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DICTIONARY OF



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DICTIONARY OF MUSIC

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PREFACE

In a decade that has seen the publication of Stanley Sadie's *The New Grove Dictionary of Music and Musicians* in 20 volumes, one may wonder what justification there could be for producing an entirely new one-volume dictionary of music.

While Grove's remains the supreme reference book on music for scholars it will usually be consulted in a library. This volume is designed as a personal handbook for the musician, music student, and music lover: it will not provide critical opinion or detailed analysis of composers and their works. What it will do, however, is to answer many of the questions that we all ask from time to time. How did the western scale develop? From what instrument did the violin evolve? Who wrote *The Violins of St. Jacques*? In what year was Busoni born? In what key is Haydn's *Clock Symphony*? Which of the Strauss's wrote the "Radetzky March"? Who is the cellist of the Amadeus Quartet?

It is this kind of question that we have had in mind in compiling this book. While opinions have largely been avoided, the editors take full responsibility for inclusions and omissions, which do represent an implied opinion of relative importance.

Finally, we would like to thank our distinguished team of contributors, who have enabled us to claim the wide scope and accuracy essential to a reference book of this kind.

AL EAM
1982

A NOTE ON USING THIS DICTIONARY

The strictly alphabetical arrangement of the entries and the network of cross references make this dictionary very simple to use. Asterisks in the text indicate where further information relevant to the entry being read can be found.

In listing the titles of works we have given the version most commonly used in English-speaking countries, rather than invariably giving the English version. Thus **Magic Flute, The** and not **Zauberflöte, Die** carries the main entry, the German version being simply a cross reference. On the other hand Strauss's *Die Fledermaus* will be found under **Fledermaus, Die**, rather than **Bat, The**.

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A

A The keynote of the scale of A major. It is the note used to tune the instruments of an orchestra. The frequency of A above *middle C is, by international agreement, 440 hertz.

Aaron, Pietro (c.1480–c.1550) Italian composer and theorist. By 1525 he was maestro of the Order of St John of Jerusalem in Venice. In 1536 he took holy orders and moved to Bergamo. He was associated with Willaert in Venice and claimed to have known Josquin, Obrecht, and Isaac. An important theorist, Aaron discusses modes, counterpoint, and tuning in his most notable work, *Toscanello* (1523).

ab Off. A direction to release a pedal, mute, or organ stop. [German]

Abbado, Claudio (1933–) Italian conductor. He is principal conductor of the Vienna Philharmonic Orchestra (1971–), musical director of La Scala, Milan (1971–), and principal conductor of the London Symphony Orchestra (1979–). Abbado excels in the 19th- and 20th-century repertoire.

Abegg Variations Variations for piano (Op. 1) by Schumann. Composed: 1830. The work is dedicated to "Countess Abegg," undoubtedly Schumann's friend Meta von Abegg (although she was not actually a countess). Using German pitch names a theme A–Bb–E–G–G can be derived from her name and this is used by Schumann as the basis for his variations.

Abel, Carl Friedrich (1723–87) German composer and viola da gamba player. He worked in Leipzig and Dresden before going to London in 1759, where he organized the Bach–Abel concerts with J. C. Bach. He wrote many works for the viola da gamba, symphonies, a sinfonia concertante, and other chamber works.

Abail, Jean (Nicolas Joseph) (1893–1974) Belgian composer, founder and director of the Etterbeek Académie (1922–64) and professor at the Royal Conservatory of Brussels (1930–59). His works include four symphonies, chamber music, and the opera *Les Voix de la mer* (1951).

absolute music See abstract music.

absolute pitch The ability to recognize or produce a note of a particular *pitch without

reference to any other note. In relative pitch a note is recognized or produced on the basis of its *interval from another note that is heard. While it is fairly easy to acquire relative pitch with training it is less easy to learn absolute pitch. Many, but not all, musicians possess absolute pitch.

abstract music 1. (or absolute music) Instrumental music free from romantic or programmatic elements. **2.** In Germany, music that is dry or academic, i.e. lacking in sensitivity. German: *abstrakte Musik*.

Abt, Franz (Wilhelm) (1819–85) German composer. He was an outstanding choral conductor, holding appointments first in Zürich then as chief kapellmeister at the Brunswick Court Theatre (1855–82). Of his output of over 3000 works, many are songs and part songs in a pleasing simple style.

Abu Hassan Comic opera in one act by Weber with libretto by Heimer, based on an Arabian fairy tale of escaping debtors. First performance: Munich, 1811.

Academic Festival Overture Overture (Op. 80) by Brahms. Composed: 1880; first performance: Breslau, 1881. Brahms wrote the overture, together with its companion work the **Tragic Overture* (1880), in recognition of the honorary doctorate conferred upon him by Breslau University in 1879. German student songs form the basis of the work, the most famous being "Gaudefamus Igitur."

academy A society for the study of science and the humanities. Modern academies originated in Italy during the Renaissance and by the 16th century there were many of them, some for specialized musical study. They spread to other European centres and many became concert-promoting organizations (in Germany, *Akademie* often meant concert). The **Academy of Ancient Music** was a society founded in London in 1710; it is also the title of an ensemble founded in 1973 to perform 17th- and 18th-century music. The *Academy of St Martin-in-the-Fields is a London orchestra. During the 19th century teaching institutions became known as academies; an example is the *Royal Academy of Music. See also Singakademie.

Academy of St Martin-in-the-Fields British chamber orchestra founded in 1959. It was formed by Neville Marriner, its director until 1978, to give concerts at the church of St Martin-in-the-Fields, Trafalgar Square, London. Consisting mainly of strings, it at

2 Accardo, Salvatore

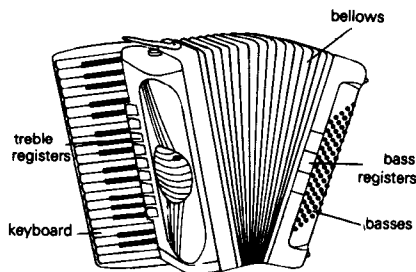
first specialized in 18th-century music, but its repertory has expanded to include modern works and it now has an international reputation. Iona Brown became director in 1978.

Accardo, Salvatore (1941–) Italian violinist and conductor. After winning the Paganini Prize at Genoa in 1958 he soon became internationally renowned as a soloist, although he also appears frequently as a chamber-music player and conductor. Accardo teaches at the Accademia Chigiana in Siena.

accelerando Accelerating. Used to indicate a gradually quickening pace. [Italian]

accent The way in which rhythmic stress is applied to the beats in a bar of music. The *rhythm of a piece of music is determined in the notation by the way in which it is divided into bars, the number and kind of beats in the bar, and the way in which the beats are accented. The usual method of achieving a rhythmic quality is for the first beat in the bar to carry the primary accent. If there are more than three beats in the bar there is also usually a secondary accent, less strongly stressed than the primary accent. For example, if there are four beats to the bar, the first beat carries the primary accent and the third beat the secondary accent. However, accents are sometimes changed, transferred (see syncopation), or omitted by placing a rest at the beginning of a bar. Unusually placed accents are denoted by the sign > or letters *sf* (*sforzando*) or *fz* (*forzando*) placed over the note to be stressed.

acciaccatura A musical ornament consisting of one, two (double acciaccatura), or three (triple acciaccatura) notes squeezed in before a regular note, which retains its accent and most of its time value. Sometimes the acciaccatura is played simultaneously with the regular note but almost immediately released. The



ACCORDION The parts of a modern piano accordion.

acciaccatura is written in small type before the regular note and often has a stroke through its tail. *Compare* appoggiatura. [from Italian *acciacciare*, to crush]

accidental 1. A note in a piece of music that departs from the key given by the *key signature. 2. A sign to denote such a note by raising or lowering its pitch by a semitone (sharp, flat, or natural sign) or a whole tone (double sharp or double flat). The sharp sign (\sharp) raises the note by a semitone, the flat sign (\flat) lowers it by a semitone, and the natural sign (\natural) restores a note flattened or sharpened by the key signature, or by a previous sharp or flat sign in the same bar, to the original note. By convention, an accidental sign applies to the note to which it is attached and any subsequent notes of the same pitch in that bar or to any notes to which it is tied in subsequent bars.

accompaniment The provision of a musical background to a solo voice or instrument or to a choir. While the accompaniment may be provided by an orchestra, ensemble, or organ, it is more frequently provided by a piano. Although the pianist in such a role appears to be of lesser importance than the soloist, the art of the accompanist requires great skill, tact, and musical humility; it may also be technically very demanding (as in many 19th-century lieder).

accordatura The tuning of an instrument, especially the pitches to which the strings of a stringed instrument are tuned. [Italian, tuning]

accordion A portable *reed organ containing a set of metal reeds. The reeds are forced to vibrate by air from a bellows operated by the player's arms. The notes are selected by buttons operated by the player's fingers or, in the case of a **piano accordion**, by a piano-type keyboard for the right hand and buttons for the left hand. The accordion was invented in Germany by Friedrich Buschmann in 1822. It is used extensively for playing informal music, but has not found a place in serious music making. *See also* concertina; melodeon.

Accursed Huntsman, The *See* Chasseur maudit, Le.

Achtel Quaver. Hence *Achtelpause*, quaver rest. [German, eighth part]

Acis and Galatea Masque by Handel with text by John Gay (with additions by Pope, Hughes, and Dryden). Composed: Cannons, about 1718–20 (the date is missing in the autograph), and privately performed there.

First public production: Haymarket Theatre, London, 1732. The pastoral theme is centred around the two lovers of the title and a jealous one-eyed giant, Polyphemus.

acoustic bass See combination tones.

acoustics 1. The branch of physics concerned with sound and sound waves. In music, the basic acoustic characteristics of a sound are its *pitch, loudness (or intensity), and its *tone colour (or timbre). See also harmonics. 2. The characteristics of a building or an *auditorium that enable music and speech to be heard in it without distortion.

action 1. The mechanism between the keyboards and stops of an organ and the pipes. Initially this was mechanical, by **tracker action**, using rods and levers known as trackers to open the pallets from the wind chest to allow air to enter the pipes. The increase in size of organs led to very heavy keys and uneven playing. A variety of solutions were devised of which two survive: from the mid-19th century came **pneumatic action**, using compressed air in tubes to operate the pallets; slightly later **electric action** was used depending on electric relays. These provide fixed playing weight but deny the player any control over the starting and stopping of the pipe's sound. For this reason some modern instruments are now built with tracker action. The *stops controlled by the player operate sliders enabling the player to select a rank of pipes in the organ.

2. The mechanism that initiates the vibration of the strings on depressing a key in a stringed keyboard instrument. In *harpsichord instruments the action consists of sets of jacks, each of which is lifted when a key is depressed. A quill or leather plectrum attached to the jack plucks the string as the jack rises. When the key is released a pivot on the jack enables it to fall back without plucking the string. In the *piano the action is more complicated. When a key is depressed a hammer with a felt or leather head strikes the string or strings, the escapement mechanism enabling the hammer to return, even when the key remains depressed. At the same time the individual string dampers are raised from the string and remain raised until the key is released. The sustaining pedal raises all the dampers and keeps them raised until the pedal is released.

act tune (or curtain music) Instrumental music played before and between the acts of a play. After the Restoration, composers usually wrote act tunes for particular plays, such as

Locke's music for *The Tempest*, printed with *Psyche* (1675), or Purcell's set of tunes for Congreve's comedy *The Double Dealer* (1693). French: *entr'acte*, *divertissement*; German: *Zwischenspiel*.

adagietto 1. (adj.) Slow. Used to indicate a slow pace, but not as slow as *adagio*. 2. (n.) A short piece in *adagio tempo*. [Italian, a little *adagio*]

adagio 1. (adj.) Slow. Used to indicate a slow pace, generally not as slow as *largo*. 2. (n.) A piece or movement in slow tempo. [Italian]

Adam, Adolphe (Charles) (1803–56) French composer and critic. He studied with Benoist, Reicha, and Boieldieu at the Paris Conservatoire, where he became a professor in 1849. He was a prolific composer of stage works but also wrote sacred music and songs. *Le Chalet* (1834), *Le Postillon de Lonjumeau* (1836), and *Si j'étais roi* (1852) are among his most successful opéras comiques but he is best known for his ballet **Giselle* (1841). Adam contributed criticism to Paris journals.

Adam, Theo (1926–) German bass singer. He studied with Dittrich in Dresden before making his debut there in 1949. Outstanding as a Wagner interpreter and oratorio singer, he is one of the leading Wotans of his day.

Adamis, Michael (1929–) Greek composer. His freely serial works emphasize sound textures and include *Anakyklesis* (1964). He heads an electronic music studio and has written mixed-media works, such as *Genesis* (1968).

Adam Zero Ballet in one act with music by Bliss, scenario by Michael Benthall, and choreography by Helpmann. First performance: Covent Garden, London, 1946, by the Sadler's Wells Ballet. It is about the creation of a ballet, symbolizing man's journey through life.

added sixth A chord formed by the addition to the triad of the sixth note from the root; for example in C major it would be CEGA. The added sixth most frequently occurs as an elaboration of the subdominant chord, i.e. FACD.

Addinsell, Richard (Stuart) (1904–77) British composer. After reading law at Oxford, he studied music at the Royal College of Music in London and then in Europe. He composed music for films, theatre, and radio, light music, and songs. Perhaps his greatest success was the Rachmaninov-like *Warsaw Concerto*,

4 Addison, John

from the score of the film *Dangerous Moonlight* (1942).

Addison, John (1920–) British composer. He studied in London at the Royal College of Music under Gordon Jacob and later taught there (1951–58). His stage works include ballets, musicals, and incidental music; concert pieces include *Variations* for piano and orchestra (1948). Since 1958 he has written mainly for films, including scores for *Tom Jones* (1963) and *The Charge of the Light Brigade* (1968).

Adélaïde Concerto Violin concerto attributed to Mozart. In 1934 Marius Casadesus published the concerto, having edited the orchestral accompaniment from a manuscript containing little more than the solo part. The concerto was supposedly written at Versailles in 1766 and dedicated to the French Princess Adélaïde, but although Mozart is known to have written a violin concerto for the princess it is generally considered that this is unlikely to be the work. Stylistically it is unlike Mozart's works of this period and, furthermore, it is not included in the catalogue of his music made by his father in 1768.

Adieux, Les Piano sonata in Eb (Op. 81) by Beethoven. Composed: 1809. Beethoven himself entitled the sonata *Les Adieux, l'absence et le retour* referring to the departure from Vienna of Archduke Rudolph during the French occupation. The three movements describe in turn the Archduke's farewell, absence, and return to Vienna.

Adler, Larry (1914–) US mouth-organ player, resident in England. He is one of the first exponents of the mouth organ as a concert instrument; Vaughan Williams, Milhaud, Malcolm Arnold, Gordon Jacob, and others have written works for him.

ad lib At will or discretion. Used to indicate that a passage may be played without adhering to strict tempo but at the discretion of the performer or that the inclusion of a passage, part, or instrument so marked is optional. It is also used to indicate that the player may extemporize. Italian: a *piacere*. [from Latin *ad libitum*]

Adriana Lecouvreur Opera by Cilea with libretto by Colautti. First performance: Teatro Lirico, Milan, 1902. The story is based on the play *Adrienne Lecouvreur* by Scribe, about an 18th-century actress at the Comédie Française.

Aegyptische Helena, Die (*The Egyptian Helen*) Opera in two acts by Richard Strauss with libretto by Hofmannsthal. First performance: Dresden, 1928. It is set after the Trojan War and concerns the reinstatement of Helen as wife of Menelaus through the supernatural intervention of the Egyptian sorceress Aithra.

aeolian harp A type of zither in which the strings are sounded by the wind. The strings are all the same length, but being of different thicknesses they sound a chord when placed in a draught. Of great antiquity, there is a legend that the biblical King David slept with such an instrument over his bed. In the 18th and 19th centuries aeolian harps were placed in parks and in the roofs of ruined castles, their ghostly chords adding a gothic element to the tranquil Victorian scene.

Aeolian mode See modes.

Aeolian Quartet British string quartet founded in 1927. It was originally called the Stratton Quartet after George Stratton, its first leader. The quartet's personnel has changed frequently but from 1970 the members have been Emanuel Hurwitz and Raymond Keenlyside (violins), Margaret Major (viola), and Derek Simpson (cello). Their performances of Haydn have been particularly praised for the way in which they clarify the individual voices in the quartet texture, a characteristic of all their interpretations.

aerophone A musical *instrument in which the sound is produced by a vibrating column of air. Aerophones include organs, *reed instruments (e.g. harmonium, clarinet, oboe, bassoon), instruments with cup mouthpieces in which the note is made by the player's lips (e.g. horns, trumpets, trombones), instruments with blow holes (e.g. flutes) or whistle mouthpieces (e.g. recorders), and free aerophones, in which the instruments are made to travel through stationary air (e.g. buzzers and bull roarers). See also wind instruments. Compare chordophone; idiophone; membranophone.

affettuoso Tender; with tender feeling. Hence *affettuosamente*, affectionately. [Italian]

affrettando Hurrying; hastening. Used to indicate an increase in speed. [Italian]

Africaine, L' Opera in five acts by Meyerbeer with libretto by Scribe. First performance (posthumously): Opéra, Paris, 1865. It concerns the explorer Vasco da Gama and the two women who love him: Inez, to whom he is betrothed, and the captive African queen

Selika. The opera demands elaborate staging, Act III being set at sea.

Afternoon of a Faun, The *See* *Après-midi d'un faune*, *Prélude à l'.*

Agazzari, Agostino (1578–?1640) Italian composer and organist. In 1602 Agazzari was appointed maestro at the German College in Rome and by 1603 he was maestro at the Roman Seminary, but he returned to his birthplace, Siena, in 1607, acting as organist there for a short period. Agazzari's works chiefly comprise motets with basso continuo. *Del Sonare sopra'l basso* (1607) was one of the first treatises on the basso continuo. Other compositions include madrigals and the theatrical work *Eumelio* (1606), which uses recitative.

Age of Anxiety, The Symphony No. 2 for piano and orchestra by Bernstein. First performance: 1949. The title is from W. H. Auden's poem *The Age of Anxiety*. In 1950 the symphony was used as a ballet score.

agitato Agitated; excited. Used to indicate a rapid tempo. [Italian]

Agnus Dei The penultimate section of the Ordinary or Common of the Latin *Mass (in polyphonic settings it usually forms the last part, and in the Requiem Mass it is the fifth section). It has three parts, or prayers, which usually determine its musical structure. [Latin, lamb of God]

Agon Ballet for 12 dancers with music by Stravinsky and choreography by Balanchine. First performance: Paris, October 1957; New York, November 1957. Consisting of 12 short movements, it is modelled on the court dances of Louis XIII and XIV as depicted in a 17th-century French dance manual. The music is composed in a number of styles: diatonic, polytonal, and twelve-tone.

agrément Ornament. Strictly speaking the term applies to the French ornaments of the 17th century, which were also taken up by other countries. [French]

Agricola, Alexander (?1446–1506) Flemish composer. He worked in the Sforza chapel at Milan (1471–74) and was active at Cambrai (1476), Paris (?–1491), and Florence Cathedral (1491–92); from 1500 until his death in Spain he served in the chapel of Philip I, Duke of Burgundy. Agricola's compositions include masses, motets, and secular chansons.

ai *See* *al*. [Italian]

Aichinger, Gregor (1564–1628) German composer, a pupil of Lassus at Munich. From 1578 he studied at Ingolstadt University, then went to Venice (1584–87) to study with Giovanni Gabrieli. While in Rome (1599–1600) he took holy orders; he then became vicar and organist at the cathedral of Augsburg. His numerous sacred works, chief among which are the *Sacrae cantiones* (1590, 1595, 1597), reflect the influence of Gabrieli.

Aida Tragic opera in four acts by Verdi with libretto by Ghislanzoni. First performance: Italian Theatre, Cairo, 1871. The opera, commissioned by Ismail Pasha (Khedive of Egypt) to celebrate the opening of the Suez Canal, is based on a story suggested by the French Egyptologist Mariette Bey and drafted in French by Camille du Locle. Set in ancient Egypt, it concerns the warrior Radames (tenor) and the two women who love him: the Egyptian princess Amneris (contralto) and her Ethiopian slave Aida (soprano), who willingly shares his death by entombment.

air 1. A tune or song. 2. A movement of the baroque *suite, melodious but lacking specific dance characteristics. 3. A descriptive dance in French baroque opera, whose content reflects either an action or its implications or portrays a character. Such pieces were sometimes given specific titles, e.g. Lully's "Air pour Jupiter." *See also* aria; ayre.

Akiyama, Kuniharu (1929–) Japanese composer, a pupil of Cage and Xenakis. His works include film scores and experimental environmental music, such as *Music for Meals* (for the 1964 Olympic athletes' cafeteria).

al (*pl.* *ai*) To the; at the. For example *al fine*, to the place marked *fine* (*see da capo*). [Italian]

Alain, Jehan (Ariste) (1911–40) French composer and organist. A pupil of Dupré, Dukas, and Roger-Ducasse, he was a church organist in Paris (1935–39) and was killed in action in World War II. His large output of organ, piano, and sacred choral music, composed between 1929 and 1939, includes the well-known organ *Litanies*. Other prominent members of his family are his brother *Olivier Alain* (1918–), composer and director of the Ecole César Franck, and his sister *Marie-Claire Alain* (1926–), an organist who specializes in the performance of 17th- and 18th-century music.

Albéniz, Isaac (1860–1909) Spanish composer and pianist. A child prodigy, he went on

Albrechtsberger, Johann Georg (1736–1809) Austrian composer, theorist, and organist, teacher of Beethoven, Czerny, Ries, and many others. He was kapellmeister of St

Aldeburgh Festival An annual festival founded in 1948 and based at Aldeburgh, Suffolk, the home of Benjamin Britten and Peter Pears. It presents operas, concerts, and nonmusical events, in which Britten's music plays an important part. Many operas have had premieres there, including Britten's *A Midsummer Night's Dream* (1960) and *Death in Venice* (1973) and Birtwistle's *Punch and Judy* (1968). Members of Britten's circle perform regularly there, and latterly several Soviet artists (notably Rostropovich) have been associated with the festival. It enlarged its scope when the Maltings at Snape, a fine

concert hall, was opened in 1967. Concerts are also given in the church at nearby Orford.

Aldrich, Henry (1647–1710) English composer and theologian, Dean of Christ Church (1689). He assembled a large music library, which contains his English settings of Italian works. He composed many services, anthems, and catches, including "Hark, the bonny Christ Church bells."

aleatory (or aleatoric) See indeterminacy.

Aleko Opera in one act by Rachmaninov with libretto by Nemirovich-Danchenko, based on Pushkin's poem *The Gypsies*. First performance: Moscow, 1893.

Alexander Nevsky Cantata by Prokofiev. Composed: 1938. The music was originally written for a film about Alexander Nevsky, the Russian prince who defended his country against Teutonic knights in the 13th century, but Prokofiev himself adapted the score for a cantata.

Alexander's Feast Cantata by Handel. First performance: 1736. The words are adapted by Hamilton from an ode by Dryden about Alexander the Great.

Alfano, Franco (1876–1954) Italian composer. He was professor and director of the Bologna conservatory (1916–23), director of the Turin conservatory (1923–39) and Teatro Massimo, Palermo (1940–42), and professor at the Santa Cecilia conservatory, Rome (1942–50). Alfano composed 12 operas, including *Risurrezione* (1904), and after Puccini's death in 1924 completed the unfinished Act III of *Turandot*.

Alfonso and Estrella Opera by Schubert with libretto by Franz von Schober. Composed: 1821–22; first performance (posthumously): Weimar, 1854. The story concerns two lovers whose fathers are, respectively, a deposed king and a usurping one.

Alfred Masque by Arne with libretto by David Mallet and James Thomson. First performance (private): Cliveden, Bucks. (the residence of the Prince of Wales), 1740. It ends with the famous patriotic song "Rule Britannia."

Alfvén, Hugo (1872–1960) Swedish conductor and composer. He studied at the Stockholm conservatory (1887–91), was violinist in the Swedish Royal Orchestra (1890–97), and, after working as a conductor, was Director of Music at Uppsala University (1910–39). His works, romantic and nationalist in character,

include five symphonies, three orchestral works (see *Swedish Rhapsody*), much choral music, and the symphonic poem *En Skärgårdsö* (1905).

Aliabiev, Alexander Alexandrovich See Alyabyev, Alexander Alexandrovich.

aliquot scaling See sympathetic strings.

Alison, Richard (late 16th–early 17th century) English composer. His first known works appeared in East's *Whole Booke of Psalms* (1592) and he later contributed some instrumental variations to Morley's *Consort Lessons* (1599). In 1599 appeared the much admired *Psalms of David in Meter*, settings of plainchant fitted with English words to be sung a cappella or by a soprano or tenor with instrumental accompaniment. He also composed a book of *Songs* (1606), settings of poems of a didactic or religious character.

Alkan, Charles Henri Valentin (C. H. V. Morhange; 1813–88) French composer and pianist. He studied the piano with P. J. Zimmermann at the Paris Conservatoire and became a brilliant virtuoso. An enigmatic figure, he rarely played publicly. His compositions are mostly for piano solo or pedal piano but he also wrote vocal, orchestral, and chamber music. The piano pieces, which often have unusual titles (e.g. *Le Chemin de fer*, 1844, and *Le Tambour bat aux champs*, 1859), include many studies: they are complex chromatic pieces of extreme technical difficulty. Alkan's imaginative music has been neglected.

alla To the; at the; in the manner of. For example *alla *turca*. [Italian]

alla breve A direction to play with the beat as a minim rather than a crotchet, as indicated by the time signature . The effect is that a piece with four crotchets in the bar will be taken on the faster side with two beats per bar. [Italian, originally indicating that the breve in the older timing system was to carry the beat]

allargando Broadening. Used to indicate that the music becomes slower, more dignified, and more powerful. [Italian]

Aldis, John (1929–) English chorus director and conductor. He studied at Cambridge under Boris Ord, afterwards forming the John Aldis Choir, which quickly became successful. The choir has been especially noted for performances of modern works. He formed the London Symphony Orchestra Chorus (1966) and has been associated with the London

Philharmonic Choir (1969) and the Danish State Radio Chorus (1972).

allegretto Lively. Indicating a fast pace but not quite as fast as *allegro*. [Italian, a little *allegro*]

Allegri, Gregorio (1582–1652) Italian composer and singer. He was a chorister and tenor at S Luigi dei Francesi, Rome, until 1604 and studied under Nanino. He was later active in Fermo and Tivoli and at Santo Spirito in Sassia, Rome. In 1630 he was appointed to the papal choir. Many of his works were written for this choir, including the famous highly ornamented *Miserere*; which is performed to this day. It attracted the attention of Goethe, Mendelssohn, and Mozart but it is not typical of Allegri's output, much of which is in a progressive baroque style.

Allegri Quartet British string quartet founded in 1953. From 1977 the members have been Peter Carter and David Roth (violins), Prunella Pacey (viola), and Bruno Schreker (cello). In addition to playing the standard repertory they have given the first performances of many British works; Britten chose them to record his first two string quartets. Their performances are characterized by great vitality and reflect the fact that the players are all soloists in their own right.

allegro 1. (adj.) Lively. Used to indicate a lively or brisk speed. It is often used in combination, e.g. *allegro vivace*. 2. (n.) A movement or piece so marked. [Italian]

Allegro, il Penseroso, ed il Moderato, L' Secular oratorio in three parts by Handel. Composed: 1740. The words of the first two parts are from Milton and those for the third part were written especially for this work by Jennens.

Alleluia 1. A responsorial chant forming part of the Proper of the Latin *Mass except during Lent, when it is replaced by the Tract. It is absent from the Requiem Mass. 2. Symphony No. 30 in C major by Haydn. Composed: 1765. See also Hallelujah. [Latin, from Hebrew, praise the Lord]

allemande 1. A dance in slowish quadruple time that originated in Germany in the 16th century (it became popular in England as the **almain*). During the 17th and 18th centuries it became established as the usual opening movement of the baroque *suite, in which it was formalized, bearing little relation to its plain 16th-century forebear, and often coupled to the **courante*. The allemande is character-

ized by concise running melodies, each of its two sections opening with a short upbeat of either a single note or three notes. 2. (or *deutscher Tanz*) A south German peasant dance, popular after the late 18th century. It has a quick 3/4 or 3/8 time.

Allende, (Pedro) Humberto (1885–1959) Chilean composer and teacher; Professor of Composition at the Santiago conservatory (1928–45). His symphony in B♭ (1910) won the Chilean Centennial Prize; among other instrumental and vocal works are the violin concerto (1942) and the nationalistic *12 Tonadas de carácter popular Chileno* for piano (1918–22).

almain (or *alman, almayne, almond*) An obsolete English form of **allemande*. It is often found in 16th-century English music, in which it denotes a heavy dance in four measure. It was slower than the **pavan*, although rhythmically similar. During the 17th century it became slower still and was often coupled with a *coranto* (see *courante*) or with a *coranto* and **sarabande*. Towards the end of the 17th century, like its continental counterpart, it became established as the opening movement of the English *suite, though it was often preceded by a *prelude and sometimes even replaced by another movement.

alphorn (or (German) *alpenhorn*) A wooden trumpet, 8–12 ft (3–4 m) long, used by Swiss mountain farmers to call their cattle. It has a trumpet-like mouthpiece and as it has no valves can only play notes of the harmonic series.

Alpine Symphony, An (German: *Alpensinfonie*) Tone poem (Op. 64) by Richard Strauss. Composed: 1911–15; first performance: Berlin, 1915. This is the last of Strauss's tone poems and describes a day's climbing in the Alps. Although it is entitled a symphony, it is in only one movement and is notable for its extreme length.

Also sprach Zarathustra (*Thus Spake Zarathustra*) Tone poem (Op. 30) by Richard Strauss based on a philosophical text by Nietzsche. First performance: 1896. Each of the work's eight sections attempts to describe in musical terms a particular feature of mankind or its achievements.

alt High. Used to define the notes in the octave rising from G above the treble clef; the notes in this octave are said to be in *alt*, while the notes in the next octave up are in *altissimo*. [from Latin *altus*]

Alt The alto voice. Often used as a prefix to indicate an instrument that is pitched in the alto range of its family, i.e. the second highest; e.g. *Altblockflöte*, treble recorder. [German]

althorn See saxhorns.

altissimo See alt.

alto 1. (n.) The highest male voice. It is produced by *falsetto to obtain the range from G below middle C to the C an octave and a fourth above, the singer's natural voice being either tenor or bass. (The female equivalent is usually called *contralto.) The alto voice has for many centuries been widely used in liturgical and sacred music sung in English cathedrals and university college and school chapels. In madrigals, glees, and part songs set for three or more male voices, the alto usually takes the highest part. 2. (adj.) Describing instruments whose range is approximately that of the alto voice. [Italian, high]

Alto Rhapsody Rhapsody for contralto solo, male chorus, and orchestra by Brahms. Composed: 1869. The text is taken from Goethe's *Harzreise im Winter* (*Winter Journey in the Harz Mountains*).

Alva, Luigi (1927–) Peruvian tenor. He studied with Ettore Campogalliani at La Scala, Milan, where he made his European debut in *La Traviata* (1953). There he inaugurated, with others, La Piccola Scala in 1955. Particularly successful in light 18th-century and preromantic repertory, he has since specialized in Mozart and Rossini.

Alwyn, William (1905–) British composer, Professor of Composition at the Royal Academy of Music, London (1926–54). His works include the oratorio (after Blake) *The Marriage of Heaven and Hell* (1936), the *Suite of Scottish Dances* (1946), symphonies, concertos, chamber music, and music for over 50 films.

Al'yabyev (or Aliabiev), Alexander Alexandrovich (1787–1851) Russian composer. He wrote much instrumental music and in 1820 began writing for the stage – incidental music, vaudevilles, and operas, some based on Shakespeare. His famous song "The Nightingale" (1823) was used by several prima donnas in the singing-lesson scene in Rossini's *The Barber of Seville*.

Al'ypius (c.3rd or 4th century) Greek musicologist, who wrote a treatise, *Introduction to Music*, on Greek scales and their transpositional system, together with notational tables. This was first published in Italy in 1616.

Amadeus Quartet British string quartet founded in 1947. Its members are Norbert Brainin and Sigmund Nissel (violins), Peter Schidlöf (viola), and Martin Lovett (cello). They are among the leading quartets in the world: their polished performances are distinguished by a homogeneous sound and great technical assurance and ensemble. Their repertory is chiefly classical and romantic works (their performances of Mozart and Schubert are much admired), but they also play Bartók, Tippett, and Britten, who wrote his third quartet for them.

Amahl and the Night Visitors Opera in one act by Menotti with libretto by the composer. Originally written for television, it was first performed by the NBC studios, New York, 1951; first stage performance: Indiana University, Bloomington, 1952. It retells the story of the Magi, who visit the crippled boy Amahl.

Amati Family of Italian violin makers. **Andrea Amati** (c.1535–c.1611) founded a school for instrument makers in Cremona; although he made other instruments, he is best remembered for the construction of the violin in its present-day shape. He had two sons, **Antonio Amati** (1550–1638) and **Girolamo Amati** (1551–1635). The most renowned member of the family was **Nicolo Amati** (1596–1684), son of Girolamo, whose pupils included Stradivari and Guarneri.

Ambrosian chant (or Milanese chant) One of the four categories of liturgical chant, the others being Gregorian, Gallican, and Mozarabic (see plainchant). It was named after St Ambrose, Bishop of Milan from 374, though the form of the chant in use today (for example, in Milan Cathedral) almost certainly dates from a later period, probably the 10th and 11th centuries. It differs little from Gregorian chant; occasionally it incorporates long melismas, especially in the responsories of matins.

Ameling, Elly (1938–) Dutch soprano. Encouraged by Pierre Bernac, she began her concert and recital career with the French repertory and Schubert and has steadily extended it. She won the Edison Prize in 1965 and 1970 for her recordings.

American in Paris, An Descriptive orchestral piece by Gershwin. First performance: 1928. The work describes an American's impressions of Paris and is one of Gershwin's attempts to incorporate jazz idioms into symphonic music. An expanded orchestra is employed, including four taxi horns.

American organ A *reed organ that is similar to a *harmonium, except that air is sucked through the reeds instead of being blown through them as in the harmonium. It has a more mellow tone than the harmonium, but its response time is slower and it is not very effective for playing fast passages. The American organ was developed in 1861 by Mason and Hamlin, a firm of instrument makers, in Boston, USA. US: **cabinet organ**. See also *Mustel organ*.

American Quartet String quartet in F (Op. 96) by Dvořák. Composed: 1893. The quartet was composed while Dvořák was in the USA and the thematic material incorporates some features of Negro song; hence the quartet is also sometimes called the "Negro" or "Negro" Quartet.

Amfiparnaso, L' (*The Slopes of Parnassus*) Madrigal comedy in three acts by Orazio Vecchi. First performed: Modena, 1594; published: 1597. The work comprises a series of 14 madrigals for 5 voices and is among the earliest works in this genre. It has often been claimed that *L'Amfiparnaso* is an early form of opera, but this cannot be substantiated. Although the story told by the madrigals is continuous, Vecchi never intended that the action should be staged, as he intimates in his prologue.

Amico Fritz, L' Opera in three acts by Mascagni with libretto by "P. Suardon" (anagrammatic pseudonym of the writer N. Daspuro). First performance: Teatro Costanzi, Rome, 1891. Based on Erckmann-Chatrain's novel, it is an idyll relating the awakening of love in a confirmed bachelor, Fritz, for the farmer's daughter Suzel.

Amor brujo, El (*Love, the Magician*) Ballet in one act with music by Falla and scenario by Martinez. First performance: Teatro Lara, Madrid, 1915. Candelas, a Gypsy girl, loves Carmelo but is haunted by the spectre of a dead lover. In the "Ritual Fire-dance" Carmelo disguises himself as the ghost and cures Candelas of her hallucination.

amore, d' A term used in the names of certain old instruments to indicate a sweeter tone and, sometimes, a lower pitch than normal. See *viola d'amore*; *oboe d'amore*. French: *d'amour*. [Italian, of love]

amoroso Amorous; loving. Used to indicate that the performance of a piece so marked should have some emotional content. [Italian]

Amy, Gilbert (1936–) French composer and conductor, a pupil of Messiaen, Milhaud, and Boulez. His early works are strictly serial. In *Antiphonies* (1960–63) he experimented with spatial factors; in *Diaphonies* (1962) and *Jeux* (1970) he has developed a more impressionistic style, using mobile forms.

Anchieta, Juan de (1462–1523) Spanish composer. From 1489 he was employed at the court of Ferdinand and Isabella and by their son, Don Juan. In 1519 he retired to his birthplace, Azpeitia. He composed two masses, several motets, and four polyphonic Spanish songs.

ancora 1. Again; once more. 2. Still; yet. A direction to repeat a section; e.g. *ancora più*, still more. [Italian]

Anda, Geza (1921–76) Swiss pianist and conductor, born in Hungary. He studied at the Budapest academy under Dohnányi and was particularly noted for his performances of Bartók and Brahms.

andante 1. (adj.) Going; moving. Used to indicate a moderate walking speed. It may indicate a rather quick or a rather slow tempo, but in present-day usage it normally suggests a slowish pace, while in the 18th century it was used more literally to mean "moving." 2. (n.) A piece or movement in andante tempo. [Italian]

andantino 1. (adj.) A direction used to indicate a slightly modified (i.e. faster or slower) andante speed. 2. (n.) A short piece in andante tempo. [Italian, a little andante]

Anderson, Marian (1902–) US contralto. After studying with Giuseppe Boghetti in New York, she toured as a concert singer. It was not until 1955 that she made her operatic debut, as Ulrica in Verdi's *A Masked Ball* in New York (she was the first Black singer to appear at the Metropolitan Opera). Opera remained secondary for her, however: she was a memorable performer of spirituals.

André, Maurice (1933–) French trumpeter. After a period as an orchestral player, André began his solo career in 1963. Blacher, Jolivet, and Tomasi have written for him and he teaches at the Paris Conservatoire.

Andrea Chénier Opera in four acts by Giordano with libretto by Illica. First performance: La Scala, Milan, 1896. It tells the story of the French Revolutionary poet André Chénier.

Andriessen, Hendrik (Franciscus) (1892–) Dutch organist and composer. He studied under Jean de Pauw and Bernard Zweers and was organist at Utrecht Cathedral before becoming director of the Utrecht conservatory (1937–49). He was also director of The Hague conservatory (1949–57) and professor at Nijmegen University (1952–63). His works, predominantly late-romantic in style (though he wrote 12-note music in the 1950s), include the operas *Philomela* (1950) and *Spiegel uit Venetië* (1964). His brother **Willem Andriessen** (1887–1964) was a pianist and composer and his sons **Jurriaan Andriessen** (1925–) and **Louis Andriessen** (1939–) are also composers.

Anerio, Felice (c.1560–1614) Italian composer, a pupil of Giovanni Maria Nanino. He was maestro di cappella at the English College, Rome (1585), and succeeded Palestrina as composer to the Papal Chapel (from 1594). In his masses and motets, Anerio is a progressive follower of Palestrina; his madrigals, however, resemble Marenzio's in their brilliant sonorities and rhythmic contrasts. His younger brother **Giovanni Francesco Anerio** (c.1567–1630), a pupil of Palestrina, was active in Italy (Rome and Verona) and Poland. His works range from masses in a conservative polyphonic style to progressive small-scale motets with basso continuo; the most notable is his collection of spiritual madrigals, the *Teatro armonico* (1619).

Anfossi, Pasquale (1727–97) Italian composer and violinist, a pupil of Piccinni. He worked primarily in Rome and produced many operas buffa, including *La Finta giardiniera* (1774), which was later set by Mozart (1775). He directed the Italian Opera in London (1781–83). After becoming maestro di cappella of S Giovanni in Laterano (1792), Anfossi wrote mainly sacred works and chamber music.

anglaise An 18th-century dance regarded as having an English character. It has a lively duple rhythm and appeared occasionally in the baroque *suite, e.g. Bach's *French Suite III*. [French, English]

Anglican chant A characteristically English method of setting prose *psalms and canticles to music, in which each half of every verse of the psalm is sung to a reciting note and a several-note cadential formula. The earliest Anglican chants, made necessary by the Reformation, consisted merely of harmonizations of various *plainchant tones. Several 16th-century chant melodies contain many of the

elements of Anglican chant proper, but none of the great 16th-century composers is known to have written true Anglican chants. Genuine Anglican chant stems from the early 17th century. At first it consisted of single chant, in which the same chant is sung to each verse of the psalm. After the Restoration double chant, which treats two verses alternatively, also became popular, although isolated examples had existed somewhat earlier. The system of indicating where words and notes change, known as *pointing, entered printed editions after 1837.

animato Spirited; animated. Used to indicate a lively, usually fast, performance. [Italian]

Animuccia, Giovanni (c.1500–71) Italian composer. Educated in Florence, he was active in Rome by 1550 and in 1555 became maestro of the Cappella Giulia. In Rome he composed laudi for the oratory of St Philip Neri; these pieces are simple homophonic sacred songs in the vernacular, designed to communicate the text with clarity.

Anna Bolena (Anne Boleyn) Opera in two acts by Donizetti with libretto by Romani based on the tragedy of Henry VIII's second queen. First performance: Teatro Carcano, Milan, 1830. Revival of interest in the 1950s in this and other bel canto operas is mainly due to powerful interpretations by such singers as Callas and Sutherland.

Années de pèlerinage (Years of Pilgrimage) A collection of piano music in three volumes by Liszt. Composed: 1835–77. The first two volumes are entitled *En Suisse* and *En Italie* respectively; the third has no title. Each volume consists of a selection of piano pieces, each bearing a descriptive subtitle, referring in the case of the first two volumes to the country concerned. Some of the pieces appear in other volumes of Liszt; the second contains the *Petrarch Sonnets* and the *Dante Sonata*.

Ansermet, Ernest (1883–1969) Swiss conductor. He studied composition with Ernest Bloch and conducting with Artur Nikisch. Ansermet conducted the Ballets Russes (1915–23); in 1918 he founded the Orchestre de la Suisse Romande, which he conducted until his death. He was an outstanding interpreter of Stravinsky.

answer The second entry in a fugal exposition of the traditional type, in which the subject is transposed up a fifth or down a fourth. In a **real answer** the transposition is

exact; in a **tonal answer** some intervals of the subject are modified and the interval of transposition shifts during the course of the entry. See *fugue*.

Antar Orchestral suite (Op. 9) by Rimsky-Korsakov. Composed: 1868 (revised 1876 and 1897). In four movements, the suite describes the legend of Antar, a 6th-century Arabian hero.

Antheil, George (1900–59) US composer and journalist; pupil of Constantine von Sternberg and Ernest Bloch. He settled in Paris after a concert tour of Europe (1922) but moved back to the USA in 1933, going to Hollywood in 1936 to write film music. His early works were often deliberately shocking, such as the *Ballet mécanique* (1926), whose scoring for pianos, xylophones, pianola, electric doorbells, and aircraft propeller caused a sensation. Later he turned to a more conservative neoclassical idiom in the symphonies of 1937 and 1943.

anthem 1. A nonliturgical choral piece forming an optional part of the Anglican service. The 1662 Book of Common Prayer directs that in "Quires and Places where they sing, here followeth the Anthem" after the collects. The anthem became established after the Reformation, having grown out of the *motet and *antiphon. Early examples, notably by Tye, Tallis, and Sheppard, are mainly simple unaccompanied pieces. During the Elizabethan period the **full anthem** (using the full choir with no solo passages) grew in size and emotional expressiveness. The 17th century saw the introduction of the **verse anthem**, for solo voice or voices, chorus, and independent accompaniment, of which Tomkins and Gibbons were major exponents. Blow and Purcell developed both the full and verse anthems, increasing their length and size. During the 18th century, ceremonial anthems, such as Handel's coronation and funeral anthems, were on a large scale. Small- and large-scale anthems continued to be cultivated thereafter, incorporating the stylistic features of the period in which they were written. In more recent times composers have been content to consolidate what has gone before, writing in a variety of forms that show a continuity of style and tradition from the Elizabethan period. 2. An occasional hymn, e.g. the National Anthem.

anticipation A device in *harmony in which a note (or notes) of a chord are sounded before the rest of the chord so that dissonance is created with the preceding chord. Compare *suspension*.

Antigone Any of various operas based on Sophocles' tragedy by composers including (1) Honegger, with libretto by Cocteau; first performance: Théâtre de la Monnaie, Brussels, 1927; and (2) Zingarelli, with libretto by Marmontel; first performance: Opéra, Paris, 1790. Zingarelli also set Metastasio's Italian libretto, *Antigono*, as did the composers Hasse, Carfaro, Conforto, Durán, Galuppi, Gluck, Jomelli, Lampugnani, Paisiello, Piccinni, and Traetta. Carl Orff set Hölderlin's German version of *Antigone*, produced in Salzburg in 1949.

antiphon In the Roman Catholic Church, a biblical extract sung before and after a psalm or canticle: on lesser feasts the first singing is restricted to the initial word of the text (see *plainchant*). A **Marian antiphon** is a hymn of praise or supplication to the Virgin Mary. The texts, many of which begin with the characteristic acclamation *Ave!* or *Salve!*, are mostly free compositions by medieval divines. For example *Salve Regina*, attributed to Hermanus Contractus (1013–54), is sung after Compline daily throughout one of the four seasons in the annual cycle. A **processional antiphon** is a relatively lengthy piece of a narrative character sung during processions on certain major feasts (e.g. Palm Sunday and the Purification).

antique cymbals See *cymbals*.

anvil A percussion instrument used in the orchestra for special effects. It may consist of either an imitation of a blacksmith's anvil or a set of steel bars struck by a mallet. It is usually of indefinite pitch but the steel-bar variety can be made to produce notes of a fixed pitch. The instrument is used in Wagner's *Das Rheingold*.

Apollo Musagetes (*Apollo, Chief of the Muses*) Ballet in two scenes with music by Stravinsky and choreography by Bolm. First performance: Library of Congress, Washington, DC, April 1928, in concert form; first European performance: Paris, June 1928, with choreography by Balanchine, performed by Diaghilev's Ballets Russes. A ballet of austere dignity, it relates the birth of Apollo to Leto, his education by the Muses, and his ascent of Mount Parnassus. Scored for strings only, it is divided into formal dance movements, as in the suite form.

Apostel, Hans Erich (1901–72) Austrian composer, born in Germany. He was a pupil of both Schoenberg (1921) and Berg (1925–35) and a proofreader for Universal