *Seraphita* of 1965, whose colourful variations of themes linked to folk dance elements incorporate flexible modulations and striking changes of mood and atmosphere. These tendencies are again evident in the ballet *Khoreographiuli novelebi* ('Choreographic Novellas'), impressions of four pictures by the Georgian artist Gudiashvili. Here, the bodily gestures and movements depicted in the paintings translate easily and freely into the plasticity of the impressionistic orchestral texture and the music as a whole.

In the 1960s, alongside works bearing a markedly impressionistic character, Kvernadze also wrote in a somewhat constructivist style; this evolution was completed with the one-act ballet *Berikaoba* (1973) – based on a traditional Georgian mummers' play – where images of unbridled strength arise from the use of motoric structures formed from relentless ostinati. The music's intensity is reinforced by polyrhythm, irregularly accented variation and the use of harsh polytonal and dissonant harmonies, including clusters.

Kvernadze's original musical thinking extends to his treatment of vocal genres, in which a simplified and stricter means of expression strives to find stability in the intransient spiritual values of the past. The language is derived from various tradition, of Georgian and western European sacred music.. The ascetic music of *Chemi lotsva* ('My Prayer') (1974) – at times strict in its modes of expression – has its basis in Georgian church singing and reinterprets the neo-classical aesthetic of Stravinsky, Honegger and Orff. The phonetic impulses of Georgian speech results in a new kind of recitative that preserves the natural intonation of the language.

The opera *Iko mervesa tselisa ...* ('And in the Eighth Year ...') – Kvernadze's pivotal work – represents a synthesis of his previous

achievements. Various dramatic devices, including pantomime, are used to create an allegorical expression of the saintly life, with the action mainly taking the form of laconic dialogues. The text of the libretto, combining tragedy and farce, epic with lyric and prayer with the everyday, presents a wide field for the composer's imagination. The opera is cast in the form of a retrospective narrative in which a sequence of recollections is recounted by Yako (the author of a hagiography), the prototype for whom was probably the Evangelist in Bach's Passions. The image of the martyred queen Shushanik is central to the music and is illuminated in lyrical and dramatic passages, as well as in the hymn-like musical episodes, with their astringent polymodality and pulsating rhythmic ostinati. The severe choral writing, a product of the neo-classical language of the work, does not preclude occasional breaks into Romantic lyricism; Shushanik's theme, with its high level of emotional expression, is cast in this mould and, while symbolizing the spiritual catharsis of the heroine, stands as evidence of Kvernadze's rich melodic gift.

WORKS

(selective list)

Stage: Khoreographiuli novelebi [Choreographic Novellas] (ballet, 2, Ch. Gudiasvili, Z. Kikaleishvili, G. Meliva), Tbilisi, 1964; Tsolebi da kmrebi [Wives and Husbands] (musical comedy), 1970; Berikaoba (ballet, 1, G. Alexidze), Tbilisi, 1973; Iko mervesa tselsa ... [And in the Eighth Year ...] (op, 2, R. Sturua, after I. Tsurtaveli: *Shushanikis tsameba* [The Martyrdom of Shushanik], 1982; Chvenistana bednieri [Happier us] (op, 2, Sturua, after I. Chavchavadze), 1987; Medea (op, 1, L. Sanikidze), 1996

Vocal: Ukvdaveba [Immortality] (cant., L. Chubabria, P. Gruzinsky), rec, chorus, orch, 1971; 1905 tceli [The Year 1905] (cant., collab. S. Nasidze), 1955; Kantata Sakartveloze [Cantata of Georgia] (cant., Bar, chorus, orch, Gruzinsky), 1971; Chemi lotsva [My Prayer] (vocal-sym. poem, N. Baratashvili) chorus, orch, 1974, rev. 1977; Dzveli kartuli tsartserebi [Ancient Georgian Inscriptions] (G. Leonidze), T, orch, 1978; (Vocal-Sym. Poem trad., E. Tataraydze), Mez, orch, 1979

Orch: Pf Conc. no.1, 1952; Gantiadisas [At Daybreak], sym. poem, 1953 [after N. Baratashvili: *Shemogameba Mtatsminduze* 'Twilight over Mtatsminda']; Vn Conc., 1956; Tsekva-Phantasia [Dance-Fantasia], 1959; Sym. no.1, 1961; Seraphita, choreographic poem, 1965 [adaptation of excerpts from the ballet Khoreographiuli novelebi]; Pf Conc., no.2, 1966; Molodini [Anticipation], str, 1968 [adaptation of excerpts from ballet Khoreographiuli novelebi]; 3 ovs., 1968, 1977, 1984; Sym. no.2, Str, 1986

Other works: pf pieces, songs, incid music, film scores

Principal publishers: Muzfond Gruzii (Tbilisi), Muzgiz, Muzika, Sovetskii Kompozitor

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- M. Pichkhadze:** 'Noviy skripichniy kontsert' [A new violin concerto], *SovM* (1958), no.10, pp.39–41
- T. Khuroshvili:** *B. Kvernadze* (Moscow, 1959)

- G. Orjonikidze:** 'Znakomtes': molodost" [Get to know each other: the young], *SovM* (1963), no.8, pp.14–16
- G. Orjonikidze:** 'Kartuli simponiya "gazapkhulidan" "gazapkhulamde"' [The Georgian symphony from one 'spring' to another], *Sabchota khelovneba* (Tbilisi, 1965), no.5, p.33–48
- G. Orjonikidze:** 'Pervaya simfoniya B. Kvernadze' [Kvernadze's First Symphony], *Sovetskaya simfoniya za 50 let*, ed. G.G. Tigranov (Leningrad, 1967), 148–54
- A. Balanchivadze:** 'Kartuli musika khuti tselis mandzilse' [Georgian music five years on], *Sabchota khelovneba* (1974), no.1, pp.20–34
- M. Akhmeteli:** 'Improvizatsia Shushanikis martvilobis temaze' [Improvisation on the theme of the martyrdom of Shushanik], *Sabchota khelovneba* (1984), no.8, pp.106–122
- N. Kavtaradze:** 'B. Kvernadzis operis "Iko mervesa tselsa" zogierti dramaturgiuli travisebureba' [Some peculiarities of drama in Kvernadze's opera "And in the Eighth Year"], *Kartuli musikis stilisa da dramaturgiis sakitkhebi* (Tbilisi, 1985), 38–45
- R. Kutateladze:** 'O nekotorigh kompozitsionnikh i stylevikh printsipakh kontserta dlya skripki s orkestrom B. Kvernadze' [Some compositional and stylistic principles in B. Kvernadze's concerto for violin and orchestra], *Sbornik nauchnikh trudov* (Tbilisi, 1987), 194–207
- A. Balanchivadze:** 'Zhanris sazgvrebi' [Limits of genre], *Sabchota khelovneba* (1988), no.9, pp.100–05

LEAH DOLIDZE

Kverno, Trond

(b Oslo, 20 Oct 1945). Norwegian composer. He graduated as a church musician from the Oslo Conservatory of Music in 1967. In the following year he took a degree in music theory and choir direction and has since then served as organist and choirmaster in several churches in Norway. He began teaching music theory at the Oslo Conservatory in 1971, and in 1994 was appointed professor in church music there, specializing in composition and improvisation. In 1996 he was ordained a priest in the Old Catholic Church.

As a composer Kverno has dedicated himself to church music. He has been a member of the liturgical commission (1976–8) on the reform of the liturgical books of the Church of Norway (Lutheran). The Norwegian Sunday Eucharist service includes several of his melodies, and the Norwegian Hymnbook of 1985 includes 23 hymns, which also feature in hymnbooks elsewhere in Scandinavia, Germany and the USA. Kverno's most important work is the *St Matthew Passion* for soloists and double choir *a cappella* (1986). At 90 minutes' duration, it is one of the few monumental works of Scandinavian sacred music from the 1980s, incorporating a wide range of stylistic allusions, from liturgical recitation to Norwegian religious folksong, and utilizing a variety of experimental choral techniques.

WORKS

(selective list)

Livets tre (Missa brevis octavi toni), 1v, SATB, insts, 1972; Rydd vei for Herren (Vigilie for St Hans Natt), children's chorus, SATB, insts, 1975; Ave maris stella, SATB, 1976; Missa fidei mysterii, SATB, 1980; St Matthew Passion (Passio Domini Nostri Jesu Christi secundum Mattheum), S, A, C, 4 T, Bar, 2 B, double choir, 1986; Ave verum corpus, SATB, 1988; Triptychon II, org, 1989; Missa in sono tubae, 1v, SATB, brass, 1990; Stabat mater dolorosa, SATB, 1991; TeD, A, T, Bar, B, male chorus, 1994; 2 Sacred Pieces: Salve Regina, Symbolum Nicenum, 1996; cants., liturgical music, hymns

HARALD HERRESTHAL

Kvitka, Klyment

(b Kiev, 4 Feb 1880; d Moscow, 19 Sept 1953). Ukrainian ethnomusicologist. The husband of the Ukrainian poet Lesya Ukraïnka (d 1913), he was at first a lawyer, later becoming a judge and devoting himself wholly to music only from 1920. He was director of the Ethnomusicology Bureau at the Ukrainian Academy of Sciences (1922–33); during the 1920s his fieldwork was involved primarily with ritual songs, but also included the music of minority peoples (Bulgarians, Albanians and the Greeks along the Azov Sea), and the everyday life of professional folk musicians. In 1933 he moved to Moscow, where he founded and led the Folk Music Bureau at the Moscow Conservatory. In this period he concentrated on the study of folk instruments, continued to map the exact geographical spread of folksongs and instruments, and worked on the historical stages of calendar songs. Kvitka's song collections, published in 1917–18 and 1922, are landmarks in Ukrainian folk music scholarship, the second being among the greatest field collections covering the entire Ukraine. Many of his studies remain unpublished, but the Russian edition of his selected works, edited by Hoshovsky, contains important articles, a few never published before. His work is notable for its high scholarly standards and remarkable erudition (he knew 13 languages, including Georgian), as well as for the variety of problems considered and the methodology devised to solve them.

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Narodni melodiï z holosu Lesi Ukrayinky [Ukrainian folksongs from the voice of Lesya Ukrayinka] (Kiev, 1917–18, enlarged 2/1971 as *Narodni pisni v zapysakh Lesi Ukrayinky ta z yiyi spivu*, ed. O.I. Dey and S.Y. Hrytsa)

Ukrayins'ki narodni melodiï [Ukrainian folk melodies] (Kiev, 1922)

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complete list in Hoshovsky

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'Le système anhémitonique pentatonique chez les peuples slaves', *II Zjazd Slowańskich geografów i einografów: Kraków 1927*, ii, 196

‘Do pytannya pro tyurks'kyi vplyv na ukrayins'ku narodnu melodyku’ [The question of Turkish influence on Ukrainian folk melody], *Yuvileynyy zbirnyk na poshanu akad. M. Hrushevs'kogo*, ii (Kiev, 1928), 866

‘Ob oblastiakh rasprostraneniya nekotorikh tipov belorusskikh kalendarnikh i svadebnikh pesen’, *Belorusskiye narodniye pesni* (Moscow and Leningrad, 1941; Ger. trans. as ‘Über die Verbreitung einiger Typen belorussischer Kalendar- und Hochzeitslieder’, *Sowjetische Volkslied- und Volksmusikforschung: ausgewählte Studien*, ed. E. Stockmann and others (Berlin, 1967), 309)

ed. V. Hoshov's'ky: *K. Kvitka: izbranniye trudi* [Selected works] (Moscow, 1971–3) [incl. ‘Ob istoricheskom znachenii kalendarnikh pesen’ [The historical significance of calendar songs], i, 73–102; ‘Pesni ukrainskikh zimnikh obryadovikh prazdnestv’ [Songs of the Ukrainian winter festivals], i, 103–60; ‘Yavleniya obshchnosti v melodike i ritmike bolgarskikh narodnikh pesen i pesen vostochnikh slavyan’ [Common features in melody and rhythm of Bulgarian folksongs and songs of the eastern Slavs], i, 191]

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A.V. Rudneva: ‘Kliment Vasil'yevich Kvitka (1880–1953)’, *Vidayushchiesya deyateli teoretiko-kompozitorskovo fakul'teta Moskovskoy konservatorii*, ed. M.F. Myuller (Moscow, 1966), 156, 206 [incl. list of writings]

B. Krader: ‘Folk Music Archive of the Moscow Conservatory, with a Brief History of Russian Field Recording’, *Folklore and Folk Music Archivist*, x/2 (1967–8), 13–44

P.G. Bogatiryov: Introduction to *K. Kvitka: izbranniye trudi*, i, ed. V. Hoshov's'ky (Moscow, 1971), 7

V. Hoshov's'ky, ed.: *K. Kvitka: izbranniye trudi* [Selected works], ii (Moscow, 1973) [incl. V. Ivanenko: ‘Materiali k biografii K.V. Kvitki’ [Materials for Kvitka’s biography], 346; A.V. Rudneva: ‘K.V. Kvitka v Moskve’, 360]

A. Banin, ed.: *Pamyati K. Kvitki* (Moscow, 1983) [memorial volume]

BARBARA KRADER

Kwaya

(Kiswahili: ‘choir’). East African choral music. The source for contemporary *kwaya* music in East Africa is the homophonic vocal music introduced by Protestant missions in the 19th century. Other origins include Roman Catholic missions employing unaccompanied monophonic melodies for congregational singing. Today the *kwaya* music of the Evangelical Lutheran Church of Tanzania best exemplifies the richness of historic and contemporary *kwaya* music in East Africa.

Kwaya music has participated in the century-long dialogue between the colonial-mission presence and indigenous cultures in East Africa. The songs, anthems, choruses and hymns of the European colonial and

mission era in East Africa continue to be performed in Tanzanian churches. Today they frequently co-exist with the newer, more contemporary sounds of popular *kwaya* musics that emerged in the period since independence in the 1960s.

Hymns were the initial bearers of Christian orthodoxy in East Africa; their texts carried powerful political ideology. Hymnbooks of European song texts translated into local languages (including Kiswahili) were widely distributed throughout East Africa by 19th-century missionaries. Linguistic difficulties often occurred in hymns, however, including differences in accent stress between European and Bantu languages.

Isolated early attempts at indigenizing hymns in local musical traditions were not always successful. Early in the 20th century deliberate attempts were made to create an African form of worship music; it was then that a truly Tanzanian *kwaya* music began to emerge. Early efforts to include Tanzanian musical instruments, rhythms and melodies were not successful. The use of *ngoma* ('drums'), for example, was inseparable from the traditions and practices of the ethnic groups from which they came. Thus, *ngoma* carried a non-Christian association for many early converts. Newer indigenous hymns have introduced something unique, both musically and spiritually.

In the 1920s and 30s changes occurred in Tanzanian Christian music; missionaries and local composers began to modify European texts more freely, adopt local melodies and involve local traditions to a greater extent. After independence, Tanzanian *kwaya* music developed along with new and growing cultural identities. Radio Tanzania of Dar es Salaam initiated frequent broadcasts of *kwaya* music, and political *kwayas* were established that drew heavily on the musical repertoires of pre-existing religious *kwaya* traditions.

Hymnbooks produced in post-independence Tanzania include a greater number of hymns inspired by indigenous culture. The 1945 Lutheran service book *Nyimbo za Kikristo* ('Christian Songs') included only five hymns based on Tanzanian melodies. In *Mwimbieni Bwana* ('Let us Sing to the Lord'), the 1988 revised Lutheran service book, 58 hymns of Tanzanian or African origin were introduced.

Tanzania's colonial past and independent present co-exist in contemporary *kwaya* music. Early *kwaya* music developed into several contemporary performance genres: *kwaya ya matarumbeta* (brass bands playing traditional *kwaya* repertoires), *kwaya ya maombolezo* (singing bereavement communities drawing on traditional *kwaya* repertoires), institutional and parastatal *kwayas* working closely with composers of religious *kwaya* music, as well as the daily service *kwayas* of the Christian churches. While *kwayas* are obliged to maintain and preserve older music traditions, they are also expected to participate in the formation and development of the newer more popular *kwaya* traditions as well.

The emergence of *kwaya* music as a contemporary Tanzanian popular genre is a direct result of processes of technology, transmission and modernization of mass media: radio, improved recording facilities, affordable prices of audio cassettes access to dubbing equipment for the

mass production of *kwaya* cassettes and the greater availability of electronic instruments and equipment.

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GREGORY F. BARZ

Kwela.

Isizulu term for an urban musical genre popular in southern Africa during the 1950s and early 60s. According to South African musicologist Elkin Sithole, use of the term in music first occurred during the 1940s in connection with a new Zulu vocal music known as the ‘bombing style’ (Kubik, 1974, p.13; Rycroft, 1957, p.33). When the leader wanted the chorus to respond, he shouted ‘*kwela!*’ ‘*Kwela-kwela*’ expressed the continuous responses of the chorus.

1. History.

Kwela became associated with bands of flute-playing youths in South African townships in the 1950s. Under the influence of jazz records and cinema in the 1940s featuring North American big band jazz by Count Basie, Woody Herman, Lionel Hampton, Glenn Miller, Cab Calloway and others, the ambition of young boys was to emulate swing jazz with the means accessible to them. The reed and brass sections of the North American bands were represented by metal, end-blown flutes, locally called ‘pennywhistles’, and a new playing technique developed. The double bass was represented by a one-string skiffle bass made from a tea chest (see Benseler, 1973–4 for a photograph) and the playing techniques of an older African instrument, the ground-bow, were revived (fig.1).

A new style emerged, generally called ‘jive’ by the performers. The mass media gradually became interested, and, according to David Rycroft, pennywhistle playing first became popular after a locally made film, *The Magic Garden*, featured a pennywhistle boogie played by a crippled boy (1958, p.55). The new music increasingly heard on street corners in Johannesburg, Cape Town and other large cities soon attracted the attention of South African record company talent scouts and was then marketed as ‘New Sound’, ‘Flute Jive’ and ‘*Kwela*’. Some of its exponents became stars, in particular Spokes Mashiyane (‘King Kwela’) and Lemmy Special Mabaso. The record industry readily adopted the term *kwela* for the genre.

In the late 1950s *kwela* music spread to the states of the then Federation of Rhodesia and Nyasaland (1954–63), now Zimbabwe, Zambia and Malawi, where it gained new roots. During the 1960s it developed particularly in Malawi by the musician-composers Daniel and Donald Kachamba (Kubik, 1974; Malamusi, 1994, pp.34–9). With some modifications and a great number of original compositions, Donald Kachamba is one of the last surviving authentic representatives of the *kwela* tradition in contemporary southern Africa. He has played the flute since he was eight years old, when his family lived in Harare, Zimbabwe, and his elder brother, the late Daniel Kachamba trained him. At the age of 14, he impressed audiences with his prolific solo variations (see the film, *Kachamba Brothers 1967*, part 1, 'Where can I get Emery', a ten-bar rock blues). Since 1972 he has been on concert and lecture tours in no fewer than 33 countries and has released recordings and films. Among his most remarkable contributions as a composer are his multiple flute pieces recorded with a playback technique (Kubik, 1979–80). His music integrates the experience of 1950s *kwela* with contemporaneous central and southern African styles.

2. Form.

Kwela music is based on short, four-segment harmonic cycles such as: CFCG₇ and CC₇F(♭)G₇. These cycles, expanded and circumscribed by substitute chords, have continued into the more recent forms of South African popular music such as *simanje-manje* and *Mbaqanga*. Jazz-type chorus forms are occasionally found in *kwela*, as is the 12-bar blues form, for example in Lemmy Special Mabaso's '4th Avenue Blues'.

Beginning in 1958, South African pennywhistle players used flutes marketed by the Hohner company of Trossingen, Germany, and developed for mass production from samples collected by a Hohner agent in Johannesburg from a township youth who had made them locally. Unprotected by patent laws, the original designer will probably never be known. The Hohner flutes were available in C, B♭ and G. At the height of the *kwela* craze, Hohner sold up to 100,000 annually in South Africa alone.

The Hohner flute has a cylindrical bore and six finger-holes. In the manufacturing process, a nickel-plated brass tube is sawn off and galvanized, then the head or mouthpiece is formed. *Kwela* musicians developed a unique embouchure. From the view of the player, the flute is rotated 45° and pushed relatively deep into the inner side of the right cheek, resulting in an oblique head position. The oblique embouchure guarantees that the edge and pipe remain open between the lips of the player (fig.2). The purpose of the deeper insertion of the flute is to obtain a full, round and much louder tone, as the cavity of the mouth, such as in the performance of the *mqangala* (mouth-bow), becomes a variable resonating chamber.

Blue notes, jazz-type glides and chromatic intermediate sounds were achieved by slight modification of embouchure, finger smearing etc. Several types of trill were also employed. Much of this technique can be studied in the film made of Donald Kachamba (Encyclopaedia Cinematographica E2328, Göttingen), who plays with the original *kwela* embouchure and fingering technique.

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GERHARD KUBIK

Kyagambiddwa, Joseph

(*b* Masaka district, 1928; *d* ?Masaka, ?1978). Ugandan composer and poet. He was educated in Catholic seminaries in Uganda and later in Xavier University, New Orleans, and Manhattanville College, Purchase, New York. He is best known for his *Ugandan Martyrs African Oratorio* (Rome, 1964) but also for numerous hymns, carols and other choral songs which are sung in churches throughout the country. The first Ugandan to describe traditional Buganda music, he provided notations in his pioneering work *African Music from the Source of the Nile* (New York and London, 1956). In it he transcribed and analysed instrumental and bardic compositions, many of them learnt from musicians to the the *kabaka* (king) of Buganda.

He taught at several teachers' colleges, then from 1965 to about 1975 at the National Teachers' College, Kampala, where he specialized in composition, choir training and Buganda music studies. Believing passionately in the need to find an African idiom for Catholic worship, he was one of the first Ugandan composers to specify that traditional instruments be used in church to accompany his carols and hymns. He composed both texts and melodies in as near a traditional style as possible in his vernacular Luganda, succeeding in preserving most effectively the traditional rules for composition with relation to language rhythm and speech tone (Luganda is a tonal language). At the beginning of his career his attempts to Africanize the liturgy met with opposition from some of the Catholic clergy and from his peers who were often more interested in imitating European styles of religious music. Later his compositions were accepted by the church and its leadership gave support to his composing. He came to be regarded as the finest Kiganda religious composer. Information on his later career is sketchy since Uganda suffered much turbulence during the period 1972–86. His faith lapsed during his later years, but he was reconciled to the church shortly before his death. Much of his output has been circulated only in cyclostyled sheets, though in 1997 steps were being taken to publish more of his music.

PETER COOKE

Kyhm, Carl.

See [Khym, Carl.](#)

Kyllönen, Timo-Juhani

(b Saloinen, nr Hämeenlinna, 1 Dec 1955). Finnish composer. At the age of two his family moved to Sweden, where he began accordion studies some years later. In 1973 he returned to Finland, and in 1976 moved to the Soviet Union for ten years, initially to study the accordion at the Gnesin Institute in Moscow, and then (from 1982) composition at the Moscow Conservatory. In 1986 the conservatory organized a concert of his works; it was the first concert the institution had devoted to the work of a foreign student of composition. He returned to Finland in 1986; since then he has taught theory and chamber music at the Sibelius Academy in Helsinki. He has also been a teacher of music theory at the University of Helsinki. Concerts of Kyllönen's work have been given in Finland, France, Sweden, Germany, Ireland and Israel.

His emotionally powerful music, strongly melodic and propelled by motivic development, stems from the Russian tradition of Shostakovich and Prokofiev, but Finnish and Latin-American influences are also present. In slow movements there can be moody reflection, in fast movements often striking rhythm and energy. His principal works include two symphonies (1985–6, 1992–7), two string quartets (1984–5, 1989), the large-scale choral work *Passio secularis* (1988–9) and the children's opera *Kuninkaiden kirja* ('The Book of Kings', 1992–7).

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KIMMO KORHONEN

Kymbalon

(Gk.).

See [Cimbalom](#).

Kymbos

(Gk.).

See [Cymbals](#).

Kynaston, Nicolas

(*b* Morebath, Devon, 10 Dec 1941). English organist and teacher. He was a chorister at Westminster Cathedral under George Malcolm and from 1957 to 1960 a pupil of Fernando Germani in Siena, after which he studied at the RCM with Ralph Downes. At 19 he succeeded Malcolm as organist of Westminster Cathedral; while there he made some memorable recordings and established a popular series of organ recitals. In 1971 he left the cathedral in order to pursue a solo career; he took part in the 1973 Reger centenary celebrations in Germany and the following year made his first tour of the USA. Kynaston has subsequently made an international reputation as a recitalist and recording artist. He is a noted interpreter of large-scale Romantic works, particularly by Liszt and Reger, and frequently sits on the juries of international organ competitions. Many of his recordings have won international awards. He has also designed some significant organs, including those of the Singapore Concert Hall, St Chad's Cathedral, Birmingham, Tewkesbury Abbey and Bath Abbey. Kynaston is also a distinguished teacher. He was awarded an honorary fellowship by the Royal College of Organists in 1976, and was president of the Incorporated Association of Organists in 1983–5. In 1995 he was appointed organist of the Megaron concert hall in Athens, where he has also started an organ school.

PAUL HALE

Kynnersley, Robert.

See [Kindersley, Robert](#).

Kyōgen.

A Japanese comic play sometimes inserted between the acts of a *nō* performance; see [Japan](#), §VI, 1(vi). The word also refers to a comic actor.

Kyoto.

City in Japan. It was the country's capital from 794 to 1868. Together with the nearby city of Osaka it represents the distinct musical tradition known

as the Kamigata style, in contrast to the Edo style of Tokyo. In Kyoto the traditions of *gagaku* (court music), *shōmyō* (Buddhist chant), *nō* drama and many other kinds of vocal music were firmly established and carried on for centuries. Gagakuryō (the Imperial Music Bureau), which has handed down the music and dance traditions of both *gagaku* and *mikagura* (the Shintō ritual), had its centre here until it was moved to Tokyo at the time of the Meiji Restoration (1868).

In early 9th century two important *shōmyō* traditions were established in Kyoto, one at Tōji of the Shingon sect by Priest Kūkai in 806, and the other at Enryakuji of the Tendai sect by Priest Saichō in 847; the centre of the Shingon *shōmyō* was later moved to Mt Kōya, south of Osaka. The two traditions have remained the most representative of the *shōmyō* schools. During the 10th and 11th centuries a number of new vocal styles, such as *saibara*, *imayō* and *azuma-asobi*, were popularized in the town, while *heikyoku*, the recitation of the Tale of Heike with a *biwa* accompaniment, appeared after 1185 as the earliest genre of narrative singing. All these vocal traditions originated in Kyoto and later spread to other provinces.

The tradition of *nō* drama was also established in Kyoto in the late 14th century. There are still many excellent *nō* stages for private use, of which the most important is at the temple of Nishi-honganji; also notable are the private stage belonging to the Kongo school, and the Kanze Theatre (opened in 1958). The origin of *kabuki* goes back to about 1600, when the dancer Okuni gave her performance on a stage by the river Kamo in Kyoto; Minami-za, the present *kabuki* theatre, stands on the same riverside. The nearby Gion area is famous as the headquarters of traditional singing and dancing, particularly *jiuta* songs and dances.

The Kyoto Municipal SO, founded in 1956, was the first European-style orchestra in Japan operated by a local government. Of choral groups active in the town the best known is Dōshisha Glee Club, a student organization. The most important music hall is the Kyōto Kaikan, built in 1960, while the small Aoyama Music Memorial Hall (1987) is specifically designed for Baroque music. There are competent music departments at Kyoto City University of Arts, Kyoto University of Education and Dōshisha Women's College.

For bibliography see [Japan](#).

MASAKATA KANAZAWA

Kyreyko, Vitaly Dmytrovych

(b Shyroke, Dnipropetrovs'k district, 23 December 1926). Ukrainian composer and pedagogue. He studied under Revutsky at the Kiev Conservatory, graduating in 1949, and became professor there in 1978. Although best known for his stage works such as the opera *Lisova pisnya* ('Forest Song'), and the ballet *Tini zabutykh predkiv* ('Shadows of Forgotten Ancestors') he is a prolific composer of symphonies, concertos,

chamber music and vocal works. Much of his music, especially the operas and ballets, are closely linked to Ukrainian folklore while his lyrical persuasion is especially apparent in such works as *U nedilyu rano zillya kopala* ('On Sunday Morning She Gathered Herbs') of 1965. His neo-romantic style is both nationalist and conservative and is strongly influenced by Revutsky. His melodic and harmonic writing and phrase structure are notable for their clarity; in the operas and ballets the characterization is distinct and direct. His music demonstrates that he was well attuned to the Ukrainian tradition established by Lysenko as well the principles of socialist realism; unsurprisingly, the emergence of the Kiev avant garde in the 1960s had little effect on him, other than provoking hostility. A book on Kyreyko by K. Mayburova was published in Kiev in 1979.

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VIRKO BALEY

Kyrgyzstan, Republic of.

Country in Central Asia, formerly part of the USSR. It is bounded by Uzbekistan to the west, Kazakhstan to the north, China to the east and Tajikistan to the south.

1. Musical regions.
2. Vocal genres.
3. Instrumental music.
4. The early Soviet period.
5. Opera, ballet, orchestral and chamber music.

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/MARK SLOBIN/ALMA KUNANBAEVA (1–4), SUBANALIYEV
SAGYNALY/DYIKANOVA CHOLPON (5)

Kyrgyzstan

1. Musical regions.

When Central Asia was reorganized territorially on a national basis in 1924, Kyrgyzstan was separated from Turkestan and formed into an autonomous region within the Russian Soviet Socialist Republic (see [fig. 1](#)). It is perhaps not surprising, then, that musical styles within a republic with such recent political borders express affiliations with those of its neighbours. Three musical styles may be identified: in the northern area (the Issyk-Kul and Naryn regions and the Chuy valley), styles are similar to those of neighbouring Kazakhs; Kyrgyz clans in the mountains of the north-western area (the Talas and Chatkal valleys and a part of the Fergana valley) use styles that seem more obviously indigenous; and the styles of those in the southern area (the Osh region) share features with neighbouring Uzbeks. In general, recitative styles prevail in southern Kyrgyzstan while more melodic styles are found in the north.

Music, both vocal and instrumental, plays an important role in Kyrgyz life.

Kyrgyzstan

2. Vocal genres.

(i) Songs.

Early European accounts of the Kyrgyz continually refer to the local habit of extempore singing for all occasions. When two Kyrgyz meet, they exchange formalized greeting-songs to place each other in terms of clan or family affiliation. While working, or to pass the time while walking, the Kyrgyz improvise song texts to stereotyped melodic motifs. This practice, known as *kaila*, is also found among other Central Asian Turks (notably the Kazakhs), although early Western travellers asserted that the Kyrgyz had developed such extemporization most extensively.

There are several major folksong genres. The important work songs are the *dambir tash*, an incantation to the spirits of agriculture and livestock; the *shirildang*, a cowboy song; the *bekbekei*, a shepherdess's song; and the *op maida*, a ploughing and harvesting song probably related to the Uzbek genre of the same name. Among ritual songs the *zharamazan*, sung during the Muslim month of Ramadan, *zhar-zhar* (wedding songs) and the *koshok*, a versatile genre heard both as a funeral lament and as a wedding song, are most important. Other named genres include three types of love-song reflecting different aspects of love (*küigön*, *arman*, *seketbay*); age-graded categories (*qizdar iri*, *kelinder iri* and *jigitter iri* for girls, women and youths respectively); and two important contemporary genres (*kolkhoz iri* about collective farms and *jashlik iri* about the youth movement). There are also lullabies (*beshek iri*) and a wide variety of game songs, such as the *selkinchek* swinging song.

A whole group of traditional song types is the exclusive domain of the professional minstrel (*akyn*). This includes the *arnoo*, a panegyric for the singer's patron; the *kordoo*, defaming the musician's or patron's enemies; the congratulatory *kuttuktoo*; and the didactic *sanat* or *nasiat*. These frequently reached their highpoint of development in traditional singing contests (*aitish*), akin to similar competitions among the Kazakhs. Rules for

the contests demanded excellence in improvisation in stated forms, such as songs with specific alliterative patterns or on given topics. Instrumental virtuosity might also be the point contested. Performers built their reputations on a series of victories.

(ii) Epics.

Manas is the central Kyrgyz heroic epic cycle performed by male *manaschis* or *Manas* bards (known as *zhomokchu* in pre-Soviet times). Orally transmitted, its manner of recitation could sometimes enable the bard to enter into a dissociated state or 'trance'. Many *manaschis* described being called to their trade in dreams by the spirits of the hero Manas and his 40 companions. If they attempted resistance, it was met with severity and threats from Manas. After a period of initiation and a pilgrimage to Manas's shrine, the musician became a *manaschi* for life. These experiences, together with the bard's change of consciousness, are evidence of the believed spiritual power of epic performance. *Manas* also had ethnic significance as a chronicle of the Kyrgyz people. Both of these associations led to its performance being forbidden at times during the Soviet period. In contemporary Kyrgyzstan, *Manas* is taught in schools. *Manaschis* remain particularly highly esteemed musicians, often achieving great renown; in pre-Soviet times, such celebrated reciters could become 'tribal' leaders.

Manas is an encyclopedic epic, including all the major genres of Kyrgyz oral expression, although the people themselves clearly separate epic from other types of song and narrative. Mime and dramatization are important components of performance. *Manaschis* can recite the tale almost indefinitely; a 20th-century version of 400,000 lines was transcribed from the bard [sayakbai Karalaev](#). *Manas* consists of three cycles, the first dealing with Manas himself and the second and third with his son Semetey and grandson Seytek.

Manas performances are built up by combining a variety of reciting styles without instrumental accompaniment. The *manaschi* keeps his hands free to enable a series of gesticulations and mimetic poses that relate to the epic's narrative. These gesticulations and poses, together with other techniques, such as the gradual intensification of their recitatives, are taught to pupils according to different traditions. Performance of the epic involves a solo dramatization of multiple roles within a traditional form of 'musical drama'.

Manas has no prose sections but is recited completely in verse. There are four main types of recitation: emotionally excited, exalted speech (practically impossible to notate using European musical transcription); the musical *tirade*, an indefinite number of poetical-musical lines joined by one rhyme, with single shouts in-between; musical phrases reminiscent of the Kyrgyz genre of lamentation, *koshok*; and the 'musical call' of 4 + 3 or 5 + 3 syllables that forms the structural core of the epic. V.S. Vinogradov stated that an evening may begin with the *zhorgo syoz* manner, characterized by a measured pace and gradually evolving melodic line; this pattern may also occur in mid-tale as relief from the more active sections, which consist of long recitation, increasing in intensity, of single melodic motifs. At other points more prosaic narrative styles may predominate, such as the

zheldirme (gallop), a type of rapid agitated recitation. The *manaschi's* skill resides in controlling the audience's mood carefully through a flexible narrative style.

The Kyrgyz term *zhomok* includes epic and all other narrative genres (*zhoo zhomok*, fairytale, *tamsil*, fable, *tabishmak*, riddle), and is opposed to *ir*, or song in the sense of a poetic form (a division which may be difficult for outsiders to grasp). *Obonis* the term for tune. An *akyn* usually used 15 to 20 *obon* but often applied the same *obon* to different song texts.

Kyrgyzstan

3. Instrumental music.

(i) Instruments.

The Kyrgyz lute, the *komuz*, unlike any neighbouring lutes of Central Asia, has three strings; in the most common tunings the middle string is the highest in pitch. Other unusual aspects are its lack of frets and its emphasis on varied right-hand strokes (fig.2). One piece (*Mash botoi*) consists of a simple tune repeated many times, each with a new stroke, as a test of the performer's skill and creativity. There are two other principal Kyrgyz instruments, both of which are directly related to those of the Kazakhs. These are the *kiak* (fig.2), a two-string fiddle akin to the Kazakh *Qobuz* (see [Qobuz](#) and possibly the West Mongolian *ihil*), which has a body shaped like a ladle and strings of horsehair, and the *choor*, a long, open end-blown flute with three or four finger-holes. The metal jew's harp (*temir komuz*) is also used. The number of instruments used by the Kyrgyz was formerly expanded by borrowings from the military bands of the nearby Uzbek kingdoms, including the *Surnāy* (shawm), *sarbasnai* (an end-blown open flute about 60 cm long with fingerholes and one thumb-hole) and *doolbas* (small kettledrum).

(ii) Music.

Kyrgyz instrumental music has a narrative emphasis, in that nearly every piece contains an implied story. This is also true of Kyrgyz decorative art, in which each facet of ornamentation on a rug or necklace can be read as a symbol, the whole constituting a precise scene or story. The programmatic approach is well illustrated by the following widespread tale forming the basis of a *komuz* piece called *Aksak kulan* ('The Lame Wild Ass'):

A khan forbade his favourite son to hunt wild asses. Disobeying his father, the youth was killed by a wounded animal while out hunting. Fearing the worst, the khan decreed that anyone bringing bad tidings would have his lips sealed by a dipperful of molten lead. The ruler's favourite minstrel then rose and played an instrumental piece depicting the son's fate, including the ride through the steppe, encounter with wild asses and subsequent tragedy. True to his word, the grim khan fulfilled his promise and silenced the messenger of bad news by pouring the molten lead into the soundholes of the minstrel's *komuz*.

The same legend is popular in Kazakhstan with reference to the *dömbra* tradition.

Komuz pieces are the heart of Kyrgyz instrumental music. Although they often have genre names (e.g. *kerbez*, *shingrama*, *botoi*), definition of the genres remains unresolved. A structural approach frequently employed by *komuz* players is the variation of a small, compact melodic kernel in tempo, dynamics, rhythm, melodic register and the contrast of monophonic and polyphonic texture up to three parts.

Kyrgyzstan

4. The early Soviet period.

The career of toktogul Satylganov (1864–1933) exemplifies the transition of a major Kyrgyz artist from pre-Soviet to Soviet times. Exiled to Siberia in 1898 because of his political beliefs, Toktogul became a firm supporter of emerging Soviet Kirghizia after the October Revolution of 1917. He is cited as being the most versatile and outstanding performer of the transition period; many of the celebrated folksingers and instrumentalists of later decades were his pupils.

The early Soviet years were marked by intensive collecting of traditional Kyrgyz music, notably by A. Zatayevich, whose anthology (1934, 2/1971) remains the principal collection. Kyrgyz-Russian collaboration in the composition of music in European genres (such as opera, symphony and chamber music) also began in the 1930s. Vocal polyphony was developed initially by analogy with the polyphonic instrumental styles of the *komuz* and *kiak*; the latter instruments were remodelled to play in orchestras of folk instruments. Today the Kyrgyz Philharmonia presents concerts in a wide variety of styles, ranging from that of traditional storytellers and minstrels to arrangements of folksongs and major concertos for *komuz*, as well as Westernized popular songs.

Kyrgyzstan

5. Opera, ballet, orchestral and chamber music.

There was no professional art music before 1917, and little before the crucial period of 1932–41. In 1936, the Musical Drama Theatre (restyled an opera house in 1942) and the Philharmonic Society were founded; the Union of Composers and Musicologists was established three years later.

In 1939 three composers, Abdilas Maldıbayev, V.A. Vlasov and V.G. Fere, collaborated on the first Kirghiz opera, *Aychurek* ('The Moon Beauty'), based on a Kirghiz epic. All three had previously worked in 'musical drama', a specific creation of the Soviet period based on traditional musical genres, such as epics, musically and politically reworked. Vlasov and Fere went on to produce the first Kirghiz ballet, *Anar* (1940), and the opera *Manas* (1946), which joined *Aychurek* as an essential part of the Kirghiz repertory. Other operas include N. Davlesov's *Kurmanbek*, M. Abdrayev's *Before a Storm* and *Oldjobay and Kishimdjan* (1965), A. Amanbayev's *Aidar and Aisha* (1952) and S. Osmonov's *Seyil*, and among later ballets are M. Raukhverger's *Cholpon* (1943), Kaly Moldobasanov's *Materinskoye pole* ('Mother's Field'), a distinctive fusion of oratorio and dance, and the works of E. Jumabayev.

Orchestral music has its origins in the same period of 1932–41, and was assisted in the early 1950s by a generation of composers trained at the Moscow Conservatory, including T. Ermatov, A. Tuleyev and M. Abdrayev. The orchestral repertory includes Vlasov's Overture on a Kirghiz Melody, the first symphonies of H. Rakov and Tuleyev, Jumabayev's 'Epic' Symphony and V. Jusev's Viola Concerto. There are string quartets by Amanbayev, Ermatov and S. Aitkeyev, and a set of 24 piano preludes by J. Maldıbayeva. Ceremonial cantatas and oratorios, though often created to order during the Soviet era, have held their place. Other composers include A. Jumakmatov, B. Feferman and J. Kanimetov.

Kirghiz musicians, trained in the former Soviet Union, perform in the State Opera and Ballet Theatre (founded in 1955 and named after Maldybayev in 1978) and the State Philharmonia (named after the traditional musician Toktogul Satylganov), which has two concert halls. There is a State Academic SO and a chamber chorus run by the broadcasting company.

The first music school, providing specialist instruction at secondary level, was in Frunze (Bishkek); similar institutions later opened in Osh and Karakol. Higher education is provided at the State Institute of Art, founded in 1967, and the National State Conservatory, which opened in 1993.

See also [Kurenkeyev](#), [Murataaly](#); [Orozov](#), [Karamoldo](#); and [Orozbakov](#), [Saghimbai](#).

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Kyriale

(Lat.).

In the Western Christian Church, a collection of chants for the Ordinary of the Mass, that is, Kyrie, Gloria, Credo, Sanctus, Agnus Dei and *Ite* or *Benedicamus*; or a book or section of a book containing these chants.

The chants are found in medieval books from the 10th and 11th centuries onwards, usually with troped texts. A group of troped Kyries might be followed by a group of untroped melodies, then troped Glorias, untroped Glorias and so on. Credo and *Ite* settings appear separately and much less frequently. Different regions preferred different ways of grouping the melodies. Northern French books of the 11th to 14th centuries, which generally lacked other tropes, often placed the Kyrie collection together with the Gloria collection, and the Sanctus collection together with the Agnus collection, on either side of a collection of proses. German books from the 12th century onwards would often pair Kyrie with Gloria, and Sanctus with Agnus; first a series of Kyrie–Gloria pairs would be written, then the Sanctus–Agnus pairs.

The melodies were rarely rubricated and it is often uncertain now for which feast they were intended. The following are among the exceptions: *I-Ra* 123, ff.190v–265v (11th century, from Bologna, facs. in *PalMus*, 1st ser., xviii, 1969), has Proper tropes, Ordinary tropes and proses for each feast in the order in which they would be sung within the service; *Md* I.16 (12th century, Italian) has rubrics for its Kyrie–Gloria pairs (ff.6r–14v), Sanctus

(ff.77r–80v) and Agnus (ff.80v–82r). From the 13th century onwards rubrics are more comprehensive; thus duals from the mid-13th century *GB-Mr* lat.24 onwards have separate Kyrie, Gloria, Sanctus, Agnus and *Ite* or *Benedicamus* collections with rubrics (the latter often taken from Office responsory melismas and named after the melisma text; see [Neuma](#)); the incipits of Kyries and Glorias are entered in several masses in a 13th-century gradual from St Bénigne de Dijon (*B-Br* II 3824). Several graduals have a marginal text incipit of the Kyrie to be used on a high feast.

The new papal and Franciscan missal of the 13th century grouped the chants in ‘cycles’ for use on different feasts (see Van Dijk and Walker, 1960, p.328); those cycles are the basis of the current Vatican kyriale. Other sources with cycles include *D-Bsb* mus.40078 (12th century, Quedlinburg: 4 cycles), *Mbs* lat.3919 (13th century, Augsburg: 11 cycles; facs. in *MGG1*, ‘Messe’, pl.10), *DK-Kk* S.632 (French: 8 cycles), *F-Pa* 110 and *Pn* lat.830 (13th century, from Notre Dame and St Germain-l’Auxerrois, Paris, respectively: 15 cycles). The Cistercians had two cycles (from the 12th century), the Carthusians three, the Dominicans seven.

The name ‘kyriale’ is a comparatively recent term analogous to *graduale* (gradual), *antiphonale* (antiphoner) and so on, and may have been invented for the title-pages of early printed graduals such as that of Francis of Bruges, a Franciscan, whose *Graduale secundum morem sancte romane ecclesie, integrum et completum videlicet dominicale sanctuarium commune et cantorium sive kyriale* first appeared in Rome in 1499–1500. The section of the book containing the Ordinary chants has no new heading; it includes three Credo chants: the first is a mensural ‘Credo maior’, a reworking of the present Vatican melody no.IV (facs. in F. Tack: *Der gregorianische Choral*, Mw, xii, 1960; Eng. trans., 1960, p.50; cf the setting for two voices in *I-Sc* H.I.10: see RISM, B/IV/4, 1972, p.1036), followed by a less ornate mensural Credo ‘de apostolis’ and a non-rhythmic Credo ‘de dominica’ (Vatican I). Rhythmic chants are not uncommon at this period. For instance, the *Missale basiliense* printed by Wenssler of Basle in 1488 has a rhythmic Gloria at the end of its Kyrie–Gloria pairs (for the Blessed Virgin), then two rhythmic Credos; a plain Credo and the Sanctus–Agnus pairs are followed by a collection of proses.

Vatican books since the *Kyriale seu ordinarium missae* of 1905 have also included other minor Ordinary Mass chants: the *Asperges* antiphons, Gloria tones for the introit and alleluia tones for Eastertide (for introit, offertory and communion).

See also [Mass](#), §I, 2 (ii).

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Kyrie eleison.

Acclamation sung in the Latin Mass directly after the introit. The basic text, which is Greek, consists of 'Kyrie eleison' (three times), 'Christe eleison' (three times), 'Kyrie eleison' (three times): 'Lord, have mercy ... Christ, have mercy ... Lord, have mercy ...'. The expression 'kyrie eleison' was widely used as an acclamation in pagan civic and religious ceremonies under the Roman Empire, and continued in Christian usage, becoming fixed in various Christian liturgies from the 6th century onwards. Numerous musical settings are documented from the 10th century on. Since (in more recent practice at least) the text did not change from day to day, the Kyrie is counted a part of the Ordinary of the Mass.

1. Sources.

Kyrie chants survive in manuscripts of the 10th century onwards; the earliest are from France and Germany, while those of the 11th and 12th centuries include large numbers from other European countries. The

catalogue by Landwehr-Melnicki includes 226 items; even so, it is not complete. The whole repertory tends to divide itself between items that have large concordances, hence were widely known and used, and items whose isolated concordances show them to be purely local products. The earliest and best-known melodies – the repertory of the 10th and 11th centuries – are very well represented among the Ordinary chants included in the *Liber usualis*; Kyries are normally identified by their numbering in this source.

The *Liber usualis* also identifies Kyrie chants by the incipit of the text formerly used with a given melody (e.g. *Lux et origo* for Kyrie I). Such texts are commonly called ‘tropes’ by modern scholars, and are not commonly discussed as integral parts of the Kyrie, on the assumption that being ‘tropes’ these texts are later additions to originally melismatic chants. The terminology has now been corrected on two points. First, text underlay is not troping, so that the Latin words set to Kyrie melodies are not tropes. Second, quite apart from the Kyrie melodies themselves with their Latin words, there are a few compositions that qualify as Kyrie tropes in the strict sense. They are in quite a different style, consisting of short verbal phrases with their own melodies in antiphon style, and they are used as insertions before phrases of the Kyrie melodies (Bjork). Only these short insertions, not the Latin words referred to by the *Liber usualis* titles, are to be called Kyrie tropes; it is convenient to refer to the Latin words laid under the melodies by the term ‘Kyrie verses’ (even though most are in prose, only a few being hexameters and only some later ones using syllable-counted verse). These Latin words conform to the basic form of the nine-fold Kyrie, falling into nine lines or verses, each usually ending ‘eleison’. The Latin words appear together with the melodies in the earliest sources (10th century). As with sequences, Kyries are notated in these sources in two forms, once in melismatic notation, with only the Greek words for identification; then again with the Latin words with syllabic notation. The early manuscripts give no indication that the melismatic notation represents an earlier form of composition – nor indeed any firm indication that the melismatic notation represents a melismatic performance. At best, the melismatic notation can be taken as an option in performance, and research has suggested several different ways in which the melismatic and syllabic notations can be used in combination and alternation.

For a number of early Kyries the manuscripts provide alternative sets of words; in some cases an alternative set may match the syllable count exactly; in other cases the alternative set requires modification of the Kyrie melody.

2. Early history.

The liturgical use of the expression ‘Kyrie eleison’, especially in the Greek rite, went far beyond the one occurrence at Mass with which we are most familiar; ‘Kyrie eleison’ tended to be used as a ubiquitous response to other liturgical items. In western Europe it became associated with the various litanies, and this is in many ways its most characteristic use. The invocations in litanies are typically sung by the deacon, the people responding with some such expression as ‘eleison’. Exactly how ‘kyrie eleison’ came to be an independent item at the beginning of Mass – more

precisely, after the entrance cortège reached the altar – has been the subject of extensive research, finally clarified by De Clerck and Baldovin.

So compact is 'Kyrie/eleison' that it invites elaboration in the form of more prolix invocations, comparable to those preserved in numerous Latin litanies from the 8th century on. Precisely such elaborations were mentioned by St Gregory in his famous letter: 'In daily masses, moreover, we do not say the other things usually said, but only 'Kyrie eleison' and 'Christe eleison', in order that we may concern ourselves with these supplications at greater length'. Gregory further said that in the Roman rite 'Christe' was said as many times as 'Kyrie'; but at that time, and for a century or two thereafter, the total number of petitions was not yet fixed. *Ordo romanus I* (?7th century) leaves the number of invocations up to the pontiff, while *Ordo IV* ('St Amand', early ?9th century) says that nine petitions shall be sung, at which time the pontiff shall give the signal to stop – an obviously redundant and now vestigial signal.

Latin texts tend to be provided for festal occasions, in some cases bordering on the function of a 'proper' text. Simple Kyries were intended in the 11th century for simple occasions, when, as Gregory said in the 6th century, the 'other things usually said' were omitted. Another possible application of Gregory's comment is to assume that a more elaborate Kyrie could be sung on feast days with its Latin text, on lesser occasions without it. Still another is to imagine that each of the nine petitions was sung twice, first with, then without its Latin text, as a reminiscence of the 18-fold antiphonal practice prescribed for festal occasions in *Ordo romanus XV*.

3. Early melodies.

Documents of the 10th century provide composed Kyries with Latin texts for major feasts in the ninefold shape, so that by that time the number of petitions was definitely fixed. In general both texts and melodies of this early repertory seem to be the product of Frankish monasteries. Many early Kyries are of a musical complexity that suggest performance by a *schola*, not by the whole congregation. There are, admittedly, simple Kyries, and one or the other of these might represent an earlier congregational use (as shown by John Boe in his studies of Kyries in Italian – Beneventan – sources).

More likely, the 10th- and 11th-century repertory includes reminiscences of earlier (pre-Carolingian) practice rather than integral melodies. Such stylized reminiscences of earlier functions can most easily be imagined in the 'eleison'. In some Kyries, for example Kyrie IV (*Cunctipotens genitor*), the syllable 'e-(leison)' has a neume of several notes, as opposed to the mostly syllabic relationship in the preceding invocation with its Latin text. Even assuming the Latin text to be underlay, it would still be striking that the whole 'melisma' was not texted, but only the part preceding 'eleison'. In this and other ways the 'eleison' is often set off from what precedes, as if it were functionally a distinct part, reflecting the earlier division into the solo invocation and the people's response. Sometimes, as in Kyrie *Rex genitor* (*Liber usualis VI*), each of the nine 'eleison' settings is identical, again suggesting a response, although such 'homeoteleuton' could be explained on other grounds (it occurs in sequences for purely musical reasons). Usually the 'eleison' is varied, but variation occurs in other litanies too. The

falling-3rd cadence on 'eleison' in Kyrie *Fons bonitatis* (Kyrie II) and elsewhere might be considered a reminiscence of the kind of recitation tone that was perhaps associated with a litany.

Ordo romanus I tells us that the Kyrie was sung until the pontiff signalled the prior of the *schola* to stop. In the Kyrie from the Mass for the Dead we might see a way in which the prior would indicate to the rest of the *schola* that the Kyries should end: all phrases save the last begin alike; the last begins abruptly with a different motif, as if the prior, singing the invocations, broke in at that point with a different melodic motif to signal that this was the last time around.

Many Kyries, early and late, have a phrase repetition within the invocation of the last Kyrie. This kind of repetition could have been at one time another means of signalling the choir (although here again the same repeated phrase structure occurs in sequences within certain couplets for the purely musical purpose of marking the climax of the melody). None of this is to be taken as argument that individual Kyries go back to the 7th or 8th centuries, only that Kyries composed in the 9th and 10th centuries might well recall, deliberately and in stylized manner, an earlier practice.

The establishment of the ninefold shape seems to have been the work of the Franks and their preoccupation with order; from that time on, the large tripartite division remained a basic feature of Kyrie construction (most visible in Kyries with the form *AAABBBCCC*), and has been used as such by modern scholars in analysing Kyrie chants. Yet the litany ingredient remained strong in the Kyrie, engendering other modes of construction that cut across the tripartite division while being no less characteristic of Frankish craft. A series of litanies has no inherent sectional structure: it goes on endlessly, perhaps rising in intensity, but not falling naturally into larger groupings unless these are imposed from outside. Many of the early Kyrie melodies show an overall ascent in pitch from start to finish; often 'Christe', and even more often the following 'Kyrie', attack a higher pitch. The Kyrie *ad libitum VI*, favoured for high feasts in the 10th century, shows the ascent most dramatically.

Here as elsewhere, however, the overall ascent does not proceed directly, but rather through a series of alternations: successive petitions are higher or lower, or the melodic material is arranged in some such pattern as *ABACBCDCD* (*Conditor kyrie omnium, ad libitum V*). In some respects this pattern shows an enthusiasm for interlocking musical construction comparable with northern interlace patterns in graphic arts, and as such would not be due directly to a litany model; but such interlocking design always tends to obliterate a sectional structure, thus creating the continuity characteristic of litanies (in a very artful way), and might even imitate some kind of antiphonal performance.

The most important segment of the repertory – the Kyries in widespread use during the 10th and 12th centuries – show a remarkable wealth of melodic invention and organization. There are occasional borrowings of phrases from one piece to another, and (as in other medieval categories in the process of creation and development) much reworking of individual pieces through a long series of variants. Nonetheless, the individual work is clearly perceptible in its artistic integrity, exhibiting a carefully wrought plan

and detail. Most characteristic, perhaps, is the development of motivic material (sometimes of great expressiveness) to bind the ninefold shape together.

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For further bibliography see [Plainchant](#).

RICHARD L. CROCKER

Kyrton

(fl 1545). English composer. He is known only for an organ setting of the antiphon *Miserere* in the earliest section of *GB-Lbl* Add.29996 (ed. in *EECM*, vi, 1966). Curiously, it was recopied; the second copy appears at the head of the manuscript in its present state.

JOHN CALDWELL

Kyrylina, Iryna Yakovlevna

(b Dresden, 23 March 1955). Ukrainian composer. She graduated from Dremlyuga's class at the Kiev Conservatory in 1977. Her work follows two distinct directions, namely variety and concert music. Among the first in Ukraine to write cycles for voice and orchestra, she has been influenced by Stravinsky's *Pribautki*, Ukrainian song, variety music and the post-Webern avant garde, and has produced works notable for the freshness of emotion and diversity of genre. The delicacy of her orchestral writing reflects her essential identity as a miniaturist who is drawn to chamber forces and the conception of sound in terms of resonance. Her popularity as a composer for the variety stage is established in the Ukraine and abroad; the attractive

melodic qualities of her well-known songs are in many ways apparent in her more complex concert works, although it is only one of the areas which the two sides of her work share in common.

WORKS

(selective list)

Chbr Cant. no.1 'Iz zvyozdnogo kovsha' [From the Starry Ladle] (M. Tsvetayeva), S, chbr ens, 1977; Sonata, vn, pf, 1980; Chbr Cant. no.3 'Znaki pamyati' [Signs of Memory] (N. Turbina), S, chbr orch, 1986; Sinfonietta, 13 str, 1987; Chbr Cant. no.4 'Memoria' (A. Akhmatova), S, chbr ens, 1988; 3 portreta [3 Portraits] (mono-op, L. Kostenko), Mez, chbr orch, 1988; Chbr Cant. no.5 'Molitva' [Prayer] (canonical texts), S, chorus, orch, 1989; Bagatelles, pf, 1990; Sax Qt, 1990; Raspad [Disintegration], chbr sym., 1991; Chbr Cant. no.6 'Kuznechik' [The Grasshopper] (V. Khlebnikov), S, cl, vn, pf, 1992; Rozmyte bachene [What I have Seen has been Washed Away] (cant., P. Movchan), children's chorus, male chorus, org, 1993

Incid music for variety shows

MSS in Ukraine Ministry of Culture

Principal publisher: Muzychna Ukraïna

NINA SERGEYEVNA SHUROVA

Kyrzinger.

See [Kürzinger](#) family.

Kytte.

See [Kit](#).

Kyui, Tsezar' Antonovich.

See [Cui](#), [César](#).

Kyurkchiyski, Krasimir

(*b* Troyan, 22 July 1936). Bulgarian composer. He studied composition with Vladigerov at the Bulgarian State Conservatory, graduating in 1962, and with Shostakovich at the Moscow State Conservatory. Later he worked as conductor of the Filip Kutev State Folksong and Dance Company and the Folksong Ensemble of the Bulgarian Committee for Television and Radio, then taught score reading at the conservatory before becoming a freelance composer. In 1966 his String Quartet took first prize at the Semaines Musicales Internationales de Paris. Kyurkchiyski's output covers a broad range of genres. It includes two operas written in an accessible and traditional style, and songs, for instance *Kalimanku Denku* and *A Little Bird Sang*, which are treasured in Bulgarian musical culture. The expressive and romantic tension in his works show a close identification with

Vladigerov's style, and his musical language owes much to the folk music of the Shopski area around Sofia. His music is characterized by so-called Shopski diaphony (singing in two parts), an improvisational quality and by compelling folk-like ornamentation.

WORKS

(selective list)

Ops: Yula (2, P. Filchev), Stara Zagora, 1969; Nasledstvo [Heritage] (2, M. Paunov), Sofia, 30 Nov 1986

Orch: Adagio, str, 1959; Vc Conc., 1961; Conc. for Orch, 1976; Aria, str, 1978; Pf Conc., 1979; Privetstvena uvertyra [Welcoming Ov.], 1980; 8 Pieces, str, 1983; Variations and Fugue on a Theme by Handel, 1984; Vn Conc., 1986

Chbr: Str Qt, 1959; Sonata on a Theme by Hindemith, vc, pf, 1961; Sonata, vn, pf, 1962; Diafonichna studiya, 1971

Bulg. folksong arrs.

Principal publisher: Nauka i izkustvo

MAGDALENA MANOLOVA

Kyva, Oleh (Pylypovich)

(b L'viv, 5 Jan 1947). Ukrainian composer. He studied at the music school in Poltava (1962–6) and then at the Kiev Conservatory, graduating in 1971 from the composition class of Miroslav Skorik. For a while he taught in the music school of Uman' (1917–2) before moving to Kiev, where he taught at the music school (1974–6) and worked as an editor at the publishers Muzychna Ukraina (1977–80). A member of the administrative bodies of the Ukrainian Union of Composers, he is a laureate of the N. Ostrovsky Prize (1979) and an Honoured Representative of the Arts of Ukraine (1986). He is drawn in particular towards chamber music; his natural lyricism – notable for its poetry, sincerity and refinement – is prominent in his cantatas for voice and chamber orchestra. His musical language combines turns of phrase from folklore, impressionistic colouring and features of neo-romanticism.

WORKS

Ballet: Olesya (after A. Kuprin), 1981

Vocal (1v, chbr orch): Chbr Cant. no.1 (A. Novochadovskaya), 1977; Chbr Cant. no.2 (F. García Lorca), 1981; Chbr Cant. no.3 (P. Tichina), 1982; 3 Poems (Tychyna), 1982; Chbr Cant. no.4 (O. Mandelstam and N. Zabolotsky), 1984; Chbr Sym. (T. Shevchenko) 1988; Chbr Cant. no.5 (Shevchenko), 1995

Other works incl.: Sym., 1971; choral pieces; piano works (2 sonatas); incid music and over 60 film scores

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O. Zin'kyevich: 'Marshruty tvorchykh poshukiv' [On the road to creative discoveries], *Muzychna krytyka i suchasnist'* (Kiev, 1984)

N. Stepanenko: 'Odchynayte dveri ...' [Open the doors ...], *Nauka i kul'tura*, xx (1986)

ELENA ZIN'KEVICH