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The Concise Oxford Dictionary of **Music**

Michael Kennedy



Music

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OF
MUSIC

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by
MICHAEL KENNEDY

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Preface

The late Percy A. Scholes compiled this Dictionary when it was first published in 1952. Mr John Owen Ward edited the second edition in 1964 and there have been six subsequent reprintings, with various amendments, between 1966 and 1974. The present edition is the first complete and radical overhaul since Dr Scholes's original compilation and, could he know of the vast changes which have occurred in the world of music in the nearly thirty years since he launched the 'Concise Oxford', he would be the first to agree that the time was ripe for such a course. In those thirty years not only has a new generation of composers and performers come to prominence, but with the enormous growth of interest in all kinds of music through public concerts, radio, and recordings, whole areas have been opened up, for example Early Music, the Baroque era, a much wider field of opera, and the electronic age. This has meant several hundred new entries. In addition, I have in some way or other revised every existing entry, and deleted many which no longer seem to merit inclusion. The result, however, is that the total number of entries is greatly increased. While most of these entries are concise, merely a few lines, I have enlarged many more, giving more biographical details and brief summaries of composers' achievements. A new feature is the lists of works of certain composers: this means that some entries are not 'concise' in the strict sense, but I hope that the additional facts will make this an even more valuable reference-book; I feel sure that Dr Scholes would have approved that as an aim. Most dates given in these lists are dates of composition; where these cannot accurately be ascertained, dates of first performance or publication are given.

Certain points of style require a word of explanation. The 'American nomenclature of whole-note, quarter-note, eighth-note, measure, etc. has been preferred to the English semibreve, crotchet, quaver, bar, etc. as being more logical and of greater help to the student. Place names generally are given their modern spelling, thus Karlsruhe and Kraków in preference to Carlsruhe and Cracow, but I have differentiated between St Petersburg and Leningrad (though not between Christiania and Oslo) and I have kept Cöln rather than Köln. In the matter of foreign titles of works, my general policy has been to give the chief entry under the name by which the work is best known, with a leaning towards the original-language title. However, this leaves a broad middle ground of disputable decisions. For instance, I have kept to the English titles of Russian works such as *Swan Lake*, since there is no excuse for *Le Lac des cygnes* or, for that matter, for *Le Sacre du printemps*. But *The Merry Widow* is preferred to *Die lustige Witwe*. For some opera titles I have given no English-title cross-reference: all the opera enthusiasts of my acquaintance speak of *Rosenkavalier*, *Traviata*, *Trovatore*, and *Freischütz*, and would not look them up under any other title. Border-line cases such as *Le nozze di Figaro*, *Il barbiere di Siviglia*, and *Les Pêcheurs de perles* are listed under their original titles. Where transliteration of Russian names is

concerned, I have conformed to growing modern usage with such names as Rakhmaninov and Skryabin, but it seems to me that it is merely confusing at this remove to convert Chaliapin into Shalyapin and Tchaikovsky into Chaykovsky—too many books and records have kept to the old-established form for a change here to be anything but wilfully pedantic.

In using a dictionary I am often irritated by cross-references involving much page-turning before one finds what one wants. I have tried in this edition to reduce this chore to a minimum, even at the risk of occasional duplication.

Many other works of reference have been consulted in the pursuit of facts, and I am grateful to innumerable librarians, publishers, colleagues, and friends for help and advice, and to Mrs A. Wragg for her superb typing. But no editor can expect to be omniscient or wholly free from the sins of omission and inaccuracy and I must hope that readers will be as kind to me as they were to my predecessors and will continue to let me or the publisher know of defects which they notice. Corrections will be incorporated into subsequent reprints and future revisions.

Michael Kennedy
April 1980

Abbreviations

Most of the abbreviations used in this dictionary are either in common use or are self-explanatory. But here is a list of most of them:

| | |
|-----------|---|
| acad. | academy |
| Amer. | American |
| arr. | arranged (for), arrangement (by) |
| art. dir. | artistic director |
| ass. | assistant |
| assoc. | associate; association |
| <i>b</i> | born |
| bar. | baritone |
| BBC | British Broadcasting Corporation |
| BBC S.O. | BBC Symphony Orchestra |
| B.C. | Before Christ; British Columbia |
| Belg. | Belgian |
| bn. | bassoon |
| BNOC | British National Opera Company |
| Braz. | Brazilian |
| Brit. | Britain, British |
| <i>c.</i> | circa (about) |
| Calif. | California |
| Cath. | Cathedral |
| C.B. | Companion of the Order of the Bath |
| C.B.E. | Companion 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> (Lat.), compare |
| CG | Covent Garden (Royal Opera House) |
| C.H. | Companion of Honour |
| ch. | chorus |
| choreog. | choreography, choreographed (by), choreographer |
| cl. | clarinet |
| coll. | college |
| comp. | composed (by or in), composition |
| cond. | conductor (of), conducted (by) |
| Conn. | Connecticut |
| cons. | conservatory |
| coun. | council |

| | |
|-----------|---|
| C.V.O. | Commander of the Royal Victorian Order |
| Cz. | Czech |
| d | died |
| D | Deutsch catalogue number (Schubert) |
| D.B.E. | Dame Commander of the Order of the British Empire |
| 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 |
| Eng. | English, England |
| ENO | English National Opera |
| ens. | ensemble |
| esp. | especially |
| est. | established (in, by) |
| fest. | festival |
| f.p. | first performance; first performed (by, in) |
| Fr. | French, France |
| gen. man. | general manager |
| Ger. | German, Germany |
| Gr. | Greek, Greece |
| GSM | Guildhall School of Music and Drama |
| hpd. | harpsichord |
| hon. | honorary |
| Hung. | Hungarian, Hungary |
| Ill. | Illinois |
| incl. | including |
| Ind. | Indiana |
| insp. | inspector |
| inst. | institute |
| instr. | instrumental, instruments |
| int. | international |
| It. | Italian, Italy |
| K | Köchel catalogue number (Mozart) |
| K.B.E. | Knight Commander of the Order of the British Empire |
| K.C.V.O. | Knight Commander of the Royal Victorian Order |
| Lat. | Latin |
| ldr. | leader |

| | |
|-----------|--|
| LPO | London Philharmonic Orchestra |
| LSO | London Symphony Orchestra |
| man. dir. | managing director |
| Mass. | Massachusetts |
| M.B.E. | Member of the Order of the British Empire |
| Met. | Metropolitan Opera (House), New York |
| mez. | mezzo-soprano |
| Mich. | Michigan |
| MS(S) | manuscript(s) |
| mus. | music, musical |
| mus. dir. | musical director |
| N | North |
| nat. | national |
| NJ | New Jersey |
| nr. | near |
| NSW | New South Wales, Australia |
| NY | New York |
| NY Met. | Metropolitan Opera (House, Company), New York |
| NY P.O. | New York Philharmonic Orchestra |
| ob. | oboe |
| obbl. | obbligato |
| O.B.E. | Officer of the Order of the British Empire |
| O.M. | Member of the Order of Merit |
| Op. | opus |
| orch. | orchestra, orchestral, orchestrated (by) |
| Penn. | Pennsylvania |
| perc. | percussion |
| perf. | performer, performed (by) |
| pf. | pianoforte |
| Phil. | Philharmonic |
| P.O. | Philharmonic Orchestra (preceded by place name, as Los Angeles P.O.) |
| pres. | president |
| prin. | principal |
| prod. | produced (by, in), producer |
| prof. | professor |
| pub. | published (by, in) |
| RAM | Royal Academy of Music |
| RCCO | Royal Canadian College of Organists |
| RCM | Royal College of Music |
| RCO | Royal College of Organists |
| rev. | revised (by, in), revision |
| RLPO | Royal Liverpool Philharmonic Orchestra |

| | |
|----------|---|
| 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 |
| SATB | soprano, alto (contralto), tenor, bass |
| sec. | secretary |
| sch. | school |
| SNO | Scottish National Orchestra |
| S.O. | Symphony Orchestra |
| soc. | society |
| sop. | soprano |
| Sp. | Spanish, Spain |
| str. | strings |
| str. qt. | string quartet |
| SW | Sadler's Wells (Theatre, Opera, or Ballet) |
| sym. | symphony, symphonic |
| TCL | Trinity College of Music, London |
| ten. | tenor |
| Tenn. | Tennessee |
| th. | theatre |
| tb. | trombone |
| tpt. | trumpet |
| transcr. | transcribed (for, by), transcription |
| trans. | translated (by), translation |
| TV | television |
| univ. | university |
| USA | United States of America |
| va. | viola |
| var. | various |
| vc. | cello |
| vn. | violin(s) |
| WNO | Welsh National Opera |

* see marked entry for further relevant information

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.

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

'*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.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.

Abaco, Giuseppe Clemens Ferdinand dall' (b Brussels, 1709; d Verona, 1805). It. cellist and composer of str. mus., son of Evaristo dall' *Abaco.

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

Abba-Cornaglia, Pietro (b Alessandria, Piedmont, 1851; d Alessandria, 1894). It. composer and historian. 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. 1964 and at Salzburg Fest. 1965. Prin. cond., La Scala, Milan, 1968–76; mus. dir., Vienna P.O. from 1971. Has cond. at CG and leading fests. Prin. cond. LSO from 1979.

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 Tiferno, c.1598; d Tiferno, 1679). It. church musician and composer. Choirmaster at St John Lateran and other Roman churches. Pope Urban VIII asked him to rewrite the Hymnal but he declined because he refused to supersede any of Palestrina's mus. Also wrote operas.

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 mute, especially in connection with timp.

Abduction from the Seraglio (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 1764–84. Comp. 2 operas, incl. pasticcio *Love in a village* (1760), symns., ovs., sonatas, etc.

Abencérages, Les. Opera in 3 acts by Cherubini to lib. by V. J. E. de Jouy, based on Florian's novel *Gongalve 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.p.s. of pf. works by Finnis, Xenakis, Skalkottas, etc.

Abert, Hermann (b Stuttgart, 1871; d Stuttgart, 1927). Ger. mus. scholar. His recasting 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 1st 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. mus.; 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. From 1947, cond. of Utah S.O. 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.

Absil, Jean (b Bonsecours, Belgium, 1893; d Brussels, 1974). Belg. composer. Studied Brussels Cons. under Gilson. Prof. of harmony, Brussels Cons. 1931–59. Many comps., incl. 4 symns., 2 pf. conscs., 2 vn. conscs., 4 str. qts., opera *Les Voix de la mer* (1951).

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 (500 works in all). Also Kapellmeister in various cities 1852–82.

Abu Hassan. **Singspiel* in 1 act by Weber to lib. by F. K. Hierner 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.

Abyingdon (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., 1463).

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 Landevater* (The Land Father), *Was kommt dort von der Höhe* (What comes from afar), and *Gaudeamus igitur* (Therefore let us rejoice).

Académie de Musique, Paris. Correct official name of the Paris Opéra. Est. 1671. Present building opened in Jan. 1875, stage being largest in the world (100' wide and 112' deep). Several previous ths. were burned down. Has existed under several different names and given perfs. in 12 different buildings.

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 1956 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 Austruc). Professional début Naples, aged 13. First winner, *Paganini Competition*, 1958. Wide repertoire, 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. (For use of

ACCIDENTAL

4

Acciaccatura sign before a shake see under *Shake*.)

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 cond. Webern. 3 movements are: *Drohende Gefahr* (Danger threatens), *Angst* (Anxious), *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.

Achron (Akhron), **Isidor** (b Warsaw, 1892; d NY, 1948). Russo-Amer. pianist, cond., and composer. Studied St Petersburg. Settled in NY 1922.

Achron (Akhron), **Joseph** (b Łódź, 1886; d Hollywood, 1943). Russo-Amer. violinist and composer, brother of Isidor *Achron. Pupil of *Auer, student of trad. Jewish mus. and composer of mus. influenced thereby, incl. 3 vn. concs. Settled in USA 1925.

Acht (Gër.). (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, 1932). Sp. pianist who studied in Madrid, Siena, and Saarbrücken. Début Masaveu, Spain, 1950. 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. 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 Hatton were among other composers of dramatic works on this subject.

Ackermann, **Otto** (b Bucharest, 1909; d Berne, 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. Noted for interpretation of operettas by J. Strauss II and Lehár.

Ackté, **Aino** (b Helsinki, Finland, 1876; d Helsinki, 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 mus.

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 staff (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 1 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.

Adajewska, Ella von (née Schultz) (b St Petersburg, 1846; d Bonn, 1926). Russ. pianist and composer, pupil of Henselt and Rubinstein. Lived for many years in It., where she collected folk mus. Wrote 4-act folk-operas.

Adam, Adolphe (Charles) (b Paris, 1803; d Paris, 1856). Fr. composer and critic. Studied Paris Cons. and with *Boieldieu. Wrote 39 operas, mostly opéras comiques, of which best-known are *Le Postillon de Longjumeau* (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 de la Halle (de la Hale, de la Hèle) (b ?Arras, c.1231; d Naples, 1288). Fr. troubadour. His *Le Jeu de Robin et Marion*, written for Fr. court at Naples, is regarded as precursor of opéra comique. Also wrote motets, chansons, and *Le Jeu d'Adam* (Arras, 1262).

Adam le Bossu (Adam the Hunchback). Identical with *Adam de la Halle.

Adamberger, Valentin (b Munich, 1743; d Vienna, 1804). Ger. ten., known in It. early in his career as Adamonti. Friend of Mozart, who greatly admired him and wrote for him the part of Belmonte in *Die Entführung aus dem Serail*.

Adamis, Michael George (b Piraeus, Greece, 1929). Gr. composer. Studied Athens Cons. 1947-51 and at Brandeis Univ., Mass., 1962-5, where he was assoc. with elec. mus. studio. Founded Athens Chamber Choir, 1958.

Adams, Stephen. See Maybrick, Michael.

A.D.C.M. Archbishop of Canterbury's Diploma in Church Mus., awarded only after examination to Fellows of the Royal Coll. of Organists who hold the Ch.M. (Choirmaster) diploma.

Added 6th, Chord of. In key of C, the chord F-A-C-D and similarly in other keys, i.e. the subdominant chord plus the 6th from the bass (major 6th added to major or minor triad), or, looked at from another viewpoint, the first inversion of the (diatonic) supertonic 7th. Frequently used by Delius, Mahler, and in jazz.

Addinsell, Richard (b Oxford, 1904; d Chelsea, 1977). Eng. composer. Trained Oxford, RCM, and Vienna. Wrote songs and film mus., of which outstanding example is *Warsaw Concerto*, skilful pastiche of romantic pf. conc., written for 1941 film *Dangerous Moonlight*. (See *Film Music*).

Additional Accompaniments. New or rev. accs. written by a later composer or ed. for mus. of the early masters, where perhaps only a *figured bass is provided in the original. An extravagant example of such additions is found in the instr. parts Mozart wrote into Handel's *Messiah* for an occasion when no organ was available to provide the figured bass used in perf. of Handel's own time.

Addolcendo (It.). Becoming *dolce.

Addolorato (It.). Grieved, i.e. in a saddened style.

Adelaide. Song for high v. and pf. by Beethoven, Op. 6, comp. 1795/6 to poem by F. von Matthisson.

Adelaide Concerto. Vn. conc. dubiously attrib. to the 10-year-old Mozart, supposedly ded. to the Princess Adelaide, daughter of King Louis XV of France.

Adeney, Richard (b London, 1920). Eng. flautist. Studied RCM. Prin. flautist, LPO; and in Melos Ens. and ECO.

Adeste Fideles (O come, all ye faithful). This hymn and tune probably date from the first half of the 18th cent. The late G. E. P. Arkwright detected that the first part of the tune closely resembled a tune which appeared in a Paris vaudeville of 1744 (where it was described as 'Air Anglais') and suggested that it was probably an adaptation of some popular tune combined, in the hymn, with reminiscences of the air 'Pensa ad amare' from Handel's *Ottone* (1723). This view is supported by more recent researches, notably those of Dom John Stéphan, of Buckfast Abbey, Devon, who in 1947 discussed a newly-discovered MS. of the tune in the handwriting of John Francis Wade, a Lat. teacher and music copyist of Douai (d 1786). Stéphan believed this to be the 'first and original version', dating from 1740-43, and attrib. both words and mus. to Wade.

À deux cordes (Fr.). On 2 strings.

À deux mains (Fr.). For 2 hands.

À deux temps (Fr.). Common time.

Adieux Sonata. Fr. title (in full, *Sonate caractéristique; les adieux, l'absence et le retour*) given by publisher to Beethoven's Pf. Sonata No. 26 in E♭ major, Op. 81a, comp. 1809-10. Beethoven disapproved of the title, preferring the Ger. *Das Lebewohl* (The Farewell). Ded. to Archduke Rudolph on his departure from Vienna for 9 months.

Adler, Guido (b Eibenschütz, Moravia, 1855; d Vienna, 1941). Austrian critic and musicologist; prof. Univ. of Prague and then on staff Vienna Univ. 1881, succeeding *Hanslick as prof. 1898-1927. Author of books on Wagner (1904) and Mahler (1916), gen. ed. *Handbuch der Musikgeschichte* (1924).

Adler, Kurt (b Neuhaus, Cz., 1907; d New Jersey, 1977). Cz. cond., pianist, and scholar. Studied Vienna. Ass. cond. Berlin State Opera 1927-9; cond. Ger. Opera, Prague, 1929-32, Kiev Opera 1933-5. Settled in USA 1938. Ass. cond. and ch. master NY Met. 1943. On staff NY Met. 1943-73 (ch. master from 1945, ass. cond. from 1951).

Adler, Kurt Herbert (b Vienna, 1905). Austrian-born cond. and impresario. Studied Vienna Cons. Th. cond. in Vienna, Prague, etc. Ass. to Toscanini, Salzburg 1936. Went to USA as cond. Chicago Opera 1938-43. Cond., San Francisco Opera 1943, art. dir. 1953, gen. dir. from 1956.

Adler, Larry (Lawrence Cecil) (b Baltimore, 1914). Amer. virtuoso on *harmonica (mouth

org.). Has toured the world as mus.-hall artist and recitalist. Works written for him by Vaughan Williams, Hindemith, Milhaud, Arnold, etc. Also writer for periodicals, reviews, etc. Settled in Eng. 1949.

Adler, Peter Herman (b Jablonec, 1899). Cz. cond. who became Amer. citizen. Studied in Prague with *Zemlinsky. Held posts in Bremen, Kiev, and Prague. Helped Fritz *Busch to found New Opera Co., NY, 1941. Dir. NBC TV opera 1949–60. Cond., Baltimore S.O. 1959–68.

Adler, Samuel (b Mannheim, 1928). Amer. composer and cond. Attended Boston Univ., USA, 1946–8. Teachers have incl. Copland, Piston, Hindemith, and Koussevitzky. Prof. of comp., Eastman Sch. of Mus., 1966.

Ad libitum (*Ad lib.*) (Lat.). Optional or At will, with regard to (a) Rhythm, tempo, etc.; (b) Inclusion or omission of some v. or instr.; (c) Inclusion or omission of some passage; (d) The extemporization of a cadenza.

Adni, Daniel (b Haifa, 1951). Israeli pianist. Studied Paris Cons. Début London 1970. Specialist in romantic repertory. Settled in Eng.

Adriana Lecouvreur. Opera in 4 acts by Cilea to lib. by Colautti from play of same name by Scribe and Legouvé (1849). Prod. Milan 1902; London 1904; NY 1907. Adriana was one of greatest 18-cent. Fr. tragic actresses, much admired by Voltaire.

Adson, John (d c.1640). Eng. composer, member of King's Musick under Charles I in 1625. Comp. *Courtly Masquing Ayres* for vns., consorts, and cornets in 5 and 6 parts (1611, another edn. 1621).

A due corde (It.). On two str.

Adventures in a Perambulator. Orch. suite by J. A. *Carpenter, f.p. Chicago 1915, describing a baby's-eye view of the sights from his pram, the 4 movements being *The Policeman*, *The Hurdy-Gurdy*, *The Lake*, and *The Dogs*.

Adventures of Mr Brouček, *The*. (Janáček). See *Excursions of Mr Brouček*, *The*.

Adventures of the Vixen Bystroušky (Janáček). See *Cunning Little Vixen*, *The*.

Aeolian Harp (from Aeolus, the mythological keeper of the winds). An instr. consisting of a box about 3' long, with catgut str. of different thicknesses but tuned in unison attached to its upper surface. It could be placed along a window ledge or elsewhere where the wind could catch it and set the str. in vibration, thereby producing harmonics which varied with the thickness of the str. and the velocity of the wind to give a chordal effect. The Aeolian harp was popular from the late 16th or early 17th cents. to the late 19th cent. Now made as a toy.

Aeolian mode. See *Modes*.

Aeolina. Mouth org. or harmonica, comprising metal plates enclosing free reeds.

Aeoline. Soft org. stop of 8' length and pitch, supposed to imitate **Aeolian harp*.

Aeroforo (It.). **Aerophor*.

Aerophor. Device (patented 1912) to help wind players. A small bellows, worked by foot, supplies wind by tube to a corner of the mouth, leaving the player free to breathe uninterruptedly through the nose. Richard Strauss called for its use in his *Festliches Präludium*, Op. 61, erroneously describing it as *Aerophon*, and in his *Alpensinfonie*, Op. 64.

Aevia. This 'word' consists of the vowels of 'Alleluia'. Used as an abbreviation in a similar way to **Evovae*.

Affetto (It.). Affection. Hence, *Affettuoso*, *affettuosa*, affectionate, with tenderness; *affettuosamente*, affectionately; *Affezione*, affection.

Africaine, L' (The African Woman). Opera in 5 acts by *Meyerbeer to lib. by Scribe. Begun 1838, but work on it intermittent owing to constant alterations to lib., etc. Completed 1863. Meyerbeer died in Paris while supervising rehearsals. Orig. version lasts 6 hours. Prod. Paris, London, and NY 1865.

African Sanctus. Comp. by David *Fanshawe for 2 sop., pf., org., ch., and perc. incl. rock-kit drummer, cymbals, congas, timp., bass and ten. drums, tam-tam, tom-tom, amplified lead and rhythmic guitars, and tape recordings made in Africa. F.p. London 1972. Rev. version f.p. Toronto, Jan. 1978, f.p. in England BBC TV film. F. concert p. Worcester 1978.

Afternoon of a Faun, The (Debussy). See *Après-midi d'une faune, L'*.

Aggiustamente, aggiustatamente (It.). Exact (in point of rhythm).

Agiatamente (It.). Comfortably, freely, i.e. with suitable liberty as regards speed, etc. (not to be confused with **Agitadamente*).

Agilement (Fr.), **agilmente** (It.). In an agile manner, implying speed and nimble execution. **Agilità** (Fr.), **agilità** (It.). Agility.

Agincourt Song. A famous 15th-cent. Eng. song commemorating the victory at Agincourt in 1415, for 2 vv. and 3-part ch.

Agitato; agitatamente (It.), **agitè** (Fr.), **agitirt, agitiert** (Ger.). Agitated, in an agitated manner. **Agitazione, agitato** (It.). Agitation. Not to be confused with **Agiatamente*.

Agnelli, Salvatore (b Palermo, 1817; d Paris, 1874). It. composer of operas, ballets, and church mus. Pupil of Donizetti at Naples Cons.