

PENGUIN

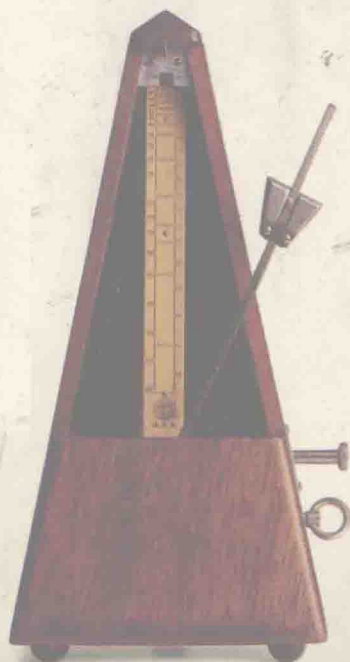


REFERENCE

THE NEW PENGUIN

DICTIONARY OF MUSIC

ARTHUR JACOBS



PENGUIN REFERENCE BOOKS

THE NEW PENGUIN
DICTIONARY OF MUSIC

Arthur Jacobs was born in Manchester in 1922, and educated at Manchester Grammar School and Merton College, Oxford. He became music critic of the *Daily Express* at the age of 25 and has since worked for many British and overseas newspapers and musical periodicals, as well as the BBC. He is advisory editor of the *British Music Yearbook*, a critic and columnist for *Hi-Fi News & Record Review*, and a record-reviewer for the *Sunday Times*. In 1977 he was awarded a Leverhulme Research Fellowship to pursue his studies in Sullivan's life and music, chiefly from documentary archives in the United States.

He is (jointly with Stanley Sadie) the author of *Opera: A Modern Guide*, and has also edited *Choral Music* (a Pelican), while his *A Short History of Western Music* was also published as a Pelican in 1972. A champion of opera in English, he has himself translated more than twenty operas from French, German, Italian, and Russian. His translations of Rossini's *Cinderella* and *The Italian Girl in Algiers* have been in the repertoire of the English National Opera, and his translations of Richard Strauss's *The Silent Woman* and Tchaikovsky's *The Queen of Spades* were performed at the Royal Opera House, Covent Garden. Among his most recent translations is Monteverdi's *The Coronation of Poppaea*.

Arthur Jacobs was a professor of musical history at the Royal Academy of Music from 1965 to 1979 and has lectured at various American and Canadian universities. Currently, he is head of the department of music at Huddersfield Polytechnic. Married, with two sons, he enjoys swimming, puns, theatre-going and music.

THE NEW PENGUIN DICTIONARY OF MUSIC

ARTHUR JACOBS

FOURTH EDITION



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INTRODUCTION TO THE FOURTH EDITION

ALMOST twenty years after its first appearance (1958), it is fitting that *The New Penguin Dictionary of Music* should be offered to the reader in a thoroughly revised form. In the editions and reprints of the intervening years a number of changes had already taken place – chiefly the inclusion of additional modern composers and performers, the noting of deaths, and the mention of recent works by composers already listed. For this new edition, however, a thorough scrutiny has been given to every pre-existing entry, and the updating of information about older music has been considered as important as the provision of new entries alluding to newly prominent people and institutions.

As before, the Dictionary has been compiled 'for the inquiring music-lover, whether as listener or as performer'. But if one compares the horizon of such a music-lover in 1958 with that of his counterpart today, the difference is not merely that we have now lived to enjoy the performances of a Caballé, a Barenboim, a Zukerman; nor that Shostakovich and Britten have left us, while Berio and Birtwistle have reached the standing of middle age. It is also that, thanks to the ubiquitous stereo record (the first examples of which were marketed only in 1958), the frontiers of appreciation have been pushed back. Earlier music, and earlier instruments, are increasingly within access.* The lively listener, who a generation ago might require only to be certain of the differences between a lute and a guitar, now requires that A, B, and C include *Amphiparnassus*, *ballata*, and *crumhorn*.

This new edition attempts to cater for that new demand as well as providing – for instance with the entries *electric*, *electronic*, and *electro-phonics* – a sufficient set of references to the newer techniques of musical creation and performance. The frame continues to be what may be called 'Western classical music', but the Indian or Japanese instrument which has occasionally entered that frame will be found listed – *sitar* and *biwa*, for example. Though the composer-performers of pop and rock music fall outside the field, a definition of *pop* and *rock* no less than of other historical/descriptive labels was thought to be required.

II

Those familiar with the book in its older editions will note that a differ-

*All styles are the styles of now.' For some further observations on the importance of this to the composer as well as listener, see my *Short History of Western Music* (Penguin Books), especially the last chapter.

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ent typographical layout has now been adopted – for easier reference and cross-reference. (See ‘How to use this book’, p. 10.) The principle of compilation, however, remains the same. A single alphabetical list gives entries for *composers*, living and dead; for *musical works* (titles of operas, symphonic poems, etc.); for English and foreign *musical terms*; for *Solo performers* and *conductors*; and for the names of certain well-known musical *institutions* (for instance Glyndebourne, La Scala). Critics and other writers are not generally entered, unless of course they qualify in another capacity; but an exception is made for those whose catalogues of composers’ works have become established in common reference. No musical dictionary could shut out Köchel, for example, from whose name the initial, K., has become familiar in the numbering of Mozart’s works.

This type of numerical cataloguing has become particularly important in identifying the works of those composers who did not number their own works effectively, or whose works may be ambiguously identified if referred to by title alone. A new feature of the present edition is that all works by Purcell, Bach, Vivaldi, Haydn, Mozart, and Schubert have been identified by reference to the appropriate numerical cataloguing. (For details see the entries under composers’ names.) In Vivaldi’s case the most recent, most comprehensive catalogue by the Danish musicologist Peter Ryom has been preferred to earlier ones.

Another new feature of the present revised edition is the inclusion of the names of *authors* with cross-references to the musical use of their poems, novels, plays, etc. Thus an entry for ‘Hugo, Victor’ will direct the reader to entries including ‘Mazeppa’ and ‘Rigoletto’. Only authors of independent fame, however, are cross-referenced in this way, not librettists of opera who have achieved no other notable role.

Where an opera is given an entry, a brief explanation of the title follows – as with other works bearing literary or otherwise allusive titles. Not that such a short Dictionary as this can list all such works: in particular, songs and short piano pieces are not generally given their own entries unless the name emphatically needs explanation – Chopin’s so-called ‘Revolutionary Study’, for instance.

Composers listed are those whom the reader is most likely to encounter in current discussion of live performances or gramophone recordings. The *Quarterly Classical Catalogue* published by the *Gramophone* magazine has been closely consulted: it is hoped that all composers represented in it by more than one artist’s recording are listed here. The same catalogue has guided the inclusion of performers and conductors. Among these, however, an obvious restriction had to be imposed for reasons of space. Only the following are therefore included: (1) those who, although dead, continue prominent through recorded performances (e.g. Caruso, Furtwängler); (2) the highest-ranking international artists of today, or the immediate past; (3) a few who, though not necessarily at the very head of their profession, are

known as executants closely associated with composers in bringing out new works, or as conductors in charge of important orchestras.

III

Titles of works are, wherever possible, given in English. This principle seemed rather defiant when I adopted it in the first edition of this Dictionary. For the convenience of the majority of readers (as I imagined them), I chose to list *Marriage of Figaro*, *The* as the substantive entry; the entry under *Nozze di Figaro*, *Le* was a mere cross-reference to the former. I extended this to less familiar titles, thus giving priority to *Afternoon of a Faun*, *The* (already standard American, though not British, usage in the concert-hall). I made exception only for a very few apparently entrenched original-language forms such as *Pagliacci* and *Don Giovanni* (regretting that English operatic usage, unlike French or German, did not give the self-evident identification with *Don Juan*).

I expected, but did not receive, considerable criticism for a procedure which elevates commonsense above the standard lexicographical aim of listing every entry in its basic, original form. With reinforced conviction I have therefore retained it. I would emphasize, however, that in *all cases* cross-references continue to be provided not merely for the original forms in whatever language, but also for those deceptive foreign-language forms which are sometimes supposed to be original but are not: the French *Rossignol*, *Le* for Stravinsky's *Nightingale*, *The* and the German *Pique Dame* (often erroneously considered to be a French title) for the Russian opera which Tchaikovsky entitled *Pikovaya Dama* and which is properly listed in English as *Queen of Spades*, *The*.

A new departure in nomenclature will be observed in this revised edition – new this time not in preference between English and foreign forms, but between British and American. ('American', it should be remembered, refers to usage not merely in the United States but also in Canada and elsewhere.) The logical superiority of the American *whole-note*, *quarter-note*, *eighth-note*, etc., to the British *semibreve*, *crotchet*, *quaver*, etc., is hardly contestable. The British music-teacher already unknowingly teaches the American system by instructing the pupil in the use of time-signatures in the form 2/4, 6/8, 9/16, etc.; the pupil thereupon *duplicates* the mental load by being obliged to name the quarter-beat as crotchet, the eighth-beat as quaver, and so on, right up to the monstrosity of *hemidemisemiquaver*, if not beyond. In this Dictionary the fractional names (e.g. eighth-note) are treated as standard names, to which the traditional British forms are cross-referenced. Is it too much to hope that music educators in Britain may be induced to follow this logical path?

My preference of *flutist* over *flautist*, however, rests on no mere elevation of American usage over British. *Flutist* dates in English from 1603

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and is an entirely logical coinage; *flautist* is a bastard English-Italianism of merely Victorian antiquity (1864) and is about as sensible as if our bassoonists decided to call themselves fagottists or our trumpeters became trombists.

Modern spellings of place-names are preferred: thus *Köthen*, as today's visitor finds it, rather than *Cöthen* as in Bach's time. Spelling of Russian names follows the system of transliteration standardized in everyday (non-musical) usage. Thus *ch* is to be sounded as in the English *chair*, *kh* as the guttural form of *h* (Chekhov, Rakhmaninov – not Rachmaninov or Rachmaninoff). Exceptionally, however, the *Tch*- rather than the logical *Ch*- is retained where it occurs initially in such familiar forms as Tchaikovsky.

IV

'Even more than other writers, a dictionary-compiler stands on his predecessors' shoulders if he stands up at all.' So I wrote in the original edition of this Dictionary, and the debt I expressed then to 'those modern princes of musical lexicography', Percy Scholes, Eric Blom, and Nicolas Slonimsky, remains a debt still. Scholes, originator and for long the editor of the *Oxford Companion to Music*, died in 1958; Blom, editor of the fifth edition of Grove's *Dictionary of Music and Musicians*, died in 1959. In the years since then the help of Nicolas Slonimsky (born in 1894 in St Petersburg, long established in Boston, U.S.A., and more recently in Los Angeles and New York) has been freely and enthusiastically given. His editorship of Baker's *Biographical Dictionary of Musicians* (with supplements 1965, 1971) and his compilation of *Music Since 1900* (from the edition of 1937 to that of 1971) have been an inspiration; his personal suggestions, verifications, queries and quips have been innumerable.

Many other reference books in different languages have of course been consulted for the present revised edition. Particularly useful in the documentation of modern composers and interpreters have been the two supplementary volumes of personal biography (1972, 1975) to Riemann's *Musiklexikon*, under the editorship of Carl Dahlhaus. Two admirable books in English, both of originally American publication, may be cited with gratitude and commended to the reader seeking further information:

Marcuse, Sybil, *Musical Instruments, A Comprehensive Dictionary* (Norton 1964, 1975)

Vinton, John (ed.), *Dictionary of Twentieth Century Music* (Dutton/Thames and Hudson 1971, 1974)

It would have been pleasant also to be able to commend the *New Oxford History of Music* (OUP), various volumes of which have appeared over the past two decades; but the editing, arrangement, and convenience of these is very variable and the quest for exact dates

sometimes unnecessarily frustrating. The new (6th) edition of Grove's *Dictionary of Music and Musicians*, edited by Stanley Sadie, had not appeared at the time of preparation of the present work.

Harold Rosenthal, editor of *Opera*, once again placed his knowledge and archives freely at my disposal. Many representatives of the BBC and of record companies and many individual musicians and managements have assisted with information. Readers of the earlier editions have most usefully raised queries, pointed out errors and omissions, and made suggestions for improvements: among these readers Robert Kay and Francis P. Lynch provided long lists which have prompted many reconsiderations. Marianne Barton, who sent in her first correction when a schoolgirl and whom I later encountered as one of my students at the Royal Academy of Music, has been among my valued professional researchers for this new edition, as has Peter Morris: to both my thanks, as to Julia Nash for indefatigable secretarial work and office organization.

Finis: laus hominibus! (I permit myself the humanist equivalent of Haydn's pious *Laus Deo*.) But not really *finis*, because revision of the Dictionary will continue through corrected reprints and, when appropriate, new editions. Suggestions, queries, and corrections will be gratefully received by the author, care of Penguin Books, Harmondsworth, Middlesex UB7 0DA.

ARTHUR JACOBS,
June 1977

Some corrections and updating – owing much to the keen observation of Philip Scowcroft and Malcolm Boyd – were incorporated in the reprint of mid-1978 and in further reprints.

A.J.
August 1981

HOW TO USE THIS BOOK

All entries, whether people, things, or terms, are given in a single alphabetical list. 'A' and 'The' and their foreign-language equivalents are disregarded in alphabetization. Musical works known in a numerical form are spelt out as commonly spoken – e.g. '1812' as 'Eighteen . . . '.

Alphabetical order is followed, but all entries beginning with a particular word are grouped together. Thus

in
in modo di
In Nature's Realm
In nomine
In the South
In the Steppes of Central Asia
Incredible Flutist, The
indeterminacy
Indian Queen, The

and not:

in
Incredible Flutist, The
indeterminacy
Indian Queen, The
in modo di
In Nature's Realm
In nomine
In the South
In the Steppes of Central Asia

Where possible, full names of composers and performers – and not only their commonly used professional names – are given. But where a part or parts of the holder's full name is not in general use, then such parts are enclosed in [square brackets]. Such bracketed names are disregarded for the purpose of alphabetical listing.

Most of the abbreviations, symbols, and conventions are self-explanatory, or familiar from general reference books. Names of languages are given in abbreviation – Cz(ech), Dan(ish), Du(tch), Eng(lish), Fr(ench), Gael(ic), Ger(man), Gk (Greek), Heb(rew), Hung(arian), Ir(ish), It(alian), Jap(anese), Lat(in), Norw(egian), Rus(sian), Sp(anish), Swe(dish).

Where SMALL CAPITALS are used in the course of an entry a cross-

reference is indicated; i.e. 'Look up this term for further information'.

Where an abbreviation is the entry-word itself, it normally falls in its due alphabetical place ('sop.' comes before 'soprano'). But abbreviations beginning with a detached initial letter ('B. Mus.') or consisting of several initials ('BBC') are to be found along with single-letter abbreviations and symbols (the note 'B') at the beginning of the section devoted to that particular initial letter (i.e. in this case, at the opening of the entries beginning with B).

Where a date is marked *c.* (*circa*, i.e. approximately), this refers only to the figure immediately following. Thus 'c. 1555-1602' means 'born about 1555, known definitely to have died in 1602'.

A

A, note of the scale (commonly used for tuning instruments). So **A FLAT** (Ab), **DOUBLE-FLAT** (A $\flat\flat$), **NATURAL** (A \natural), **SHARP** (A \sharp), **DOUBLE-SHARP** (A $\sharp\sharp$); *A major*, *A minor*, etc. – see **MAJOR**. So also in *A*, either (1) in the key of A (major, understood), or (2) indication of a **TRANSPOSING INSTRUMENT** on which the note written C sounds as A (and correspondingly with other notes): e.g. *clarinet in A*, or, colloquially, *A clarinet*.

A., abbr. for Associate (in musical diplomas—e.g. **A.R.C.M.**, Associate of the Royal College of Music).

A, term used in analysis to symbolize the first section of a piece. So e.g. **ABA** represents a piece containing one section followed by a different section followed by a repeat of the first.

a, **à** (It., Fr.), to, at, with, etc. So *a 2*, *a 3*, etc., indication either that a piece is written in so many **PARTS**, or that a single line of music is to be played by so many instruments in unison; so also *a CAPPELLA*, *a PIACERE*, *a TEMPO*, etc. (in all such cases see under next word).

ab (Ger.), off, away. So *Dämpfer ab*, take mute(s) off.

ABA (and similar combinations of letters in musical analysis), see **A** (3rd entry).

Abbado, Claudio (b. 1933), Italian conductor; musical director, La Scala (opera), Milan, 1972–6; principal conductor, London Symphony Orchestra, since 1979.

‘**Abegg**’ *Variations*, Schumann’s opus 1, for piano (1830), dedicated by him to a ‘Countess Abegg’ and consisting of variations on a theme made up of the notes A–B \flat –E–G–G (German B = English B \flat). Meta von Abegg was a friend of his, but the rank of Countess was imaginary.

Abel, Carl Friedrich (1723–87), German player of the bass viol (also of the harpsichord and composer of chamber music, symphonies, etc. Trained in boyhood under J. S. Bach; settled in London (where he died) and gave concerts there with J. C. Bach.

Absil, Jean (1893–1974), Belgian composer of 4 symphonies, *Divertimento* for 4 saxophones and chamber orchestra, 2 piano concertos, ballets, etc.

absolute music, music without direct reference to anything outside itself, i.e. not having words and not being **ILLUSTRATIVE MUSIC** depicting story, scene, etc.

absolute pitch, see **PITCH**.

abstract music, same as **ABSOLUTE MUSIC**.

Abt, Franz (1819–85), German composer, especially of songs and part-songs in the German style of his period; also conductor in Germany and Switzerland.

Abu Hassan, one-act comic opera by Weber, produced in Munich, 1811. Libretto by F. C. Hiemer, after an *Arabian Nights* adventure of escaping debtors.

Academic Festival Overture (Ger., *Akademische Fest-Ouvertüre*), concert-overture by Brahms, first performed 1881, composed in acknowledgement of a doctorate from Breslau University, 1879. Made up of favourite German student songs.

Academy, (1) a teaching institution, e.g. Royal Academy of Music; (2, actually the earlier meaning) a society for the promotion of science or art, hence a performing organization. The *Academy of St-Martin-in-the-Fields* is a London chamber orchestra, named after a London church, founded (1959) and directed by Neville Marriner, with a speciality in baroque string music. See also SINGAKADEMIE.

accelerando (It.), quickening the pace.

acciaccatura (It., a crushing), an 'extra' note struck just before (or simultaneously with) the main note, but immediately released. Notated with the stem of the note crossed through, (♯).

accidental, a sharp, flat, double-sharp, double-flat, or natural sign occurring temporarily in the course of a piece, and not forming part of the key-signature. It conventionally refers only to the bar in which it occurs – not to any succeeding bars, unless repeated there.

accompany, to perform with another performer, but in a subordinate capacity; so *accompanist*, *accompaniment* – a piano being commonly understood as the instrument unless another is specified. (So *unaccompanied song*, *sonata for unaccompanied violin*, etc., indicating absence of piano or other keyboard instrument.) When the performers are thought of as equal partners, e.g. in a violin and piano sonata, then *accompany* and its derivatives are to be avoided.

accordion, portable, box-shaped instrument having metal reeds which are made to vibrate by the access of air from bellows, actuated by player's hands pushing and pulling. The notes are selected through the action of the player's fingers on studs, or (*piano-accordion*) on studs for the left hand and a piano-like keyboard for the right. Much used in informal music-making, very rarely elsewhere – but see BARTOS, GERHARD, and HARRIS (Roy).

Accursed Huntsman, The (Fr., *Le Chasseur maudit*), symphonic poem by Franck, 1882. On a German poem by G. A. Bürger; the curse is for Sabbath-breaking.

achtel (Ger., eighth part), EIGHTH-NOTE, quaver.

Acis and Galatea, dramatic cantata by Handel with text probably by John Gay, variously called a 'mask' (i.e. MASQUE), 'serenata', and 'pastoral'; first performed privately near London, 1718. It had then no connection with Handel's earlier Italian cantata on the same story (of two pastoral lovers and a villainous giant); but when reviving

the English work in 1732 Handel incorporated part of the Italian one.

acoustic, term sometimes used to distinguish a 'normal' (non-electric) instrument from its electric counterpart – e.g. *acoustic guitar* (see GUITAR). See also the following.

acoustic bass, a type of organ pedal stop which makes use of an acoustic phenomenon, the **RESULTANT TONE**, to produce notes an octave lower than the pipes seemingly permit. When the note ordinarily representing 16-FOOT C is depressed, this stop brings into action that note together with the G above it; this then appears to sound the C an octave below, i.e. 32-ft C. Similarly for other notes. This stop is thus said to simulate 32-ft tone.

acoustics, (1) the science of sound; (2) the sound-properties of a building, etc.

act tune, piece played between the scenes of an English seventeenth-century theatrical work; cp. **ENTR' ACTE**, **INTERMEZZO**.

action, the operation of mechanical or other devices used in construction of musical instruments – e.g. *tracker action*, a direct mechanical link between an organ key and the sounding of the pipe, as alternative to *pneumatic* or *electric action*.

ad lib. (Lat., *ad libitum*), at discretion, to be performed as the performer wishes – especially meaning that strict time need not be observed, or that the inclusion of a particular voice or instrument in the ensemble is optional.

adagietto (It., a little *adagio*), not quite so slow as **ADAGIO**.

adagio (It.), slow, a slow movement – slower than **ANDANTE**, faster than **LARGO**. *Adagio for Strings*, title of an orchestral work (in elegiac vein) by Barber, first performed 1938 – originally the slow movement of a string quartet. See also **ALBINONI**.

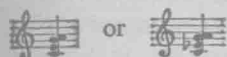

Adam, Adolphe [Charles] (1803–56), French composer of operas including 'If I were King', ballets including 'GISELLE', choral and church music, etc. Also critic.

Adam, Theo (b. 1926), German bass-baritone eminent in Wagner; member of (East) Berlin State Opera; sang at Bayreuth Festival from 1952.

Adamis, Michael [George] (b. 1929), Greek composer and conductor who studied in U.S.A. Works (many with Greek titles) include 'Apocalypse (The Sixth Seal)' for chorus, narrator, piano and tape; 'Genesis' for 3 choruses, reciter, tape, painter and dance.

Adaskin, Murray (b. 1906), Canadian composer and university teacher. Works include opera 'Grant, Warden of the Plains'; 'Qalala and Nilaula of the North' for woodwind, strings and percussion, based on Eskimo tunes; trio for flute, cello, piano.

added sixth, the major 6th added to the major or minor triad – e.g.

 or , A being the added note, the result being called

an *added-sixth chord*. Used e.g. by Mahler and Delius and in jazz and later popular music.

Addinsell, Richard [Stewart] (1904–77), English composer of music particularly for films and plays – including ‘Warsaw Concerto’ (fragment for piano and orchestra) in film *Dangerous Moonlight* (1941).

Addison, John (b. 1920), English composer, pupil of Jacob. Works include trumpet concerto; ballet ‘Carte Blanche’; much theatre and film music. See POLLY.

‘**Adélaïde**’ Concerto, a violin concerto dubiously alleged to have been written by Mozart, aged 10, and dedicated to a French princess, Adélaïde.

Adieux, Les (in full *Les Adieux, l'absence, et le retour*), title given by Beethoven to his piano sonata in E \flat , op. 81a (1809); the ‘farewell, absence, and return’ are depicted successively in three movements.

Adler, Larry [really Lawrence Cecil ...] (b. 1914), American player of the harmonica (mouth-organ) – an instrument he has elevated to concert rank, works having been specially written for him by Milhaud, Vaughan Williams, M. Arnold, etc. Resident in England since 1949.

Adrienne Lecouvreur (It., *Adriana*, ...), opera by Cilèa, produced in Milan, 1902. Libretto by A. Colautti, about a (historical) actress of the Comédie Française, 1730.

aeolian harp, primitive instrument with strings of different thicknesses but all tuned to the same note, across which the wind is allowed to blow: various HARMONICS result. Named from Aeolus, legendary keeper of the winds.

aeolian mode, the MODE which may be represented by the white keys of the piano from A to A.

aerophone, term used scientifically to classify an instrument in which a vibrating column of air produces the musical sound – including pipe-organ, accordion, etc., as well as conventional mouth-blown woodwind and brass instruments.

affettuoso (It.), with feeling.

affrettando (It.), becoming faster or more agitated.

Afternoon of a Faun, The (Fr., *L'Après-midi d'un faune*), orchestral piece by Debussy, 1892–4, composed as a musical illustration of Mallarmé’s poem. Strictly called ‘Prelude to “The Afternoon of a Faun”’; Debussy originally intended two other pieces to follow it.

Age of Anxiety, The, title (from W. H. Auden’s poem) of Bernstein’s symphony no. 2, for piano and orchestra, first performed in 1949 and used for ballet in 1950.

agitato (It.), agitated, restless.

Agon (Gk., contest), ballet with music by Stravinsky, produced in New York, 1957.