

THE
OXFORD DICTIONARY
OF
MUSIC

MICHAEL KENNEDY

THE
OXFORD DICTIONARY
OF
MUSIC

MICHAEL KENNEDY

Oxford New York
OXFORD UNIVERSITY PRESS

Oxford University Press, Walton Street, Oxford OX2 6DP

Oxford New York Toronto

Delhi Bombay Calcutta Madras Karachi

Kuala Lumpur Singapore Hong Kong Tokyo

Nairobi Dar es Salaam Cape Town

Melbourne Auckland

and associated companies in

Beirut Berlin Ibadan Nicosia

Oxford is a trade mark of Oxford University Press

© Oxford University Press 1985

First published 1985

Reprinted (with corrections) 1985, 1986

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of Oxford University Press

British Library Cataloguing in Publication Data

Kennedy, Michael, 1926—

The Oxford dictionary of music.

1. Music—Dictionaries

I. Title

780'.3'21 ML100

ISBN 0-19-311333-3

Library of Congress Cataloguing in Publication Data

Kennedy, Michael, 1926—

The Oxford dictionary of music.

Rev. and enl. ed. of: *The concise Oxford dictionary of music.* 3rd ed. 1980.

1. Music—Dictionaries. 2. Music—Bio-bibliography.

I. Kennedy, Michael, 1926— . Concise Oxford dictionary of music. II. Title.

ML100.K35 1985 780'.3'21 84-22803

ISBN 0-19-311333-3

Typeset by CCC, printed and bound in Great Britain by
William Clowes Limited, Beccles and London

PREFACE

THIS first edition of the *Oxford Dictionary of Music* is an enlargement and revision of the third edition of the *Concise Oxford Dictionary of Music* which appeared in 1980. I have added 500 new entries, completely rewritten another hundred, and have made some kind of minor amendment or correction to the majority. Work-lists, which were a new feature of the 1980 edition of the *Concise*, have been brought up to date in nearly all instances, and several of these have been completely rewritten, e.g. those for Chopin, Finzi, and Liszt. A change of style is that asterisks (indicating a separate entry) now occur against compositions only in the work-list, not in the preliminary essay. Dates of works are those of composition wherever possible. Where these have not been discovered, the date given is that of first performance or publication, whichever is the earlier.

The American nomenclature of whole-note, quarter-note, eighth-note, measure, etc. has again been preferred to the English semibreve, crotchet, quaver, bar, etc. Place names generally are given their modern spelling, and I have differentiated between St Petersburg, Petrograd, and Leningrad, and between Christiania and Oslo, etc. Where titles of foreign works are concerned my general policy is to give the chief entry under the name by which the work is best known, with a leaning towards the original-language title. This still leaves a broad middle group of disputable decisions. I have kept to the English titles of Russian works such as *Swan Lake*, since there is no excuse for *Le Lac des cygnes*. But *The Merry Widow* is preferred to *Die lustige Witwe*. For some opera titles I have given no English-title cross-reference, for example *Der Rosenkavalier*, *La Traviata*, *Così fan tutte*, *Il Trovatore*, and *Der Freischütz*. I regard *Le Nozze di Figaro* as a border-line case and list it under its original title. In the matter of transliteration of Russian names, I have (rather reluctantly) conformed to the growing usage Rakhmaninov and Skryabin, but too many record-labels and books prefer Chaliapin to Shalyapin, Diaghilev to Dyaghilev, and Tchaikovsky to Chaykovsky for any change to be anything but unnecessarily confusing.

I have followed Dr Percy Scholes's tradition by writing the whole dictionary myself in the hope this lends some continuity and consistency of style. But of course no one man is omniscient and I have been glad to avail myself of the chance to correct errors and omissions in the third edition of the *Concise Oxford Dictionary of Music*. The immense task of checking and revising has been lightened for me by the invaluable assistance of Joyce Bourne. Many kind people have sent me corrections and suggestions. I thank them all, but some must be mentioned individually. I say a special and wholehearted 'thank you' to Mr David Cummings of Wembley Park, who has also helped at the proof-stage, Professor D. K. McIntire of Indianapolis, and Mr Michael Keyton of Banff, Dallas. Their generous and unstinted help is deeply appreciated. To their names I add those of Mr Alfred H. Sommer of Wellesley, Maine; Mr George Thomas of Alphington, Victoria; Mr Alexander Brebane of Venice, Florida; Mr Paul E. Morrison of Rochester, Michigan; Mr Edward Veitch of the University of New Brunswick, Fredericton; Mr Fritz Spiegel of Liverpool; and Mr Rex Lister of Caterham.

I hope that readers of this new dictionary will continue to let me or the publishers know of defects which they notice. Some of the corrective letters I have received—particularly those from Mr John L. Disch of Seattle—have been so charming and witty that they made the commission of the error almost worth while!

MICHAEL KENNEDY

September 1984

ABBREVIATIONS

MANY of the abbreviations used in this dictionary are either in common use or are self-explanatory. Those used most frequently are listed below.

acc.	accompanying/accompanied (by)
acad.	academy
Amer.	America(n)
amp.	amplified
arr.	arranged (by, for)/arrangement (by, of)
art. dir.	artistic director
ass.	assistant
assoc.	associate/association
attrib.	attributed (to)
<i>b</i>	born
bar.	baritone
bass-bar.	bass-baritone
BBC	British Broadcasting Corporation
b.c.	basso continuo
BBC S.O.	BBC Symphony Orchestra
B.C.	Before Christ/British Columbia
Belg.	Belgium/Belgian
bn.	bassoon
BNOC	British National Opera Company
Braz.	Brazil/Brazilian
Brit.	Britain/British
BWV	Bach Werke-Verzeichnis
<i>c.</i>	<i>circa</i> (Latin = about)
Calif.	California
Cath.	Cathedral
C.B.	Companion of the Order of the Bath
C.B.E.	Commander of the Order of the British Empire
CBS	Columbia Broadcasting System
CBSO	City of Birmingham Symphony Orchestra
CEMA	Council for the Encouragement of Music and the Arts
cent.	century
cf.	<i>conferatur</i> (Latin = compare)
CG	Covent Garden (Royal Opera House), London
C.H.	Companion of Honour
ch.	chorus
Ch. Ch.	Christ Church, Oxford
choreog.	choreography/choreographed (by)/choreographer
cit.	citizen
cl.	clarinet

C.M.G.	Companion of the Order of St Michael and St George
coll.	college/collection
comp.	composed (by, in)/composition/competition
conc.	concerto
cond.	conductor (of)/conducted (by)
Conn.	Connecticut
cons.	conservatory
cont.	contralto
contrib.	contributor/contribution
coun.	council
counterten.	countertenor
C.V.O.	Commander of the Royal Victorian Order
Cz.	Czechoslovakia(n)
d	died
D	Deutsch catalogue number (Schubert works)
db.	double bass
D.B.E.	Dame Commander of the Order of the British Empire
ded.	dedicated (to)
Del.	Delaware
dept.	department
dir.	director (of)
D.Mus.	Doctor of Music
E.	East
ECO	English Chamber Orchestra
ed.	editor/edited (by)
edn.	edition
elec.	electronic
EMT	English Music Theatre
Eng.	England/English
ENO	English National Opera
ens.	ensemble
ENSA	Entertainments National Service Association
EOG	English Opera Group
esp.	especially
est.	established (in, by)/establishment
Eur.	Europe(an)
fest.	festival
Finn.	Finnish
fl.; fl.	flute; <i>floruit</i> (Latin = flourished)
f.p., f.ps.	first performance(s)/first performed (by, in)
Fr.	France/French
G.B.E.	Knight or Dame Grand Cross of the Order of the British Empire
G.C.V.O.	Knight or Dame Grand Cross of the Royal Victorian Order
gen.	general

gen. man.	general manager
Ger.	German(y)
Gr.	Greece/Greek
GSM	Guildhall School of Music and Drama, London
hn.	horn (French)
hon.	honorary
hp.	harp
hpd.	harpsichord
Hung.	Hungary/Hungarian
Ill.	Illinois
incid.	incidental (music)
incl.	include(d)/including
Ind.	Indiana
insp.	inspector
inst.	institute
instr.	instrument(s)/instrumental
int.	international
IoW	Isle of Wight
IRCAM	Institut de Recherche et de Co-ordination Acoustique-Musique
ISCM	International Society for Contemporary Music
I.S.M.	Incorporated Society of Musicians (Britain)
It.	Italy/Italian
K	Köchel catalogue number (Mozart works)
kbd.	keyboard
K.B.E.	Knight Commander of the Order of the British Empire
K.C.V.O.	Knight Commander of the Royal Victorian Order
La.	Louisiana
Lat.	Latin
ldr.	leader
lect.	lecturer/lectured
lib.	library
LPO	London Philharmonic Orchestra
LSO	London Symphony Orchestra
man.	manager
man. dir.	managing director
Mass.	Massachusetts
M.B.E.	Member of the Order of the British Empire
Md.	Maryland
Met.	Metropolitan Opera House, New York
mez.	mezzo-soprano
Mich.	Michigan
Mo.	Missouri
movt.	movement(s)
MS (S).	manuscript(s)

mus.	music/musical
mus. dir.	musical director
N.	North
narr.	narrator
nat.	national
N.B.C.	National Broadcasting Company of America
N.H.	New Hampshire
NJ	New Jersey
nr.	near
NSM	Northern School of Music, Manchester
N.S.W.	New South Wales, Australia
NY	New York
NY Met.	Metropolitan Opera House (or Company), New York
NY P.O.	New York Philharmonic Orchestra
N.Z.	New Zealand
ob.	oboe
obbl.	obligato
O.B.E.	Officer of the Order of the British Empire
O.C.	Opera Company
O.M.	Order of Merit (Member of)
Op.	Opus
opt.	optional
orch.	orchestra/orchestral/orchestrated (by, for)
org.	organ/organist
Pa.	Pennsylvania
perc.	percussion
perf.	performer/performed (by)
pf.	pianoforte
Phil.	Philharmonic
picc.	piccolo
P.O.	Philharmonic Orchestra
posth.	posthumous(ly)
pres.	president
prin.	principal
prod.	produced (by, in)/producer/production
prof.	professor
prol.	prologue
pubd.	published (by, in)
RAM	Royal Academy of Music, London
R.C.	Roman Catholic
RCCO	Royal Canadian College of Organists
RCM	Royal College of Music, London
RCO	Royal College of Organists, London
reh.	rehearsal

rev.	revised/revision (by, in, for)
RFH	Royal Festival Hall, London
R.I.	Rhode Island
RLPO	Royal Liverpool Philharmonic Orchestra
RMA	Royal Musical Association (Britain)
RMCM	Royal Manchester College of Music
RNCM	Royal Northern College of Music, Manchester
RPO	Royal Philharmonic Orchestra
RSAM	Royal Scottish Academy of Music and Drama
RSCM	Royal School of Church Music, London
RSM	Royal Schools of Music (Britain)
Russ.	Russia(n)
S.	South
S./San/St/Ste	Saint
SATB	soprano, alto (contralto), tenor, bass
sax.	saxophone
sec.	secretary
sch.	school
schol.	scholarship
SNO	Scottish National Orchestra
S.O.	Symphony Orchestra
soc.	society
sop.	soprano
Sp.	Spain/Spanish
S.P.N.M.	Society for the Promotion of New Music
str.	string(s)
str. qt(s).	string quartet(s)
suppl.	supplement
SW	Sadler's Wells (Theatre, Opera, Ballet), London
Swed.	Sweden/Swedish
sym.; syms.	symphony; symphonies
tb.	trombone
TCL	Trinity College of Music, London
tech.	technical/technician
ten.	tenor
Tenn.	Tennessee
th.	theatre
timp.	timpani
tpt.	trumpet
trans.	translated (by, for)/translation
transcr.	transcribed (by, for)/transcription
TV	television
U.C.L.A.	University of California, Los Angeles
unacc.	unaccompanied

univ.	university
USA	United States of America
v.; vv.	voice; voices
va.	viola(s)
var.	various/variation(s)
vc.	cello(s)
vib.	vibraphone
vn.	violin(s)
W.	West
WNO	Welsh National Opera
WoO	Werk ohne Opuszahl (work without opus number)
*	See separate entry for further information

DESIGNATION OF NOTES BY LETTERS



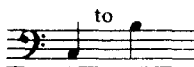
c''' to c'''



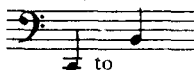
c'' to b''



c' to b'



c to b



C to B



C, to B,

A

A. Note of the scale (6th degree of natural scale of C). Hence *Ab*, *Abb*, *Ab*, *A♯*, *A♯♯*, *A* major, *A* minor, etc. *A* is note commonly used for tuning instr. (orchs. tune to the ob. *A*). *a*' = 440 vibrations per second, internationally accepted since 1939, although some orchs. still accept *a*' = 435 and (in USA) *a*' = 445.

A (It.), **Â** (Fr.). At, by, for, with, in, to, in the manner of, etc. For expressions beginning with *A* or *Â*, e.g. *A cappella*, *A tempo*, see under their own entries.

'*A* 2' in orch. scores and parts directs (a) 2 instr. that normally play separate parts (e.g. the 2 ob. or 2 fl.) to play in unison, or (b) 2 or more instr. that normally play in unison (e.g. 1st vns.) to divide to play the separate parts provided for them.

A. Analytical term used to describe first section of a piece of music, i.e. **A B A* = first section, different section, first section repeated, as in many songs.

A. Abbreviation for *accelerando* found particularly in Elgar's scores.

A.A.G.O. Associate of the *American Guild of Organists.

Ab (Ger.). Off. In org. mus., applied to a stop no longer required.

ABA. Term of analysis to describe form of a piece of mus., i.e. 1st section (*A*) followed by different section (*B*) followed by repeat of 1st section (*A*). Many permutations possible.

Abaco, Evaristo Felice dall' (b Verona, 1675; d Munich, 1742). It. violinist and composer at the Munich court; wrote sonatas and concs. for vn., vc., etc.

Abandonné (Fr.). Negligent (in such an expression as *Un rythme un peu abandonné*—rhythm rather free-and-easy).

Abbà-Cornaglia, Pietro (b Alessandria, Piedmont, 1851; d Alessandria, 1894). It. composer and organist. Operas incl. *Isabella Spinola* (1877) and *Una partita di scacchi* (1892). Also wrote a requiem and chamber mus.

Abbado, Claudio (b Milan, 1933). It. cond. Studied pf. and comp., Verdi Acad., Milan, and cond. in Vienna. Won Koussevitzky Award at Berkshire Music Center, 1958, Mitropoulos prize, 1963. Cond. Berlin P.O. 1965 and at Salzburg Fest. 1965. Prin. cond., La Scala, Milan, 1968–86; regular cond., Vienna P.O. from 1970. Eng. début Manchester 1965. CG début 1968 (*Don*

Carlos). Prin. cond. LSO from 1979. Mus. dir., Vienna Opera from 1986.

Abbandono (It.). Abandon. Free, impassioned style. Hence the adverb *abbandonatamente*, vehemently.

A battuta (It.). With the beat, indicating return to strict tempo.

Abbassare (It.). To lower, e.g. to tune down a str. of an instr. of the vn. family to obtain a note normally outside its compass.

Abbati, Antonio Maria (b Città di Castello, c.1609; d Città di Castello, c.1679). It. church musician and composer. Choirmaster at St John Lateran and other Roman churches. Helped to prepare new edn. of Gregorian hymns. Wrote several operas, incl. the comedy *Dal male il bene* (Rome. 1653).

Abbellimenti (It.). Ornaments, embellishments.

Abbreviations. Signs whereby writing-out of phrases or groups of notes may be abbreviated. For example, continued repetition of a note is indicated by crossing its stem with one or more strokes to show the required sub-division into smaller values (for triplets or groups of 6 the figures 3 or 6 are added above the notes); and a passage to be played in octaves may be written as a single line, with the words *con ottave* or *con 8ve*.

Abdämpfen (Ger.). To damp off. To muté, especially in connection with timp.

Abduction from the Seraglio, The (Mozart). See *Entführung aus dem Serail*, *Die*.

Abe, Komei (b Hiroshima, 1911). Japanese composer and cond. Studied vc. Tokyo Acad. of Mus., then in Ger. with Pringsheim (comp. 1933–6) and cond. with Rosenstock (1935–9). Prof. of comp., Kyoto Univ. of Arts 1969–74. Works incl.: *Theme and Variations*, orch. (1936), vc. conc. (1942), pf. conc. (1945), Sym. No. 1 (1957), No. 2 (1960), *Serenade* (1963), *Sinfonietta* (1965), *Variations on a Subject* by Grieg, brass ens. (1972); 9 str. qts. (1935–55), 2 fl. sonatas (1948, 1949), cl. quintet (1942), pf. sextet (1964), pf. sonatina (1970), choral mus., songs, film mus.

Abegg Variations. Schumann's Op. 1, for solo pf., comp. 1830. Written on a theme made out of the notes *A–B♭* (Ger. *B* = Eng. *B♭*)–*E–G–G*, and ded. to his friend Meta Abegg.

Abel, Karl Friedrich (b Cöthen, 1723; d London, 1787). Ger. composer and player of viola da gamba. Pupil of J. S. Bach at Leipzig; orch. player

under Hasse at Dresden 1748–58. Settled in London 1759, becoming chamber musician to Queen Charlotte. Associated with J. C. *Bach in promoting and directing subscription concerts 1764–82. Comps. incl. ov. to T. Arne's pasticcio *Love in a village* (1762), symms., ovs., sonatas, etc.

Abencérages, Les. Opera in 3 acts by Cherubini to lib. by V. J. E. de Jouy, based on Florian's novel *Gonzalve de Cordove* (f.p. Paris, 1813; revived Florence, 1957). Title refers to Moorish Abenceragi warriors.

Abend (Ger.). Evening; **Abendlied**, Evening Song; **Abendmusik**, Evening mus. perfs., usually religious and specifically those by *Buxtehude at Lübeck on the 5 Sundays before Christmas, started in 1673. Continued after his death until 1810.

Abercrombie, Alexander (b London, 1949). Eng. pianist and composer. Studied RCM. Début London 1972. Gave f.ps. of pf. works by Finnis, Xenakis, Skalkottas, etc.

Abert, Hermann (b Stuttgart, 1871; d Stuttgart, 1927). Ger. mus. scholar. His recasting (1919–21) of *Jahn's standard life of Mozart was very important. Prof. at Univs. of Leipzig (1920), Berlin (1923).

Aberystwyth. Hymn-tune by Joseph *Parry to which words 'Jesu, lover of my soul' are sung. Tune pubd. 1879. Words, by Charles Wesley, written in 1740 for his *Hymns and Sacred Poems*.

Abide With Me. Hymn, words written by Rev. Henry Francis Lyte (1793–1847) in 1820 after attending death-bed of friend at Pole Hore, near Wexford, and first pubd. in Lyte's *Remains* (1850). Tune, 'Eventide', comp. by organist William Henry Monk (1823–89) for these words for *Hymns Ancient and Modern* (1861). Descant by Vaughan Williams in *Songs of Praise* (1925). Among most popular hymns, nowadays particularly assoc. with FA Cup Final at Wembley where crowd sing it, movingly if incongruously, before teams come on to the pitch.

Ablösen (Ger.). To loosen from one another. There are various applications, e.g. to separate the notes (i.e. to play *staccato).

Abnehmend (Ger.). Off-taking, i.e. *Diminuendo.

Abraham and Isaac. (1) Britten's Canticle II for alto, ten., and pf., text from Chester miracle play, comp. 1952 for Kathleen *Ferrier and Peter *Pears.

(2) Sacred ballad for bar. and chamber orch. by Stravinsky to Hebrew text. Comp. 1962–3 and ded. to 'people of the State of Israel'. F.p. Jerusalem 1964.

Abraham, Gerald (Ernest Heal) (b Newport, I. O. W., 1904). Eng. mus. critic and scholar, authority on Russ. mvs.; ed. of *Monthly Musical Record*

1945–60. On BBC staff 1935–47, again 1962–7; first Prof. of Mus., Liverpool Univ. 1947–62. C.B.E. 1974. Author of *Concise Oxford History of Music* (1979).

Abram, Jacques (b Lufkin, Texas, 1915). Amer. concert pianist and teacher. Studied Curtis Institute, 1927–30 and at Juilliard Sch., NY, 1931–8. Schubert memorial award, 1938. Professional début Philadelphia 1938. Toured Europe 1951. Taught at Juilliard Sch. 1934–8, at Oklahoma Coll. for Women, Chickasha, 1955–60, and at Toronto Royal Cons. of Mus. from 1960.

Abrevanel, Maurice (b Salonika, 1903). Gr.-born cond. Studied in Lausanne and Berlin (with Kurt *Weill). Début Paris 1932. Cond. at Zwickau and in opera houses in Berlin and Rome. Cond. at NY Met. 1936. Cond. of Utah S.O. 1947–79. Special sympathy for Eng. mus., notably that of Vaughan Williams.

Abruzzese (It.). A song or dance in the style of the Abruzzi district, to the E. of Rome.

Abschied (Ger.). Farewell. Hence **Abschiedsymphonie* (No. 45 in F# minor) by Haydn. 6th and last movement of Mahler's *Das Lied von der Erde* is named 'Der Abschied'.

Abschiedsymphonie (Farewell Symphony). Nickname of Haydn's Sym. No. 45 in F# minor, 1772 (Hob. I:45) because of the following incident: Prince Nikolaus, Haydn's employer, became so attracted to his lonely Esterháza Castle that he spent longer there each year. Except for Haydn, the court musicians could not have their families with them and grew depressed. Haydn comp. this sym. with a final adagio during which one player after another blew out the candle on his mus.-stand and crept away, leaving only 2 vns., Tomasini and Haydn. As they too were about to leave, the Prince is supposed to have taken the hint by saying: 'Well, if they all leave, we might as well go too—and next day the court returned to Vienna.

Abail, Jean (b Bonsecours, Belgium, 1893; d Brussels, 1974). Belg. composer. Studied Brussels Cons. under Gilson. Prof. of harmony, Brussels Cons. 1930–59. Many comps., incl. 5 symms., 3 pf. concs., 2 vn. concs., 4 str. qts., and many instr. and choral works.

A.B.S.M.; A.B.S.M. (T.T.D.). Associate of the Birmingham School of Music (Teachers' Training Diploma).

Absolute Music. Instr. mus. which exists simply as such, i.e. not *'Programme Music', or in any way illustrative.

Absolute Pitch (Sense of). That sense which some people possess of the actual pitch of any note heard, as distinct from Relative Pitch, which implies the recognition of a note as being a certain degree of the scale or as lying at a certain interval

above or below another note heard. The sense of relative pitch may readily be acquired by practice, but the sense of absolute pitch much less easily.

Absolute pitch is really an innate form of memory: the possessor retains in his or her mind (consciously or unconsciously) the pitch of some instr. to which he or she has been accustomed and instinctively relates to that pitch every sound heard. Many good musicians possess this faculty; as many others do not.

The possession of this sense is sometimes extremely useful, but may also prove an embarrassment, as, for instance, when a singer with absolute pitch is called upon to read mus. accompanied by an instr. tuned to what is to him or her 'the wrong pitch', necessitating a conscious transposition of the vocal line.

Abstossen (Ger.). (1) To detach notes from one another, i.e. to play *staccato.

(2) In org. playing, to cease to use a stop. (*Abgestossen* is the past participle.)

Abstract Music. Same as *Absolute Music. As used by Ger. writers (*Abstrakte Musik*), the term has a different meaning—mus. lacking in sensitivity, 'dry' or 'academic'.

Abt, Franz Wilhelm (b Eilenburg, 1819; d Wiesbaden, 1885). Ger. composer of vocal mus. and pf. pieces (over 600 opus nos.). Also Kapellmeister in various cities 1841–82.

Abu Hassan. *Singspiel in 1 act by Weber to lib. by F. K. Hiemer after tale in 1001 Nights. Prod. Munich 1811; London (with mus. adapted) 1825; NY 1827.

Abwechseln, Abzuwechseln (Ger.). To change. Used of orch. instr. alternating with another in the hands of the same player, etc.

Abbygdon (Abingdon, Habyngton, etc.), **Henry** (b c.1418, d 1497). Eng. singer, organist, and composer (none of whose works has yet been found). Precentor of Wells Cath. First person known to have taken a mus. degree at Cambridge (B.Mus., 1464).

Academic Festival Overture (*Akademische Festouvertüre*). Brahms's Op. 80, f.p. 1881 at Breslau Univ. in acknowledgement of an honorary Ph.D. degree conferred on him there in 1879. Makes fantasia-like use of 4 Ger. student songs, *Wir hatten gebauet ein stattliches Haus* (We have built a stately house), *Der Landesvater* (The Land Father), *Was kommt dort von der Höhe* (What comes from afar), and *Gaudeamus igitur* (Therefore let us rejoice).

Academy of Ancient Music. London Soc. formed 1726 for perf. and study of vocal and instr. works. For some time dir. *Pepusch. Survived until 1792. Title revived in 1970: for early mus. ens. dir. by Christopher *Hogwood.

Academy of St Martin-in-the-Fields. Chamber orch. founded 1958 and so called because it gave concerts in the London church of that name. Dir. Neville *Marriner until 1978, then Iona Brown.

Academy of Vocal Music. Founded at St Clement Dane's, Strand, in 1725/6 and met fortnightly. Members incl. Pepusch, Greene, Bononcini, Geminiani, etc.

A Cappella (It.). In the chapel style, which in choral singing has come to mean unaccompanied. See *Cappella*.

Accardo, Salvatore (b Turin, 1941). It. violinist. Gave concerts as child; studied Naples Cons. and Siena (with Astruc). Professional début Naples, aged 13. First winner, Paganini Competition, 1958. Wide repertory, but particularly assoc. with mus. of Paganini, of whose long-lost E minor conc. he gave first modern perf.

Accarezzevole, accarezzevolmente (It.). Caressing, caressingly.

Accelerando, accelerato (It.). Accelerating, accelerated; i.e. getting gradually quicker.

Accent. (1) An emphasis on a particular note, giving a regular or irregular rhythmic pattern. For more detail, see *Rhythm*.

(2) The name is also applied to the simplest forms of plainsong tones (see *Plainsong*), i.e. very slightly inflected monotones.

Accento (It.). Accent; hence *accentato*, accented.

Accentuation. Emphasizing certain notes. In setting words to mus., coincidence of natural accents in text with mus. results in good accentuation.

Accentus (Lat.). (1) The part of the R.C. liturgy chanted only by the priest or his representative, as distinct from the *Concentus*, chanted by the congregation or choir.

(2) See *Accent 2*.

Acciaccato (It.). Broken down, crushed. The sounding of the notes of a chord not quite simultaneously, but from bottom to top.

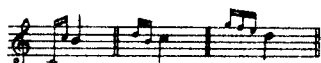
Acciaccatura. A species of *grace note, indicated by a small note with its stem crossed through, viz.,



The prin. note retains its accent and almost all its time-value. The auxiliary note is theoretically timeless; it is just 'crushed' in as quickly as possible before the prin. note is heard. Some renowned pianists even play the 2 notes simultaneously, immediately releasing the Acciaccatura and retaining the prin. note.

Sometimes 2 or more small notes are shown before the prin. notes, and then they generally amount to Acciaccatura (being in most cases perf.

on the 'crushed-in', or timeless and accentless, principle), although they have no strokes through their tails, and although the names *Double* or *Triple Appoggiatura* are often given them.



Note a combination of Acciaccatura with Spread chord:



perf. as though notated—



Although the Acciaccatura is theoretically timeless, it nevertheless must take a fragment of time from somewhere. In the cases shown above (which may be considered the normal ones) it takes it from the following note. In 2 other cases, however, time is taken from the preceding note: (1) when harmonically and in context it is clearly attached to that note rather than the following note; (2) when, in pf. mus., it appears in the bass followed by a chord in the left hand or in both hands—the composer's intention being to increase harmonic richness by sounding the bass note in a lower octave and then holding it by the pedal whilst the chord is played; in this case the chord (as a whole) is to be heard on the beat, the Acciaccatura slightly preceding it. See also *Mordent*.

Accidental. The sign indicating momentary departure from the key signature by the raising or lowering of a note by means of a sharp, flat, natural, etc. It holds good throughout the measure (bar) unless contradicted, and where it occurs attached to the last note of the measure and this note is tied to a note in the next measure, it holds good for that latter note also.

In some 20th-cent. mus. any accidental which occurs is understood to affect only the note before which it is placed, as was also often the case with mus. from the medieval period to the 17th cent.

Accompagnato (It.). Accompanied. In It. opera, from about the time of Cavalli, *recitativo accompagnato* meant a dramatic type of recit., fully written out with ens. acc., as opposed to *recitativo secco*, notated with figured bass acc. only. In 18th-cent. opera, acc. recit. was normally reserved for the most important dramatic scenes and introduced the most brilliant arias.

Accompaniment. The term as sometimes used today implies the presence of a prin. perf. (singer, violinist, etc.) more or less subserviently supplied with a background by another perf. or perfs. (pianist, orch., etc.). This is not the original use of

the word, which carried no suggestion of subservience, 'Sonata for Harpsichord with Violin Accompaniment' being a common 18th-cent. term.

However, to describe the orch. part of a Brahms conc. as a subservient acc. is obviously ridiculous. Equally, the pf. part of songs by such composers as Schubert, Wolf, Strauss, Fauré, and others is often of equal importance with the v. Thus, in the 20th cent., the art of pf. acc. has become highly developed, e.g. by Gerald *Moore, Benjamin *Britten, and many others.

Accompaniment to a Film Scene (*Begleitungs-musik zu einer Lichtspielszene*). Orch. work by Schoenberg, Op. 34, comp. Berlin 1929–30. F.p. Berlin 1930 cond. Klemperer; f.Eng.p. BBC broadcast 1931 cond. Webern. 3 movements are: *Drohende Gefahr* (Danger threatens), *Angst* (Anxiety), *Katastrophe*. No specific film was in Schoenberg's mind, this being an example of 'pure' film mus.

Accoppiare (It.). To couple (org.). Hence *Accoppiato*, Coupled; *Accoppiamento*, Coupling (the noun).

Accord (Fr.). (1) Chord.

(2) 'Tuning'.

Accordare (It.). To tune.

Accordato, accordati, accordata, accordate (It.). Tuned. (The word is sometimes used in a phrase indicating a particular instr. tuning, e.g. of the timps.) Hence *accordatura (It.)*, Tuning.

Accorder (Fr.). To tune. Hence *Accordé*, Tuned.

Accordion (Accordeon). Small portable instr. shaped like a box, with metal reeds which are vibrated by air from bellows. The Accordion is similar in principle to the mouth org., but is provided with bellows and studs for producing the required notes (or, in the *Piano-Accordion*, a small kbd. of up to 3½ octaves). It is designed to be held in both hands, the one approaching and separating from the other, so expanding and contracting the bellows section, while melody studs or keys are operated by the fingers of the right hand and studs providing simple chords by those of the left hand. Invention credited to Damian of Vienna, 1829.

Accordo (It.). Chord.

Accoupler (Fr.). To couple (org.). So *accouplé*, coupled; *accouplement*, coupling, coupler (nouns); *accouplez*, couple (imperative).

Accursed Hunter, The (Franck). See *Chasseur maudit, Le*.

Acht (Ger.). (1) Eight.

(2) Care.

Achtel, Achtelnote (Ger.). Eighth, Eighth-note, i.e. Quaver; hence *Achtelpause*, a quaver rest. *Achtstimmig*, in 8 vv. (or parts).

Achucarro, Joaquín (b Bilbao, 1936). Sp. pianist who studied in Madrid, Siena, and Saarbrücken. Début Masaveu, Spain, 1948. Won Liverpool Int. pf. competition, 1959, making London début same year.

Acis and Galatea. Masque, serenata, or pastoral in 2 acts by Handel to text by John Gay with additions by Pope, Dryden, and Hughes, based on Ovid's *Metamorphoses XIII*. Written and f.p. at Cannons, Edgware, seat of Earl of Carnarvon, later Duke of Chandos, May 1718; London f.p. 1732, when part of *Acis, Galatea e Polifemo*, comp. Naples, 1708, was incorporated. Rev. for larger forces and pubd. 1743. Contains bass aria *O ruddier than the cherry*. Lully, Haydn, and Hattton were among other composers of dramatic works on this subject.

Ackermann, Otto (b Bucharest, 1909; d Wabern, 1960). Romanian-born cond. (later Swiss citizen) who worked in most leading opera houses. Studied Bucharest Royal Acad. and Berlin Hochschule für Musik. Cond. Düsseldorf Opera 1927–32, Brno 1932–5, Berne 1935–46, Zürich 1948–53, Cologne 1953–8, Zürich 1958–60. Noted for interpretation of J. Strauss II and Lehár.

Ackté, Aino (b Helsinki, Finland, 1876; d Nummela, 1944). Finn. sop., studied at Paris Cons. 1894–7, début Paris Opéra 1897 as Marguerite in *Faust*, London début 1907. First London Salome (1910), a role in which she won special acclaim. Dir., Finn. Nat. Opera, 1938.

Acoustic bass. Org. stop with 2 rows of pipes, those mentioned under *Quint.

Acoustics. In its true sense, anything pertaining to the sense of hearing, but, as commonly used, firstly, the branch of physics concerned with the properties, production, and transmission of sound; and secondly, the quality of a building as regards its suitability for the clear hearing of speech or music.

Sound is due to the vibrations of a source, such as a mus. instr., which are transmitted through the air to the ear-drum where they set up vibrations at the same rate.

The pitch of a sound depends on the speed of those vibrations, which if rapid produce a 'high' pitch and if slow a 'low' pitch. The rate of vibration per second is known as the 'frequency' of the note.

The loudness of a sound depends on the 'amplitude' of the vibrations; for instance, a vn. str. violently bowed will oscillate for a considerable distance on either side of its line of repose, thereby producing strong vibrations and a loud sound, whereas one gently bowed will only oscillate a short distance on each side and so produce small vibrations and a soft sound.

Smaller instr. produce more rapid vibrations and larger ones slower vibrations; thus the ob. is pitched higher than its relative the bn., likewise

a vn. than a vc., a stopped str. than an 'open' str., a boy's v. than a man's v., etc. But other factors enter into the control of pitch. For instance, *mass* (the thinner str. of a vn. vibrate more quickly than the thicker ones and so possess a higher general pitch) and *tension* (a vn. str. tightened by turning the peg rises in pitch).

The varying quality of the sound produced by different instr. and vv. is explained as follows. Almost all vibrations are compound, e.g. a sounding vn. str. may be vibrating not only as a whole but also at the same time in various fractions which produce notes according to their varying lengths. These notes are not easily identifiable by the ear but are nevertheless present as factors in the tonal ens.

Taking any particular note of the harmonic series (as G, D, or B), the numbers of its harmonics double with each octave as the series ascends. The numbers attached to the harmonics represent also the ratios of the frequencies of the various harmonics to the fundamental. Thus if the frequency of the low G is 96 vibrations per second, that of the B in the treble stave (5th harmonic) is $5 \times 96 = 480$ vibrations per second.

Whilst these harmonics are normally heard in combination some of them may, on some instr., be separately obtained. By a certain method of blowing, a brass tube, instead of producing its first harmonic, or fundamental, can be made to produce other harmonics. By lightly touching a str. (i.e. a stopped str.), at its centre and then bowing it, it can be made to produce (in a peculiar silvery tone-quality) its 2nd harmonic; by touching it at a 3rd of its length it will similarly produce its 3rd harmonic, etc. (Harmonics are notated in str. parts as an 'o' above the note. 'Natural' harmonics are those produced from an open str.; 'artificial' harmonics those produced from a stopped str.)

The normal transmission of sound is through the air. The vibrations of a str., a drum-head, the vocal cords, etc. set up similar vibrations in the nearest particles of air; these communicate them to other particles, and so on, until the initial energy is gradually exhausted. This process of transmission of pressure to adjacent units of air creates what are known as *sound waves*: unlike waves created by water-motion, there is no forward movement, but each particle of air oscillates, setting up alternate pressure and relaxation of pressure which in turn produce similar effects on the human or animal ear-drum (= vibrations), so causing the subjective effect of 'sound'.

To judge pitch differences, or intervals, the human ear obeys a law of perception called the Weber-Fechner law, which states that equal increments of perception are associated with equal ratios of stimulus. Perception of the octave pitch is a 2:1 frequency ratio. In judging the loudness of sound there are 2 'thresholds', those of hearing and of pain. If the intensity of sound

at the threshold of hearing is regarded as 1, the intensity at the pain threshold is 1 million million. Acousticians' scale of loudness, following the Weber-Fechner law, is logarithmic and based on a ratio of intensities 10:1. This is known as a *bel*. The range of loudness perception is divided into 12 large units. Each increment of a *bel* is divided into 10 smaller increments known as *decibels*, i.e. 1 *bel* = 10 *decibels*. A difference in loudness of 1 *decibel* in the middle range of hearing is about the smallest increment of change which the ear can gauge.

When 2 notes near to one another in vibration frequency are heard together their vibrations necessarily coincide at regular intervals and thus reinforce one another in the effect produced. This is called a *beat*. When the pf. tuner is tuning 1 str. of a certain note to another str. of the same note the beat may be heard to diminish in frequency until it gradually disappears with correct adjustment. When the rate of beating exceeds 20 per second, the sensation of a low bass note is perceived.

When 2 loud notes are heard together they give rise to a 3rd sound, a *Combination* or *Resultant Tone*, corresponding to the difference between the 2 vibration numbers: this low-pitched note is called a *Difference Tone*. They also give rise to a 4th sound (another *Combination Tone*—high and faint) corresponding to the sum of the 2 vibration numbers: this is called a *Summation Tone*.

There is *reflection of sound*, as of light, as we experience on hearing an echo. Similarly there are *sound shadows*, caused by some obstruction which impedes the passage of vibrations which reach it. However, unlike light vibrations, sound vibrations tend to 'diffract' round an obstruction, and not every solid object will create a complete 'shadow': most solids will transmit sound vibrations to a greater or lesser extent, whereas only a few (e.g. glass) will transmit light vibrations.

The term *Resonance* is applied to the response of an object to the sound of a given note, i.e. its taking up the vibrations of that note. Thus if 2 identical tuning-forks are placed in close proximity and one is sounded, the other will set up sympathetic vibrations and will also produce the note. The 1st fork is then a *Generator* of sound and the 2nd a *Resonator*. It is often found that a particular church window will vibrate in response to a particular organ note, and that a metal or glass object in a room will similarly respond to a certain vocal or instr. note.

This phenomenon is true resonance ('re-sounding') in the strict scientific sense of the word. There is also a less strict use of the word, which is sometimes applied to the vibration of floor, walls, and ceiling of a hall, not limited to a particular note, but in response to any note played or sung. A hall may either be too resonant for the comfort of performers and audience, or too little so—too 'dead' (a hall with echo is often described as 'too

resonant', but there is an obvious clear distinction to be made between the mere reflection of sounds and the sympathetic reinforcements of them). Reverberation time is defined as the time it takes for sound to fall 60 decibels (1 millionth of original intensity).

Materials of walls and ceiling should be neither too reverberatory nor too absorbent ('dead'). Acoustical engineers have worked out co-efficients of absorption for building materials, but absorption is rarely uniform throughout the whole spectrum of pitch. Only wood and certain special acoustic materials show nearly even absorption in the total frequency range. Amplifiers and loud-speakers can be used (as they nowadays often are) to overcome difficulties caused by original faulty design.

Action. The mechanism of a pf., org., or similar instr. which connects the kbd. and str., or the pipes and stops.

Action, Ballet d' (Pas d'). A ballet with a dramatic basis.

Act Tune (Curtain Tune, Curtain Music). A 17th- and 18th-cent. term for mus. between the acts of a play while the curtain was down, similar to an **entr'acte* or **intermezzo*.

Actus Tragicus. Name for Bach's church cantata No. 106, *Gottes Zeit ist die allerbeste Zeit* (God's Time is the best). It appears to have been written, probably in 1707, for an occasion of mourning on the death of some public personage.

Adagietto (It.). (1) Slow, but less so than *Adagio*.

(2) A short *adagio* comp. A famous example is the *Adagietto* for str. and harp, the 4th movement of Mahler's Sym. No. 5.

Adagio (It.). At ease. Slow (not so slow as *Largo*, but slower than *Andante*). A slow movement is often called 'an *Adagio*'. *Adagissimo*, Extremely slow. *Adagio assai*, very slow.

Adam, Adolphe (Charles) (b Paris, 1803; d Paris, 1856). Fr. composer and critic. Studied Paris Cons. and with *Boieldieu. Wrote 70 operas, mostly opéras comiques, of which best-known are *Le Postillon de Lonjumeau* (1836) and *Si j'étais roi* (1852). Also wrote church mus., songs, and several ballets, incl. **Giselle* (1841). Prof. of comp., Paris Cons. from 1849.

Adam, Theo (b Dresden, 1926). Ger. bass-bar. Opera début Dresden 1949. Member of Berlin Staatsoper from 1952. Bayreuth début 1952, CG début 1967 (Wotan), NY Met. 1969 (Sachs). Notable in Wagner roles but also as Strauss's Ochs, Beethoven's Pizarro, Berg's Wozzeck, and Mozart's Don Giovanni.

Adam de la Halle (de la Hale, de la Hèle) (b ?Arras, c.1231; d Naples, c.1288). Fr. troubadour. His *Le Jeu de Robin et Marion*, written for Fr. court at Naples, is regarded as precursor of opéra