

THE NEW GROVE  
Dictionary of  
Music and Musicians

SECOND EDITION

Edited by  
Stanley Sadie  
Executive editing  
John Tyrrell

新格罗夫  
音乐与音乐家辞典

第二版



主 编：斯坦利·萨迪  
执行主编：约翰·泰瑞尔

*A to Aristotle*

GROVE

CNS | 湖南文艺出版社

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VOLUME 1

A to Aristotle



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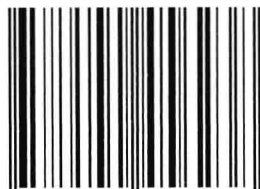
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Volume One

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主编，目录由埃德蒙·沃德豪斯夫人主编，1878 年、1880 年、1883 年、1889 年出版  
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## 中国版出版说明

我们很高兴地宣布，现在可以在中国买到全球公认的英文版世界权威音乐工具书《新格罗夫音乐与音乐家辞典》了。自乔治·格罗夫爵士编撰了四卷本的《音乐与音乐家辞典》并于1878—1889年间陆续出版以来，该辞典一直广受重视。在斯坦利·萨迪重新构思后于1980年推出二十卷的《新格罗夫音乐与音乐家辞典》之前，它就已经先后修订过五次。萨迪在2001年与约翰·泰瑞尔合编了第二版，该辞典的规模也扩大到了二十九卷。编辑们新增并更新了词条，目的就是提供全世界内容最全和最新的古典、流行、爵士以及各国音乐的研究成果。值得一提的是，新版本也收录了大量论及中国音乐传统的资料。

——牛津大学出版社

（路旦俊 译）

## Publishing Statement for the Chinese Edition

We are pleased to announce that the second edition of *The New Grove Dictionary of Music and Musicians*, internationally recognized as the definitive English-language reference work on music, is now available in China. The dictionary has enjoyed a rich history since Sir George Grove originally compiled *A Dictionary of Music and Musicians* in four volumes published between 1878 and 1889. The dictionary went through five editions before Stanley Sadie re-conceived the dictionary with the twenty-volume *New Grove Dictionary of Music and Musicians*, published in 1980. Sadie co-edited the second edition, which has expanded to twenty-nine volumes, with John Tyrrell in 2001. The editors have added and updated entries in order to provide the world's most extensive collection of modern scholarship on classical, popular, jazz, and world music. Notably, the expanded version also includes extensive material on the Chinese music tradition.

—Oxford University Press

# 中国版序

盼望已久的音乐辞书巨制——《新格罗夫音乐与音乐家辞典》(The New Grove Dictionary of Music and Musicians) 最新原文版终于在中国问世了。这是中国音乐出版业的一件大事，也是中国音乐界乃至中国文化艺术界的一件大事，可喜可贺。

《新格罗夫音乐与音乐家辞典》与另一部德国音乐辞书《历史与现代中的音乐》(MGG) 是国际上公认的学术性最强、篇幅最大、最具权威性的两部大型音乐辞书。该书于 1878 年由英国乔治·格罗夫 (George Grove) 爵士规划并主编出版，当时书名为《音乐与音乐家辞典》，至今已一百三十余年，其间经过多次修订增补再版，至 1980 年由斯坦利·萨迪 (Stanley Sadie) 主编的第六版，书名改为《新格罗夫音乐与音乐家辞典》第一版，也即原书的第六版，已经由最早的四卷扩展为二十卷。

这部辞书经多次再版，其内容得到不断增补和扩展，在此过程中有许多国家的著名音乐学者参与撰写。这次呈献给中国读者的已经是于 2001 年推出的最新的《新格罗夫音乐与音乐家辞典》第二版，实际为原书的第七版，主编仍为斯坦利·萨迪，执行主编为约翰·泰瑞尔 (John Tyrrell)。经过近三十年世界音乐在各个领域的发展，特别是国际音乐学学科的发展和深化，辞书的内容，特别是有关 20 世纪作曲家的内容更加丰富，许多条目已由新的专家学者重新撰写，在一定程度上反映了国际音乐学术界新的研究成果和新的水平。辞书的规模已由原来的二十卷扩展为二十九卷，与上面提到的那部二十七卷的德国音乐辞书在规模上持平。

对于渴望了解世界的特别是西方音乐文化的中国音乐工作者和音乐爱好者来说，我认为这是一部极好的工具书，它涵盖了世界各个国家、地区特别是西方音乐文化的方方面面，提供了极其广阔丰富的知识和学术信息。这对中国了解世界音乐文化，对中国音乐文化的自身发展，以及在为中国音乐学术研究提供丰富资料来源和珍贵参考价值等方面，其重要意义是不言而喻的。

作为一名中国的音乐学家，多年来我从这部辞书中受益匪浅，如今这部辞书终于能在中国得以正式出版，我感到异常欣慰。与此同时，我对湖南文艺出版社出版此书所体现出来的深远的学术眼光和工作魄力深为感佩。

在此书付梓出版之际，谨表欣慰和祝贺之情。是为序。

于润洋

中央音乐学院教授

2011 年初春于北京



## Preface to Chinese Edition

The long-expected latest edition of the monumental music dictionary – *The New Grove Dictionary of Music and Musicians* – has finally come out in its original language in China. This is a great event for China's music publication as well as for China's music circle and even for the whole field of culture and art in China. Congratulations!

*The New Grove Dictionary of Music and Musicians*, together with another monumental German music dictionary – *Die Musik in Geschichte und Gegenwart*, is one of the two internationally-recognized most academic and authoritative music dictionaries in the world. It was first masterminded and compiled by Sir George Grove in 1878 and was originally titled *A Dictionary of Music and Musicians*. With a history of over 130 years, it underwent revisions and additions for many times until 1980 when the sixth edition was published under the compilation of Stanley Sadie. The dictionary was renamed *The New Grove Dictionary of Music and Musicians* (First Edition), namely the sixth edition of the original version. The size of the dictionary has also expanded from the original four volumes to twenty volumes.

In the preparation of the many editions of this dictionary, its contents were constantly supplemented and expanded, and musicologists from many countries also took part in this endeavour or contributed to it. This new version that is presented to the Chinese reader is the second edition of *The New Grove Dictionary of Music and Musicians* published in 2001, which is in fact the seventh edition of the original version, with Stanley Sadie as the chief editor and John Tyrrell as the executive editor. With the development in every music field over the past thirty years, especially with the development and furtherance of musicology in the world, the contents of the dictionary, particularly those about the 20th century composers, have been greatly enriched. With many entries rewritten by a new generation of experts and scholars, the dictionary to a certain extent reflects the latest research results of the international music circle and the new level they have reached. The size of the dictionary has also expanded from the original 20 volumes to 29 volumes, matching that of the 27-volume German dictionary mentioned above.

For Chinese musicians and music-lovers who are eager to learn about the world and particularly the western music culture, I believe this dictionary is an outstanding reference book, as it covers every music aspect of every country and region in the world, and provides extremely extensive knowledge and academic information. From the aspect of China understanding world music culture and its own music culture development, and of the Chinese music academic research acquiring rich materials and valuable references, its great significance is self-evident.

As a Chinese musicologist, I have personally benefited greatly from this dictionary over the years. I am gratified that this dictionary is formally published in China at last. I am also greatly touched by the far-reaching academic vision and courage of Hunan Literature and Art Publishing House in publishing this dictionary.

On the occasion of the publication of this dictionary, I want to express my gratification and congratulations and have written this preface.

**Yu Runyang**

Professor, Central Conservatory of Music of China  
Beijing, Early Spring of 2011  
( Translated by Lu Danjun )

## Preface

### to the revised edition

The present edition of this dictionary is the second of *The New Grove Dictionary of Music and Musicians*, of which the original edition appeared in 1980 and was reprinted many times over the ensuing 18 years. It may, accordingly, also be understood as the seventh edition of Sir George Grove's *Dictionary of Music and Musicians*, the publication history of which is summarized on the title-page obverse of the present edition (and is also considered within the entry *Dictionaries*). The general principles of the compilation and editing of this dictionary are thus identical, or virtually identical, with those of the 1980 edition, the Preface to which is reprinted below. That Preface is followed by a version of the Introduction printed in 1980, modified to accommodate the changes in editorial procedure adopted for the revised edition, and a new Acknowledgments section, which notes some of the numerous scholars who have helped in the preparation of this edition; much of the work of those acknowledged in the equivalent section of the 1980 edition survives, of course, but those already listed in 1980 will, I hope, forgive me for not fully acknowledging their contribution this time.

The existence of the 1980 edition, many articles from which could at least serve as a basis, and where untouched by research in the interim could often serve unaltered, made the preparation of the present edition a rather different (if in the event scarcely less problematical) task from the preparation *ab initio* of the 1980 edition. Our initial procedure was to divide the content of the existing dictionary into subject areas and to invite a team of specialist scholars to consider which entries should be reprinted with little change, which should be more substantially altered, which should be replaced in whole or in part by new entries, which might be omitted altogether and, further, which topics falling within their area and not hitherto included in the dictionary might now be considered to qualify for inclusion. These scholars were further invited to make recommendations as to who should be asked to revise or rewrite entries or to write new ones. Where an entry was to be revised, our normal procedure was first to ask its original author to undertake the revision; but in the many cases where the original author was no longer living, was no longer working on the topic in hand or was for some reason impossible to contact – or where the research that necessitated the revision was the work of someone other than the author and who accordingly merited the opportunity to revise the article him or herself – we turned elsewhere for a new author. In such cases we have always endeavoured to obtain the consent of the original writer; where we have failed to do so, we sincerely apologize for any discourtesy. In the event, there are a substantial number of articles in the dictionary of shared authorship; it would not have been possible, without the use of tortuous and (to editor, typesetter and reader) troublesome typographical devices, to distinguish the contribution of each writer; it will usually, in any case, be inferable from a comparison with the 1980 edition.

We have, of course, welcomed the opportunity afforded by this revision to improve the dictionary. At the commissioning stage, we used a much larger and more intensely specialized team of advisers: not, for example, a single adviser to suggest contributors on 17th-century composers, as for the 1980 edition, but five, each deputed to cover a particular geographical area. This, we believe, has led us closer to the cutting edge of recent research. We have tried to improve the level of consistency in presentation, particularly as regards bibliographies (where modern

electronic technology offers many new facilities) and in the preparation of lists of composers' works, where we have now aimed to apply comparable, and comparably consistent, principles of organization to music of all periods including the 20th century. Other areas of improvement, we believe, include transliteration and the increased rationalization of certain types of bibliographical reference (as well as the inclusion of terminal page numbers in citations of articles and chapters).

Such issues, however, pale in importance alongside the larger changes in the dictionary, those chiefly responsible for its expansion by approximately 50 per cent. First, there is the absorption of the huge bulk of scholarly work on music of the past that has been produced over the 20 years between the two editions, a period during which musicology has multiplied exceedingly, with a flourishing of congresses (and congress reports), *Festschriften* and new and specialized periodicals. Bibliographies, accordingly, have increased in length, sometimes to an alarming extent; so too has the enthusiasm among our authors for their comprehensiveness. *Grove*, however, cannot and should not incorporate a comprehensive bibliography of music, and we have had to place some restriction on increase in this area – and this we have done not merely to save space but, more significantly, because we believe that a *Grove* bibliography, to be duly helpful to the large majority of the dictionary's users, should be discriminating; and the best person to discriminate is the contributor. Naturally, there have been other changes in our treatment of music of the past, occasioned by the new perspectives of recent years. Some areas, in particular the early Renaissance and the 19th century, have undergone extensive revision; but all areas have changed in detail, and in all of them many entries on major composers have been written afresh and some minor entries have been omitted or newly included, as the present state of knowledge and research dictates.

The *Grove* dictionaries have never been, and should never be, cumulative. Each edition is designed to meet the needs of its own generation. Material relevant to scholars and inquirers in 1890 or 1927 or 1954, or indeed 1980, may be of very much less interest in 2000, and if so it may no longer be included: earlier editions are still available in numerous libraries and can be consulted by the researcher. This particularly affects entries on performers, of which we have included a much larger number but have been ready to exclude those on performers who have left only a modest mark on musical history. It applies too, though to a lesser extent, to composers whose reputations have faded. I apologize to those users of the dictionary who are unable to find an entry they need, and would refer them to an earlier edition (or to one of the specialist *Grove* dictionaries) where appropriate.

The biggest single expansion in the present edition has been in the coverage of 20th-century composers, some 5000 of whom are now entered as compared with 3000 in the previous edition. This increase is accounted for not only by the passage of time – the additional 20 years that have expired – but also by our express intention to spread the net more widely and to trawl more deeply. More composers from every country are entered, more countries are represented, and countries whose representation was in 1980 hampered by political factors are now considered on the same basis (at least as far as communications permit) as the main Western democracies. Further, a much larger number of composers and composer-performers of more popular types of music, from all parts of the 20th century, are now included.

A third area of expansion has been within subject areas that are new or have not hitherto been regarded as appropriate for inclusion in an academic dictionary of this kind. These included a number of entries that fall within the postmodern penumbra, including for example Deconstruction and Post-structuralism, Postmodernism (obviously), several entries on gender-associated topics (Feminism; Gay and Lesbian Music; Gender; Sex, Sexuality; Women in Music) and entries on Genre and Canon; postmodern thinking has of course greatly influenced many other entries, among them those on such topics as the Sociology of Music, the Philosophy of Music and the Psychology of Music and many of those on aspects of popular music. Modernism is now the topic of an entry, as too are Marxism and Nazism. Our 1980 edition was once charged

with shirking the issues surrounding the Nazi era and the musicians affected by it, which at the time of its preparation had been little aired: the same will not be said of the present edition. Other topics not previously entered in a *Grove* dictionary are Animal Music (a topic that might, in a Darwinian sense, concern us for its potential relationship to the origins of human music), Archaeomusicology, Borrowing (with shorter satellite entries on related topics), Early Music (considered as a movement), Music (for the absence of which the 1980 edition was once taken to task) and Nationalism. There is an entry under the heading Spoof Articles, once a painful topic. There are now entries on a number of recording companies and record labels, those that may be seen as comparable in their importance in the dissemination of music with the publishing firms traditionally included in *Grove*. The large, collective bibliographies on particular aspects of early music included in the 1980 edition are not reproduced here, partly because they have not been found to be as useful as we had expected, partly because the vast increase in bibliographical resources now available electronically makes them less useful, and partly because their sheer size, were they to be brought up to date, would be likely to render them even less useful than before. Our large-scale bibliographical reference articles, such as those on Editions, Libraries and Periodicals, have however been retained and brought up to date.

The coverage of non-Western music has expanded considerably and the objective of the 1980 edition – an entry on the traditional music of every country – has been more nearly achieved. At the same time, we have tried to take fuller account of current issues in these articles, giving in particular a place to local popular music traditions.

Our specialist dictionaries have proved a valuable resource. These are *The New Grove Dictionary of Musical Instruments* (three vols., ed. Stanley Sadie, 1984), *The New Grove Dictionary of American Music* (four vols., ed. H. Wiley Hitchcock and Stanley Sadie, 1986), *The New Grove Dictionary of Jazz* (two vols., ed. Barry Kernfeld, 1988), *The New Grove Dictionary of Opera* (four vols., ed. Stanley Sadie, 1992) and *The New Grove Dictionary of Women Composers* (ed. Julie Anne Sadie and Rhian Samuel, 1994), to which should be added *The New Grove Handbook: Music Printing and Publishing* (ed. D.W. Krummel and Stanley Sadie, 1990). All these works included, as well as new material, articles revised from those first published in the 1980 *New Grove*, and thus represented a more up-to-date source. Although many of the articles in these dictionaries are more extensive and more specialized in content than would be suitable for *The New Grove* itself, our contributors and editors have been able to avail themselves of this material where appropriate.

In the 1980 edition, I ended my preface with a request to readers to notify us of any errors or omissions that they might discover. This time – because of the publication of an electronic version, susceptible of regular correction – such a request might be more speedily addressed. I hope, therefore, that readers will send such communications to [editor@grovemusic.com](mailto:editor@grovemusic.com).

STANLEY SADIE  
London, 2000

## Preface

### to the 1980 edition

THE 'NEW' GROVE. When, in 1969, my colleagues and I began to lay our plans, we thought of the work we were preparing as the sixth edition of the dictionary first prepared by Sir George Grove in the 1870s and 1880s. As time and work went on, however, it became clear that we were producing not a new edition but a new dictionary. In his Preface to the fifth edition, my eminent predecessor Eric Blom wrote of his hopes that it would 'continue showing the personality of its founder', and added that 'Much of the old "Grove" ... remains'. I would echo his hopes. But little of the old dictionary can now stand. The world – certainly the world of musicology – has changed more, and more fundamentally, in the 25 years that separate *Grove 5* from the new dictionary than it did in the 75 years from 1879 (when the first complete volume of the first edition appeared) to 1954. A very much smaller proportion of material – under three per cent – has been retained from earlier editions than was retained in any preceding edition; any such material has been reedited and, where appropriate, equipped with new bibliographies and work-lists.

We have tried to ensure that something of the fine humane traditions of the earlier editions of *Grove* are to be seen in our pages. Intelligent critical and evaluative writing still have a place in musical lexicography, especially in a work designed to serve a wide range of users. But in many ways this dictionary is different in kind from earlier editions. It belongs to an era in which musicological studies have greatly developed, not only in Europe but particularly in the United States and other countries where European traditions have taken root, as well as in numerous 'third world' countries, eager to preserve and study their own musical heritage. It belongs to an era that sets wider boundaries to music as a human activity, and even within the traditional boundaries has seen the development of new attitudes, increasingly scientific and objective in character, to its study – as is reflected in the existence and the nature of such reference works as *MGG* (*Die Musik in Geschichte und Gegenwart*) and *RISM* (*Répertoire international des sources musicales; International Inventory of Musical Sources*). The effects of this will be seen not only in the dictionary's extent, and the space it devotes to substantial bibliographies and informative work-lists, but also in its approach to such topics as the sources of early music and their evaluation, the bibliography of music, the significance of social forces and their bearing on tradition and its nature, and in general in the wider spread of cultures it attempts to embrace in its discussion of many aspects of the art and the materials of music. The net of contributors has been cast much more widely in the pursuit of breadth, authority and excellence: whereas in the fifth edition British contributors outnumbered others by more than five to two, here they make up about one fifth of the total number.

All this, and much more, was bound to affect the shape, the character and the philosophy of the dictionary. To call it the sixth edition of *Grove's Dictionary* would have been misleading, and – although it may cause problems for future editors – 'The New Grove' seemed to be the most accurate title it could bear.

CONTENTS, SCOPE. To quote Eric Blom again: '*Grove* aims at being encyclopedic and universal'. *The New Grove*, one might say, is even more universal than its predecessors, for the

musical universe has expanded. It seeks to discuss everything that can be reckoned to bear on music in history and on present-day musical life.

Although its changes are principally in other areas, the dictionary's first task, traditionally, is to treat of the people who have written music; more than half the entries are on composers, from ancient and even mythological times to the present. The criteria for the inclusion of a composer vary from period to period. For example, virtually every known medieval composer is entered; and a composer of the Renaissance will have an entry if a set of his works was published, if five or more of his works survive in printed anthologies or a substantial number in manuscript, or if he is known by a smaller number of works but in addition useful biographical information is available about him. Grove cannot include every known composer of the past; it is a critically organized repository of historically significant information, not a directory (that role is served by other kinds of reference work). In more recent times, the criteria have necessarily to be more closely linked with critical judgment. Previous editions of *Grove* have tended to emphasize the 19th century, or, to put it more exactly, have tended to retain the bias towards the 19th century that is implicit in the updating of a dictionary dating from that era. Now, in the late 20th century, the 19th must take its place as part of musical history, with consequently different emphases, rather than appear as part of the recent past on which the dust has still to settle. A dictionary that runs to many successive editions, even of increasing size, cannot be cumulative; each generation must reassess it according to its own particular requirements. Specialists working on 19th-century music can always consult earlier editions, which anyway are closer to their sources.

Other persons entered in the dictionary fall into five broad categories. First, performers: from the past, those who sang or played in the first (or important early) performances of major works, those who had particular influence on composers or styles of composition, and those whose names appear frequently in contemporary source material; from the present, those of outstanding attainment – again I should stress that *Grove* is not a directory and that entries are accorded only to those of international reputation or of specially important national achievement. This category includes leading and influential figures in the worlds of jazz and popular music. A second category consists of scholars, writers on music, theorists and administrators; these are included according to the depth and the influence of their work. A third category comprises people eminent in other arts whose work was in some way important to music and musicians. Clearly librettists merit entry in a substantial musical dictionary; so, too, do authors who did not write directly for musical setting but whose works often inspired musicians and affected the nature of their works. Entries will also be found on certain dancers, designers, theatre producers (directors), men of letters, philosophers, scientists and others whose contributions entitle them to a place in a work dealing with musical history. Fourth, patrons (sometimes families of patrons) are entered where they exercised a significant influence on musical composition or performance. Fifth, people concerned in the business of music – in its printing and its publishing, and in the making of musical instruments – are entered, according to their importance; such entries are often on firms rather than families or individuals.

In line with the traditions of the dictionary, the terminology of music is fully treated. Foreign-language words in occasional use and carrying only their literal dictionary meaning are not generally included. There are comprehensive historical entries on musical genres and forms. Early liturgies, Eastern and Western, are discussed. The instruments of music are extensively treated. Entries will be found on many non-Western instruments, especially those of considerable historical or organological importance, or of wide cultural distribution; those specific to particular cultures may be discussed primarily in the entry on the culture itself. There are entries on many cities and towns with significant musical traditions, in Europe, America and other parts of the world. Numerous institutions – orchestras, choirs, societies, colleges etc. – have individual entries, but those within cities and towns that are entered in the dictionary in their own right are normally discussed within the appropriate city entry (indicated by a cross-reference if necessary) since they represent a part of that city's musical life.



There are substantial articles on many topics new to *Grove*, ranging widely – for example, Aesthetics, Analysis, Computers, Electronic music, Ethnomusicology, Historiography, Iconography, Performing practice, Popular music, Psychology, Sociology and Theory; while others on more traditional topics (like Counterpoint, Expression, Harmony, Melody, Mode and Musicology) are treated much more broadly, or ‘conceptually’, than hitherto, with a wider cultural perspective. There are extensive articles on acoustical topics. The entries on bibliographical and reference material – for example Dictionaries and encyclopedias, Editions, Libraries and Periodicals – are much more comprehensive than in earlier editions and are supported by extensive lists.

The treatment of bibliographies is discussed in the Introduction, §8, but one particular departure should be mentioned here: the inclusion of a series of extended bibliographies on early music. Some of these are arranged by country (England, France, Germany, Italy, and the Netherlands), others by medium or genre (Organum, Keyboard music etc.). These are additional to the bibliographies attached to individual articles on such topics. Another major departure in the coverage of early music is represented by the group of articles on sources, of which that on Sources, MS is particularly extensive in its descriptive coverage of Western manuscript source material before 1600.

The biggest departure, however, lies in the dictionary's treatment of non-Western and folk music, far more extensive and more methodical than anything of the kind attempted before. There are entries on the music of virtually every country in the world. So that this material be readily accessible, it is organized for the most part within entries under the names of individual countries. Modern political boundaries do not, of course, always correspond to cultural ones; articles thus often have to be linked by cross-reference, and in some significant cases individual cultural groups are separately treated (again, such entries are indicated by cross-references in the entries on the countries concerned). The treatment of individual national folk music traditions under the collective rubric ‘Folk music’, preferred in *Grove* 5, has been abandoned. Many entries on countries are however divided between ‘art music’ and ‘folk music’. In some cases such division is admittedly simplistic, and occasionally the content of these sections may overlap; nonetheless, this treatment is the most practicable one, both from the user's point of view, to facilitate reference, and from an editorial or organizational one. Besides the entries on countries' folk music traditions, there is a series of ‘overview’ entries designed to give a broader picture of the musical traditions of entire continental areas under such headings as Africa, East Asia, Europe and Latin America.

*Grove*, by long tradition, is the standard multi-volume musical reference work for the English-speaking world. It is a fully international dictionary. But it is proper if in some respects it reflects the tastes and the preferences of the English-speaking countries, for example by admitting marginal figures from those countries who might have been excluded had they come from elsewhere. The dictionary must serve the needs of the public by which it will primarily be used. Particular efforts have however been made to do justice to the composers and other musicians of certain areas often neglected in *Grove* and in other large-scale reference works of the past, notably the smaller countries of eastern Europe, Spain and Portugal, and Latin America.

The dictionary is written by almost 2500 people, and it no doubt embodies many contradictions. Contradictions on matters of interpretation are not of course unwelcome; it is part of a dictionary's role to represent a variety of standpoints. Contradictions of fact, however, are anathema. Every effort has been made to compare articles and, where discrepancies have been found, to establish which statements are true and which false. This has involved much checking by our editorial staff of primary sources, and prolific correspondence between the editorial office and contributors. The results have not always been conclusive. (For example, the contributors concerned are not in full agreement that the year in which Veracini first played in front of Tartini is the same as the year in which Tartini first heard Veracini; in both entries attention is drawn to the discrepancy of opinion.) Users of the dictionary are asked to write to the editorial office, c/o

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Macmillan, Little Essex Street, London WC2R 3LF, to notify us of errors or omissions so that they may be recorded and set right in the future.

The ensuing introduction is designed to explicate the editorial procedures of the dictionary for the benefit of the reader.

STANLEY SADIE

London, 1979



# Introduction

1. Alphabetization. 2. Usages. 3. Authors. 4. Article headings. 5. Article structure. 6. Cross-references. 7. Transliteration. 8. Bibliographies and audio/visual resources. 9. Work-lists etc. 10. Appendixes.

1. ALPHABETIZATION. In entry headings – fully explained in §4 below – of more than one word, the words are alphabetized as if continuous, ignoring spaces, hyphens, apostrophes, accents, modifications and diacritical marks (German *ä*, *ö* and *ü* are read as *a*, *o* and *u*, not as *ae*, *oe* and *ue*). These rules apply up to the first mark of punctuation, then again thereafter if that mark is a comma; where the entire headings are identical but for an accent or the like, unaccented words take precedence over accented ones, counting letters from the beginning, and capital letters over lower-case ones. If the headings remain identical, the first will be labelled (i), the second (ii) etc. Roman numerals are alphabetized as if they were letters; arabic numerals are alphabetized as if spelt out. Parenthesized and bracketed matter is ignored. Some of these points are illustrated by the following (partly hypothetical) sequence of headings:

Alpaerts, Flor	Alsted, Johann Heinrich
Alpaerts [Allpaerts], Jef	Alsted, (Carl) Wilhelm
Alp Horn	Alt, in
Alphorn	Alta (i)
Al-Rāzi, Abu	Alta (ii)
Al-Rāzi, Fakhr al-Du	Alta Curia
Al rovescio	Altacuria
Alsbach	Altacuria(-Benedictus), Carolus
Al segno	Altacuria, Johannes
Al-Shīrazī	Altargesang
Al'shvang, Arnol'd Aleksandrovich	Ältenburg, Johann Ernst
Alsina, Carlos Roqué	Altenburg, Karl
Alsiña, Carlos Roqué	Altenburg, Michael
Alsiná, Carlos Roqué	Ältenburg, Michael

All list material arranged alphabetically in the dictionary follows these principles. Where the article (definite or indefinite) is part of the term of title, it is normally included in the alphabetization.

As a general principle, we have tried to place each entry where the majority of users of the dictionary will expect to find it. Common sense and established usage are important factors.

Medieval names of the form 'A de B' are normally entered under the given name (A) rather than the name of the locality (B). 'St' is alphabetized as 'Saint' and 'Ste' as 'Sainte', 'S' as 'San', 'Santa' or 'São' as appropriate. 'Mac', 'Mc' and 'M' are treated as 'Mac'. Unless there are reasons that dictate otherwise, names incorporating prefixes in the Romance languages are