



THE
A-Z OF

CLASSICAL
MUSIC

BY KEITH ANDERSON

INCLUDES 2 CDS + 150 TRACKS ONLINE

3RD EXPANDED EDITION

**NAXOS**

THE
A-Z OF
CLASSICAL
MUSIC

BY KEITH ANDERSON

INCLUDES 2 CDS + 150 TRACKS ONLINE

Bonus Area: www.naxos.com/atozclassicalmusic

See page 14 for details.



© & © Naxos Rights International Ltd 2009

First edition 1996 HNH International Ltd

Second edition 2000 HNH International Ltd

Third edition 2009 Naxos Rights International Ltd

Printed and pressed in Hong Kong

Project manager & editor: Genevieve Helsby

Design and layout: Hannah Davies, Fruition – Creative Concepts

Music editor: Sarah Butcher

Illustrations: Benjamin Chai

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

Bonus Area: www.naxos.com/atozclassicalmusic (see p. 14 for details)

ISBN: 978-1-84379-250-5

8.558212-13

www.naxos.com

CONTENTS

	<i>page</i>
<i>Preface</i>	4
The Music	5
CD Track Lists	6
Bonus Area – 150 Tracks Online.....	14
The Text	16
The Composers and Their Music.....	17
Glossary of Musical Terms	815
Classical Music in Films	901
<i>About the Author</i>	929

PREFACE

The third edition of *The A–Z of Classical Music* has been greatly expanded, now including most of the composers represented in the Naxos catalogue. Entries remain, however, restricted by space and by the immense proliferation of classical recordings in which Naxos has been a notable participant. For the same reason the recommended recordings of the earlier editions have been omitted; such information can now be obtained from **www.naxos.com**. Rather than describing the *A–Z* as a list of the great composers and their greatest works, the new edition, while not quite ‘All Composers, Great and Small’, now includes a number of less familiar figures, some eclipsed by passing contemporary fashions and others now finding their way back into current concert repertoire. Once again the attempt has been made to provide a modicum of information for the interested, intelligent listener, without the burden of technical jargon, much of which is, in any case, explained in the Glossary of Musical Terms. The new edition is accompanied by two CDs with a brand new selection of sample tracks, ranging from John Adams’s *Short Ride in a Fast Machine* to Palestrina’s *Hodie Christus natus est* to ‘Isolde’s Liebestod’ from Wagner’s *Tristan und Isolde*. And with 150 more tracks (over 15 hours of music) there is a Bonus Area online: **www.naxos.com/atozclassicalmusic** (see p. 14 for more details). Thanks to Naxos’s extraordinary library of recordings, this new edition of *The A–Z of Classical Music* is a remarkable musical resource.

THE Music



CD TRACK LISTS

CD 1

- John **Adams** (b.1947)
 [1] Short Ride in a Fast Machine 4:05
 Bournemouth Symphony Orchestra; Marin Alsop 8.559031
- Johann Sebastian **Bach** (1685–1750)
 Double Violin Concerto
 [2] II. Largo ma non tanto 6:46
 Takako Nishizaki, violin; Alexander Jablovok, violin; Capella Istropolitana; Oliver Dohnányi 8.550194
- Béla **Bartók** (1881–1945)
 44 Duos for Two Violins
 [3] No. 14: Párnás Tánc (Pillow Dance) 0:40
 György Pauk, violin; Kazuki Sawa, violin 8.550868
- Ludwig van **Beethoven** (1770–1827)
 Piano Sonata No. 8 in C minor, Op. 13 ‘Pathétique’
 [4] I. Grave – Allegro di molto e con brio 8:28
 Jenő Jandó, piano 8.550045

- Hector **Berlioz** (1803–1869)
Symphonie fantastique
- [5] IV. Marche au supplice 4:43
San Diego Symphony Orchestra; Yoav Talmi 8.553597
- Johannes **Brahms** (1833–1897)
Symphony No. 3 in F major, Op. 90
- [6] III. Poco allegretto 5:49
London Philharmonic Orchestra; Marin Alsop 8.557430
- Benjamin **Britten** (1913–1976)
Simple Symphony
- [7] II. Playful Pizzicato 3:00
Northern Sinfonia; Stuart Bedford 8.557205
- Fryderyk **Chopin** (1810–1849)
Impromptu No. 1 in A flat major, Op. 29
- [8] 4:32
Idil Biret, piano 8.550362
- Claude **Debussy** (1862–1918)
Nocturnes
- [9] No. 2: Fêtes 6:39
Orchestre National de Lyon; Jun Märkl 8.570993
- Antonín **Dvořák** (1841–1904)
Symphony No. 8 in G major, Op. 33
- [10] III. Allegretto grazioso – Molto vivace 5:46
Slovak Philharmonic Orchestra; Stephen Gunzenhauser 8.550269

- Sir Edward **Elgar** (1857–1934)
Sea Pictures, Op. 37
- 11 IV. Where Corals Lie 3:35
Sarah Connolly, mezzo-soprano; Bournemouth Symphony Orchestra; Simon Wright 8.557710
- Edvard **Grieg** (1843–1907)
Piano Concerto in A minor, Op. 16
- 12 II. Adagio 6:16
Håvard Gimse, piano; Royal Scottish National Orchestra; Bjarte Engeset 8.557279
- George Frideric **Handel** (1685–1759)
Messiah
- 13 Part I. Chorus: For unto us a child is born 4:03
The Scholars Baroque Ensemble 8.550667–68
- Joseph **Haydn** (1732–1809)
Trumpet Concerto in E flat major, Hob.VIII:1
- 14 III. Finale: Allegro 4:39
Jürgen Schuster, trumpet; Cologne Chamber Orchestra; Helmut Müller-Brühl 8.570482
- Leoš **Janáček** (1854–1928)
Sinfonietta, JW VI/18
- 15 IV. Allegretto 2:38
Slovak Radio Symphony Orchestra; Ondrej Lenárd 8.550411

Franz **Liszt** (1811–1886)

Two Concert Études, S145/R6

16 No. 2: Gnomenreigen (Dance of the Gnomes)

3:09

William Wolfram, piano

8.557014

Gustav **Mahler** (1860–1911)

Das Lied von der Erde

17 Von der Jugend

3:10

Thomas Harper, tenor; National Symphony Orchestra of Ireland; Michael Halász

8.550933

TT 79:10

CD 2

- Felix **Mendelssohn** (1809–1847)
Piano Trio No. 1 in D minor, Op. 49
- 1 II. Andante con moto tranquillo 6:39
Gould Piano Trio 8.555063
- Claudio **Monteverdi** (1567–1643)
Madrigals, Book 3
- 2 Occhi, un tempo mia vita, SV 71 3:03
Delitiae Musicae; Marco Longhini 8.555309
- Wolfgang Amadeus **Mozart** (1756–1791)
Clarinet Quintet in A major, K. 581
- 3 II. Larghetto 5:57
József Balogh, clarinet; Danubius Quartet 8.550390
- Giovanni Pierluigi da **Palestrina** (1525/6–1594)
- 4 Motet: Hodie Christus natus est 2:47
Schola Cantorum of Oxford; Jeremy Summerly 8.550836
- Sergey **Prokofiev** (1891–1953)
Piano Concerto No. 4 in B flat major, Op. 53
- 5 IV. Vivace 1:33
Kun Woo Paik, piano; Polish National Radio Symphony Orchestra; Antoni Wit 8.550566

- Giacomo **Puccini** (1858–1924)
Gianni Schicchi
- [6] O mio babbino caro 2:27
Miriam Gauci, Lauretta; BRT Philharmonic Orchestra; Alexander Rahbari 8.555796
- Sergey **Rachmaninov** (1873–1943)
- [7] Prelude in G minor, Op. 23 No. 5 3:51
Eldar Nebolsin, piano 8.570327
- Gioachino **Rossini** (1792–1868)
Il Signor Bruschino
- [8] Sinfonia 4:34
I Virtuosi Italiani; Claudio Desderi 8.660128
- Arnold **Schoenberg** (1874–1951)
Six Little Piano Pieces, Op. 19
- [9] II. Langsam 0:53
Peter Hill, piano 8.553870
- Franz **Schubert** (1797–1828)
Piano Quintet in A major, D.667 ‘The Trout’
- [10] IV. Theme and Variations: Andante 7:12
Jenő Jandó, piano; Kodály Quartet; István Tóth, double bass 8.550658
- Robert **Schumann** (1810–1856)
String Quartet in F major, Op. 41 No. 2
- [11] I. Allegro vivace 4:41
Fine Arts Quartet 8.570151

12 THE A-Z OF CLASSICAL MUSIC

Dmitry **Shostakovich** (1906–1975)

Jazz Suite No. 1

- 12 I. Waltz 2:29
Russian State Symphony Orchestra; Dmitry Yablonsky 8.555949

Richard **Strauss** (1864–1949)

Four Last Songs, Op. posth., TrV 296

- 13 No. 1: Frühling 3:41
Ricarda Merbeth, soprano; Weimar Staatskapelle; Michael Halász 8.570283

Igor **Stravinsky** (1882–1971)

Petrushka (1946 version)

- 14 Tableau I: Russian Dance 2:46
Philharmonia Orchestra; Robert Craft 8.557500

Pyotr Il'yich **Tchaikovsky** (1840–1893)

Symphony No. 5 in E minor, Op. 64

- 15 III. Valse: Allegro moderato 5:39
Polish National Radio Symphony Orchestra; Antoni Wit 8.550716

Georg Philipp **Telemann** (1681–1767)

Viola Concerto, TWV 51:G9

- 16 IV. Presto 2:46
Ladislav Kyselak, viola; Capella Istropolitana; Richard Edlinger 8.550156

Giuseppe **Verdi** (1813–1901)

Rigoletto

- | | | |
|----|--|----------|
| 17 | Act III. La donna è mobile | 2:16 |
| | Yordy Ramiro, Duke of Mantua; Slovak Radio Symphony Orchestra; Alexander Rahbari | 8.553167 |

Antonio **Vivaldi** (1678–1741)

Bassoon Concerto in B flat major, RV 501 'La notte'

- | | | |
|----|--|----------|
| 18 | III. Il sonno | 1:46 |
| 19 | IV. Sorge l'aurora | 2:50 |
| | Tamás Benkócs, bassoon; Nicolaus Esterházy Sinfonia; Béla Drahos | 8.555938 |

Richard **Wagner** (1813–1883)

- | | | |
|----|--|----------|
| 20 | Isolde's Liebestod | 7:14 |
| | Polish National Radio Symphony Orchestra; Johannes Wildner | 8.550498 |

TT: 76:25
TT CDs 1 & 2: 2:35:35



BONUS AREA

To access the BONUS AREA and enjoy over 15 more hours of free music,
go to www.naxos.com/atozclassicalmusic. See page 14 for more details.

ISBN: 9781843792505

PASSWORD: Masterpiece

Visit www.naxos.com or www.classiconline.com to access the full range of available recordings.



BONUS AREA

Listen to music by a further 150 composers!

The CDs give a snapshot of the greatest composers; the Bonus Area enables you to sample music by 150 others! Ranging from Albéniz to Zwilich, they form a musically colourful variety of famous and less familiar names.

*150 tracks to stream; 25 tracks to download: all FREE!
Over 15 hours of music.*

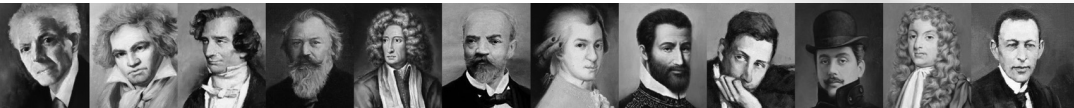


INSTRUCTIONS

Go to www.naxos.com/atozclassicalmusic

ISBN: 9781843792505

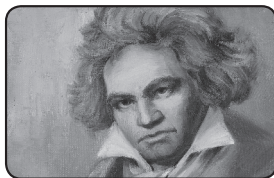
PASSWORD: Masterpiece





BONUS AREA

COMPOSERS INCLUDED



Albéniz, Alkan, Alwyn, Arensky, Arnold, Barber, Berwald, Boccherini, Borodin, Boulez, Bruckner, Buxtehude, Byrd, Cage, Chabrier, Charpentier, Copland, Corelli, Corigliano, Couperin, Cui, Delibes, Delius, Donizetti, Dowland, Dufay, Enescu, Ernst, Falla, Fauré, Field, Finzi, Flagello, Franck, Gabrieli, Gade, Gershwin, Gesualdo, Gibbons, Glass, Glazunov, Gluck, Gottschalk, Grainger, Henze, Hildegard, Hindemith, Holst, Howells, Hummel, Ibert, d'Indy, Ireland, Ives, Joplin, Josquin, Kabalevsky, Kalinnikov, Khachaturian, Kodály, Korngold, Krommer, Lalo, Lawes, Liadov, Ligeti, Lully, Lutosławski, Machaut, Macmillan, Martinů, Massenet, Maxwell Davies, Messiaen, Milhaud, Mussorgsky, Nancarrow, Nielsen, Obrecht, Ockeghem, Offenbach, Paderewski, Paganini, Panufnik, Parry, Pärt, Penderecki, Pergolesi, Piazzolla, Pleyl, Poulenc, Purcell, Quantz, Quilter, Rameau, Rautavaara, Ravel, Rawsthorne, Reger, Reinecke, Respighi, Rimsky-Korsakov, Rodrigo, Rorem, Rota, Rubbra, Rubinstein, Saint-Saëns, Salieri, Scarlatti, Schnittke, Schumann, Schütz, Scriabin, Sibelius, Smetana, Soler, Spohr, Stamitz, Stanford, Strauss II, Sullivan, Svendsen, Szymanowski, Takemitsu, Tallis, Tancayev, Tavener, Tippett, Turina, Usandizaga, Vaňhal, Varèse, Vaughan Williams, Victoria, Villa-Lobos, Wagner, Walton, Waxman, Weber, Webern, Weinberg, Widor, Wieniawski, Wolf, Yamada, Ysäye, Zemlinsky, Zimmermann, Zwilich





THE Text

THE COMPOSERS AND THEIR MUSIC

A

Aaltoila, Heikki (1905–1992)

The Finnish composer Heikki Aaltoila wrote music for 150 plays and more than 75 films. His best-known work is his *Wedding Waltz of Akseli and Elina*, written for Edvin Laine's film *Here Beneath the North Star*.

Abe, Komei (1911–2006)

Komei Abe was born in Hiroshima, the son of an army officer. In 1929 he entered Tokyo Music School, where he was a cello pupil of Heinrich Werckmeister. He was strongly influenced by the conductor and composer Klaus Pringsheim, a former pupil of Mahler.

Orchestral and Instrumental Music

Abe continued to write music that reflected the views and influence of his teacher Pringsheim – music based in late German Romanticism.

Abel, Carl Friedrich (1723–1787)

Born in Cöthen in 1723, the year in which his father's friend Johann Sebastian Bach left to take up a new position in Leipzig, Carl Friedrich Abel, like his father and grandfather before him, was a viola da gamba player. After a period in the Dresden court orchestra he moved in

1758 to London. There he established himself as a performer and composer, and alongside the youngest of Bach's sons, Johann Christian Bach, he organised concerts and served as chamber musician to Queen Charlotte.

Orchestral and Chamber Music

Abel wrote principally instrumental music. This included symphonies and concertos, varied sets of sonatas, trios and quartets, and a series of works for his own instrument, the viola da gamba.

Abelard, Peter (1079–1142)

Distinguished as a philosopher, poet and musician, Peter Abelard is also remembered for his love affair with Héloïse and for the revenge taken on him by her uncle Canon Fulbert, who had him castrated. Abelard became a monk and Héloïse a nun – eventually Abbess of the Convent of the Paraclete. Abelard's teaching, as a philosopher and then as a theologian, was originally unauthorised and earned him official condemnation, the opposition of the Cistercian reformer Bernard of Clairvaux, and the support of the Abbot of Cluny.

Sacred Music

Abelard's love songs are lost, and from the hymn-book only one melody survives for *O quanta qualia*. There remain, however, a series of six *Planctus* ('Laments'), including the lament of David on the death of Saul and Jonathan.

Abrahamsen, Hans (b.1952)

The Danish composer Hans Abrahamsen studied the horn at the Royal Danish Conservatory in Copenhagen and was a composition pupil of Niels Viggo Bentzon, subsequently studying with Gudmundsen-Holmgreen, Nørgård and Ligeti. He has taken a leading position in Danish contemporary music as a performer, composer and teacher.

Orchestral and Chamber Music

Abrahamsen's earlier music often had a political purpose, while following the principles of the *Neue Einfachheit*, the 'new simplicity' of the 1960s, a reaction against Central European complexity. He later turned to a more subjective idiom, which he explains as an attempt to bring together form, a fixed structure and freedom. His *Symphony in C* of 1972 originally had the title 'Anti-EEC-sats' ('Movement against the EEC'), which was later dropped.

Absil, Jean (1893–1974)

Trained first as an organist, the Belgian composer Jean Absil taught for many years at the Brussels Conservatory, where he had formerly studied. His initially conventional style developed into a more contemporary musical language through contact in Paris with composers such as Honegger and Milhaud.

Instrumental Music

Absil's best-known work remains his early *Rhapsodie flamande*. He left a varied quantity of orchestral music, including concertos and rhapsodies that use folk material from other countries. He produced an equally varied body of chamber music, piano works and compositions for guitar, together with, for the theatre, incidental music, ballets and an opera.

Choral and Vocal Music

Absil's choral works and songs show a discriminating choice of texts, with the former including repertoire for children's voices.

Achron, Joseph (1886–1943)

Lithuanian by birth, the violinist and composer Joseph Achron studied with Auer and Liadov at the St Petersburg Conservatory and began his career in Russia before emigrating to the United States in 1925. Two years later he gave the premiere of his Violin Concerto No. 1 with the

Boston Symphony Orchestra. In 1934 he moved to Hollywood, where he continued his career as a violinist and wrote music for films.

Orchestral Music

Achron's orchestral works include three violin concertos, the third written in 1939 for Jascha Heifetz. The first includes a movement of improvisations on Jewish Yemeni themes. His *Golem Suite*, performed at the ISCM Festival in Venice in 1932, reflects the rise and fall of the monster by a retrograde version of the first part in the concluding section.

Sacred Music

Achron's sacred music includes a setting of the Evening Service of the Sabbath.

Adam, Adolphe (1803–1856)

The son of a distinguished Paris Conservatoire piano teacher, Adolphe Adam was born in Paris in 1803. He won popular success with his many compositions for the stage, much of his later work necessitated by the failure of a theatre venture in the revolution of 1848 and the consequent need to pay off heavy debts (which were cleared by the time of his death in 1856).



Stage Works

Adam wrote some 80 works for the stage. Of these the best known remains the ballet *Giselle* or *Les Wilis*, first staged in 1841 and based on a legend according to which the ghosts of unmarried girls return to seek revenge on the living. This was immediately followed by *La Jolie Fille de Gand* ('The Pretty Girl from Ghent'), in which the heroine rejects elopement with a nobleman in favour of marriage to her original lover. *La Filleule des fées* ('The Fairies' God-daughter'), staged in 1849, follows the fate of a girl bewitched by a bad fairy but eventually united with her prince. All three ballets were vehicles for the dancer Carlotta Grisi, whose admirers included Théophile Gautier, author of *Giselle*. Adam's opera *Si j'étais roi* ('If I Were King') was among

his most successful, and the overture remains in concert repertoire internationally. The opera *Le Postillon de Lonjumeau* ('The Postilion of Lonjumeau') had its first performance at the Paris Opéra-Comique in October 1836. The unlikely story deals with the rise of the coachman, Chapelou, to the position of principal tenor at the Paris Opéra after the director of the Opéra has overheard his remarkable song about the postilion of Lonjumeau.

Adam de la Halle (1245/50–1285/8 or after 1306)

A *trouvère* poet and composer, Adam de la Halle – sometimes known as Adam le Bossu ('Adam the Hunchback'), although he disclaimed such a sobriquet – was a native of Arras but educated in Paris. He was in the service of Charles of Anjou and visited Italy on several occasions. The suggested later date for his death is derived from the mention of an 'Adam le Boscu' in accounts of the coronation of the English King Edward II in 1307.

Vocal Music

Adam de la Halle is remembered in particular for his three dramatic works, of which the pastoral *Jeu de Robin et de Marion* is the best known, with its mixture of speech and song. The *Jeu d'Adam* combines various elements, inviting comparison with Chaucer or Boccaccio. His compositions include monophonic chansons and *jeux-partis* (a form of dialogue in which one singer answers the question proposed by another), three-part *rondeaux* and motets. It is unusual to find a composer of this period writing both monophonic and polyphonic works.

Adams, John (b.1947)



MUSIC ON CD 1

A pupil of Leon Kirchner, David Del Tredici and Roger Sessions at Harvard, John Adams moved to California, where he has made a name for himself in more original forms. In the 1970s he took up minimalism, to which he gave an individual shape as he developed his own distinctive musical language.

Stage Works

The 1982 opera *Nixon in China* was a collaboration with the theatre director Peter Sellars and the poet Alice Goodman; it was inspired by President Nixon's visit to China in 1972 and has found a place in current repertoire. This was followed by a further collaboration, *The Death of Klinghoffer*, first staged in 1991 and based on the murder of an elderly American by terrorists who had seized a Mediterranean cruise-liner. Other stage works include *I Was Looking at the Ceiling and Then I Saw the Sky*, completed in 1996, and the nativity oratorio *El Niño*.

Orchestral Music

Shaker Loops, for string orchestra, dates from the mid-1970s and seeks inspiration from the religious ecstasy of Shaker ceremonies. The brief *Short Ride in a Fast Machine*, described as a fanfare for orchestra, forms a rapid contrast to *Tromba lontana* and was first performed in 1986. Other works include a Violin Concerto in 1993 and in 2003 *My Father Knew Charles Ives*.

Vocal and Choral Music

Choral works by Adams include choruses from *The Death of Klinghoffer* and a work to mark the tragedy of 11 September 2001, *On the Transmigration of Souls*. His setting of Walt Whitman's Civil War *The Wound-Dresser* for baritone and orchestra, a thoughtful treatment of the text, was written in 1988.

Addinsell, Richard (1904–1977)

Born in London in 1904, Richard Addinsell studied there and in Berlin and Vienna. He made his career in England and America largely in music for the cinema and theatre, as well as serving as composer and accompanist for Joyce Grenfell in her revue songs.

Film and Stage Music

Addinsell's best-known work for the cinema is the *Warsaw Concerto*. Written for the 1941 film *Dangerous Moonlight*, it is a less substantial reflection of the popular piano concertos of

Rachmaninov. The *Warsaw Concerto* enjoyed contemporary popularity outside the cinema, becoming a well-known battleground for amateur pianists and a part of British light music repertoire. Addinsell provided music for other popular films of the time and for Christopher Fry's stage play *Ring around the Moon*.

Adler, Hugo Chaim (1894–1955)

The Belgian-born cantor and composer Hugo Chaim Adler was cantor of the Haupt-Synagoge in Mannheim, Germany, from 1922 until his emigration to the United States in 1939. In the United States Adler was cantor and music director of Temple Emanuel in Worcester, Massachusetts, and in 1942 he was awarded first prize by the Central Conference of American Rabbis for his liturgical settings. He wrote many large-scale cantatas on biblical and other Judaic subjects, as well as two complete services.

Adler, Samuel (1928–)

Samuel Adler is unique among those established mainstream American composers whose Jewish identities have played a formative part in their work. He has written prolifically for the Hebrew liturgy and has been consistently active in the American cantorial and Jewish music infrastructure. Adler was born in Mannheim, Germany, where his father, Hugo Chaim Adler, was a respected cantor. After the family's immigration he became his father's choir director at the age of 13. Adler studied composition with Aaron Copland, Paul Hindemith, Walter Piston, and Randall Thompson, and conducting with Serge Koussevitzky. He was music director of Temple Emanuel in Dallas from 1953 until 1966, when he became professor of composition at the Eastman School of Music. His compositions include more than 400 works spanning nearly all media, apart from his large liturgical output. Adler has served on the faculty of the Juilliard School since 1997, while remaining professor emeritus at Eastman.

Orchestral Music

Samuel Adler's orchestral music includes five symphonies and a number of concertos. In these he makes use of varied techniques, including elements of serialism.

Vocal and Choral Music

Adler's vocal and choral music includes much written for Jewish liturgical use or otherwise of Jewish inspiration. At the same time he has written music that is more lighthearted, including settings that range from Catullus to Dr Seuss. His oratorio *The Binding* draws on the Bible and the Midrash for its texts.

Opera

Adler's operas include the moving *The Outcast of Poker Flat*, *The Wrestler* (based on the story of Jacob) and the music drama *The Lodge of Shadows*.

Adolphe, Bruce (b.1955)

The American composer Bruce Adolphe enjoys an active career as a teacher and composer; he has written a series of successful works, including four operas, two of which are related to his own Jewish background. His output also includes a quantity of chamber music, orchestral music and songs.

Opera and Vocal Music

Adolphe's operas include a work based on Edgar Allan Poe's *The Tell-Tale Heart*, a comic opera *The Amazing Adventure of Alvin Allegretto*, and two works of Jewish inspiration: *The False Messiah*, based on Scholem's *Life of Shabtai Zvi*, and *Mikhoels the Wise*, on the life and murder of a leading actor in the Yiddish Theatre in Soviet Russia. His songs include *Out of the Whirlwind*, settings of words by victims of the Holocaust, and *Ladino Songs of Love and Suffering*, with traditional Ladino texts.

Agricola, Alexander (Alexander Ackermann) (?1445/6–1506)

The Franco-Netherlandish composer Agricola had a distinguished career in Italy and at the French court, finally serving Philip the Fair – Duke of Burgundy and subsequently King of Castile. His style is reminiscent of Ockeghem, from whom he seems to have learnt much.

Choral, Vocal and Instrumental Music

Agricola left a number of settings of the Mass and motets. At the same time he contributed to the repertoire of the chanson, setting generally French texts. His instrumental music includes versions of compositions by Binchois, Ockeghem and others.

Aguado, Dionisio (1784–1849)

A guitar virtuoso, the Spanish composer Aguado wrote influential methods and studies for his instrument. He won a reputation for himself in Paris, where he settled in 1825, returning to Spain for the last 10 years of his life. He collaborated with Fernando Sor in Paris, although his use of the right-hand fingernails differed from Sor's practice.

Guitar Music

Aguado published a *Colección de estudios para guitarra* in 1820, followed by an *Escuela de guitarra* in 1825 and a subsequent *Méthode complète pour la guitare* in Paris.

Aguilera de Heredia, Sebastián (c.1561–1627)

A native of Saragossa, Sebastián Aguilera de Heredia, a priest and organist, spent many years in the service of the Cathedral of La Seo in Saragossa. He contributed notably to the tradition of Spanish organ music of his time and also left 36 settings of the *Magnificat*, exploring the eight ecclesiastical modes in choral settings for various numbers of voices.

Organ Music

The organ music left by Aguilera de Heredia includes several pieces under the title of *tiento*, the Spanish equivalent of the Italian *ricercare*, originally an introductory instrumental ‘try-out’.

Ahle, Johann Georg (1651–1706)

The son of Johann Rudolf Ahle, Johann Georg Ahle succeeded his father as organist of St Blasius in Mühlhausen, to be succeeded in his turn, after his own death, by Johann Sebastian Bach. Like his father he held important positions on the town council and interested himself in literary and musical composition, with informative treatises on musical theory and current practice, together with a series of novels and a group of dialogues. He wrote sacred and secular music, much of which has been lost.

Ahle, Johann Rudolf (1625–1673)

Born in Mühlhausen, Johann Rudolf Ahle had his schooling in Göttingen, before going on to study theology at Erfurt University. He won a reputation as an organist, serving as organist at St Blasius in his native town (a position later to be held, briefly, by Johann Sebastian Bach). Ahle was clearly a citizen of some local importance and became mayor of Mühlhausen shortly before his death.

Sacred Music

Ahle’s compositions chiefly comprise sacred vocal music in the characteristic Lutheran forms of the time, influenced by elements of Italian styles. This influence is notable in his vocal concertos, with solo voices accompanied by instrumental ensembles. His chorale melodies include *Liebster Jesu, wir sind hier* (‘Blessed Jesu! here we stand’), among others that are still widely known.

Aho, Kalevi (b.1949)

A pupil of Rautavaara and of Boris Blacher, the Finnish composer Kalevi Aho taught at Helsinki University and then at the Sibelius Academy, before, from 1993, concentrating more exclusively on his activities as a composer. In his compositions, many of which are on a large scale, he makes use of a wide variety of material – traditional and avant-garde. He handles this with considerable virtuosity, as shown in his symphonies.

Aichinger, Gregor (1564–65 – 1628)

One of the leading composers of his time in southern Germany, Gregor Aichinger was associated with the Fugger banking family in Augsburg, where he became organist both to the Fuggers and at the church of St Ulrich. He was a pupil of Giovanni Gabrieli in Venice, and later spent time in Rome, where he was probably ordained priest. In Augsburg he continued his association with the Fuggers and with Augsburg Cathedral, through which he held various benefices.

Sacred Music

Aichinger's *Sacrae cantiones*, published in Venice in 1590, reflect the influence of Gabrieli. Other works show the influence of the Roman *canzonetta*, notably the *Ghirlanda di canzonette spirituali* ('Garland of Spiritual Songs') of 1603. His importance lies in part in his introduction of contemporary Italian *concertato* styles, with *basso continuo*, into Germany.

Akpabot, Samuel (1932–2000)

Born in Eastern Nigeria, Samuel Akpabot studied organ, trumpet and composition in London. He then returned home to study the indigenous music of Nigeria at the University of Ife, with further work at the University of Chicago and Michigan State University. He is regarded as a major scholar on the subject.

Orchestral Music

Akpabot juxtaposes African and European instruments in several of his compositions. His *Three Nigerian Dances*, however, are scored simply for strings and timpani.

Akses, Necil Kâzim (1908–1999)

Necil Kâzim Akses was one of a distinguished group of five Turkish composers active in Western music. He was a pupil of Cemal Reşit Rey in Istanbul before studying with Joseph Marx in Vienna and with Alois Haba and Josef Suk in Prague. He held various official positions in the Turkish musical establishment.

Opera

Akses left two early operas: *Mete*, written in 1933, and *Bayönder*, written in 1934. He served as director general of the Ankara State Opera from 1971 to 1972.

Orchestral and Chamber Music

The orchestral *Ankara kalesi* ('Ankara Castle') dates from 1942. It was followed by *Poème* for cello and orchestra, a Violin Concerto, a Concerto for orchestra, and four symphonies. His *Atatürk diyor ki* ('Atatürk Says That'), described as a rhetorical symphony, was composed in 1988. His chamber music includes three string quartets.

Akutagawa, Yasushi (1925–1989)

A pupil in Tokyo of Hashimoto, Shimofusa and Ifukube, Yasushi Akutagawa later established friendly relations with Russian composers, including Shostakovich, Khachaturian and Kabalevsky, and was influenced in style by Prokofiev. Thus he played an important part in the musical exchange between Japan and Soviet Russia.

Opera

Akutagawa's compositions include the operas *Dark Mirror* and *Orpheus in Hiroshima*.

Orchestral Music

Orchestral music by Akutagawa includes his *Ellora Symphony*, a Cello Concerto, and some hundred examples of music for the cinema. *Music for Symphony Orchestra* was first performed in 1950 and given wide publicity in the United States, leading to immediate worldwide recognition for the work itself and for its composer.

Alain, Jehan (1911–1940)

Son of the composer Albert Alain and brother of the famous organist Marie-Claire Alain, the French composer and organist Jehan Alain left a fascinating body of music for piano and for organ, much of it published after his premature death in action in 1940. A pupil of Marcel Dupré, Paul Dukas and Roger-Ducasse, Alain wrote music of originality within the French tradition to which he belonged.

Organ Music

Jehan Alain's music for organ, collected for publication in 1943 in three volumes, contains music of profound religious inspiration. It also explores the traditional forms of prelude, fugue, fantasy and variations.

Piano Music

Alain's music for piano was again published posthumously in three volumes, in 1944, and is similar in inspiration to his organ music.

Albéniz, Isaac (1860–1909)

 MUSIC ON BONUS AREA

A pianist and composer, the Spanish musician Albéniz was a leading figure in the creation of a national style of composition in Spain. Although he wrote operas (including a *King Arthur* to English words), songs and orchestral music, he is best known for his piano music, some of which has been arranged by others for orchestra.



Piano Music

Albéniz's music for piano includes *Iberia* (four books), two *Suites españolas*, *12 piezas características* and *Recuerdos de viaje* ("Travel Memories"). Orchestral arrangements include pieces from the *Suite Iberia*, orchestrated by Arbós. Other arrangements have been for guitar, an instrument to which much of the music of Albéniz is well suited.

Albero y Añaños, Sebastián Ramón de (1722–1756)

A chorister at Pamplona Cathedral from the age of 12, the Spanish composer Sebastián Ramón de Albero y Añaños served as first organist of the Royal Chapel in Madrid from 1748, a contemporary there of Domenico Scarlatti and the great castrato Farinelli.

Keyboard Music

Albero's surviving compositions consist of a set of 30 sonatas for *clavicordio*, or *piano forte* and a further set of eighteen pieces. They suggest the keyboard style of Domenico Scarlatti.

Albert, Eugen d' (1864–1932)

The German composer Eugen d'Albert was born in Glasgow and had his early musical training in London, where his father had formerly been ballet master at the King's Theatre and at Covent Garden. He enjoyed a career as a virtuoso pianist, later turning his attention to opera, a form in which he won immediate if ephemeral success. He died in Riga in 1932.

**Stage Works**

The best known of d'Albert's stage works is his music drama *Tiefland*, based on a Portuguese original and first staged in Prague in 1903. This was followed by a musical comedy on the subject of the flautist king Frederick the Great, *Flauto Solo*. His final work for the stage, *Mister Wu*, was left unfinished at his death.

Orchestral Music

D'Albert's two piano concertos provide an interesting addition to Romantic piano repertoire, testimony also to the composer's own skill as a performer. His Overture to Grillparzer's *Esther* also retains an occasional place in orchestral repertoire.

Piano Music

D'Albert made transcriptions and arrangements for piano, as expected of any virtuoso. Original compositions include the Suite, Op. 1, the Sonata, Op. 10 and a number of shorter genre pieces.

Albert, Heinrich (1604–1651)

The German poet and composer Heinrich Albert was born in 1604 in Lobenstein. He assisted his cousin Schütz in Dresden, studied law in Leipzig, and finally settled in Königsberg, where he served as organist at the cathedral.

Songs and Choral Music

Albert is chiefly known for his eight volumes of *Arien* ('Songs'), published between 1638 and 1650. He also wrote many other works, including motets for church use. His work reflects the influence of Schein, whom he had known in Leipzig.

Alberti, Gasparo (c.1485–c.1560)

Gasparo Alberti was a native of Padua. Records show that he was a singer at the Basilica of S Maria Maggiore in Bergamo in 1508, and remained in the service of the Basilica, in one way or another, until his death in about 1560.

Sacred Music

Alberti's liturgical music shows a respect for clarity of words (one of the principles of the Counter-Reformation) in polyphonic settings of the Mass and other sacred texts, including polyphonic versions of the Passions.

Alberti, Innocentio (c.1535–1615)

Born into a family of musicians in Treviso, Innocentio Alberti served as a music tutor with the Accademia degli Elevati in Padua. When that institution was dissolved in 1560, he moved to the Este court in Ferrara, apparently as a cornetto player and a composer, until the court and its musical establishment came to an end in 1598.

Choral Music

Alberti left a number of collections of madrigals, a volume of psalm settings, and a volume of motets. His work is said to be largely conservative in style.

Instrumental Music

An instrumental *pavane*, apparently by Alberti, survives in the English Lumley part books of about 1560.

Albinoni, Tomaso (1671–1751)

A contemporary of Vivaldi in Venice, Albinoni claimed to have written some 80 operas (which are now generally neglected) and a variety of instrumental works, many of which remain in chamber-orchestra repertoire.

Orchestral Music

The most popular work associated with the name of Albinoni is the spurious but delightful *Adagio* by the musicologist Remo Giazotto, apparently based on a genuine fragment by Albinoni himself. Albinoni did write some 54 concertos. Of these the set of 12 for strings, Op. 5, the 12 Oboe Concertos, Op. 7, the set of a dozen varied concertos, Op. 9 and the Violin Concertos, Op. 10 repay attention.

Chamber Music

Chamber music by Albinoni includes two attractive works written for trumpet and strings, the Sonata a 6 and the Sonata di concerto a 7, as well as four sets of trio sonatas.

Opera

Albinoni was prolific and successful as a composer of opera, from his first, *Zenobia, regina de' Palmireni*, in 1694 to *Artamene* in 1741. He claimed credit for 80 such works by the time of his penultimate opera in 1734. His *Statira*, illustrated by an aggressive battle aria with warlike trumpets, was staged in Rome in 1726.

Albrechtsberger, Johann Georg (1736–1809)

Johann Georg Albrechtsberger gave lessons to Beethoven, and replaced Mozart, at the latter's request, as assistant to the Kapellmeister of St Stephen's Cathedral in Vienna. He was appointed to the position with right of succession, a promotion realised in 1793, two years after Mozart's death. He won contemporary distinction as an organist, composer and teacher, and displayed a particular mastery of counterpoint, reflected in his own 240 fugues and in the later work of his pupil Beethoven.

Organ Music

Albrechtsberger published an enormous quantity of fugues, and preludes and fugues, many for either organ or harpsichord. He left some 278 keyboard works.

Chamber Music

Equally prolific in chamber music for various groups of instruments, Albrechtsberger based many of his instrumental compositions on the church sonata of the Baroque period, with its contrapuntal content.

Orchestral Music

While Albrechtsberger's four symphonies may be forgotten, his concertos for jew's harp have occasionally made their way into the modern trumpet repertoire. He also wrote concertos for trombone, for harp and for organ.

Albright, William Hugh (1944–1998)

The American composer, pianist and organist William Albright studied composition with Ross Lee Finney and George Rochberg and the organ with Marylin Mason at the University of Michigan, continuing his musical development with Olivier Messiaen in Paris before returning to a teaching position at the University of Michigan. During his career he was the recipient of many awards and honours.

Keyboard Music

Albright is an important figure among composers for the organ in the later 20th century. His works include compositions for organ and orchestra, three *Organbooks*, as well as music for piano that makes use of ragtime – a feature of his work as a performer.

Alcock, John (1715–1806)

The English organist and composer John Alcock was a chorister at St Paul's Cathedral. Benefiting from a growth in the number of organs in large provincial parish churches, he was an early example of an organist who reached a cathedral position (Lichfield) through posts in parish churches (Plymouth and Reading).

Vocal and Choral Music

Alcock's vocal music includes a quantity of anthems and service settings for the Church of England, with a number of secular songs, catches, glees and canons.

Alcock, John (1740–1791)

The younger John Alcock followed his father's profession as an organist and composer, after serving as a chorister under his father at Lichfield Cathedral.

Vocal and Choral Music

Alcock left anthems and secular songs, together with a varied collection of instrumental works seemingly designed for amateur use.

Alfano, Franco (1875–1954)

The Italian composer and pianist Franco Alfano was born in Naples, where he studied before a period at the Leipzig Conservatory. His name has long been remembered for the completion of Puccini's last opera, *Turandot*, but his reputation as an original composer has more recently been reassessed.



Stage Works

After earlier ballet music, written during a period in Paris, Alfano won his first operatic success with *Risurrezione* ('Resurrection'), staged in Turin in 1904. He used some of his 1921 opera *La leggenda di Sakùntala* in his completion of *Turandot*. His opera, which reflects the influence of Debussy, was later reconstructed and revived under the title *Sakùntala*. Other operas include a version of Rostand's *Cyrano de Bergerac*, testimony to his importance in Italian opera after Puccini.

Instrumental and Vocal Music

Alfano had recourse to the work of Rabindranath Tagore in his vocal settings. His chamber and piano music includes three string quartets, a Cello Sonata and a 'Concerto' for piano trio.

Alfonso el Sabio (1221–1284)

Alfonso el Sabio ('Alfonso the Wise') became king of Castile and León in 1252. As a patron of the arts and of learning he was responsible for a number of important publications, among them the *Cantigas de Santa María*, a varied collection of songs in honour, in one way or another, of the Blessed Virgin. His court was an artistic and scholarly centre, where Jewish,

Islamic and Christian met. Politically he was less successful, his patronage of the arts leading to accusations of weakness.

Vocal Music

The *Cantigas de Santa María* is a collection of songs which celebrate the Blessed Virgin, whether songs of praise or anecdotal accounts of miracles (probable or improbable). Alfonso el Sabio may have been both poet and musician, but he set greater store by collecting and ordering the songs of the *Cantigas* than by his own original creative work.

Alfvén, Hugo (1872–1960)

A Swedish composer, conductor and violinist, Alfvén was born and had his musical training in Stockholm. He wrote a considerable amount of orchestral, choral, vocal and chamber music.

Orchestral Music

Alfvén is probably best known outside Sweden for his Swedish Rhapsody No. 1 *Midsummer Vigil* (*Midsommarvaka*); this was followed by two further Swedish Rhapsodies – *Uppsala Rhapsody* and *Dalecarlian Rhapsody*. His five symphonies (in common with his vocal and chamber music) are less widely known. He himself set particular store by his first four symphonies, written in 1897, 1897–8, 1905 and 1918–19 respectively. The third of these was written in Italy and the fourth has the programmatic title ‘Från havsbandet’ (‘From the Outskirts of the Archipelago’). His fifth and final symphony was completed in 1953. His own close association with his native country is heard in his *En skärgårdsägen* (‘Legend of the Skerries’), the darker counterpart to his *Midsummer Vigil*.

Ali-Zadeh, Franghiz (Turkish spelling, Ali Ağa Kızı) (b.1947)

The Azerbaijani composer Franghiz Ali-Zadeh was trained at the Azerbaijan State Conservatory, where she later joined the teaching staff, before moving to Turkey in 1992. As a pianist she

did much to introduce more contemporary music to Azerbaijan. Her own compositions combine traditional Azerbaijani influences with contemporary Western elements in a range of instrumental and vocal compositions.

Alkan, Charles-Valentin (1813–1888)

 MUSIC ON BONUS AREA

Alkan, born Morhange in Paris in 1813, was among the most gifted piano virtuosi of his time. Much of his life, in particular from 1853 onwards, was spent in eccentric isolation. His remarkable abilities as a pianist, in later years only intermittently displayed, were coupled with an equally remarkable body of keyboard compositions, neglected until recent years. In addition to his musical interests, he maintained his classical and biblical studies, the latter reflecting the Jewish faith into which he had been born and to which he remained loyal throughout his life.

Piano Music

While Alkan's piano music includes the operatic fantasias and transcriptions fashionable in his time, his more remarkable works must be his virtuoso *Études*, notably the set in all minor keys, Op. 39, containing a 'Scherzo diabolico', 'Symphonie', 'Concerto', 'Ouvverture' and final 'Le Festin d'Esopé' Variations. The four-movement 'Symphonie' includes a sober *Marche funèbre*. There are preludes in all keys, major and minor, many with idiosyncratic titles; impromptus; *études* in all major keys; and a set of 48 *Esquisses*, the last as original as anything else he wrote. Much of Alkan's piano music makes fierce technical demands on any performer and the larger works are massive in scale and conception.

Orchestral Music

Alkan's compositions are chiefly for piano. A symphony is lost, while a work for wind band remains unpublished. Three piano chamber concertos survive, written in the early 1830s, the third reconstructed from a later adaptation. And a Piano Concerto has been produced from Nos 8–10 of the *Études*, Op. 39; these demanding pieces conceived as a 'Concerto' by Alkan

for piano alone were subsequently orchestrated by the conductor Karl Klindworth (to be first performed in 1902).

Chamber Music

Alkan's contribution to chamber music is found in a *Grand Duo Concertant* for violin and piano, a *Sonate de concert* for cello and piano, and a Piano Trio.

Allegri, Gregorio (1582–1652)

In a career largely centred on Rome, Allegri provided music for the papal choir, to which he was appointed as a singer in 1629.

Church Music

Allegri's most famous work is his setting of the *Miserere* for five-part choir with a second four-part choir of soloists. The work was kept secret, but the 14-year-old Mozart wrote it out from memory after he had heard it sung in Holy Week in the Sistine Chapel in 1770.

Almeida, Laurindo (1917–1995)

The Brazilian virtuoso guitarist Laurindo Almeida was an early exponent of jazz in Brazil, influencing Stan Kenton's orchestra which he joined in the late 1940s soon after his emigration to the USA. He was the first person to record all the preludes of his friend Villa-Lobos.

Guitar Music

Almeida's best-known piece is *Braziliance*, a return to the style of the Brazilian *chôros*.

Almqvist, Carl Jonas Love (1793–1866)

Known as both a writer and a composer, Carl Jonas Love Almqvist was born in Stockholm. He held innovative social views and was in 1841 compelled to resign his position as a clergyman,

assumed four years earlier. In 1851 he was accused of murder, which forced him to flee the country; he took refuge in America and then in Germany. He died in Bremen in 1866. Self-taught as a composer, Almqvist wrote settings of his own texts and a series of piano pieces that reflect his particular views on music.

Alnar, Hasan Ferit (1906–1978)

The Turkish composer Hasan Ferit Alnar studied with Joseph Marx in Vienna. He then held various conducting appointments in Istanbul and in Ankara, teaching at the Conservatories in both cities and acting for a time as assistant to Carl Ebert at the State Opera.

Orchestral Music

In addition to his Cello Concerto, Alnar left a concerto for a traditional instrument on which he had shown early expertise, the kanun.

Alonso (fl. 1500)

The Spanish musician recorded as Alonso, possibly to be identified with Alonso de Plaja, is the composer of several items included in the royal *Cancionero musical de Palacio*, compiled for the Spanish court and including music from the later 15th century and the first third of the 16th.

Vocal Music

The songs of Alonso included in the *Cancionero musical de Palacio* are characteristic of the new Spanish music at the beginning of the 16th century, reflecting, in their style and language, native as well as imported elements.

Alwyn, William (1905–1985)



William Alwyn's training at the Royal Academy of Music in London was interrupted by the

death of his father, but after earning his living for a time, principally as a flautist, he returned to teach composition at the Academy whilst simultaneously pursuing his career as a flautist. He later developed his technique and particular musical language, rejecting his earlier work. He won a reputation as a composer of film scores, with music for *The Way Ahead* and *Odd Man Out* among 86 such collaborations, and he wrote music for 107 documentaries. A man of diverse gifts, he also turned his attention to painting and writing.

Orchestral Music

Alwyn's orchestral music includes five symphonies and a number of concertos, two of them for piano. The first of the latter was written in 1930 and later rejected by the composer, a judgement that to many has appeared too harsh. The second concerto was written in 1960.

Film Music

After earlier work for documentary films, in the 1940s Alwyn began an important collaboration with the film director Carol Reed, writing scores for films including *Odd Man Out*, *The Fallen Idol*, *The Winslow Boy* and *The History of Mr Polly*.

Vocal and Chamber Music

Alwyn was equally prolific as a composer of music for voice and for smaller ensembles, vocal works including an oratorio (the words taken from Blake), an opera and song cycles. The latter make particular use of poems by his friend Michael Armstrong.

Piano Music

A pianist himself, Alwyn wrote music for the piano throughout his life, sometimes making notable technical demands on a performer.

Ammerbach, Elias Nicolaus (c.1530–1597)

Briefly a student at the University of Leipzig, Elias Nicolaus Ammerbach served as organist at the Thomaskirche from 1561 to 1595. His particular achievement lay in the development of

the new German organ tablature (a system of writing organ music by a combination of letter notation and rhythmic signs).

Amram, David (b.1930)

The work of American composer David Amram is tinged with his interest in jazz. A horn player, he had early experience of orchestral work before studying at the Manhattan School. His prolific career has brought a quantity of incidental music and film scores, and an association with Kerouac, Ginsberg and others of the so-called ‘beat generation’.

Stage Works

Amram’s association with the New York Shakespeare Festival has spawned incidental music for 25 plays, and, again in association with the festival’s producer Joseph Papp, the opera *Twelfth Night*. He explores a more serious vein in *The Final Ingredient*, an opera for television dealing with the final successful attempt of concentration camp prisoners to celebrate Passover.

Orchestral and Vocal Music

Among works that show varied musical interests, *Songs of the Soul* (*Shinay Neshama*) explores Jewish traditions beyond those associated with Ashkenazim. His *Shir L’erev Shabbat*, Sabbath prayers, is his most important sacred work.

Anchieta (Antxieta), Juan de (1462–1523)

Juan de Anchieta was born into a leading Basque family, his mother a great-aunt of Ignatius Loyola, founder of the Society of Jesus. In 1489 he was appointed to the chapel of Queen Isabella and in 1495 became *maestro de capilla* to Prince Don Juan. He returned to the Queen’s service after the Prince’s death in 1497, and in 1504 was transferred to the service of the new Queen, Joanna the Mad. He held various church benefices, being made Abbot of Arbás in 1518, and spent his final years in a Franciscan convent that he had founded in Azpeitia.

Sacred Music

Some 30 of Juan de Anchieta's compositions survive, among them two complete Masses, two settings of the *Magnificat*, a *Salve Regina*, four attributed Passion settings, as well as other sacred works and four compositions with Spanish texts. He was among the leading Spanish composers of his generation, writing music for the ample resources of the court chapel of the Catholic kings.

Ancis, Solomon (1873–1945)

Solomon Ancis was a cantor, choral director, educator and composer whose most lasting contribution is his substantial body of liturgical settings for male-voice chorus. Born in Luba, Volhynia, in the Ukraine, he sang in cantorial choirs in that region and then in Odessa, where he worked with many great hazzanim. He moved to America in the early 1920s and settled in Los Angeles, where he was an active member and officer of the Jewish Ministers Cantors Association of California (the Hazzanim Farband). He conducted its chorus for a time, and wrote and arranged music for its concerts.

Sacred Music

Many of the settings by Ancis became standard repertoire for orthodox cantors and synagogues, although most of his music remains in manuscript.

Anglebert, Jean-Henri: see D'Anglebert, Jean-Henri**Antheil, George (1900–1959)**

Of German descent, the composer and pianist George Antheil was born in New York and studied composition with Constantin von Sternberg and Ernest Bloch. He went on to establish

a reputation and some notoriety for himself in Berlin and then in Paris, notably with his anti-Romantic use of mechanical procedures. He then turned to neoclassicism and to various other musical fashions of the time, and to an attempt to revive contemporary German opera. A falling-off of critical support led him in 1933 to return to America, where he collaborated with Balanchine and Martha Graham in musical 'ballet-opera-theatre', moving to Hollywood in an attempt to support himself by film music. Since his death there has been a revival of interest in his work.

Stage Works

In 1926 Antheil aroused avant-garde interest with his *Ballet mécanique*, a film collaboration with Fernand Léger (although the problems of co-ordinating film and music proved insurmountable and both works became autonomous). His later ballets in America with Balanchine include *Dreams*, and, with the choreographer Loring, *Capital of the World* for the American Ballet Theater. His first opera, *Transatlantic*, had its premiere in Frankfurt in 1930, but his most successful opera remains *Volpone*, first staged in Los Angeles in 1955. Three further operas followed: *The Brothers*, *Venus in Africa* and *The Wish*.

Instrumental Music

Antheil had hopes of a change in his fortunes when his Symphony No. 4 was accepted for publication in 1942. His Fifth Symphony, subtitled 'Joyous', followed in 1948 and the final Sixth Symphony 'after Delacroix', although later to be revised, appeared in the same year. The first movement of the latter drew inspiration from Delacroix's painting *Liberty Leading the People*. Antheil also wrote chamber music, including three string quartets and, in 1923, a Symphony for Five Instruments, scored for flute, bassoon, trumpet, trombone and viola. He provided avant-garde and then more conventional music for the piano throughout his career.

Apell, David August von (1754–1832)

Like his father, a tax official in Kassel, David August von Apell also won a significant reputation for himself as a composer, conductor and administrator of the court theatre. He lost all his official positions in 1822, but his most notable achievement is a history of musicians in Kassel from the beginning of the 16th century up to his own time.

Vocal Music

Apell wrote a *Missa pontificale* in 1800 that earned him a papal award. He was also a composer of works for the theatre, now largely lost, and songs and cantatas. Among these last, his *Il trionfo della musica*, for four voices and orchestra, was published in about 1787 and dedicated to the Elector Maximilian of Bavaria. In this work he makes use of the fashionable instrument of the time, the glass harmonica.

Appenzeller, Benedictus (c.1480–88 – after 1558)

From 1537 until the 1550s Benedictus Appenzeller was *maître de la chapelle* to the regent of the Netherlands, Mary of Hungary. He had pursued an earlier career as a singer and then choirmaster at St Jacob in Bruges. His surviving works include chansons and liturgical settings.

Arámbarrí, Jesús (1902–1960)

The Basque musician Jesús Arámbarrí won a reputation as a conductor, particularly for his work with the Bilbao Symphony Orchestra. After study at the Vizcaíno Conservatory he continued in Paris as a composition pupil of Paul Le Flem and Dukas. As a composer he drew on Spanish and Basque traditions, although he wrote relatively little as he concentrated on his conducting career. During his last decade he was conductor of the Madrid Symphony Orchestra, while he held an appointment at the Madrid Conservatory.

Vocal and Orchestral Music

Arámbarri's 8 *Basque Songs* are based on the love-songs and lullabies collected by Resurrección María de Azcue and Padre José Antonio de Donostia. Other compositions include short orchestral pieces, making use of Basque material or with a Spanish flavour. His zarzuela of 1952, *Viento Sur* ('South Wind'), reveals the lyricism at the heart of his work.

Arauxo, Francisco Correa de: see Correa de Arauxo, Francisco

Arcadelt, Jacques (1507–1568)

Probably French by birth, Arcadelt spent time in Italy (Florence and Venice, as well as in the papal service), before returning to France, to the service of Charles of Lorraine.

Church Music

Possibly at one time a pupil of Josquin Desprez, Arcadelt left a certain quantity of church music, including settings of the *Lamentations*, three Masses and various settings of Marian and other texts.

Secular Vocal Music

Arcadelt's principal interest as a composer was in secular vocal composition, with a quantity of French chansons and Italian madrigals. He enjoyed considerable contemporary esteem and is an important figure in the early development of the latter form.

Arcas, Julián (1832–1882)

Born in Almería, Julián Arcas was famous as a flamenco guitarist. At the height of his career he travelled widely, including, in 1862, to Brighton, where he played for the British royal family.

In later years he retired from concert life, collaborating with Antonio Torres in Almeria in the development of the guitar.

Guitar Music

Arcas wrote a number of characteristic Spanish pieces for the guitar.

Arditi, Luigi (1822–1903)

The Italian violinist, composer and conductor Luigi Arditi spent 11 years as conductor of Italian opera at Her Majesty's Theatre in London, and one year (1869) at Covent Garden. Seasons followed in St Petersburg and in Vienna, while in London he embarked on a series of promenade concerts. His contribution to London musical life was considerable, not least in the introduction of operas new to the city. He was, at one time, assisted by the young conductor Henry Wood. As a composer Arditi is chiefly known for the vocal waltz *Il bacio* ('The Kiss'), one of a number of popular and ephemeral compositions.

Arensky, Anton Stepanovich (1861–1906)

www MUSIC ON BONUS AREA

The Russian composer, conductor and pianist Anton Arensky was a pupil of Rimsky-Korsakov at St Petersburg Conservatory and later taught at the Conservatory in Moscow, where his pupils included Rachmaninov and Scriabin. His compositions often reflect the influence of other composers, more particularly that of Tchaikovsky. He was musical director of the Imperial Chapel in St Petersburg from 1895 until 1901, and thereafter continued his career as composer, pianist and conductor, travelling widely in the last two capacities.



Orchestral Music

Arensky wrote two symphonies and a Violin Concerto, as well as a set of variations for strings

on a theme by Tchaikovsky, a work originally for string quartet. His first orchestral suite has been supplemented by orchestrated versions of two suites originally for two pianos.

Chamber and Instrumental Music

The best known of Arensky's compositions is his Piano Trio in D minor, the first of two such works. This was written in 1894 and shows something of the influence of Mendelssohn. His five suites, either for two pianos or piano duet, include *Silhouettes* – a set of five character pieces (Suite No. 2) – and the *Children's Suite* (Suite No. 5).

Stage Works

Arensky won some success in 1891 with the performance at the Bolshoy in Moscow of his opera *Son na Volge* ('Dream on the Volga'). A second opera, *Rafael* ('Raphael'), offers a fictitious episode in the life of the Renaissance painter; a romantic song performed by an off-stage singer became a useful addition to the tenor repertoire. The ballet *Ėgipetskiye nochi* ('Egyptian Nights'), with the choreographer Fokin, was written in 1900 and first staged in St Petersburg in 1908. The plot revolves around Cleopatra and an infatuated lover, who is finally reconciled to his first love.

Ariosti, Attilio (1666–?1729)

A distinguished and versatile musician, Attilio Ariosti was born in Bologna. He joined the Servite order, but in 1696 he was in the service of the Duke of Mantua, travelling thence to Berlin at the request of the Electress Sophie Charlotte and continuing as a composer of operas and other music. Recalled by his religious superiors, he returned by way of Vienna, where he spent some years intermittently in the service of the court. By 1716 he was in London, where he played the viola d'amore in an entr'acte in Handel's *Amadigi*. His successful career continued in London with Italian operas; he seems to have died there in 1729.

Stage, Choral and Vocal Music

Ariosti left over 20 stage works, his first, the probably collaborative pastoral drama *Tirsi*, staged in Venice in 1696 and his last, *Teuzzone*, in London in 1727. In the latter city he wrote and in 1724 published a set of six cantatas, settings of Italian secular texts for soprano, two violins and continuo (dedicated to George I, brother of the Electress Sophie Charlotte), together with a set of six lessons for viola d'amore.

Arne, Thomas (1710–1778)

Arne was one of the leading English composers of his time, and also a violinist. He wrote a great deal of theatre music (attempting to establish English opera) as well as instrumental and vocal music.

Vocal Music

Above all, Arne is remembered popularly for his patriotic composition *Rule, Britannia*, written for the dramatic work *Alfred* of 1740, and for his settings of Shakespearean songs, including *Where the Bee Sucks* from *The Tempest*, *When Daisies Pied* from *Love's Labour's Lost* and *Blow, Blow, thou Winter Wind* from *As You Like It*. The comic opera *Thomas and Sally or The Sailor's Return* followed a 1760 revival by Arne of Gay's enduringly popular *The Beggar's Opera*.

Arnold, Malcolm (1921–2006)

MUSIC ON BONUS AREA

The English composer Malcolm Arnold made his early career as a trumpet player, principally with the London Philharmonic Orchestra. From 1948 he concentrated on his work as a composer, writing music that showed his thorough understanding of the orchestra and in a style that is tonal and often more attractive to a wider audience than is usual in contemporary music. He wrote a large number of film scores, including the music for *The Bridge on the River Kwai* and *The Inn of the Sixth Happiness*. He was knighted in 1993.



Orchestral Music

Malcolm Arnold's symphonies have not always received the attention that is their due, although they mark a major achievement. Frequently heard, however, are the comedy overture *Beckus the Dandipratt* and the overture *Tam O'Shanter*. He has written concertos for a variety of instruments, including two for flute, two for clarinet, and a Concerto for organ, two trumpets and strings.

Chamber Music

Malcolm Arnold's chamber music provides interesting and attractive additions to wind repertoire in particular, among which the *Three Shanties* for wind quartet have found a popular place. A series of fantasies for various solo wind instruments, for guitar and for harp demonstrate his technical command of instrumental resources. He also contributed two violin sonatas and a Piano Trio, part of a varied body of work.

Arnold, Samuel (1740–1802)

The son of a certain Thomas Arnold and, reputedly, of Princess Amelia Sophia (a pupil of Handel), Samuel Arnold was taught in London by a pupil of the composer Blow. He made an early reputation as an organist and from 1764 onwards was actively involved in the London theatre both as a keyboard player and as a composer. He was also able to take on the position of organist and composer to the Chapel Royal from 1783, and 10 years later of organist at Westminster Abbey. In 1795 he appeared with Haydn in the concerts staged by Salomon.

Stage Works

Arnold wrote a very large quantity of music for the theatre, including pasticcios, ballad operas and English comic operas. His incidental music includes derivative contributions to performances of Shakespeare's *Macbeth*, staged at the Haymarket Theatre in 1778. *Polly*, a sequel to Gay's *The Beggar's Opera*, finds the heroine in the West Indies. It is introduced by an

overture that makes use of tunes from the earlier work. Arnold's three-movement Overtures, Op. 8 were written for the entertainment of visitors to Marylebone Gardens.

Arriaga, Juan Crisóstomo (1806–1826)

Born in Bilbao in 1806, the Spanish composer Juan Crisóstomo Arriaga had his first and only opera, *Los esclavos felices* ('The Happy Slaves'), performed there in 1820, a remarkable achievement for a boy of 15. The following year he entered the Paris Conservatoire, studying the violin with Baillot and harmony and counterpoint with Fétis. It was in Paris that he published in 1824 his three string quartets. Two years later he was dead, his early death eliciting comparisons with Mozart.

Orchestral and Chamber Music

In addition to his three string quartets Arriaga wrote a Symphony in D major, a form rarely found in Spanish music of the period. These works clearly show, at the least, considerable promise.

Asencio, Vicente (1908–1979)

The Spanish composer and pianist Vicente Asencio taught at Valencia Conservatory, where his pupils included the guitarist Narciso Yepes. He studied the piano in Barcelona at the Academia Marshall, and joined with young contemporaries in the formation of the *Grupo de los Jóvenes* in Valencia, aiming to ensure a distinctive school of Valencian music.

Guitar Music

Asencio devoted a considerable amount of his attention as a composer to the guitar, notably in his *Suite de Homenajes*, *Collectici íntim*, *Suite Valenciana* and *Suite Mística*.

Atkins, Ivor (1869–1953)

The English organist and composer Ivor Atkins was appointed organist at Ludlow in 1893, moving to Worcester Cathedral four years later and thereafter participating in the organisation of the Three Choirs Festival. He was knighted in 1921.

Sacred Music

Atkins collaborated with Elgar on English versions of Bach's *Passions* and Brahms's *A German Requiem*. His own compositions are chiefly for the liturgy of the Church of England.

Attaignant, Pierre (c.1494–1551/2)

The music publisher and printer Pierre Attaignant is particularly important for the attention that he gave to the work of French composers of his time. In printing, his influential innovation lay in the use of sections of music including the note and part of the staff, avoiding the necessity of multiple overprinting. His own musical talents were skilfully employed editorially.

Atterberg, Kurt (1887–1974)

The Swedish composer Kurt Atterberg, an engineer by training, enjoyed a varied additional career, while rising to a leading position among contemporary Swedish composers. He served also as a conductor, critic and administrator, but these manifold activities did not prevent him writing a quantity of music of all kinds in a late Romantic style.

Stage Works

Atterberg wrote operas, ballets and incidental music. The second of these included *The Foolish Virgins*, written for the Swedish ballet in Paris. He wrote incidental music for Maeterlinck's *Sister Beatrice*, Gozzi's *Turandot*, Flecker's *Hassan* and for a number of Shakespearean productions.

Orchestral Music

Atterberg left nine symphonies, many of them distinguishable by their titles, of which the last, the *Sinfonia visionaria*, is typical. There are concertos, overtures and symphonic poems, but one of his most popular works remains the Suite No. 3 for violin, viola and string orchestra, written in 1917.

Auber, Daniel-François-Esprit (1782–1871)

Daniel-François-Esprit Auber was a leading composer of French opera from the 1820s onwards, collaborating from then for some 30 years with the librettist Augustin-Eugène Scribe. He is particularly known for his contributions to the genre of *opéra comique*, although one of his most famous works is *Masaniello* or *La Muette de Portici* ('The Dumb Girl of Portici'), of which the first title is preferred in English. This work, staged in Paris in 1828, began the era of French *grand opéra*. Auber wrote a considerable quantity of music – vocal and instrumental, sacred and secular. He was respected by Rossini and Wagner, and much honoured by the state in his lifetime.

**Operas**

Auber's most popular operas are *Fra Diavolo*, *Le Cheval de bronze* ('The Bronze Horse'), *Les Diamants de la couronne* ('The Crown Diamonds'), and the seminal grand opera *Masaniello* or *La Muette de Portici*.

Aubert, Louis (1877–1968)

Unduly neglected, Louis Aubert, a pupil of Gabriel Fauré, in the first performance of whose Requiem he took part as a boy, was a composer of considerable distinction, showing some affinity with both Debussy and Ravel.

Stage Works

Aubert's lyrical tale *La Forêt bleue* brings to the stage the fairy world of children's stories. His *Cinéma: Tableaux symphoniques*, a ballet, shows episodes in the development of the cinema.

Orchestral Music

Dryade, tableau musical, originally written in 1924 as a score for a film, is similar in its inspiration to Ravel's *Daphnis et Chloé* or the work of Debussy that has its source in pagan antiquity. Aubert's *Tombeau de Chateaubriand* pays tribute to his fellow countryman, also a native of Saint-Malo. His moving *Offrande* of 1947 is dedicated to the memory of those who suffered in the war.

Aulin, Tor (1866–1914)

Born in Stockholm in 1866, Tor Aulin made his career as a violinist, initially in orchestral work and then as leader of the Aulin Quartet. He later turned his primary attention to conducting. As a composer he is in the tradition of German Romanticism.

Orchestral Music

Aulin's orchestral compositions include three violin concertos and sets of Swedish dances.

Auric, Georges (1899–1983)

A member of the group of young French composers of the early 1920s known as 'Les Six', Georges Auric was a prolific composer, while serving until World War II as a music critic and in the 1960s as director of the Paris Opéra and Opéra-comique. In style he ranged from the clarity espoused by Les Six to later experiments with serialism.



Film and Stage Music

In the 1920s Auric was associated with Sergey Diaghilev and his Ballets Russes company. He contributed to Cocteau's collaborative *Les Mariés de la tour Eiffel*, and he collaborated with Nijinska in *Les Fâcheux*; with Massine in *Les Matelots*, *Le Peintre et son modèle* and, in 1960, in *Bal des voleurs*; with Balanchine in *Concurrence*; with Lifar in *Phèdre*; and with Gsovsky, in 1951, in *Chemin de lumière*. He provided incidental music for the theatre and film scores for Cocteau's *Le Sang d'un poète*, *L'Éternel Retour*, *La Belle et la Bête*, *Orphée* and *L'Aigle à deux têtes*, and Max Ophüls's *Lola Montes*, among many others.

Chamber and Piano Music

Auric's chamber music includes a Violin Sonata and a Trio for oboe, clarinet and bassoon. His piano music ranges from his *Prélude* for the *Album des six* in 1922 to sets of impromptus, bagatelles and short pieces, with a weightier Partita for two pianos.

Avison, Charles (1709–1770)

The son of a town wait, Charles Avison was born in Newcastle-upon-Tyne in northern England and was taught by his father before moving to London, where he became a pupil of Geminiani. He returned to the North in 1735 as organist at St John's Church in Newcastle before moving to the more important church of St Nicholas. He organised fortnightly winter subscription concerts in the city and remained a leading figure in the musical life of the region.



Orchestral and Chamber Music

As a pupil of Geminiani, the latter a pupil of Corelli, Avison continued the Italian tradition of the *concerto grosso*, while his accompanied keyboard sonatas follow the example of Rameau. He left more than 40 concertos, including transcriptions of keyboard sonatas by Domenico Scarlatti. His 12 concertos of Opus 6 were published in 1758.

Avshalomoff, Aaron (1895–1964)

Born in the Siberian city of Nikolayevsk in 1895, Aaron Avshalomoff became familiar there with the sounds of China, before making his escape in 1917 through China to America. By 1918 he had returned to China, where he remained for the next 30 years, working to provide a synthesis between Western and Chinese music. In 1947 he moved to the United States to join his son, the conductor and composer Jacob Avshalomov. His music combines Chinese influences with Western techniques.

Orchestral and Stage Music

Avshalomoff enjoyed relatively little success in the United States. In Shanghai, where a number of Russian émigré musicians had settled, he had served as librarian at the Shanghai Conservatory and for a short period conducted the Shanghai Symphony Orchestra. His opera *Kuan Yin* was written in 1924. Other works included *The Dream of Wei Lien*, the ballet pantomime *The Soul of the Ch'in (Qin)*, *Buddha and the Five Planetary Deities*, the tone poem *The Hutungs of Peking*, three symphonies, concertos for violin and for piano, and the music drama *The Great Wall*, performed under the patronage of the two sisters Mme Sun Yat Sen and Mme Chiang Kai Shek. He wrote his Flute Concerto in Hollywood in 1948.

Avshalomov, David (b.1946)

A grandson of the composer Aaron Avshalomoff, David Avshalomov was born in New York City and studied music at Harvard. He gained a doctorate in conducting at the University of Washington and then studied with Otto-Werner Mueller at Peabody, with Herbert Blomstedt at Aspen, and with Bernstein and Ozawa at Tanglewood. He combines his career as a conductor with that of a composer. His moving *Elegy* of 1989 was written in memory of Leonard Bernstein.

A **Ayala, Héctor** (1914–1990)

The Argentinian guitarist Héctor Ayala made his debut in Buenos Aires in 1936 accompanying tangos and folk-singers, and later joined the mass guitar ensemble *Escuadrones de guitarra* under Abel Fleury, continuing a career as a performer and composer.

Guitar Music

Ayala's works consist of music for the guitar and books of instruction on guitar performance. His *Serie Americana* takes styles from six countries of Latin America, Argentina, Bolivia, Brazil, Chile, Paraguay and Peru.

Azzaiolo, Filippo (fl.1557–1569)

Information about the Italian singer and composer Filippo Azzaiolo is limited. He was born in Bologna and seems to have worked there as a singer.

Vocal Music

Azzaiolo published three collections of *villotte*, a form derived from Venetian dance-songs. The popularity of the *villotta*, to which he made a notable contribution, was of limited duration.

B

B

Babadjanian, Arno (1921–1983)

Born in the Armenian city of Erevan, Arno Babadjanian studied in Moscow, later returning to teach at the Erevan Conservatory, while establishing a career as a pianist. Relatively conservative in his musical language, he wrote in a style suggesting Khachaturian, Rachmaninov or Prokofiev.

Orchestral Music

Babadjanian's orchestral works include concertos for violin, for cello, and for his own instrument, the piano.

Chamber and Instrumental Music

In addition to his two string quartets Babadjanian wrote a Violin Sonata and a Piano Trio. His piano music contains virtuoso elements, testimony to his own ability as a performer.

Babbitt, Milton (b.1916)

Trained first as a mathematician, the American composer Milton Babbitt was a private composition pupil of Roger Sessions at Princeton, where he held a position as professor of music. He exercised a strong influence over younger American composers, teaching at the Juilliard School in New York and participating in the summer courses at Darmstadt.

Music

Babbitt was influenced by Schoenberg, adopting and developing serial techniques and going on to make use of electro-acoustic devices.

Bach, Carl Philipp Emanuel (1714–1788)

The second son of the great Johann Sebastian Bach by his first wife, C.P.E. Bach was recognised as one of the greatest harpsichordists of his time. After study at university, a privilege denied his father, he became harpsichordist to the Crown Prince of Prussia, later Frederick the Great, and left his service in 1767 after the death of his godfather Telemann, whom he succeeded as director of music of the five city churches of Hamburg. He was greatly respected both as a composer and as a friend of some of the most distinguished writers and thinkers of his time. In 1755 he published his influential *Essay on the True Art of Playing Keyboard Instruments*. From his very considerable output his sonatas for flute and harpsichord remain an attractive part of chamber-music repertoire, and his symphonies written for Baron van Swieten, *arbiter elegantium* in Vienna, a man whose taste was generally trusted in artistic matters, are similarly notable. Music by C.P.E. Bach is often listed with a reference number from the catalogue of his works by Wotquenne (Wq).

Orchestral Music

C.P.E. Bach wrote a set of six String Symphonies, Wq. 182 for Baron van Swieten – diplomat, Court Librarian in Vienna and patron of Haydn and Mozart – as well as a set of four Orchestral Symphonies, Wq. 183 that include wind instruments. Four flute concertos, Wq. 166–9, are arranged from the composer's own harpsichord concertos, as are the three cello concertos, Wq. 170–2 and the oboe concertos, Wq. 164–5.

Chamber Music

The varied chamber music of C.P.E. Bach includes five sonatas for flute and harpsichord, Wq. 83–7, five trio sonatas for flute, violin and basso continuo, Wq. 143–7, and an unusual Sonata for solo flute, Wq. 132.

Keyboard Music

C.P.E. Bach wrote a great deal of music for the instruments on which he was acknowledged

to be pre-eminent as a performer: the harpsichord and the gentler clavichord. These include Six Sonatas, Wq. 49 and Twelve Variations on the best known of contemporary themes for variations, *La Folie d'Espagne*, Wq.118.9.

Bach, Johann Christian (1735–1782)

The youngest son of Johann Sebastian Bach by his second wife, Johann Christian Bach was born in Leipzig in 1735 and on the death of his father in 1750 moved to Berlin to live with his brother C.P.E. Bach. He later travelled to Italy, where he studied with the famous Padre Martini, became a Catholic, and was employed for a short time as organist at Milan Cathedral. In 1762 he moved to London as a composer of Italian opera, like Handel 50 years before him, and enjoyed a considerable reputation there for a number of years, establishing a series of subscription concerts with his colleague Abel. His fame extended both to Mannheim and to Paris, but by the time of his death his popularity in London had waned. His influence on the young Mozart was considerable, and they met both in London and in Paris. He is sometimes known as ‘the London Bach’.



Orchestral Music

Johann Christian Bach wrote a number of orchestral works, some for the concerts that he organised in the Hanover Square Rooms in London. These compositions included Six Grand Overtures, Op. 18 and Six Harpsichord Concertos, Op. 7.

Keyboard Music

Although at one time distinguished as a keyboard player, in London J.C. Bach claimed to have lost something of his earlier ability. He published, however, a relatively small number of keyboard sonatas, to be played on either the harpsichord or the newly developing fortepiano (and so advertised).

Bach, Johann Sebastian (1685–1750)

MUSIC ON CD 1



Johann Sebastian Bach belonged to a dynasty of musicians. In following inevitable family tradition, he excelled his forebears and contemporaries, although he did not always receive in his own lifetime the respect he deserved. He spent his earlier career principally as an organist, latterly at the court of one of the two ruling Grand Dukes of Weimar. In 1717 he moved to Cöthen as Court Kapellmeister to the young Prince Leopold and in 1723 made his final move to Leipzig, where he was employed as Cantor at the Choir School of St Thomas, with responsibility for music in the five principal city churches. In Leipzig he also eventually took charge of the University *Collegium musicum* and occupied himself with the collection and publication of many of his earlier compositions. Despite widespread neglect for almost a century after his death, Bach is now regarded as one of the greatest of all composers. Bach-Werke-Verzeichnis numbers, abbreviated to BWV, are generally accepted for convenience of reference.

Choral and Vocal Music

Bach wrote a very large amount of choral music, particularly in connection with his employment at Leipzig. Here, he prepared complete cycles of cantatas, for use throughout the church year, in addition to the larger-scale settings of the Latin Mass and the accounts of the Passion from the gospels of St Matthew and of St John. These works include the Mass in B minor, BWV 232, *St Matthew Passion*, BWV 244, *St John Passion*, BWV 245, *Christmas Oratorio*, BWV 248, *Easter Oratorio*, BWV 249, and the revised setting of the *Magnificat*, BWV 243. Cantatas include, out of over 200 that survive, *Herz und Mund und Tat und Leben*, BWV 147 (from which the pianist Dame Myra Hess took her piano arrangement under the title *Jesu, Joy of Man's Desiring*, making this the most popular of all), *Ein feste Burg ist unser Gott*, BWV 80, *Ich habe genug*, BWV 82, *Jesu, meine Freude*, BWV 358, *Mein Herze schwimmt im Blut*, BWV 199, *Wachet auf*, BWV 140 and *Jauchzet Gott in allen Landen*, BWV 51 for soprano, trumpet, strings and basso continuo. The rather more formal half dozen

or so motets include a memorable version of Psalm CXVII, *Lobet den Herrn, alle Heiden*, BWV 230.

Secular cantatas include the light-hearted *Coffee Cantata*, BWV 211 (a father's attempt to stem his daughter's addiction to the fashionable drink), the *Peasant Cantata*, BWV 212 (in honour of a newly appointed official), and two wedding cantatas, *Weichet nur*, BWV 202 and *O holder Tag*, BWV 210. *Was mir behagt, ist nur die muntre Jagd*, BWV 208 was written in 1713 to celebrate the birthday of the hunting Duke Christian of Saxe-Weissenfels and later reworked for the name-day of August III, King of Saxony, in the 1740s. The Italian *Non sa che sia dolore*, BWV 209 apparently marked the departure of a scholar or friend from Leipzig.

Organ Music

Much of Bach's organ music was written during the earlier part of his career, culminating in the period he spent as court organist at Weimar. Among many well-known compositions we may single out the Chromatic Fantasia and Fugue in D minor, BWV 903, the Dorian Toccata and Fugue in D minor, BWV 538, the Toccata, Adagio and Fugue, BWV 564, Fantasia and Fugue in G minor, BWV 542, Passacaglia and Fugue in C minor, BWV 582, Prelude and Fugue 'St Anne', BWV 552 (in which the fugue theme resembles the well-known English hymn of that name), Toccata and Fugue in D minor, BWV 565, and the Toccata and Fugue in F, BWV 540.

Chorale preludes are compositions for organ that consist of short variations on simple hymn tunes for all seasons of the church year. Better-known melodies used include the Christmas *In dulci jubilo*, BWV 608, *Puer natus in Bethlehem*, BWV 603, the Holy Week *Christ lag in Todesbanden*, BWV 625, and the Easter *Christ ist erstanden*, BWV 627, as well as the moving *Durch Adam's Fall ist ganz verderbt*, BWV 637, and the familiar *Wachet auf, ruft uns die Stimme*, BWV 645 and *Nun danket alle Gott*, BWV 657.

Other Keyboard Music

Important sets of pieces are the six English Suites, BWV 806–11, the six French Suites, BWV 812–17, the 'Goldberg' Variations, BWV 988 (written to soothe an insomniac patron), the

'Italian' Concerto, BWV 971, the six Partitas, BWV 825–30, and the monumental two books of preludes and fugues in all keys, *The Well-Tempered Clavier*, BWV 846–93 – the so-called '48'.

Chamber Music

During the period Bach spent at Cöthen he was able to devote his attention more particularly to instrumental composition for solo instruments, for smaller groups or for the small court orchestra.

Particularly important are the three Sonatas and three Partitas for unaccompanied violin, BWV 1001–6, works that make great technical demands on a player, and the six Suites for unaccompanied cello, BWV 1007–12. There are six Sonatas for violin and harpsichord, BWV 1014–19, and an interesting group of three Sonatas for viola da gamba and harpsichord, sometimes appropriated today by viola players or cellists, BWV 1027–9. *The Musical Offering* resulted from Bach's visit, in 1747, to the court of Frederick the Great, where his son Carl Philipp Emanuel was employed. From a theme provided by the flautist King he wrote a work that demonstrates his own contrapuntal mastery and includes a trio sonata for flute, violin and continuo. Bach had earlier in his career written a series of flute sonatas, as well as a Partita for unaccompanied flute.

Orchestral Music

The six 'Brandenburg' Concertos, BWV 1046–51, dedicated to the Margrave of Brandenburg in 1721, feature a variety of forms and groups of instruments, while the four Orchestral Suites or Overtures, BWV 1066–1069 include the famous 'Air on the G string', a late-19th-century transcription of the Air from the Suite in D major, BWV 1068.

Concertos

Three of Bach's violin concertos, written at Cöthen between 1717 and 1723, survive in their original form, with others existing now only in later harpsichord transcriptions. The works in original form are the Concertos in A minor and in E major, BWV 1041 and 1042, and the Double Concerto in D minor, for two violins, BWV 1043.

Bach wrote or arranged his harpsichord concertos principally for the use of himself and his sons with the Leipzig University *Collegium musicum* between 1735 and 1740. These works include eight for a single solo harpsichord and strings, BWV 1052–9, and others for two, three and four harpsichords and strings. It has been possible to provide conjectural reconstructions of lost instrumental concertos from these harpsichord concertos, including a group originally for oboe and the oboe d'amore and one for violin and oboe.

Bach, Wilhelm Friedemann (1710–1784)

The eldest son of Johann Sebastian Bach, Wilhelm Friedemann was born in 1710 in Weimar and was taught by his father, after 1723, when the family moved to Leipzig, becoming a pupil at the Thomasschule. He spent four years at the University of Leipzig before finding employment as organist at the Sophienkirche in Dresden and subsequently, with unhappy results, at the Liebfrauenkirche in Halle. From 1764 until his death 20 years later he held no official position, although he had been widely recognised as one of the most distinguished organists of his time and had mastered very thoroughly the lessons taught him by his father. His own tendency to the freedom of thought of the Enlightenment had not endeared him to his Pietist superiors in Halle, and independence of character rendered him gradually less employable within the restrictive circumstances of his time.

Keyboard Music

W.F. Bach wrote a number of harpsichord sonatas, fantasias and shorter dance pieces. His contrapuntal command was shown in a series of fugues that also reflect something of his known distinction in organ improvisation. His concerto for two harpsichords combines the Baroque and the newly developing Classical style of his time.

Orchestral Music

W.F. Bach left a number of harpsichord concertos and sinfonias.

Chamber Music

Chamber music by W.F. Bach includes a set of flute duets and trio sonatas.

Church Music

The exigencies of his employment led W.F. Bach to the composition of a number of church cantatas.

Bachelor, Daniel (c.1574 – after 1610)

The name of Daniel Bachelor, variously spelt, appears in a number of contemporary documents, making it clear that he was in the English royal service in the early years of the 17th century, and that he was associated with the influential families of the Sidneys and Walsinghams.

Lute and Consort Music

Bachelor's lute music appeared in two volumes, published by Robert Dowland in 1610. The pieces are principally pavans, galliards, almains and preludes, in the English lute style of the time. His consort music is found in the Walsingham Consort Books, and his surviving song, *To Plead My Faith*, seems to have enjoyed contemporary popularity.

Bäck, Sven-Erik (1919–1994)

Sven-Erik Bäck was an important musician in the musical life of his native Sweden, as a composer and as a teacher. He joined with other contemporaries to form the Monday Group, studying the teaching of Hindemith and then the principles of serialism as employed by Webern, with subsequent experiments in electronic music. His compositions include operas and ballets, and orchestral, vocal and chamber music.

Badajóz el músico (fl. c.1547–1558)

The poet and composer João de Badajós served at the court of John III of Portugal. Badajóz el músico, however, eight of whose *canciones* are included in the *Cancionero Musical de Palacio* of the Spanish court, is now generally identified with Garci Sánchez de Badajoz (c.1460 – after 1525).

Bądarzewska-Baranowska, Tekla (1834–1861)

The amateur Polish composer Tekla Bądarzewska-Baranowska is remembered for one composition, *The Maiden's Prayer*. This won worldwide popularity after its publication in Warsaw in 1856, although it is a salon piece of a type common in the 19th century. It subsequently appeared in arrangement after arrangement, winning a success that the composer was never able to recapture.

Baden-Powell, Roberto (1937–2000)

The Brazilian guitarist Roberto Baden-Powell won an early reputation for himself as a performer, particularly in the bossa nova form, which he later brought to France in the course of his international career. He continued to enjoy success in his native Rio de Janeiro as a performer, with notable contributions to jazz and bossa nova.

Badings, Henk (1907–1987)

Born to Dutch parents in Java, Henk Badings went to the Netherlands in 1915 as an orphan. He studied the violin but, adopted by a pastor and his family, trained as a geologist. As a composer he was largely self-taught, although he did study for a while with Pijper. During

the German occupation he held official positions in the Dutch musical establishment which he was compelled to surrender after the war, concentrating thereafter on composition and on musical journalism. He developed an interest in electronic music, and as a composer he achieved considerable international success, with many compositions in all genres.

Bairstow, Edward (1874–1946)

Edward Bairstow was appointed organist at York Minster in 1913, retaining this position until his death. He also served, at the same time, as a professor of music at Durham University, where he had taken his doctorate in 1901. He played an important part in the musical life of northern England, with its flourishing choral tradition, and was knighted in 1932. His compositions were principally for church use.

Balada, Leonardo (b.1933)

The Catalan composer Leonardo Balada studied in his native Barcelona and then with Persichetti and Copland at the Juilliard School in New York. He joined the teaching faculty at Carnegie-Mellon University in Pittsburgh, where he is now a professor of composition. In his own composition he moved from an earlier neoclassical style to a more experimental, abstract form of writing, which has been subsequently modified by the use of varied musical material of ethnic derivation.

Operas

Balada's operas include the chamber operas *Hangman! Hangman!*, based on a cowboy ballad, and *The Town of Greed*. Other operas on a larger scale include *Zapata*, *Cristóbal Colón* and *The Death of Columbus*.

Orchestral Music

Balada has been a prolific composer of orchestral music, his works including concertos for violin, for cello, for piano, and for four guitars, and a *Concierto mágico* – a second concerto for solo guitar.

Balakauskas, Osvaldas (b.1937)

A leading figure in the music of his native Lithuania, Osvaldas Balakauskas developed his own musical language at first under the limitations of Soviet rule and then, in the freer climate that followed under Khrushchev, absorbing avant-garde elements. These did not prevail, and his music now draws on a variety of idioms, from the medieval to jazz. He was greatly influenced by Boris Lyatoshynsky, with whom he studied in the 1960s at the Kiev Conservatory. His Requiem in memory of Stasys Lozoraitis, a man greatly respected in Lithuania, was written in 1995. A setting of the traditional Latin text, it is representative of an approach that might appear eclectic.

Balakirev, Mily Alexeyevich (1837–1910)

Balakirev was the self-appointed leader of The Five or The Mighty Handful, a group of Russian nationalist composers in the second half of the 19th century that comprised César Cui, Mussorgsky, Borodin, Rimsky-Korsakov and Balakirev himself. His own success as a composer was intermittent, largely owing to eccentricities of character and a tendency to make enemies through his own overwhelming enthusiasm and intolerance of other ideas. He was particularly opposed to the establishment of music conservatories in Russia by the Rubinstein brothers and was accused in his turn of amateurism.



Orchestral Music

Balakirev's orchestral music includes concert overtures, two of them revised as the symphonic poems *Russia* and *In Bohemia*. His symphonic poem *Tamara* is based on a poem by Lermontov, and he completed two symphonies. His Piano Concerto in E flat major was left incomplete (it was subsequently finished by Lyapunov, who also orchestrated Balakirev's oriental fantasy *Islamey*). He wrote two orchestral suites, one based on pieces by Chopin, and provided an overture and incidental music for Shakespeare's *King Lear*.

Piano Music

Balakirev's best-known work today is his oriental fantasy *Islamey*. As a pianist himself, he wrote a varied quantity of pieces for the instrument, including three scherzos, seven mazurkas, nocturnes and waltzes. His significant Sonata in B flat minor, eventually completed in 1905, after half a century, was dedicated to Lyapunov.

Balfe, Michael William (1808–1870)

The Irish singer and composer Michael Balfe was taught the violin by his father and after the latter's death moved to England, supporting himself as an orchestral player. A patron allowed him to study counterpoint and singing for a brief period in Italy, and when a proposed engagement at La Scala in Milan came to nothing he moved to Paris. There, Rossini found a place for him at the Théâtre des Italiens, where he took a number of principal baritone roles. A period in Italy followed, as a singer and composer, with an opera staged at La Scala. In 1833 he returned to London, where he soon established himself as a composer of opera. After disagreements with a company that he had tried to establish in London he returned to Paris, but he won his greatest London and international success in 1843 with *The Bohemian Girl*. His career continued with enough success to allow him a prosperous retirement. His setting of Tennyson's *Come into the Garden*, *Maud* is remembered with a certain wry affection. He also set Charles Kingsley's poem *The Sands of Dee* and arranged a large number of Moore's *Irish Melodies*.



Banchieri, Adriano (1568–1634)

An Olivetan monk and a musician of great and varied abilities, Banchieri combined skill as a composer and organist with seminal work as a theorist, and wrote on a number of subjects.



B

Vocal Music

In addition to liturgical music of various kinds, Banchieri made an interesting and significant addition to secular repertoire, in particular in his comic celebration of Carnival Thursday and his pastoral madrigal-comedy *Il zabaione musicale*, with its figures from classical mythology.

Banter, Harald (b.1930)

Harald Banter has won a reputation in Germany as a producer and broadcaster, as a pioneer in German jazz, and as a composer, writing music of avowedly serious intent in which he explores deeper veins of musical experience. This is particularly evident in his *Phädra*, inspired by the cellist Maria Kliegel and depicting the tragedy of the legendary Phaedra of the title.

Bantock, Granville (1868–1946)

Granville Bantock turned to music relatively late in adolescence, entering the Royal Academy in London in 1889. He studied with Frederick Corder and showed early ambition and success as a composer. As a conductor he did his utmost to promote the work of contemporary British composers. In 1900 he became principal of the Birmingham and Midland Institute School of Music, following Elgar as Peyton Professor of Music at Birmingham University in 1908, appointments which led to a knighthood in 1930.

Orchestral Music

Bantock's orchestral music often draws inspiration from literature, or from the exotic. His *Russian Scenes*, a companion to his *English Scenes*, makes use of Russian material, while the *Hebridean Symphony* of 1915 evokes an imagined Celtic world in all its mystery. This is true of other works for which he sought inspiration in Scotland, as well as those inspired by China and by Fitzgerald's *Omar Khayyám*. His *Old English Suite* of 1909 uses material from the age of Queen Elizabeth I.

Barati George (1913–1996)

The Hungarian-born American cellist, conductor and composer George Barati moved to the United States in 1938, studying there with Roger Sessions and continuing his career as a performer. He won significant success as a conductor, for a number of years as music director of the Honolulu Symphony. His varied career allowed him to absorb many influences, from the Far East as well as Europe.

Orchestral Music

Barati's *Alpine Symphony* of 1963 was written during a stay in Switzerland and reflects the landscape and activities there. His last works include *Chant of Darkness*, written in mourning at the death of his daughter in 1992, and a counterweight to this sorrow, *Chant of Light*, completed in 1995.

Barber, Samuel (1910–1981)

MUSIC ON BONUS AREA

Samuel Barber is widely known for his famous *Adagio for Strings*, the slow movement of a string quartet he wrote in 1936. Born in West Chester, Pennsylvania in 1910, he was one of the first students at the Curtis Institute in Philadelphia, where he studied piano, conducting, singing and composition. Awards allowed subsequent study in Rome. He taught briefly at the

Curtis Institute but soon withdrew, sharing a house with his former fellow-student Menotti. His music remained neo-Romantic in idiom, although not without contemporary influences.

Stage Works

Barber wrote three operas: *Vanessa*, with a libretto by Menotti, *A Hand of Bridge*, for four singers and chamber orchestra, and *Antony and Cleopatra*, with a libretto by Zeffirelli, the last a relatively unsuccessful commission from the Metropolitan Opera in New York. His two ballet scores are *Medea* and *Souvenirs*, from which orchestral movements are derived.

Orchestral Music

The *Adagio for Strings* was arranged for string orchestra from the slow movement of Barber's String Quartet of 1936 and played in this form by the NBC Symphony Orchestra under Toscanini in New York two years later, in a programme that included his first *Essay*. Other orchestral compositions include his overture *The School for Scandal*, which had won him an award in 1933, concertos for violin, for cello and for piano, a *Capricorn Concerto* for solo wind instruments, and two symphonies.

Chamber Music

In addition to his String Quartet, Barber wrote sonatas for violin and for cello, and a wind quintet called *Summer Music*.

Piano Music

Barber's Piano Sonata touches in passing on 12-note technique although it is generally tonal in conception. Other compositions for piano are *Excursions* (a substantial four-movement work) and *Nocturne* (in homage to the originator of the form, John Field). His *Souvenirs*, originally for four hands and then for solo piano, was scored for the ballet.

Vocal and Choral Music

Barber's songs include a setting of Matthew Arnold's *Dover Beach*, *Knoxville: Summer of 1915* and *Hermit Songs*, settings of Irish texts from the 13th to 18th centuries. Choral works include

an arrangement of the *Adagio* as an *Agnus Dei*, *Prayers of Kierkegaard*, and the 1971 Neruda setting *The Lovers*, for baritone, chorus and orchestra.

Barbieri, Francisco Asenjo (1823–1894)

The Spanish composer and musicologist Francisco Barbieri turned his early attention from Italian opera to the Spanish zarzuela, a form of musical theatre to which he made a significant contribution. As a scholar he was responsible for the transcription of a number of manuscripts from the Spanish royal collection and for other contributions to musicology.

Stage Works

Barbieri was a co-founder of the Madrid Teatro de la Zarzuela and wrote more than 60 zarzuelas himself. Among these, *El barberillo de Lavapiés* has enjoyed particular popularity.

Barbirolli, John (1899–1970)

The English conductor and cellist John Barbirolli was born and studied in London. He moved from a career as an orchestral player and soloist to a life of great distinction as a conductor in England and in America, maintaining a long association with the Hallé Orchestra in Manchester. He was knighted in 1949. Barbirolli made useful orchestral arrangements of works by composers including Purcell, Corelli and Pergolesi.

Bargiel, Woldemar (1828–1897)

Woldemar Bargiel's father, Adolf Bargiel, had been a colleague of Friedrich Wieck, father of Clara Schumann and for a time the teacher of Robert Schumann. Wieck's wife left him for Bargiel, and Woldemar was their son, Clara Schumann's half-brother. He studied at the

Leipzig Conservatory, before embarking on a career that brought teaching and conducting appointments in Cologne, in Rotterdam, and finally in Berlin. He was closely associated with Schumann, Joachim, Brahms and their circle, and his piano compositions have much in common with Schumann's.

Barrios Fernandez, Ángel (1882–1964)

The son of a famous flamenco guitarist and singer, Ángel Barrios studied in his native Granada, in Madrid and in Paris, associating with leading figures in the Spanish music of his time. He founded the Trio Ibérica of guitar, lute and bandurria, which won wide popularity for its performances of transcriptions of Spanish music. He provided Manuel de Falla with an important link to flamenco, while his own compositions for the stage, for orchestra, and for piano or guitar are imbued with the spirit of Granada.

Barrios Mangoré, Agustín (1885–1944)

The Paraguayan guitarist Agustín Barrios established himself as a performer throughout Latin America. His performances in Europe in the 1930s were followed by a final period spent teaching at the San Salvador Conservatory.

Guitar Music

Barrios was a prolific composer for the guitar, sometimes, like the violinist Fritz Kreisler, attributing his compositions to earlier European composers. A virtuoso performer, inviting comparison with Segovia, he was among the first guitarists to make records. Although his compositions were left in some disorder, they include popular pieces in current guitar repertoire.

Barry, Gerald (b.1952)

The Irish composer Gerald Barry offers a considerable challenge to audiences in the musical idiom he has made his own. He studied composition with Stockhausen, Kagel and Cerha, and organ with Piet Kee, working at first in Cologne before returning to Ireland to teach at University College, Cork. He was soon able to devote himself full time to composition after appointment to the Irish state Aosdána. His music has been heard in many countries.

Stage and Orchestral Music

Barry's opera *The Intelligence Park* was staged in London in 1990 and followed in 1995 by *The Triumph of Beauty and Deceit*. Here and elsewhere he has drawn on very varied sources. His *Chevaux-de-frise* takes material from the names of wrecked ships of the Spanish Armada; *Hard D* derives something from Bach and from Irish ballads; and other works have been conjured out of material as diverse as broadcast shipping forecasts and the passing-notes in Bach chorales.

Bart, Lionel (1930–1999)

Lionel Bart's early songs for pop singers led to successful musicals, including *Lock Up Your Daughters!*, based on Fielding's *Rape Upon Rape*, and *Oliver!*, based on Dickens's *Oliver Twist*. In later years some of his theatrical ventures proved less successful; but some of his songs survive in popular repertoire, and his principal musicals have been revived.

Bartók, Béla (1881–1945)

MUSIC ON CD 1

Béla Bartók was one of the leading Hungarian and European composers of his time, proficient also as a pianist. He joined his friend Zoltán Kodály in the collection of folk music in Hungary and neighbouring regions, including, in his case, Anatolia. His work in this field deeply influenced his own style of composition, which is,



however, very much more astringent in its apparent mathematical organisation than much of what Kodály wrote. He was out of sympathy with the government that replaced the immediate post-1918 republic in Hungary, where he was held in less official esteem than abroad, and moved in 1940 to the United States, dying there in relatively straitened circumstances in 1945.

Orchestral Music

Probably the best loved of Bartók's orchestral compositions is the *Concerto for Orchestra*, commissioned by Koussevitzky for the Boston Symphony Orchestra. The two violin concertos are important additions to the violin repertoire, as is the Viola Concerto to the viola repertoire, a work which can now to be heard in two possible reconstructions. This last and the Piano Concerto No. 3 were left in various stages of incompleteness when Bartók died. Both are moving works, while the earlier two piano concertos have much to offer. Other important orchestral works that form not infrequent parts of concert programmes are the Divertimento for strings and the challenging *Music for Strings, Percussion and Celesta*. The energetic *Romanian Dances* appear in various versions, including one for solo violin and string orchestra, arranged from an original piano composition.

Stage Works

Bartók wrote relatively little for the theatre. His opera *Duke Bluebeard's Castle* was first staged in Budapest in 1918, a year after the premiere of the ballet *The Wooden Prince*. The pantomime *The Miraculous Mandarin* enjoyed a *succès de scandale* in Cologne, where it was first staged in 1926.

Chamber Music

Bartók's six string quartets are a significant and important part of repertoire, extending the musical and technical range of the form. The 44 Duos for two violins are primarily educational compositions but make attractive concert pieces in various groupings suggested by the composer, while the Sonata for solo violin follows, in a modern idiom, the example of J.S. Bach. Bartók's two violin sonatas date from the early 1920s, while *Contrasts* for violin, clarinet

and piano was written in America for Szigeti, Benny Goodman and the composer. A work of some importance is the spectacular Sonata for two pianos and percussion, later rescored by the composer for two pianos and orchestra. The original version makes use of three kettle-drums, a xylophone, two side-drums, cymbals, suspended cymbal, bass drum, triangle and tam-tam, with the two pianos. It has an extended first movement, a night-music second and a tautly rhythmic third. Written in 1937, the sonata experiments fruitfully with the varied percussive sonorities of pianos and percussion instruments.

Piano Music

Mikrokosmos comprises six books containing pieces of progressive difficulty intended to be used for teaching, with the last two volumes including more demanding pieces possible for concert use. Folk melodies form the basis of *85 Pieces for Children*, while the *Allegro barbaro* shows the composer in a more aggressive mood.

Bassani, Giovanni Battista (c.1657–1716)

Born in Padua, Bassani centred much of his musical activity on Ferrara, where he directed music at the cathedral for some 25 years. He holds a position of some importance in Italian music of the middle Baroque period (the second half of the 17th century).

Vocal Music

Bassani contributed to sacred and secular repertoire, to the former through oratorios and liturgical settings and to the latter through operas now lost. His secular songs include the comic lament *Il musico svogliato* ('The Reluctant Musician'), in which a singer offers every excuse to avoid performance.

Instrumental Music

The relatively small amount of instrumental music by Bassani includes a series of compositions for the violin, an instrument on which he was a proficient.

Baston, Josquin (fl.1542–63)

Seemingly a Flemish composer, Josquin Baston is represented chiefly in the publications of Susato and Phalèse, and a lament attributed to him for Johannes Lupi suggests that he may have been a pupil of the latter. Otherwise Baston has been variously identified with contemporaries of a similar name and profession.

Vocal and Choral Music

There is a quantity of sacred and secular vocal music attributed to Baston, the former setting Latin and a small number of German texts, and the latter consisting of French chansons and Flemish songs.

Bath, Hubert (1883–1945)

A pupil of Frederick Corder at the Royal Academy of Music in London, Hubert Bath enjoyed a reputation primarily as a composer of lighter music, comic operas and popular cantatas, but also explored a more serious vein in some of his work. His *A Cornish Rhapsody* for the 1944 film *Love Story* won popular success, in the wake of Addinsell's *Warsaw Concerto* for the 1941 film *Dangerous Moonlight*.

Bax, Arnold (1883–1953)

Arnold Bax, English by birth, found through reading the poet W.B. Yeats a latent affinity with things Irish. The Celtic element, in consequence, plays a large part in his work and thought. He occupied an important place in English music in his own time and was knighted in 1937. At its best his music has a compelling charm and power.



Film Music

Bax wrote scores for the films *Oliver Twist*, the war-time *Malta GC* and *Journey into History*.

Orchestral Music

In addition to his seven symphonies Bax wrote a series of evocative tone poems of Celtic implication, including *The Garden of Fand*, *November Woods* and *Tintagel*. There are concertos for cello, for viola and for violin, Symphonic Variations for piano and orchestra, and a *Concertante* for piano left hand and orchestra. The latter was written for Harriet Cohen, with whom he had a long relationship.

Chamber Music

Bax wrote three numbered string quartets, various quintets, an interesting Viola Sonata, three violin sonatas, and works for larger instrumental groups, including a Nonet for wind and string instruments and an Octet for horn, piano and string sextet.

Vocal and Choral Music

Bax's choral works include settings of traditional carols, while his solo songs allow him to explore more Celtic ground in a variety of settings, ranging from *A Celtic Song Cycle* to settings of poems by James Joyce, J.M. Synge, and the English writers Clifford Bax (his brother) and A.E. Housman.

Piano Music

Bax wrote seven piano sonatas, some unpublished, and a number of pieces for piano solo or duo, many with evocative titles.

Bayer, Josef (1852–1913)

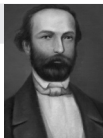
The Austrian violinist, conductor and composer Josef Bayer served as a violinist in the Vienna court orchestra, in 1885 taking on the direction of the ballet, a medium with which he is closely associated.

Ballet Music

Bayer wrote music for some 22 ballets. He won particular fame for his *Die Puppenfee* ('The Fairy Doll'), set in a toy-shop where, inevitably, the dolls come to life when left to themselves. Less well known is the ballet *Sonne und Erde* ('Sun and Earth'), based on the four seasons of the year.

Bazzini, Antonio (1818–1897)

Born in Brescia, where he made his early career as a violinist, conductor and pianist, Antonio Bazzini went on to make an international career for himself in the first capacity, appearing in concert with Thalberg, winning the praise of Schumann, and collaborating with some of the leading musicians of his time. His repertoire included the concertos of Beethoven and of Mendelssohn, in addition to the expected virtuoso pieces. In 1864 he returned to Brescia and in 1882 became director of the Milan Conservatory, where he had already taught composition for some years. His pupils included Mascagni and Puccini.



Instrumental Music

The name of Bazzini is inextricably associated with *La ronde des lutins* ('The Goblins' Rondo'), a fantastic scherzo for violin. His earlier works were principally vehicles for his own virtuoso performance, but after 1864 he devoted himself to a much wider repertoire.

Beach, Amy (1867–1944)

The first American woman composer to prove successful in larger orchestral forms, Amy Beach, after her marriage, restricted her concert appearances as a pianist in order to comply with her husband's desire that she concentrate on composition. After the death of her husband she resumed her successful performance career.

Orchestral Music

Beach's *Gaelic Symphony* of 1896 drew on Irish thematic material as a source and model, a reflection of her own ancestral background. Her Piano Concerto of 1899 formed part of her concert repertoire, making some use of melodies taken from her own songs.

Chamber Music

Beach's chamber music includes a Sonata and various other pieces for violin and piano, a Piano Quintet, Piano Trio and other works.

Piano Music

Amy Beach, a pianist herself, wrote a number of works for the instrument, including character pieces typical of the time as well as more formal works.

Songs

Amy Beach was most generally known to a wider public for her songs, some 117 in number, works that always show a strong feeling for the texts set. Some of these are French, some German, and others are by poets such as Longfellow, Shelley, Burns and Browning, as well as by her husband (Dr Henry Harris Aubrey Beach).

Beamish, Sally (b.1956)

The London-born composer Sally Beamish has, since 1989, centred her career in Scotland. Trained as a violinist and viola player, she has drawn on Scottish sources, notably in her oboe concerto *Tam Lin* and her piano trio *Piobaireachd*. Her compositions include concertos for violin and for viola, and chamber music for varied ensembles. Her songs draw on an eclectic series of texts, from Emily Dickinson to Robert Burns, and her *Magnificat* intersperses poems by Elizabeth Jennings.

Beaser, Robert (b.1954)

A pupil of Arnold Franchetti and subsequently, at Yale, of Jacob Druckman, Toru Takemitsu, Earle Brown and Yehudi Wyner, the American composer Robert Beaser went on to study with Petrassi in Rome. In 1993 he joined the composition staff at New York's Juilliard School. Beaser's musical language is tonal, Romantic and allusive, expressed in a wide variety of works.

Beaver, Jack (1900–1963)

Jack Beaver won a very considerable reputation as a composer of film scores, including music for Hitchcock's *The 39 Steps*. His *Cavalcade of Youth* continues to be performed, as does his *Portrait of Isla* from the score for the 1940 Edgar Wallace film *The Case of the Frightened Lady*.

Beck, Franz Ignaz (1734–1809)

Franz Ignaz Beck had his early musical training at Mannheim, the home of what was then the most famous orchestra in Europe. A violinist, he was compelled, through intrigue, to leave Mannheim; he travelled in Italy before moving to France, settling first in Marseilles and then in Bordeaux.

Orchestral Music

Beck had some importance in the generation of symphony composers before Haydn, although he was two years younger than the latter. His symphonies and other orchestral compositions date largely from the 1750s and 1760s and typify the pre-Classical in structure and content.

Beethoven, Ludwig van (1770–1827)

MUSIC ON CD 1



Born in Bonn in 1770, the eldest son of a singer in the Kapelle of the Archbishop-Elector of Cologne and grandson of the Archbishop's Kapellmeister, Beethoven moved in 1792 to Vienna. There he had some lessons from Haydn and others, quickly establishing himself as a remarkable keyboard player and original composer.

By 1815 increasing deafness had made public performance impossible and accentuated existing eccentricities of character, patiently tolerated by a series of rich patrons and his royal pupil the Archduke Rudolph. Beethoven did much to enlarge the possibilities of music and widen the horizons of later generations of composers. To his contemporaries he was sometimes a controversial figure, making heavy demands on listeners by both the length and the complexity of his writing, as he explored new fields of music.

Stage Works

Although he contemplated others, Beethoven wrote only one opera. This was eventually called *Fidelio* after the name assumed by the heroine Leonora, who disguises herself as a boy and takes employment at the prison in which her husband has been unjustly incarcerated. This escape opera, for which there was precedent in contemporary France, ends with the defeat of the evil prison governor and the rescue of Florestan, testimony to the love and constancy of his wife Leonora. The work was first staged in 1805 and mounted again in a revised performance in 1814, under more favourable circumstances. The ballet *The Creatures of Prometheus* was staged in Vienna in 1801, and Beethoven wrote incidental music for various other dramatic productions, including Goethe's *Egmont*, von Kotzebue's curious *The Ruins of Athens*, and the same writer's *King Stephen*.

Choral and Vocal Music

Beethoven's most impressive choral work is the *Missa solemnis*, written for the enthronement of his pupil Archduke Rudolph as Archbishop of Olmütz (Olomouc) although finished too late for that occasion. An earlier work, the oratorio *Christ on the Mount of Olives*, is less well

known. In common with other composers, Beethoven wrote a number of songs. Of these the best known are probably the settings of Goethe, which did little to impress the venerable poet and writer (he ignored their existence), and the cycle of six songs known as *An die ferne Geliebte* ('To the Distant Beloved'). The song *Adelaide* is challenging but not infrequently heard.

Orchestral Music

Symphonies

Beethoven completed nine symphonies, works that influenced the whole future of music by the expansion of the traditional Classical form. The best known are Symphony No. 3 'Eroica', originally intended to celebrate the initially republican achievements of Napoleon, No. 5, No. 6 'Pastoral', and No. 9 'Choral'. The less satisfactory 'Battle' Symphony celebrates the earlier military victories of the Duke of Wellington.

Overtures

For the theatre and various other occasions Beethoven wrote a number of overtures, including four for his only opera, *Fidelio* (one under that name and the others under the name of the heroine, Leonora). Other overtures include *Egmont*, *Coriolan*, *Prometheus*, *The Consecration of the House* and *The Ruins of Athens*.

Concertos

Beethoven completed one violin concerto and five piano concertos, as well as a Triple Concerto for violin, cello and piano, and a curious Choral Fantasia for solo piano, chorus and orchestra. The piano concertos were for the composer's own use in concert performance. No. 5, the so-called 'Emperor' Concerto, is possibly the most impressive. The single Violin Concerto, also arranged for piano, is part of the standard violin repertoire along with two romances (possible slow movements for an unwritten violin concerto).

Chamber Music

Beethoven wrote 10 sonatas for violin and piano, of which the 'Spring' and the 'Kreutzer' are particular favourites with audiences. He extended very considerably the possibilities of

the string quartet. This is shown even his first, Op. 18, set of quartets, but it is possibly the group of three dedicated to Prince Razumovsky (the 'Razumovsky' Quartets, Op. 59) that are best known. The later string quartets offer great challenges to both players and audience, and include the remarkable *Grosse Fuge* – a gigantic work, discarded as the final movement of the String Quartet, Op. 130 and published separately. Other chamber music includes a number of trios for violin, cello and piano, with the 'Archduke' Trio pre-eminent and the 'Ghost' Trio a close runner-up, for very different reasons. The cello sonatas and sets of variations for cello and piano (including one set based on Handel's 'See, the conqu'ring hero comes' from *Judas Maccabaeus* and others on operatic themes from Mozart) are a valuable part of any cellist's repertoire. Chamber music with wind instruments and piano include the Quintet, Op. 16 for piano, oboe, clarinet, horn and bassoon. Among other music for wind instruments is the very popular Septet, scored for clarinet, horn, bassoon, violin, viola, cello and double bass, as well as a Trio for two oboes and cor anglais, and a set of Variations on a theme from Mozart's *Don Giovanni* for the same instruments.

Piano Music

Beethoven's 32 numbered piano sonatas make full use of the developing form of piano, with its wider range and possibilities of dynamic contrast. Other sonatas not included in the 32 published by Beethoven are earlier works, dating from his years in Bonn. There are also interesting sets of variations, including a set based on *God Save the King* and another on *Rule, Britannia*, variations on a theme from the 'Eroica' Symphony, and a major work based on a relatively trivial theme by the publisher Diabelli. The best known of the sonatas are those that have earned themselves affectionate nicknames: the 'Pathétique', 'Moonlight', 'Waldstein', 'Appassionata', 'Les Adieux' and 'Hammerklavier'. Less substantial piano pieces include three sets of bagatelles, the all too well-known *Für Elise*, and the *Rondo a capriccio*, known in English as 'Rage over a Lost Penny'.

Dance Music

Famous composers like Haydn and Mozart were also employed in the practical business of

providing dance music for court and social occasions. Beethoven wrote a number of sets of minuets, German dances and *contredanses*, ending with the so-called *Mödlinger Dances*, written for performers at a neighbouring inn during a summer holiday outside Vienna.

Belcke, Friedrich August (1795–1874)

The trombonist Friedrich Belcke was the son of the town musician in Lucka. After gaining proficiency on the horn he turned his attention to the trombone and in 1815 joined the Leipzig Gewandhaus Orchestra. He then moved to Berlin, where he played in the court orchestra for over 40 years.

Trombone Music

Belcke's compositions were principally for his own instrument, making technical demands that he was well able to meet, as one of the leading virtuosi of his time.

Bella, Ján Levoslav (1843–1936)

The Slovak composer Ján Levoslav Bella, ordained priest in 1866, was associated with the Cecilian movement of musical reform in the Catholic liturgy, later leaving the priesthood to become director of music in Hermannstadt, now Sibiu in Romania, with its then considerable German population. In the following 40 years he established a reputation as a conductor and composer, respected by his contemporaries Brahms, Hans von Bülow, Joachim, Dohnányi and others, and writing music that at times echoes Liszt or Schumann and at times is overtly Slovakian.

Piano and Chamber Music

Bella was fairly prolific as a composer, with contributions to opera, and to orchestral, chamber, piano and vocal music. His string chamber music is strongly in the tradition

of his time, as is his piano music. His Piano Sonata in B flat minor, written in 1882, has something of Liszt about it, while other works reflect contemporary trends in the music of Central Europe.

Bellini, Vincenzo (1801–1835)

Vincenzo Bellini was one of the most important composers of Italian opera in the earlier years of the 19th century. He died in Paris in 1835 at the height of his success. Bellini's influence was not confined to opera and Chopin owes much to him, particularly in his handling of melody.



Operas

Bellini's first great success was in 1827 when *Il pirata* was staged at La Scala, Milan. The six further operas that he wrote include a version of Shakespeare's *Romeo and Juliet* called *I Capuleti e i Montecchi*, the famous and complicated *La sonnambula* produced in Milan in 1831, the demanding opera *Norma* set in Roman Gaul and staged at La Scala at the end of the same year, and the final work *I puritani* which was mounted in Paris in 1835.

Orchestral and Vocal Music

Although Bellini is primarily known as a composer of opera, his Oboe Concerto, written early in his career, enjoys some popularity. His songs are seldom far away from the operatic idiom with which he was so familiar.

Benda, František (Franz) (1709–1786)

Member of a Bohemian family of musicians whose activities have continued in Germany and elsewhere since the early 18th century, František Benda, the first of five musician offspring of the elder Jan Jiří Benda, after various adventures and escapades, joined the musical

establishment of the future Frederick the Great as a violinist, studying composition with the Graun brothers. He was appointed Konzertmeister in 1771.

Orchestral Music

Benda left 17 symphonies and a similar number of violin concertos. He also wrote four flute concertos, presumably with the flautist King Frederick in mind.

Chamber Music

Benda wrote a quantity of music for various chamber ensembles, as well as sonatas and studies for the violin, the latter in collaboration with his younger brother and pupil Joseph.

Benda, Jan Jiří (Johann Georg) (1713–1752)

In 1734 the younger Jan Jiří Benda went with his elder brother František to Ruppín as a viola player in the service of the Prussian Crown Prince, moving with his patron to Potsdam as a violinist in the royal orchestra.

Orchestral and Chamber Music

Jan Jiří Benda wrote violin concertos as well as chamber music involving both the violin and the flute. There have been some problems of attribution, with some works apparently his credited to his elder brother.

Benda, Jiří Antonín (Georg Anton) (1722–1795)

Jiří Antonín Benda won particular distinction as a composer of melodramas: dramatic works that accompany speech with music. After earlier employment with his brothers in Prussia, in 1750 he became Kapellmeister to Duke Friedrich II of Saxe-Gotha. His career thereafter centred largely on Gotha, with shorter periods in Vienna and in Hamburg.

Stage Works

The melodrama owed much to Benda and it was his work that had a lasting influence on opera. Particularly successful are his melodramas on the subject of Ariadne, the Cretan princess abandoned by her lover Theseus on Naxos, and on the subjects of Medea and Pygmalion.

Instrumental Music

Jiří Antonín Benda's instrumental compositions include sonatas for violin and for flute, as well as for harpsichord.

Orchestral Music

Benda left a varied quantity of orchestral and instrumental music, including around 30 symphonies which seem to have enjoyed some popularity in his day. They are attractive examples of the style of the period. He also left 11 violin concertos, and there is a Viola Concerto attributed to him.

Vocal Music

In addition to his operas and Singspiel, Benda also wrote sacred and secular vocal music, with songs to Italian and German texts. *Bendas Klagen*, for soprano and orchestra, is a final lament that he composed towards the end of his life.

Benevolo, Orazio (1605–1672)

Of French parentage, Orazio Benevolo was born in Rome and served as a chorister at S Luigi dei Francesi. Apart from a short period in the service of the imperial family in Vienna, he worked in Rome, serving finally as director of the papal Cappella Giulia.

Church Music

Benevolo made a particular contribution to polychoral music in Rome, writing works for two or more choral groups which, in performance, would make use of contrasts of position in the space offered by major Roman churches.

Benjamin, Arthur (1893–1960)

The Australian composer Arthur Benjamin eventually established himself in London, where he made his career as a teacher, composer and pianist. His piano pupils at the Royal College of Music included Benjamin Britten.

Orchestral Music

Among a number of attractive compositions, Arthur Benjamin's *Jamaican Rumba* remains the most popular. He also wrote a charming Oboe Concerto based on the work of the Italian 18th-century composer Cimarosa.

Bennet, John (?1575–?1614)

The exact dates of the birth and death of the English madrigal composer John Bennet are unknown, although his first collection of madrigals was published in 1599. The English madrigal, derived from earlier Italian models, is a significant element in the vocal music of the later 16th century (the age of Queen Elizabeth I).

Vocal Music

Bennet's most popular madrigals are *Weep, O mine eyes* (apparently based on John Dowland's famous *Flow, my teares*, one of the most internationally famous of all songs of the period) and *All creatures now* (part of the collection of madrigals by a number of composers in praise of Queen Elizabeth I, under the guise of Oriana, Queen of the Shepherds).

Bennett, Richard Rodney (b.1936)

A musician of great versatility, the English composer Richard Rodney Bennett studied in London with Lennox Berkeley and Howard Ferguson, and subsequently with Pierre Boulez. In

addition to his very varied work as a composer, he is also known as a pianist, not least in jazz performances. He was made a CBE in 1977 and knighted in 1999.

Operas, Ballet and Film Music

Bennett's operas date from the 1960s and include the powerful *The Mines of Sulphur* as well as *Victory*, based on Conrad. His ballet score *Isadora* was written in 1980. His film music includes scores for *Far from the Madding Crowd*, *Murder on the Orient Express* and *Four Weddings and a Funeral*.

Orchestral and Chamber Music

Bennett has written concertos for a number of different instruments, including two piano concertos and concertos for violin, viola, oboe, saxophone, double bass, horn and bassoon. There is a similarly wide range of scoring in his chamber music, which includes a Guitar Concerto and a Sonata for the same instrument.

Bennett, Robert Russell (1894–1981)

Robert Russell Bennett enjoyed some distinction as an orchestrator for Broadway, working for composers such as George Gershwin, Cole Porter, Jerome Kern and Richard Rodgers. He was a pupil of Carl Busch in Kansas City and of Nadia Boulanger in Paris, and also won attention as a composer in his own right.

Orchestral and Chamber Music

Success in an RCA Victor competition for an orchestral composition (shared with Copland, Louis Gruenberg and Bloch) led Bennett to a series of orchestral works. He had entered two pieces for the Victor prize, both of which were successful: *Abraham Lincoln: A Likeness in Symphony Form* and *Sights and Sounds (An Orchestral Entertainment)*. These were followed by symphonies, concertos, and a variety of chamber music.

Bennett, William Sterndale (1816–1875)

With musical gifts much admired by his friend Robert Schumann, Bennett (who never used the name Sterndale) briefly enjoyed popularity as a composer, although his obvious abilities were later submerged in the demands of public life – as professor of music at the University of Cambridge and later as principal of the Royal Academy of Music. He was knighted in 1871. Interest in his music is now growing, with the occasional revival in particular of his piano music and five piano concertos. His songs remain an important example of the genre in mid-19th-century England.

Orchestral Music

The Piano Concertos Nos 3 and 4 are a good introduction to Sterndale Bennett's music, No. 3 with a romantic slow movement and No. 4 with a Barcarole (Gondolier's Song) slow movement, inserted at the suggestion of Mendelssohn.

Piano and Chamber Music

Sterndale Bennett won a reputation for himself as a pianist and wrote music that fully explored the possibilities of the instrument: e.g. his Sextet, Chamber Trio, and a number of interesting, if now neglected, piano pieces that match the work of Schumann or Chopin.

Bentzon, Jørgen (1897–1951)

A man of wide cultural interests, the Danish composer Jørgen Bentzon had shown a precocious talent in music, studying privately with Carl Nielsen and then with Karg-Elert in Leipzig, where his compositions were performed at the Conservatory. With a law degree from Copenhagen University, he received various official appointments, legal and musical. As a composer he followed, at first, the late-Romantic styles of his compatriot Niels W. Gade; but he later developed his own particular musical language called 'character-polyphony', in which instrumental parts received individual treatment. This is exemplified in his chamber music.

Instrumental and Vocal Music

Bentzon's First Symphony bases movements on characters from Dickens. His varied chamber music includes *Mikrofon* No. 1 (the first of an apparently discontinued series), which is a setting of Latin words for baritone, flute, violin, cello and piano. Other works include a Sonatina for flute, clarinet and bassoon and an Intermezzo for violin and clarinet.

Bentzon, Niels Viggo (1919–2000)

A descendant, on his mother's side, of J.P.E. Hartmann, and a cousin of Jørgen Bentzon, Niels Viggo Bentzon studied at the Copenhagen Conservatory and established himself as a concert pianist. At the same time he won a wide reputation as a composer and extended his interests to the visual arts, poetry and music criticism. He was among the most prolific Scandinavian composers of his generation, often experimenting with avant-garde techniques but in a generally tonal framework.

Stage Works

Bentzon's opera *Faust III*, after Goethe, Kafka and James Joyce, was first staged in 1964. It was followed 10 years later by the chamber opera *Automaten*, based on E.T.A. Hoffmann. His stage works also include four ballets.

Orchestral Music

For orchestra Bentzon wrote 24 numbered symphonies. Symphony No. 4 uses his own version of the technique of metamorphosis, and Symphony No. 5 has the descriptive title *Ellipses* and develops the same technique. Symphony No. 7 'The Three Versions', completed in 1952, continues the same stylistic trend. Symphony No. 8 has the additional title *Sinfonia discrezione*, and Symphony No. 24 is numbered Op. 597, an indication of the composer's prolific output. Other orchestral works include a number of piano concertos, concertos for violin, for oboe, for clarinet, for cello, and for multiple instruments.

Chamber and Instrumental Music

Bentzon's chamber music includes a number of string quartets as well as duo sonatas for various instruments. In addition to sonatas he wrote many works for piano, including the 13 volumes of his *Det temperede klaver* ("The Tempered Clavier").

Berg, Alban (1885–1935)

The so-called Second Viennese School of Arnold Schoenberg has exercised a strong influence over the course of music in the 20th century. Schoenberg's pupils Alban Berg and Anton Webern, each with an individual musical language, put into practice the general principles of atonality (music without tonality or key centre), and 12-note music or serialism (music based on a series of the 12 semitones or half-steps of the modern scale).



Opera

Berg wrote two important operas: *Wozzeck*, a study of insanity and based on the play by Büchner, and the unfinished *Lulu*, based on Wedekind.

Orchestral Music

Berg's Violin Concerto and Chamber Concerto are important works in 20th-century repertoire. His *Lyric Suite* for string quartet was later orchestrated in part, while the delicately orchestrated Three Pieces of 1914–15 occasionally appear in modern concert repertoire.

Piano Music

Berg completed his Piano Sonata, Op. 1 (which reflects the teaching of his master, Schoenberg) in 1908 – in his earlier, tonal period.

Berger, Jean (1909–2002)

Jean Berger, born in Germany in 1909, studied at the universities of Heidelberg and Vienna, his career as an assistant conductor at Mannheim Opera interrupted by the accession to power of the National Socialists. He worked in France until 1939, then in Rio, before moving to the United States in 1941, where he continued a career as a composer, teacher and conductor. His compositions include a quantity of vocal and choral music.

Berio, Luciano (1925–2003)

Luciano Berio occupied a leading position in 20th-century music, a pioneer in the use of electronic and avant-garde techniques of composition. He was married for some years to Cathy Berberian, a singer well known for her performances of contemporary music.

**Instrumental Music**

Berio's works include a series of nine compositions under the title *Sequenza* for a series of solo instruments, some of them the basis of later elaboration.

Vocal Music

Several vocal works were written for Berio's wife, Cathy Berberian. These include *Circles*, a setting of poems by e.e. cummings, and *Sequenza III*.

Bériot, Charles-Auguste de (1802–1870)

A pupil of the Italian violinist Viotti, Bériot became one of the most distinguished players of his time; he was also the creator of the Franco-Belgian school of violin playing that was so important in the 19th century. He spent much of his teaching career in Brussels, where he died in 1870.



Concertos

Bériot's 10 violin concertos are known to most players, in the practice studio if not in the concert hall. The so-called 'Military' Concerto No. 1 in D is of particular interest, as well as his popular *Spanische Weisen* for violin duet.

Berkeley, Lennox (1903–1989)

Of aristocratic English and remoter French ancestry, Lennox Berkeley turned his serious attention to music while at Oxford, having his first professional lessons thereafter with Nadia Boulanger in Paris, on the advice of Ravel. He enjoyed early friendship with his younger contemporary Benjamin Britten, some of whose musical predilections he shared; he largely avoided the national pastoral trends of some contemporary English music. He was knighted in 1974.

Operas

Berkeley's first opera, *Nelson*, was staged at Sadler's Wells in 1954. In the same year *A Dinner Engagement* was mounted at Aldeburgh, where the third of his four operas, *Ruth*, was given in 1956, followed in 1967 by *Castaway*.

Orchestral Music

In 1937 Berkeley collaborated with Britten in *Mont Juic*, a suite of Catalan dances. Later orchestral compositions include concertos for piano, for flute, for violin and for guitar. He also wrote four symphonies.

Vocal and Choral Music

Berkeley's choral music ranges from the oratorio *Jonah* of 1935, which he later withdrew, to settings for the Catholic Latin liturgy, to which he himself was devoted, and for the Church of England.

Chamber and Instrumental Music

Berkeley wrote pieces for violin and piano, for solo piano, and music for various instrumental ensembles, including string quartets and a wind quintet.

Berlin, Irving (1888–1989)

Born Israel Baline, the son of a cantor, in Russia in 1888, Irving Berlin moved with his family to New York in 1893. He worked as a song plugger, and progressed to appear on stage with his own songs. He came to achieve phenomenal success with songs, revues and musical comedies, in spite of his alleged inability to read music or to play the piano in any key but F sharp. His achievement is typified by *White Christmas*, among the most popular of all such songs.

Berlinski, Herman (1910–2001)

Of German–Jewish origin, Herman Berlinski settled in the United States. His compositions include significant contributions to Jewish sacred music, in addition to other works, largely of Jewish inspiration.

Berlioz, Hector (1803–1869)

MUSIC ON CD 1

In his own time Hector Berlioz was something of an outsider, as far as the French musical establishment was concerned. Nevertheless he remains the outstanding figure in French Romantic music, typical of the period particularly in his literary interests. At first a medical student, he eventually entered the Paris Conservatoire; but he encountered some difficulty in his subsequent career, as he strove for a hearing of his music. He earned his living in part as a critic and writer, and his *Mémoires* remain a fascinating if prejudiced account of musical life in Paris in his time.



Orchestral Music

The *Symphonie fantastique* of 1830, an orchestral work that contains autobiographical elements, suggested new paths in composition. This was followed four years later by *Harold in Italy* for viola and orchestra, written for but never performed by the great violinist Paganini. It has a narrative programme of literary origin. Concert overtures include a Shakespearean *King Lear* and two overtures based on the work of Sir Walter Scott, *Waverley* and *Rob Roy*. The overture *Le Carnaval romain* ('The Roman Carnival') was derived from his opera *Benvenuto Cellini*, while *Le Corsaire* has Byronic overtones. His interest in Shakespeare, increased by his love affair and later unsuccessful marriage with the Shakespearian actress Harriet Smithson, had further results in the dramatic symphony *Roméo et Juliette* and the opera *Béatrice et Bénédicte* (based on *Much Ado About Nothing*).

Vocal and Choral Music

In competing for the important Prix de Rome, Berlioz wrote four cantatas in successive years; he finally won the first prize in 1830, a triumph rewarded by a period spent in Rome. *Les Nuits d'été* ('Summer Nights') comprises settings of poems by Théophile Gautier for solo voice and orchestra. Other important works by Berlioz include *Eight Scenes from Faust*, later revised as *The Damnation of Faust*, one of the most original of a number of compositions based on Goethe's drama. The Christmas oratorio *L'Enfance du Christ* ('The Childhood of Christ') is a significant and characteristic work, as is the remarkable and extravagantly orchestrated *Grande Messe des morts* (a Requiem) with its brass bands and massed choirs.

Operas

Equally extravagant is the opera *Les Troyens* ('The Trojans'), later divided into two parts: *The Capture of Troy* and *The Trojans*. Excerpts from the opera – specifically the music for the 'Royal Hunt and Storm', in which the Carthaginian Queen Dido and her Trojan lover Aeneas realise their love for each other – can be heard in concert programmes.

Berners, Lord (Gerald Hugh Tyrwhitt-Wilson) (1883–1950)

Lord Berners occupies a very particular position as a notable English eccentric and a talented dilettante in many arts. His literary work includes a series of delightfully libellous novels.

Stage Works

Berners collaborated with Sacheverell Sitwell in a ballet for Diaghilev, *The Triumph of Neptune*, wrote the music for *Luna Park* (a ballet commissioned for C.B. Cochran's London revue of 1930), and also wrote a choral ballet, *A Wedding Bouquet*, with words by Gertrude Stein. He wrote the ballet *Les Sirènes* for Covent Garden in 1946, preceded in 1939 by *Cupid and Psyche* for Sadler's Wells. His opera *Le Carrosse du Saint-Sacrement* is a witty treatment of a comedy by Prosper Mérimée, dealing, in rapid French, with the predicament of a viceroy of Peru who provides his mistress with a fine new carriage.

Songs and Piano Music

Lord Berners shows the same wit in his songs, suggesting, for example, that Heine's *Du bist wie eine Blume* ('You are like a flower') was originally addressed to a white pig. An English song suggests that red noses are preferable, in their durability, to red roses, and there are settings of poems in French. His piano music shows similar wit and deftness in handling musical techniques, with playful or with more serious intention.

Bernhard, Christoph (1628–1692)

The German composer and theorist Christoph Bernhard was a pupil of Schütz in Dresden and later possibly of Carissimi in Italy. After a period as vice-Kapellmeister in Dresden, in 1664 he moved to Hamburg as Cantor at the Johannischule, with responsibility for the music of the four principal churches of the city. He returned to Dresden 10 years later, remaining there, eventually as Kapellmeister, until his death in 1692.

Vocal and Choral Music

The main body of Bernhard's work consists of sacred music – settings of Latin and German texts. He also left a smaller number of secular songs.

Bernstein, Leonard (1918–1990)

The highly successful American conductor, composer, pianist and teacher Leonard Bernstein had a strong influence on American musical taste, particularly in his championing of Mahler. In some works, notably in *West Side Story*, a modern American version of *Romeo and Juliet*, he attempted a synthesis of American musical styles. He blurred the lines between the concert hall and musical theatre, and created a rich array of compositions, recordings and writings.

Stage Works

Popular compositions of Bernstein include the ballet score *Fancy Free* and his comic opera *Candide*, the overture of which is part of general orchestral repertoire. Other stage works include the musicals *On the Town* and *West Side Story*, and a theatre piece based on the Roman Mass.

Orchestral and Vocal-Orchestral Music

Bernstein wrote three symphonies. *Jeremiah* (Symphony No. 1) of 1943, with its mezzo-soprano solo, represents a religious vein in Bernstein's music, and *The Age of Anxiety* (Symphony No. 2) is based on the work of the English poet W.H. Auden. *Kaddish* (Symphony No. 3) is a choral work.

Choral Music

The *Jeremiah* Symphony was followed 20 years later by another overtly Jewish work, *Kaddish* (Symphony No. 3). The *Chichester Psalms* were commissioned for Chichester Cathedral in the South of England, using the Hebrew texts. His theatrical *Mass* may be mentioned by the side of his later *Missa brevis*, based on his own incidental music for a play by Jean Anouilh (*The Lark*). A number of his compositions are inspired by his Jewish heritage.

Bertrand, Antoine de (1530/40–1580/2)

A native of the Auvergne, Antoine de Bertrand seems to have spent the greater part of his life in Toulouse, where he belonged to a circle of humanist poets and scholars. He is said to have been murdered while returning to his estates, the source of his income, by Protestants who objected to his sacred compositions.

Vocal Music

Antoine de Bertrand composed chansons, setting poems by Ronsard and influenced in part by the Italian madrigal of the time. He published two collections of ‘Christian sonnets set to music’ and some 10 Latin hymns.

Berwald, Franz (1796–1868)

MUSIC ON BONUS AREA



Franz Berwald, descended from a family of Swedish musicians of remoter German origin, was a violinist by training and became the most important figure in Swedish music of the 19th century. In his career he enjoyed varying success in his own country, eventually turning to business, managing a glass works and opening a saw-mill. He was appointed professor of composition of the Swedish academy only in 1867, shortly before his death.

Orchestral Works

Of Berwald's four surviving symphonies the third, the *Sinfonie singulière*, remains the most popular. Like those of his Danish contemporary Carl Nielsen, Berwald's symphonies have idiosyncratic titles, the first known as *Sinfonie sérieuse*, the second as *Sinfonie capricieuse*, and the fourth originally as *Sinfonie naïve*. He played his own Double Violin Concerto with his brother August, by whom his Violin Concerto was first performed in 1820. His Piano Concerto dates from 1855.

Chamber Music

Berwald concentrated largely on the composition of chamber music between the years 1849 and 1859, completing two piano quintets, four piano trios and two string quartets.

Besozzi, Carlo (1738–1791)

For some 200 years from the second half of the 17th century the Besozzi family, principally oboists, played an active part in the musical life of northern Italy, and elsewhere in Europe. Antonio Besozzi served from 1738 at the court in Dresden, where his son Carlo was born. Like his father, Carlo became an oboist and served for a number of years at the Dresden court; he also won a wider reputation as a virtuoso.

Wind Music

Carlo Besozzi left two oboe concertos and 24 sonatas for two oboes and two horns, with bassoon.

Beveridge, Thomas (b.1938)

A pupil of Randall Thompson, Walter Piston and Nadia Boulanger, the American composer, conductor, singer and teacher Thomas Beveridge has written a wide variety of works, including symphonies and more than 150 songs.

Choral Music

Beveridge's *Yizkor Requiem*, first heard in 1994, combines elements of the Latin Requiem with the Kaddish, providing what the composer describes as a sacred bridge between the two rites.

Biber, Heinrich (1644–1704)

The Bohemian virtuoso violinist and composer Heinrich Biber spent the last 24 years of his

life at the court of the Archbishop of Salzburg, after earlier service with the Prince-Bishop of Olmütz.

Instrumental Music

Among a number of interesting compositions are Biber's 15 *Rosary Sonatas* for violin and basso continuo (with an unaccompanied violin *Passacaglia*), and the curious *Battalia* for string orchestra, with its imitation gunfire and drunken soldiers. In the sonatas, and in his *Harmonia artificiosa-ariosa* for a small group of instruments, he makes considerable use of *scordatura*, with the violin retuned to provide different sonorities and unusual chordal effects.

Choral Music

Biber also provided sacred music for liturgical use, adding to an achievement that marks him as one of the most outstanding Austrian composers of his time.

Binchois, Gilles de Bins (c.1400–1460)

In a period when Franco-Flemish composers were of the greatest importance, Binchois was one of the three most influential, alongside Dufay and the English Dunstable. They were associated with the court of the Duke of Burgundy, with its widespread dynastic connections throughout Europe. Binchois's setting of the *Te Deum*, the earliest polyphonic setting to survive, was particularly well known, and he also wrote a series of vocal compositions both sacred and secular.

Bingham, Judith (b.1952)

Trained also as a singer, the English composer Judith Bingham was a pupil of Alan Bush and Eric Fenby, and subsequently of Hans Keller. She sang with the BBC Singers for 13 years before resigning in 1996 in order to devote herself fully to composition.

Music

Bingham has written theatre pieces for children, orchestral works that include the bassoon concerto *Passaggio* and the trumpet concerto *The Shooting Star*, works for brass band, and a number of choral and solo vocal settings. *Salt in the Blood*, drawing initial inspiration from Masfield, brings together chorus and brass band, and, in general, her texts are drawn from a wide variety of sources. She has also written varied chamber and solo instrumental music.

Birtwistle, Harrison (b.1934)

A fellow student of Alexander Goehr and Peter Maxwell Davies at the Royal Manchester College of Music, Harrison Birtwistle began his professional career as a clarinettist before developing his interests in composition to become one of the leading English composers of his generation. He was knighted in 1988. His interest in theatre is reflected in his stage works and in the seven-year period he spent as music director at the National Theatre in London. His personal musical language reflects influences from Stravinsky, Varèse, Webern, Messiaen, Boulez and Stockhausen, brought together into a remarkable synthesis with his own innovative approach to drama in music. Birtwistle's compositions include a wide variety of works (orchestral, instrumental and vocal), often involving an element of drama – as in his tuba concerto *The Cry of Anubis*, with the tuba as protagonist.

Stage Works

Birtwistle's first opera, *Punch and Judy*, was staged at Aldeburgh in 1968. Later works have included *The Mask of Orpheus*, *Yan Tan Tethera*, *Gawain*, *The Second Mrs Kong* and in 2008 *The Minotaur*: creations of striking originality in structure and conception.

Bishop, Henry (1786–1855)

The reputation of Henry Bishop has diminished with time, although in his own lifetime he occupied a commanding position in England as a conductor and composer of opera. He was knighted in 1842.

Vocal Music

Bishop's song *Home, Sweet Home* remains generally known, even if its composer's name may occasionally be forgotten. This is also true of his song *Lo, Hear the Gentle Lark* for coloratura soprano and flute accompaniment, written for Shakespeare's *The Comedy of Errors*.

Bizet, Georges (1838–1875)

Georges Bizet won early success as a composer and initially as a pianist. His later career in Paris was more variable and a number of stage works remained unfinished at the time of his early death, which took place as his most famous opera, *Carmen*, was enjoying increasing favour.

**Stage Works**

Bizet's last opera, *Carmen*, is among the most famous of all operas, with its realistic Spanish setting and strongly dramatic story. Concert audiences are familiar with two concert suites drawn from the opera. His melodrama *L'Arlésienne*, a collaboration with the writer Alphonse Daudet, was coolly received in the theatre. The two suites from the work are well known, the second arranged by Bizet's friend Ernest Guiraud. His first important opera, the exotic *Les Pêcheurs de perles* ('The Pearl-Fishers'), set in Ceylon, includes the well-known duet for the two rival fishermen 'Au fond du temple saint' ('Within the sacred temple').

Orchestral Music

Bizet's only surviving symphony, written in 1855, was rediscovered and first performed in 1935.

Piano Music

Popular piano works include the duet *Jeux d'enfants* ('Children's Games'), part of which is sometimes heard in Bizet's own orchestral arrangement.

Björklund, Staffan (b.1944)

The Swedish composer Staffan Björklund is the organist of Linköping Cathedral and enjoys a reputation as a performer and a significant contributor to Swedish organ and keyboard music.

Blacher, Boris (1903–1975)

Boris Blacher was born in China but returned to Germany, working as a composer and teacher in Berlin and later in Dresden. His career was interrupted by the intervention of National Socialism but resumed in 1945.

Orchestral Music

Among 20th-century compositions the works of Boris Blacher are approachable, in particular his *Variations on a Theme of Paganini*. This is an orchestral work based on the theme from the 24th Caprice of the great virtuoso violinist, a melody used by Brahms, Rachmaninov and others for a similar purpose. Blacher wrote concertos for various instruments, including two piano concertos, a Viola Concerto and a Concerto for high trumpet.

Blancafort, Manuel (1897–1987)

The son of a Barcelona hotel owner and founder of a pianola-roll factory, Manuel Blancafort i de Rosselló became closely involved with the business of the Victoria piano-roll company, learning much from his work, from his contact at home and abroad with leading musicians,

and from the guidance of Mompou. In his music a French element is combined with Catalan inspiration.

Piano Music

Blancafort's characteristic piano music found favour in his own country and in Paris, with his compositions included in recitals by Ricardo Viñes, a pianist who played an important part in the promotion of music by composers such as Debussy, Ravel, Satie, Poulenc and Milhaud. Blancafort's piano writing developed from early Romanticism to something akin to the work of the French Les Six.

Blezard, William (b.1921)

A pupil of Arthur Benjamin, Herbert Howells and Gordon Jacob at the Royal College of Music in London, William Blezard is known to many as the music director to Joyce Grenfell. He performed the same service for other distinguished performers on the London stage (including Noël Coward and Marlene Dietrich), writing music in a generally light vein.

Bliss, Arthur (1891–1975)

Arthur Bliss, having been knighted in 1950, was Master of the Queen's Music in Great Britain from 1953 until his death. After a period in which he embraced a more radical approach to composition, he eventually followed the late-Romantic tradition of English music established by Elgar. In accordance with the perceived duties of his official position, he wrote various ceremonial pieces, in addition to music for the concert hall, theatre and cinema.



Film Music

Familiar music by Bliss includes excerpts from his film score for H.G. Wells's *Things to Come* and the patriotic march *Welcome the Queen*, also written for a film.

Stage Works

The ballets *Checkmate* (an allegorical game of chess, with choreography by Ninette de Valois), *Miracle in the Gorbals* (a morality play set in the slums of Glasgow, with choreography by Robert Helpmann) and *Adam Zero* (another Helpmann production, of 1946) made a strong impression on ballet audiences. Bliss was less successful with his opera *The Olympians*, a collaboration with J.B. Priestley, but his television opera of 1960, *Tobias and the Angel*, was well received.

Choral and Orchestral Music

Bliss enjoyed a reputation as a very competent conductor, and was therefore familiar with orchestral music both as conductor and composer. His compositions include *A Colour Symphony* (movements taking various hues), a Piano Concerto for Solomon, a Violin Concerto for Campoli, and, in 1970, a Cello Concerto for Rostropovich. His moving choral and orchestral work *Morning Heroes* was written in memory of his brother and all who had fallen in the Great War, in which he had also served. It makes use of melodrama, an orator speaking the chosen texts.

Chamber Music

Bliss's chamber music ranges from string quartets to works with wind instruments. In particular he wrote a Clarinet Quintet, an Oboe Quintet, *Conversations* for wind instruments and string trio, a Viola Sonata and a Piano Quartet, all of which contribute usefully to chamber-music repertoire.

Blitheman, William (John) (c.1525–1591)

More correctly known as John Blitheman, on the evidence of records from the Chapel Royal, Blitheman served in the royal establishment from the 1550s until his death. He was active as an organist, teacher of John Bull, and a composer of sacred choral and organ music, his earliest surviving work conceived in the time of Queen Mary for the traditional Latin liturgy.

Bloch, Ernest (1880–1959)

Essentially a Jewish composer, Ernest Bloch was born in Switzerland and later took American citizenship, serving as director of the Cleveland Institute from 1920 to 1925 and later of the San Francisco Conservatory.

Stage Works

Bloch's only opera, *Macbeth*, was first staged in Paris in 1910.

Orchestral Music

Bloch's most characteristic compositions are of Jewish inspiration, in particular his *Suite hébraïque* ('Hebrew Suite') for viola/violin and orchestra, *Baal Shem* for violin and piano but later orchestrated, and *Schelomo* for cello and orchestra. His *Concerto grosso No. 1* and *Concerto grosso No. 2* represent another, neoclassical aspect of Bloch's music.

Vocal Music

Bloch's vocal music includes the epic rhapsody *America* and the sacred *Avodath Hakodesh*, in addition to settings of Psalms and the choral symphony *Israel*.

Chamber and Instrumental Music

Bloch wrote a relatively small amount of piano music, much of it in the 1920s. Trained as a violinist himself, he wrote five string quartets and two piano quintets, and added significantly to viola repertoire by his *Meditation and Processional*, a Suite for viola and piano, and his *Suite hébraïque* for viola or violin, also arranged for cello. Other music of direct Jewish inspiration includes *Baal Shem*, originally for violin and piano (later for violin and orchestra), and *From Jewish Life* for cello and piano.

Bloch, Thomas (b.1962)

Thomas Bloch is distinguished as a performer on the glass harmonica, the ondes martenot and

the cristal baschet. He teaches the second of these at the Strasbourg Conservatoire and has composed and inspired music for his own instruments.

Blockx, Jan (1851–1912)

A pupil of Peter Benoit, and, in Leipzig, a friend of Grieg and of Sinding, Jan Blockx made an important contribution to Flemish opera, and his reputation rests chiefly on this.

Opera

Herbergprinses was first performed in 1896 and marked the beginning of Flemish Opera. His works are influenced by Flemish folksong.

Orchestral Music

Blockx's orchestral music includes a set of *Flemish Dances*, again drawing on the traditions of Flemish folk music.

Blomdahl, Karl-Birger (1916–1968)

Born near Stockholm in 1916, the Swedish composer Karl-Birger Blomdahl enjoyed an active career as a teacher and administrator. His music developed from the influence of Bartók and Stravinsky to an interest in serialism, later avoiding the more extreme innovations promoted at Darmstadt.

Stage Works

Blomdahl completed two operas: *Aniara* and *Herr von Hancken*. The first of these deals with space travel, presented symbolically. His ballets include *Sisyphos* and *Minotauros*, and incidental music is represented by *Vaknatten*.

Orchestral, Vocal and Chamber Music

Blomdahl's other compositions include three symphonies, choral pieces, songs, and varied chamber music.

Blondel de Nesle (fl.1180–1200)

The name of the trouvère Blondel de Nesle is widely known for the part he is legendarily supposed to have played in the release of King Richard the Lionheart from prison. Whatever his true identity, he seems to have been a native of Picardy and was famous for his contributions to trouvère repertoire.

Blow, John (1649–1708)

John Blow was the most significant English composer in the generation before Henry Purcell, 10 years his junior, whom he outlived by 13 years. Born in 1649, the year of the execution of King Charles I, he was young enough to benefit from the revival of church music that followed the restoration of the monarchy in 1660.

Stage Works

Blow's *Venus and Adonis*, a charming masque designed for the King's entertainment, influenced Purcell's better-known short opera *Dido and Aeneas*, by the side of which it deserves a place.

Sacred and Secular Vocal Music

Like Purcell, Blow wrote music mourning the death in 1695 of Queen Mary, a monarch for whom he had six years earlier written coronation music, when, with her Dutch husband William of Orange, she had succeeded her Catholic father, King James II. His works include a quantity of vocal music, sacred and secular, the former including a well-known setting of *The Lord is My Shepherd*. Anthems include the distinguished *I Beheld, and Lo! a Great Multitude*, a verse anthem, with the customary instrumental accompaniment. For the coronation of King James II in 1685 he wrote the anthem *God Spake Sometime in Visions*.

Keyboard Music

As organist at Westminster Abbey, Blow also wrote for that instrument, notably in a series of

voluntaries. For the harpsichord he provided a number of suites and dance pieces, as his friend and colleague Purcell had done.

Blumenfeld, Felix (1863–1931)

A Ukrainian, of Polish extraction, Felix Blumenfeld was a pupil of Rimsky-Korsakov. He taught the piano at the St Petersburg Conservatory, where his own pupils included Horowitz.

Piano Music

Blumenfeld followed the tradition of the Russian pianist and composer Anton Rubinstein, whose influence is apparent in his own piano writing.

Boccherini, Luigi (1743–1805)



The reputation of Boccherini rivalled that of Haydn, if the nickname ‘the wife of Haydn’ may be accepted as evidence of contemporary fame. He was a virtuoso cellist and worked first in his native Lucca and then in Vienna, before moving to Paris and thence to Spain, where he seems to have remained from 1768 until his death. There he was in the service of the Infante Don Luis and various other patrons, and was appointed court composer to King Friedrich Wilhelm II of Prussia (himself a cellist, although there is no evidence of his actual presence at Potsdam). He died in apparent poverty in 1805.

Chamber Music

Boccherini is popularly known as the composer of a famous minuet from one of his quintets (Op. 11 No. 5, for string quartet with an additional cello), in which the first cello plays a role of notable technical demand. He also wrote a series of challenging cello sonatas, initially, it may be supposed, for his own use.

Cello Concertos

Of Boccherini's 12 surviving cello concertos the Concerto in G major, G.480 is probably the best known.

Bochsa, Nicolas Charles (1789–1856)

The son of a Czech oboist who established a business in Paris as a music seller, Nicolas Charles Bochsa showed remarkable versatility on many instruments but decided to devote himself to the harp. He served as harpist to Napoleon and to Louis XVIII, but his business activities in forged documents led him to move to London, where his commercial and marital complications again caused him trouble. His elopement with the singer Anna Bishop, wife of Henry Bishop, led him to a period as director of the San Carlo Theatre in Naples and then to Australia, where he died.

Harp Music

Aside from Bochsa's dozen or so operas, much of his music is for the harp. He wrote five concertos, studies and a number of sonatas for the instrument.

Bock, Jerry (b.1928)

The American song-writer Jerry Bock has contributed to a number of highly successful musicals. He won considerable popularity with his 1964 musical play *Fiddler on the Roof*, songs from which have had wide currency.

Bodley, Seóirse (b.1933)

Born in Dublin, the Irish composer Seóirse Bodley studied there and in Stuttgart, returning to take up an academic position at University College, Dublin.

Instrumental and Vocal Music

Bodley has coupled an interest in contemporary trends in music with a study of Irish folk music and traditional Gaelic singing.

Boeck, August de (1865–1937)

Influenced by Rimsky-Korsakov and the Russian ‘Five’, the Belgian composer August de Boeck was taught by Paul Gilson. Both men were credited with the introduction of musical impressionism to Belgium.

Vocal and Instrumental Music

August de Boeck left five operas, ballet scores and incidental music. He set texts in Flemish and in French for over 150 songs, wrote a quantity of piano and organ music, and also composed works for orchestra.

Boëllmann, Léon (1862–1897)

The name of Léon Boëllmann is known particularly to organists, above all because of his brilliant Toccata for the instrument (the final movement of his *Suite gothique*). Born in Alsace in 1862, he served as organist at the church of St Vincent-de-Paul in Paris from 1881 until his early death in 1897.

Organ Music

In addition to the Toccata from the *Suite gothique* mentioned above, the *Douze Pièces* (‘Twelve Pieces’), Op. 16 and *Heures mystiques*, Opp. 29 & 30 are also familiar to many.

Chamber Music

Boëllmann’s chamber music includes the 1890 Piano Quartet and the Piano Trio written some five years later.

Orchestral Music

Boëllmann's *Variations symphoniques* for cello and orchestra at one time enjoyed considerable popularity, although the work is now relatively neglected.

Böhm, Georg (1661–1733)

A man of some education, Georg Böhm served as organist at the Johanniskirche in Lüneburg from 1698 until his death in 1733. He had a direct and indirect influence on the works of J.S. Bach.

Organ and Other Keyboard Music

Böhm contributed notably to the body of organ chorales, chorale variations and similar forms, together with a group of three preludes and fugues. He also left a series of works for clavier, including 11 suites.

Boieldieu, François-Adrien (1775–1834)

The principal composer of French opera in the first quarter of the 19th century, Boieldieu was born in Rouen in 1775 and had his first theatrical success in 1793. Success in Paris was followed by failure in marriage and a period as director of French opera at the Russian court in St Petersburg, after which he returned to Paris in 1811, after some eight years of absence. By the time of his death in 1834 he had gone some way towards upholding French comic opera traditions against the inroads of the more popular Italian comedy of Rossini.

Operas

La Dame Blanche ('The White Lady'), based on works by Sir Walter Scott, won international recognition at the time of its production (1825) and has been regularly revived since. The overture to the opera *Le Calife de Bagdad* ('The Calif of Baghdad') remains a popular concert item.

Boismortier, Joseph Bodin de (1689–1755)

Boismortier settled in Paris only in the early 1720s, establishing himself as a popular, if carelessly prolific, composer. He provided a welcome boost to contemporary flute repertoire, with works that varied in form, instrumentation and quality.

Stage Works

For the theatre Boismortier wrote two ballets, a pastorale and a *tragédie lyrique*. His comic ballet based on Cervantes, *Don Quichotte chez la Duchesse* ('Don Quixote at the Duchess's'), has recently been revived.

Instrumental Music

Boismortier seems to have been the first French composer to use the Italian word 'concerto', as he does in his Six Concertos for five flutes. His many instrumental compositions include a large number of pieces for flute (or at least pieces suitable for the instrument).

Boito, Arrigo (1842–1918)

Arrigo Boito is probably better known as a librettist than as a composer, especially for his texts for Verdi's *Simon Boccanegra* and the Shakespearian *Otello* and *Falstaff*, as well as the libretto of Ponchielli's *La Gioconda*.

**Opera**

Boito's only completed opera, for which he wrote both words and music, was *Mefistofele*, based on Goethe's *Faust*, a work to which he made considerable alterations. 'Ave, Signor', sung by Mephistopheles in the prologue, and the prison scene for the soprano Margherita (Gretchen) remain familiar recital items.

Bolcom, William Elden (b.1938)

The American composer and pianist William Bolcom was a pupil of Darius Milhaud at Mills College, and of Milhaud and Messiaen in Paris. He returned to America to hold various university teaching positions and to develop his own interpretation of ragtime. He joined the teaching staff of the University of Michigan in 1973. After earlier use of serialism, he developed his own particular musical idiom, influenced in good part by his interest in and performance of popular music-hall and parlour songs.

Vocal and Choral Music

Bolcom's work is summarised in his monumental setting of William Blake's *Songs of Innocence and of Experience*, written between 1956 and 1981, and scored for soloists, three choruses and orchestra. His songs range from settings of Blake and Whitman to settings of Roethke.

Orchestral and Chamber Music

Bolcom's orchestral music includes six symphonies, piano concertos and multiple concertos. He has also made a significant contribution to chamber music.

Bolling, Claude (b.1930)

Claude Bolling holds a leading position in the world of jazz in France – a performer, arranger, conductor and exponent of cross-over. Based in Paris, he has appeared and recorded with prominent American jazzmen, having drawn early inspiration from Fats Waller and benefited from the guidance of Duke Ellington. He has also contributed scores for a number of films.

Instrumental Music

Bolling's compositions include a Suite for violin and jazz piano and a Concerto for guitar and jazz piano. His Suite for flute and jazz piano trio was written for the flautist Jean-Pierre Rampal, who recorded the work with the composer.

Bologna, Jacopo da: see Jacopo da Bologna**Bomtempo, João Domingos (1775–1842)**

Born in Lisbon, the son of an Italian oboist, João Domingos Bomtempo wrote a substantial body of music, including five piano concertos, a *Requiem in Memory of Camões*, two symphonies, and a quantity of piano music. In a career that took him to Paris and to London, he enjoyed considerable success as a pianist and as a composer.

Orchestral Music

Bomtempo's two symphonies reflect contemporary Classical influence, the first in the tradition of Haydn and Mozart, and the second, nearly twice the length, more akin to Beethoven.

Bonds, Margaret Allison (1913–1972)

Born in Chicago in 1913, Margaret Allison Bonds, who always used her mother's maiden name rather than that of her doctor father, was actively involved in the promotion of the work of black musicians. Her own compositions are chiefly vocal and include settings of poems by the black poet Langston Hughes.

Bonfá, Luiz (1922–2001)

A pupil of Isaias Savio, the Brazilian guitarist Luiz Bonfá was an early exponent of bossa nova, a fusion of American jazz and the Brazilian samba. His well-known *Manhã de Carnaval* ('Morning of the Carnival') is taken from his music for the film *Orfeu Negro* ('Black Orpheus').

Bonnet, Joseph (1884–1944)

The French organist and composer Joseph Bonnet studied with his father in his native Bordeaux, where he became organist of St Nicolas at the age of 14, and then of St Michel. He studied in Paris with Tournemire and Guilmant, following the latter in frequent concert tours to the United States and Canada. His compositions include three volumes of organ pieces, among other works for the instrument.

Bononcini, Giovanni (1670–1747)

Son of the composer Giovanni Maria Bononcini, Giovanni Bononcini, a cellist and composer, was only eight years old when his father died, whereupon he moved to Bologna as an orphan. However, he went on to establish himself in Italy as a composer of oratorios, and then of opera. He moved to Vienna in the service of Leopold I and his successor, by whom he was well rewarded. After a period in Rome he was recruited in 1720 by the Earl of Burlington to London, where he won initial success but suffered from the political machinations of opponents. He finally returned to Vienna, where he died in 1747.

Stage and Vocal Music

Bononcini was held in high contemporary esteem as a composer of opera and of cantatas for solo voice, genres in which he was prolific.

Instrumental Music

Bononcini's instrumental works include trio sonatas and *sinfonie* for various numbers of players.

Borne, François (1840–1920)

The French flautist François Borne came from Toulouse. He is now remembered in particular

for his *Fantaisies brillantes* on Bizet's *Carmen* and on Meyerbeer's *L'Africaine*, continuing elements of virtuoso flute repertoire. He was responsible for technical modifications to the mechanism of the Böhm flute.

Borodin, Alexander Porfir'yevich (1833–1887)  MUSIC ON BONUS AREA



Borodin was a member of The Five, or The Mighty Handful (so named by the Russian critic and librarian Vladimir Stasov). These were the principal nationalist composers in later-19th-century Russia, following the example of Glinka, their forerunner. Borodin, like some of his musical colleagues, pursued a career in addition to music, winning distinction as a professor of chemistry. His output was limited by the amount of attention he was able to give to composition and at his death he left a number of works unfinished (subsequently completed by his friend Rimsky-Korsakov and others).

Operas

Borodin's most famous opera, *Prince Igor*, was completed by Rimsky-Korsakov and Glazunov. It includes the famous 'Polovtsian Dances', choral dances with which the captive Prince is entertained by Khan Konchak.

Orchestral Music

The best-known example of Borodin's orchestral music is the musical picture *In the Steppes of Central Asia*, a vivid evocation of an exotic region. The second of his three symphonies occupied him intermittently for seven years; it is an attractive and very Russian work, which, along with Symphony No. 1 and the unfinished Third Symphony, forms an important addition to nationalist symphonic repertoire.

Chamber Music

Borodin's proposed composition of string quartets excited the suspicions of fellow nationalists, who sensed a surrender to what they regarded as foreign, German techniques. The two string

quartets that he completed, however, were firmly Russian in inspiration, in spite of their technically competent form. The Second Quartet includes the famous Nocturne, all too familiar from many arrangements. Other chamber music of interest includes a Piano Quintet, a String Quintet and a Cello Sonata that is based on a theme from J.S. Bach's Sonata in G minor, BWV 1001.

Børresen, Hakon (1876–1954)

A pupil of Svendsen, the Danish composer Hakon Børresen enjoyed an active career in the musical life of his native country, while preserving his artistic independence.

Stage Works

Børresen won considerable success in Denmark with his 1919 opera *Den kongelige gæst* ('The Royal Guest'), a work followed in 1921 by another opera, *Kaddara*. His ballet *Tycho Brahes drøm* ('Tycho Brahe's Dream') was staged in 1924.

Orchestral Music

Børresen's orchestral works include three symphonies, the second of which depicts the sea, and a Violin Concerto. He also wrote a quantity of chamber music.

Borrone, Pietro Paulo (1490–95 – after 1563)

Born in Milan, Pietro Paulo Borrone won a reputation as a composer and lutenist, perhaps serving at the court of François I in the early 1530s. From about 1550 he was in the service of Ferrante Gonzaga, Governor of Milan, acting also as an envoy. His lute compositions were published in his lifetime in Venice, the Netherlands and Germany.

Borup-Jørgensen, Axel (b.1924)

Trained at the Royal Danish Conservatory in Copenhagen, Axel Borup-Jørgensen is more or less self-taught as a composer. His style of writing developed from expressionism to a use of avant-garde techniques, in part suggested by attendance at the Darmstadt summer courses. In common with other Scandinavian composers he has occasional resort to the landscape for inspiration.

Orchestral and Instrumental Music

Borup-Jørgensen's orchestral works include *Sommasvit* ('Sommen Suite'), recalling the scene by the forest-girt lake of Sommen in Sweden at different times of the day. *Nordisk Sommerpastorale* ('Nordic Summer Pastorale') is as self-explanatory in its title as *Musica Autumnalis* and his *Vintermusik* ('Winter Music') for organ and percussion.

Bossi, Marco Enrico (1861–1925)

The Italian composer and organist Marco Enrico Bossi studied with Ponchielli in Milan and became organist at Como Cathedral, with subsequent conservatory appointments in Naples, Venice, Bologna and Rome. He enjoyed considerable success as a recitalist. He composed in most genres, and his output includes a number of works for organ.

Bossinensis, Franciscus (fl.1510)

Little is known of the composer and arranger Franciscus Bossinensis, whose name indicates his Bosnian origins. He may have served in the court musical establishment of the ruler of Bosnia, and he was responsible for two collections of frottoles for voice and lute, printed by Petrucci in Venice in 1509 and 1511. These consist of his own lute *ricercari* in addition to arrangements of frottoles.

Bottesini, Giovanni (1821–1889)

Giovanni Bottesini was not only among the most famous double bass players of his time, but was also a conductor of some distinction and a composer. He conducted the first performance of Verdi's *Aida* in Cairo in 1871 and won success with some, at least, of his own 10 operas. Known to some as the Paganini of the double bass, he significantly extended the technical possibilities of the instrument.

**Double Bass and Chamber Music**

Bottesini's compositions include a number of double bass concertos (some for double bass and piano), as well as works for solo violin and double bass and for two double basses. His *Metodo completo per contrabasso* is an important addition to the pedagogical literature of the instrument. In 1849 Bottesini played the cello part in London in a quintet by George Onslow. His own chamber music includes a *Gran quintetto* for two violins, viola, cello and double bass. He wrote 11 string quartets and arranged his Double Bass Concerto No. 2 for solo instrument and string quartet.

Boudounis, Vangelis (b.1950)

Born in Athens, the Greek guitarist Vangelis Boudounis studied there as well as Spain, Italy and Canada, winning various international awards, with recitals in Greece and abroad. He teaches at the National Conservatory in Athens, and his compositions are chiefly for the guitar.

Boughton, Rutland (1878–1960)

Through the early support of Stanford and Walford Davies, and then of Granville Bantock, the English composer Rutland Boughton managed gradually to establish something of a reputation for himself, although now his music is generally neglected. He instituted an ambitious, if later

reduced, Wagnerian festival at Glastonbury, later withdrawing to a more private existence while still active as a member of the Communist Party.

Stage Works

Rutland Boughton enjoyed contemporary success with his opera *The Immortal Hour*. Other works, including an Arthurian cycle of Wagnerian dimensions, fared less well.

Orchestral Music

Rutland Boughton's orchestral works include Symphony No. 1 'Oliver Cromwell', two further symphonies and four symphonic poems, as well as concertos for various instruments.

Boulanger, Georges (1893–1958)

Born in Romania to a Bulgarian mother and Greek father, Georges Boulanger studied with Leopold Auer and enjoyed a considerable reputation as a salon violinist in the 1920s and 1930s, his fame the greater for his characteristic additions to light-music repertoire.

Boulanger, Lili (1893–1918)

Encouraged by her elder sister Nadia, the French composer Lili Boulanger was the first woman to win the Prix de Rome and was prolific, during her short life, writing music very much in the prevailing style of the period.

Orchestral Music

Lili Boulanger's compositions for orchestra include *Pièce*, *Sicilienne* and *Marche gaie* for small orchestra, and a fuller *Poème symphonique*.

Chamber Music

In addition to pieces for piano and for organ, Lili Boulanger wrote a Violin Sonata and pieces for cello, for oboe and for flute and piano.

Choral and Vocal Music

Choral and vocal music by Lili Boulanger encompasses a group of psalm settings (including the moving *Du fond de l'abîme*) and the *Vieille Prière bouddhique* ('Old Buddhist Prayer') of 1917. Other vocal settings include a *Pie Jesu* for mezzo-soprano, string quartet, harp and organ, and settings of poems by Jammes and by Maeterlinck. The latter's *La Princesse Maleine* had been intended as the subject of an opera, but the work was left unfinished at the composer's death in 1918.

Boulanger, Nadia (1887–1979)

Nadia Boulanger is better known as a teacher and conductor than as a composer. In the first capacity she was responsible for the musical training of a generation of distinguished composers from Europe and America. Her work as an interpreter influenced many, not least by the part she played in the revival of interest in Monteverdi.

Vocal Music

Nadia Boulanger's few compositions include *Les Heures Claires*, settings of poems by Verhaeren completed in 1912, after which she wrote little (although in 1908 she had won the second Prix de Rome).

Boulez, Pierre (b.1925)



Pierre Boulez is among the most influential contemporary musicians, as both a composer and a conductor. He is known principally for his extension of the techniques of serialism beyond the limits of the Second Viennese School of Schoenberg, under the strong influence of his teacher Messiaen, into a logical style that brings with it a paradoxical freedom. His career as a conductor has brought him engagements with the most famous orchestras in a relatively wide repertoire, from Rameau to Wagner to the contemporary.

Piano Music

The music Boulez has written for piano includes three sonatas, the last involving an element of chance in the possible choices of order offered to performers. The first part of *Structures I*, for two pianos, was first performed by Messiaen with the composer in 1952, and *Structures II* was first performed by Yvonne Loriod and Boulez at Donaueschingen in 1961.

Vocal and Instrumental Music

The compositions of Boulez include works for various groups of instruments. *Le Marteau sans maître* is scored for alto, alto flute, guitar, vibraphone, xyloimba, percussion and viola; *Improvisation sur Mallarmé I* (the second part of *Pli selon pli* – Fold by Fold) is scored for soprano, harp, tubular bells, vibraphone and four percussion, while *Improvisation II* adds celesta and piano. *Improvisation sur Mallarmé III* is for soprano and orchestra. The choice of instruments here, as in *Éclat* and other works, is seemingly eclectic, certainly unusual, but logical in its relation to the music, much of which remains open to further development.

Bourgault-Ducoudray, Louis Albert (1840–1910)

Louis Albert Bourgault-Ducoudray was born in Nantes. He was in the class of Ambroise Thomas at the Paris Conservatoire and won the Prix de Rome in 1862. He was among the first French composers to introduce to audiences the exotic, his works stimulated by an interest in folk music combined with an enthusiasm for Renaissance and Baroque composers. He also did much to bring music by Russian nationalist composers into French repertoire.

Boyce, William (1711–1779)

William Boyce is among the most important English composers of the late-Baroque period; he was 25 years younger than Handel, whom he outlived by 20 years. A rival of Arne, in 1757

he became Master of the King's Musick. His works include a variety of music for both church and theatre.

B

Instrumental Music

Boyce's instrumental music includes a set of Eight Symphonies in Eight Parts, published in 1760, compositions that reflect the changing tastes of the time. His set of 12 Trio Sonatas followed a fashion that had started with Corelli in the previous century and was now coming to an end. As an organist, he composed 10 Voluntaries for the instrument which were published posthumously.

Vocal and Choral Music

One of Boyce's best-known songs is the patriotic *Heart of Oak*. His church music still retains a place in Anglican cathedral repertoire, strengthened by the appearance of his collected *Cathedral Music*.

Boydell, Brian (1917–2000)

Born in Dublin and educated at Cambridge and Heidelberg, at the Royal College of Music in London and at the Dublin Royal Irish Academy, Brian Boydell played a leading part in the development of music in Ireland, as a conductor, composer, teacher and adviser. His very varied works are tonal but by no means conventional in their terms of reference or musical treatment, exploring scale material of different kinds and modal writing that reflects the national Irish origin of his inspiration.

Braga, Francisco (1868–1945)

The Brazilian composer Francisco Braga studied in his native Rio and at the Paris Conservatoire with Massenet. After a time in Germany he returned to Brazil, following a career as a conductor,

composer, and teacher of composition. His opera *Jupira* was first staged in Rio in 1900, but the greater part of his music is for orchestra.

Braga Santos, Joly (1924–1988)

A pupil of Freitas Branco, Joly Braga Santos, the leading Portuguese symphonist of his generation, developed his personal style from something akin to English composers of the 1930s to an idiom taking account of other musical developments and of national elements.

Orchestral Music

Braga Santos left six symphonies (the last of which includes a soprano soloist and chorus in its tribute to Camões), a Viola Concerto, a Cello Concerto, and a Concerto for violin, cello, strings and harp, among other orchestral works.

Brahms, Johannes (1833–1897)



MUSIC ON CD 1



Born in Hamburg, the son of a double bass player and his older seamstress wife, Brahms attracted the attention of Schumann, to whom he was introduced by the violinist Joachim. After Schumann's death he maintained a long friendship with the latter's widow, the pianist Clara Schumann, whose advice he always valued. Brahms eventually settled in Vienna, where to some he seemed the awaited successor to Beethoven. His blend of Classicism in form with a Romantic harmonic idiom made him the champion of those opposed to the musical innovations of Wagner and Liszt. In Vienna he came to occupy a position similar to that once held by Beethoven, his gruff idiosyncrasies tolerated by those who valued his genius.

Orchestral Music

Brahms wrote four symphonies, massive in structure, and all the result of long periods of work

and revision. The two early serenades have their own particular charm, while the *Variations on a Theme by Haydn* – in fact the *St Anthony Chorale*, used by that composer – enjoy enormous popularity, as they illustrate a form of which Brahms had complete mastery. A pair of overtures – the *Academic Festival Overture* and the *Tragic Overture* – and arrangements of his *Hungarian Dances* completes the body of orchestral music without a solo instrument. His concertos consist of two magnificent and demanding piano concertos, a Violin Concerto and a splendid Double Concerto for violin and cello.

Chamber Music

Brahms completed some two dozen pieces of chamber music and almost all of these have some claim on our attention. For violin and piano there are three sonatas, Opp. 78, 100 and 108, with a separate Scherzo movement for a collaborative sonata he wrote with Schumann and Dietrich for their friend Joachim. For cello and piano he wrote two fine sonatas: Opp. 38 and 99. There are two late sonatas, written in 1894, for clarinet/viola and piano, Op. 120, each version deserving attention, as well as a Clarinet Trio, Op. 114 for clarinet, cello and piano, and a Clarinet Quintet, Op. 115 for clarinet and string quartet, both written three years earlier. In addition to this, mention must be made of the three piano trios, Opp. 8, 87 and 101, the Horn Trio, Op. 40 for violin, horn and piano, three piano quartets, Opp. 25, 26 and 60, a Piano Quintet, Op. 34, and three string quartets, Opp. 51 and 67. Two string sextets, Opp. 18 and 36, and two string quintets, Opp. 88 and 111, make up the list.

Piano Music

If all the chamber music of Brahms should be heard, the same may be said of his music for piano. Brahms showed a particular talent for the composition of variations, and this is aptly demonstrated in the famous *Variations on a Theme by Handel*, Op. 24, with which he made his name at first in Vienna, and the ‘Paganini’ Variations, Op. 35, based on the theme of the great violinist’s Caprice No. 24. Other sets of variations show similar skill, if not the depth and variety of these major examples of the art. Four Ballades, Op. 10 include one based on a real Scottish ballad, *Edward*, a story of parricide. The three piano sonatas, Opp. 1, 2 and

5, relatively early works, are less well known than the later piano pieces, Opp. 118 and 119, written in 1892, and the Fantasias, Op. 116 of the same year. Music for four hands, either as duets or for two pianos, includes the famous *Hungarian Dances* (often heard in orchestral and instrumental arrangement), and a variety of original compositions and arrangements of music better known in orchestral form.

Vocal and Choral Music

There is again great difficulty of choice when we approach the large number of songs written by Brahms, which were important additions to the repertoire of German Lied (art song). The *Lieblied* *Waltzes*, Op. 52 for vocal quartet and piano duet are particularly delightful, while the solo songs include the moving *Four Serious Songs*, Op. 121, reflecting preoccupations as his life drew to a close. ‘Wiegenlied’ (‘Cradle Song’) is one of a group of Five Songs, Op. 49; the charming ‘Vergebliches Ständchen’ (‘Vain Serenade’) appears in a later set of *Five Romances and Songs*, Op. 84, and there are two particularly wonderful songs for contralto, viola and piano, Op. 91: ‘Gestillte Sehnsucht’ (‘Tranquil Yearning’) and the Christmas ‘Geistliches Wiegenlied’ (‘Spiritual Cradle-Song’), Op. 91, based on the carol *Josef, lieber Josef mein* (‘Joseph dearest, Joseph mine’).

Major choral works by Brahms include the monumental *A German Requiem*, Op. 45, a setting of biblical texts, the *Alto Rhapsody*, Op. 53, with a text derived from Goethe, the *Schicksalslied* (‘Song of Destiny’), Op. 54 (a setting of Hölderlin), and a series of accompanied and unaccompanied choral works, written for the choral groups with which he was concerned in Hamburg and in Vienna.

Bretón, Tomás (1850–1923)

A native of Salamanca, Tomás Bretón rose from relatively humble circumstances to become a leading figure in Spanish music, director of the Madrid Conservatory and an important conductor.

Orchestral and Chamber Music

Bretón's chamber music, unlike his orchestral compositions, is not obviously Spanish in inspiration but written in a much more international style, drawing inspiration from both Vienna and Paris.

Brian, Havergal (1876–1972)

The English composer Havergal Brian, in a long career, made little concession to the practicalities of performance in a series of orchestral compositions on a grand scale. These include 32 symphonies, many of which were for a long time denied professional performance. The first of these, the massive *Gothic Symphony*, was written between 1919 and 1927, and includes a setting of the *Te Deum*. The last symphony was written in 1968. Havergal Brian's musical language is complex but tonal; and, however eccentric, he is never less than impressive.

Briccialdi, Giulio (1818–1881)

Briccialdi enjoyed considerable fame as a flautist and made a significant improvement to the form of the instrument in addition to contributing considerably to its repertoire. He established his earlier career in Rome, later moving to Naples, briefly to London, and finally to Florence.

Instrumental Music

In addition to compositions of various kinds involving the flute, Briccialdi wrote chamber music for other groups of instruments. All his music is very much in the tuneful Italian style of the period.

Bridge, Frank (1879–1941)

The work of the English composer and viola player Frank Bridge is now beginning to enjoy some favour, not least through the fact that he was the teacher of Benjamin Britten (one of whose earlier works is based on a composition by Bridge).



B

Orchestral Music

Bridge's orchestral works make useful additions to the string-orchestra repertoire. These include his *Lament* of 1915, an earlier Suite, and the Christmas dance *Sir Roger de Coverley*, as well as versions of *Sally in Our Alley* and *Cherry Ripe*, originally designed for string quartet. More ambitious and demanding are his larger-scale orchestral works *The Sea* (a suite), *Summer* (a symphonic poem), and, in a style further developed, *Enter Spring* (a rhapsody).

Chamber Music

Himself a viola player and a member of the English String Quartet, Bridge wrote a quantity of chamber music. This includes his *Phantasie Quartet*, one of a number of such compositions by Bridge and others for the competition instituted by William Cobbett for 'phantasies' of various kinds.

Brito, Estêvão de (c.1575–1641)

Estêvão de Brito was appointed *maestro de capilla* at Badajoz Cathedral in 1597 and was ordained priest in 1608. He became *maestro de capilla* at Málaga Cathedral in 1613, subsequently to be offered and to refuse a similar position at the royal chapel. He died in Málaga in 1641.

Church Music

The church music of de Brito represents a particularly late flowering of the Renaissance, tempered by Baroque innovations. His setting of the *Lamentations of Jeremiah*, from the Holy Week liturgy, is characteristic of his style.

Britten, Benjamin (1913–1976)

MUSIC ON CD 1



Benjamin Britten must be accepted as the most outstanding English composer working in the mid-20th century. He won a significant international reputation while remaining thoroughly English in inspiration, a feat that his immediate predecessors had been unable fully to achieve.

Operas

Britten won a triumph in 1945 with his opera *Peter Grimes*, first staged when Sadler's Wells Theatre in London reopened after the Second World War. The aspirations of the central character, the fisherman Peter Grimes, a man at odds with the community in which he lives, are frustrated by a combination of social pressure and sheer chance, leading to his suicide. The drama is set against the background of the sea, in various moods, summarised in the *Four Sea Interludes* that form an evocative piece of concert repertoire. Britten's subsequent operas include works on a smaller scale for his English Opera Group: *The Rape of Lucretia*, *Albert Herring* and *The Turn of the Screw*. *Billy Budd* and the coronation opera *Gloriana* were followed by *A Midsummer Night's Dream*, the television opera *Owen Wingrave*, and the remarkable operatic version of Thomas Mann's *Death in Venice*. His three church parables draw inspiration from Japan and from their medieval setting. All these works constitute a very significant element in international dramatic and operatic repertoire. An early collaboration with the poet W.H. Auden, *Paul Bunyan*, was staged in New York in 1941, to be revised in 1974 for publication.

Orchestral Music

The best known of all Britten's orchestral music must be the *Variations and Fugue on a Theme of Purcell* (more generally known under its popular title *The Young Person's Guide to the Orchestra*), a work that is both a tribute to the great 17th-century English composer Henry Purcell and a useful teaching piece. *Lachrymae*, subtitled 'Reflections on a Theme of Dowland', is a tribute to a still earlier predecessor, the lutenist John Dowland; arranged by the composer shortly before his death from its original viola and piano version, it is immensely moving. The early *Matinées*

Musicales, based on the music of Rossini, is an attractive piece, and the *Simple Symphony* for string orchestra, based on tunes written by the composer in childhood, is a useful element in string-orchestra repertoire. Britten's *Variations on a Theme of Frank Bridge*, written in 1937, serve as a brilliant tribute to his teacher, and his Piano Concerto and Violin Concerto come from the same period. His Cello Symphony was written in 1963 for his friend, the Russian cellist Mstislav Rostropovich.

Vocal and Choral Music

Britten was strongly influenced in his music and in his life by the tenor Peter Pears. For him he wrote a quantity of songs, including the splendid Serenade for tenor, horn and strings and the evocative Nocturne (both incomparable settings of the words of various English poets), as well as several other settings of poets (from Michelangelo to Thomas Hardy) for tenor and piano. His folksong arrangements have pleased a wide audience. Major choral works include the *War Requiem*, which combines the text of the Latin Requiem with the war poems of Wilfred Owen and forms an expression of Britten's own pacifism. His *Ceremony of Carols*, settings accompanied by solo harp and designed, as were some other works, for boys' voices, marked his return from America to wartime England in 1942.

Chamber Music

Britten's chamber music includes a Cello Sonata and three cello suites for his friend Rostropovich, a fine Suite for the Welsh harpist Osian Ellis, and a *Nocturnal* after John Dowland for the guitarist Julian Bream. Of his three numbered string quartets, Quartet No. 2 was written to mark the 250th anniversary of the death of Purcell, who provides the quartet's inspiration.

Brouwer, Leo (b.1939)

A guitarist and composer, Leo Brouwer was born in Havana and has made his career in his native country, with support from the government. An overt nationalist in his early music, he later turned his attention to more advanced contemporary techniques of composition.

Guitar Music

Brouwer's compositions for guitar include *La espiral eterna*, *Per sonare a tre*, a Suite and a Guitar Concerto, in addition to the relatively early three *danzas concertantes* for guitar and string orchestra.

Brubeck, Dave (b.1920)

With a legendary reputation as a jazz pianist and composer, Dave Brubeck was a pupil of Darius Milhaud and from the 1950s won enormous success with his jazz quartet, influencing both classical music and later jazz repertoire. His compositions include ballet suites, a String Quartet, orchestral works and large-scale works for chorus and orchestra.

Bruch, Max (1838–1920)

Max Bruch was born in Cologne, where he had his early musical training, going on to a career as a teacher, conductor and composer that included a short spell as conductor of the Liverpool Philharmonic Society. From 1891 he was principally occupied in Berlin as professor of composition at the Berlin Academy. Known in his lifetime as a composer of choral works, he is now remembered chiefly for a handful of orchestral compositions.

**Orchestral Music**

By far the best known of all Bruch's works must be his Violin Concerto No. 1 in G minor, Op. 26, to which the *Scottish Fantasia* for violin and orchestra is a relatively modest pendant. *Kol nidrei* for cello and orchestra, based on Hebrew themes, is a major item in cello repertoire, just one example of Bruch's effective use of external themes. He left three symphonies in addition to a variety of other, shorter orchestral compositions (e.g. a Serenade, a *Romance for Viola*, and works based on Celtic and Russian melodies).

Bruckner, Anton (1824–1896)

MUSIC ON BONUS AREA



B

Bruckner, born near Linz in 1824, is known chiefly as a symphonist. He trained as a school-teacher and organist, and served in the second capacity in Linz until moving in 1868 to Vienna to teach harmony, counterpoint and organ at the Vienna Conservatory. His success as a composer was varied in his lifetime, his acceptance hampered by his own diffidence and his scores posing editorial problems because of his readiness to revise what he had written. He was nine years the senior of Brahms, who outlived him by six months. Bruckner continued Austro-German symphonic traditions on a massive scale, his techniques of composition influenced to some extent by his skill as an organist and consequently in formal improvisation.

Orchestral Music

Bruckner completed nine numbered symphonies (10 if the so-called Symphony ‘No. 0’, ‘Die Nullte’ is included). The best known is probably Symphony No. 7, first performed in Leipzig in 1884; the work includes in its scoring four Wagner tubas, instruments that were a newly developed cross between the French horn and tuba. Symphony No. 4 ‘Romantic’ has an added programme – a diffident afterthought. All the symphonies, however, form an important element in late-19th-century symphonic repertoire.

Choral Music

Bruckner wrote a number of works for church use, both large and small scale. Among the former are the *Tē Deum*, completed in 1884, and various settings of the Mass, including the well-known Mass No. 2 in E minor.

Bruman, Conrad (last quarter of 15th century – 1526)

The German composer and organist Conrad Bruman was vicar and organist at the Cathedral of Speyer from 1510 and was presumably related to Heinrich Bruman (c.1485–1544), organist

at Mainz Cathedral from 1521 to 1541. A pupil of Paul Hofhaimer, he seems to have enjoyed a very considerable contemporary reputation.

Organ Music

Bruman's organ compositions are represented by two surviving works, *Pleni sunt celi* and *Carmen in sol*, the latter a version of an existing piece.

Bruna, Pablo (1611–1679)

Blinded by smallpox in early childhood, the Spanish organist and composer Pablo Bruna served as organist and choirmaster in his native town of Daroca, near Saragossa. He was among the leading Spanish keyboard composers of his generation. Bruna's surviving work is represented chiefly by a series of *tientos*, solo instrumental pieces that were the Spanish version of the Italian *ricercari* of the period, as here including imitative passages.

Brusa, Elisabetta (b.1954)

Born in Milan, Elisabetta Brusa studied at the Conservatory there with Bruno Bettinelli and Azio Corghi, continuing her work, with various awards and scholarships, under other distinguished teachers. Her many inventive and varied compositions have been widely performed, both in Italy and abroad. She teaches composition at the Milan Conservatory.

Bruneau, Alfred (1857–1934)

The French composer Alfred Bruneau enjoyed a long friendship with Zola, resulting in a series of operas that continued after the writer's death in 1902. Bruneau was respected as a critic and was the author of a life of Zola. As a composer he inherited the lyrical tradition of his teacher Massenet, mingled with the realism implicit in his literary sources.

Operas

Bruneau's operas range from *Le Rêve* ('The Dream'), based on Zola and staged at the Opéra-Comique in 1891, to *Angelo, tyran de Padoue* ('Angelo, Tyrant of Padua'), based on Victor Hugo and staged at the Opéra-Comique in 1928, and the comic opera *Virginie* two years later. Other operas based on Zola include *Nai's Micoulin*, *L'Ouragan* ('The Hurricane'), and *Messidor*, the last two with libretti by Zola himself.

Choral and Vocal Music

Bruneau wrote a number of orchestral works that include a choral element, including the choral symphony *Léda: poème antique* and the symphonic poem *Penthésilée*. His important Requiem has much of the drama found in Berlioz's setting. Some of his songs also have orchestral accompaniment.

Orchestral Music

Bruneau's orchestral music includes a symphonic poem, *La Belle au bois dormant* ('Sleeping Beauty').

Buck, Ole (b.1945)

A pupil of Nørgård and Gudmundsen-Holmgreen, the Danish composer Ole Buck has developed an interest in a wide variety of avant-garde techniques in a style of considerable clarity, described as often of restrained lyricism. His *Landscapes* for chamber orchestra draws inspiration from the four seasons of the year.

Buckley, John (b.1951)

A pupil of James Wilson in Dublin and of Alun Hoddinott in Cardiff, John Buckley has won an established position for himself in his native Ireland, writing music that ranges from exciting

and energetic to the icy picture of winter that opens his First Symphony, a work that follows the progress of the seasons.

Bull, John (c.1563–1628)

John Bull was among the most distinguished English keyboard players of his time, and his career forms a link with the developing keyboard tradition of the Netherlands. Bull was in the service of Queen Elizabeth and her successor before taking refuge in the Netherlands to avoid various charges levelled at him in England. He was known as an organist and virginalist, and as a maker of both instruments (the virginal, or virginals, being a form of keyboard instrument with a mechanism for plucking rather than hammering the strings).

Keyboard Music

Bull wrote keyboard compositions based on both sacred and secular models. The best known of his works must be *The King's Hunt*, with a series of dance movements, fantasias and song-variations, some of which make considerable demands on the performer.

Bull, Ole (1810–1880)

A leading violinist of his time, Ole Bull also played a significant part as a performer and a composer in the musical life of his native Norway. It was through him that Grieg embarked on a career in music. He was a man of wide interests and lively character, involved at one time in the establishment of a Norwegian colony in the United States, as well as in the design of new forms of the violin and the piano. His compositions, many of which are lost, inevitably included a quantity of works for the violin.



Bülow, Hans von (1830–1894)

Distinguished as a pianist and as a conductor, Hans von Bülow was a piano pupil of Clara Schumann's father, Friedrich Wieck, and later of Liszt, whose daughter Cosima he married. He was encouraged as a conductor by Wagner, who married Cosima after her divorce from her first husband.



B

Piano Music

Von Bülow's compositions for piano are technically demanding, as might be expected from one of Liszt's most brilliant pupils.

Burleigh, Cecil (1885–1980)

The American composer and violinist Cecil Burleigh studied in Berlin, returning home for further study and a career as a soloist. He later studied with Ernest Bloch and Leopold Auer before joining the teaching staff of the University of Wisconsin. As a composer he has been largely neglected, but his compositions include a number of works for the violin, reflecting some of the American musical preoccupations of the time.

Burleigh, Henry Thacker (1866–1949)

The black American composer and singer Harry Burleigh studied at the National Conservatory of Music, where he introduced Negro spirituals to the director Dvořák – songs for which he later provided accompaniments and which had an undoubted influence on Dvořák's own work.

Bush, Geoffrey (1920–1998)

A chorister at Salisbury Cathedral, Geoffrey Bush continued his education at Lancing College

and at Balliol College, Oxford, joining the extramural staff of Oxford before moving to the same position at London University. His training as a composer was initially at school (where his teacher, Jasper Rooper, was a former pupil of Vaughan Williams) and then through his own studies. His compositions, in a number of genres, are largely traditional in form and content.

Busoni, Ferruccio (1866–1924)

The son of an Italian musician father and a German pianist mother, Ferruccio Busoni represented a remarkable synthesis of two differing attitudes to music at this time, while winning an outstanding reputation as a piano virtuoso.



Operas and Other Works

Busoni composed operas, including *Turandot* and *Doktor Faust*, a series of orchestral works, including a Piano Concerto that also uses a male chorus in the finale, and various pieces of chamber music.

Piano Music

Of the various works Busoni composed or transcribed for the piano, particularly impressive is the famous arrangement of Bach's Chaconne for unaccompanied violin (BWV 1004), one of a number of works based on Bach. His *Fantasia after Bach* and the much revised *Fantasia contrappuntistica* demonstrate something of his musical preoccupations.

Bustamente, Fernando (20th century)

The Argentinian musician Fernando Bustamente is well known, by name at least, for his popular song *Misionera*, its title derived from a region of Latin America that extends between Paraguay and Brazil. The song has been variously arranged, but is best known as part of the guitar repertoire.

Buxtehude, Dietrich (c.1637–1707)

B

Buxtehude belongs to the generation of organists before J.S. Bach, the younger composer, in common with Handel, once travelling to Lübeck to hear the master perform at the Marienkirche. There Buxtehude served as organist for 40 years, from 1668 until his death in 1707. He wrote a considerable quantity of music (choral and instrumental) for church use, as well as chamber music and keyboard music of a more secular kind.

Keyboard Music

Buxtehude's many surviving compositions for the organ include some 20 preludes and a larger number of chorale preludes and variations on Lutheran chorale melodies. His harpsichord music includes fugues, toccatas, suites and works in other contemporary forms.

Chamber Music

Buxtehude added also to the repertoire of chamber music, notably in a series of violin sonatas.

Sacred Vocal Music

Amongst Buxtehude's settings of a large number of biblical and poetic texts is the more extended, devotional *Membra Jesu Nostrī* – a cycle of seven cantatas, each addressed to a different part of Christ's body on the Cross (his limbs, side, breast, heart and face).

Byrd, William (c.1540–1623)

The greatest English composer of his generation, comparable in stature to his most distinguished continental contemporaries, William Byrd was a versatile composer. Although remaining a Catholic, loyalty that cost him considerable trouble in times of persecution in England, he served as a member of the Chapel Royal, providing music for the liturgy of the Church of England and, on a more private scale, for his fellow Catholics.

Church Music

Byrd's church compositions may be separated into those for the Catholic liturgy and those designed for the officially recognised Church of England. The first category includes settings of the Mass for three, four and five voices, and a large quantity of other works for the various seasons of the church year. For the Church of England Byrd wrote a *Great Service* and three other service settings, using the texts of the Anglican liturgy. In addition, there are a number of anthems and psalm settings, and consort songs with sacred texts of one sort or another.

Vocal Music

Byrd also wrote a number of secular consort songs – songs with accompaniment entrusted to varying numbers of instruments.

Consort Music

Following the popular fashion of the time, Byrd provided music for various groups of instruments, usually to be performed in homogeneous ensembles and generally on viols (bowed and fretted string instruments that were held in higher social esteem than the lowly violin). Byrd's consort music includes a number of *In Nomines*, a curious English form of music based on a fragment taken from a setting of the *Benedictus* by the 16th-century composer Taverner. To these consort pieces may be added a series of fantasias (contrapuntal music, as the title then implied).

Keyboard Music

Byrd was well known as a keyboard player. He wrote a wealth of music for the virginals: fantasias, pavans and galliards (the fashionable paired dances of the time), and song variations. *The Earl of Salisbury Pavan* and *Galliard* is a familiar recital piece, as are the variations on *Sellinger's Round* and *The Carman's Whistle*. Some of these are among the 42 pieces preserved in *My Ladye Nevells Booke*, a finely bound volume, copied in 1591 for the wife of Sir Henry Nevell and since 2006 in the possession of the British Library.

C

Caballero, Manuel Fernández (1835–1906)

Having studied at the Madrid Conservatory, the Spanish composer Manuel Fernández Caballero at first earned a living as an orchestral violinist and then as a conductor. He composed a large number of zarzuelas, making a significant contribution to this Spanish form of light opera.

Cabanilles, Juan Bautista José (1644–1712)

Presumably a chorister at his native Algemés and at Valencia Cathedral, Juan Bautista José Cabanilles was ordained priest and served as organist at the latter church from 1666 until his death in 1712. He was the greatest 17th-century Spanish organ master and represents a culmination of the tradition of organ music from Cabezón, his music widely known.

Organ Music

Cabanilles contributed to current keyboard forms with a large number of *tientos*, a smaller number of pieces derived from dances but presumably for church use, and two descriptive *batallas* ('battles').

Cabezón, Antonio de (c.1510–1566)

The blind organist and composer Antonio de Cabezón had much of his musical training in Palencia, where his uncle was vicar-general of the diocese. He became organist in the chapel of Queen Isabella in 1526, later serving Philip II both before and after his accession to the throne. He accompanied the King on journeys abroad, including to England for the King's marriage

to Mary Tudor, and was among the leading keyboard players of his day. His three sons and two daughters also served the royal family, two of the former as organists and composers.

C

Keyboard Music

Antonio de Cabezón was distinguished as an organist and clavichord player. His music for keyboard consists of 29 *tientos* (pieces varied in technique and mood), *diferencias* (sets of variations on secular tunes), *versillos* (harmonised versions of the eight psalm tones) and *Magnificat* settings, as well as *glosas*, compositions based on polyphonic works by other composers.

Caccini, Giulio (c.1551–1618)

Born in Tivoli or Rome itself, the singer, lutenist and composer Giulio Caccini studied with Giovanni Animuccia and in the 1560s was taken to Florence by Cosimo I de' Medici, who encouraged the further development of his abilities. He won a reputation as a singer and was associated with the early discussions of the Florentine Camerata that led to his use of the so-called *stile recitativo*, the style of singing that followed, as far as possible, the intonations of speech. Italian monody, accompanied by *basso continuo* – a chordal instrument and a bass instrument – was an important element in the newly developing form of opera.

Stage and Vocal Music

Caccini's opera *Euridice*, the result of a collaboration in which Jacopo Peri wrote the greater part of the music, setting a libretto by Rinuccini, was staged in Florence in 1600. Caccini worked with other composers on *Il rapimento di Cefalo* ('The Abduction of Cephalus'), performed at the celebrations for the marriage of Henri IV of France and Maria de' Medici. In 1602 he published his *Le nuove musiche*, a collection of madrigals and songs, preceded by an essay on the new style of singing.

Cadman, Charles Wakefield (1881–1946)

The American composer Charles Wakefield Cadman was notably influenced by his interest in the music of American Indians, spending time on Indian reservations during his researches. This informed much of his work, neglected until relatively recently.

Operas

Cadman won contemporary success with his opera *Shanewis or The Robin Woman*, which was staged at the Metropolitan Opera in New York in 1918. Further such works followed.

Instrumental Music

Cadman turned to American Indian material for a number of his orchestral works, while also drawing on other relatively exotic sources here and in some of his chamber music.

Cage, John (1912–1992)

A leading American avant-garde musician, John Cage won notoriety for his famous silent work *4'33"*, for any instrument or instruments. Equally controversial was *0'0"*, 10 years later, performed by the composer and consisting of the slicing of vegetables, then put into a blender, with the performer concluding by drinking the juice. Cage has had a considerable influence on younger composers, with his use of chance and indeterminacy, electronic techniques, and all manner of experimental devices, whether musical or dramatic. He combined his interest in music with considerable knowledge of mushrooms and a fondness for bridge and other card and board games.

Music

Cage's compositions are not easily classified. His early use of percussion was a natural corollary of his work with dance groups. Devices used included the prepared piano, pioneered in his 1938 *Bacchanale*, and developed in a number of subsequent compositions in which various objects are inserted into the piano to create different effects, largely percussive in quality. An

interest in Zen and the *I Ching* resulted in *Music of Changes*, where chance dictated the choice of notes. Dramatic actions dominate *Water Music*, for a pianist, who must empty pots of water and perform other feats, while later music makes considerable use of tapes or requires undetermined forces.

Calace, Raffaele (1863–1934)

Born in Naples into a family of guitar- and mandolin-makers, Raffaele Calace coupled interest in the family business with activity as a composer and a virtuoso performer.

Mandolin Music

Calace did much towards the establishment of the mandolin as an instrument worthy of wider attention, both by performance and by his compositions for the instrument. At the same time he made technical improvements to the mandolin, effectively expanding its range.

Caldara, Antonio (c.1670–1736)

Born in Venice, Caldara made his career in Mantua, Rome and Vienna, serving in the last of these from 1716 as vice-Kapellmeister at the imperial court. As a composer he was versatile and prolific, with some 90 stage works to his credit.

Vocal and Choral Music

Caldara wrote a steady series of over 40 oratorios, liturgical music, motets, and cantatas sacred and secular. His 1712 Christmas cantata *Vaticini di pace* ('Prophecies of Peace'), with its personification of abstract qualities, had political relevance as the War of the Spanish Succession came to an end.

Call, Leonhard von (1767–1815)

A guitarist and composer, the Austrian Leonhard von Call was born at Eppan, in the Tyrol, but followed a career as a financial official in Vienna, where his music was published in the early years of the 19th century. His compositions found a ready market among local amateurs, on whom they made no great technical demands.

Cambini, Giuseppe Maria (1746–1825)

Seemingly active at first in Naples, Cambini settled in Paris in 1770, performing as a violinist and publishing a stream of instrumental compositions that found a ready public (although some criticised the quantity of music he produced). He was able to adapt to the changes brought about by the requirements of the French Revolution, although was less successful in its aftermath.

Chamber Music

Cambini wrote 110 quintets, 149 string quartets, and a varied quantity of other works now generally neglected in spite of their contemporary popularity.

Campion, Thomas (1567–1620)

The English poet, composer and doctor Thomas Campion established his reputation as a poet in the 1590s and published his first songs in 1601. He wrote and composed masques for royal entertainment, particularly after the succession of King James of Scotland to the throne of England as James I, and was unusual in that he wrote both words and music for his many songs with lute accompaniment.

Vocal Music

Campion's musical legacy consists entirely of some 119 lute songs. Many of these were published

in a series of four *Bookes of Ayres*. They include the vivid *Fire, fire, fire fire loe here I burne, Never weather-beaten saile* and *Woo her, and win her, he that can*, among a rich collection.

Campra, André (1660–1744)

André Campra occupied a leading position in French music of the early 18th century. After an earlier career in Toulon and Toulouse, he moved to Paris, where he became *maître de musique* at Notre Dame and finally won distinction in the opera house, composing for the Académie Royale de Musique and employed also by the royal chapel.

Stage Works

Campra's first success in the theatre came in 1697 with *L'Europe galante*, an *opéra-ballet* with entrées for France, Spain, Italy and Turkey. He continued to write *opéra-ballets* and *tragédies lyriques*, generally to be staged at the Paris Opéra.

Church Music

Campra wrote a number of motets and, in 1722, a setting of the Requiem Mass.

Canaro, Francisco (1888–1964)

Born in Uruguay, Francisco Canaro was brought up in poverty in Buenos Aires, eventually establishing himself as a violinist, band leader, and composer of tangos, a career in which he acquired fame and fortune.

Cannabich, Christian (1731–1798)

Christian Cannabich was one of a family of German musicians. Born in Mannheim, the son of a musician in the service of the Elector, he established himself as one of the most important

of the Mannheim composers. He made Mozart welcome in Mannheim in 1777 and 1778, in the latter year following the court to Munich, when the Palatine and Bavarian electorates were united. He was much respected as an orchestra director, and died in 1798 in Frankfurt while visiting his son, the composer Carl Cannabich.

Orchestral Music

Christian Cannabich contributed to the repertoire of Mannheim symphonies and concertos, continuing his work in Munich after 1778. These compositions make use of characteristic elements of Mannheim style in their dynamics and their melodic shape and structure.

Canteloube, Joseph (1879–1957)

The French composer Joseph Canteloube, a pupil of Vincent d'Indy, became known for his musical depictions of his native Auvergne. He was also responsible for collections of folksongs from a wider area of France.

Vocal Music

Canteloube is most widely known for his *Songs from the Auvergne*, arranged in four volumes, for low voice and orchestra. He also published a variety of other folksong arrangements.

Capelli, Giovanni Maria (1648–1726)

A native of Parma, Capelli served as director of music at Parma Cathedral and subsequently as organist of the Chiesa della Steccata.

Instrumental Music

In addition to a number of operas, Capelli left a varied quantity of instrumental music, including a series of characteristic trio and solo sonatas in the Italian style of the day.

Capirola, Vincenzo (1474 – after 1548)

The Italian nobleman and lutenist Vincenzo Capirola has been conjecturally identified as the famous Brescian lutenist who visited the English court of Henry VIII in 1515. A pupil compiled the collection of lute music known as the *Capirola Lutebook*, an important source for Italian lute music of the period.

Caplet, André (1878–1925)

Gifted at first as a violinist, the French composer and conductor André Caplet won the Prix de Rome in 1901 with his cantata *Myrrha*, going on to a distinguished career that brought trusted collaboration with Debussy.

Choral Music

Caplet's cantata *Myrrha* is set in Nineveh in the time of Sardanapalus. *Le Miroir de Jésus* ('The Mirror of Jesus'), a deeply felt choral work, reflects both skill in counterpoint and the influence of plainchant. Caplet's songs include settings of poems from Ronsard to Verlaine.

Orchestral Music

Caplet not only demonstrated his skill in original orchestral compositions but was also entrusted by Debussy with orchestral arrangements and the completion of unfinished works.

Caprioli, Antonio (fl.1500)

Little seems known of the Italian lutenist and composer Antonio Caprioli, whose name appears in connection with the court of Mantua and as a composer of madrigals and frottolas.

Capua, Eduardo di: see Di Capua, Eduardo**Cara, Marchetto** (c.1465–1525)

The Italian lutenist, singer and composer Marchetto Cara was in the service of the Gonzaga court in Mantua, where he was *maestro di cappella* from 1511. He enjoyed a distinguished contemporary reputation throughout Italy as a singer and lutenist, known for his frottoles, a form to which he made an important contribution.

Cardoso, Jorge (b.1949)

Born in the Argentine, Jorge Cardoso qualified as a doctor but enjoys a career as a guitarist, teacher and prolific composer of music for his own instrument.

Cardoso, Manuel (1566–1650)

The Portuguese composer Manuel Cardoso was trained as a chorister at the cathedral in Évora, an important musical centre, and became a Carmelite, spending much of his career at the Convento do Carmo in Lisbon. He enjoyed royal patronage from both King John IV of Portugal and Philip IV of Spain.

Church Music

Cardoso followed the example of Palestrina, whose contrapuntal practices he mastered. His surviving church music, published in his lifetime, includes three books of Masses, a *Cantica* to the Blessed Virgin, and a collection of various motets, music for Holy Week and other pieces.

Carissimi, Giacomo (1605–1674)

Carissimi occupies an important position in Italian music of the 17th century. Ordained priest, he spent the greater part of his life as director of music at the German College in Rome, an important Jesuit educational establishment.

**Sacred and Secular Vocal Music**

Carissimi's many compositions include various works for church performance, Mass settings, cantatas and motets. Of particular interest are his Latin oratorios, important in the development of the genre. These include *Baltazar* (depicting Belshazzar's Feast) and a graphic musical version of the story of Jephtha. His more dramatic compositions include a moving and topical *Lament of the Queen of Scotland*, written shortly after the execution of her grandson (the English and Scottish King, Charles I).

Carlton, Richard (c.1558–c.1638)

The English madrigalist Richard Carlton was vicar of the Church of England parish of St Stephen's in Norwich, where he also served as Master of the Choristers at the Cathedral. He contributed to the madrigal homage to Queen Elizabeth *The Triumphs of Oriana* in 1601, and published his own sets of madrigals in the same year.

Carpenter, John Alden (1876–1951)

The son of an American industrialist, John Alden Carpenter studied music at Harvard before joining his father's business (an occupation from which he finally retired in 1936). At the same time he continued to write music, including a ballet score, *Skyscrapers*, for Diaghilev, which was instead first staged at the Metropolitan Opera in New York. A further ballet score on Oscar Wilde's story *The Birthday of the Infanta* was completed in 1918.

Orchestral Music

Carpenter's orchestral music began with the light-hearted *Adventures in a Perambulator* in 1914. He based his tone poem *Sea Drift* on a poem by Walt Whitman, and completed two symphonies as well as a symphonic suite based on Shakespeare's *Seven Ages of Man*.

Chamber and Vocal Music

Carpenter left a relatively small amount of chamber music, including a Violin Sonata, Piano Quintet and String Quartet. His songs include settings of a variety of writers, from Sassoan to Langston Hughes.

Carreira, António (between 1520 and 1530 – c.1591)

Trained as a singer in the Portuguese royal chapel, António Carreira became master of the same establishment. He won a reputation as a keyboard composer and performer, parallel to the achievement in Spain of his slightly older contemporary Cabezon.

Keyboard Music

Like Cabezon, Carreira contributed to the repertoire of *tientos* and *fantasias*.

Carse, Adam (1878–1958)

Through pieces written for students, the name of the English composer and teacher Adam Carse was once very familiar to musical beginners. To others he has long been known as the author of two important books on the history of the orchestra and as an editor of early Classical symphonies. He was educated in Germany and at the Royal Academy of Music in London, where he later served as a professor.

Orchestral and Instrumental Music

Many of Carse's compositions were designed for students of varying degrees of competence. His earlier works include two symphonies.

C

Carter, Elliott (b.1908)

Elliott Carter has long held a position of particular eminence in American music. Educated at Harvard and in Paris, where he also had lessons from Nadia Boulanger, he established himself in the United States, with countless prizes and awards, and teaching appointments, including periods at Columbia, MIT, Cornell and Yale, and for a more extended period at the Juilliard School.

Orchestral and Chamber Music

Carter has always been a figure of some independence in American music, whether under the influence in adolescence of Ives, of Boulanger in Paris or, in later years, of the American and European avant-garde, with all trends absorbed into his own original work. Some of his earlier works written in America, after his return from Paris, tend towards a populist idiom, heard in the *Holiday Overture* and Symphony No. 1. His Double Concerto and Piano Concerto, the latter written in 1964–5 and dedicated to Stravinsky, represent a change of style, using original techniques developed over the intervening years. His varied chamber music includes five string quartets.

Carulli, Ferdinando (1770–1841)

Carulli is a composer whose name is well known chiefly to guitarists, both as the author of a useful teaching manual and as a composer. Born in Naples, he was at first a cellist but turned to the guitar when still a young man. He moved in 1808 to Paris, where he remained until his death in 1841.

Guitar Music

Carulli's compositions for the guitar include two concertos, both of which are musically insubstantial but serve as effective vehicles for the instrument.

Carvalho, João de Sousa (1745–1799/1800)

The Portuguese composer João de Sousa Carvalho studied in Naples, had an opera staged in Rome, and returned to teach at the Patriarchal Seminary in Lisbon, where he became *mestre de capela*. He held a leading position in Portuguese music of his time.

Operas

Carvalho wrote a number of operas, settings of Italian libretti by writers such as Metastasio, Zeno and Martinelli, principally in the form of *opera seria*.

Instrumental Music

Carvalho's instrumental works include the Toccata in G minor, which has found an occasional place in organ repertoire.

Cascarino, Romeo (1922–2002)

Romeo Cascarino, a virtually self-taught Philadelphia musician, was assisted by various awards and scholarships in his early career. He taught for many years at the Combs College of Music, at first responding to a number of commissions but generally unwilling to promote his own work. He remained strongly dedicated to the principles of tonality and to beauty of orchestral colour.

Orchestral and Chamber Music

Written between 1948 and 1960, *Pygmalion*, intended for a ballet, and *The Portrait of Galatea* are inspired by Greek mythology, while *Prospice* was inspired by Browning's poem of that name. *The Acadian Land* takes as its source Longfellow's imaginary paradise. *Blades of Grass* for English

horn, harp and strings derives from Carl Sandburg's elegy *Grass*, and Cascarino's *Meditation and Elegy* are adolescent piano pieces inspired by Poe's *Annabel Lee* and later scored for strings.

Casella, Alfredo (1883–1947)

Among the leading figures in Italian music between 1918 and 1939, Alfredo Casella was trained in Paris at the Conservatoire as a pupil of Fauré. Returning to Italy, he did much to introduce contemporary music, as understood in Paris, to the Italian public. He was active not only as a composer but also as a pianist and conductor. His developing style of composition reflects international contemporary influences and trends.

Stage Works

Casella's works for the theatre include the ballet *La giara* ('The Jar'), based on Pirandello, and the operas *La donna serpente* ('The Serpent Woman'), based on Gozzi, *La favola d'Orfeo*, based on Poliziano, and the ballet *La rosa del sogno* ('The Dream Rose').

Orchestral Music

Casella wrote symphonies, concertos and other works reflecting his changing style, from the avant-garde to neoclassicism and generally diatonic writing, spiced with dissonance. His *Paganiniana* proclaims its origin in its title; also of note are a Suite from *La giara* and a Serenata derived from an earlier chamber work.

Piano Music

Casella's piano music ranges from collaboration with his friend Ravel in Paris in the series of musical tributes *A la manière de...* to *Sei studi* ('Six Studies') completed in 1944.

Cassadó, Gaspar (1897–1966)

One of the great cellists of his time, Gaspar Cassadó was born in Barcelona, where he studied with his father, an organist and composer. He later studied with Casals in Paris,

embarking on a highly successful international career. His compositions include a Cello Concerto and a quantity of chamber music, often suggesting the influence of Ravel or Manuel de Falla.

Castelnuovo-Tedesco, Mario (1895–1968)

A composer and pianist, Castelnuovo-Tedesco was born in Florence into an Italian Jewish family. In 1939 he moved to the United States, where, in common with other European composers in exile, he turned his hand to film music, providing scores for some 250 films. He died in Los Angeles in 1968.



Vocal and Choral Music

Castelnuovo-Tedesco was a very prolific composer. His songs include 33 attractive settings of Shakespeare which have won wide approval. He also made a significant contribution to Jewish music, an area of composition that he explored and developed particularly during his years in America.

Chamber Music

Castelnuovo-Tedesco wrote a quantity of varied chamber music, quintets, quartets and duos. His *Figaro Variations from Rossini's 'The Barber of Seville'* make a useful addition to virtuoso cello repertoire.

Piano Music

Castelnuovo-Tedesco wrote as prolifically for the piano as he did in other genres. Until forced into exile he enjoyed a considerable reputation as a pianist, and his earlier piano compositions often reflect contemporary French influences.

Guitar Music

Castelnuovo-Tedesco made particularly useful additions to the solo guitar repertoire, notably in two concertos for solo guitar and one for two guitars, as well as a *Capriccio diabolico*, a tribute to the demon violinist Paganini.

Catalani, Alfredo (1854–1893)

Occupying a position of importance in Italian opera before the rise to fame of Puccini, Alfredo Catalani is now chiefly remembered for one opera: *La Wally*.

**Operas**

Catalani's opera *La Wally*, first staged at La Scala, Milan in 1892, is set in Switzerland; although it suffers from a lack of dramatic interest in the plot, its atmospheric orchestral writing is especially successful in drawing together a work liberated from the traditional structure of self-contained numbers.

Catán, Daniel (b.1949)

The Mexican composer Daniel Catán studied at the English universities of Sussex and Southampton, and then at Princeton with Milton Babbitt, James Randall and Benjamin Boretz. He later spent a year in Japan, studying Japanese traditional music and drama. He has received awards for his contribution to Spanish operatic repertoire.

Operas and Orchestral Music

Catán worked on his opera *La hija de Rappaccini* ('Rappaccini's Daughter') in Japan, a composition based on Octavio Paz, whose text forms the basis of *Mariposa de obsidiana* ('Obsidian Butterfly'), for soprano, chorus and orchestra. The opera *Florencia en el Amazonas* was commissioned by Houston Grand Opera, where it had its premiere in 1996. Other works include settings of St John of the Cross.

Cavalieri, Emilio de' (c.1550–1602)

A versatile musician, diplomat and courtier, Cavalieri served Cardinal Ferdinando de' Medici in Rome, accompanying him to Florence when he became Grand Duke. He played an important

part in the celebrations of the Grand Duke's marriage to Christine of Lorraine and in later diplomatic activity between Florence and Rome, returning to the latter after what he regarded as the failure, through interference, of the celebration for the wedding of Maria de' Medici and Henri IV of France.

Vocal Music

Cavallieri is chiefly remembered for his *Rappresentatione di Anima e di Corpo* ('Representation of Soul and Body'), reputed to be the earliest surviving stage work set to music throughout. This morality was written for the Oratorians and was seen by leading figures in the church when it was staged at the Oratorio del Santissimo Crocifisso in Rome in 1600. Other claimants to have been the first to revive what was regarded as the ancient style of reciting in music include Peri and Caccini, with both of whom Cavallieri had worked in Florence.

Cavalli, Francesco (1602–1676)

The Italian composer Cavalli was possibly the most important composer of Italian opera in the third quarter of the 17th century. Recent revivals of his work in the theatre have served to bring his name before a more general public. He became a choirboy at St Mark's in Venice in 1616 and enjoyed a subsequent close working relationship with Monteverdi, *maestro di musica* of the basilica. He wrote music for the theatre and the church.



Operas

Cavalli wrote over 40 operas, including a series of works chiefly relying on ancient Greek or Roman legend or history, some of which have enjoyed successful modern revival. Among them are a version of the legend of Medea, *Giasone*, and the operas *Egisto* and *Serse*.

Certon, Pierre (d.1572)

Pierre Certon was employed at Notre Dame in Paris and then at the Sainte-Chapelle, where he was in 1536 appointed Master of the Choristers and in later years was described as composer of music to the French Royal Chapel. He held a canonry at Melun, probably his native town.

Vocal Music

Certon left a quantity of vocal music, sacred and secular, the latter in the form of chansons and the former of Masses and motets, as well as a number of psalm settings.

Cesti, Antonio (1623–1669)

The leading Italian composer of his time, Cesti, a Franciscan friar, made an important contribution to the development of Italian opera, primarily as a composer but also as a singer. He profited from the patronage of the Medici and from that of the Archduke Karl Ferdinand in Innsbruck. He was finally employed in the Imperial service in Vienna.

Operas

Cesti's operas range from works for the public theatres of Venice to private court entertainments. The former include *Orontea*, while *La Dori* was first staged in Innsbruck and the famous and extended *Il pomo d'oro* ('The Golden Apple') was mounted in Vienna in 1668. He was regarded as a serious rival to Cavalli, otherwise Monteverdi's successor.

Secular Vocal Music

Cesti wrote a number of secular cantatas. These include the dramatic *Lamento della Madre Ebreá* ('Lament of the Hebrew Mother'), which reflects the emotions of a Jewish mother, obliged by starvation to kill her children as the armies of Rome approach Jerusalem.

Chabrier, Emmanuel (1841–1894)

MUSIC ON BONUS AREA



Intended by his parents for a more conventional career than that of a musician, the French composer Emmanuel Chabrier was from 1861 employed in the Ministry of the Interior in Paris, only devoting himself fully to music from 1880. His compositions include some colourful orchestral works and piano music that had a marked influence on his immediate successors.

Orchestral Music

Chabrier's most popular composition is his Spanish rhapsody *España*. To this may be added the *Joyeuse marche* and his *Suite pastorale*, an arrangement of some of his own piano pieces.

Piano Music

The ten *Pièces pittoresques*, some of which were orchestrated by Chabrier in his *Suite pastorale*, are inventive in harmony and melody, and attractive in form. They range from a simple landscape, 'Paysage', to a 'Menuet pompeux' and a final 'Scherzo-valse'.

Chadwick, George Whitefield (1854–1931)

The American composer George Whitefield Chadwick studied in Leipzig with Jadassohn and in Munich with Rheinberger, returning to Boston in 1880 where he later became director of the New England Conservatory, a position he held from 1897 until 1930. As a composer he developed a freer style than his German conservatory background would have suggested. Nevertheless his music became largely neglected, as various modern trends came to the fore.

Orchestral Music

As a student in Leipzig Whitefield won success with his *Rip van Winkle* overture. Other concert overtures include three devoted to the Muses: *Thalia*, *Euterpe* and *Melpomene*. In Europe he travelled for a time with a group of young American painters, and his interest in the visual arts

continued. It is reflected in his symphonic fantasia *Aphrodite*, inspired by a classical sculpture, and *The Angel of Death*, inspired by a funeral bas-relief.

Chagrin, Francis (1905–1972)

Born Alexander Paucker into a Jewish family in Romania, Francis Chagrin took his new name when he settled in France, where he studied with Paul Dukas and Nadia Boulanger. In 1936 he moved to England, working there for the French service of the BBC during the war.

Music

Chagrin was amazingly prolific. In addition to a variety of other compositions, he provided music for some 200 films and for television advertisements and programmes, while very active in musical circles in London until his death.

Chambonnières, Jacques Champion (1601/2–1672)

Chambonnières may be regarded as the founder of the school of French keyboard music that led to François Couperin and Rameau. A member of the minor nobility, he entered the royal service and enjoyed a career of varied material success while nevertheless winning a considerable reputation as a performer and composer. At the least he exercised a strong influence over the father and two uncles of François Couperin le grand: Charles, Louis and François.

Keyboard Music

The keyboard music of Chambonnières includes dances, a collection of which was published in 1670 where it was assembled into suites by key, although not originally so conceived.

Chaminade, Cécile (1857–1944)

Born in Paris in 1857, Cécile Chaminade showed some precocity as a pianist and composer. Her many compositions included a number of piano pieces that found considerable favour in the drawing rooms of the later 19th and earlier 20th centuries. Among these *Automne* enjoyed particular popularity.

**Chapí, Ruperto** (1851–1909)

The Spanish composer Ruperto Chapí won a reputation as a prolific composer of zarzuelas, of which he wrote more than a hundred.

Charpentier, Gustave (1860–1956)

 MUSIC ON BONUS AREA

After Bohemian distractions in Paris, Gustave Charpentier eventually became a composition pupil of Massenet at the Conservatoire, winning the important Prix de Rome two years later. His chief activity as a composer took place before 1914 and he is remembered principally for his opera *Louise*.

Operas

Charpentier wrote four operas, the first of them the *roman musical* ('musical novel') *Louise*, with its seamstress heroine and her Bohemian lover Julien, who is rejected by her family. One aria from the opera, 'Depuis le jour', has remained a frequent recital item.

Orchestral Music

Charpentier's symphonic suite *Impressions d'Italie*, completed in 1889, was written during his reluctant stay in Rome, after winning the Prix de Rome.

Charpentier, Marc-Antoine (1643–1704)

Less materially successful than his Paris contemporary Lully, Marc-Antoine Charpentier nevertheless won considerable esteem. A prolific composer, he wrote extensively for the church and with slightly less fecundity for secular purposes. He was in the service of the Duchesse de Guise and of the Dauphin, and he held important positions at the Jesuit Church of St Louis and later at the Sainte-Chapelle.

Church Music

From a very large number of compositions, the *Messe de Minuit pour Noël* may be singled out, along with the second of Charpentier's *Te Deum* settings, impressively scored for forces that include woodwind, trumpet, timpani and strings.

Chausson, Ernest (1855–1899)

After a sheltered childhood in a cultured family and subsequent study of law, Chausson became a pupil of Massenet at the Paris Conservatoire, also attending the classes of César Franck. He led a generally peaceful life, shortened by a cycling accident, and he echoed in his music the developments of the period, from Massenet to Debussy.

Orchestral Music

Chausson wrote relatively little orchestral music. Of the four surviving works, *Poème*, for solo violin and orchestra, is an important item in violin repertoire. He completed a single symphony, in B flat, and two symphonic poems, one of which, *Viviane*, depicts a legend from the Round Table of King Arthur, the subject of his last opera.

Chamber Music

Chausson's chamber music includes a String Quartet, completed by d'Indy after the composer's

death, and a Piano Quartet, as well as the interesting *Concert* for piano, violin and string quartet.

Chávez, Carlos (1899–1978)

Chávez exercised a strong influence over musical life in his native Mexico, as composer, conductor and teacher. He played an official part in the political attempts to revive interest in pre-Hispanic culture, to which he turned for inspiration.



Orchestral Music

The orchestral music of Chávez includes six symphonies and demanding concertos for violin and for piano. His ballet music, often with pre-Hispanic elements, is of some importance in the concert hall, and he found use for traditional pre-Hispanic instruments. With his original treatment of orchestration, he provides music often of a very definite Mexican flavour.

Chaviano, Flores (b.1948)

Born in Cuba in 1948, Flores Chaviano studied in Havana and at the Royal Conservatory in Madrid. He settled in Spain in 1981. He is director of the Ensemble de Segovia, a chamber ensemble devoted to music of the 20th century. His compositions include works for the guitar.

Chen, Gang (b.1935)

The Chinese composer Chen Gang was born in Shanghai in 1935 and studied with his father and at the Shanghai Conservatory with Ding Shande. While still a student he collaborated in

the composition of one of the most popular pieces among Chinese audiences, *The Butterfly Lovers Concerto*.

C

Orchestral Music

The Butterfly Lovers Concerto, its English title alluding to the ill-fated couple who could be together only in death and transformed into butterflies, enjoys exceptionally wide popularity. Written originally for solo violin and Western orchestra, it follows the tragic story of two lovers, known in regional Chinese opera, in an attractive and familiar Chinese musical language, the violin to some extent imitating the Chinese er-hu (two-string fiddle). Chen Gang wrote a later concerto on the story of Wang Zhaojun, the Emperor's favourite concubine who was sacrificed for political expediency.

Cherubini, Luigi (1760–1842)

The Italian composer Cherubini came to occupy a dominant position in French musical life. He was employed at the Conservatoire in Paris on its foundation and from 1822 was director of the institution, retaining this position until the year of his death. His works include compositions for the stage, for the church and for political purposes, a requirement of the turbulent revolutionary years.



Operas

Cherubini wrote some 30 operas and of these *Les Deux Journées*, now seldom heard, had influence on Beethoven's only opera, *Fidelio*. The opera *Médée*, first staged in Paris in 1797, remains in occasional repertoire, with the aria 'Ah, nos peines' providing a popular soprano operatic recital item.

Sacred and Ceremonial Music

Cherubini was able to make full use of his contrapuntal skills, founded in Italian tradition, for his church music, notably in his 1816 Requiem for the anniversary of the death of Louis XVI,

a work that later composers took as a model for the genre. He wrote a quantity of music for the celebrations of the new post-Revolutionary regime, and for its successor, once the monarchy was restored.

Instrumental Music

Cherubini's instrumental music includes a symphony, commissioned in 1815 by the London Philharmonic Society. Many of his other instrumental works are marches, music for various ceremonial occasions.

Chin, Shi-Wen, Gordon (b.1957)

Born in Taiwan in 1957, Gordon Chin is among the most active composers in his native country, with a wide range of orchestral and choral works, chamber music, and works for solo instruments. He was a pupil of Samuel Adler and Christopher Rouse at the Eastman School of Music.

Orchestral Music

Based on his own autobiographical poems, Chin's *Formosa Seasons* was written for the violinist Lin Cho-Liang, to be played in a programme with Vivaldi's *Four Seasons*. The Double Concerto for violin and cello is based on ideas expressed in the four movement titles: 'Drifting Shadow', 'A Flowering Sacrifice', 'In Expectation' and 'Yearning: A Sweet Torture'.

Chopin, Fryderyk (1810–1849)



MUSIC ON CD 1

Born near Warsaw in 1810, the son of a French émigré and a Polish mother, Chopin won early fame in the relatively limited circles of his native country before seeking his fortune abroad, in Paris. His departure from Warsaw coincided with the unsuccessful national rising against Russian domination and Chopin found



himself in Paris in the company of a number of other Polish exiles. He was able to establish himself as a pianist and as a teacher of the piano, primarily in fashionable society. For some 10 years Chopin enjoyed a liaison with the writer George Sand (Aurore Dudevant) but broke with her during the last years of his life, which was brought to a close by the tuberculosis from which he had long suffered. His compositions, principally for the piano, make a remarkable use of the newly developed instrument, exploring its poetic possibilities while generally avoiding the more obvious ostentation of the Paris school of performers.

Chamber Music

Chopin wrote an *Introduction and Polonaise* for cello and piano for an early patron, and, towards the end of his life, a Cello Sonata. His G minor Piano Trio is a valuable addition to recital repertoire. His *Variations on a Theme from Rossini's 'La Cenerentola'*, for flute and piano, is better known in a transcription for flute and harp.

Orchestral Music

As a young musician embarking on a career as a pianist, Chopin provided himself with half a dozen works for piano and orchestra, a form for which he later found no necessity. These include two piano concertos, three works based on Polish themes, a Fantasia, a *Krakowiak*, a *Grande Polonaise*, and a set of Variations on a theme by Mozart.

Piano Music

Chopin created or developed a number of new forms of piano music, vehicles for his own poetic use of the instrument, with its exploration of nuance, its original harmonies, and its discreet but often considerable technical demands. He used the popular form of the waltz in several such compositions, of which the so-called 'Minute' Waltz is probably the best known although many are familiar. The Polish dance, the polonaise, elevated from village to ballroom, provided the basis of another characteristic form, in 16 such works, written between 1817, when Chopin was seven, and 1846. The best known, among generally familiar works, are the Polonaise in A, Op. 40 No. 1, the Polonaise in A flat, Op. 53, and the *Polonaise-Fantaisie*,

Op. 61. Other works using Polish dances include the 62 mazurkas. The four ballades are supposedly based on patriotic poems by Chopin's friend Mickiewicz, narrative works with no precisely identifiable extramusical association. The 21 nocturnes continue an evocative form initiated by the Irish pianist John Field. Chopin wrote 26 preludes, 24 of them completed during an ill-fated winter with George Sand in Mallorca, and 27 studies, of which Op. 10 No.12, known as the 'Revolutionary', is perhaps the best known. Other compositions include four scherzos, expansions of the earlier form into a more extended virtuoso piece, three sonatas, a Berceuse, a Barcarolle, four impromptus and a number of other works. The whole body of Chopin's music is of the greatest musical and technical importance, with melodies often of operatic inspiration and harmonies and forms of considerable prophetic originality.

Ciardi, Cesare (1818–1877)

The Italian flautist Cesare Ciardi, born in Prato in Tuscany, had the support of Paganini in his early career, establishing an international reputation as a virtuoso. In 1853 he moved to Russia, where he became chamber flautist to the Tsar, serving also on the staff of the newly established Conservatory, where he taught and formed a friendship with Tchaikovsky.

Flute Music

Ciardi's compositions were principally but not exclusively for his own instrument, including works in which he could demonstrate his own virtuosity.

Chou, Wen-chung (b.1923)

Having qualified in China as an engineer, Chou Wen-chung moved to Yale to study architecture, turning, a week later, to the study of music at the New England Conservatory. He later studied privately with Martinů and Varèse, subsequently serving as the latter's editor. From 1964 he taught composition at Columbia University, winning wide distinction as a composer

and as an investigator of philosophies of music, the result of his researches into traditional Chinese music.

C

Orchestral, Instrumental and Vocal Music

Chou Wen-chung has drawn inspiration for a number of works from Chinese sources, sometimes in melodic patterns, sometimes from calligraphy or poetry, and sometimes in imitated instrumental timbres. For some time he has found an aesthetic for his work in Taoist principles of universal harmony.

Chueca, Federico (1846–1908)

The Spanish composer and conductor Federico Chueca won a wide popular reputation with his contribution to the zarzuela, a staple element of theatrical entertainment throughout the Spanish-speaking world.

Cilea, Francesco (1866–1950)

Francesco Cilea was trained at the Naples Conservatory and won his principal reputation with the opera *Adriana Lecouvreur* in 1902. He had a career as a teacher in Florence, in Palermo, and finally in the Conservatory in Naples, a position he retained until he retired in 1936.



Operas

Cilea's opera *Adriana Lecouvreur* has a libretto based on the play by the French writers Scribe and Legouvé, with a plot concerning the stage actress Adriana Lecouvreur and her lover Maurizio, Count of Saxony, and ending in her death. The best-known arias from the opera are for the soprano Adriana: 'Io son' l'umile ancella' ('I am the humble handmaid'), in which she expresses her humility as an interpreter of the words of Corneille, and her tragically ironic

'Poveri fiori' ('Poor flowers'), as she receives from Maurizio the flowers that she had given him, now withered, and poisoned by her rival. His opera *L'arlesiana*, based, like Bizet's *L'Arlésienne*, on the work of Alphonse Daudet, includes the very popular tenor aria 'È la solita storia del pastore' ('It is the old story of the shepherd').

Cimarosa, Domenico (1749–1801)

Trained in Naples, Cimarosa became one of the more important composers of Italian comic opera in the last quarter of the 18th century. He spent some years from 1787 as *maestro di cappella* to Catherine the Great in St Petersburg and at the court of the Emperor Leopold II in Vienna in 1791, the year of Mozart's death. His later association with republicans in Naples led to a brief period of imprisonment before his death in Venice in 1801.

Operas

Cimarosa composed a very large number of operas, of which the best remembered is *Il matrimonio segreto*, based on the English comedy *The Clandestine Marriage* by David Garrick and George Colman.

Orchestral Music

Although Cimarosa is primarily known as a composer of opera, his name has long been familiar from the attribution of an Oboe Concerto that was arranged by Arthur Benjamin from Cimarosa's keyboard sonatas and has provided a popular item of repertoire.

Čiurlionis, Mikolajus Konstantinas (1875–1911)

The Lithuanian painter and composer Mikolajus Konstantinas Čiurlionis studied music in Warsaw and then in Leipzig, returning to Warsaw for further study as a painter.

Orchestral Music

The colourful orchestral music of Čiurlionis includes evocative programme pieces, notably the symphonic poems *The Sea* and *In the Forest*.

Piano Music

The earlier piano music by Čiurlionis is Romantic in character, reflecting the influences of Warsaw and of Lithuania. This was followed by more modern pieces, making use of polymodal and polyrhythmic elements.

Clarke, Jeremiah (c.1674–1707)

The English composer Jeremiah Clarke belongs to the generation following that of Henry Purcell. He was a member of the Chapel Royal and later a vicar-choral at St Paul's Cathedral. In 1704 he became joint organist with Dr Croft of the Chapel Royal, but went out of his mind and shot himself in 1707. He wrote a quantity of music for the church, songs and incidental music for the theatre, and various instrumental pieces.

Instrumental Music

Jeremiah Clarke's best-known composition is his 'Trumpet Voluntary', once attributed to Purcell. It forms part of a suite for wind instruments with the original title of *The Prince of Denmark's March*.

Clarke, Rebecca (1886–1979)

Born in England, the viola player and composer Rebecca Clarke found herself in America in 1940, where she settled and married. A pupil of Stanford, she more or less abandoned her work as a composer, having written relatively little.

Viola Music

Rebecca Clarke's compositions generally involve the viola in some way or other. Her Viola Sonata, runner-up to Ernest Bloch in the competition organised by Mrs Coolidge, has won a firm place in modern viola repertoire, in spite of earlier neglect.

Clavijo del Castillo, Bernardo (c.1550–1626)

Accompanying the Spanish army to Italy, Bernardo Clavijo del Castillo served as *maestro de capilla* at S Pietro in Palermo and subsequently as organist in the chapel of the Vice-Regent. He held similar positions in Spain at Palencia Cathedral and then in Salamanca, where he became professor of music. He was appointed keyboard player to the royal chapel in 1603. With a reputation as the best organist in Spain, he is now represented by only one surviving composition, his *Tiento on the Second Tone*.

Clemens, Jacob (Clemens non Papa) (c.1510/15–c.1555/6)

Clemens non Papa, as he is generally known, in presumably jocular distinction from Pope Clement, was among the most prolific Franco-Flemish composers and enjoyed a career in the Netherlands, for a time in the service of a leading general of Charles V and perhaps of the Emperor himself. His music is characteristic of the period and place.

Sacred Vocal Music

Clemens non Papa left a considerable quantity of church music: 15 Masses, 233 motets, 15 *Magnificat* settings and 159 *Souterliedekens* (settings of the Psalms in Dutch).

Secular Vocal Music

The secular vocal music of Clemens non Papa includes 89 French chansons, in the polyphonic style of the time, as well as a smaller number of Flemish settings.

Clementi, Muzio (1752–1832)

The piano music of Muzio Clementi, or at least his pedagogical *Gradus ad Parnassum*, has been quite well known to generations of ambitious keyboard players. Clementi himself, born in Rome in 1752, was taken as a boy to England by Peter Beckford, cousin of the eccentric William Beckford. There he developed his abilities as a performer. His subsequent career brought success as a composer, teacher and pianist, and later as a manufacturer of pianos, an enterprise in which he employed the Irish pianist and composer John Field. He died at Evesham in 1832.

Piano Music

Clementi wrote a great deal of music for the piano, including more than a hundred sonatas. He published a number of pedagogical works, of which the *Introduction to the Art of Playing the Piano Forte* and *Gradus ad Parnassum* are the best known.

Clérambault, Louis-Nicolas (1676–1749)

Louis-Nicolas Clérambault served as organist at Mme de Maintenon's Maison Royale de Saint-Cyr and at the Paris church of Saint-Sulpice in the reigns of Louis XIV and Louis XV. He was among the most highly regarded French composers and performers of his day.

Vocal Music

Clérambault was particularly acclaimed for his cantatas. These incorporate Italian techniques into a thoroughly French genre, generally dealing dramatically with subjects drawn from classical mythology and legend.

Clerch, Joaquín (b.1965)

The Cuban composer and guitarist Joaquín Clerch was born in Havana in 1965, studying there and at the Salzburg Mozarteum. He has enjoyed an international career as a performer.

Coates, Eric (1886–1957)

After early experience as a viola player, the British composer Eric Coates turned his attention to light music, a field in which he won a considerable reputation.

Orchestral Music

Coates won early fame with his march *Knightsbridge*, adopted as a signature tune for a popular radio programme, and the nowadays even more familiar *By a Sleepy Lagoon*. A series of marches, including *The Dam Busters* written for the film of that name, have found a ready market in wind-band repertoire.

Vocal Music

Coates left some hundred carefully crafted songs, many of them familiar to light-music audiences.

Coates, Gloria (b.1938)

A native of Wisconsin, Gloria Coates studied with Alexander Tcherepnin, and with Otto Luening and Jack Beeson at Columbia. Since 1969 she has lived principally in Europe, where she has continued to champion American music. Her work includes 11 symphonies, varied chamber music, and solo, vocal and electronic compositions.

Chamber Music

Gloria Coates has written a number of string quartets, often finding a place for her favourite

device of glissando, a marked feature of an early student attempt at the genre, to which she later returned. Her love of indistinct textures is combined with canons, palindromes and simple structures, all providing an element of symmetry.

Orchestral Music

Gloria Coates has been remarkably prolific in her composition of symphonies since her first in 1973, with its explanatory title *Music on Open Strings*. Symphony No. 14 draws on earlier American sources and makes use of quarter-tones, while Symphony No. 15 has the subtitle 'Homage to Mozart'.

Cocker, Norman (1889–1953)

Norman Cocker was appointed assistant organist at Manchester Cathedral, in the north of England, in 1923, assuming the position of organist, which he held until his death, in 1943. He was also organist at the Regal Cinema, Altrincham. As a composer for the organ he is remembered for his *Tuba Tune*.

Coelho, Manuel Rodrigues: see Rodrigues Coelho, Manuel

Coleridge-Taylor, Samuel (1875–1912)

The reputation of Samuel Coleridge-Taylor, son of an English mother and a father who was a doctor from Sierra Leone, has suffered in recent years; but at one time his music enjoyed considerable popularity in England, while as a conductor visiting New York he was hailed by one critic as 'the black Mahler'.



Choral Music

Coleridge-Taylor's best-known composition is the cantata *Hiawatha's Wedding Feast*, later extended as *Scenes from 'The Song of Hiawatha'*, based on the poem by Longfellow.

Orchestral Music

The ballet music from *Hiawatha* was later arranged as an orchestral suite. The *Petite Suite de concert* of 1910 has retained a measure of popularity also in a piano arrangement.

Collins, Anthony (1893–1963)

A pupil of Gustav Holst, the English composer and conductor Anthony Collins had an early career as a viola player before turning to conducting, which led to activity both in Britain and in the United States. He was moderately prolific as a composer, and is chiefly remembered now for his popular lighter music, including *Vanity Fair*. He wrote effective music for a number of films.

Compère, Loyset (c.1445–1518)

Born in Hainaut, Loyset Compère was in the service of the Sforzas in Milan before returning to France, to the service of Charles VIII. As a composer he is typical of his period, even if he did not achieve the same distinction as the greatest musicians of his time.

Sacred Music

Three Mass settings by Loyset Compère on secular themes survive, with a number of *Magnificat* settings and motets. Some of these latter are also known in contemporary organ transcription.

Confrey, Zez (1895–1971)

The American composer and pianist Zez Confrey set up a touring orchestra in 1915 with his brother. He worked as an arranger for piano roll companies, and developed the style known as novelty piano. His popular compositions included *Kitten on the Keys*, which enjoyed wide popularity in the 1920s.

Converse, Frederick Shepherd (1871–1940)

A native of New England, Frederick Shepherd Converse studied at Harvard with John Knowles Paine, and later with George Chadwick, before moving to Munich, where he studied with Rheinberger. In America he was active for many years at the New England Conservatory.

Orchestral Music

Converse was proficient as a composer and won particular success with his symphonic poems, not least *The Mystic Trumpeter*, a fantasy after Walt Whitman, and *Endymion's Narrative*, after Keats. *Flivver Ten Million* is described as an epic tone poem, based on a Ford Motor Company advertisement created when its ten millionth car was produced. A 'flivver', in the slang of the time, was a car that would not always make it from one petrol station to another. Converse's works also include five symphonies.

Cooman, Carson P. (b.1982)

A former pupil of Bernard Rands, Judith Weir, Alan Fletcher and James Willey, the American composer Carson P. Cooman has written a large number of works in many genres, while also active as a concert organist and a writer, editor and reviewer.

Copland, Aaron (1900–1990)

The son of immigrant Jewish parents from Poland and Lithuania, Aaron Copland was born in Brooklyn in 1900 and lived to become the doyen of all American composers. He studied with Nadia Boulanger in Paris. His wider popular reputation in the United States was founded on his thoroughly American ballets – *Billy the Kid*, *Rodeo* and *Appalachian Spring* – and, less overtly, on his film scores, while a great variety of other compositions won him an unassailable position in American concert life.

Ballet Music

Copland's three ballets *Billy the Kid*, *Rodeo* and *Appalachian Spring* are quintessentially American, the first two dealing with familiar elements of the Wild West and the third turning to Shaker country in the farmlands of Appalachia. All three works are well known also in the concert hall.

Orchestral Music

Unquestionably the best known of all Copland's orchestral works must be *Fanfare for the Common Man*, followed by *An Outdoor Overture*, *El salón Mexico* and *Quiet City*, the last originally incidental music for a play by Irving Shaw.

Piano Music

Copland's piano music covers much of his creative life, from the *Humoristic Scherzo: The Cat and the Mouse*, after La Fontaine, of 1920 to *Night Thoughts*, *A Homage to Ives* and the final *Proclamation* of 1973.

Coprario, John (c.1570/80–1626)

John Cooper seems to have assumed the Italian form of his name after a stay in Italy. He

worked and travelled under the patronage of Robert Cecil, and later had connections with the household of the Prince of Wales, the future Charles I. As a viol player he wrote a quantity of music for the instrument, including consort music and works for the *lyra viol*.

Corbetta, Francesco (c.1615–1681)

With a reputation as one of the leading guitarists of his time, the Italian composer Francesco Corbetta was taken to Paris by Cardinal Mazarin, becoming guitar teacher to Louis XIV, and subsequently to Charles II, after the restoration of the English monarchy in 1660. Returning to Paris, he taught the Dauphin. He dedicated a collection of guitar music, under the title *La guitarre royale*, to Charles II, and a further volume, under the same title, to Louis XIV.

Corcoran, Frank (b.1944)

The Irish composer Frank Corcoran studied in Dublin and in Rome before working under Boris Blacher in Berlin. He has made his career largely in Germany, teaching composition in Hamburg and winning a European reputation for his often idiosyncratic work.

Cordell, Frank (1918–1980)

Frank Cordell held a significant position as a composer of music for the British film industry, an arranger, and a musical director. His scores include music for *The Rebel*, *Khartoum*, *The Captain's Table* and *Cromwell*. *King Charles's Galliard* is taken from the last of these, a film in which the part of King Charles I was taken by Alec Guinness.

Corelli, Arcangelo (1653–1713)

www MUSIC ON BONUS AREA



The work of the Italian violinist–composer Arcangelo Corelli exercised incalculable influence over the following generation of composers, not least over Handel, who worked briefly with him in Rome in 1707. Corelli was born at Fusignano in 1653 and studied in Bologna, an important musical centre. His later career was chiefly in Rome, where he served the exiled Catholic Queen Christina of Sweden, Cardinal Pamphili, and the young Cardinal Ottoboni, in whose palace he lived for a number of years. He died in January 1713 and was buried in the Pantheon, a sign of the respect in which he was held.

Instrumental Music

Corelli's influence depended largely on his published instrumental music, notably 48 Trio Sonatas for two violins and basso continuo (generally harpsichord and cello), 12 Sonatas for violin and continuo and 12 *Concerti grossi*, works for string orchestra with a solo group of two violins, cello and harpsichord. The violin sonatas include a particularly well-known set of variations on the popular dance-tune *La folia*, a melody used by many composers of the period. *Concerto grosso No. 8* is the famous 'Christmas' Concerto, which includes a pastoral movement setting the scene for Christmas, to be played on the night before the festival.

Corghi, Azio (b.1937)

The Italian composer Azio Corghi studied at the conservatories in Turin and Milan, where he has since taught – as he also has, since 1995, at the Accademia di S Cecilia in Rome. He has developed a style that makes use of avant-garde techniques, while drawing on earlier sources.

Stage Works

Corghi's theatre compositions include ballets, mime and opera. His opera *Divara: Wasser und Blut*, drawing, as often, on the literary work of José Saramago, is set in 16th-century Münster,

where ill-fated religious and political reforms led to disaster. Other works are based on writers ranging from Rabelais to Chekhov.

Corigliano, John (b.1938)



The American composer John Corigliano, the son of a violinist, studied at Columbia University before embarking on a varied musical career. His earlier works develop further the musical language of composers such as Samuel Barber, Aaron Copland and their contemporaries; he followed these with a period of wider experiment in the use of more varied musical materials. His opera *The Ghosts of Versailles* was staged at the Metropolitan Opera in New York in 1992, and his film scores include the very popular *The Red Violin* of 1997.

Orchestral, Instrumental and Vocal Music

Corigliano's *Tournaments Overture* and *Elegy* both date from 1965 and were followed in 1968 by his Piano Concerto. His *Gazebo Dances* were originally written for piano duet, and later arranged for piano, band and orchestra. *Voyage* is scored for flute and strings, and *Poem in October* sets verse by Dylan Thomas, the source of a trilogy in the form of a choral symphony. *The Cloisters* is a further collaboration with William M. Hoffman.

Cornysh, William (?1468–1523)

Recent attempts have been made to distinguish between the English composers William Cornysh, who died in 1502, proposed as the church composer represented in the Eton Choirbook, and the younger William Cornysh, possibly son of the former. The younger composer, who died in 1523 and to whom Latin church music has been attributed, perhaps wrongly, was seemingly known primarily for the secular music he provided for royal occasions. He was Master of the Children of the Chapel Royal from 1509 and also served as a performer, playwright and courtier under Henry VII and Henry VIII.

Secular Vocal Music

The younger William Cornysh is known for a number of popular secular part-songs, contributions to a popular form of music at the time.

Correa de Arauxo, Francisco (1584–1654)

Employed for many years as an organist in Seville, Correa de Arauxo moved in 1636 to Jaén and in 1640 to Seville as cathedral organist.

Organ Music

A leading figure in the introduction of Baroque music to Spain, Correa de Arauxo left a repertoire of 69 organ pieces in his theoretical treatise of 1626, the *Facultad organica*.

Corrette, Gaspard (1670/1 – before 1733)

The composer Gaspard Corrette was of French or Flemish origin. He held various positions as an organist in Rouen and was the father of the composer Michel Corrette.

Organ Music

Apart from pieces arranged by his son, only one work by G. Corrette survives: a setting of the Mass on the eighth tone, for the use of nuns.

Corrette, Michel (1709–1795)

Michel Corrette held various positions as an organist and enjoyed some contemporary prestige. He was prolific enough as a composer but also provided valuable information on contemporary musical practice in a series of instrumental methods for a variety of instruments.

Instrumental Music

Corrette provided a wide repertoire of instrumental music for a ready contemporary market in symphonies, concertos and sonatas, and a variety of pieces included in his methods.

C

Corri Dussek, Sophia: see Dussek, Sophia**Coste, Napoléon (1805–1883)**

Coste was one of the most important French guitarists of the 19th century, although his distinguished career as a performer was curtailed by an accident in which he broke his arm.

Guitar Music

Coste's guitar music includes a number of fantasias and a series of popular studies.

Costeley, Guillaume (c.1530–1606)

One of the leading composers of French chansons, Costeley was in the service of Charles IX. He was particularly associated with the Pléiade – the seven poets led by Ronsard.

Chansons

Costeley made a notable contribution to the French chanson, finding favour, in particular, with Catherine de' Medici through his openness to Italian humanist influences.

Couperin, François (le grand) (1668–1733)

MUSIC ON BONUS AREA

François Couperin, known as *le grand* to distinguish him from an uncle of the same name, was the most distinguished of a numerous family of French musicians, officially succeeding

his uncle and father as organist of the Paris church of St Gervais when he was 18. He enjoyed royal patronage under Louis XIV and in 1693 was appointed royal organist and, belatedly, royal harpsichordist. As a keyboard player and composer he was pre-eminent in France at the height of his career. He died in Paris in 1733.

Church Music

Couperin composed church music for the Royal Chapel under Louis XIV. The surviving *Leçons de ténèbres* are possibly the best example of this form of composition – settings of the *Lamentations of Jeremiah* for the Holy Week liturgy. The first two of the three are for soprano solo and continuo (the vocal part of the second pitched slightly lower than that of the first), and the third is for two sopranos and continuo.

Chamber Music

Couperin's chamber music includes *L'Apothéose de Lully* ('The Apotheosis of Lully'), a tribute to the leading composer in France in the second half of the 17th century, Jean-Baptiste Lully. A tribute to the Italian composer Corelli, *L'Apothéose de Corelli*, is part of a larger collection of ensemble pieces under the title *Les Goûts réunis* ('Tastes United'). It was an exploration of the rival French and Italian tastes in music, a quarrel in which Couperin remained neutral. The *Concerts royaux* represent another important element in Couperin's music for instrumental ensemble.

Harpsichord Music

Couperin's compositions for the harpsichord occupy a very important position in French music. His 27 suites, most of them published between 1713 and 1730, contain many pieces that are descriptive in one way or another. These richly varied suites, or *ordres*, represent the height of Couperin's achievement as a composer and arguably that of the French harpsichord composers.

Couperin, Louis (c.1626–1661)

C Louis Couperin, uncle of François Couperin *le grand*, inherited musical ability and interests from his father. His serenading – with his two brothers, François and Charles – of Chambonnières, at the Chambonnières property (not far from Chaume, where the Couperins had settled) led, it is said, to wider recognition in Paris, where Louis Couperin became organist at St Gervais. He later refused the royal position of *joueur d'espinette* (harpsichordist), from which Chambonnières was to be dismissed. His brothers seem to have left no compositions, although he was succeeded at St Gervais, on his death in 1661, by his youngest brother, Charles (father of Couperin *le grand*).

Harpsichord Music

Louis Couperin's keyboard music, an important element in the French *claveciniste* (keyboard) tradition, consists of preludes and dance movements, with versets, fugues and other works for organ. He wrote a number of harpsichord pieces in the usual forms of his day – preludes, allemandes, courantes, sarabandes and gigue, chaconnes, passacailles and other dance-forms – as well as variations on the music of other composers.

Organ Music

Louis Couperin's organ compositions include a number of *fantaisies* (fugues) and plainsong versets in a traditional French form, designed for liturgical use. There are six division basses, a varied bass-line, for *trompette* or *cromorne* stops, with harmonic accompaniment in the upper parts. His two *carillons* imitate the sound of the bells of St Gervais.

Cowell, Henry (1897–1965)

At first largely without formal training, the American composer Henry Cowell wrote a great deal of music, often using new techniques. He was helped by Charles Seeger to acquire further technical knowledge, and did much to promote the music of Charles Ives. His influence on

the music of America was very considerable, strengthened by his teaching, writing and many compositions.

Piano, Chamber and Vocal Music

Cowell's music invariably reveals his interest in a whole world of sound, as he explores the possibilities of tone-clusters (groups of adjacent notes played simultaneously), the plucked strings of the piano, elements of Irish influence from his family background, and the wider possibilities in features derived from India, Iran and elsewhere.

Cowen, Frederick Hymen (1852–1935)

Distinguished in his time as a conductor, pianist and composer, Frederick Cowen was once known as 'the English Schubert' for his contribution to English song. He regarded himself as a symphonist, with six symphonies to his credit, but excelled in lighter music, as exemplified in his overture *The Butterfly's Ball*, inspired by a popular children's poem.



Cras, Jean (1879–1932)

A native of Brest, Jean Cras had a distinguished naval career, with final promotion to the position of rear-admiral. He was a pupil of Duparc and, within the limitations of his career, a prolific and varied composer.

Orchestral Music

In his suite *Journal de bord* Cras reflected his interest in the sea. His 1931 Piano Concerto was written for his daughter, who gave the first performance, and works for solo instrument and orchestra include a *Légende* for cello.

Opera

Cras wrote one opera, *Polyphème*, based on a drama by Albert Samain. This was staged at the Opéra-Comique in 1922.

Chamber Music

Chamber music by Jean Cras includes a String Trio, a Suite for flute and harp and a Piano Quintet.

Vocal Music

Songs by Cras include *La Flûte de Pan*, *Fontaines* and *L'Offrande lyrique*.

Crawford (Seeger), Ruth (1901–1953)

A pupil and later the wife of Charles Seeger, Ruth Crawford shared with him an interest in folk-music. Her career as a composer was interrupted by domestic preoccupations; her musical language developed from the post-Romantic to the avant-garde.

Chamber Music

Ruth Crawford Seeger's Suite for five wind instruments and piano reflects the influence of her husband. Her earlier Violin Sonata, which she attempted to destroy, predates her work with Charles Seeger.

Crema, Giovanni Maria da: see Giovanni Maria da Crema**Creston, Paul (1906–1985)**

Paul Creston was born in New York City to Italian immigrant parents in 1906; he was largely self-taught as a composer, and retained wide literary interests. His tonal musical language earned

him considerable early notice before fashions in composition changed. There has subsequently been a revival of interest in his work.

Orchestral Music

Creston's orchestral works range from his neo-Baroque Partita of 1937 to an Accordion Concerto (1958), two violin concertos (1956 and 1960), and a Sixth Symphony in 1981.

Creti De Rocchis, Marianna (?1822–?1890)

Marianna Creti De Rocchis enjoyed a considerable reputation in Italy as a harpist and a teacher of the harp. She may be remembered, if at all, as the teacher of Rita Perozzi, for whom Rossini wrote, and as the composer of a Fantasia on Bellini's 'Casta Diva' (from the opera *Norma*).

Croft, William (1678–1727)

A pupil of John Blow, as a chorister in the Chapel Royal, William Croft resumed his service in the Chapel, later as Master of the Children and organist of Westminster Abbey. He was a leading figure in English music in the generation after that of Blow and Purcell.

Church Music

Croft wrote a quantity of music for the Church of England, including services and anthems which remain in current cathedral repertoire. The best known of the hymn tunes attributed to him remains *St Anne*.

Instrumental Music

Croft wrote music for the theatre, instrumental sonatas and keyboard pieces, the last including organ voluntaries and other works.

Crumb, George (b.1929)

The American composer George Crumb studied in his own country and with Boris Blacher in Berlin. From 1965 he spent 30 years, until his retirement, teaching composition at the University of Pennsylvania. Allusive in style, he uses a wide range of inventive sound resources, notably in his *Ancient Voices of Children* and in works such as *Vox balaenae* ('The Voice of the Whale'), with its singing flautist and cello seagull imitations. His vocal music includes settings of Lorca, Whitman and Poe, among others.

Crusell, Bernhard (1775–1838)

The Finnish clarinetist Bernhard Crusell spent much of his life as a court musician in Stockholm, where he also won distinction as a translator of opera libretti.

Clarinet Music

Crusell's three clarinet concertos make useful and characteristic additions to virtuoso clarinet repertoire of the earlier 19th century. These compositions reflect his period of study with Weber's teacher Abt Vogler, Gossec and others.

Cui, César (1835–1918)
 **MUSIC ON BONUS AREA**

César Cui, one of the group of five nationalist Russian composers of the second half of the 19th century known as The Five or The Mighty Handful, was the son of a French officer who had remained in Russia after the retreat of Napoleon in 1812. In common with other composers of his generation and background, he had a career apart from music, in his case as a professor at the Academy of Military Engineering, an expert in fortification. This did not prevent him from ambitious activity as a composer and an important career as a critic, often harsh and intolerant in his judgements. He is best known for his colourful short piano pieces.

Operas

Cui's first opera was *A Prisoner in the Caucasus*, with a libretto based on Pushkin. Particularly pleasing to his friends and supporters was the opera *William Ratcliff*, based on the play by Heine. After further operas which enjoyed varying success, Cui wrote four children's operas between 1905 and 1913.

Orchestral Music

In his four orchestral suites Cui demonstrates his ability in the handling of attractive smaller forms, belying contemporary accusations of a lack of skill in orchestration. Suite No. 4 offers orchestral arrangements of piano pieces written originally for his Belgian patroness, the Countess of Mercy-Argenteau. The *Suite concertante* for violin and orchestra makes an unusual addition to solo violin repertoire.

Chamber Music

Cui's chamber music includes various shorter pieces for violin and piano or cello and piano, notably two sets of *Miniatures* for violin and piano, as well as three string quartets.

Piano Music

In his piano music Cui again shows his gifts as a miniaturist in a large number of attractive short pieces.

Vocal and Choral Music

Cui claimed that he was in general compelled in his operas to avoid Russian subjects, since he was himself half French and half Lithuanian. His songs, of course, do treat Russian texts and include settings of Pushkin, Nekrasov and A.K. Tolstoy, while his choral music is generally on a more ambitious scale.

Czerny, Carl (1791–1857)

C Precociously gifted as a pianist, Carl Czerny studied as a 10-year-old with Beethoven and made his first public appearance in Vienna in 1800, when he played Mozart's C minor Piano Concerto. Impressed as he was by the performance style of Mozart, which he heard through Mozart's pupil Hummel, he nevertheless became a leading exponent of the piano music of Beethoven, with its demands for a *legato* style suited to the newer forms of the instrument. Czerny's principal fame, however, was as a teacher: his pupils included Thalberg, Liszt and Stephen Heller, and his pedagogical works had and continue to have wide currency.

Piano Music

Czerny's principal works were in the form of exercises and studies, of which he wrote a very large number, extending up to his Opus 861, *Studies for the Left Hand*. His other piano music consists of sonatas and sonatinas, with various medleys, variations and other shorter pieces. He wrote music for piano duet, and for up to four players, with many arrangements and transcriptions.

Organ Music

With his usual facility, Czerny wrote a certain amount of organ music, of which the Prelude and Fugue, Op. 603 No. 3 is a characteristic example.

Orchestral Music

Czerny's symphonies, overtures and concertos are generally unknown, some of them remaining unpublished.

D

Daetwyler, Jean (1907–1994)

The Swiss composer Jean Daetwyler was a pupil of Vincent d'Indy in Paris. In a long career he taught at the Sion Conservatoire, and since his death in 1994 at Sierre his life has been commemorated in a permanent exhibition.

Orchestral Music

For Daetwyler nature was important. This affinity is shown in his *Dialogue avec la nature*, with its use of the alphorn, an instrument for which he also wrote a concerto in spite of its limitation to only five notes.

Dallapiccola, Luigi (1904–1975)

The Italian composer Luigi Dallapiccola was born and spent his childhood in Istria, now part of Croatia and a meeting-point of cultures. He studied music in Trieste and was among the first Italian composers to absorb the principles of Schoenberg and to make continuing use of the latter's serial techniques. In the 1950s Dallapiccola established closer ties with the United States, where he undertook teaching assignments, with performances of his works throughout the Americas.

Stage Works

In Germany and later in Italy Dallapiccola met politically inspired opposition, although his 1937 one-act opera *Volo di notte* ('Night Flight'), based on Saint-Exupéry's *Vol de nuit*, had performances in both countries. His ballet *Marsia* dates from 1943. In 1950 his opera *Il prigioniero* ('The Prisoner') was staged in Florence, to be heard also in Germany, as Italy

regained something of her pre-war position in contemporary music. Other stage works are *Job*, a sacred representation based on the *Book of Job*, and *Ulisse*, which had its premiere in Berlin in 1968.

D **Vocal and Choral Music**

Dallapiccola's earlier vocal music includes works based on the Finnish *Kalevala*. After the war his *Canti di prigionia* ('Songs of Imprisonment'), with texts based on Mary Queen of Scots, Boethius and Savonarola, was heard at an ISCM festival in London, marking the post-war readmission of Italy to the international organisation.

Orchestral and Chamber Music

Dallapiccola's *Variazioni* for orchestra of 1954 is an orchestral version of the *Quaderno musicale di Annalibera* for piano of 1952, a work reflecting a refinement of the composer's applications of serialism. His other piano music includes his *Sonatina canonica*, based on the Caprices of Paganini. He wrote two *Tartiniana*, the first for violin and chamber orchestra, and the second for violin and piano.

Dalza, Joan Ambrosio (fl.1508)

The Italian lutenist Dalza was probably born in Milan. He contributed to the fourth collection of lute music published in Venice by Petrucci in 1508.

Lute Music

Dalza was both compiler and composer of the pieces included in Petrucci's collection of 1508, which followed the first such printing of lute tablature in the preceding year.

Damaré, Eugène (1840–1919)

The French flautist Eugène Damaré was born in Bayonne and won a considerable reputation

also as a virtuoso on the piccolo. He was prolific as a composer, particularly of pieces of all kinds for his own instruments. He also wrote a flute method, with a supplement on the piccolo, and studies. He died in Paris in 1919.

Dandrieu, Jean-François (c.1682–1738)

Organist from 1705 at the church of St Merry in Paris, the French composer and harpsichordist Jean-François Dandrieu, member of a musical family, was in 1721 appointed an organist of the royal chapel. Earlier he perhaps deputised for his uncle Pierre Dandrieu, priest and organist at St Bartélemy, where Jean-François was later buried.

Keyboard Music

Dandrieu's collections of keyboard works seem to include compositions by his uncle, which he revised to accord with contemporary taste. Including works for both harpsichord and organ, he followed the practice of providing short pieces with appropriate titles to indicate the character of the music.

D'Anglebert, Jean-Henri (1629–1691)

Jean-Henri d'Anglebert succeeded Chambonnières as harpsichordist to Louis XIV, a position later held by his son. At Versailles he collaborated, inevitably, with Lully, excerpts from whose operas and ballets he transcribed for keyboard.

Keyboard Music

The four keyboard suites of d'Anglebert, including dances, transcriptions and opening unmeasured preludes, represent a significant element in French keyboard music between Chambonnières and Couperin. His published music also includes fugues for organ.

Danzi, Franz (1763–1826)

D Franz Danzi served as a cellist in the famous Mannheim orchestra, remaining in Mannheim when the Electoral court moved to Munich in 1778. In 1783 he took his father's place in the Munich orchestra and there continued his career as a composer with his third German opera. Having married a singer, he enjoyed an active career in opera that led to his appointment as deputy Kapellmeister in Munich in 1798. After his wife's death he returned to Mannheim and in 1807 was appointed Kapellmeister in Stuttgart, where he met Weber. In 1812 he moved to Karlsruhe, where again he was able to stage operas by Weber. He was, at the same time, a prolific composer in many genres.

Stage Works

Danzi wrote some 18 stage works, generally in the form of German Singspiel, with its mixture of music and spoken dialogue. Other forms used include melodrama, with its simultaneous music and speech, and grand opera in a setting of a version of the early-18th-century libretto by Apostolo Zeno, *Iphigenie in Aulis*.

Vocal and Choral Music

Danzi wrote sacred and secular choral music, Masses, oratorios and cantatas. His songs and canzonettas are in contemporary style but are no longer regarded as an important part of German song tradition.

Orchestral Music

In orchestral music Danzi was similarly prolific, contributing principally to the *sinfonia concertante* and concerto repertoire.

Chamber Music

Danzi's chamber music includes sextets, quintets, quartets and trios, some for strings, some for wind instruments and some for a combination of the two. His duo sonatas show a similar variety in their instrumentation. These works are generally in a style that reflects his own early experience in Mannheim and the influence of his teacher Abt Vogler, with whom Weber also studied.

Piano Music

There is a smaller amount of piano music by Danzi, including a number of works for four hands.

Daquin, Louis-Claude (1694–1772)

Showing remarkable talent as a child, the French organist, harpsichordist and composer Louis-Claude Daquin, rejecting an offer from the Sainte Chapelle, became organist at Petit St Antoine at the age of 12, going on to defeat Rameau for the position of organist at St Paul in 1727 and following his teacher Marchand as organist to the Cordeliers in 1732. In 1739 he succeeded Dandrieu as an organist of the royal chapel.

Keyboard and Instrumental Music

Daquin's legacy remains in a collection of four harpsichord suites and a set of a dozen Christmas *noëls*.

Dargomīzhsky, Alexander Sergeevich (1813–1869)

The Russian composer Alexander Dargomīzhsky, who helped to found a Russian school of operatic composition, had an amateur musical training, while working with some success in the government service. A meeting with Glinka, who had taken the chance of study in Germany, brought a profounder knowledge of musical theory and ambitions to write opera. His resignation from his official employment in 1843 enabled him to travel abroad; in Paris he met other composers and experienced the cultural opportunities of the French capital. In Russia once more, he turned to attempts at musical nationalism, enjoying varied relations with the younger generation represented by Balakirev and his circle.

Opera and Vocal Music

Dargomīzhsky won a position as a teacher of singing, and left a quantity of songs in which he

later explored the intonations of Russian speech, as Mussorgsky was to do. His more lasting operatic success, at least at home, has been *Rusalka*, based on Pushkin, while his name is known widely as the composer of the unfinished opera *Kammeniy gost* ('The Stone Guest'), in which he set Pushkin's version of the story of Don Juan unchanged. This was completed by César Cui and Rimsky-Korsakov.

Darke, Harold (1888–1976)

The English organist Harold Darke was a pupil of Walter Parratt and Stanford and for 50 years was organist at St Michael's, Cornhill, while in wartime, from 1941 to 1945, he replaced Boris Orde at King's College, Cambridge. Among his best-known compositions are his setting of Christina Rossetti's Christmas poem *In the Bleak Midwinter* and a *Meditation on Brother James's Air*.

Darnton, Christian (1905–1981)

A pupil of Charles Wood at Cambridge, the English composer Christian Darnton later studied the bassoon in London, with further composition lessons in Berlin. He taught music at Stowe and in the years between the wars enjoyed some success as a composer. His attempts at populism, after joining the Communist Party in the Second World War, led to a break in activity as a composer for some 20 years from the 1950s. He returned to composition again only in the final years of his life.

Orchestral Music

Darnton won success with compositions such as his 1938 *Suite concertante* for violin and orchestra, and his Concerto for Orchestra and Fourth Symphony from the 1970s. His largely neoclassical Piano Concertino was first performed in 1949.

Daugherty, Michael (b.1954)

After early keyboard and synthesiser experience in rock and jazz ensembles, the American composer Michael Daugherty studied music at university in the United States, followed by a period studying computer music at IRCAM in Paris and a doctorate at Yale. A further period with Ligeti in Germany has been followed by a distinguished career as a teacher and composer.

Orchestral Music

Daugherty's orchestral works range from the violin concerto *Fire and Blood* to the cor anglais concerto *Spaghetti Western* and *Time Machine* for three conductors and orchestra. *Philadelphia Stories* has been described as a musical travelogue, and his percussion concerto *UFO* draws inspiration from the mysterious objects of the title.

David, Félicien (1810–1876)

As a boy Félicien David was a chorister in Aix-en-Provence and moved to Paris in 1830 to study at the Conservatoire. There he fell under the influence of the Saint-Simonians, a revolutionary philosophical, religious and social movement that attracted other musicians and artists of the time; he became their official musician. He travelled with the 'apostles' to the Near East, which exerted a strong influence on him, and on his return to France he gradually won a reputation for himself, notably in 1844 with his ode-symphonie *Le Désert*, and then by other works that continued to display the influence of the Near East.

Operas

David's operas include *Lalla-Roukh*, based on the poem by Thomas Moore.

Ode-Symphonies and Oratorios

The ode-symphonie *Le Désert*, with its introductory recitations and vividly exotic scenes of desert life, is typical of David's compositions in this form, which also include *Christophe Colomb*. His oratorio *Moïse au Sinai* ('Moses on Sinai') also finds an obvious place for exoticism.

Vocal and Choral Music

David wrote songs of all kinds, in addition to the choral works he wrote for the Saint-Simonians.

D Piano and Chamber Music

Piano music by David ranges from the Saint-Simonian to the exoticism of *Mémoires orientales*.

David, Ferdinand (1810–1873)

Better remembered as a violinist than as a composer, Ferdinand David worked with Mendelssohn as leader of the Leipzig Gewandhaus Orchestra, remaining in this position from 1836 until his death. Respected as a teacher and editor, particularly of violin studies, he was also a prolific composer in a style typical of its period and place. He gave the first performance of Mendelssohn's Violin Concerto in E minor, on which he had given the composer advice.

Davidov, Karl Yul'yevich (1838–1889)

Although ambitious to establish himself as a composer, the Russian–Jewish musician Karl Davidov found himself as Grützmacher's successor as principal cellist in the Gewandhaus Orchestra in Leipzig and professor of cello at the Leipzig Conservatory. He returned to Russia in 1862, holding similar positions in St Petersburg and playing in a quartet led by Leopold Auer. He served as director of the Conservatory from 1876 until succeeded by Anton Rubinstein, the original founder, in 1887.

Orchestral and Instrumental Music

Davidov is chiefly remembered for his music for cello, including, for cello and orchestra, four concertos, a Fantasia and a Ballade, in addition to a number of pieces for cello and piano. His *Violoncell-Schule* ('Cello School'), of which he completed the first part, was published in 1888.

Davidson, Charles (b.1929)

Trained as a cantor, the American composer Charles Davidson has won a particular reputation among American–Jewish communities, although he has not confined himself exclusively to the composition of sacred music.

Choral Music

Davidson's choral compositions include a complete Sabbath eve service that draws on jazz and blues, ...*And David Danced Before the Lord*, along with other music that ranges from the Baroque to Yiddish folksong.

Davies, Walford (1869–1941)

The English organist and composer Walford Davies served under Walter Parratt at St George's Chapel, Windsor, going on to study with Parry and Stanford. He won a reputation as an organist and choirmaster in various churches and served from 1917 as director of music to the Royal Air Force. He made contributions to choral singing, to broadcasting and to education, and succeeded Elgar as Master of the King's Musick. He was knighted in 1922.

Choral, Vocal and Instrumental Music

Walford Davies has long been remembered for the organ version of his *Solemn Melody*, at one time an inescapable element of popular organ repertoire and heard also in its original version for organ and strings. His hymn tunes include *Temple*, its title a reminder of the period of 20 years he spent as organist and choirmaster at the Temple Church in London. His *March Past of the Royal Air Force* remains in current British military band repertoire.

Davis, Carl (b.1936)

Born in New York in 1936, Carl Davis settled in England in 1961, making a notable career for

himself as a composer and conductor of music for film, television and theatre, with effective ballet scores and a BAFTA award-winning score for the film *The French Lieutenant's Woman*. He has created and recreated music for silent films and written scores for a number of musicals.

Daza, Esteban (fl.1575)

The Spanish composer Esteban Daza is known for his publication of music for vihuela, the plucked string instrument known in Spain mainly in the 15th and 16th centuries.

Vihuela Music

Daza published in 1575 an important collection of music for vihuela, *El Parnasso*. Its three books contain fantasias, transcribed motets and transcribed songs, respectively.

Deane, Raymond (b.1953)

The Irish composer Raymond Deane studied music in Dublin, proceeding to further study of composition under Gerald Bennett in Basle, Karlheinz Stockhausen in Cologne, and later Isang Yun in Berlin. His Violin Concerto is based on a story by E.T.A. Hoffmann, while his Oboe Concerto features the soloist as an exile from an often aggressive orchestra.

Debussy, Claude (1862–1918)



MUSIC ON CD 1

Claude Debussy has exercised widespread influence over later generations of composers, both in his native France and elsewhere. He was trained at the Paris Conservatoire, and decided there on a career as a composer rather than as a pianist (his original intention). His highly characteristic musical language, thoroughly French in inspiration, extended the contemporary limits of harmony and form,



with a remarkably delicate command of nuance, whether in piano writing or in the handling of a relatively large orchestra.

Operas

Debussy attempted many operas, two based on stories by Edgar Allan Poe, but he completed only one: *Pelléas et Mélisande*, a version of the medieval play by Maurice Maeterlinck, with its story of idealised love perfectly matched by the composer's musical idiom.

Orchestral Music

The most influential piece of orchestral music by Debussy is the *Prélude à l'après-midi d'un faune* ('Prelude to the Afternoon of a Faun'), based on a poem by Mallarmé. This was later used for a ballet, with choreography by Nijinsky, who created a considerable scandal at the first performance. The music evokes a pagan world, as the satyr of the title takes his ease in the afternoon shade on a summer day.

The three symphonic sketches that constitute *La Mer* ('The Sea'), published with a famous woodcut known as *The Wave* (from the Japanese artist Hokusai's views of Mount Fuji – an indication of oriental influence on Debussy), offer evocations of the sea from dawn to midday, of the waves, and of the dialogue of wind and sea. Other orchestral works by Debussy include the three Nocturnes: *Nuages* ('Clouds'), *Fêtes* ('Festivals') and *Sirènes*. *Images*, a work in three movements completed in 1912, includes *Gigues*, *Ibéria* and *Ronde de printemps*, the last a celebration of spring. His *Le Martyre de Saint Sébastien*, finally scored by André Caplet, was in origin a theatrical and choreographic collaboration with Gabriele d'Annunzio.

Debussy sketched out orchestration for his *Rapsodie* for saxophone and piano, completed after his death by Roger-Ducasse, an interesting addition to the repertoire of an instrument often neglected by classical composers.

Chamber Music

Debussy's chamber music includes a fine string quartet, known as the first, although the second, like so much of the composer's work, existed only as a future project. He wrote his *Rapsodie* for

saxophone (later orchestrated) somewhat reluctantly, while *Syrinx*, for unaccompanied flute, in which the pagan god Pan plays his flute, was originally written as incidental music for the theatre. Towards the end of his life Debussy planned a series of six chamber works, patriotically announced as by 'Claude Debussy, musicien français'. He completed three of these projected works: a Violin Sonata, a Cello Sonata and a Sonata for flute, viola and harp.

Vocal Music

Debussy made a significant addition to the French song repertoire, capturing the spirit, in particular, of the work of poets like Verlaine and Mallarmé, but also turning to earlier poets, including Villon and Charles d'Orléans. His *Chansons de Bilitis*, settings of verses by Pierre Louÿs, turn again to the pagan world, while the settings of the Verlaine *Fêtes galantes*, including *Clair de lune*, capture the nostalgia of the poems, their yearning for an unattainable past. His cantata *Le Printemps* was his submission for the Prix de Rome.

Piano Music

In his writing for the piano Debussy proved himself a successor to Chopin, who had died in Paris 13 years before Debussy's birth. His own debt to Chopin was overtly expressed in his two books of *Études* ('Studies'), completed in 1915. The *Deux Arabesques*, early works, enjoy continued popularity, as does the *Suite bergamasque*, with its all too popular 'Clair de lune'. *Estantes* ('Prints') evokes the Far East in 'Pagodes', Spain in 'La Soirée dans Grenade' ('Evening in Granada'), and autumnal sadness in 'Jardins sous la pluie' ('Gardens in the Rain'), while *L'Isle joyeuse* turns to Watteau for inspiration. Two sets of *Images* offer further delicate pictures, while the two books of *Préludes* offer still more varied images, from *La Fille aux cheveux de lin* ('The Girl with Flaxen Hair') and *La Cathédrale engloutie* ('The Submerged Cathedral') to the final *Feux d'artifice* ('Fireworks'). The single *La Plus que lente* ('More than Slow') of 1910 and the light-hearted *Children's Corner Suite* form a further part of a larger series of works.

De Curtis, Ernesto (1875–1937)

The Neapolitan composer Ernesto de Curtis is remembered for his contribution to song in his native region of Naples, in particular his *Turna a Surriento*, a setting of words by his brother Giovanni Battista and a favourite recital item in tenors' repertoire, from Caruso to Pavarotti.

De Curtis, Giovanni Battista (1860–1926)

An elder brother of Ernesto de Curtis, Giovanni Battista is chiefly known as the author of Neapolitan songs such as the popular *Turna a Surriento*, set to music by his younger brother Ernesto. He himself is credited with the words and music of the song *Carmela, Canto Sorrentino*.

Dedekind, Constantin Christian (1628–1715)

The German poet and composer Constantin Christian Dedekind was educated at the Abbey of Quedlinburg and became a singer in the court chapel at Dresden. From 1666 until his resignation in 1675 he was director of the court musical establishment and distinguished there as a violinist. He devoted his later years to poetry rather than composition and was a member of the literary academy known as the *Elbschwanenorden*, founded by the Hamburg poet Johann von Rist.

Vocal Music

Dedekind's principal contribution to music was his collection of sacred and secular songs under the title *Aelbianische Musen-Lust*, settings of poems by some of the leading writers of the time. His varied vocal works also include a considerable contribution to the German sacred concerto in his *Musicalischer Jahrgang und Vesper-Gesang*.

De Faria, Alexandre (b.1972)

Born in Rio de Janeiro, the composer Alexandre de Faria studied there and in London. He won first prize at the Segovia Composition Competition in 1996 and has enjoyed considerable success with a variety of compositions, including music for the British television series *The Vanishing Man*.

Guitar Music

Alexandre de Faria's compositions for guitar include the prelude *Olhos de uma Lembrança* ('Eyes of a Recollection'), commissioned and recorded by the guitarist Fabio Zanon.

De Fesch, Willem (1687–1761)

From 1725 until 1731 the Netherlands violinist and composer Willem de Fesch was *kapelmeester* at Antwerp Cathedral, leaving that position to settle in London. There he continued his career as a leading violinist, apparently retiring in 1750. He was caricatured by Hogarth, performing his oratorio *Judith*.

Vocal and Instrumental Music

De Fesch's compositions include two oratorios and a pastoral Serenata, now lost, with sets of English songs, some for Marylebone Gardens, where he directed the music in 1748 and 1749. His instrumental works include sonatas and concertos for various groups of instruments, including a number of additions to cello repertoire.

Delalande, Michel-Richard: see Lalande, Michel-Richard de

Delibes, Léo (1836–1891)

www MUSIC ON BONUS AREA



Léo Delibes was trained at the Paris Conservatoire, where he achieved no particular distinction. His first major triumph came with the ballet *Coppélia*, based on a story by E.T.A. Hoffmann and staged at the Opéra in 1870. He excelled as a composer of operetta, his career culminating in equally successful operas of a more serious kind.

Stage Works

Delibes won early success with *Coppélia* and its Hoffmann story of old Dr Coppelius and his doll Coppélia, who seems to come to life. He followed this in 1876 with *Sylvia*, set in pagan Greece. The 1866 ballet *La Source* had given Delibes an earlier opportunity, in collaboration with the established composer Minkus. In 1882 Delibes wrote a set of pastiche ancient airs and dances for Victor Hugo's play *Le Roi s'amuse*, later to provide a subject for Verdi's opera *Rigoletto*. His opera *Lakmé*, dealing with the love of a British officer and the daughter of a Brahmin priest in mid-19th-century India, provides the well-known 'Bell Song' for ambitious coloratura sopranos. The 'Flower Duet', popularised by its recent commercial use, remains singularly attractive. Delibes's last opera, *Kassya*, was orchestrated by Massenet after the composer's death.

Delius, Frederick (1862–1934)

www MUSIC ON BONUS AREA



Born in 1862 in Bradford of German parentage, Frederick Delius was sent by his father to Florida as an orange-grower. There he developed further his earlier musical interests and eventually persuaded his father to support him during a period of musical study at the Leipzig Conservatory, where he met Grieg. With continued paternal support he moved thereafter to Paris and in 1897 settled at Grez-sur-Loing with the painter Jelka Rosen, who later became his wife. His final years brought blindness and

paralysis, the result of an early syphilitic infection, and his later music was dictated to the young English musician Eric Fenby, who became his amanuensis. Delius had a strong champion in the conductor Sir Thomas Beecham, who did much to bring his music before the British public. The musical language of Delius, with a characteristic harmony and lyricism of its own, often has a rhapsodic intensity of feeling.

Stage Works

The stage works of Delius include the lyric drama *Koanga*, a love-story set on a Mississippi plantation, where the heroine, the slave-girl Palmyra, rejects the advances of the overseer in favour of a prince of her own tribe, Koanga. *La Calinda*, from this opera, is a well-known orchestral excerpt. The opera *A Village Romeo and Juliet*, based on a novel by Gottfried Keller, is generally known to concert audiences because of the familiar orchestral interlude 'The Walk to the Paradise Garden', as the lovers walk together to a village inn. From the later opera *Fennimore and Gerda* comes an orchestral Intermezzo, arranged after the death of the composer by Eric Fenby. The opera *Irmelin*, first performed under Beecham only in 1953, offers an orchestral Prelude for concert repertoire. Incidental music for James Elroy Flecker's *Hassan* has again provided items for concert repertoire.

Orchestral Music

Popular orchestral works by Delius must include *Brigg Fair*, appropriately described as an 'English Rhapsody' and the rhapsody *In a Summer Garden*. *On Hearing the First Cuckoo in Spring* and *Summer Night on the River* constitute two pieces for small orchestra, with a further work, *A Song Before Sunrise*, for similar forces. *Légende*, for violin and orchestra, is a useful work for violinists, and may also be heard in a violin and piano version. A rhapsodic Violin Concerto, a Cello Concerto, and a Double Concerto for both instruments together are nowadays heard rather less frequently.

Choral and Orchestral Music

Music by Delius for singers and orchestra includes his variations on a traditional plantation

song *Appalachia* and his Walt Whitman settings *Sea Drift* and *Songs of Farewell*. The remarkable *A Mass of Life*, based on Nietzsche, expresses the composer's own creed.

Chamber Music

Delius wrote three numbered violin sonatas, the third first performed and recorded by the violinist May Harrison with the composer Arnold Bax as pianist. The cellist Beatrice Harrison gave the first performance of Delius's Cello Sonata, accompanied by the composer Hamilton Harty.

Dello Joio, Norman (1913–2008)

From childhood an organist, like his father, who had emigrated from Italy, Norman Dello Joio had his musical education in New York at the Institute of Musical Art and the Juilliard Graduate School, and briefly at Yale under Hindemith, an important influence on his approach to composition. He won early success as a composer, achieving performances under leading conductors and a number of awards, with music that drew largely on his own Catholic Italian background and on the music he heard in New York, in particular jazz. He enjoyed an active teaching career, with positions at Mannes College and later at Boston University.

Orchestral Music

Dello Joio's *The Triumph of Saint Joan Symphony* was drawn from his opera on the subject of the French saint, and later presented by Martha Graham as a ballet. His orchestral compositions range from his Piano Concertino of 1938 to his more recent *Lyric Dances*, which are generally in a tonal idiom while including a contemporary use of dissonance and irregular rhythms, with some unusual instrumentation.

Demus, Jörg (b.1928)

The Austrian pianist Jörg Demus made his debut in Vienna in 1953. Well known both as a soloist and a valued collaborator in chamber music and in song recitals, he has a particular interest in historical keyboard instruments. He has made a small but interesting addition to chamber music, notably in his compositions for cello and piano.

Denisov, Edison Vasil'evich (1929–1996)

Edison Denisov studied with Shebalin at the Moscow Conservatory, where he later taught instrumentation and, from 1990, composition. He spent the winter of 1990–1 at the electronic studio of IRCAM in Paris, on the invitation of Pierre Boulez. After a car accident in 1994 he spent much of the end of his life in Paris, where he died in 1996. With Schnittke and Gubaidulina he was among the leading figures in post-Stalinist Russian music, drawing on contemporary techniques from serial to electronic.

Choral and Vocal Music

Denisov's vocal music includes a Requiem, a *Kyrie* in homage to Mozart, and *Life and Death of Our Lord Jesus Christ*, using biblical texts and excerpts from the Russian Orthodox liturgy. His solo songs, with instrumental ensemble or piano, use a wide range of texts.

Stage Works

Denisov's first opera, *Soldier Ivan*, in 1959, is based on a Russian folk-tale. His 30 or more stage works include ballets and incidental music.

Orchestral and Instrumental Music

Denisov left two symphonies for full orchestra and two chamber symphonies, in addition to a number of concertos, the last two for flute, harp and orchestra and for flute, clarinet and orchestra respectively. His chamber music includes duo sonatas, trios, string quartets and quintets, in addition to a variety of music for other ensembles, and for solo piano.

Denza, Luigi (1846–1922)

A pupil of Mercadante and Serrao at the Naples Conservatory, the Italian conductor and composer Luigi Denza settled in London in 1887.

**Songs**

Denza is remembered above all for his Neapolitan song *Funiculi funiculà*, which won the popularity of a folksong. It was presumed to be such by Richard Strauss, who used it in his symphonic poem *Aus Italien* without due acknowledgement, and by Schoenberg.

Dessau, Paul (1894–1979)

Paul Dessau enjoyed early distinction in Germany as a conductor, subsequently developing his gifts as a composer. Political circumstances led him to move to Paris in 1933 and in 1939 to the United States, where he continued his earlier collaboration with Brecht and worked as a film composer in Hollywood. In 1948 he returned to East Germany, where he worked further with Brecht.

Instrumental and Film Music

Dessau was a prolific composer in many genres, much of his work inspired by his political ideals, to which he was able to give overt expression again after the war. The film score for *The House of Frankenstein* is a collaboration with Hans Salter.

Destouches, André Cardinal (1672–1749)

The son of a rich merchant, the French composer André Cardinal Destouches enjoyed a varied early career, visiting Siam and returning to France to join the King's Musketeers, the *Mousquetaires Noires*. He found a talent for music, attracted royal attention, and was to serve

in various positions in the court musical establishment under Louis XIV, from 1725 arranging and directing concerts for Queen Maria Leszcynska.

Stage Works

D

Destouches had his first stage success in 1697 with *Issé*, described as a 'pastorale-héroïque'. He was later able, after study, to revise the work and continue with a series of compositions that include *tragédies-lyriques*, a *comédie-ballet* and other dramatic forms favoured at the French court.

Deutsch, Adolph (1897–1980)

Born in London, where he studied as an eight-year-old at the Royal Academy of Music, Adolph Deutsch moved to America in 1910, developing there an interest in orchestration, particularly in arrangements for dance bands in the 1920s. He established himself from the late 1930s as a film composer.

Film Music

From 1937 until 1945 Deutsch was under contract with Warner Brothers. After a short period of freelance work he joined MGM and then scored films for United Artists. He wrote music for 10 Humphrey Bogart films, among some 53 film scores for Warner Brothers, while later scores for United Artists included scores for two Billy Wilder films: *Some Like It Hot* and *The Apartment*. The film *The Maltese Falcon*, with Bogart, was released in 1941, with *High Sierra* in the same year. 1942 brought *George Washington Slept Here*, with *Northern Pursuit* following in 1943 and *The Mask of Dimitrios* in 1944.

Devienne, François (1759–1803)

The French composer François Devienne combined the performing careers of flautist and

bassoonist, playing at the Paris Opéra, as a chamber musician to Cardinal de Rohan, and in the orchestra of the *Loge Olympique*. He became a member of the National Guard and served at the Free School of Music that later became the Paris Conservatoire.

Orchestral and Instrumental Music

Deviennes's importance lies in his compositions for wind instruments. These include a dozen or more flute concertos, four bassoon concertos and two horn concertos, together with a large quantity of chamber music, including 21 flute quartets and a variety of other music making use of wind instruments. His *Nouvelle méthode théorique et pratique pour la flûte*, a method for the one-key flute, enjoyed lasting popularity.

Devreese, Frédéric (b.1929)

The Belgian conductor and composer Frédéric Devreese, the son of the violinist, composer and conductor Godfried Devreese, studied composition with his father, with Marcel Poot and, in Rome, with Pizzetti, and conducting with Hans Swarowsky in Vienna. He has served as conductor of the Belgian Radio Television Philharmonic Orchestra and won particular fame as a composer of film music.

Film and Instrumental Music

Devreese's film music includes collaboration with André Delvaux, among other distinguished directors. His First Piano Concerto earned him the prize of the City of Ostend when he was 19, and his later concertos remain eclectic in idiom but immediately accessible.

Devreese, Godfried (1893–1972)

The Belgian violinist Godfried Devreese was a pupil of Ysaÿe and César Thomson. He led the Kurhaus Orchestra in The Hague and was a member of the Concertgebouw Orchestra in

Amsterdam, also working as a conductor in Antwerp and Brussels. For some 29 years he was director of the Malines Conservatoire.

Orchestral Music

The compositions of Devreese, Romantic in general style, include concertos and symphonies, among a wide variety of works. His reputation as a composer has remained largely limited to his own country.

Diabelli, Anton (1781–1858)

A minor composer, Diabelli established a major music publishing house in Vienna. His name is remembered above all for the variations he commissioned from various composers, resulting in Beethoven's 'Diabelli' Variations.

Instrumental Music

Diabelli's compositions enjoyed considerable contemporary popularity and his piano duets have continued to serve ambitious and struggling beginners. As a composer he had a feeling for the lighter musical tastes of his time and the demands of the amateur musician.

Diamond, David (1915–2005)

A pupil of Bernard Rogers at Eastman, of Roger Sessions and Paul Boepple in New York, and then of Nadia Boulanger in Paris, the American composer David Diamond lived in Italy for some time, returning to the United States in 1965. He held various important teaching positions, from 1973 to 1997 at the Juilliard School in New York, and received a number of awards and distinctions.

Orchestral, Instrumental and Vocal Music

Diamond, against prevailing musical fashions, held to what he described as the Romantic spirit

in music, a belief that allied him with composers such as Harris, Barber, Hanson, Schuman and Piston. He lived to see his music winning an audience, after years of academic neglect.

His orchestral works include 11 symphonies and three violin concertos, with chamber music that includes some six string quartets. His Jewish heritage is represented by his *Kaddish* for cello and orchestra and by settings of texts relevant to Jewish life in America in *AHAVA – Brotherhood* and *Mizmor L'David*.

Dibdin, Charles (1745–1814)

A man of varied abilities, the English composer Charles Dibdin seems to have learnt from early activity as a singer in the London theatre, where he later took character parts. He was employed as a composer at Covent Garden and then by David Garrick at Drury Lane, contributed to musical repertoire at Ranelagh Gardens, and provided entertainments for Sadler's Wells. In 1776 his debts and domestic complications forced him to move to France, but two years later he returned to London, where involvement in a new theatre project led to a debtors' prison. Free once more, he decided in 1787 to sail to India, raising money for the venture by touring the provinces with his songs. In the event, however, he abandoned the voyage at Torbay and continued his popular entertainments in London, writing novels, publishing a periodical, and continuing to increase the repertoire of popular character songs.

Stage Works and Songs

Early in his career Dibdin collaborated with the writer Isaac Bickerstaffe in a series of popular English operas, including *Love in the City*, *Lionel and Clarissa* and *The Recruiting Sergeant*. Later he wrote his own libretti, some adapted from French. His other works include pantomimes, dialogues for Sadler's Wells, so-called 'Table Entertainments', and a very large number of songs.

Di Capua, Eduardo (1864–1917)

A composer of popular romantic songs, Eduardo Di Capua was born in Naples, the son of a musician. He is known for some of the most popular songs in Neapolitan repertoire.

Songs

Di Capua wrote his first songs, *Capille d'oro* and *Margaretella*, after meeting the poet Cinquegrana in 1887. Best known of all is *O sole mio*, written in 1898, setting verse by Giovanni Capurro. Other songs include *Carciuffola*, *Maria, Mari, E bersagliere*, *Aquellos ojos verdes*, *Santa Lucia* and *Lurdema canzone mia*.

Dijk, Péter Louis van (b.1953)

Péter Louis van Dijk occupies an important position in the music of South Africa, and is known for using elements of indigenous African music in his work.

Choral and Orchestral Music

Van Dijk's *San Gloria* brings together the Gloria of the Latin Mass and themes and rhythms from the San (Bushman). A second work in a planned trilogy of Bushman-related compositions is *San Chronicle*, for chamber orchestra.

Dinicu, Grigoraș (1889–1949)

The Romanian violinist Grigoraș Dinicu is now principally remembered for his *Hora staccato*, one of a number of such compositions for violin and piano. It is a well-known encore piece, not least in the recitals and recordings of Jascha Heifetz.

Dittersdorf, Carl Ditters von (1739–1799)



D

Dittersdorf had composition lessons from Giuseppe Bonno in his native Vienna and served as a violinist in the orchestra of the Prince of Sachsen-Hildburghausen, before joining the imperial theatre. He then served as Kapellmeister to the Bishop of Grosswardein, where, in 1762, he succeeded Michael Haydn. In 1769 he became Kapellmeister to the Prince-Bishop of Breslau, at this period acquiring the patent of nobility that added to the name of Ditters the honorific 'von Dittersdorf'. Conditions in Johannsberg, the seat of the Prince-Bishop, deteriorated in the political circumstances of the time, and on the death of his employer in 1795 he moved with his family to join the household of a nobleman in Bohemia. Before his death he dictated his fascinating autobiography to his son, a vivid account of musical life in his time.

Stage Works

Dittersdorf wrote a large number of stage works. The earlier Italian works written for Johannsberg were followed by a series of Singspiel primarily for Vienna, and 11 further such works in 1793 and 1794 for Duke Friedrich-August of Brunswick-Oels. These, all in all, mark an important stage in the development of the form.

Vocal and Choral Music

Dittersdorf made his due contribution to oratorio in four such works. He wrote settings of the Mass and other liturgical works, as well as cantatas and arias for church use. His secular vocal works are few.

Orchestral Music

In orchestral music Dittersdorf may be compared in some respects to his near contemporary Joseph Haydn. His 120 listed symphonies include a set of six giving musical expression to the *Metamorphoses* of Ovid and another *nel gusto di 5 nazioni* ('in the taste of five nations'). His concertos, rather fewer in number, include 18 for violin, five for viola, one for cello and one for double bass, as well as a Double Concerto for viola and double bass.

Chamber Music

The chamber music of Dittersdorf, with all the clarity of Classical style, includes string quartets and quintets, divertimenti, and compositions for groups of wind instruments.

D

Docker, Robert (1918–1992)

Known as a composer of light music, Robert Docker enjoyed a successful career both in England and in Australia. He was well known as an arranger, notably for Sidney Torch, and as a pianist and broadcaster.

Orchestral Music

Docker's many successful compositions include *Legend*, in the genre popularised by Addinsell's *Warsaw Concerto*; *Pastiche Variations*, a set of variations for piano and orchestra based on *Frère Jacques*; and *Tabarinage*, a mock can-can.

Dodd, Peter (b.1930)

The English musician Peter Dodd has spent much of his life in various posts in the music department of the BBC.

Orchestral Music

Dodd's *Irish Idyll* is based on the Irish folk-tune *The lark in the clear air*.

Dohnányi, Ernő (1877–1960)

Ernő Dohnányi was born in Poszony (now Bratislava) in 1877 and opted for further musical study in Budapest rather than, more conventionally, in Vienna, setting an example that was followed by his younger contemporary Bartók.



He played a leading part in forming the musical culture of Hungary, although there were difficulties with the regime that replaced the first republican government of the country. In spite of his overt opposition to the association of Hungary with National Socialist Germany, he found it necessary to spend his final years in America, dying in New York in 1960. As a composer Dohnányi was versatile, continuing existing traditions of music, while as a pianist he enjoyed international fame.

Orchestral Music

Although there is much in the music of Dohnányi to give pleasure, he is probably still best known abroad for his *Variations on a Nursery Theme* for piano and orchestra. His *Konzertstück* for cello and orchestra is a full-scale concerto for the instrument, for which he also wrote a sonata and a cello-and-piano arrangement of *Ruralia Hungarica*.

Chamber Music

Dohnányi left three strings quartets and two piano quintets, in addition to versions of *Ruralia Hungarica* for violin and piano.

Piano Music

Dohnányi was one of the most distinguished pianists of his time. He made a significant contribution to late-Romantic piano repertoire in a variety of pieces, particularly in the six *Concert Études* of 1916.

Domeniconi, Carlo (b.1947)

Born in Cesena in 1947, the Italian guitarist Carlo Domeniconi enjoys a considerable reputation as a performer.

Guitar Music

Domeniconi's compositions are chiefly for his own instrument. They include the four-movement suite *Koyunbaba*.

Donato, Edgardo (1897–1963)

Of Italian parentage, Edgardo Donato was born in Buenos Aires, but worked as a violinist and light-orchestra leader in Montevideo, providing music for various purposes. He is among the leading proponents of the tango.

D

Donizetti, Gaetano (1797–1848)
 MUSIC ON BONUS AREA


A native of Bergamo, Donizetti was, for nearly a decade after the early death of Bellini in 1835, the leading composer of Italian opera. He had his first success with *Zoraida di Granata* in 1822. There followed a series of nearly 60 more operas and a move to Paris, where Rossini had been induced to settle to his profit. His final illness confined him to a hospital in France for some 17 months before his return to Bergamo, where he died in 1848. Donizetti was not exclusively a composer of opera; he wrote music of all kinds – songs, chamber music, piano music and a quantity of music for the church.

Operas

The opera *Anna Bolena*, which won considerable success when it was first staged in Milan in 1830, provides a popular soprano aria in its final ‘Piangete voi?’, while ‘Deserto in terra’, from the last opera, *Dom Sébastien*, staged in Paris in 1843, has been a favourite with operatic tenors from Caruso to Pavarotti. The comedy *Don Pasquale*, staged in Paris in 1843, is a well-loved part of standard operatic repertoire, as is *L’elisir d’amore* (‘The Elixir of Love’), from which the tenor aria ‘Una furtiva lagrima’ (‘A hidden tear’) is particularly well known. Mention should be made of *La Favorite* and *La Fille du régiment* (‘The Daughter of the Regiment’), both first staged in Paris in 1840 and sources of further operatic recital arias. The second of these was revised for Milan under the title *La figlia del reggimento*. *Lucia di Lammermoor*, based on a novel by Sir Walter Scott, provides intense musical drama for tenors in the last act with ‘Tomba degl’avei miei’ (‘Tomb of my forebears’), and for the heroine in her famous mad scene.

Orchestral Music

Donizetti's orchestral music dates largely from his earlier years. It includes symphonies and concertos written in adolescence but showing the extent of his early gifts.

Songs

Donizetti's many songs demonstrate his particular gift for melody, exemplified also, of course, in his operas.

Donjon, Johannès (1839–1912)

A pupil of Jean-Louis Tulou, Johannès Donjon served as principal flautist at the Paris Opéra. His compositions for the flute include works that have found a secure place in French flute repertoire.

Donostia, Padre José Antonio (1886–1956)

A leading figure in music in the Basque country, José Antonio Donostia studied at the Capuchin College in Lecároz, later joining the Capuchin order, the names José Antonio assumed in religion and Donostia indicating his origin in San Sebastián, the Basque Donostia. In music he explored in particular two elements: plainchant and Basque folk-music. He spent the Civil War years in France, returning afterwards to divide his time between Barcelona and Navarre.

Piano Music

Padre Donostia's compositions for piano include four volumes of *Preludios vascos* ('Basque Preludes'), among other works that draw on Basque sources.

Stage and Vocal Music

Padre Donostia's stage works include settings of religious texts by Henri Ghéon, notably *Les*

Trois Miracles de Ste Cécile ('The Three Miracles of St Cecilia') and *La Vie profonde de St François d'Assise* ('The Profound Life of St Francis of Assisi'). He also wrote a Requiem.

D

Doppler, Franz (1821–1883)

The son of an oboist, the flautist, composer and conductor Franz Doppler was born in Lemberg (Lvov) and was taught first by his father. He made his debut in Vienna in 1834 with his younger brother Karl, also a flautist and a partner in a number of concert tours. Both brothers left their native Poland to work in Pest, in Hungary, where they played in the orchestra of the German Theatre and then of the Hungarian National Theatre, and both composed works for the theatre. Franz Doppler moved to Vienna in 1858, serving first as principal flautist in the Court Opera before becoming conductor of the Court Ballet.

Douglas, Roy (b.1907)

Self-taught as a musician, Roy Douglas is well known as an arranger and served as an assistant to Vaughan Williams and William Walton in preparing their works for performance.

Dowland, John (1563–1626)



John Dowland, of English or possibly Irish origin, was born in 1563, probably in London. He was a lutenist of distinction but failed, allegedly because he was a Catholic, to win a position in the royal service, seeking his fortune abroad at Kassel and later, in 1598, at the court of Christian IV of Denmark. He was forced by debt to return to England in 1606 and eventually won appointment as one of the King's Lutes in 1612. He performed during the funeral ceremonies of King James I and himself died the following year. Dowland was the composer, in particular, of one of the best-known songs of the period, *Flow, my teares*, music much imitated

and epitomising the fashionable humour of the day: melancholy. Dowland himself provided an apt pun on his own name – ‘Dowland, semper dolens’ (‘Dowland, always grieving’) – although he had a reputation as a cheerful man, despite being professionally embittered by his long failure to find employment at the English court.

Vocal Music

Dowland was above all the composer of lute songs, publishing his first collection of airs in 1597, followed by a second in 1600 and a third in 1603. He left over 80 secular songs and these include *Come again: sweet love doth now endite*, *Fine knacks for ladies* and *Flow, my teares*, among many others of moving intensity.

Lute Music

For the lute itself Dowland wrote fantasias, and dance movements including pavanes, galliards, almains and jigs.

Other Instrumental Music

The best known of Dowland’s instrumental compositions is his famous *Lachrimae or Seaven Teares*, for five viols and lute. This work includes a series of dance movements, chiefly galliards, and solemn pavanes, using the theme familiar from the lute song *Flow, my teares*.

Drdla, František Alois (1869–1944)

A native of Moravia, the Czech violinist and composer František Drdla studied in Prague and Vienna, serving as a violinist at the Vienna Court Opera and then as leader of the orchestra at the Theater an der Wien.

Violin Music

Drdla contributed to the repertoire of Viennese operetta and wrote a Violin Concerto, but is principally remembered for lighter violin pieces, part of his stock-in-trade as a solo performer.

Dresel, Otto (1826–1890)

A pupil of Liszt, Schumann and Mendelssohn, Otto Dresel moved to America in 1848, establishing himself as a composer in Boston, where he won a reputation among contemporary literati, setting poems by his contemporaries there, to add to the earlier body of German song that he had written. Largely forgotten, his work, for the most part hitherto unpublished, is only now beginning to receive serious attention.

Drigo, Riccardo (1846–1930)

Riccardo Drigo first worked as a conductor and composer in his native Padua before moving in 1878 to Russia, where he remained until 1920, conducting first the Italian Opera in St Petersburg and then the Imperial Ballet.

Ballet Music

Drigo's principal contribution as a composer was to the repertoire of ballet music. His *Arlekinada* ('Harlequin's Millions') in 1900 won particular success, not least through the popular Serenade, at one time often heard in programmes of lighter music.

Drouet, Louis (1792–1873)

The French flautist Louis Drouet enjoyed a long and successful international career that took him to many countries.

Flute Music

Drouet's music for the flute includes less substantial works of virtuoso interest, and a voluminous collection of studies.

Druckman, Jacob (1928–1996)

The American composer Jacob Druckman attended Copland's courses at Tanglewood and studied composition at the Juilliard School, where he later taught. He went on to hold other distinguished academic positions, notably at Yale, where he headed the electronic studio.

Duarte, John (1919–2004)

The English guitarist John Duarte worked first as a chemist before turning to music. He made an important contribution to guitar music and guitar performance in Britain – as a composer, performer and teacher.

Guitar Music

Duarte's music for the guitar and lute includes some 130 pieces, in addition to arrangements and material for teaching.

Dubois, Pierre-Max (1930–1995)

The French composer Pierre-Max Dubois had his first radio commission as a composer while still at the Paris Conservatoire. A prolific composer, he shows in his music the influence of Prokofiev and affinity with other French composers of his own or a slightly earlier generation.

Orchestral and Instrumental Music

Dubois made considerable additions to the repertoire of the saxophone, providing the instrument with two solo concertos, sonatas, concert pieces and a Concertino for four saxophones.

Dubois, Théodore (1837–1924)

The French composer Théodore Dubois followed a conventional career, winning the Prix de Rome and serving as organist at major churches in Paris while teaching at the Conservatoire. He became director of the latter institution in succession to Ambroise Thomas, but resigned in 1905 in the aftermath of the failure to award Ravel the Prix de Rome. He was succeeded as director by Fauré.

Music

Dubois wrote music for the theatre and the church, for the concert and recital hall. As an organist himself, he made a considerable contribution to organ repertoire in the conservative style of which he was a master.

Dubugnon, Richard (b.1968)

Born in Lausanne and with Swiss and French nationality, Richard Dubugnon studied at the Paris Conservatoire and then at the Royal Academy of Music in London. He has enjoyed a career as a double bass player as well as a composer, showing a particular interest in opera, of which his version of Chekhov's *A Proposal* is an example.

Chamber Music

Dubugnon draws on a variety of sources, showing technical expertise in works such as his *Canonic Verses* for oboe, oboe d'amore and cor anglais, which explores various canonic possibilities. His *Frenghish Suite* for wind quintet mingles influences from various English and French composers. The *Trois Évocations finlandaises* for solo double bass recalls memories of a journey to Finland.

Dufay, Guillaume (c.1400–1474)

Generally regarded as the leading composer of his time, Guillaume Dufay was born in Cambrai around the beginning of the 15th century. A chorister at Cambrai Cathedral, he was briefly in the service of the Malatesta family in Italy, and after a further period at home returned to join the papal choir in 1428. He was subsequently involved with a number of ruling families in Italy, including the d'Estes of Ferrara and the rulers of Savoy, before returning to Cambrai, where he retained a position as canon of the cathedral until his death. Dufay represents the generation influenced by the English composer John Dunstable and forming the so-called Burgundian or First Netherlands School of composers, flourishing in the territory ruled by the Dukes of Burgundy but widespread in its own influence as the predominant Renaissance musical style.

Church Music

Dufay wrote a considerable quantity of church music. These compositions include a number of Mass settings, with one based on the most popular secular cantus firmus *L'homme armé*, one on his own secular ballade *Se la face ay pale* and another on his Marian antiphon *Ave regina caelorum*. He asked for the Marian antiphon-motet *Ave regina caelorum* to be sung on his deathbed. His isorhythmic motet (a work using a particular rhythmic structural device developed in the previous century) *Nuper rosarum flores* was performed at the dedication of the Brunelleschi dome in Florence in 1436. His motet *O très piteux / Omnes amici*, a lament for the fall of Constantinople in 1453, was probably sung at the extravagant Banquet of the Oath of the Pheasant given by Philippe the Good of Burgundy at Lille in 1454, when an attempt was made to raise a Crusade to free the old Eastern capital of the Roman Empire.

Secular Music

Dufay wrote more than 70 chansons, setting verses in the fashionable forms of the time – the ballade, the virelai and rondeau. It would be invidious to make distinction between many of these, the majority in the form of rondeaux, although *Adieu ces bons vins de Lannoys* strikes a note of poetic nostalgia that may arouse sympathy.

Dukas, Paul (1865–1935)

A friend of Debussy at the Conservatoire and a pupil of Bizet's friend Guiraud, Paul Dukas came near to winning the Prix de Rome; when he left the Conservatoire he found an early musical career as a critic and an orchestrator. His strong critical sense led him to destroy a number of his compositions and only to allow a relatively small number of works to be published. He remained influential and respected as a teacher.

Orchestral Music

By far the best known of the compositions of Dukas is the symphonic scherzo *L'Apprenti sorcier*, ('The Sorcerer's Apprentice'), based on Goethe's poem *Der Zauberlehrling*. The music was later popularised by its inclusion in Walt Disney's *Fantasia*, with appropriate cartoon illustration. A year earlier, in 1896, Dukas had completed his only symphony, a work that deserves more attention than it has generally received.

Piano Music

The few surviving piano compositions by Dukas include a *Prélude élégiaque* based on the letters of the name of Haydn, a *Plainte* suggesting Debussy's *L'après-midi d'un faune*, a Sonata dedicated to Saint-Saëns, and his *Variations, interlude et finale sur un thème de Rameau*.

Duke, Vernon (Vladimir Dukelsky) (1903–1969)

A pupil of Glière in Kiev, Vernon Duke left Russia after the Bolshevik revolution, settling in America in 1922. Under his own name he wrote a Piano Concerto for Rubinstein, with the latter's encouragement, and in Paris wrote a ballet score for Diaghilev. His contact with George Gershwin led him both to change his name and to win success with music for the London and Broadway stages.

Du Mingxin (b.1928)

Du Mingxin was born in the Chinese province of Hubei, studying in Chongqing, Shanghai and in Moscow. He returned to China to join the staff of the Beijing Central Conservatory. His music reflects the synthesis of Chinese inspiration and traditional Western techniques.

Stage and Film Music

Du Mingxin's work for the theatre includes collaboration in the model opera *The Red Detachment of Women* and in *The Mermaid*. His film scores include *The Savage Land* and *She Died Alone*.

Orchestral Music

After his symphonic fantasia *The Goddess of River Luo* and 1979 *Youth Symphony* Du Mingxin won wider international distinction with his two violin concertos and two piano concertos.

Du Mont, Henry (c.1610–1684)

A chorister and later organist at Maastricht Cathedral, Henry du Mont settled in Paris in 1643, serving as organist at the church of St Paul and as organist and harpsichordist to the Duke of Anjou, and later as harpsichordist to Queen Marie-Thérèse. He subsequently became Master of the Queen's Music and a member of the royal chapel.

Keyboard Music

Du Mont, in addition to a variety of church music, also wrote music for harpsichord and organ.

Duncan, Trevor (b.1924)

Much of Trevor Duncan's music will be well known to British listeners, if not immediately identifiable as his work. Self-taught as a composer, Duncan worked for many years as a BBC

sound engineer. He contributed music to cinema news reels and has written a quantity of attractive and well-crafted light music. The March from his *Little Suite* was used as a signature tune for the long-running British television series *Dr Finlay's Casebook*.

Dunstable (Dunstaple), John (c.1390–1453)

Relatively little is known for certain about the life of the English composer Dunstable, although his influence on younger composers such as Dufay is hardly open to question. He is thought to have been in the service of the Duke of Bedford, possibly during the latter's regency of Paris and governorship of Normandy, from 1423 to 1429 and 1429 to 1435 respectively. This presence in France is based on very little evidence. Nevertheless contemporary copies of Dunstable's music appear relatively numerous on the continent of Europe, where he was held in some esteem. He is particularly associated with the so-called *contenance angloise* – a use of consonant thirds and sixths in a fuller form of harmony, familiar elsewhere in English music of the period.

Church Music

From a number of Marian compositions, one may single out *Quam pulchra es* and *Ave regina caelorum*. His motet *Veni Sancte Spiritus / Veni Creator Spiritus*, using the technique of isorhythm, with the application of a recurrent rhythmic pattern to a given series of notes, was intended for the Whitsunday liturgy.

Secular Music

O rosa bella has been attributed to others. *Je languis en piteux martire*, *Puisque m'amour*, *Durer ne puis* and *I pray you all* constitute the surviving body of Dunstable's secular music.

Duparc, Henri (1848–1933)

The French composer Henri Duparc wrote remarkably little music, leaving 13 songs that nevertheless have some importance as part of French vocal repertoire. Although never a full-

time student of music, Duparc took lessons from César Franck. He published his first five songs in 1868. His last surviving song was written in 1884. Thereafter, suffering from a nervous complaint, he gave up composition.

Vocal Music

The small number of songs by Duparc constitute an important and moderately well-known part of French *mélodie* repertoire. These include a setting of Baudelaire's *L'Invitation au voyage*, later orchestrated, as was *La Vie antérieure* by the same poet. Duparc made orchestrations also of the accompaniments of *Chanson triste*, *Au pays où se fait la guerre*, *Le Manoir de Rosemonde*, *Phidylé* and *Testament*.

Duphly, Jacques (1715–1789)

Jacques Duphly belongs to the French harpsichordist tradition. Born in Rouen, where he was employed as an organist, he moved to Paris in 1742 and there won a reputation as a teacher – one of the best, according to the famous harpsichord-maker Pascal Taskin – and as a performer.

Keyboard Music

The harpsichord music of Duphly owes much to the example of Rameau. The greater part of it was published in his lifetime in four collections, the third of which includes a possible violin accompaniment.

Dupré, Marcel (1886–1971)

Marcel Dupré enjoyed the widest international fame as an organist, noted not only for his performance of traditional repertoire but also for his compositions and improvisations. A pupil of Guilmant, Vierne and Widor, he succeeded the last as organist at St Sulpice.

Organ Music

Dupré's organ music reflects his own virtuosity as a performer and his abilities as a teacher in providing a repertoire for ambitious students. His compositions include works that combine the organ with other instruments, as well as vocal and chamber music.

D

Durante, Francesco (1684–1755)

A pupil of his uncle Don Angelo Durante, head of the S Onofrio Conservatory in Naples, Francesco Durante established himself as a leading composer of church music, after a period of further study in Rome. He served as *primo maestro* at the Neapolitan Conservatori Poveri di Gesù Cristo, where his pupils included Pergolesi, later moving to the same position at the S Maria di Loreto Conservatory and finally at S Onofrio. His later pupils included Piccinni.

Sacred Choral Music

Durante's fame as a composer rested on his achievements in the field of church music. His works include Masses, motets, antiphons, canticles, psalms and litanies.

Durey, Louis (1888–1979)

Strongly influenced by Debussy's opera *Pelléas et Mélisande*, Louis Durey joined the informal Groupe des Six, the six young French composers under the influence of Satie and Cocteau, but soon took a divergent course that allowed increasing scope for his political affiliations. He was secretary general of the Fédération Musicale Populaire and later of the Association Française des Musiciens Progressistes.

Stage Works

Durey's music for the theatre includes the incidental music *Chant des partisans coréens* ('Song of the Korean Partisans'), among other works.

Orchestral Music

Durey wrote a Concertino for piano, wind instruments, double bass and timpani, a *Mouvement symphonique* for piano and strings, and a string Sinfonietta, as well as a *Fantaisie concertante* for cello, among other relatively large-scale compositions.

Chamber Music

Chamber music by Durey includes a Flute Sonatina, a String Trio and *Les Soirées de Vallère* for wind quintet, in addition to his three string quartets.

Vocal and Choral Music

Durey's political affiliations are clear from his setting of two poems by Ho-Chi-Minh and the choral *La Longuemarche*, with words by Mao Tse Tung. There are notable settings of poems by Apollinaire, Eluard and Cocteau, among the first *Le Bestiaire* ('The Bestiary') and, with words by Cocteau, *Le Printemps au fond de la mer* ('Spring at the Bottom of the Sea').

Piano Music

Durey wrote *Carillons* and *Neige* ('Snow') for piano duet, three sonatinas, and *Obsession* (later orchestrated).

Durufié, Maurice (1902–1986)

The French organist and composer Maurice Durufié was a pupil of Tournemire and Gigout and enjoyed a career as an organist both in Paris and in numerous concert tours abroad, a representative of the French tradition of organ playing and composition inherited from his teachers, and from the example of Guilman and Vierne.



Organ Music

Durufié's organ music includes a *Prélude, adagio and choral varié* on *Veni Creator Spiritus*, a Suite, and a Prelude and Fugue in memory of the composer and organist Jehan Alain, who had been killed in action in 1940.

Church Music

Durufle's best-known work is his Requiem, music firmly founded on Gregorian chant in its melodic material and treatment of the liturgical text. He also left a number of motets and a Mass setting.

D

Dušek, František Xaver (Dussek, Franz Xaver) (1731–1799)

A pupil of Habermann in Prague and of Wagenseil in Vienna, František Xaver Dušek held an important place in Prague musical life; he was associated with Mozart on the occasion of the latter's attendance there at performances of *Le nozze di Figaro*, the composition of *Don Giovanni* in 1787, and the staging in 1791 of *La clemenza di Tito*. His pupils included Leopold Kozeluch.

Orchestral Music

Dušek left some 37 symphonies and a number of concertos. They represent something of the transitional pre-Classical style, with occasional elements of the Baroque and of the maturer Classical developments of his time.

Keyboard Music

Dušek's solo and duet keyboard sonatas reflect the style of his time and the gradual transition from harpsichord to piano.

Dussek, Jan Ladislav (1760–1812)

Born and educated in Bohemia, latterly at the University of Prague, Dussek for some years led a peripatetic existence as a pianist that took him to Holland, Russia, Lithuania, various cities in Germany (with possible lessons from C.P.E. Bach in Hamburg) and, in 1786, Paris. With the revolution he took refuge, in 1789, in London, where he married the singer, pianist and harpist Sophia Corri. Here he joined his father-in-law in music publishing and persuaded

the piano-maker Broadwood to extend the range of the keyboard. In 1799, with the failure of his business, Dussek moved to Hamburg, performed successfully in Bohemia, and entered the service of Prince Louis Ferdinand of Prussia, whose death he mourned in an elegiac Piano Sonata. His final years were spent in the service of Talleyrand in Paris, where he died in 1812.

Orchestral Music

Dussek wrote a number of concertos for piano, piano and harp, and two pianos. He makes some demands for virtuosity in music that was much admired in his own time.

Chamber Music

Chamber music by Dussek includes a number of sonatas for violin and piano and some for piano trio. The harp features quite extensively in original compositions and transcriptions, and there are string quartets, piano quintets and a Serenade for nonet. A topical novelty is *The Naval Battle and Total Defeat of the Dutch Fleet by Admiral Duncan*, scored for piano, violin, cello and percussion.

Piano Music

Himself a pianist, Dussek wrote a number of works for piano. These include *The Sufferings of the Queen of France*, written in 1793, and *Élégie harmonique sur la mort du Prince Louis Ferdinand de Prusse* ('Harmonic Elegy on the Death of Prince Louis Ferdinand of Prussia'), in addition to a series of less programmatic sonatas, many in an incipient Romantic idiom that has some passing resemblance at times to the musical idiom of other composers.

Dussek, Sophia Giustina (*née* Corri) (1775–1847)

The daughter of the Italian-born composer and teacher Domenico Corri, Sophia Corri was born in Edinburgh, where she made her debut as a pianist. In London she appeared as a singer, taking part in the Salomon concerts and developing her ability as a harpist. She married Ladislav Dussek in 1792.

Dutilleux, Henri (b.1916)

The French composer Henri Dutilleux, although individual in his approach, nevertheless follows the traditions of Ravel and Debussy, seeking clarity and economy in his musical language and an enjoyment of varied timbres.

Orchestral Music

In his two symphonies Dutilleux explores novel combinations of sound, in the first contrasting groups and single instruments and in the second dividing the orchestra into a smaller chamber group, separate from the larger body. His *Métaboles* of 1964 allows a gradual emergence of thematic material, as, in a measure, does *Tout un monde lointain...*, a work for cello and orchestra written between 1968 and 1970.

Chamber and Piano Music

Similar qualities are to be heard in the chamber music of Dutilleux, notably in the string quartet of 1976 *Thus the Night* and other works with idiomatic use of wind instruments. His piano music includes a number of miniatures.

Duvernoy, Frédéric Nicolas (1765–1838)

An important figure in the establishment of a French school of French horn playing, Duvernoy occupied a leading position as a performer in his own time, employed as a principal player at the Opéra in Paris. He was much admired by Napoleon and retained official favour under the latter's immediate successors, until 1830.

French Horn Music

Duvernoy's compositions are principally for his own instrument and include concertos and chamber music, in addition to an important *Méthode pour le cor* ('Method for the Horn').

Dvarionas, Balys (1904–1972)

The Lithuanian composer Balys Dvarionas, distinguished also as a pianist and conductor, was a member of a musical family. He studied in Leipzig with Abendroth, Karg-Elert, and the pianist Egon Petri. He won international renown as a pianist, and a high reputation at home for compositions that fulfilled the populist political aims of the Soviet government, by which he was honoured.

Dvořák, Antonín (1841–1904)

MUSIC ON CD 1



The later 19th century brought an increasing consciousness of national identity to various ethnic groups in Europe and elsewhere in the world. Antonín Dvořák, born in a Bohemian village where his father was an innkeeper and butcher, followed Smetana as the leading exponent of Czech musical nationalism, firmly within the Classical traditions of Central Europe. His early musical training was followed by employment for some years as a viola player, for a time under Smetana, and then, with the positive encouragement of Brahms, by a life primarily devoted to composition. Dvořák won recognition abroad and rather more grudging acceptance in Vienna. Between 1892 and 1895 he spent some time in the United States of America as director of the new National Conservatory, a period that brought compositions which combine American and Bohemian influence. At home again he was much honoured, resisting invitations from Brahms to move to Vienna in favour of a simple life in his own country. He died in 1904, shortly after the first performances of his last opera, *Armida*.

Orchestral Music

Dvořák wrote nine symphonies, of which the best known must be the Symphony No. 9 'From the New World', written in 1893 and first performed in New York in the same year. This 'New World' Symphony derived some inspiration from a Czech translation of Longfellow's poem *Hiawatha*.

Works for solo instrument and orchestra by Dvořák include an important Cello Concerto, a Violin Concerto and a slightly less well known Piano Concerto. The Romance for solo violin and orchestra and *Silent Woods* for cello and orchestra make interesting and attractive additions to solo repertoire for both instruments.

Other orchestral works include two sets of *Slavonic Dances*, arrangements of works originally designed for piano duet, and three *Slavonic Rhapsodies*. Overtures include *My Home*, *In Nature's Realm*, *Othello*, *Hussite* and *Carnival*. To this one may add the *Scherzo capriccioso* of 1883, a Polonaise, written four years before, and the splendid *Serenade for Strings* of 1875. The Symphonic Variations meet the challenge of an apparently intractable theme and the 10 *Legends* were orchestrated by the composer from his original piano-duet version. To this may be added the symphonic poems *The Noonday Witch*, *The Golden Spinning-Wheel* and *The Wild Dove*, works that seem to explore new ground, with their narrative content.

Chamber Music

Dvořák left 14 string quartets, of which the best known is the so-called 'American' Quartet, No. 12 in F major, written in 1893, the year of the 'New World' Symphony. The composition of Quartets Nos 13 and 14, in 1895, seems to have taken place over the same period. From the American period comes the G major Sonatina for violin and piano, its second movement sometimes known as 'Indian Lament'. Of the four surviving piano trios the fourth, called *Dumky* because of its use of a Bohemian national dance-form, is the best known, closely rivalled in popularity by the third. Dvořák's quintets for piano and strings or strings alone offer further pleasure, as well as the String Sextet and the charming *Terzetto* for two violins and viola.

Piano Music

The best known of all the pieces Dvořák wrote for the piano must be the *Humoresque* in G flat major, the seventh of a set of eight. Close to this come the two sets of *Slavonic Dances* for piano duet.

Operas

Dvořák wrote 10 operas, the first in 1870 and the last completed and staged in 1903. *Rusalka*, first produced in 1900, provides a well-known concert aria, 'O silver moon'. Other operas have had less currency abroad, although they have some importance in the Czech musical revival. The composer himself set considerable store by his music for the theatre, whether in comic village operas in the manner of Smetana's *The Bartered Bride* or in more ambitious works based on Czech legend.

Vocal and Choral Music

Dvořák wrote a number of songs and a popular set of *Moravian Duets* for soprano and contralto. The most popular of the songs is the fourth of *Seven Gypsy Songs*, Op. 55 'Songs my mother taught me', also familiar from various arrangements.

Some of Dvořák's choral works were written for the flourishing amateur choral societies of England, in Leeds, Birmingham and London. These include the oratorio *St Ludmilla*, settings of the Mass and Requiem Mass, and a setting of the *Te Deum* which was first performed in New York in 1892. Earlier choral works include a setting of the *Stabat mater* and of Psalm CXLIX, first performed in Prague in 1880 and 1879 respectively.

Dyens, Roland (b.1955)

The French guitarist Roland Dyens was born in Tunisia and enjoys an active career as a composer and performer. He is known particularly for his skill in improvisation.

Dyson, George (1883–1964)

For a number of years the English composer George Dyson held teaching positions at leading public schools in England, including a period of 13 years as director of music at Winchester College, an important influence on his work. In 1938 he became director of the Royal College of Music in London and was knighted in 1941.

Choral Music

Dyson's *The Canterbury Pilgrims*, based on Chaucer's *Canterbury Tales*, won considerable contemporary popularity in England. He contributed a number of other choral works to the Three Choirs Festival in the West of England.

Orchestral Music

Dyson's orchestral compositions include a Violin Concerto, two concertos for strings, a *Prelude, Fantasy and Chaconne* for cello and chamber orchestra, and a Symphony in G major.

E

East, Michael (c.1580–1648)

Probably a distant relation of the music printer and publisher Thomas East, Michael East was well enough established as a composer of madrigals in Elizabethan England to be able to contribute to Thomas Morley's *The Triumphs of Oriana* in 1601. He was employed in later years at Ely and then Lichfield Cathedral.

Vocal Music

Between 1604 and 1638 East published seven collections of vocal works, madrigals, anthems and fancies, secular and sacred works, offering, as was the custom, the alternative possibility of instrumental performance. His secular texts often follow the pastoral fashion of the contemporary madrigal, while his sacred works include verse anthems.

Eberhard, Dennis (b.1943)

Trained at the Cleveland Institute, Kent State University, the University of Illinois and Warsaw Conservatory, the American composer Dennis Eberhard has established himself as one of the leading American composers of his generation. The recipient of a number of grants and awards, including the American Rome Prize, he is now on the faculty of Kent State University.

Orchestral Music

Eberhard's *Shadow of the Swan*, a piano concerto originally conceived for the Russian pianist Halida Dinova, became, under the influence of a poem by Yevtushenko, a reaction to the disaster of the Russian submarine *Kursk*. His *Prometheus Wept* began as a commemoration of the victims of Hiroshima and Nagasaki and incorporates the Russian liturgical chant of a

passage from the *Book of Revelations*, extending the human references of the work into a still wider context.

Egge, Klaus (1906–1979)

The Norwegian composer Klaus Egge held a prominent position in the musical life of his own country and of Scandinavia. Influenced by Norwegian folk-music, he nevertheless turned to serial techniques, using the 12-note series but preserving a sense of tonality.

Orchestral Music

Egge's compositions include five symphonies as well as concertos for piano, for violin and for cello.

Einem, Gottfried von (1918–1996)

Gottfried von Einem was among the most distinguished Austrian composers of his generation. Educated in Germany and in England, he was a pupil of Boris Blacher. Much of his music has a tendency towards the neoclassical; his operas are closely associated with the expressionism of the period, as in the work of Schoenberg, Berg, Weill and Hindemith.



Stage Works

Von Einem's ballet *Prinzessin Turandot* won him, in 1944, the position of resident composer to the Dresden Staatsoper. His first opera, *Dantons Tod* ('Danton's Death'), based on the work of Büchner, had its first staging in Salzburg in 1947, to be followed in 1953 by *Der Prozess* ('The Trial'), based on Kafka. *Der Besuch der alten Dame* ('The Visit of the Old Lady') was written in collaboration with the playwright Dürrenmatt, and *Kabale und Liebe* ('Intrigue and Love') on a text adapted from Schiller. *Jesu Hochzeit* ('The Wedding of Jesus') provoked a predictable scandal.

Orchestral and Chamber Music

Von Einem's orchestral music includes concertos for piano and for violin, together with a *Philadelphia Symphony* and a *Vienna Symphony*. His chamber music includes two violin sonatas and a Divertimento based on themes from his opera *Der Besuch der alten Dame*.

Elgar, Edward (1857–1934)



MUSIC ON CD 1



Edward Elgar was arguably the leading English composer of his generation and a significant figure among late-Romantic European musicians. Born in the west of England in 1857, the son of a piano-tuner and owner of a music shop, he earned his earlier living as an organist, violinist and teacher in his own part of the country. After his marriage in 1889 he found himself able to move to London as a composer, but success only came later, after his return to the West Country, confirmed by the 'Enigma' Variations, first performed in London in 1899. Knighted in 1904, he wrote relatively little after the death of his wife in 1920.

Choral Music

Elgar wrote a number of oratorios and works for chorus and orchestra. These include *The Apostles* and *The Kingdom*, and the cantata *Caractacus*. The most significant of all is *The Dream of Gerontius*, with words by Cardinal Newman, a remarkable study of a man on his deathbed. *Sea Pictures*, an anthology of songs for contralto and orchestra with texts related to the sea, was written in 1899 and won contemporary success. His earlier compositions include music for the Catholic church in Worcester, where he followed his father as organist.

Orchestral Music

The 'Enigma' Variations, with its portraits in each variation of one of the composer's friends and its unsolved musical puzzle in the 'hidden' theme which apparently spans the whole set, is one of the best-known of his works. Still more familiar, if less substantial, must be the 'Pomp

and Circumstance' Marches. His concert overture *Cockaigne* is an evocation of London, while the Elegy, the *Introduction and Allegro* and the Serenade, all for string orchestra, offer music of the highest quality. Elgar's Cello Concerto, written in 1919, enjoys great popularity, not yet matched by that of the earlier Violin Concerto, composed before the war. Elgar's two completed symphonies are comparable, at least, to the work of other great symphonists of the period. He left sketches for a third, now conjecturally reconstructed.

Chamber Music

Elgar wrote a number of pieces for violin and piano during the earlier part of his life. Of the smaller pieces that survive, *Chanson de nuit* and *Chanson de matin* have considerable charm. Of much greater weight are the three chamber works of 1918, the Violin Sonata in E minor, String Quartet in the same key, and Piano Quintet in A minor.

Keyboard Music

Elgar wrote relatively little for the piano, but his *Salut d'amour* ('Love's Greeting'), originally written for his wife and bearing a German title, has proved popular both in its original form and in a multitude of arrangements. As an organist himself, he wrote a few works for the instrument, including a Sonata and some voluntaries. A second organ sonata was arranged, under his supervision, from his *Severn Suite*. His piano music includes a number of short pieces, as well as a keyboard version of his 'Enigma' Variations.

El-Khoury, Bechara (b.1957)

Born in Lebanon, Bechara El-Khoury, a composer and a poet, has made his home in France. In his music he recalls some of the vicissitudes of his native country principally in extended orchestral works that show his mastery of instrumental colour.

Ellis, Vivian (1903–1996)

A pupil of Myra Hess, Vivian Ellis studied at the Royal Academy in London and made his reputation as a composer of light music, particularly in a successful series of musical comedies and light operas.

Ellstein, Abraham (1907–1963)

Born in America, Abraham Ellstein held an important position in the music of Yiddish Theatre and was also active in Yiddish radio and in synagogue music. His compositions include an opera, *The Golem*, and the oratorios *Ode to the King of Kings* and *Redemption*.

Emmanuel, Maurice (1862–1938)

A pupil of Delibes at the Paris Conservatoire, Maurice Emmanuel also studied a wide range of subjects at the Sorbonne and the École du Louvre. The disapproval expressed by Delibes of an early composition led him to study with Bizet's friend Guiraud. Having specialised in a study of ancient Greek dance, he was eventually appointed to the Conservatoire as teacher of the history of music, a position he held for 25 years. His interest in earlier music is reflected in his modal musical language.

Stage Works

Emmanuel's interest in Greek drama is apparent from his two operas based on Aeschylus, *Prométhée enchaîné* ('Prometheus Bound') and *Salamine*.

Vocal Music

Emmanuel's *Trente Chansons bourguignonnes du pays de Beaune* ('Thirty Songs of Burgundy'), based on folksongs of the region, reflect the composer's interest in material of this kind.

Orchestral Music

There is a literary basis to Emmanuel's two symphonies, as there is to his *Le Poème du Rhône* ('Poem of the Rhone'), derived from the poet Mistral.

Chamber Music

Emmanuel's chamber music includes a Trio for flute, clarinet and piano, a String Quartet, and the early Cello Sonata that earned such condemnation from Delibes.

Piano Music

Piano music by Emmanuel consists chiefly of six sonatinas, the earlier with programmatic titles and the fourth based on Hindu modes.

Encina, Juan del: see Enzina, Juan del**Enescu, George (1881–1955)**

 MUSIC ON BONUS AREA

The greatest of Romanian musicians, George Enescu was equally remarkable as a violinist and as a composer. He contributed significantly to the development of music in his own country, although much of his activity centred on Paris, where he was a pupil of Marsick and, for composition, of Fauré and Massenet. His violin pupils include Grumiaux, Ferras, Gitlis and Menuhin.

**Opera**

Enescu's only opera, *Oedipe*, draws on Sophocles and on the whole legend of Oedipus, from birth to death. The result of many years of intermittent work, it was first staged in 1936, but has never retained a place in international operatic repertoire. It is a demanding work of remarkable power.

Orchestral Music

Although much that he wrote may be of greater musical significance, Enescu's most popular composition is the *Romanian Rhapsody No. 1*. His music, however, is wide in range and includes a variety of works of some substance and originality.

Chamber Music

Enescu wrote chamber music for varying ensembles, including a wind *Dixtuor* (a work for ten instruments), a String Octet, quartets, trios and duo sonatas. These last include two cello sonatas and three violin sonatas, the third of which has proved popular abroad for its use of Romanian melodic material.

Englund, Einar (1916–1999)

A pupil of Palmgren, the Finnish composer Einar Englund went on, after the composition of his first two symphonies, to further study with Aaron Copland. He was also influenced by Shostakovich and Prokofiev, while he himself claimed the influence of Stravinsky and Bartók.

Orchestral Music

Englund's Second Symphony, with its reflection of jazz rhythms, was written in 1948 and is known as 'The Blackbird', described by one critic as a sarcastic statement on the brutality of Man compared with the purity of Nature. The Fourth Symphony 'Nostalgic', recalling the composer's childhood and alluding to Sibelius, was first performed in 1976. While the symphonies suggest the influence of Sibelius, Englund's 1955 Piano Concerto is more akin to Bartók.

Enzina, Juan del (1468–1529/30)

The Spanish composer, poet and dramatist Juan del Enzina was born in Salamanca, joining

the cathedral choir in 1484. In 1492 he joined the household of the second Duke of Alba, for whom he provided entertainments. Failing to gain a paid position in the cathedral choir, he moved to Rome, where he served Pope Alexander VI and then Pope Julius II, receiving from both benefices in Spain and dividing his time between his native country and the papal court. In 1519 he was ordained priest, to be appointed by Pope Leo X as prior of León Cathedral. He remained in León from 1521 until his death.

Vocal Music

Enzina's plays, eclogues and other poems, with his music, date largely from his earlier years. The plays, which included a musical element, consist of dramas on religious subjects and then love tragedies, setting a precedent for future Spanish drama. His compositions consist largely of the popular Spanish refrain songs known as *villancicos*. Much of his music was included in the *Cancionero Musical de Palacio*, assembled at the Spanish court.

Erdélyi, Mihaly (?)

Of Hungarian origin, Mihaly Erdélyi is remembered mostly for his *Pusztá Fox*, arranged from the operetta *Le Moulin de Dorozsmà*.

Erkel, Ferenc (1810–1893)

Descended from a family resident for generations in the then Hungarian city of Pozsony (now Bratislava), Ferenc Erkel was a leading figure in Hungarian music during a period of growing nationalist fervour. He enjoyed a successful career as a conductor and pianist.

Stage Works

Erkel did much to establish opera in Hungarian, starting in 1840 with his *Bátori Maria* and the patriotic historical *Bánk Bán*. His last opera, *István király* ('King Stephen'), was staged in Budapest in 1885.

Chamber and Piano Music

Much of Erkel's chamber and piano music makes use of Hungarian folk material.

Erkel, Sándor (1846–1900)

Like his father, Ferenc Erkel, Sándor Erkel enjoyed a career as a conductor at the Hungarian National Theatre, initially under his father and then under Hans Richter, whom he succeeded as musical director in 1876.

Piano Music

Sándor Erkel lacked the distinction of his father as a composer. His works include a transcription based on his father's opera *Brankovics György*, a work that tended to support Turkey rather than Russia, as Turkey had refused to hand over Hungarian refugees to the Austro-Hungarian government after the nationalist rising of 1849.

Erkin, Ulvi Cemal (1906–1972)

A pupil of Nadia Boulanger in Paris, the Turkish composer Ulvi Cemal Erkin served as director of Ankara Conservatory and then as head of the piano department. A leading figure in Turkish music, he drew on Turkish elements in his varied compositions, which include a Concertino and a Concerto, both for piano, and a Violin Concerto.

Ernst, Heinrich Wilhelm (1814–1865)

www MUSIC ON BONUS AREA

The violinist and composer Heinrich Wilhelm Ernst was born in Brno in 1814 and after early study in his native city entered the Vienna Conservatory in 1825 as a pupil of Böhm and of Seyfried. He heard Paganini in Vienna three years later



and soon abandoned his studies, after disciplinary action against him for unauthorised absence. Setting out on a concert tour, he made his way to Paris where he was able to hear more of Paganini, whose unpublished compositions he played by ear; in 1837 he anticipated Paganini's arrival in Marseilles by giving his own concert there. He continued to appear throughout Europe until about 1857, when he turned his attention rather to chamber music; from 1859 he collaborated with Joachim, Wieniawski and Piatti in the Beethoven Quartet Society. In 1864 he retired to Nice, to find some relief from gout, and died there the following year.

Violin Music

Ernst wrote, largely for his own use, works for unaccompanied violin, for violin and piano, and for violin and orchestra. These include sets of variations, some of which, like the Variations on *The Last Rose of Summer*, find a place in modern virtuoso repertoire. His compositions for violin and orchestra include the *Concerto pathétique*, *Rondo Papageno* and Fantasia on Rossini's *Otello*.

Erwin, Ralph (1896–1943)

Ralph Erwin, whose original name was Erwin Vogl, emigrated to France in 1933. His tango-song *Ich küsse Ihre Hand, Madame* ('I Kiss Your Hand, Madame') is closely associated with the name of the great tenor Richard Tauber.

Escobar, Pedro de (c.1465 – after 1535)

The Portuguese composer Pedro de Escobar served the Spanish Queen Isabella I as a singer. He was later director of music at Seville Cathedral, returning in 1514 to Portugal.

Church Music

Escobar demonstrates in his surviving motets and Masses his skill in counterpoint, ensuring him a place of importance among Iberian composers of the period of Columbus.

Escudero, Francisco (1912–2002)

The Basque composer Francisco Escudero studied in his native region and in Paris, returning to San Sebastián to hold a leading position there as a composer and as director of the conservatory. His work makes use of folk material, while later works also make use of more modern techniques than those he acquired under Paul Dukas and Le Flem in Paris.

Oratorio

Escudero's oratorio *Illeta*, which draws on Gregorian chant as well as Basque folk music, is a setting of the poem *Biotzean min dur* ('My Heart is Broken') by Xabier Lizardi, a song of mourning at the death of a loved one.

Esplá, Óscar (1886–1976)

Óscar Esplá drew particular inspiration from his native Alicante, writing music that reflects his regional Spanish origin and making use of a synthetic scale of his own devising for this purpose. A man of wide interests, he pursued parallel higher studies both in engineering and in the arts, a breadth of mind reflected in his music. Having decided to give his fuller attention to music, he studied with Reger and with Saint-Saëns, was appointed director of the Laboratoire Musical Scientifique in Brussels in 1946, served UNESCO in various capacities, and was, from 1958, director of the Óscar Esplá Conservatory in Alicante.

Stage Works

Esplá's stage works include the opera *La bella durmiente* ('Sleeping Beauty'), staged first in Vienna in 1909, ballets and opera-ballets.

Orchestral and Choral Music

Orchestral music by Esplá includes symphonies and a symphonic sketch, *Don Quijote velando las armas* ('Don Quixote keeping watch over his arms'). His *Sinfonía coral* ('Choral Symphony') dates from 1942, with a cantata based on texts from St John of the Cross completed in 1970.

Piano Music

Often symphonic in conception, Esplá's varied piano music ranges from early studies and pieces drawing on Spanish tradition to a *Sonata española* ('Spanish Sonata') in 1949, dedicated to the memory of Chopin.

E

Evans, Robert (1933–2005)

The Canadian composer and choral conductor Robert Evans made a significant contribution in both capacities to the cultural life of his own country and to wider choral repertoire.

Choral Music

Robert Evans is particularly remembered for his *Shalom*, *Pie Jesu* and *Ring-a the news*, and his cantata *WhaleSongDancing*.

F

Fagan, Gideon (1904–1980)

A native of Somerset West in the Cape Province of South Africa, Gideon Fagan was trained in his own country and at the Royal College of Music in London. He spent 27 years in England before returning home to take up the position of assistant conductor of the Johannesburg City Orchestra, later becoming music director of the South African Broadcasting Corporation and lecturing at the University of Cape Town. Well known as a conductor, he also enjoyed a reputation as a composer.

Orchestral Music

Fagan made use, in his compositions, of material of African origin, heard in his 1941 tone poem *Ilala* and other works.

Falla, Manuel de (1876–1946)

www MUSIC ON BONUS AREA

The music of Spain has exercised an exotic fascination, but often in forms adapted by foreign composers. Manuel de Falla is representative of a group of Spanish composers who won international recognition. He was born in 1876 in Cádiz, where he first studied, moving later to Madrid and then to Paris, but returning to Madrid when war broke out in 1914. Strongly influenced by the traditional Andalusian *cante jondo*, he settled in Granada, where his friends included the poet Federico García Lorca. The Civil War of 1936 found de Falla neutral in the struggle, but in 1939 he moved to Buenos Aires. There, he continued work on his ambitious stage-work *Atlántida*, which remained unfinished at the time of his death in 1946.



Stage Works

Manuel de Falla helped to support his family in Madrid, after a change in their fortunes, by composing zarzuelas, typically Spanish musical comedies. His first substantial stage work was the lyric drama *La vida breve* ('The Short Life'), completed in 1905 and first staged in Nice in 1913. The ballet *El amor brujo* ('Love the Magician'), with its ghostly story of gypsy jealousy, was first staged in Madrid two years later. The ballet *El sombrero de tres picos* ('The Three-Cornered Hat') reached its final form for its London production under the impresario Diaghilev in 1919. The puppet opera *El retablo de maese Pedro* ('Master Peter's Puppet Show'), based on an episode in the classical Cervantes novel *Don Quixote*, was completed in 1922. There are popular orchestral suites from the first three of these four works.

Orchestral Music

In addition to the concert version of *El amor brujo* and two suites from *El sombrero de tres picos* made by the composer, Manuel de Falla wrote an evocatively beautiful work for solo piano and orchestra under the title *Noches en los jardines de España* ('Nights in the Gardens of Spain') completed in 1915.

Vocal Music

In 1915 de Falla also completed his arrangement of seven Spanish folksongs, *Siete canciones populares españolas*, now familiar not only in the original vocal version but in other arrangements (particularly an effective arrangement for violin and piano).

Chamber Music

Among chamber works by de Falla may be included the Concerto for harpsichord, with flute, oboe, clarinet, violin and cello, making use of the early keyboard instrument that had played an important part in his puppet opera *El retablo de Maese Pedro*.

Piano Music

Piano works occupy a less important element among the compositions of Manuel de Falla, although the four *Spanish Pieces* and the early *Serenata Andaluza* offer pieces in characteristically Spanish musical idiom.

Falú, Juan (b.1948)

Born in Tucumán in Argentina, Juan Falú has a distinguished international reputation as a guitarist and as a composer for the instrument.

Guitar Music

Falú's guitar music has an established place in international repertoire, and is often based on traditional Argentinian folk-dances.

Fanelli, Ernest (1860–1917)

Ernest Fanelli was expelled from the Paris Conservatoire. He later returned to study with Delibes, until shortage of money finally compelled him to leave and support himself as a percussionist or pianist. His works remained unknown until discovered by Pierné in 1912, several years after he had abandoned composition.

Orchestral Music

Fanelli's work, prophetic of Debussy and admired by, among others, Ezra Pound, fell into oblivion once more after its discovery by Pierné. His surviving *Tableaux symphoniques* ('Symphonic Pictures') is based on Théophile Gautier's novel *Le Roman de la momie* ('Romance of the Mummy').

Fantini, Girolamo (1600 – after 1675)

The trumpet player Girolamo Fantini was in the service of Ferdinando II, the Grand Duke of Tuscany.

Trumpet Music

In 1638 Fantini published an important book on trumpet playing, perhaps the second of its kind. This includes eight sonatas, the first examples of art music for the instrument.

Farkas, Ferenc (1905–2000)

Initially a pianist, the Hungarian composer Ferenc Farkas studied in Budapest and then with Respighi in Rome. He taught composition from 1949 to 1975 at the Budapest Academy of Music, where his pupils included Ligeti and Kurtág. His many varied compositions include scores for some 70 films and 40 or more plays, and contributions to almost every musical genre.

Orchestral Music

Farkas wrote a number of concertos, some for rare instruments, such as his *Concertino rustico* for alphorn and a *Concerto all'antica* for baryton, the instrument favoured by Haydn's patron.

Farmer, John (born c.1570, fl.1591–1601)

Organist and Master of the Children at Christ Church Cathedral in Dublin, John Farmer is best remembered for his English madrigals. He also contributed to East's *Psalter* and demonstrated technical skill in a publication of 1591 that included 40 two-part canons.

Madrigals

The best known of Farmer's madrigals is *Fair Phyllis I saw sitting all alone*, included in his first collection, published in 1599. A second collection of madrigals in six parts followed in 1601.

Farnaby, Giles (c.1563–1640)

A Londoner and by trade a joiner, Giles Farnaby occupies an ambivalent position in the English music of his period; he lacked something of the consistency of his more distinguished contemporaries, and apparently, in the long run, he lacked material success as a musician and as a joiner and virginal-maker.

Keyboard Music

Chief among Farnaby's surviving compositions are 11 fantasias for virginals. There is a smaller number of keyboard pieces still extant by Farnaby's son Richard.

Farnon, Robert (1917–2005)

The Canadian-born composer Robert Farnon was conductor of the Canadian Band of the Allied Expeditionary Forces and later settled in England, where he established a reputation as a composer, conductor and arranger.

Light Music

Much of Farnon's light music will be familiar to listeners. It includes his *Colditz March*, *A Star is Born* and *Lake in the Woods*.

Farrant, Richard (?c.1525/30–1580)

A Gentleman of the Chapel Royal, perhaps first under Edward VI, the English composer Richard Farrant was appointed Master of the Choristers at St George's, Windsor in 1564, and in 1569 he succeeded to the same position in the Chapel Royal, holding both until his death in 1580.

Church and Consort Music

Farrant was also employed to provide plays for court entertainment with the boys in his charge, although the plays he wrote are lost. His surviving vocal compositions include a 'High' Service, two full anthems, two consort songs and a verse anthem, this last an early example of a form that was to assume growing importance in English church music.

Fasch, Johann Friedrich (1688–1758)

An important contemporary of J.S. Bach, Fasch studied at Leipzig University. He failed to obtain the position of Cantor at the Choir School of St Thomas (for which his friend Telemann was at first preferred and to which Bach was finally appointed) but served from 1722 as Kapellmeister at Zerbst. He enjoyed a considerable reputation in his own time and his music was both admired and transcribed by Bach, whose posthumous fame greatly overshadowed him, especially in the 19th century.

Church Music

Fasch's church music includes 12 cycles of church cantatas, psalm settings and Masses.

Instrumental Music

Fasch was equally prolific as a composer of instrumental music. He wrote some 90 overture-suites, 68 concertos, 19 symphonies and 18 trio sonatas. His work shows particular originality, and he created a musical vocabulary akin to that of composers in the Classical era yet to make an impact.

Fäsy, Albert (1837–1891)

Born in Zurich in 1837, the son of a department store owner and city councillor, Albert Fäsy studied at the Leipzig Conservatory and in Dresden, but won no great success in his lifetime.

Orchestral Music

Fäsy's orchestral works, too expansive perhaps for contemporary performance, include a remarkably dramatic picture of the voyage of Columbus and a celebration of the Swiss victory over Austria at Sempach in the 14th century. These go some way towards vindicating the reputation of a composer long forgotten, and unheard even in his own time.

Fauré, Gabriel (1845–1924)

www MUSIC ON BONUS AREA



In the rigid official musical establishment of Paris in the second half of the 19th century Gabriel Fauré won acceptance with difficulty. He was a pupil of Camille Saint-Saëns at the École Niedermeyer and served as organist at various Paris churches, including finally the Madeleine, but had no teaching position until 1897, at the Conservatoire, where his pupils included Ravel and Enescu. In 1905 he became director of the Conservatoire in the aftermath of the scandal of the Prix de Rome being refused to Ravel, and he introduced a number of necessary reforms. He retired in 1920, after which he was able to devote himself more fully again to composition, producing notably two final chamber works: a Piano Trio and a String Quartet. He died in Paris in 1924.

Stage Works

In 1893 Fauré wrote incidental music for a production of Molière's *Le Bourgeois gentilhomme*. The *Sicilienne* for this production was later used again in incidental music for Maeterlinck's *Pelléas et Mélisande* and later still won popularity in a variety of arrangements, including the composer's own orchestral version and an arrangement for violin, or cello, and piano. There is a concert suite from *Pelléas et Mélisande*, orchestrated by Fauré's pupil Koehlin.

Orchestral Music

Fauré's nostalgic *Pavane* is an orchestral work with an optional chorus part (added at the suggestion of a patron but generally omitted in modern performance). Music for solo instrument and orchestra includes the Ballade for piano and orchestra, the Berceuse for solo violin and the *Élégie* for solo cello. The *Dolly* suite of piano duets was arranged for orchestra in 1906 by Henri Rabaud.

Vocal Music

Fauré is a song composer of major importance, capturing in his settings the spirit of his time – the mood of nostalgic yearning for the unattainable. Some of the songs, such as *Après un*

rève ('After a Dream') have achieved even wider popularity in instrumental transcription. In addition to individual songs of great beauty (*Lydia, Clair de lune, Les Roses d'Ispahan, Sylvia, En Prière* and many others) there are song cycles, including the Verlaine settings *La Bonne Chanson* and *Cinq Mélodies de Venise*, as well as *L'Horizon chimérique, La Chanson d'Eve* and *Le Jardin clos*.

F Church Music

Fauré's Requiem, a setting of funeral rites rather than the full Requiem Mass of tradition, remains a standard work in choral repertoire. The earlier *Messe basse* ('Low Mass') was originally a collaborative composition (with Messager) of 1881, but its final revision in 1906 consisted of four Mass movements by Fauré himself. His prize-winning *Cantique de Jean Racine* marked the climax of his career as a student at the École Niedermeyer.

Chamber Music

Chamber music by Fauré includes two fine violin sonatas, and the Piano Trio and String Quartet of his last years. There are several evocative smaller pieces, including the Romance, Berceuse and Andante for violin and piano and the *Élégie*, Romance and *Sérénade* for cello and piano.

Piano Music

Fauré made a significant addition to piano repertoire, particularly in a series of 13 barcarolles and a similar number of nocturnes, as well as five impromptus and a single Ballade. The piano duet suite *Dolly* was written in the 1890s for the daughter of Emma Bardac, later wife of Debussy, after divorce from her banker husband, a singer for whom Fauré wrote *La Bonne Chanson*.

Fayrfax, Robert (1464–1521)

Robert Fayrfax enjoyed royal favour under Henry VIII as a Gentleman of the Chapel Royal. He was one of the most important English composers of his generation and has had the posthumous advantage that a number of his works have survived.

Church Music

Fayrfax is in particular associated with the cyclic Mass (settings of the Mass in which related material appears in each section, generally based on a plainsong tenor). His settings of the *Magnificat* are of alternate verses, to be interspersed, according to common practice, by verses sung to plainchant.

Secular Music

Fayrfax wrote a number of part-songs, of which some seven survive.

Feeney, Philip (b.1954)

A pupil of Robin Holloway and Hugh Wood at Cambridge and of Franco Donatoni in Rome, the British composer Philip Feeney has won a degree of international success, notably in his music for ballet.

Ballet Music

Feeney's first commission with Northern Ballet Theatre was in 1987, music for the ballet *Mémoire Imaginaire*. Other ballet scores have included *Cinderella*, *Dracula* and *The Hunchback of Notre Dame*.

Feldman, Morton (1926–1987)

Influenced by his friendship with John Cage and by New York abstract expressionist painters, Morton Feldman developed new forms of notation to suit his needs. He turned away from graphic notation to a more exact form of pitch notation, while avoiding rhythmic indications and then avoiding indications of note duration. He later returned to more formal notation, while retaining his characteristic flexibility, quietness and exploration of timbres.

Chamber Music

Feldman's String Quartet of 1979 is the first of his so-called long pieces, typical in its use of muted instruments, soft dynamics and slowly unfolding musical structures. The extended work lasts for nearly 80 minutes.

F

Ferguson, Howard (1908–1999)

The Irish-born composer Howard Ferguson, a native of Belfast, studied in London under the aegis of the pianist Harold Samuel. General education at Westminster School was followed by study of composition (with R.O. Morris and Vaughan Williams) and conducting (with Malcolm Sargent) at the Royal College of Music, while he continued his piano lessons with Samuel. He won early success as a composer between 1927 and his final work, completed in 1959; his relatively modest output as a composer came to an end at this point. He won a continuing reputation through his editions of early keyboard music and later piano repertoire, as well as through his work as a performer, often in duo partnerships. His Concerto for piano and strings was commissioned to mark the Festival of Britain in 1951 and was first performed, with the composer as soloist, in Belfast in that year.

Fernández, Heráclio (1851–1886)

Born in Maracaibo, the Venezuelan editor and composer Heráclio Fernández published the periodical *El Zancudo* ('Long Legs') and *El Museo*, the latter with musical supplements – pieces of popular light music. These included his famous piano composition *El diablo suelto* ('The Devil at Rest'), later arranged for guitar by Alirio Diaz.

Fernström, John (1897–1961)

Son of a Swedish missionary in China, John Fernström worked as a violinist in Scandinavia before establishing himself as a conductor and teacher in Lund.

Orchestral Music

Combining impressionistic harmonies with Classical structures, Fernström was able to provide music which was always conventionally acceptable. His varied compositions include 12 symphonies and a number of useful and attractive concertos.

Chamber Music

Fernström's chamber music includes eight string quartets, a Wind Quintet and various duo sonatas.

Ferrabosco, Domenico Maria (1513–1574)

Born in Bologna, where he served in the musical establishment of San Petronio, Domenico Maria Ferrabosco was in 1546 appointed Master of the Choristers in the Cappella Giulia in Rome, to return almost at once to Bologna, where he assumed the position of *maestro di cappella* at San Petronio. He later returned to Rome as a singer in the papal chapel, but, as a married man, like his colleague Palestrina, was pensioned off in 1555. He returned to Bologna, where he died in 1574.

Madrigals

Ferrabosco's principal work consists of a volume of madrigals, published in 1542 and largely homophonic in style.

Ferrabosco, Alfonso I (1543–1588)

Better known than his father, Domenico Maria, Alfonso Ferrabosco was born in Bologna, accompanied his father to Rome, and in 1559 was in the service of Charles de Guise, Cardinal of Lorraine. By the 1560s he had entered the service of Queen Elizabeth in England, remaining there, intermittently, until 1578, when political and personal circumstances obliged him to return to Italy. There he entered the service of the Duke of Savoy. He tried to negotiate a possible return to England, where he had enjoyed royal favour and where he had left two children (his presence in England had also endangered his claims to property in Bologna); but he died during a visit to Bologna in 1588.

Church Music

Ferrabosco served as a model for English composers of his day. His Latin motets offered possible repertoire to English Catholics and he wrote one or two English anthems. These all represent a relatively conservative Italian style.

Madrigals

Ferrabosco wrote a quantity of Italian madrigals, some also with English words. These again had a strong influence on his contemporaries in England, where the fashion for madrigals was newly developing.

Lute and Viol Music

As a lutenist, Ferrabosco wrote music for lute and for viols: fantasias, *In nomines* and dances.

Ferrabosco, Alfonso II (before 1578 – 1628)

The English-born son of Alfonso Ferrabosco I was, like his homonymous father, a lutenist and viol player and received money from the court of Elizabeth I and from her successor, King James I. He collaborated with Ben Jonson and Inigo Jones in the provision of court masques, and he served as teacher to Prince Henry, and, on the latter's death, to the future Charles I. His

sons – a third Alfonso, Henry and John – were also musicians, the first two succeeding their father in the royal service, and the last serving the court under Charles II after the restoration of the monarchy in 1660.

Church Music

Like his father, Ferrabosco wrote Latin motets and a small number of English anthems.

Secular Vocal Music

Ferrabosco added to the repertoire of lute songs, some intended for court masques. There are other solo songs and what he called *madrigalette* for four high voices – settings of Italian texts.

Lute and Viol Music

Ferrabosco also wrote fantasias for consorts of viols, together with lessons for the fashionable lute-viol.

Ferrero, Lorenzo (b.1951)

Born in Turin, where he studied at the Conservatory and later took a degree in aesthetics at the university with a thesis on John Cage, the Italian composer Lorenzo Ferrero has interested himself in electronic research. He has been particularly active in the field of opera, serving as consultant to the Puccini Festival at Torre del Lago and then, from 1991 to 1994, as artistic director of the Arena di Verona.

Stage Works

Ferrero's operas range from his quasi-melodrama *Rimbaud* to a puppet opera, *Le Bleu-blanc-rouge et le noir*, based on a work by Anthony Burgess, combining Italian operatic tradition with a more eclectic modernism.

Orchestral Music

Ferrero's orchestral music includes a cycle of six symphonic poems, *La nueva España* ('New

Spain'), which traces the progress of the conquistadors in the subjugation of the ancient civilisations of South America.

Ferroud, Pierre-Octave (1900–1936)

F

The death of the French composer and conductor Pierre-Octave Ferroud in a car accident in 1936 cut short a life of early achievement. He was a pupil of Guy Ropartz and of Florent Schmitt, active at first in Lyons and then in Paris as a leading figure in the promotion of contemporary music.

Orchestral Music

Ferroud shows a debt to Ravel in his orchestral music, developing from early descriptive writing to a more abstract style, in a settled tonal musical language. His *Sonnerie pour le Héraut* ('Fanfare for the Herald') was written for a collaborative radio commission as incidental music to Victor Hugo's *Cromwell*, and the suite *Chirurgie* is taken from a comic opera based on Chekhov.

Festa, Costanzo (c.1490/95–1545)

The leading Italian composer in the period between Josquin and Palestrina, Costanzo Festa, probably a native of Florence, was in the service of the French court and at some time, perhaps earlier, of the Duchess of Francavilla. By 1517 he was a member of the papal choir under the Medici Pope Leo X, continuing under his successors, and greatly respected in Rome as a most excellent musician.

Church Music

Festa composed a small number of Mass settings, some *Magnificats* and *Lamentations*, and a larger quantity of motets. These include early works lamenting the deaths of Anne of Brittany and then of her husband Louis XII of France, and motets that seem to refer to and deplore the sack of Rome by the Imperial armies in 1527.

Madrigals

Festa's madrigals circulated widely and are found in various published collections of the time.

Févin, Antoine de (c.1470–1511/12)

Antoine de Févin was a priest and singer in the service of Louis XII. As a composer he was compared by contemporaries to Josquin and earns with him, Festa and others a reference in Rabelais among composers of contemporary distinction.

Church Music

Févin, as might be expected, wrote Mass settings, *Magnificats* and motets, the first principally based on Gregorian chants. His motet *Adiutorium nostrum* or *Celeste beneficium* ('Our help is in the name of the Lord' or 'Heaven's favour'), sometimes attributed to Jean Mouton, is included in the presentation manuscripts compiled by Alamire (Petrus Imhoff) for the Burgundian-Habsburg court.

Fiala, Joseph (1748–1816)

Cellist, oboist and player of the viola da gamba, the Czech composer Joseph Fiala joined the musical establishment of the Elector of Bavaria in Munich, where he met and impressed Mozart. He later took employment in Salzburg, moved in 1785 to Vienna and thence to the Russian imperial service in St Petersburg. He impressed the cello-playing King of Prussia by his performance on the viola da gamba and from 1792 until his death served as Kapellmeister to Prince Fürstenberg at Donaueschingen.

Orchestral Music

Orchestral compositions by Fiala include concertos for oboe and for cor anglais and a Double Horn Concerto. He wrote a number of works for wind band.

Chamber Music

Chamber music by Fiala includes string quartets and quartets with oboe, as well as sets of duos for violin and cello.

F

Fibich, Zdeněk (1850–1900)

A late contemporary of Dvořák, the Czech composer Fibich had much of his musical training in Germany – Leipzig and later Mannheim. His music, in consequence, often seems less Czech than German. He contributed to the repertoire of Czech opera and, less usually, concert melodrama for reciter and orchestra, and wrote a quantity of songs and instrumental music, all demonstrating his masterly technical competence.

Orchestral Music

Fibich left three completed symphonies, as well as a number of symphonic poems (inspiration for Smetana and for Dvořák) and overtures.

Piano Music

The most remarkable of the piano compositions of Fibich is the series of 376 pieces under the title *Moods, Impressions and Reminiscences*, in which he graphically records his final liaison with his pupil, Anna Schulzová.

Field, John (1782–1837)

MUSIC ON BONUS AREA

To the Irish pianist and composer John Field has been credited the invention of the nocturne, a form later adopted and developed by Chopin. Field was born in Dublin in 1782, the son of a violinist, but moved with his family to London in 1793, perhaps taking violin lessons from Haydn's friend Salomon. He became an apprentice of Muzio Clementi, appearing in a series of important London concerts and later touring widely. He accompanied Clementi to Russia

in furtherance of Clementi's business activities as a piano manufacturer and remained in St Petersburg, where he became a fashionable teacher and performer, moving to Moscow in 1821. Illness brought him, in 1831, to London again, a visit followed by a continental tour and a final return to Moscow, where he died in 1837.

Music for Piano and Orchestra

Field wrote seven piano concertos, as well as one or two other compositions for piano and orchestra, a necessary contribution to his career as a performer. These works allowed him to give fuller play to technical brilliance in the piano writing.

Piano Music

Field's music enjoyed considerable popularity throughout the 19th century. His nocturnes had clear influence on Chopin, Liszt, Fauré and other composers.

Finzi, Gerald (1901–1956)

 MUSIC ON BONUS AREA

Of Italian Jewish ancestry, Gerald Finzi was among the most English of composers, spending much of his life in the countryside of Hampshire and later near Newbury, where the string orchestra he founded became an important vehicle for the performance of his music. His interest in earlier English music and in English literature is largely reflected in his own works, which owe something to Parry, to his older contemporary Vaughan Williams, and to Elgar.

Orchestral Music

Finzi's orchestral music includes a Clarinet Concerto and a Cello Concerto, with a *Grand Fantasia and Toccata* for piano and orchestra. His very English *Severn Suite* enjoys some popularity, while *Introit* survives from an abandoned violin concerto.

Vocal and Choral Music

Choral music by Finzi demonstrates his wide knowledge of English literature; it includes settings of poems by near contemporaries such as Edmund Blunden and Robert Bridges, and by the

17th-century poets Crashaw, Traherne and Vaughan. His setting of Wordsworth's *Intimations of Immortality* was performed at the West of England Three Choirs Festival in 1950, while his *Dies natalis*, for soprano or tenor and string orchestra, setting poems by Traherne, was originally intended for the same festival in 1939. The cycle *Let us garlands bring*, settings of Shakespearean verses for baritone and piano, was also arranged for baritone and string orchestra, and other groups of songs aptly set poems by Hardy.

F

Fiocco, Joseph-Hector (1703–1741)

The son of the Venetian musician Pietro Antonio Fiocco, who had settled in Brussels where he held important positions in the musical establishment, Joseph-Hector Fiocco was born in 1703. He served as *sous-maître* in the court chapel in 1729 or 1730, under his half-brother Jean-Joseph, resigning his post in Brussels in 1731 to succeed Willem De Fesch as *sangmeester* (choirmaster) at Antwerp Cathedral. In 1737 he returned to Brussels to become master at the collegiate church of St Michael and St Gudule, holding this position until his death in 1741. His style as a composer combines Italian, French and Flemish influences.

Keyboard Music

The name of Fiocco is known to all violinists as the composer of an *Allegro*, arranged by others for violin and piano, taken from his *Pièces de clavecin*, Op. 1, a collection of pieces suggesting the influence of Couperin and the French *clavecinistes*.

Church Music

Fiocco left a number of settings of the Mass, a *Tenebrae* setting and a number of motets. These again show French influence, coupled with Fiocco's Italian gift for melody, and some reveal also the example of Vivaldi.

Fiorillo, Federigo (1755 – after 1823)

The name of the Fiorillo is known to all violinists for his 36 Caprices, studies that still form an important element in musical training. The son of the opera composer Ignazio Fiorillo and a violin virtuoso himself, he enjoyed an international career, spending some years in London, where he played for the violinist–impresario Salomon, notably from 1788 as viola player in Salomon’s quartet. He was prolific as a composer, very much in the Italian violinist–composer style of the time.

Orchestral Music

Fiorillo left four violin concertos, six concertos for two flutes, and eight *sinfonie concertanti*, including two for two oboes.

Fischer, Johann Carl Christian (1752–1807)

Employed as a music copyist and theatre director at Ludwigslust, near Schwerin, Johann Carl Christian Fischer is now credited with the novel *Symphony with Eight Obligato Timpani*, formerly attributed to Johann Wilhelm Hertel, court composer at Schwerin.

Fischer, Johann Caspar Ferdinand (1656–1746)

Fischer has importance as an early link between the French style of Lully and that of composers in Germany. He spent much of his life as Court Kapellmeister to the Margraves of Baden.

Instrumental Music

Fischer’s published compositions include a number of suites, the first set for instrumental ensemble and later sets for keyboard. His *Ariadne musica neo-organoedum*, a set of 20 fugues for organ, clearly had an influence on Bach, as, in other respects, did his music on Handel; to both composers he is an important precursor. His *Musicalischer Parnassus* is a set of nine keyboard

suites, each bearing the name of one of the Muses, and the *Musicalisches Blumen-Büschlein* includes eight keyboard suites.

Fischer, Johann Christian (1733–1800)

F

The German oboist and composer Johann Christian Fischer studied the oboe with Alessandro Besozzi in Turin before joining the Dresden court orchestra and then the musical establishment of Frederick the Great at Potsdam. He appeared in various musical centres before moving to London, where he played in the concerts organised by Johann Christian Bach and his colleague Carl Friedrich Abel. He married a daughter of Gainsborough, who painted his portrait. Disappointed with his failure to achieve official positions in the court musical establishments, he moved briefly to Vienna in 1787, but returned to London in the early 1790s, dying there in 1800.

Orchestral and Instrumental Music

Fischer published 10 of his oboe concertos, scored alternatively for solo flute. The last movement from the first of these provided a theme for keyboard variations by Mozart, who had met Fischer first in 1765 and heard him again in Vienna in 1787. He published 10 flute sonatas, among other works, as well as an oboe tutor. His playing was said to have had a strong influence on contemporary performance in London.

Flagello, Nicolas (1928–1994)

 MUSIC ON BONUS AREA

A composition pupil of Giannini and conducting pupil of Mitropoulos, the American composer, pianist and conductor Nicolas Flagello continued throughout his career to write music that showed the relatively conservative attitudes of his teacher, avoiding the extremes of contemporary experiment. His music has undergone posthumous re-evaluation, with changing musical fashions. His compositions include six operas among a quantity of other works in various genres.

Orchestral and Vocal Music

Flagello left two symphonies, eight concertos and a quantity of other instrumental and vocal compositions. His Symphony No. 1 takes Brahms's Symphony No. 4 as its model, while lacking that work's serenity. His *Theme, Variations and Fugue* is testimony to his study in Rome with Pizzetti, while an Intermezzo offers an excerpt from his children's opera *The Pied Piper of Hamelin*. His Piano Concerto No. 1 was written as a graduation piece and his *Concerto sinfonico*, for saxophone quartet and orchestra, written in 1985, was his last completed work. *Dante's Farewell*, written in 1962 but left in short score and unperformed in Flagello's lifetime, sets a text by the Italian–American poet Joseph Tusiani with the imagined words of Dante's wife on their final parting.

Fleischmann, Aloys (1910–1992)

Born in Munich, Aloys Fleischmann later made his home in Ireland, notably in Cork, where he had taken his first degree and where he remained as conductor of the symphony orchestra and professor of music for the rest of his life.

Chamber Music

Much of Fleischmann's music is overtly Irish in flavour, with Irish elements absorbed into a mature musical idiom that reflects his own background and generally traditional leanings.

Flotow, Friedrich von (1812–1883)

The music of the German nobleman Friedrich von Flotow nowadays enjoys much less popularity than it once did, when his opera *Martha* was first staged in Vienna in 1847. He had varying success in Paris and in Vienna with other stage works.



Operas

Martha, or Richmond Market, the best know of over 30 operas by Flotow, deals with the story of two girls, who in jest disguise themselves as countrywomen and sell themselves as servants at Richmond Market, only to find that they are legally bound to their new masters for a year. Still popular extracts from the opera include the tenor porter song 'Lasst mich euch fragen' and the even more celebrated 'Ach, so fromm' ('M'appari' in its equally well-known Italian version). In the second act Martha, alias Lady Harriet, Maid of Honour to Queen Anne, sings the Irish song *The Last Rose of Summer*, music that somehow seems appropriate enough in this unlikely context.

Foerster, Josef Bohuslav (1859–1951)

Born in Prague, Josef Bohuslav Foerster studied at the Prague Organ School, working thereafter at first as an organist and choirmaster. He followed his singer wife to Hamburg, where he associated with Mahler. After teaching the piano at the Hamburg Conservatory, he moved with his wife to Vienna, where she had been engaged at the Court Opera; he taught the piano privately and continued his existing musical journalism before assuming teaching duties at the Vienna New Conservatory. In 1918 he returned to the new republic of Czechoslovakia, where he held various positions of importance in the musical life of Prague, greatly respected in his extreme old age.

Orchestral Music

Foerster's admiration for Smetana and Dvořák was coupled with his closeness to the music of Mahler and Bruckner. His Symphony No. 4 'Easter Eve' is a deeply religious work from Foerster's Vienna period, bringing together the varied musical influences that informed his style. His orchestral works include two violin concertos, a Cello Concerto and four other symphonies. His symphonic poem *Meine Jugend* ('My Youth') dates from 1900.

Fonseca, Manuel de (died ?c.1585, fl.1540)

Manuel de Fonseca was director of music at the Cathedral of Braga and had been for a time in the service of the son of the King of Portugal. Little is known of his life.

Church Music

Music by Fonseca is represented chiefly by his *Liber Introitus* ('Book of Introits'), surviving in Braga. His *Beata viscera* seems to be an introit for the obsolete Braga rite.

Fontana, Fabrizio (?c.1610–1695)

Fabrizio Fontana's career centred on Rome, where he became organist at St Peter's in 1657, only retiring in 1691.

Vocal Music

While Fontana is chiefly known for a small number of generally conservative keyboard pieces he was also capable of a more light-hearted approach, as in his *Lament of the Impotent Man* – a musical study of an unfortunate human predicament.

Foote, Arthur (1853–1937)

The American composer, pianist and organist Arthur Foote developed his musical gifts in his own country, rather than, like many of his compatriots, studying in Europe; in this respect he was a pioneer among American composers.

Orchestral and Vocal Music

Foote's orchestral compositions include the symphonic prologue *Francesca da Rimini* and *Four Character Pieces after the Rubāiyāt of Omar Khayyām*. Vocal works include three Wagner-influenced settings based on Longfellow: *The Farewell of Hiawatha*, *The Wreck of the Hesperus* and *The Skeleton in Armor*.

Chamber Music

Foote's chamber music includes three string quartets, a Piano Quartet and a Piano Quintet – works in many ways representative of his achievement.

Foster, Stephen (1826–1864)

Largely self-taught, Stephen Foster wrote songs 'of hearth and home' and minstrel songs, some of which now have the familiarity of folk-music in America.

Songs

Foster's minstrel songs, with texts in Negro dialect, reveal a debt to black Americans. These include songs such as *Massa's in de Cold Ground*, *Old Folks at Home*, *Camptown Races* and *Old Black Joe*. Songs for home entertainment include *Jeanie with the Light Brown Hair* and *My Old Kentucky Home*, among many others.

Forqueray, Antoine (1672–1745)

Antoine Forqueray, described as crabbed, crotchety and odd in character, won an unrivalled reputation as a player of the bass viol and was appointed *Musicien ordinaire de la chambre du roy* in 1689. His wife, a harpsichordist, accompanied him in recitals, but the couple separated in 1710, 11 years after the birth of their son Jean-Baptiste. It is to this last that the publication and possibly the arrangement for harpsichord of his music is credited. By 1730 Antoine Forqueray had retired to Nantes, where he died in 1745. He had been succeeded at court by Jean-Baptiste in 1742.

Harpsichord Music

Antoine Forqueray's harpsichord suites, published by his son in 1747 as *Pièces de viole mises en pièces de clavecin*, explore the resonant lower register of the French harpsichord of the time.

Each movement bears a characteristic title, often chosen to honour a contemporary, as in *La Couperin* or *La Régente*.

Viol Music

Forqueray's technique as a virtuoso of the bass viol is reflected in the 29 pieces published by his son in 1747.

Foss, Lukas (1922–2009)

Born in Berlin, Lukas Foss emigrated in 1933 with his family to the United States, where he attended the Curtis Institute, later to study composition with Hindemith at Yale and to succeed Schoenberg at the University of California Los Angeles. For many years he held a leading position in American music. After a period of neoclassicism he went on to explore the possibilities of serialism, leading to experiments in indeterminacy and the aleatoric, with a third period, from about 1975, of minimalism and the exploration of electronic possibilities.

Vocal and Stage Music

Foss's vocal music ranges from early settings of the American poet Carl Sandburg, to W.H. Auden, Archilochus and Walt Whitman. Works drawing inspiration from Jewish sources include *Song of Anguish*, based on the prophet Isaiah, *Elegy for Anne Frank*, the hymn from the morning liturgy *Adon Olam*, and *Lamdeni*, based on one of the oldest examples of notated Jewish music. His stage music includes a ballet, *The Gift of the Magi*, and three operas.

Orchestral and Chamber Music

Foss's orchestral music comprises symphonies and concertos, among other works. The first of these includes *Symphony of Chorales* (Symphony No. 2), *Symphony of Sorrow* (Symphony No. 3) and *Windows to the Past* (Symphony No. 4); the second includes two clarinet concertos, three piano concertos and a Guitar Concerto.

Piano Music

In his piano music Foss often combines the traditional with the popular or experimental. The spirit of Bach hovers over his Passacaglia, *Four Inventions* and *Scherzo ricercato*. *For Lenny, Variation on 'New York, New York'* is a 1988 tribute to his former fellow student Leonard Bernstein.

F

Fossa, François de (1775–1849)

François de Fossa, born in Perpignan in 1775, fought as a soldier in Spain against the French invaders and subsequently served in Mexico. He later saw service in France. His work as a composer, generally neglected until recently, includes instrumental music that shows a clear understanding of the possibilities of the guitar.

Guitar Music

De Fossa's three *Trios concertants* for guitar, violin and cello show something of the influence of Boccherini (who was a resident of Madrid for 37 years until his death in 1805). This is heard particularly in the handling of the cello, while his own knowledge of the guitar is clear from his writing for the instrument. He also wrote a set of quartets with guitar.

Françaix, Jean (1912–1997)

A composer of great facility and consistent wit, Jean Françaix, a pupil of Nadia Boulanger, wrote music of charm and elegance, inventive and attractive in idiom, with instrumental works that show the characteristic French handling of woodwind instruments.

Stage Works

The fifth of the operas of Jean Françaix, *La Princesse de Clèves*, exemplifies his qualities as a composer, heard also in his various ballet and film scores.

Orchestral Music

The Piano Concertino of 1932, written while Françaix was a student, won immediate popularity. Other concertos include a Piano Concerto, a Two-Piano Concerto, a Violin Concertino and concertos for clarinet and for flute, as well as a number of other works making use of varied groups of solo instruments.

Chamber Music

There is particularly idiomatic handling of wind instruments in a number of Françaix's works for instrumental ensemble, including a Saxophone Quartet. There is a Sonatine for violin and piano and a Sonatina for trumpet and piano, while the *Neuf Pièces caractéristiques* for ten wind instruments have a particular charm. *Le Colloque des deux perruches* ('The Conversation of Two Parrots') makes a witty exploration of the possibilities of flute and alto flute.

Keyboard Music

Keyboard music by Françaix includes *L'insectarium* for harpsichord, *Huit Danses exotiques* for two pianos, a *Marche solennelle* for organ, and a Piano Sonata.

Vocal and Choral Music

Solo vocal and choral settings by Françaix range from an oratorio, *L'Apocalypse de St Jean*, to a cantata for mezzo-soprano and strings, *Déploration de Tonton, chien fidèle* ('Lament for Tonton, faithful dog'), and include settings of La Fontaine and Rabelais.

Fränck, César (1822–1890)

www MUSIC ON BONUS AREA

Born in Liège in 1822, César Franck was originally intended by his father for a career as a virtuoso pianist. In Paris his nationality excluded him at first from the Conservatoire, where he eventually failed to achieve the necessary distinction as a performer, turning his attention rather to composition. In 1846 he left home and went to earn his living in Paris as a teacher and organist, winning particular fame in the



second capacity at the newly built church of Ste Clotilde, with its Cavaillé-Coll organ. He drew to himself a loyal and devoted circle of pupils and in 1871 won some official recognition as the nominated successor of Benoist as organ professor at the Conservatoire. A man of gentle character, known to his pupils as 'Pater seraphicus', he exercised considerable influence through his classes and performances although he remained, as a composer, something of an outsider in a Paris interested largely in opera.

F

Orchestral Music

Franck's best-known orchestral works are the Symphonic Variations for solo piano and orchestra and the Symphony in D minor, completed in 1888 and first performed at a Conservatoire concert the following year. A brief series of symphonic poems includes the early *Ce qu'on entend sur la montagne* ('What is heard on the mountain'), based on Victor Hugo's *Le Chasseur maudit* ('The Accursed Huntsman'); *Les Djinns*, again after Hugo; and *Psyché*, a symphonic poem with chorus.

Sacred Music

Franck wrote a number of large-scale choral works on biblical subjects, as well as smaller-scale works for occasional or liturgical use. This last category includes the well-known *Panis angelicus* of 1872, originally for tenor, organ, harp, cello and double bass. The *Panis angelicus* was later interpolated into the three-voice Mass of 1861.

Chamber Music

Franck wrote one Violin Sonata, which, like his symphony, is united by a cyclic use of thematic material that connects the movements. There is also a fine Piano Quintet, completed in 1879 and a final String Quartet, written in 1890.

Organ Music

As a very distinguished organist, Franck wrote remarkably little for the instrument on which his improvisations had won him fame and pupils. Organ compositions published include *Trois*

Chorals of 1890 and *Trois Pièces*, written a dozen years earlier. The six organ pieces published in 1868 are entitled *Fantaisie*, *Grande Pièce symphonique*, *Prélude, fugue et variation*, *Pastorale*, *Prière* and *Final*.

Piano Music

Franck's earlier piano music was designed for his own virtuoso performance. Two later works remain in general repertoire: the *Prélude, choral et fugue* of 1884 and the *Prélude, aria et final*, completed in 1887.

Frankel, Benjamin (1906–1973)

Trained as a pianist, gifted as a violinist, Benjamin Frankel made an early living in London playing in dance bands and working as an arranger. He began his career in film music in 1934 and, from 1957, when he moved to Switzerland, was able to devote his attention to his own compositions.

Film Music

Frankel's film scores include some of the best-known British films of the time: *The Seventh Veil*, *The Importance of Being Earnest*, *The Man in the White Suit*, *The End of the Affair*, *The Night of the Iguana* and *Battle of the Bulge*.

Orchestral and Chamber Music

Frankel's concert music includes eight symphonies, a Violin Concerto, a Viola Concerto, and a *Serenata concertante* for violin, cello, piano and orchestra. His chamber music includes five string quartets, a Piano Quartet and a Clarinet Quintet, and two sonatas for unaccompanied violin.

Frescobaldi, Girolamo (1583–1643)

Frescobaldi must be accounted one of the most important keyboard composers of the first half of the 17th century. He was born in Ferrara, where the musical tastes of the ruling duke, Alfonso II d'Este, attracted musicians of great distinction. Moving to Rome at the beginning of the new century, he was under the patronage of Guido Bentivoglio, who took him in 1607 to Brussels, an important centre of keyboard music in the northern European tradition. In 1608 he became organist at St Peter's in Rome, where he remained until his death (with a brief absence for promised employment in Mantua in 1615 and a subsequent period of six years spent serving the Medici in Florence).

Keyboard Music

As an important composer for the organ and other keyboard instruments, Frescobaldi published a number of collections of keyboard pieces, as well as compositions for varied groups of instruments. The keyboard works include toccatas, caprices, ricercari and dance movements.

Friedhofer, Hugo (1902–1981)

The American composer Hugo Friedhofer began his musical career as a cellist before moving to Hollywood, where he was employed as an orchestrator, collaborating with Korngold and Max Steiner.

Film Music

Friedhofer became a prolific composer of film scores, working for the Warner Brothers Studio. His 70 or more film scores include *The Adventures of Marco Polo* and *The Rains of Ranchipur*.

Friedman, Jefferson (b.1974)

The American composer Jefferson Friedman studied at the Juilliard School with John Corigliano,

and at Columbia University with David Rakowski and Jonathan Kramer. His music has been performed throughout the United States and abroad, and he has been the recipient of various awards.

Froberger, Johann Jacob (1616–1667)

The German composer, keyboard player and organist Johann Jacob Froberger was considered the leading keyboard composer of his time in Germany. He was the son of a musician, the later Stuttgart Kapellmeister, and eventually studied in Rome with Frescobaldi. He was in court employment in Vienna and Brussels, and won success as a performer in France and in England. From 1653 to 1658 he was court organist in Vienna, and spent his last years at the French estate of Princess Sibylla of Württemberg–Montbéliard.

Keyboard Music

Froberger's surviving compositions are, with two exceptions, for keyboard, and in the current Italian and French forms of the time – suites with toccatas, canzoni, ricercari and dance movements – absorbed into a German tradition that had considerable formative influence, particularly in the later years of the 17th century.

Fröhlich, Johannes Frederik (1806–1860)

Born in Copenhagen, of German descent, Fröhlich studied the violin and the flute and made his earlier career as a violinist, later serving as a conductor at the Royal Theatre. He wrote music for the ballets of Bournonville, in addition to a quantity of other instrumental music, much of it now lost.

Instrumental Music

Relatively little survives of the many works Fröhlich wrote for the flute, at a time when the

instrument enjoyed considerable popularity in Denmark. His music, here as elsewhere, shows something of the influence of his older contemporary Kuhlau, a prolific composer for the instrument.

F **Frumerie, Gunnar de** (1908–1987)

A pupil of the great pianist Cortot, Gunnar de Frumerie based his career on his activity as a composer, pianist and teacher in Stockholm. He contributed to a wide variety of musical forms, in particular to Swedish song repertoire.

Orchestral Music

Gunnar de Frumerie's orchestral music includes a popular *Pastoral Suite*, scored for flute, harp and strings. In instrumentation and content the work justifies its title.

Fry, William Henry (1813–1864)

William Henry Fry was the first native-born American to compose for large symphonic forces and the first to write a grand opera, as well as the first music critic for a leading newspaper. Much of his music won contemporary popularity in the United States.

Stage Works

Fry's first opera, *Aurelia the Vestal*, was followed by the grand opera *Leonora*, based on Bulwer-Lytton's *The Lady of Lyons*, and the lyrical drama *Notre Dame of Paris*, after Victor Hugo.

Orchestral Music

Fry's best-known work is his 'Christmas Symphony' *Santa Claus*, a celebration of Christmas, sacred and secular. His pictorial symphony *Niagara* was written for P.T. Barnum and the operatic *The Breaking Heart* was popular in its time. His *Overture to Macbeth*, a late work, is again programmatic.

Frye, Walter (fl. c.1445–1475)

There is some speculation about the identity of the English composer Walter Frye. He may have been employed at Ely Cathedral and seems to have later received pensions from the Duchess of Exeter, elder sister of Edward IV, and from Margaret of York. It appears to be his death that is recorded in Canterbury in 1475.

Choral and Vocal Music

In common with the work of some other English composers, Frye's compositions have survived particularly in continental manuscripts, a reflection of the international connections of his patrons. Three of his Mass settings were copied into a collection of works for the Burgundian court, presumably on the marriage in 1468 of Margaret of York and Charles the Bold of Burgundy. Other settings of Latin texts show Frye continuing and developing the tradition of Dunstable into a new generation.

Fuchs, Kenneth (b.1956)

The American composer Kenneth Fuchs was director of the School of Music at the University of Oklahoma from 1998 to June 2005, and is head of the music department and professor of composition at the University of Connecticut. He studied at the Juilliard School, where his teachers included Milton Babbitt, David Diamond and Vincent Persichetti.

Orchestral Music

An American Place draws on various strands of American musical experience over the last century. Fuchs's *Eventide*, *Concerto for English Horn, Harp, Percussion and String Orchestra* takes its creative impulse from the spiritual tunes *Mary Had a Baby* and *Swing Low, Sweet Chariot*, among others, while *Out of the Dark*, *Suite for Chamber Orchestra After Three Paintings by Helen Frankenthaler* represents Fuchs's thinking regarding the use of the 12-note method of composition – here in a piece inspired by the works of the abstract expressionist artist Helen Frankenthaler.

Fuchs, Lillian (1902–1995)

The sister of the violinist Joseph Fuchs, Lillian Fuchs established herself as a viola player, after earlier training as a violinist. She performed widely in the United States and abroad, as a soloist and with her brothers, and had a number of works written for her by leading contemporary composers.

F
Music for Viola

Lillian Fuchs made arrangements for viola and composed a series of works for unaccompanied viola. She was the first player to record Bach's Cello Suites on the viola.

Fuchs, Robert (1847–1927)

The name of Robert Fuchs appears often in the biographies of his distinguished pupils at the Vienna Conservatory, including Mahler, Sibelius, Hugo Wolf and Zemlinsky. He won his first success as a composer in Vienna in the 1870s and was held in high esteem by Brahms, who gave him practical encouragement.

Vocal and Orchestral Music

Compositions by Fuchs range from Mass settings to five symphonies, serenades and concertos, with two operas.

Chamber Music

Fuchs's chamber music, with and without piano, provides a useful introduction to the work of a composer greatly respected in his time. Much of his chamber music belongs to the strong tradition of domestic music-making now increasingly in abeyance.

Fuenllana, Miguel de (fl. 1553–78)

The blind Spanish composer and vihuelist Miguel de Fuenllana served for a time at the court of Elisabeth de Valois, wife of Philip II.

Vihuela Music

Fuenllana's music for the Spanish vihuela, a counterpart of the lute, is found in one collection: his *Orphénica lyra*, published in Seville in 1554. The work includes original compositions for vihuela as well as transcriptions, the latter often including a voice part. The introduction to the collection is a useful source of information about contemporary techniques of performance.

Fukai, Shiro (1907–1959)

The Japanese composer Shiro Fukai was late in embarking on musical studies and was greatly influenced by Stravinsky and Ravel and their French contemporaries. He wrote scores for some 200 films, collaborating in particular with Kenji Mizoguchi and Tom Uchida. He makes some use of Japanese and Asian material in his work, while it retains a predominantly Ravelian context.

Orchestral Music

Fukai's orchestral music includes a suite of five movements, *Cinq Parodies*, dedicated to de Falla, Stravinsky, Malipiero, Ravel and Bartók. Malipiero was later deleted, and the name Roussel was added in place of Bartók. His ballet *Création* was commissioned as part of the celebration of the imperial year 2600 (1940), with a scenario based on Japanese legend, and his *Chantes* [sic] *de Java* again enjoyed wartime popularity, while making direct reference to Ravel.

Fumet, Raphaël (1898–1979)

Son of the composer Dynam-Victor Fumet, the French composer Raphaël Funet wrote much of his music for his son, the virtuoso flautist Gabriel Fumet. A man of independence and modesty, he avoided the fashions and cliques of the French musical establishment, largely occupying himself with teaching in the provinces and making little attempt to promote his own music, which is only now becoming better known.

Music for Flute

In style, Fumet's compositions are tonal and approachable, while his use of one or more flutes in various forms of ensemble shows great originality.

Furtwängler, Wilhelm (1886–1954)

Better known as one of the greatest conductors of the 20th century, Wilhelm Furtwängler was also a composer. His conducting career was affected by the political changes in Germany in 1933, when he resigned his official positions, while continuing to accept conducting engagements rather than choosing self-imposed exile.

**Orchestral Music**

Furtwängler's three numbered symphonies continue and extend the earlier Austro-German tradition of Brahms and Bruckner and were largely written during the Hitler period, when fewer demands were made on him as a conductor.

Vocal and Choral Music

Furtwängler's choral works include a setting of the *Te Deum*, completed in 1909, and settings of Goethe.

Fux, Johann Joseph (1660–1741)

From 1698 until his death, Fux was in the service of the imperial family in Vienna, as court composer and subsequently Kapellmeister. He also served as Kapellmeister of St Stephen's Cathedral. He is now remembered rather for his instructional *Gradus ad Parnassum*, an important and thorough study of counterpoint that long provided a basis for tuition and for later writings on the subject.

Operas

Fux, in the course of his duties, provided a number of operas for the court theatre. The last of these, *Enea negli Elisi* ('Aeneas in Elysium'), was written in 1731 with a text by Metastasio (the most important of contemporary librettists in Vienna) to celebrate the birthday of the Empress.

G

Gabrieli, Andrea (1532/3–1585)

The Italian composer and organist Andrea Gabrieli was, in his career, closely associated with his native Venice. In 1566 he was appointed organist at St Mark's, a position he held until his death.

Sacred and Secular Vocal Music

Gabrieli was a prolific composer and was influenced by his friend Lassus, whom he had met in 1562 in Germany when both were part of the entourage of Duke Albrecht V of Bavaria during the latter's state visit to Frankfurt am Main. His compositions include Mass settings, motets, madrigals and music to celebrate various state occasions in Venice. He developed further the technique of *cori spezzati* (contrasted vocal and instrumental groups), continuing the tradition of the Flemish composer Willaert (*maestro di cappella* at St Mark's from 1527 until his death in 1562).

Gabrieli, Giovanni (c.1554/7–1612)

Nephew of the St Mark's organist Andrea Gabrieli, Giovanni Gabrieli also spent some time in the service of Duke Albrecht V of Bavaria before being appointed in 1585 to a permanent position at St Mark's, where he served as organist until his death in 1613. His work as a composer represents the height of musical achievement in Renaissance Venice. His pupils included Heinrich Schütz.

Church Music

Gabrieli continued the traditional *cori spezzati* techniques developed at St Mark's during the century, contrasting different groups of singers and instrumentalists and making use of the

spacial effects possible in the great basilica. His eight-part setting of the *Jubilate*, using double choir and brass, is characteristic of his style of writing.

Instrumental Music

The most widely known of Gabrieli's works is the *Sonata pian' e forte*, an eight-part composition for two four-part groups of wind instruments included in the *Sacrae symphoniae* of 1597, with a number of instrumental canzoni for between six and 16 parts. These works, and a quantity of compositions of a similar kind, including toccatas and ricercari, have provided an interesting repertoire for modern brass players, although originally they were played by instruments that included sackbuts (the earlier form of trombone), cornetts (curved wooden instruments with a cup-shaped mouth-piece) and other instruments of the period.

Gabrielli, Domenico (1659–1690)

The composer and cello virtuoso Domenico Gabrielli was a member of the musical establishment of the famous Basilica of San Petronio in Bologna, a musical centre of the greatest importance. His compositions for cello, often with trumpet, explore the possibilities of the former instrument.

Instrumental Music

Gabrielli's instrumental music includes works for unaccompanied and accompanied cello, sonatas for trumpet or trumpets and strings, and various dance movements.

Gade, Niels (1817–1890)

 MUSIC ON BONUS AREA

The Danish composer Niels Gade started his musical career as a violinist in the Danish Royal Orchestra. His first success as a composer came in 1840 with his overture *Echoes of Ossian*. His First Symphony was accepted by Mendelssohn and performed by the Gewandhaus Orchestra

in Leipzig, where Gade met Mendelssohn and Schumann, succeeding the former as conductor of the Gewandhaus Orchestra in 1847. The following year he returned to Denmark, where he came to assume a leading position in the musical life of the country, writing music in a style greatly influenced by Mendelssohn and Schumann.

Orchestral Music

Gade's orchestral music includes eight symphonies, a Violin Concerto, several concert overtures, and the evocative *A Summer's Day in the Country* (five pieces for orchestra).

Chamber Music

Gade's chamber music includes the mature String Quartet in D, two string quintets, a String Sextet and String Octet, the *Fantasiestücke* for clarinet and piano, and three violin sonatas.

Piano Music

Piano music by Gade, items of which once formed a general part of popular amateur repertoire, includes a Piano Sonata, Fantasy Pieces, and *Akvareller* ('Water-Colours') – attractive brief sketches.

Vocal and Choral Music

Gade's vocal and choral music ranges from the Wagnerian *Baldur's Dream* to the cantatas *Zion* and *Psyche* written for the Birmingham Festival, testimony to Gade's international reputation. The earlier *Comala* reflects his interest in Ossian, and *Elverskud* ('Elf-King's Daughter') is Scandinavian in choice of subject and treatment. In his later music Gade's nationalism was subsumed in the German musical idiom that he had experienced in Leipzig.

Galindo Dimas, Blas (1910–1993)

The Mexican composer Blas Galindo Dimas had his early musical experience as a chorister and organist, and leader of his own wind group. He studied in Mexico City with Carlos Chávez and then, in the early 1940s, with Copland. He taught at the Conservatory in Mexico City, later becoming director of the institution.

Orchestral and Chamber Music

Galindo's work initially shows the influence of Chávez before becoming more adventurous. His *Sones de Mariachi* of 1941 for small Mexican orchestra is followed by a predominantly neoclassical *Sinfonia breve*, three symphonies, and *Homenajes* to Cervantes and to some contemporary composers. He wrote concertos for flute, piano, violin, and cello, and in 1973 a Concertino for electric guitar. Among his pieces for percussion is *Titoco-tico* for pre-Hispanic percussion instruments.

Galuppi, Baldassare (1706–1785)

Known as 'Il Buranello', after Burano, his place of birth, Baldassare Galuppi played a leading part in the development of *opera buffa*, although his name may now be more familiar to readers of Robert Browning's poem *A Toccata of Galuppi's*, an elegy for the vanished heyday of Venice. A pupil of Antonio Lotti, Galuppi worked first in Florence before returning to Venice, where, in 1740, he was appointed *maestro di musica* at the Ospedale dei Mendicanti. He established a lasting reputation in England, where he spent two years, from 1741 to 1743, writing operas for the King's Theatre, Haymarket. In Venice he was involved in the adaptation of Neapolitan *opera buffa* for Venetian audiences and then, in collaboration with Goldoni, writing a successful series of comic operas, while also contributing *opere serie* for performance in various theatres. In 1748 he was appointed *vicemaestro* of the Doge's Chapel and in 1762 reached the height of his profession in Venice as *maestro di cappella* at St Mark's. From 1765 to 1768 he was in Russia, in the service of Catherine the Great, and on his return to Venice was appointed also *maestro di coro* at the Ospedale dei Incurabili. In later years he turned from opera to keyboard compositions and sacred works, the latter notably a series of oratorios for the Incurabili.

Operas and Occasional Works

Galuppi won particular success with his opera *Il filosofo di campagna* ('The Country Philosopher'), with a libretto by Goldoni, a work that was widely staged. He had considerable success with

a large number of other stage works, *opere buffe* and *opere serie*, the latter showing increasing awareness of the operatic reforms taking place. Galuppi also wrote dramatic cantatas and other occasional works, to celebrate events in the life of Venice. His aria *Alla tromba della Fama* ('To the trumpet of Fame') may have formed part of an opera or a dramatic cantata.

Church Music

Galuppi's sacred music includes Mass settings, and, unusually, unaccompanied vocal settings for the Russian Orthodox Church. His appointments at the Mendicanti and then at the Incurabili, two of the four famous institutions for the care of illegitimate or orphaned children, brought a series of oratorios.

Keyboard Music

Galuppi wrote a quantity of harpsichord music, token of his reputation as one of the foremost performers of his time.

García Abril, Antón (b.1933)

The Spanish composer Antón García Abril builds notably on earlier Spanish tradition, not least in his ballet score *Danza y tronío*, which draws on music by Boccherini and Soler. In general he has been able to resist the dictates of contemporary musical fashion to form his own musical language, traditional in its sources but always fresh and new in its inspiration.

Orchestral Music

García Abril has written a great deal of music in all genres. His orchestral works include a Piano Concerto, in addition to concertos for guitar, for harmonica and for cello. His *Hemeroscopium* is a concerto for orchestra.

Garcia, Gerald (b.1949)

Born in Hong Kong, the guitarist Gerald Garcia read chemistry at Oxford before embarking on a career as a performer. Based in Oxford, he is also known as a composer for the guitar and as a teacher of the instrument.

Guitar Music

Garcia's best-known work for guitar is his *Études Esquisses*, a set of sketches or studies that gradually grew to include a varied set of 25 pieces with titles that indicate their origin or purpose. The work concludes with a series of 'Hommages' – to Villa-Lobos, Lauro, Rodrigo and Piazzolla. His *Celtic Airs*, originally for guitar and flute, were reworked in 1994. The spirit of the Outer Hebrides and of Ireland is evoked.

Gardiner, Henry Balfour (1877–1950)

The English composer Henry Balfour Gardiner studied intermittently in Frankfurt, returning to Oxford for a degree in classics. His private income enabled him to promote the music of his Frankfurt fellow students Roger Quilter, Percy Grainger, Cyril Scott and Norman O'Neill.

Orchestral Music

Balfour Gardiner had stopped composing by 1925; he remains known in English repertoire mainly for his *Shepherd Fennel's Dance* (from an episode in a novel by Thomas Hardy) and his *Evening Hymn*.

Gardner, John (b.1917)

The English composer John Gardner has been amazingly prolific throughout his long life, although largely neglected by recording companies. He was a pupil of R.O. Morris at Oxford, and was subsequently encouraged by the Oxford University Press. His compositions include operas and a quantity of choral music.

Orchestral Music

Gardner's Symphony No. 1 was written after wartime military service, which had interrupted his career. His Piano Concerto No. 1 had its first performance under Barbirolli at the Cheltenham Festival in 1957, but, in spite of its merits, enjoyed limited success. This, and other works, have long deserved the wider exposure accorded to his vocal music.

G

Gascongne, Mathieu (fl.1512–1518)

The only contemporary references to Mathieu Gascongne, a priest from the diocese of Cambrai, are found in the records of the French court in the early reign of François I, where he is mentioned among musicians and singers of the Chapel Royal, and in a papal document of 1518.

Sacred and Secular Vocal Music

Documentary evidence and style suggest that Gascongne belonged as a composer to the so-called school of Cambrai. A number of his Mass settings are preserved, with other liturgical music, motets and secular chansons. His Mass *Mijn herte* is based on a chanson by Pierre de La Rue.

Gassmann, Florian Leopold (1729–1774)

Born in Brüx (now Most), the Bohemian composer Florian Leopold Gassmann made his way to Italy, where he may have studied with Padre Martini in Bologna and had encouragement from a nobleman in Venice. Influenced by the work of composers such as Galuppi, Hasse, Jommelli and Piccinni, he had his first opera, *Merope*, performed in Venice in 1757. In 1763 he succeeded Gluck in Vienna, where, in 1772, he became Court Kapellmeister. He brought Antonio Salieri to Vienna as his pupil.

Operas, Vocal and Instrumental Music

Gassmann's operas enjoyed contemporary popularity, works conceived after the reforms instituted by Gluck. Other compositions include liturgical and oratorio settings, 33 symphonies and a varied quantity of chamber music.

Gaubert, Philippe (1879–1941)

Philippe Gaubert enjoyed an initial career as a flautist with the Paris Opéra, before becoming professor of flute at the Paris Conservatoire, principal conductor of the Paris Opéra, and principal conductor of the Société des Concerts.

Flute Music

Gaubert's music for flute shows some acknowledgement of the developments initiated by César Franck, and then by Debussy and Ravel. His compositions for the instrument, some of which retain an important place in current repertoire, include three sonatas and a group of transcriptions.

Geminiani, Francesco (1687–1762)

The Italian violinist and composer Francesco Geminiani belongs to the generation of Bach and Handel. He studied in Rome with the violinist–composer Arcangelo Corelli and the opera composer Alessandro Scarlatti. In 1714 he moved to London, where he soon established himself as a performer and composer, later publishing a number of theoretical works on performance techniques and on harmony. He visited Ireland on various occasions and died in Dublin in 1762.

Chamber Music

Geminiani published a number of sets of sonatas for violin and basso continuo, a set of

half a dozen sonatas for cello and harpsichord, and 12 trio sonatas for two violins, cello and harpsichord. These largely follow the example of his teacher Corelli.

Concertos

Again following the example of his teacher, Geminiani wrote a number of sets of *Concerti grossi* – works for string orchestra and a small solo group consisting of two violins and basso continuo, with the addition of a viola, an instrument he omitted from the larger string ensemble. His arrangements of Corelli's *Concerti grossi* in this new form were particularly well received.

G

Genin, Paul-Agricole (1832–1903)

Born in Avignon, Paul-Agricole Genin established himself as a flautist in Paris, where he was a principal player at the Théâtre-Italien and in the Colonne Orchestra.

Flute Music

Something of Genin's own technical mastery may be heard in his *Carnaval de Venise*, a showpiece still in virtuoso repertoire. He wrote a great deal more, principally for his own instrument.

Genzmer, Harald (1909–2007)

Harald Genzmer studied with Hindemith, among others, before beginning his career as a chorus repetiteur in Breslau. After the war he taught at the Freiburg and then the Munich Musikhochschule. A prolific composer, he largely continued the tradition of Hindemith, with compositions that include works for amateurs.

Orchestral Music

Genzmer wrote a quantity of concertos for a variety of instruments, including an early concerto for the trautionium, a newly devised electronic instrument for which Hindemith also provided a concerto. Other works include five symphonies.

Chamber Music

Genzmer's chamber music, like Hindemith's, caters for a variety of instrumentalists, with quartets, trios, and sonatas for a wide array of instruments including violin and piano.

Geoffroy, Jean-Nicolas (?1633–1694)

Little is known of the French composer and organist Jean-Nicolas Geoffroy. He was employed as an organist in Paris until about 1690, when he moved to Perpignan as organist at the cathedral there.

Harpsichord Music

A collection of 217 harpsichord pieces by Geoffroy, largely consisting of suites, was compiled after his death.

Church Music

A collection of organ music attributed to Geoffroy includes settings of liturgical texts in alternation, the vocal plainchant arranged in parts with an instrumental accompaniment, followed by an organ verset. These are the only examples of complete liturgical texts treated in this way in French music of the period.

Gerhard, Roberto (1896–1970)

Of Alsatian and German–Swiss descent, Roberto Gerhard was born and had his earlier musical training in Catalonia, seeking exile from Spain only after the republican defeat in the Spanish Civil War. His later life was spent in Cambridge in England. He was a piano pupil of Granados, and studied composition with Pedrell and then with Schoenberg in Vienna and in Berlin. His music often reflects the Spanish influences that audiences had come to expect from him.

Stage Works

Gerhard's stage works include an opera based on Sheridan's *The Duenna* and a ballet, *Don Quixote*. He wrote a quantity of incidental music for Shakespearian performances in Stratford and for radio plays.

Orchestral and Chamber Music

Gerhard's orchestral works include four symphonies, the third of which, *Collages*, is scored for orchestra and tape. His concertos include a Concerto for orchestra, a Violin Concerto, a Piano Concerto and a Concerto for harpsichord, strings and percussion. His chamber music includes two string quartets, a Cello Sonata, *Gemini* for violin and piano, and *Libra* and *Leo* for a variety of instruments. His Wind Nonet includes an accordion in its scoring, and there are various compositions for tape.

Piano Music

Gerhard wrote relatively little piano music. *Dos apunts*, dating from 1922, was followed by *Soirées de Barcelone*, from his ballet of that name, and *Dances from Don Quixote*, another work that had its source in a ballet. His Three Impromptus were written in 1950.

German, Edward (1862–1936)

Edward German, knighted in 1928 for his services to music, was the successor of Sir Arthur Sullivan in the field of English operetta. A composer of some versatility, he wrote little after 1910 as he felt out of sympathy with the new age in music, which by then had dawned.

**Operettas**

The patriotic comic opera *Merrie England* was staged at the Savoy Theatre in London in 1902. The stirring *Yeomen of England* vies in popularity with an aria for Queen Elizabeth I of England, *O peaceful England, while I my watch am keeping*. Other light operas include *Tom Jones* and *Fallen Fairies*, the latter a collaboration with W.S. Gilbert.

Orchestral Music

Orchestral music by German includes movements from his music for the theatre, two symphonies (No. 2, the 'Norwich' Symphony, written in 1893 for the Norwich Festival), and a *Welsh Rhapsody* written in 1904 for the Cardiff Festival.

Piano Music

The piano music of Edward German, who was at first an organist and then a violinist, was relatively little and written principally in the 1890s.

Gershwin, George (1898–1937)

 MUSIC ON BONUS AREA

In a period in which national American music was developing with composers of the calibre of Aaron Copland and others trained in Europe, George Gershwin, the son of Russian Jewish immigrant parents, went some way towards bridging the wide gap between Tin Pan Alley and serious music. He won success as a composer of light music, of songs and musicals, but in a relatively small number of compositions made forays into a new form of classical repertoire.

Stage Works

Gershwin has won serious attention with his opera *Porgy and Bess*, a drama of Black America, set at first in Catfish Row, Charleston, South Carolina. There is an effective instrumental suite, *Catfish Row*, derived from the opera, while the attractive song 'Summertime' has proved particularly memorable.

Orchestral Music

Gershwin's *Rhapsody in Blue*, written in 1924 for Paul Whiteman and his jazz band, marries jazz with something of the classical concerto form, an avenue further explored in Gershwin's Piano Concerto of the following year. The tone poem *An American in Paris* again offers a synthesis between apparently divergent forms of music.

Piano Music

Gershwin's piano music includes the three Preludes, written in 1926, pieces that retain a modest place in modern American piano repertoire.

Gervaise, Claude (fl.1540–1560)

Claude Gervaise – his name familiar, at least, from Poulenc's *Suite française d'après Claude Gervaise* – was chiefly an editor and arranger, employed by Pierre Attaignant.

Vocal Music

Gervaise himself wrote a number of polyphonic chansons typical of the period. Many of these were published by Attaignant.

Instrumental Music

Gervaise edited collections of dances and contributed a volume of such pieces himself, some derived from polyphonic chansons. These were published by Attaignant and his widow.

Gesualdo, Carlo (c.1561–1613)
 MUSIC ON BONUS AREA

Carlo Gesualdo, Prince of Venosa, murderer in 1590 of his guilty wife and her lover, later took a wife from the d'Este family, rulers of Ferrara, whose musical interests coincided with his own. He wrote a quantity of sacred and secular vocal music and a relatively small number of instrumental pieces. In style his music is unusual in its sudden changes of tonality, its harmony and its intensity of feeling, qualities that have found particular favour among some modern theorists.

Secular Vocal Music

Gesualdo, a nobleman of melancholy reserve, published six books of madrigals, the second of them originally under an improbable pseudonym. These include some remarkable and

striking compositions, such as the five-voice *Moro, lasso, al mio duolo*, and the earlier *Abi, disperata vita*.

Sacred Vocal Music

Gesualdo's numerous sacred compositions include works intended for the liturgy of Good Friday and Holy Saturday, as well as Marian compositions such as *Ave, dulcissima Maria* and *Ave, regina caelorum*. Volumes of sacred music in a *Sacrarum cantionum liber primus* ('First Book of Sacred Songs') of works in five parts and another of works in six and seven parts were published in Naples in 1603.

Gianneo, Luis (1897–1968)

Widely regarded as the founder of the Argentinian national school of music, Luis Gianneo won a reputation as a pianist, composer and conductor.

Orchestral Music

In his orchestral music, as elsewhere, Gianneo makes considerable use of folk material, with symphonic poems that celebrate the sources of his inspiration.

Piano Music

Gianneo also draws on folk elements (particularly the music of Tucumán, where he spent much of his life) in his piano music.

Giannini, Vittorio (1903–1966)

Vittorio Giannini was born in Philadelphia into a distinguished musical family, with two sisters who won distinction as singers. He taught at the Juilliard School, Curtis Institute, Manhattan School of Music, and finally, as the founding president, at the North Carolina School of the Arts. His students included John Corigliano, David Amram, Adolphus Hailstork, Alfred Reed, Nicolas Flagello and Thomas Pasatieri.

Music

A prolific composer, Giannini wrote more than a dozen operas, seven symphonies, many songs, and a number of concertos and choral, band and chamber works. His music is generally tonal and lyrical, skilfully crafted. He added particularly to concert-band repertoire.

Gibbons, Christopher (1615–1676)

G

Son of Orlando Gibbons, Christopher Gibbons served in the Chapel Royal under Charles I, was organist of Winchester Cathedral until the destruction of the Commonwealth period, and returned as organist and virginalist in the Chapel Royal under Charles II. He left vocal and instrumental music, the former for the Church of England and the latter in the form of consort and keyboard music.

Church Music

Gibbons wrote verse anthems among settings of English and Latin texts. These continue the form in which his father had excelled, but generally with organ or continuo accompaniment.

Instrumental Music

Christopher Gibbons also continued the tradition of English consort music in a series of instrumental fantasias for viols, sometimes with violins, and left a relatively small number of keyboard pieces, including organ voluntaries and verses.

Gibbons, Orlando (1583–1625)
[WWW](#) MUSIC ON BONUS AREA

Orlando Gibbons belongs to the generation of English composers which followed that of William Byrd, 40 years his senior, who died in 1623. He was a chorister at King's College, Cambridge, where his elder brother was Master of the Choristers, and later became a Gentleman of the Chapel Royal, which he served as an organist and to which he later added the position of

organist at Westminster Abbey. He wrote music for the Church of England, madrigals, consort music and keyboard works.

Church Music

Gibbons wrote some 40 anthems. Of these the verse anthem *This is the record of John* is one of the best known. The verse anthem, a peculiarly Anglican form of church music, contrasts a solo voice with passages for full choir; other fine examples from Gibbons include the Christmas anthem *Behold, I bring you glad tidings, Glorious and powerful God* and *Sing unto the Lord, o ye saints*. The eight-voice full anthem *O clap your hands* is a noteworthy example of another form of anthem, without the use of solo voices. Other full anthems include *Hosanna to the son of David* and *Lift up your heads*.

Secular Vocal Music

The most famous of all the madrigals Gibbons wrote is *The silver swanne*, included in the only collection published by the composer, *The First Set of Madrigals and Mottets, apt for Viols and Voyces*. This collection appeared, advertised as newly composed, in 1612. Some of these are more akin to consort songs for solo voice and instrumental accompaniment, and could be performed in this way rather than with each part sung. Gibbons's consort songs include the remarkable concoction *The Cryes of London* for five voices and five viols, a composition that makes use of the street cries of hawkers and vendors in the London of his time.

Instrumental Music

Gibbons wrote a number of pieces for consorts of viols, the playing of which was socially acceptable. These include contrapuntal fantasias, dance movements, and examples of the traditional English instrumental form the *In nomine* – a composition based on a fragment of a setting of the 'Benedictus' in a Mass by the English composer John Taverner.

Keyboard Music

Gibbons continued the English tradition of keyboard music exemplified in the work of William Byrd, John Bull and others. Work by all three was published in 1613 under the title

Parthenia or the Maydenhead of the First Musicke that ever was printed for the Virginals. Gibbons contributed a number of fantasias, one of them for double organ, and various airs and dance movements, including *Lord Salisbury's Pavan and Galliard*.

Gibbs, Cecil Armstrong (1889–1960)

A pupil of Vaughan Williams at the Royal College of Music in London, where he later taught, Cecil Armstrong Gibbs was a prolific if now neglected composer, remembered chiefly for his very useful songs and choral compositions.

Orchestral Music

Gibbs's orchestral music includes three symphonies, although he is probably better remembered for less substantial works.

Songs and Choral Music

Gibbs's songs and choral music have served a very practical purpose for amateur choral societies and singers. His settings of verses by Walter de la Mare have proved particularly effective.

Gigault, Nicolas (c.1627–1707)

Nicolas Gigault enjoyed some prosperity as an organist in Paris from 1646 until his death, holding appointments at various churches.

Organ Music

Gigault's music for the organ is contained in two publications: a 1683 *Livre de musique* that contains a variety of works for keyboard and other instruments; and a *Livre de musique pour l'orgue* ('Music Book for the Organ'), published in 1685 and containing some 180 organ pieces which are characteristic, in their mixture of the sacred and secular, of the French organ music of the period.

Gigout, Eugène (1844–1925)

A pupil and friend of Saint-Saëns and a friend and near contemporary of Fauré, Gigout was among the most distinguished organists of his generation, teaching at the École Niedermeyer, where he had been a student, and from 1911 as professor of the organ at the Paris Conservatoire.

Organ Music

Gigout wrote organ music both secular (for the concert hall) and sacred (for church use). This body of work forms an essential part of French organ repertoire.

Gilson, Paul (1865–1942)

Paul Gilson was at the heart of the Flemish late-Romantic symphonic tradition. He held a leading place in the musical life of his native Belgium.

Orchestral Music

Gilson won his greatest orchestral success with his symphonic sketches *La Mer* ('The Sea'). His *Mémoires écossaises* ('Scottish Melodies'), written in 1891–2, provide repertoire for a large string orchestra. He also wrote extensively for wind and brass band.

Vocal, Chamber and Instrumental Music

Gilson wrote a large number of songs, choral pieces, operas, ballets, and an array of compositions for various chamber groups and for piano.

Giménez, Gerónimo (1854–1923)

At first earning his living as a violinist, the Spanish composer and conductor Gerónimo Giménez studied at the Paris Conservatoire with Alard, Savart and Thomas, returning to Spain to become director of the Madrid Teatro Apolo and then of the Teatro de la Zarzuela.

Stage Works

Giménez is chiefly remembered as a very prolific composer of zarzuelas (Spanish operettas), drawing inspiration from folk material and showing a high degree of technical competence.

Ginastera, Alberto (1916–1983)

G Alberto Ginastera occupied a leading position in the musical world of his native Argentina, where he exercised strong influence over a younger generation of composers. He later spent much time in Europe, settling in Geneva. His style of writing developed from overt nationalism to a flexible application of the serialist principles proposed by Schoenberg.

Stage Works

The ballet *Estancia* is evocatively Argentinian, with its echoes of gaucho life. The opera *Don Rodrigo*, based on a 12-note series, makes original use of spacial effects; while the operas *Bomarzo* and *Beatriz Cenci* draw also on Renaissance forms, set, as they are, in Renaissance Italy.

Orchestral Music

Ginastera's orchestral music includes a Concerto for harp, two concertos for piano, and concertos for violin and for cello. *Ollantay* (three symphonic movements), *Pampeana No. 3* (a symphonic pastoral) and *Overture to a Criollo Faust* have strongly Latin American elements.

Chamber Music

Chamber music by Ginastera includes the first two *Pampeanas*, for violin and piano and for cello and piano respectively, in addition to string quartets, the third with a soprano and texts by Lorca, Alberti and Jiménez.

Piano and Organ Music

In his relatively small amount of piano music Ginastera draws largely on Argentinian folk-music of one kind or another. His three piano sonatas offer a wider spectrum, and his compositions for organ reflect the influence of Bach.

Giordani, Giuseppe (c.1751–1798)

Born in Naples, Giuseppe Giordani enjoyed a career as an opera composer. He spent his final years as director of music at Fermo Cathedral.

Vocal Music

The 30 or more operas by Giordani are largely forgotten, but he is known to all singers for the aria ‘Caro mio ben’, a staple in vocal training.

Giordano, Umberto (1867–1948)

Umberto Giordano was trained as a musician in Naples and achieved his first great success in Milan in 1896 with the opera *Andrea Chénier*. His last completed opera, *Il rè*, was staged in Milan in 1929. In style his music bears some resemblance to that of Puccini or, still more, to that of Leoncavallo.

Operas

The opera *Andrea Chénier* deals with the fate of the poet of that name in the French Revolution, to which he finally fell a victim, joined in death by his beloved Madeleine. Arias from the work are popular in recital, including the tenor arias ‘Un dì all’azzurro spazio’, ‘Si, fui soldato’ and ‘Come un bel dì di maggio’, and the soprano aria ‘La mamma morta’. The tenor aria ‘Amor ti vieta’, from the less successful opera *Fedora*, staged in 1898, is popular with singers.

Giovanni Maria da Crema (fl.1540–50)

Giovanni Maria da Crema, the last the presumed place of his birth, was an Italian lutenist and composer. He is identified by some with a Giovanni Maria in the service of the Gonzagas in

Mantua in the second and third decade of the 16th century, and by others with one of a group of musicians who visited Henry VIII in 1540.

Lute Music

Giovanni Maria da Crema published three collections of lute music, of which two survive. These include a number of transcriptions for lute as well as *ricercari* and dances.

G

Giramo, Pietro Antonio (fl. 1619 – after 1630)

The Italian composer Giramo seems to have lived in Naples. Little is known about his life.

Vocal Music

Giramo published two books of *Arie* for various numbers of voices and the interesting *Il pazzo con la pazza ristampata et Uno ospedale per gl'infermi d'amore* ('The Madman and the Madwoman Reprinted and A Hospital for the Love-sick'). His *Lamento della pazza* ('The Madwoman's Lament') deals with the suffering of unrequited love.

Giuliani, Mauro (1781–1829)

The Italian guitar virtuoso Mauro Giuliani settled in Vienna in 1806. There he exercised strong influence over the progress of the instrument, as a teacher, performer and composer. He left Vienna in 1819, spending some four years in Rome before retiring to Naples, where he died in 1829.

Guitar Music

Giuliani wrote three guitar concertos, as well as a number of works for solo guitar and for two guitars. Other ensemble music includes works for guitar and string quartet, guitar and violin, and guitar and piano. His songs also offer the option of guitar accompaniment.

Glass, Louis (1864–1936)

A pupil of Gade, and of Wieniawski, the Danish composer Louis Glass has been largely overshadowed by his contemporary and compatriot Nielsen. He was, in earlier years, a gifted pianist until forced by illness to withdraw from concert appearances.

Orchestral and Instrumental Music

Glass wrote six symphonies, some with programmatic titles. He also contributed to chamber music and piano repertoire.

Glass, Philip (b.1937)
 MUSIC ON BONUS AREA

The American composer Philip Glass has enjoyed a degree of popularity unusual among contemporary composers. A pupil of Nadia Boulanger, he was influenced too by the Indian sitar player Ravi Shankar and has won a reputation as an exponent of minimalism, based on the systematic repetition of a motif, modified or extended.

Stage Works

Glass's stage works *Einstein on the Beach* (1975–6), in collaboration with Bob Wilson, *Satyagraha* (1980) and *Akhmaten* (1983) have won particular favour in some quarters. He has written a number of theatre works since, including *Hydrogen Jukebox* (1990).

Film Music

Glass has written a number of successful film scores, including *The Hours* and *The Truman Show*.

Orchestral Music

Philip Glass has developed the expressive power of his music in a phase that may be described as post-minimalist. His Violin Concerto of 1987 is a lyrical and dramatic work, written in a style characteristic of his compositions of the period, three years after the first performance of *Akhmaten*.

Glazunov, Alexander Konstantinovich (1865–1936)  MUSIC ON BONUS AREA

Glazunov, a pupil of Rimsky-Korsakov, received encouragement also from Belyayev, an influential patron and publisher, whose activities succeeded and largely replaced the earlier efforts of Balakirev to inspire the creation of national Russian music. Glazunov joined the teaching staff of the St Petersburg Conservatory in 1899 and after the student protests and turmoil of 1905 was elected director, a position he retained until 1930 (although from 1928 he had remained abroad, chiefly in Paris, where he died in 1936). His music represents a synthesis between the Russian and the so-called German – the technical assurance introduced by the Rubinstein brothers in the Conservatories of St Petersburg and of Moscow in the middle of the century.

Orchestral Music

In addition to his nine symphonies and a variety of other orchestral works, Glazunov wrote a Violin Concerto, completed in 1904, when he was at the height of his powers as a composer. The symphonies have won less popularity, but the symphonic poem *Stenka Razin*, written in 1885, retains a place in national repertoire.

Ballets

Glazunov's ballets include *Raymonda*, first staged in St Petersburg in 1898, with choreography by Marius Petipa. *Les Ruses d'amour* followed in 1900, with *The Seasons* in the same year. He orchestrated music by Chopin for *Les Sylphides*. The choreographer Fokin also made use of *Stenka Razin* for a ballet of that name.

Chamber Music

Chamber music by Glazunov includes seven numbered string quartets, the last written in 1930, and a series of works for other instrumental ensembles, including a String Quintet and a Saxophone Quartet.

Piano Music

Glazunov's piano music includes, among more serious works, a number of quite pleasing examples of salon music, for which there was always a ready public in his day.

Glière, Reinhold Moritsevich (1875–1956)

Glière continued the Russian Romantic tradition in music, following the example of Glazunov. He explored the exotic in his use of material from Georgia and Central Asia, and his contribution to Soviet ballet is significant.

Ballets

The best-known of Glière's ballet scores are *The Red Poppy* and *The Bronze Horseman*, essential and popular elements of Soviet ballet repertoire.

Orchestral Music

Glière's orchestral compositions include three symphonies, the third based on the legend of Il'ya Muromets. In the symphonic poem *The Zaporozhy Cossacks*, as elsewhere, he draws on patriotic history or legend, depicted in colourful musical language.

Glinka, Mikhail Ivanovich (1804–1857)

Glinka is commonly regarded as the founder of Russian nationalism in music. His influence on Balakirev, self-appointed leader of the later group of five nationalist composers, was considerable. As a child he had some lessons from the Irish pianist John Field, but his association with music remained purely amateur, until visits to Italy and in 1833 to Berlin allowed concentrated study and subsequently a greater degree of assurance in his composition, which won serious attention both at home and abroad. His Russian operas offered a synthesis of Western operatic form with Russian melody, while his



orchestral music, with skilful instrumentation, offered a combination of the traditional and the exotic. Glinka died in Berlin in 1857.

Operas

Glinka's first Russian opera, *A Life for the Tsar*, was well received at its first staging in 1836. His second full opera, *Ruslan and Lyudmila*, with a libretto by Pushkin, proved less acceptable at its first staging in St Petersburg in 1842. The overtures to these operas make effective curtain-raisers.

Orchestral Music

Travel abroad inspired the Spanish mood of the *Jota aragonesa*, a *Capriccio brillante* also known as the 'First Spanish Overture'. The second overture of the series was expanded from *Recuerdos de Castilla* ('Souvenirs of Castile') into *Souvenir d'une nuit d'été à Madrid* ('Memory of a Summer Night in Madrid'). *Kamarinskaya*, written in Warsaw, uses Slav thematic material.

Gluck, Christoph (1714–1787)

www MUSIC ON BONUS AREA

Opera in Western Europe arose in Italy at the end of the 16th century. The form underwent various changes and reforms and the name of Gluck is associated with a tendency to greater operatic realism, the drama subsumed in the music, his principles expounded in an introduction to his opera *Alceste* in 1767. Reform opera, exemplified in the later work of Gluck, represented a reaction against the stylised forms of later Baroque opera. Gluck achieved considerable success in Vienna, Paris and elsewhere in Europe.

Operas

Gluck wrote over 40 operas. Of these *Orfeo ed Euridice*, staged in Vienna in 1762 in its original Italian version and in Paris in 1774 in a French version, is the best known. It is a treatment



of the story of the legendary musician Orpheus and his journey to the Underworld to bring back his beloved Eurydice – an ancient illustration of the power of music. *Alceste* again involves Greek legend as do the two tragedies *Iphigénie en Aulide* and *Iphigénie en Tauride*, first staged in Paris in 1774 and 1779 respectively.

By far the best known of all excerpts from operas by Gluck is the ‘Dance of the Blessed Spirits’ from the French version of *Orfeo* (*Orphée et Eurydice*), closely rivalled by the aria ‘Che farò senza Euridice’ from the same opera. The soprano aria ‘Divinité du Styx’ from *Alceste* is also popular in recital.

Ballet Music

Gluck was associated with the choreographer and dancer Angiolini. Their first collaboration was on the subject of Don Juan (later used by Mozart in his *Don Giovanni*), based on the Spanish play by Tirso de Molina.

Godard, Benjamin (1849–1895)

A violinist and pupil of Vieuxtemps, the French composer Benjamin Godard won a precociously early reputation as a composer of salon music, with a series of pieces that would once have found a ready place in any album of piano music. His other music, influenced by contemporary German trends, is more substantial, if neglected.

Operas

The Berceuse from Godard’s opera *Jocelyn* proved to be the work’s most popular element. Other operas were unsuccessful, although his final, comic, opera *La Vivandière*, left incomplete at his death, seemed to promise more.

Orchestral Music

The four published symphonies of Godard include a *Symphonie gothique* and a *Symphonie orientale*, while his concertos consist of two piano concertos and two violin concertos, the

first a *Concerto romantique*. Other works include orchestral arrangements of the piano *Scènes italiennes* and *Scènes écossaises*.

Chamber Music

Godard wrote five violin sonatas and a series of other pieces for violin and piano and other ensembles.

Piano Music

Much of Godard's piano music is in the form of salon pieces of no great pretensions, designed for a lucrative popular market.

G

Godowsky, Leopold (1870–1938)

The Polish-born virtuoso Leopold Godowsky enjoyed an international career as a pianist, finally settling in the United States. He was among the great pianists of his time.



Piano Music

Godowsky composed and transcribed music for the piano. Among his publications *Triakontameron* includes 30 such pieces. Many of his compositions and transcriptions call for a high degree of technical accomplishment in performance.

Goehr, Alexander (b.1932)

Born in Berlin in 1932, Alexander Goehr moved to England in 1933 when his father, the conductor Walter Goehr, left Germany. He was a contemporary of Harrison Birtwistle, Peter Maxwell Davies and the pianist and composer John Ogdon at the Royal Manchester College of Music, and he developed his personal musical language initially from serialism into a more comprehensive idiom that derives much from earlier and remoter musical traditions.

Operas

Goehr's opera *Arden muss sterben* ('Arden must die') is an effective and provocative treatment of the English Elizabethan play *Arden of Faversham*. His music-theatre pieces *Naboth's Vineyard*, *Shadowplay* and *Sonata about Jerusalem* have an insistence on moral themes that underlie Goehr's thinking. The opera *Die Wiedertäufer* ('Behold the Sun'), dealing with the Anabaptist capture of Münster in 1534, revives something of 18th-century musical practice, while his reworking of Monteverdi's lost opera *Arianna* involves an exceptional fusion of his own style with the surviving fragment of Monteverdi's work. His *Kantan and Damask Drum* draws on the tradition of the Japanese Noh play.

Orchestral and Instrumental Music

Goehr's orchestral music ranges from a Violin Concerto to *Colossus or Panic*, described as a symphonic fragment after Goya. His varied chamber music includes the String Quartet No. 4 in memory of John Ogdon.

Vocal Music

Goehr's vocal music draws on a typically wide frame of reference, from the cantata *The Deluge*, after Leonardo da Vinci, to the biblical school-work *Virtutes* and the oratorio *The Death of Moses*.

Goldmark, Karl (1830–1915)

Hungarian by birth, Karl Goldmark made his principal career in Vienna, after earlier years during which he earned his living as a violinist in theatre orchestras and as a teacher. Largely self-taught as a composer, he had his first success with his String Quartet, Op. 8 in 1860. He joined in the establishment of a Wagner Society in Vienna and gradually assumed a position of great importance in the musical life of the city.

Operas

Goldmark's opera *Die Königin von Saba* ('The Queen of Sheba') enjoyed considerable popularity also in Italy, its musical idiom influenced to some extent by the music of the synagogue with which the composer was familiar from his childhood. Other operas were less successful, although his opera based on Shakespeare's *A Winter's Tale* exemplified a form of stage-work more familiar from Humperdinck.

G**Orchestral Music**

In addition to two symphonies and two violin concertos, Goldmark wrote a series of concert overtures and the popular 'Rustic Wedding' Symphony.

Chamber Music

Goldmark wrote a series of works for conventional chamber ensembles (duos, trios, quartets and quintets), the later compositions showing signs of other contemporary influences within the prescribed forms.

Goldschmidt, Berthold (1903–1996)

Born in Hamburg, Berthold Goldschmidt studied in Berlin, where his teachers included Franz Schreker. He won a growing reputation in Germany, and seemed on the verge of further significant success when compelled to take refuge in London from the new National Socialist regime. He found his music largely neglected and, having a parallel career as a conductor, he only began to compose again from 1982, when his earlier music started to attract attention once more.

Operas and Stage Music

Goldschmidt's opera *Der gewaltige Hahnrei* ('The Magnificent Cuckold') had initial success in Germany before 1933. In England he wrote the opera *Beatrice Cenci*, based on Shelley. Other stage and dramatic works include incidental music for the BBC and a ballet, *Chronica*.

Orchestral and Chamber Music

Goldschmidt's orchestral music includes concertos for violin, for cello and for clarinet, and his chamber music includes four string quartets, among other works.

Gombau, Gerardo (1906–1971)

Gerardo Gombau studied in his native Salamanca and at the Madrid Conservatory, where he later taught composition. Originally inspired by nationalism, he later developed a style that drew on serial techniques and on the aleatoric; while as a conductor he did much to introduce Spanish audiences to contemporary music.

Gombert, Nicolas (c.1495–c.1560)

Perhaps a pupil of Josquin, Gombert served for much of his life in the musical establishment of the Emperor Charles V, travelling with the court as occasion demanded. He is said to have been sent to the galleys for violating a boy in the Emperor's service, but later released. The dates of his birth and death are uncertain.

Sacred and Secular Vocal Music

Gombert is known for using imitation in his polyphonic counterpoint, with which he creates textures of considerable variety. Ten complete Mass settings survive, as well as a quantity of motets, published in 1539 and 1541, and some 70 chansons, which demonstrate his command of the techniques and musical idiom of a period largely dominated by Franco-Flemish composers.

Górecki, Henryk (b.1933)

The Polish composer Henryk Górecki was born in Silesia in 1933 and studied in Katowice and with Messiaen in Paris. He won very considerable and sudden international success with the third of his symphonies, after earlier achievement that was recognised principally in his native country. His musical idiom is original and unconventional, while often drawing on the simplest of materials, whether from popular peasant sources or from the liturgy.

G

Orchestral, Choral and Vocal Music

Górecki's Third Symphony 'Symphony of Sorrowful Songs', with its moving soprano solo, has exercised a hypnotic fascination over recent audiences. It is a powerful work of mounting intensity, insistent in its effect. His Second Symphony 'Kopernikowska' uses a solo baritone and chorus, combining texts from the Psalms and from Copernicus into a remarkable creation.

Goss, John (1800–1880)

The English organist and composer John Goss was a pupil of Attwood, whom he succeeded as organist at St Paul's Cathedral. He was appointed a composer to the Chapel Royal, where he had been a boy chorister, and was knighted in 1872.

Church Music

Goss is chiefly remembered for his many anthems and services for the liturgy of the Church of England.

Gossec, François-Joseph (1734–1829)

Born in the South Netherlands, Gossec received encouragement from Rameau when he first went to Paris in 1751, gradually establishing his reputation as a versatile composer and as a director of orchestras. He wrote operas but made a more significant contribution to instrumental

music, notably with his symphonies. After the Revolution he turned to the composition of appropriately republican works, but wrote little in later years.

Orchestral and Choral Music

Gossec contributed to the development of the symphony in France, introducing elements of the Mannheim style and composing both symphonies and *symphonies concertantes*. His *Grande Messe des morts* introduces novel instrumental elements. Written in 1760, it was used with revolutionary effect in 1789. His *Symphonie à 17 parties* was written in 1809.

Gottschalk, Louis Moreau (1829–1869)

 MUSIC ON BONUS AREA

Born in New Orleans, Louis Gottschalk was the son of a father born in London, raised in Germany and of Spanish Jewish ancestry, and of a Creole mother. He studied in Paris and made an early reputation with his piano pieces, redolent of New Orleans. He won considerable fame as a pianist in Europe, though had less success on his return to America in 1853. He divided the following years between Central and South America and the United States, until compelled by a possible scandal to abandon the last of these. He died in Brazil in 1869.

Piano Music

A pianist himself, with a punishing schedule of concert tours, Gottschalk wrote a great deal of music for the piano, much of it influenced by his native New Orleans.

Orchestral Music

Gottschalk wrote two symphonies and a quantity of marches and dances.

Goudimel, Claude (1514/20–1572)

The French Huguenot composer Claude Goudimel was born in Besançon and died in the St Bartholomew's Day Massacre. He was involved with contemporary French experiments in versification and word-setting. His settings of the *Odes* of Horace are lost.

Church Music

Goudimel is chiefly known for his settings of the Psalms, some dividing the melody between the voices, some keeping the melody in the top voice, and others placing the melody of the Genevan Huguenot Psalter in the tenor, to the harmony of the other voices.

Gould, Morton (1913–1996)

A versatile composer, pianist, conductor and arranger, Morton Gould wrote music of many kinds, often with direct American relevance (particularly his lighter music).

Stage and Orchestral Music

Gould's ballet *Fall River Legend* is based on the story of Lizzie Borden and her parricidal activities. His *Jekyll and Hyde Variations* explore the split personality of the good Edinburgh doctor. Among his most popular works is *American Salute*, which uses the tune *When Johnny Comes Marching Home*. *Foster Gallery* uses 13 tunes by Stephen Foster in a continuous medley, while *American Ballads* again uses familiar American material.

Gounod, Charles (1818–1893)

Gounod had a particularly strong influence on French composers from the middle of the 19th century. He was educated at the Paris Conservatoire, where he won the Prix de Rome in 1837. His return to Paris in 1843, after developing a wide knowledge of earlier and contemporary music abroad, brought a position as an organist. He achieved considerable success in the theatre, particularly with the opera *Faust* in 1859, but the Franco-Prussian War of 1870 and a period spent in England brought a largely unprofitable interruption. His influence on English vocal music, however, was perceptible and not always for the best.

Operas

Goethe's drama *Faust* had a wide influence over artists of all kinds during the 19th century, a period when Faust might be identified by some with the heroic artist and champion of freedom from conventional restraints. Gounod's opera *Faust* is concerned principally with Faust's seduction of Marguerite, whose own redemption is secured while Faust remains the prey of the devil Mephistopheles. Recital arias from *Faust* include the Mephistophelean 'Le Veau d'or' ('The Golden Calf'), the tenor 'Salut! Demeure', and Marguerite's jewel song, 'Ah! je ris'. Choral societies have enjoyed the famous 'Soldiers' Chorus', while the *Walpurgisnacht* ballet music has provided orchestras with an item of concert repertoire. Gounod's *Roméo et Juliette*, an operatic version of Shakespeare's play, was staged in Paris in 1867. Juliette's waltz song 'Je veux vivre' is a familiar soprano aria, while tenors express their feelings in Roméo's 'L'amour, l'amour'.

Church and Choral Music

Gounod's church music has seemed to some excessively sweet, a charge that cannot justly be levelled at the *Messe solennelle de Ste Cécile* ('Solemn Mass of St Cecilia', patron saint of music). By far the most generally known of his religious music, not intended for church use, was the *Ave Maria* derived from the first Prelude of Bach's *48 Preludes and Fugues*. Gounod himself and others transcribed the piece for various combinations of instruments. Gounod's oratorio *Tobie* ('Tobias') was written in 1865, while the oratorio *Gallia*, described as a lament, was written in 1871, after the French defeat at Sedan.

Orchestral Music

Gounod wrote two symphonies, but it is his *Petite Symphonie* of 1885, for 10 wind instruments, that has proved more attractive. His energetic *Saltarello*, an Italian dance akin to the tarantella, was seemingly written in 1865.

Vocal Music

Although Gounod happily provided music to suit English sentimental taste, in songs suitable

for the Victorian drawing-room, he added music of more substance in some of his many French songs, even those of a certain sentimental piety, such as *Prière du soir* ('Evening Prayer'). There is a setting of *Venise*, a poem by Alfred de Musset, and Victor Hugo's *Sérénade*. *O ma belle rebelle* and *D'un cœur qui aime* may also be mentioned, among a considerable number of songs.

G

Grainger, Percy (1882–1961)

The Australian pianist and composer Percy Grainger, an eccentric figure, may seem of marginal importance. Nevertheless he wrote a number of works that continue to give pleasure, as do some of his remarkable arrangements. He became a friend of Grieg and Delius, and took a strong interest in the active collecting of folksongs. He was particularly concerned with the creation of music not bound by the traditional restraints of form and harmony. In 1918 he became an American citizen.

Instrumental Music

Grainger's original instrumental music includes the delightful *Handel in the Strand*, intended for piano trio, piano quartet or string orchestra, and *Mock Morris* for either string sextet or violin and piano, or again in arrangements for string or full orchestra. *Harvest Hymn* appears in various chamber or orchestral arrangements, while *Walking Tune* remains in its original wind quintet form. Folksong arrangements for various groups of instruments, sometimes idiosyncratically described as having elastic scoring, include *Early One Morning*, *Green Bushes*, *Molly on the Shore*, *Ye Banks and Braes* and *Shepherd's Hey*. Some of these were also arranged for large wind ensemble.

Vocal Music

Grainger wrote some original songs and choral music as well as solo and choral arrangements of folksongs. These include the *Irish Tune from County Derry*, also arranged for wind band, *Brigg Fair* for tenor and chorus, and *The Men of Harlech* for double chorus and drums.

Keyboard Music

Country Gardens, apparently derived from a medieval source, occurs in arrangements by Grainger for two to eight hands. *Molly on the Shore* is arranged for solo piano or piano duet, with similar versions of *Shepherd's Hey* and *Spoon River*.

Granados, Enrique (1867–1916)

Born in Lérida in 1867, Enrique Granados studied the piano and composition in Barcelona and then in Paris, returning to Barcelona in 1889. He won distinction as a pianist and popularity in Spain with his contributions to the zarzuela. He was drowned in the English Channel when the boat on which he was returning home from an American tour by way of Liverpool was torpedoed.



G

Operas

In addition to a number of zarzuelas, Granados wrote an opera called *Goyescas*, derived from piano pieces after paintings by Goya. This was first performed at the Metropolitan Opera in New York in 1916. An Intermezzo from the opera, either in orchestral form or as a duet for cello and piano, has proved viable in the concert hall.

Piano Music and Orchestral Arrangements

The 12 *Danzas españolas* ('Spanish Dances') are immensely effective, both in their original piano version and in various instrumental and orchestral arrangements. The *Goyescas* of 1911 are more ambitious in their technical requirements. There are further compositions for piano, including six pieces based on popular Spanish songs and seven *Valses poéticos*.

Grandjany, Marcel (1891–1975)

Born in Paris in 1891, the harpist Marcel Grandjany had his early musical training with a

relative, Juliette Georges Grandjany, winning a scholarship at the age of eight to study the harp with Henriette Renié. At the Paris Conservatoire he was, from 1902 until 1910, a pupil of Alphonse Hasselmans. He made his Paris debut with the Concerts Lamoureux Orchestra in 1909, and after a relatively brief period of military service was from 1915 to 1918 organist and choirmaster at the Sacré-Cœur Basilica. He spent 14 years as a teacher at the American Conservatoire at Fontainebleau, and, after his London debut in 1922, he made his first appearance in New York two years later. He toured widely in Europe and North America and was co-founder of the Quintette Instrumental de Paris, for which composers such as Vincent d'Indy and Albert Roussel wrote works. From 1936 he made his home in America, taking out American citizenship in 1945.

Harp Music

Grandjany wrote a quantity of music for the harp, all of it well suited to the instrument, including original compositions and transcriptions.

Graun, Carl Heinrich (1703/4–1759)

Younger brother of Johann Gottlieb Graun, Carl Heinrich too had his early education as a chorister in Dresden, where he distinguished himself as a singer, as in other respects. He was employed in Brunswick in the court musical establishment, able, after the eventual death of his patron, to join his brother at the court of the Prussian Crown Prince, becoming Royal Kapellmeister on the latter's accession in 1740. His career, until his death, was closely connected with the Royal Opera in Berlin, of which he was the chief composer.

Operas

Influenced by the example of Hasse in Dresden and by the relatively conservative tastes of Frederick the Great, Graun wrote 26 operas for Berlin, some with libretti based on Italian translations of the King's own texts.

Instrumental and Vocal Music

Graun left 30 or so harpsichord concertos, while his vocal music ranged from liturgical settings to songs and secular cantatas.

Graun, Johann Gottlieb (1702/3–1771)

A chorister in Dresden in childhood and adolescence, Johann Gottlieb Graun, the second of three musician brothers, was a pupil of Vivaldi's pupil Pisendel and, for a short time, of Tartini. Employed as concertmaster in Merseburg, he taught Bach's eldest son, Wilhelm Friedemann; but in 1732, after other appointments, he joined the musical establishment of the future Frederick the Great, at Ruppin and then at Rheinsberg, before the latter's accession to the Prussian throne in 1740. In Berlin he was appointed concertmaster of the new opera orchestra, established by the King.

Orchestral and Chamber Music

Graun was a prolific and admired composer, if now unduly neglected. His compositions include nearly 100 symphonies, 80 concertos, trios and solo sonatas.

Graupner, Christoph (1683–1760)

In 1696 the German composer Christoph Graupner entered the Thomasschule in Leipzig, where J.S. Bach was later to teach. His period in Leipzig brought friendship with Telemann, then working in the city. In 1707 he went to Hamburg as harpsichordist at the Opera, later moving to Darmstadt where, in 1712, he became Kapellmeister to the Landgrave of Hessen-Darmstadt. He applied for the position of Thomascantor in Leipzig, after Telemann had withdrawn his candidacy, and was chosen in preference to J.S. Bach; but he was compelled by his employer to stay in Darmstadt, where he remained until his death in 1760.

Operas and Vocal Music

Graupner wrote operas for Hamburg, some in collaboration with Reinhard Keiser, and further such works during his earlier days at Darmstadt. His appointment in Darmstadt also brought the composition of around 1,418 church cantatas and a smaller number of secular cantatas.

Orchestral, Instrumental and Keyboard Music

Graupner was equally prolific in his composition of symphonies (113) and a number of solo concertos and concertos for groups of soloists. His works for smaller ensembles include trio sonatas, and for the harpsichord, on which he was a noted performer, a quantity of suites in the style and forms of the period.

G

Grechaninov, Aleksandr Tikhonovich (1864–1956)

Like his compatriot Rachmaninov a pupil at the Moscow Conservatory of Sergey Taneyev and of Arensky, Aleksandr Grechaninov went on to study in St Petersburg with Rimsky-Korsakov. He was occupied in the 1890s chiefly with church music, and his second setting of the *Liturgy of St John Chrysostom* was rewarded with a life pension from the Tsar (which was discontinued at the Revolution of 1917). After successful concert tours abroad, Grechaninov settled in Paris in 1925, moving to the United States in 1939.



Stage Works

Grechaninov wrote incidental music for the theatre, and a number of operas, some for children, linked to his work with children's choirs.

Orchestral and Chamber Music

Generally conservative in his musical language, Grechaninov composed five symphonies, and concertos for cello, for violin and for flute. His String Quartet, Op. 2 won him first prize from the St Petersburg Chamber Music Society in 1893; he went on to write three more string quartets.

Piano Music

Some of Grechaninov's shorter piano pieces were once a familiar part of children's keyboard repertoire.

Greene, Maurice (1695–1755)

Born in the year of Purcell's death, Maurice Greene was a pupil of Jeremiah Clarke as a chorister at St Paul's Cathedral in London. An organ pupil, at St Paul's, of Richard Brind, he succeeded his teacher in 1718 at the Cathedral and was appointed organist and composer of the Chapel Royal in 1727; simultaneously he then held the positions of professor of music at Cambridge (from 1730) and Master of the King's Musick (from 1735). His friendship with Handel is said to have been broken after the scandal with Handel's rival Bononcini that led Greene to withdraw from the Academy of Ancient Music and found his own concert society, the Apollo Academy. His pupils included William Boyce.

Church Music

Greene is particularly known for his contribution to Anglican church music, with a notable set of works, *Forty Select Anthems*, published in 1743. Italianate in style, in common with other composers of the time, such as Handel, his compositions include services, and solo and verse anthems.

Grétry, André-Ernest-Modeste (1741–1813)

A native of Liège, André-Ernest-Modeste Grétry developed an interest in comic opera during a period of four years spent in Rome at the Collège de Liège. On the advice of Voltaire he established himself in Paris in 1767, winning almost immediate success there. He held a leading position in French *opéra comique* until personal losses and the demands of the Revolution brought his career virtually to an end. He survived, however, to receive the honour that was his due.

Operas

Grétry wrote some 60 operas, over 40 of them *opéras comiques*. His first success in Paris in 1768 was *Le Huron*, with a libretto based on Voltaire. He was able, in general, to combine the techniques he had acquired in Italy with a sensitive handling of French texts.

Instrumental Music

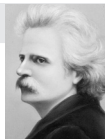
It was with instrumental compositions that Grétry first captured interest in Liège. Some string quartets survive, and at least one symphony. The attribution of other works, including the Flute Concerto, has been questioned.

G

Grieg, Edvard (1843–1907)



MUSIC ON CD 1



Edvard Grieg is the most important Norwegian composer of the later 19th century, a period of growing national consciousness. As a child, he was encouraged by the violinist Ole Bull, a friend of his parents, and studied at the Leipzig Conservatory on his suggestion. After a period at home in Norway he moved to Copenhagen, where he met the young composer Rikard Nordraak, an enthusiastic champion of Norwegian music and a decisive influence on him. Grieg's own performances of Norwegian music, often with his wife, the singer Nina Hagerup, established him as a leading figure in the music of his own country, bringing subsequent collaboration in the theatre with Bjørnson and with Ibsen. He continued to divide his time between composition and activity in the concert hall until his death in 1907.

Stage Works

Grieg collaborated with the dramatist Bjørnson in the play *Sigurd Jorsalfar*, for which he provided incidental music, and still more notably with Ibsen in *Peer Gynt*. The original music for the latter makes use of solo voices, chorus and orchestra but is most often heard in orchestral form in the two suites arranged by the composer. These include 'Morning', 'Aase's Death', 'Anitra's Dance' and 'In the Hall of the Mountain King' in the first suite, and 'Ceremonial

March', 'Arabian Dance', 'Peer Gynt's Homecoming' and 'Solweig's Song' in the second, the order not corresponding to the sequence of events in Ibsen's remarkable play.

Orchestral Music

In addition to the two *Peer Gynt* suites and three pieces from *Sigurd Jorsalfar*, Grieg wrote one of the most famous of all Romantic piano concertos, completed in 1868. The so-called 'Holberg Suite', more correctly *From the Time of Holberg*, for string orchestra, celebrates the Norwegian playwright Ludvig Holberg, the Scandinavian Molière who was an almost exact contemporary of J.S. Bach and Handel. The *Two Elegiac Melodies* of 1881 are also for strings only; and the *Lyrical Suite*, based on four piano pieces of 1891, was orchestrated in 1904.

Chamber Music

Grieg's three violin sonatas remain a part of standard Romantic repertoire, revealing his mastery of harmonic colour in the clearest of textures. The third of these, in C minor, was completed in 1887 and is particularly striking. Other chamber music includes a String Quartet in G minor, two movements of a String Quartet in F, and his Cello Sonata, written in 1883.

Piano Music

As a pianist himself, Grieg wrote extensively for the piano, excelling, in particular, in his 10 volumes of *Lyrical Pieces*, and in other sets of short compositions for the instrument, often derived directly or indirectly from Norwegian folk-music.

Vocal Music

Grieg wrote 140 songs, many inspired by his wife, a singer. They set a wide variety of texts and form an important element of his music, comparable to other songs of the period in quality and expressiveness.

Griffes, Charles Tomlinson (1884–1920)

The American composer Charles Griffes originally intended to become a concert pianist,

studying in America and then at the Stern Conservatory in Berlin. From 1905 he devoted himself to composition, taking some lessons with Humperdinck, and continued instruction from his Conservatory teacher Gottfried Galston, while working as an accompanist and private teacher. Returning to the United States in 1907, he took employment as director of music at a school in New York, a position he retained until 1920. His first compositions were heard in 1909, as he continued to seek his own style, experimenting with varied techniques and including oriental influences. He wrote songs, chamber music and orchestral music, as well as stage works (largely during the last 10 years of his life).

Orchestral and Vocal Music

Griffes absorbed a certain oriental influence through people with whom he had contact in the later years of the second decade of the 20th century. One result of this was *Five Poems of Ancient China and Japan*, and in 1917 the orchestration of an earlier piano piece, *The Pleasure Dome of Kubla Khan*. In the same year he wrote *Sho-Jo*, described as a Japanese pantomime. Among his best-known art-songs are *Three Poems of Fiona McLeod*. In his final years he arranged some other earlier piano works for orchestra, including his *Poem for Flute and Orchestra* and *Bacchanale*, as well as the ballet *The White Peacock*.

Piano Music

Griffes's earlier piano music is often programmatic in content, but by the time of his Piano Sonata of 1917–18 he had reached a more abstract and idiosyncratic style of writing, reflected succinctly in his Three Preludes of 1919.

Grigny, Nicolas de (1672–1703)

Born in Rheims, Nicolas de Grigny served there as organist at the cathedral, after a short period of similar activity in Paris.

Church Music

De Grigny's church music is included in a volume published in 1699 containing a Mass and

hymns for the principal feast days of the church year. The collection is an interesting addition to organ repertoire, with its fugues following the contrapuntal setting of a text, based on the original plainchant. He made colourful use of the possibilities of the organ, exploring in particular the use of the pedals.

Grofé, Ferde (1892–1972)

Ferde Grofé was born Ferdinand Rudolph von Grofé, in New York City, moving thereafter, with his musician parents, to Los Angeles. After a period in Germany with his mother, following his father's death, he left home in 1906, taking on a variety of jobs before eventually joining the Los Angeles Symphony Orchestra as a viola player. From 1917 he worked as a pianist and arranger for Paul Whiteman, a period that brought his memorable orchestration of Gershwin's *Rhapsody in Blue*, with its famous opening for which Grofé was responsible. His subsequent career was as a composer, conductor and teacher, in the first capacity showing an early command of symphonic jazz.

Orchestral Music

Grofé's original compositions include the tone-poem *Broadway at Night*, *Metropolis*, *Blue Fantasy in E flat*, *Three Shades of Blue* and his well-known *Grand Canyon Suite* of 1931. Among other topographical works are his *Death Valley Suite*, *Hudson River Suite*, derived from a story by Washington Irving, *Mississippi Suite*, *Niagara Falls Suite* and *Hollywood Suite*, the last of these originally a ballet based on the tribulations of an understudy.

Gross, Joseph Arnold (1701–1783/4)

Relatively little is known of the trumpeter Joseph Arnold Gross. He was appointed *Kurfürstlicher Hoftrompeter* (Electoral Court Trumpeter) in Munich in 1739. Also a violinist, in 1746 he was named as concertmaster of the court ballet, and then *Spielgraf*, with responsibility for itinerant musicians in Bavaria.

Trumpet Music

One trumpet concerto by Gross survives, with a large number of processional fanfares for his instrument.

Gruber, Franz Xaver (1787–1863)

Of relatively humble origin, the Austrian composer Franz Gruber served as choirmaster and organist in several provincial Austrian churches, finally as choirmaster at Hallein.

Church Music

Gruber is remembered, above all, for his Christmas carol *Stille Nacht* ('Silent Night'), now enshrined almost as a folksong. It was written in 1818 in response to a request from one of the parish clergy at St Nikolaus in Oberndorf, where Gruber spent 13 years as choirmaster and organist. He made, otherwise, a fairly prolific contribution to Austrian Catholic liturgical music.

Guarnieri, Mozart Camargo (1907–1993)

The son of a barber in the Brazilian city of São Paulo, Camargo Guarnieri worked as a jobbing pianist for silent films, taking private lessons in composition. A scholarship enabled him to study with Koechlin in Paris, where he met a number of leading figures in musical life. In 1939 the outbreak of war compelled him to return to Brazil, where he continued his career as a conductor and composer, a strong advocate of music derived from the varied folk material of his country.

Vocal, Instrumental and Orchestral Music

Guarnieri, regarded as second only to Villa-Lobos in Brazil, wrote vocal and instrumental music. His compositions for orchestra include seven symphonies, two violin concertos and six

piano concertos. These last, written over a period of 40 years, reflect his Brazilian inspiration and, after his period in Paris, his confidence in orchestration.

Guastavino, Carlos (1912–2000)

Carlos Guastavino was born in 1912 in Santa Fe, then a small city of about 50,000 inhabitants. His father had intended his son to be a chemist, but when he became aware of his early skill as a pianist he sent Guastavino to a German teacher, where he learnt music before he could write. At the age of 20 Guastavino went to Buenos Aires, where he met Athos Palma, through whose teaching he developed a strong feeling for the music of Argentina. His compositions include songs, choral and stage works, and a variety of instrumental music.

Instrumental Music

Much of Guastavino's instrumental music is for piano, including a *Romance de Santa Fe* for piano and orchestra. He wrote three sonatas for guitar, clear indications of his interest in the music of his own country.

Gubaidulina, Sofia (b.1931)

Among composers in Soviet Russia, Sofia Gubaidulina was able to tackle more experimental forms of music, leading to the use of serial techniques and electronic devices.

Instrumental Music

Gubaidulina's *Seven Words* draws on Christian inspiration, as does the symbolism of *In Croce*. Here, as in *Silenzio*, she makes use of a solo cello, and scores also for the traditional Russian accordion, the bayan. Her music in general retains a strong Russian element, without the aridity that can inform the music of the avant-garde.

Guerau, Francisco (1649–1722)

Born in Palma de Mallorca, Francisco Guerau was a guitarist and composer. He trained as a chorister in the royal chapel in Madrid in 1659, and later served as an alto in the choir. Ordained priest some time before 1685, he was appointed to the royal *músico de cámara*, and then to the position of a master of the choristers, until the reforms in the royal chapel in 1701.

Vocal and Instrumental Music

Guerau made some contribution to vocal music, but this is of little importance compared with his compositions for guitar, notably his *Poema Harmonico compuesto de varias cifras per el temple de la guitarra española* of 1694, a treatise on the playing of the five-string Spanish guitar in which the Spanish system of guitar tablature is explained and illustrated in some 40 pieces.

Guerra, Jorge Fernández (b.1952)

Trained at the Madrid Conservatory, Jorge Fernández Guerra, even as a student, involved himself with contemporary Spanish theatre. He won a growing reputation in Spain in the 1980s, moving in 1989 to Paris. In 2001 he was appointed director of the *Centro para la Difusión de la Música Contemporánea* and of the International Festival of Contemporary Music in Alicante.

Orchestral Music

Fernández Guerra had his first orchestral success in 1987 with *Los ojos verdes* ('Green Eyes'). His *Tres momentos de Don Quichotte* are taken from his music for a screening of the Pabst film of *Don Quixote*.

Guerrero, Francisco (1528–1599)

The Spanish composer Francisco Guerrero, in his time second only to Victoria among Spanish

musicians, was taught first by his elder brother and then by Morales. From 1542 to 1546 he served as an alto at the cathedral of his native Seville, before appointment as *maestro de capilla* at Jaén Cathedral. Disciplined for neglect of his duties towards six choristers, for whom he was responsible, he eventually returned to Seville, where his subsequent career was based, finally, from 1574, as *maestro de capilla* at the cathedral. He was honoured by Charles V and Philip II and was able to travel widely, in particular to the Holy Land, a journey of which he left a description.

Vocal Music

Guerrero was a prolific composer, with 18 Mass settings and some 150 other liturgical works to his credit. He also wrote secular songs. His work shows a mastery of contemporary polyphonic practice and, in particular, of the technique of canon.

Guilmant, Alexandre (1837–1911)

Alexandre Guilmant enjoyed an international reputation as a concert organist. He was for 30 years organist at the Trinité in Paris and he succeeded Widor as professor of organ at the Paris Conservatoire. His pupils included Marcel Dupré.

Organ Music

The name of Guilmant is associated with that of Widor in the development of the French organ symphony, represented by Guilmant's sonatas for the instrument, which take this form. He was a leading figure in the organ music of his generation and provided many original compositions and editions of earlier organ music.

Guridi, Jesús (1886–1961)

Descended from a musical family, the Basque composer Jesús Guridi studied in Madrid and

Bilbao before spending two years at the Paris Schola Cantorum as an organ pupil of Gabriel Grovlez. His composition lessons included the study of fugue with Vincent d'Indy, and he returned to Bilbao, after further study in Liège and in Cologne, to become organist at the Basilica del Señor Santiago and to teach at the Conservatory. After the Civil War he moved to Madrid, where he taught organ at the Conservatory, of which he was in 1958 appointed director; he was also for a time music director for a film company.

Stage Works

Guridi's first opera, *Mirentxu*, with a Basque libretto, was first staged in Bilbao in 1910. It was followed in 1920 by *Amaya*, based on a Navarrese legend of the shrine of San Miguel. The zarzuela *El caserío* ('The Homestead'), set in a fictional Basque village, was completed in 1926 and followed by other works in the same genre.

Orchestral and Vocal Music

Guridi's orchestral music ranges from *Una aventura de Don Quijote* in 1916 to his *Homenaje a Walt Disney*, a fantasia for piano and orchestra. His *Sinfonía pirenaica* is an evocation of his homeland, drawing on Basque folk-music.

Piano Music

Guridi wrote a wide range of piano music, ranging in style from the operatic *Lamento e imprecación de Agar* ('Hagar's Lament and Curse') to the subtle impressionism of his *Ocho apuntes* ('Eight Sketches').

Gurney, Ivor (1890–1937)

A poet and composer, Ivor Gurney was a victim of the First World War, in which he was wounded and suffered shellshock. Before the war he had been a chorister at Gloucester Cathedral and then an articled pupil of the cathedral organist. The war interrupted his time at the Royal College of Music in London, to which he returned in 1918, to study with Vaughan

Williams. Suffering from depression, he entered a mental institution in 1922, remaining there and in similar hospitals until his death in 1937.

Songs

Gurney is chiefly remembered as the composer of songs – settings of Housman, Edward Thomas and others – totalling as many as 300, set against his 900 or so surviving poems.

Gyrowetz, Adalbert Mathias (1763–1850)

Born in České Budějovice (Budweis), the Bohemian composer Adalbert Gyrowetz studied law and appeared as a conductor and violinist in Prague before leaving to take employment as secretary to a nobleman, a position that also brought musical activities. Moving to Vienna, he received encouragement from Mozart and travelled in Italy as secretary and violin teacher to Prince Ruspoli, meeting Goethe and various artists in Rome and writing there his first six string quartets. He went on to Naples in order to develop his abilities as a composer, studying with Paisiello and meeting Goethe again. He later travelled north to France, and was welcomed in Paris, where his works were already in print. At the start of the Revolution in 1789 he moved to London, where he was received by the Prince Regent and had his works included in Haydn's Salomon concerts before returning to the Continent in 1792. Finally reaching Vienna, he continued to receive patronage from leading families, combining his musical skills with the art of diplomacy, assisted by his command of a number of languages. He settled in Vienna as Kapellmeister and composer at the Kärntnertor and Burgtheater and then as Vice Court Kapellmeister. By the end of his long and musically prolific life his compositions seem to belong to quite a different age. He was born when Mozart was seven; by the time of his death in 1850 both Chopin and Mendelssohn were dead.

Stage Works

Gyrowetz wrote a quantity of music for the theatre, particularly including Singspiel, incidental music and ballets in connection with his employment in the theatres in Vienna.

Vocal Music

Gyrowetz's vocal music includes Mass settings and other liturgical works, as well as secular songs.

Orchestral and Chamber Music

The quartets that Gyrowetz had written in Rome were played in Naples, to be heard at the houses of diplomatic residents including Sir William Hamilton. For King Ferdinand IV he composed serenades for the *lira organizzata*, a Neapolitan form of hurdy-gurdy for which Haydn was also commissioned to write. Gyrowetz's chamber music includes a number of string quartets, piano trios and works for other chamber ensembles. His orchestral works include symphonies, serenades and divertimenti.

H

Hába, Alois (1893–1973)

Born in Moravia, Alois Hába is known particularly for his experiments with microtones, intervals of less than the diatonic semitone. He studied finally with Franz Schreker in Vienna and in Berlin and by about 1923 had developed a system of notation for quartertones, later expanded to deal with sixths of tones. He held a leading position among Czech avant-garde composers, although the wartime occupation of his country made performances of his music impossible and the Communist regime from 1948 proved equally restrictive.

Operas

Hába's opera *Matka* ('The Mother') uses quartertones, and his third opera, *Přijď království Tvé* ('Thy Kingdom Come'), uses sixths of tones. He makes use of micro intervals in other vocal works, even in children's choruses.

Orchestral, Chamber and Instrumental Music

Hába's orchestral music includes a Violin Concerto and a Viola Concerto. He makes full use of micro intervals in his string quartets, and had instruments constructed which made smaller division of the tone possible. He wrote a number of suites and fantasies for quartertone piano.

Hadjidakis, Manos (1925–1994)

Manos Hadjidakis was born in Xanthi in northern Greece and studied philosophy at Athens University while acquiring his musical training. His career brought collaboration with the Greek National Theatre and a position as head of the Third Programme of Greek National Radio, after a period spent in New York.

Stage and Orchestral Music

Hadjidakis wrote the theme song for the film *Never on Sunday* and collaborated in ballets with Maurice Béjart. His concert work *Gioconda's Smile*, with its theme of a solitary woman in a big city, has a strongly dramatic element.

Hadley, Henry Kimball (1871–1937)

H

Born in Massachusetts, the American composer Henry Kimball Hadley won an early local reputation before studying in Vienna. Returning to America, he took a position as a schoolmaster but gained further experience as a conductor, both in the United States and abroad. He was active in the promotion of American music and showed considerable versatility as a composer in many genres.

Music

Hadley's many compositions, well constructed, if conventional, include stage works, choral music, chamber music and a number of orchestral pieces. The last include five symphonies as well as symphonic poems, among them *The Ocean* and *Lucifer*. *The Culprit Fay* is described as a 'Rhapsody after Joseph Rodman Drake', whose poem tells the story of a Hudson River fairy seeking the love of a mortal woman.

Hadley, Patrick (1899–1973)

A pupil of Vaughan Williams, Patrick Hadley returned to his old university, Cambridge, as a lecturer and finally as professor of music. As a composer he made a useful contribution to choral and vocal repertoire, often reflecting the influence of English folk-music.

Vocal and Choral Music

Hadley had a sensitive feeling for language, shown in settings of poems by Keats, Thomas Hardy and W.B. Yeats, with a notable setting of words from the *Song of Solomon*, *My Beloved Spake*.

Hagen, Joachim Bernhard (1720–1787)

Trained as a violinist in Hamburg, Joachim Bernhard Hagen was appointed deputy to the Bayreuth Kapellmeister Johann Pfeiffer in 1737, moving with other musicians to Ansbach when the Bayreuth court was dissolved in 1769. Hagen was a lutenist as well as a violinist and wrote music for the lute, although the instrument was by this time becoming unfashionable.

Lute Music

Hagen's lute music survives in a single source in Augsburg. The manuscript includes solo and chamber works, with arrangements and transcriptions for his instrument, evidence of his own skill as a performer.

Hahn, Reynaldo (1874–1947)

Born in Caracas, Reynaldo Hahn moved with his family to Paris at the age of three. There he studied at the Conservatoire under Massenet and made a particular impression with his songs, which he sang himself. His interest in the theatre led to his appointment in 1945 as director of the Paris Opéra.

Stage Works

Hahn wrote a considerable amount of music for the theatre: operas, ballets and incidental music. Of these the operetta *Ciboulette* remains in popular repertoire. Ballets include *Le Dieu bleu* ('The Blue God'), written for Diaghilev, with a scenario by Cocteau and Madrazo.

Orchestral Music

Orchestral music by Reynaldo Hahn has proved less durable, but his concertos for piano and for violin repay study.

Chamber Music

Chamber music by Hahn includes two string quartets, and a Piano Quintet that stands comparison with Fauré.

Vocal Music

Reynaldo Hahn's songs deserve an honoured place in French vocal repertoire, with the songs of Gabriel Fauré. They include settings of poems from Victor Hugo to Verlaine, with a curious group of songs in Venetian dialect and the ever popular *Si mes vers avaient des ailes* ('If my verses had wings').

Halévy, Jacques-François-Fromental-Elie (1799–1862)

A pupil of Cherubini at the Paris Conservatoire, Fromental Halévy boasted among his own pupils Gounod and Saint-Saëns, as well as Bizet, who was to marry one of his daughters.

Operas

Halévy was closely involved with opera in Paris, in addition to his duties at the Conservatoire. He wrote some 40 operas, of which the best-known remains *La Juive* ('The Jewess'), staged at the Opéra in 1835. A grand opera, it reflects the continuing influence of Meyerbeer.

Halffter, Cristóbal (b.1930)

The nephew of Rodolfo and Ernesto Halffter, Cristóbal Halffter has held a distinguished position in Spanish music, following the course set by Manuel de Falla in the latter's later works before embracing a more international avant-garde musical language.

Orchestral and Choral Music

Halffter's orchestral music remains determinedly Spanish, even in its use of relatively innovative techniques. The national source of his inspiration is evident in *Daliniana* and *Prelude for Madrid*, while his expansion of a section of a work by Handel shows another aspect of his style.

Halffter, Ernesto (1905–1989)

Brother of Rodolfo Halffter, Ernesto was born in Madrid, becoming a pupil and protégé of Manuel de Falla. In 1924 he went to Paris, where he met Ravel; and thereafter he travelled widely before settling in Seville, where he became director of the newly established Conservatory, then spending 10 years in Lisbon.

Stage and Film Music

Halffter's dramatic compositions include ballets, incidental music and a number of film scores.

Vocal Music

Halffter was commissioned by Ricordi to complete the fragmentary *Atlántida*, left unfinished by Manuel de Falla.

Orchestral, Chamber and Instrumental Music

Among Halffter's early compositions are the *Dos bocetos sinfónicos* ('Two Symphonic Sketches'), published in 1925, the year of his very successful Sinfonietta. His orchestral works also include a Guitar Concerto. His chamber music includes a String Quartet, *Fantasia española* for cello and piano, and *Madrigal* for violin and piano. His piano music includes a series of *Homenajes* to Turina, Mompou, Scarlatti, and his own brother, Rodolfo, who predeceased him.

Halffter, Rodolfo (1900–1987)

Born in Madrid and of German descent, Rodolfo Halffter in 1939 became a citizen of Mexico, where he took a leading place in musical life. Early association with Manuel de Falla in Granada is reflected in the style of his work.

Orchestral Music

Rodolfo Halffter's orchestral music includes an *Obertura concertante* for piano and orchestra, a Violin Concerto, and the colourful *Obertura festiva* of 1952. Music from the ballets *La madrugada del panadero* ('The Dawn of the Baker') and *Don Lindo de Almería* provide suites for concert use. *Paquiliztli*, for seven percussionists, was written in 1983.

Hallström, Ivar Christian (1826–1901)

The Swedish composer and pianist Ivar Christian Hallström collaborated with Prince Gustaf on his first opera and later served as librarian to Prince Oscar, later King Oscar II. The greater part of his music is either vocal or for the piano, his writing influenced by Gounod and, to some extent, Wagner.

Opera

Hallström is a figure of great importance in the creation of Swedish opera. His second opera, *Hertig Magnus och sjöjungfrun* ('Duke Magnus and the Mermaid') deals with the story of a duke who thinks he hears the call of a mermaid and throws himself into the water. The work draws on old ballads, dance songs, Italian romantic gesture and folk material.

Halvorsen, Johan (1864–1935)

Johan Halvorsen, violinist, conductor and composer, continued the nationalist Norwegian traditions established by Grieg, serving for 30 years as conductor of the Christiania National Theatre.

Orchestral Music

There is a place in popular repertoire for Halvorsen's *Danses norvégiennes*, for violin and orchestra, and for his *Entry March of the Boyars*. Less often heard are his three symphonies and his two rhapsodies on Norwegian folk-tunes.

Chamber Music

Halvorsen is regarded with gratitude by viola players for his arrangements of a Sarabande and a Passacaglia by Handel for violin and viola, transcriptions that call for a measure of virtuosity from both players.

Hamerik, Asger (1843–1923)

A pupil of Niels W. Gade and J.P.E. Hartmann, the Danish composer Asger Hamerik took lessons in conducting from Hans von Bülow in Berlin and studied with Berlioz in Paris. He spent some time in America, where he was respected as a conductor, returning eventually to spend his final years in Copenhagen.

Choral and Orchestral Music

Hamerik's Symphony No. 7 'Choral' was his last significant work, its various revisions eventually completed in 1906. The Requiem was completed in 1887. His orchestration shows the influence of Berlioz.

Hammerschmidt, Andreas (1611/12–1675)

The German organist and composer Andreas Hammerschmidt was born in Bohemia but moved with his family to Freiberg in 1626. He served there as organist before his appointment to the position of organist at St Johannis in Zittau, where he remained until his death. Musical life in Zittau suffered the vicissitudes of the Thirty Years War, but Hammerschmidt came to enjoy considerable material success.

Sacred Vocal Music

The greater part of Hammerschmidt's music lies in sacred vocal works written in connection with his duties in Freiberg and then in Zittau. His motets – settings of German and Latin – show a clear debt to Schütz.

Handel, George Frideric (1685–1759)

MUSIC ON CD 1



Born in the German town of Halle in 1685, Handel studied briefly at the University of Halle before moving to Hamburg in 1703, where he served as a violinist in the opera orchestra and subsequently as harpsichordist and composer. From 1706 until 1710 he was in Italy, where he further developed his mastery of Italian musical style. Appointed Kapellmeister to the Elector of Hanover, the future George I of England, he visited London, where he composed the first London Italian opera, *Rinaldo*, in 1710 and settled two years later. He enjoyed aristocratic and later royal patronage, and was occupied largely with the composition of Italian opera with varying financial success until the 1740s. He was successful in developing a new form, English oratorio, which combined the musical felicities of the Italian operatic style with an increased role for the chorus, relative economy of production, and the satisfaction of an English and religious text (elements that appealed to English Protestant sensibilities). In London he won the greatest esteem and exercised an influence that tended to overshadow the achievements of his contemporaries and immediate successors. He died in London in 1759 and was buried in Westminster Abbey in the presence of some 3,000 mourners.

Operas

Handel wrote over 40 Italian operas, the majority for staging in London. The operatic conventions of the time, restricting subject and form, and the major use of castrato singers in the principal male roles led to a general neglect of this important part of Handel's work; but the increased cultivation of male soprano and male alto voices and a growing understanding of Handel's achievement within the limitations of the genre generated a renewed appreciation in recent years. Arias and other operatic excerpts, however, have retained a continued place in vocal and to some extent in instrumental repertoire. In particular the aria from the opera *Serse* of 1738 'Ombra mai fù', popularly known as Handel's 'Largo', has reappeared in every possible arrangement. Other arias are familiar in something approaching their original form. These

include 'Lascia ch'io pianga' ('Let me weep') from *Rinaldo*, Handel's first opera for London, 'Piangerò la sorte mia' ('I shall lament my lot') from *Giulio Cesare* and 'Care selve' ('Dear woods') from *Atalanta*.

Oratorios

Messiah is by far the best known of all English oratorios. Its three parts deal with the birth, passion and resurrection of Christ, using a text in part derived from the Bible and from the version of the *Psalms* familiar from the Church of England *Book of Common Prayer*. The work was completed and first performed in Dublin in 1742. It was later repeated annually in London in aid of the Foundling Hospital. *Israel in Egypt*, *Judas Maccabaeus*, *Samson* (based on Milton), *Saul*, *Deborah* and *Solomon* are only some of the English oratorios of Handel that are familiar in whole or in part to choirs and audiences, along with *Athalia* and *Esther*, based on Racine. To these may be added the secular oratorio *Semele*, with a text by the dramatist William Congreve, dealing with an episode from classical mythology and including, for a disguised Jupiter, the well-known aria 'Where'er you walk'. Less familiar are *Gideon*, *Nabal* and *Tobit*, compiled from Handel's works after his death by his assistant John Christopher Smith, who continued the tradition of oratorio performances that had by then been established.

Church Music

Handel wrote music for the Catholic liturgy in 1707, when he was in Rome. In England, under the patronage of the Duke of Chandos, he wrote a set of anthems, the so-called 'Chandos' Anthems. The four Coronation Anthems, written for the coronation of George II in 1727, represent music for a royal ceremonial occasion at its most impressive. Other settings for the Anglican liturgy include the *Utrecht Te Deum* of 1713, celebrating the Peace of Utrecht, and the *Dettingen Te Deum*, a celebration of the victory of Dettingen over the French army in 1743.

Secular Vocal and Choral Music

The story of the shepherd and shepherdess Acis and Galatea and the monster Polyphemus forms the basis of the pastoral *Acis and Galatea*, first performed in 1718. The aria of Polyphemus

'O ruddier than the cherry' is in popular baritone repertoire. *L'Allegro, il Penseroso ed il Moderato*, based on Milton with an additional section of compromise, and completed in 1740, provides at least one popular soprano aria, 'Sweet bird'. In the earlier part of his career Handel wrote a large number of solo and duo Italian cantatas, with instrumental accompaniment, as well as vocal duets and trios with the more economical accompaniment of basso continuo: a chordal and a bass instrument.

Orchestral Music

Since Corelli, a musician who was said to have found Handel's 'French' style alien to Italian tradition, the *concerto grosso* had continued as the most popular Baroque orchestral form, with a small *concertino* group, usually of two violins, cello and harpsichord, contrasted with the whole string orchestra (the *ripieno*). Handel wrote and published in 1739 a set of 12 such concertos, Opus 6, designed originally for strings and continuo. An earlier compilation of six *concerti grossi*, scored also for wind instruments, had been published in London in 1734. *Alexander's Feast* is the name given to one of the concertos first performed with the choral work of that name, a setting of Dryden in celebration of the Feast of St Cecilia, patron saint of music, in 1736. Handel's 16 organ concertos, the first six included in Opus 4 and a further six in Opus 7, served a practical and novel purpose as interval music, to be played at performances of oratorio. No. 13 is generally known as 'The Cuckoo and the Nightingale'. The *Water Music* is a set of pieces written in 1717 to entertain George I as he was rowed up the Thames to supper at Chelsea, and the *Music for the Royal Fireworks*, written in 1749, preceded a firework display in Green Park, a celebration of the Peace of Aix-la-Chapelle.

Chamber Music

Music by Handel for smaller groups of performers includes a number of trio sonatas, the majority for two violins and basso continuo, and a number of sonatas for solo instrument and continuo, six for recorder and six for violin. The publisher of the 12 sonatas of Opus 1, about 1730, described a dozen of these sonatas as for treble instrument and continuo, allowing potential performers a freedom of choice that was not altogether unusual at the time.

Keyboard Music

Handel was as versatile as any musician of his age. He excelled, however, as a keyboard player, judged in an early contest in Rome with the harpsichordist Domenico Scarlatti, with the wisdom of Solomon, as the better organist, while Scarlatti was honoured as the better harpsichordist. Handel left a great deal of keyboard music, most of it for the harpsichord and much of it written early in his career. The first eight suites for harpsichord were published by the composer in 1720, followed in 1733 by a second collection of eight suites, assembled largely by the publisher. The G major Chaconne, using a popular Baroque variation form, consists of 62 variations on a simple repeated bass pattern. The Air from Suite No. 5, with its five following variations, has won fame under the title 'The Harmonious Blacksmith', a reference to an unlikely anecdote concerning the inspiration of the piece.

Hanson, Howard (1896–1981)

The American composer, conductor and teacher Howard Hanson served from 1924 to 1964 as director of the Eastman School of Music at the University of Rochester, New York, winning many honours for his manifold services to American music. As a composer his musical language is akin to that of Sibelius or Rachmaninov.

Opera and Vocal Music

Hanson's only opera is *Merry Mount*, based on Nathaniel Hawthorne and concerning the early English settlers in America in a plot that deals with problems of religious intolerance. His songs include settings of Whitman and of religious texts.

Orchestral, Chamber and Instrumental Music

Hanson's orchestral works include seven symphonies and concertos for organ and for piano, as well as ballet suites and a suite from his opera *Merry Mount*. Chamber music includes a Chamber Concerto for piano and string quartet; most of his piano music represents a relatively early stage of his career.

Harbison, John (b.1938)

A graduate of Harvard and Princeton, and a pupil of Piston and Earl Kim in America and of Boris Blacher in Berlin, the American composer John Harbison taught from 1969 at the Massachusetts Institute of Technology and has won a number of distinguished awards. He has written music for various ensembles and occasions, his early interest in serialism developing into a more individual musical language.

Operas

Harbison's first opera, *A Winter's Tale*, with his own libretto based on Shakespeare, was followed by *A Full Moon in March*, for which he drew on W.B. Yeats. His third opera, *The Great Gatsby*, after Scott Fitzgerald, was staged at the Metropolitan Opera in 1999. *Ulysses* is Harbison's score for a ballet on the subject of the legendary Greek hero.

Vocal and Instrumental Music

Harbison's song cycles are of particular importance among his many vocal works. These include settings of Montale, Hardy, Goethe and Emily Dickinson, with choral works that include settings of liturgical and biblical texts, as well as settings of William Blake and Emerson. His orchestral and chamber music ranges from concertos for violin, for cello, for viola and for piano to string quartets and a number of works that include the violin. Among these last are his *Four Songs of Solitude* for unaccompanied violin. *Twilight Music* is scored for violin, horn and piano, while his *Variations* of 1982 uses clarinet, violin and piano.

Harris, Clement (1871–1897)

An Old Harrovian, Clement Harris studied with the great pianist Clara Schumann in Frankfurt and became an intimate of Siegfried Wagner, joining him in an attempt to escape the influence of the latter's father, Richard Wagner. A friend of Oscar Wilde in London, he died in 1897 in Epirus, after joining the Greeks in their war against Turkey.

Orchestral Music

Harris's symphonic poem based on Milton's *Paradise Lost* was planned during his voyage to the Far East with Siegfried Wagner in 1892 and owes much to Schumann and Brahms.

Harris, Roy (1898–1979)

Strongly influenced by his native rural Oklahoma, Roy Harris studied in Paris with Nadia Boulanger with some independence, returning to America to establish himself as one of the leading composers of his generation. He also held a number of important teaching appointments.

Orchestral and Choral Music

Harris wrote 13 symphonies. He won particular success with his very American single-movement Symphony No. 3 in 1938, a work described by Koussevitsky as the first great symphony by an American composer, drawing on a variety of sources in its five linked sections. His choral *Folksong Symphony*, written in the following year, uses familiar American folksongs framed by songs from the Civil War. Characteristically his choral works include settings of Walt Whitman, with a number of works based on American folksongs.

Chamber and Instrumental Music

Harris's chamber music includes a variety of forms, with a smaller number of pieces for piano.

Harris, William Henry (1883–1973)

William Henry Harris served as assistant to the organist of St David's Cathedral in South Wales before a scholarship took him to the Royal College of Music in London; he had organ lessons with Sir Walter Parratt and studied composition with Charles Wood and Walford Davies. He served as assistant organist at Lichfield Cathedral, before appointment to New College, Oxford

in 1919, where he eventually succeeded Sir Hugh Allen also as conductor of the Oxford Bach Choir. In 1929 he moved to Christ Church and four years later was appointed organist at St George's Chapel, Windsor, where he remained for nearly 30 years. He was appointed KCVO in 1954.

Choral Music

Harris is known principally for his compositions for the liturgy of the Church of England and for choral settings designed for the Three Choirs Festival and for royal occasions, including the coronations of 1937 and 1953.

H

Harrison, Pamela (1915–1990)

The English composer Pamela Harrison was a pupil of Gordon Jacob and Arthur Benjamin at the Royal College of Music in London. She showed an interest in French music, the influence of which is coupled with that of important older contemporaries Bax, Moeran and John Ireland.

Orchestral, Chamber and Vocal Music

Pamela Harrison's *A Suite for Timothy*, for small orchestra, was written in 1948 for the first birthday of her son. Her vocal music includes settings for tenor and strings of Baudelaire, Dowson, Herrick and Edward Thomas, with chamber music for various ensembles.

Hartke, Stephen (b.1952)

The American composer Stephen Hartke is among those who have broken with the prevalent serialism of the second half of the 20th century in the United States; he writes music with tonal implications, drawing on sources that include jazz, minimalism and gamelan music, as well as incorporating the influence of his own study of early polyphonic music.

Opera

Hartke's opera *The Greater Good or The Passion of Boule de Suif* is based on a story by Maupassant, a moral tale, treated with imaginative and original instrumental resources that are subtly deployed.

Orchestral and Chamber Music

Hartke's orchestral music includes the popular *Pacific Rim*, a Violin Concerto, and a Clarinet Concerto 'Landscape with Blues'. He has written music for a variety of instrumental ensembles.

Hartmann, Johan Peter Emilius (1805–1900)

The Danish composer and organist J.P.E. Hartmann, descendant of a family of musicians, played a leading part in the musical life of Copenhagen. He was organist of the principal church, the Vor Frue Kirk, and active in the Conservatory and in concert life, enjoying friendly relations with the leading European composers of the time.

Stage Works

Hartmann's first opera, *The Raven, or The Brother Test*, was based on a libretto by Hans Christian Andersen and was favourably reviewed by Schumann; and a later opera based on the work of the same writer, *Little Kirsten*, was well received. He provided ballet music for his friend Bournonville and incidental music for plays by Adam Oehlenschlaeger, a leading literary figure in Danish Romanticism.

Orchestral Music

Hartmann's orchestral music includes a number of concert overtures and two symphonies, all imbued with the spirit of Danish nationalism of the period.

Chamber and Keyboard Music

Hartmann added to the repertoire of popular Danish flute music and left three violin sonatas

and a number of shorter pieces. His music for the piano includes two sonatas and a similar number of less demanding pieces, while his organ music includes a sonata, fantasia and funeral marches.

Hartmann, Karl Amadeus (1905–1963)

Born in Munich, where he became a composition pupil of Joseph Haas, Karl Amadeus Hartmann went on to study with Hermann Scherchen, and later with Anton Webern in Vienna. His career was interrupted by the Second World War, resuming with works that helped to establish his international reputation. His *Musica Viva* concert series in Munich did much to bring the work of younger composers and performers to public attention.

Vocal and Instrumental Music

Hartmann left eight symphonies and a number of concertos, two string quartets, vocal and chamber works. He composed his Sonata '27 April 1945' shortly after the self-imposed virtual silence of the war years. The title refers to his sight of prisoners from the concentration camp of Dachau.

Harty, Hamilton (1879–1941)

The Irish composer and conductor Hamilton Harty established himself in London in both roles, known, particularly from 1920, for his work with the Hallé Orchestra in Manchester, where he did much to introduce newer music to the public. He was knighted in 1925.

Orchestral Music

Harty's compositions include works that derive inspiration from Ireland and those that have more general terms of reference. His Piano Concerto is a reminder of his own ability as a pianist.

Hashimoto, Qunihico (1904–1949)

Among the leading Japanese composers of the first half of the 20th century, Qunihico Hashimoto studied with Egon Wellesz in Vienna and associated with Alois Hába and Ernst Křenek before meeting Schoenberg in America. In his music he often draws on Japanese sources, together with other European influences. His wartime music is patriotic in tone, followed by a post-war change of values.

Orchestral Music

Hashimoto's Symphony No. 1 was written to celebrate the 2,600th imperial year in 1940, an occasion to which five foreign composers also contributed (including Britten with his *Sinfonia da Requiem*, which proved unsuitable for the occasion). Before going to Europe, Hashimoto had written a number of dance scores for a dancer of traditional Nihon Buyo. *Heavenly Maiden and Fisherman*, the subject also of a Noh play, was first staged in 1932, to be followed by a concert suite the following year.

Hasse, Johann Adolf (1699–1783)

Hasse held a leading position in Italy and Germany as a composer of *opera seria*, often based on texts by the most famous of contemporary librettists, Metastasio. He sang at Hamburg Opera, scored great success as a composer of opera in Naples, and enjoyed an international career that took him to Venice and to Dresden, where he served as Kapellmeister to the Elector for some 30 years until he and his wife, the famous mezzo-soprano Faustina Bordoni, were dismissed, after the Seven Years War. In Vienna in later years Hasse finally found himself, together with Metastasio, in rivalry with Gluck and the librettist Calzabigi, champions of operatic reform. At the height of his career Hasse enjoyed the greatest fame, but his achievements were soon forgotten after his death.

Operas

Hasse wrote some 60 operas, the first in 1721 for the court in Brunswick, and the last at the request of the Empress Maria Theresia for the marriage in Milan of Archduke Ferdinand and Maria Beatrice d'Este in 1771 – a work that, according to Leopold Mozart, was overshadowed by his son Wolfgang's contribution to the festivities.

Church Music

Hasse's extensive addition to the repertoire of contemporary church music continued to have occasional performance in Dresden. His oratorios, some with texts by Metastasio, have largely disappeared from repertoire.

Instrumental Music

Hasse's instrumental music includes flute concertos, and solo, duo and trio sonatas.

Hasselmanns, Alphonse (1845–1912)

The Belgian harpist and composer Alphonse Hasselmanns, a native of Liège, studied in Stuttgart and in Paris. He began his professional career as a performer in Brussels, later settling in Paris, in 1884 succeeding to the position of professor of harp at the Paris Conservatoire. He played an important part in the technical development of playing and had a number of distinguished pupils.

Harp Music

As a composer Hasselmanns is remembered for his significant contributions to harp repertoire (original compositions and transcriptions).

Haweis, Thomas (1734–1820)

Born in Cornwall, Thomas Haweis served first as a physician before studying in Cambridge and

becoming a minister in the Church of England. He was the author and composer of a number of hymns, some of which retain a place, in one form or another, in modern collections.

Hymns

The English Hymnal, edited by Vaughan Williams, retains adaptations of two hymn-tunes attributed to Haweis. His own published collection included 139 hymns, a number increased in later publications.

Hayasaka, Humiwo (1914–1955)

Born in the north-eastern city of Sendai, the Japanese composer Humiwo Hayasaka was self-taught as a musician, combining his interest in contemporary French music and Gregorian chant with a feeling for the ancient music of Japan, in contrast with his friend and contemporary Ifukube. He made a significant living from film music, notably collaborating with Kurosawa and Mizoguchi, in the 1950s seeking new techniques that might combine atonality with Japanese characteristics.

Film Music

Hayasaka's hundred or more film scores include *The Seven Samurai* and *Rashomon* for Akira Kurosawa and *Chikamatsu Monogatari* ('The Crucified Lovers') and *Ugetsu* ('Tales of Moonlight and Rain') for Kenji Mizoguchi.

Orchestral Music

Hayasaka's Piano Concerto of 1948 may be heard as a homage to Ravel's Piano Concerto for the Left Hand. The sombre first movement is an elegy for those lost in the war, while the brighter second of the two movements uses Japanese scales as its basis. The 1941 *Ancient Dances on the Left and on the Right* refers, in its title, to the traditional Japanese bugaku, here with its symbolism of East and West, sun and moon, day and night.

Haydn, Franz Joseph (1732–1809)

Various musical paternity charges have been levelled at the composer Joseph Haydn. His career coincided with the development of Classical style and forms (the symphony, sonata, string quartet and other instrumental forms), in the moulding of which he played an important part. Born in Rohrau in 1732, the son of a wheelwright, he was trained as a chorister at St Stephen's Cathedral in Vienna, where he made his early living, before appointment to the small musical establishment of Count Morzin in 1759. In 1760 he entered the service of the Esterházy Princes, and succeeded to the position of Kapellmeister on the death of his predecessor and immediate superior Gregor Werner in 1766. Much of Haydn's life now centred on the magnificent palace and estate at Eszterháza, where his employer Prince Nikolaus Esterházy had moved his entourage for most of the year. The death of the Prince in 1790 released Haydn and allowed travel to London. There followed further service of the successors to Prince Nikolaus, now at the former residence at Eisenstadt, and concluding retirement in Vienna, where he died in 1809, as the soldiers of Napoleon again entered the city.

Church Music

Haydn's duties as Kapellmeister to the Esterházy family involved the provision of church music, as well as music for entertainment. The Mass settings composed for the younger Prince Nikolaus include the well-known 'Nelson Mass' (*Missa in angustiis*), written at the time of Nelson's victory over Napoleon's fleet at Aboukir Bay in 1798 and perhaps heard by Nelson and Lady Hamilton during their visit to Eisenstadt in 1800. Between 1796 and 1802 Haydn wrote five other Mass settings, known by their nicknames, 'Heiligmesse', 'Paukenmesse', 'Theresienmesse', 'Schöpfungsmesse' and 'Harmoniemesse'.

Oratorios

Haydn's visits to London suggested to him the musical possibilities of oratorio, in the form perpetuated after Handel's death by commemorative festival performances. The result was *Die*

Schöpfung ('The Creation'), with a text by Baron van Swieten based on English sources, first performed in Vienna in 1798. *Die Jahreszeiten* ('The Seasons'), with a text by Baron van Swieten based on James Thomson, was first performed in 1801. Haydn's earlier oratorios include *Il ritorno di Tobia* ('The Return of Tobias'), completed in 1775.

Stage Works

Haydn's two dozen operas have received rather less attention than many of his other works. Most of these were written for performance at Eszterháza, either in the principal theatre or in the marionette theatre. They include *Il mondo della luna* ('The World of the Moon'), with a libretto by Goldoni, the same writer's *Lo speziale* ('The Apothecary'), and a setting of Metastasio's *L'isola disabitata* ('The Uninhabited Island').

Vocal Music

Haydn wrote a number of songs, providing nearly 400 British folksong arrangements for the Edinburgh publisher Thomson, in addition to songs and cantatas in German and English. The two sets of canzonettas written in England in 1794 and 1795 include settings of verses by the wife of Haydn's London surgeon, Hunter.

Orchestral Music

Symphonies

Haydn's 108 symphonies, written between 1759 and 1795, range from works written for the relatively modest local court orchestra of two oboes, two horns and strings, to the greater complexity of his larger scale 'London' Symphonies (the 12 written for performance in London under the direction of the German-born violinist and impresario Salomon during the composer's two London visits). The 'London' Symphonies include a number of works with nicknames: No. 94 'The Surprise', No. 96 'The Miracle', No. 100 'Military', No. 101 'The Clock', No. 103 'Drumroll', and No. 104 'London' or 'Salomon'. Other named symphonies that remain in regular concert repertoire include No. 92 'Oxford' and Nos 82 'The Bear', 83 'The Hen' and 84 'The Queen' (of France). Earlier named symphonies include the interesting Symphony No. 22

'The Philosopher', which includes two cor anglais or English horns (tenor oboes in place of the normal higher-pitched instrument), which was written in 1764, three years after 'Le Matin', 'Le Midi' and 'Le Soir' (Nos 6, 7 and 8). The 'Farewell' Symphony, No. 45, allows players, impatient for a return from Eszterháza to their families at home, to leave the platform one by one. Its immediate predecessor is the 'Trauersinfonie' ('Mourning Symphony'), while No. 49, 'La Passione', reflects elements of *Sturm und Drang* ('Storm and Stress') – the movement in German literature and art of the period.

Concertos

Of Haydn's concertos, the work written in 1796 for the newly developed and soon to be obsolete keyed trumpet, is the best known, closely rivalled by the two surviving cello concertos, in D and in C. Three genuine violin concertos remain, in G, C and A, and one Horn Concerto. The keyboard concertos have recently entered popular repertoire, in particular the Concerto in D major. These were originally designed either for organ or harpsichord and were written in the earlier part of Haydn's career, before his employment by the Esterházys.

Chamber Music

Haydn was a prolific composer of chamber music, and he wrote a considerable number of compositions for his principal patron, Prince Nikolaus Esterházy, who played the baryton. This was a bowed string instrument resembling a viola da gamba, with sympathetic strings that could also be plucked. The English scholar Dr Burney suggested it as only useful on a desert island, where a player could accompany a bowed melody with plucked accompaniment, without other assistance.

For the more conventional string quartet Haydn wrote some 67 works, described originally as *divertimenti* but later dignified by the more serious title by which they are generally known. Once again nicknames reflect the continued popularity of many of these works. Sets of named quartets include the 'Sun' Quartets, Op. 20 of 1772, the 'Russian' Quartets, Op. 33 of 1781 and including 'The Joke' and 'The Bird', and the 'Prussian' Quartets, Op. 50 of 1787, much influenced by Mozart and including 'The Frog'. There are three sets of 'Tost' Quartets, Opp.

54, 55 and 64, bearing the name of the Eszterháza violinist-turned-businessman Johann Tost. The ‘Tost’ Quartets include ‘The Razor’ and ‘The Lark’. Further sets of quartets were issued in 1793 and 1797 – the ‘Apponyi’, Opp. 71 and 74 (including ‘The Rider’), and the ‘Erdödy’, Op. 76 (including the ‘Fifths’, ‘Emperor’ and ‘Sunrise’) – both groups bearing the names of aristocratic patrons. The Opus 1 Quartets were seemingly written between 1757 and 1761. *The Seven Last Words of Christ on the Cross*, written for performance in Cádiz on Good Friday 1787, was arranged in string quartet form from the original work for full orchestra (itself later amplified with the addition of choral parts).

In addition to a number of works for two violins and cello and 126 baryton trios, Haydn wrote a number of attractive piano trios between 1784 and 1797. The best-known of these last is the G major Trio with its so-called ‘Gypsy’ rondo.

Keyboard Music

Haydn composed nearly 50 keyboard sonatas, the earlier intended for harpsichord and the last for the newly developed hammer-action fortepiano. The final works in this form include the so-called ‘English’ Sonata in C major, written in 1795 during Haydn’s second visit to London.

Haydn, Michael (1737–1806)

Joseph Haydn’s younger brother Michael has earned less fame. His earlier career followed that of his brother, as a chorister and then earning a living from music as best he could in Vienna. He became Kapellmeister in 1757 to the Bishop of Grosswardein and in 1762 moved to Salzburg, home of the Mozart family, serving there as Konzertmeister to the ruling Archbishop and to his successor, while earning a not inconsiderable reputation beyond the confines of his position. His pupils included Weber and the composer–publisher Diabelli, while his influence on Mozart cannot be discounted.

Church Music

Like his elder brother, Michael Haydn wrote music of all kinds. One of his most interesting liturgical works is the Requiem, written in 1771 on the death of his first Salzburg patron, Archbishop Sigismund.

Orchestral Music

Michael Haydn wrote a number of symphonies and concertos. His Trumpet Concerto of 1764 is a useful repertoire item for soloists, but other orchestral works are heard less frequently.

H

Chamber Music

Michael Haydn's instrumental music, in addition to a number of divertimenti, includes a dozen attractive string quartets.

He, Zhanhao (b.1933)

Born in Zhejiang, the Chinese composer He Zhanhao played the violin, yangqin and percussion in the orchestra of the Zhejiang Opera Company before entering the Shanghai Conservatory in 1957.

Orchestral Music

He Zhanhao is known for his collaboration with Chen Gang in the composition of a violin concerto, *The Butterfly Lovers*. Other works include *Longhua Pagoda*, the konghou (Chinese harp) concerto *The Peacock flies to the South East*, and *Yili Riverside*.

Headley, Hubert Klyne (1906–1995)

Hubert Klyne Headley showed early musical gifts and was particularly influenced when he was 10 by a meeting with Ravel. From 1939 to 1954 he taught theory and composition at the University of California, Santa Barbara, at the same time winning a reputation as a composer,

concert pianist and conductor. In 1954 he became head of the department of composition at the Cornish School of Applied Arts in Seattle, moving finally to Vancouver.

Orchestral Music

Headley's compositions are gradually starting to regain their former popularity, reflecting the spirit of America; they are couched in an accessible if unfashionable musical idiom. His two piano concertos and *Symphony No. 1 for Radio* date from the 1940s, while his *California Suite* celebrates various scenes in the state.

Hedges, Anthony (b.1931)

The English composer Anthony Hedges studied at Oxford, taught at the Royal Scottish Academy of Music and in 1963 joined the teaching staff of Hull University.

Orchestral Music

Hedges has written in a variety of genres. His lighter orchestral music in particular has won wide appeal.

Heinichen, Johann David (1683–1729)

Johann David Heinichen was educated at the Thomasschule in Leipzig (where J.S. Bach was later to teach), serving also as assistant to the then cantor, Kuhnau, and proceeding thereafter to the University of Leipzig. After an initial career as a lawyer in Weissenfels, Heinichen returned to musical activity in Leipzig, followed by a period of work and study in Italy. In 1717 he was appointed Court Kapellmeister in Dresden, a position he retained until his death in 1729.

Operas

Heinichen wrote operas in the earlier part of his career and moved to Italy with the express purpose of studying the art of Italian opera at its source. His single opera for Dresden, *Flavio*

Crispo, remained incomplete – abandoned, it seems, when the Italian opera company was disbanded.

Orchestral Music

Heinichen was extremely prolific as a composer. Of his instrumental music some two dozen concertos survive. These include a number of concertos for multiple instruments.

Vocal and Instrumental Music

In accordance with the demands of his employment, Heinichen wrote a number of serenades and other celebratory pieces for voices and instruments.

Church Music

Heinichen's church music follows the requirements of the Catholic liturgy, with settings of the Mass, canticles, and parts of the Holy Week liturgy.

Heinze, Walter (b.1941)

The Argentinian guitarist Walter Heinze includes a number of distinguished performers among his former pupils in Paraná and at the Universidad Nacional del Litoral in Santa Fe.

Guitar Music

Heinze's guitar compositions have found a place in international repertoire for the instrument. His *Concordancias*, written in 1996, is a set of five guitar studies.

Heise, Peter Arnold (1830–1879)

The Danish composer Peter Arnold Heise studied in his native Copenhagen and then in Leipzig, followed by lessons at home from Niels W. Gade. He served as an organist and as a teacher at the Academy in Sorø. Journeys to Rome and to Paris widened his cultural horizons, before his early death at the age of 49.

Vocal Music

Heise excelled as a composer of songs, settings of poems drawn from a wide variety of sources; he was pre-eminent in Denmark in this genre. *Tornerose* ('Sleeping Beauty') takes a poem by Christian Richardt and *Bergliot* is a setting of Bjørnson, whom he had first met in Rome.

Helfman, Max (1901–1963)

Born in Poland, the son of a local cantor and teacher, Max Helfman moved with his family to the United States at the age of eight and was throughout his career closely connected with the synagogue, at first on the East Coast and from 1952 on the West Coast. His compositions include music of largely Jewish inspiration, sacred or secular.

Orchestral and Choral Music

Helfman's *Di Naye Hagode* ('The New Haggada') is a choral tone-poem on the Warsaw Ghetto uprising, based on the Yiddish text of the Ukrainian Jewish writer Itsik Fefer. *Hag Habikkurim* ('Festival of the First Fruits') sets modern Hebrew songs and *The Holy Ark – Aron Hakkodesh* is a setting of parts of the Torah Service.

Heller, Stephen (1813–1888)

Stephen Heller was born in Hungary; after earlier patronage from members of the Fugger family in Augsburg, from where he contributed to Schumann's *Neue Zeitschrift für Musik* ('New Chronicle for Music'), he made his career in Paris, where he settled in 1838. He earned a living as a teacher, composer and writer, in later years supported by charitable subscription arranged by Charles Hallé, Robert Browning and Lord Leighton.

Piano Music

Heller wrote a large amount of piano music, including a quantity of studies that tended to

eclipse his reputation in other genres of piano music. These latter included pieces of all kinds: variations, character pieces, operatic transcriptions and fantasies, a much smaller number of sonatas, and a larger number of dance movements and smaller forms (nocturnes, waltzes, caprices and scherzos). His career spans the period from Schumann to Massenet and Bizet, and his music suggests the paths to be taken by later Romantic composers such as Rachmaninov and Medtner.

H

Hellinck, Lupus (1493/4 – before 14 January 1541)

The singer and composer Lupus (Wulfaert) Hellinck was a chorister at St Donatian in Bruges. He seems to have spent some time in Rome, but by 1519 was again in Bruges, serving there in the following years as *sucentor* at St Donatian's. The presence of other musicians in Italy with the same Latin name has led to difficulties regarding the attribution of some works earlier credited to him.

Sacred and Secular Vocal Music

Hellinck left a number of Mass settings and motets, with a smaller number of French chansons and Flemish songs.

Hellmesberger, Joseph (1855–1907)

The Hellmesberger family was at the centre of Viennese musical life from the Biedermeier period onwards, with the violinist Georg Hellmesberger (1800–1873) contributing music for the violin, followed by his sons Joseph (1828–1893), a violinist, conductor and composer, and Georg (1830–1852), a composer and conductor. The younger Joseph, called after his father, continued the family tradition as a violinist, conductor and composer, and was more prolific than his elders in this last occupation.

Operetta, Ballet and Dance Music

The younger Joseph Hellmesberger wrote operettas, ballets and incidental music, and was closely connected with the ballet in Vienna as a conductor. His compositions also include a number of dance pieces.

Helps, Robert (1928–2001)

The American composer and pianist Robert Helps enjoyed a distinguished academic and performing career. He had a particular affinity with the music of his teacher, Roger Sessions, and that of the English composer John Ireland, whose *The Darkened Valley* he played at his last recital.

Instrumental and Chamber Music

Helps's *Shall We Dance* was written in 1994 and makes idiomatic use of the piano's sustaining pedal. His allusive Piano Quartet dates from 1997, while his *Postlude*, *Serenade* and *Nocturne* are early works, from the 1960s.

Hely-Hutchinson, Victor (1901–1947)

Born in South Africa, where his father was Governor of Cape Colony, the English composer Victor Hely-Hutchinson studied at Oxford and at the Royal College of Music in London. He spent much of his career in the service of the BBC, finally as director of music.

Orchestral and Vocal Music

Hely-Hutchinson is remembered as a composer for his *A Carol Symphony* and *Variations for Orchestra*, published in 1927. His settings of nonsense poems by Lewis Carroll and Edward Lear continue to please and amuse.

Henze, Hans Werner (b.1926)

Hans Werner Henze is among the most prolific and successful of contemporary German composers. His systematic study of music only began after the war, with Wolfgang Fortner, and later with visits to Darmstadt and absorption of serial technique, to be used with great originality in a musical language that was also influenced by Stravinsky. In 1953 he moved to Italy and gradually developed his leaning towards the political New Left, reflected in some of his music and choices of texts and themes. His activities at Montepulciano and his involvement with the Munich Biennale, among other things, have enabled him to exercise a strong influence on the course and promotion of contemporary music.

Stage Works

Henze's immensely successful operas range from the 1951 Kafka radio opera, with its Trakl settings, *Ein Landarzt* ('A Country Doctor') to *König Hirsch* ('King Stag'), *Der Prinz von Homburg* (after Kleist), *Elegy for Young Lovers* (with a libretto by W.H. Auden and Chester Kallmann), *Der junge Lord* ('The Young Lord'), *The Bassarids* (with Auden and Kallmann, based on Euripides), and *We Come to the River* and *The English Cat*, with texts by Edward Bond. *Der verratene Meer* ('Traucherous Oceans'), based on Yukio Mishima's *Gogo no eiko*, translated as *The Sailor who fell out of Grace with the Sea*, had its premiere in 1990, to be followed by *Venus and Adonis*, *L'Upupa und der Triumph der Sohnesliebe* ('The Hoopoe and The Triumph of Filial Love' – an Arabian fairytale), and, in 2007, *Phaedra*, a reworking of the tragedy of Phaedra and her stepson Hippolytus. Henze has also provided music for a series of ballets, with incidental music for the cinema and the theatre.

Orchestral Music

An exceptionally wide range of orchestral music includes 10 symphonies, with a seventh drawing on Hölderlin and an eighth on Shakespeare's *A Midsummer Night's Dream*. Henze has written concertos for piano, for violin and, for Gary Karr, a Double Bass Concerto, as well as a Double Concerto for oboe and harp for Heinz and Ursula Holliger.

Chamber and Instrumental Music

In addition to his string quartets Henze has written music for a variety of ensembles, including sonatas for violin, for viola and for flute (all with piano). Music for solo instruments includes the useful *Lucy Escott Variations* for harpsichord, works for violin, double bass, cello, marimba and trumpet, as well as a set of pieces for solo guitar. These last include his two *Royal Winter Music* sonatas, with movements based on characters from Shakespeare.

Vocal and Choral Music

Vocal and choral music by Henze is equally varied and remarkable. It includes *Novae de infinito laudes* ('New Praises of the Infinite'), with a text from Giordano Bruno; the *Muses of Sicily*, after Virgil; the controversial *Das Floss der 'Medusa'* ('The Raft of the Medusa'); and the revolutionary *El Cimarrón* ('The Fugitive').

H

Herbert, Victor (1859–1924)

Irish by birth, Victor Herbert was trained as a musician in Germany, appearing there as a cellist and as a soloist in his own compositions. He settled in America in 1886, establishing a reputation as a conductor and eventually as a composer and promoter of light music.

Stage Works

Herbert's operettas won considerable popularity in America. They include *Babes in Toyland*, described as a musical extravaganza, first staged on Broadway in 1903. He provided scores for the Ziegfeld Follies and for a number of silent films.

Orchestral and Vocal Music

Herbert's orchestral music includes compositions for cello and orchestra, with works of particularly American terms of reference, such as his suite *Columbus*. Memories of Ireland are heard in his *Irish Rhapsody* and in some of his songs.

Heredia, Sebastián Aguilera de: see **Aguilera de Heredia, Sebastián**

Hérolf, Ferdinand (1791–1833)

A pupil of the violinist Rodolphe Kreutzer and of Adolphe Adam's father at the Paris Conservatoire, Hérolf made his name as a composer of *opéra comique* in Paris with works that retained their popularity through the 19th century.

Stage Works

Hérolf is chiefly known in concert or brass-band repertoire for his overture to the Romantic opera *Zampa* of 1831. His ballet *La Fille mal gardée* remains in current ballet repertoire, the score making use of excerpts from Rossini and from popular French songs.

Herrmann, Bernard (1911–1975)

Son of a Russian–Jewish immigrant and a pupil of Goldmark and of Percy Grainger, the American composer and conductor Bernard Herrmann made a significant contribution to music for the cinema. Other compositions include an opera, *Wuthering Heights*, a television version of Dickens's *A Christmas Carol*, and a cantata based on Melville's *Moby Dick*.

Film Music

Herrmann's film scores include *Citizen Kane*, *The Magnificent Ambersons*, *Vertigo*, *Psycho*, *The Snows of Kilimanjaro* and *Taxi Driver*, among many more. His *Concerto Macabre* is taken from the score for the 1945 film *Hangover Square*.

Herschel, William (1738–1822)

Although better known as an astronomer, the German-born William Herschel, the son of an oboist, earned his living as a musician until 1782, when a pension from George III allowed

him to devote himself completely to his scientific studies. His career had brought employment as a musician in Durham and elsewhere in the north of England and subsequent rivalry and association with the Linley family in Bath. An oboist, violinist and organist, he was joined in England by various members of his family. He was knighted in 1817.

Orchestral, Chamber and Instrumental Music

Herschel wrote symphonies, concertos, violin sonatas, and organ sonatas and voluntaries. His work provides a valuable addition to the characteristic instrumental repertoire of his period.

Hertel, Johann Wilhelm (1727–1789)

Born in Eisenach, the German composer Johann Wilhelm Hertel studied with Johann Heinrich Heil, himself a former pupil of J.S. Bach. He served as a violinist and harpsichordist in the Strelitz court Kapelle, which he later directed until its disbanding in 1752; and contacts with Berlin musicians brought violin lessons with Franz Benda and encouragement in composition from C.H. Graun. In 1754 he became court composer and harpsichordist at Schwerin, subsequently to be appointed secretary to Princess Ulrike Sophie and finally privy councillor.

Vocal Music

Hertel's sacred compositions include cantatas, Passions and Mass settings, while his songs include settings of poems by his friend Johann Friedrich Löwen.

Instrumental Music

Hertel's instrumental compositions include symphonies and a number of concertos for various solo instruments, as well as trio sonatas and keyboard sonatas.

Herzogenberg, Heinrich von (1843–1900)

Heinrich von Herzogenberg first established his friendship with Brahms as a student in Vienna. The relationship continued over years, enjoyed also by his wife, Elisabeth. He settled first in

Graz before moving to Leipzig and then, in 1885, to Berlin, as professor of composition. A relatively minor composer himself, he and his wife did much to encourage a number of younger musicians.

Orchestral and Chamber Music

Herzogenberg's compositions include three symphonies, as well as quintets and quartets for various groups of instruments. In style he is largely derivative, influenced by his own interest in earlier music and by the music of leading composers of his own time.

H

Higdon, Jennifer (b.1962)

The American composer Jennifer Higdon began her formal music education only at the age of 18, turning three years later to composition. She has won a position for herself with a series of compositions in various genres, appealing to a wide audience. She teaches composition at the Curtis Institute of Music in Philadelphia.

Chamber Music

Jennifer Higdon's Piano Trio chooses colours as movement titles, suggesting characteristic moods. *Voices* offers three contrasting images, and *Impressions* suggests a response to impressionism in music and in painting.

Hildegard of Bingen (1098–1179)

Abbess of Rupertsberg, which she herself founded, Hildegard of Bingen held an important position as an abbess, a mystic, a diplomat, a writer on a wide variety of subjects, and a composer. A visionary, she was highly respected, her advice widely sought by the powerful in church and state. As a poet she wrote in a style replete with colourful imagery, as shown in her books of visions.

Religious Music

The music of Hildegard of Bingen is contained in her *Symphonia armonie celestium revelationum* ('Symphony of the Harmony of Celestial Revelations'), the Latin texts dealing with the hierarchy of Heaven – from God, Father and Son, to Confessors, Virgins and Innocents. Her monophonic musical language is based on a number of varied melodic formulae. Her morality play *Ordo virtutum* ('Order of Virtues'), written some 150 years after the Terentian verse plays of the nun Hrotswitha of Gandersheim, also includes music of a simpler and more syllabic kind.

Hill, Alfred (1870–1960)

The Australian composer, conductor and teacher Alfred Hill studied in Leipzig in the late 1880s, continuing, as a composer, the traditions in which he had been trained, writing music that suggests the work of a latter-day Australian Dvořák. His early musical employment was in New Zealand; he moved back to Australia in 1897, involving himself in opera and operetta, and teaching at the New South Wales State Conservatory until a dispute led to his resignation in 1934.



Stage Works

Hill's works for the theatre include a number of romantic comic operas, principally staged in Sydney.

Instrumental Music

Hill's instrumental music sometimes reflects his interest in aboriginal melodies. His 13 symphonies include a number of reworkings of earlier string quartets.

Hiller, Ferdinand (1811–1885)

A close friend of Mendelssohn and a piano pupil of Hummel, Ferdinand Hiller established

an early reputation as a pianist and then as a conductor. He was employed from 1847 as a conductor in Düsseldorf, where he was succeeded in 1850 by his friend Schumann when he moved to Cologne. On friendly terms with some of the greatest musicians of his time, he exercised a strong influence on contemporary musical life, although his compositions in many genres have given less lasting satisfaction.

Hiller, Johann Adam (1728–1804)

The German composer and writer on music Johann Adam Hiller studied in Dresden and was able to demonstrate competence on a great many instruments before moving to Leipzig to study law. There he took part in and later organised concerts by the *Grosses Konzert*, the principal ensemble in Leipzig, and established a singing school. From 1781 he conducted the Gewandhaus concerts. He served briefly at the court of the Duke of Courland and then in Breslau, finally returning to Leipzig to occupy Bach's former position as Thomaskantor. He was known for his varied scholarly writing on musical subjects.

Stage Works

Hiller won considerable popularity with his Singspiel and incidental music. He was influenced in his melodies by Hasse, with whose work he had become familiar in Dresden.

Vocal Music

A singer himself, Hiller wrote a quantity of vocal works, settings of the Mass and of Mass movements, psalms, cantatas and motets, with a similar amount of secular vocal music, songs, arias and cantatas.

Instrumental Music

In addition to a smaller number of symphonies and divertimenti Hiller wrote a number of partitas, instrumental suites, and music for keyboard.

Hindemith, Paul (1895–1963)
 MUSIC ON BONUS AREA


Respected as one of the most distinguished viola players of his time, Hindemith devoted the earlier part of his career to performance, first as a violinist and then as a viola player in the Amar-Hindemith Quartet, while developing his powers as a composer and his distinctive theories of harmony and of the place of the composer in society. His name is particularly associated with the concept of *Gebrauchsmusik*, and the composer as craftsman. He was prolific in composition and wrote music in a variety of forms. Attacked by the National Socialists, he left his native Germany in 1935, taking leave from the Berlin Musikhochschule where he had served as professor of composition for some eight years. In 1940 he settled in the United States, teaching at Yale University, a position he combined after the War with a similar position at the University of Zurich. He died in his native city of Frankfurt in 1963.

Operas and Stage Works

Hindemith found himself in open conflict with the National Socialist government of Germany in 1934 with his opera *Mathis der Maler*, the banning of which brought about the resignation of the conductor Furtwängler from his official positions. He derived a symphony of the same title from the opera. The dance legend *Nobilissima visione*, based on the life of St Francis of Assisi and first performed in London in 1938, is better known in occasional instrumental excerpts, although there is a concert suite from the work.

Orchestral Music

In addition to the 'Mathis der Maler' Symphony, the *Symphonic Metamorphoses after Themes by Carl Maria von Weber* is in general repertoire. Hindemith wrote concertos for various solo instruments. Of these the concertos for his own instrument, the viola, are notable, in particular the attractive *Der Schwanendreher* ('The Swan-Drover'), based on folksongs, and *Kammermusik No. 5* for viola and chamber orchestra.

Chamber Music

Among the various duo sonatas written by Hindemith, some of those for violin and piano and for viola and piano are of particular interest. The sonata repertoire provided for tuba, double bass, horn, harp, trumpet, viola d'amore, cor anglais and other instruments is of interest, as are the three organ sonatas.

Piano Music

Apart from his three piano sonatas and sonatas for two pianos and for piano duet, *Ludus tonalis* is Hindemith's most ambitious work for piano – a set of fugues and interludes through the keys, in the manner of J.S. Bach, preceded by an introduction that is inverted in the conclusion.

H

Hirai, Kozaburo (1910–2002)

The Japanese composer Kozaburo Hirai, whose descendants continue the family musical traditions, made considerable use of Japanese material woven into an occidental context. He is known for his songs and for his larger-scale orchestral works.

Hoffmann, Ernst Theodor Amadeus (Wilhelm) (1776–1822)

Known as a writer on music and as the author of mysterious tales that earned him the nickname of 'Gespenster Hoffmann' ('Ghost Hoffmann'), E.T.A. Hoffmann assumed his third name in honour of Mozart. His writings exercised considerable influence on later composers, not only on Offenbach's *Les Contes d'Hoffmann* ('The Tales of Hoffmann'), based on Hoffmann's stories, but also on Schumann and on Wagner. A supposedly unfinished work is the germ of the novel *The Lyre of Orpheus* by the Canadian writer Robertson Davies.

Stage Works

Hoffmann's compositions, now largely unheard, include examples of Singspiel, incidental

music, ballet, melodrama and opera, among the last the heroic opera *Aurora* and the magic opera *Undine*.

Vocal and Instrumental Music

Hoffmann left a small number of vocal settings, largely of Italian texts. His instrumental music includes piano sonatas, a Symphony, a Harp Quintet and a Piano Trio, all constructed according to general Classical principles.

Hoffmann, Johann (1770–c.1814)

Active as a mandolin player in Vienna at the turn of the 18th century, Johann Hoffmann remains among the most important composers for the instrument, although little is known of his life.

Mandolin Music

Hoffmann's music for the mandolin makes considerable technical demands on players, an indication of his own ability as a performer. His compositions, surviving in libraries in Vienna, are only part of a considerable repertoire for an instrument that enjoyed popularity in Vienna around the year 1800.

Hoffmann, Melchior (c.1679–1715)

A chorister in the Dresden Court Chapel, Melchior Hoffmann succeeded Telemann in Leipzig as organist and director of music at the Neukirche and as leader of the Collegium Musicum. He competed in 1712 with J.S. Bach for the position of organist at the Liebfrauenkirche in Halle, but never took up the offer made to him in 1714, when Bach had declined the post. He died the following year.

Vocal, Stage and Instrumental Music

Hoffmann enjoyed a considerable contemporary reputation. His relatively few compositions include Latin church music, a number of German cantatas, works for the Leipzig theatre, sinfonias and concertos. His cantata *Meine Seele rühmt und preist* ('My Soul Lauds and Praises') was formerly attributed to J.S. Bach.

H Hoffmeister, Franz Anton (1754–1812)

Born in Rothenburg am Neckar, Franz Anton Hoffmeister went to Vienna to study law, leaving in 1778 to serve as Kapellmeister to a nobleman in Hungary. By 1784 he was back in Vienna, where he set up a music publishing business, establishing a close association with Mozart. In 1795 he signed much of his business over to Artaria. In 1800 he started another publishing enterprise with the Leipzig organist Ambrosius Kühnel, a business which later was taken over by C.F. Peters. Hoffmeister left Leipzig and returned to Vienna in 1805. He published works by many of his contemporaries.

Vocal and Instrumental Music

Hoffmeister contributed to many genres of music. For the theatre he wrote operettas, Singspiel and operas, as well as other sacred and secular vocal music. For the orchestra he composed 44 symphonies, 13 of which are lost and 15 published. He was particularly prolific in chamber music, with a quantity of string quartets and flute quartets among many other works, including trios, duo sonatas, and violin or flute sonatas, all very much in the accepted style of his time.

H Hoffstetter, Roman (1742–1815)

Roman Hoffstetter joined the Benedictine monastery at Amorbach, where he served as prior from 1773 to 1778. With the dissolution of the monastery in 1803 he settled in Miltenberg am Main as a priest of the diocese of Würzburg.

Vocal and Instrumental Music

Hoffstetter's compositions include settings of the Mass and other liturgical works, a reflection of his employment as *regens chori* in his monastery. With a style modelled on that of Haydn, a group of his string quartets were at one time attributed to that composer. He played the viola and wrote three concertos for the instrument.

Hofhaimer, Paul (1459–1537)

The German composer and organist Paul Hofhaimer, described by a contemporary as self-taught, learnt to play the organ at the court of the Emperor Friedrich III. In 1478 he entered the service of Archduke Sigmund of Tyrol in Salzburg, where he was appointed organist. From 1489 he was in the service of the new Emperor Maximilian I, and had contact also with the Saxon court, later to be ennobled by the Emperor. He spent the last period of his life as organist at Salzburg Cathedral. Hofhaimer was regarded as the most distinguished organist of his time, his eminence attested also by his pupils.

Vocal and Organ Music

Many of Hofhaimer's German songs are lost, although much praised in his lifetime. His organ compositions are largely in tabulations of vocal works in the tradition of the *Buxheimer Orgelbuch*.

Hofmann, Leopold (1738–1793)

A violinist and organist, Leopold Hofmann enjoyed a considerable reputation also as a composer in the Vienna of his time, regarded by some, and certainly by himself, as a rival to Haydn. He was organist and master of music at St Stephen's Cathedral in Vienna from 1772 until his death. Mozart was appointed his unpaid deputy in 1790, with the right of succession, but Hofmann, though ailing, outlived him.

Church Music

Hofmann wrote a quantity of church music in the style current in Vienna – the Baroque modified by more recent Italian influences.

Orchestral Music

In writing for the orchestra Hofmann drew on the influence of Mannheim, coupled with current trends in Vienna. He wrote a number of symphonies and concertos, the latter including works for solo harpsichord, for flute, for violin and for cello.

H

Holborne, Antony (fl.1584–1602)

Relatively little is known of the earlier life of the English composer Antony Holborne. He was in the service of Queen Elizabeth and clearly enjoyed a high reputation as a musician in his own time.

Instrumental Music

A quantity of dance music by Holborne survives, a third of his surviving compositions appearing in *The Ciththarn Schoole*, which he published in 1597, a substantial addition to the repertoire of the lute and similar instruments.

Holbrooke, Joseph (1878–1958)

The English composer Joseph Holbrooke enjoyed considerable success in his earlier career, since when his work has fallen into desuetude. He was immensely prolific as a composer, the very quantity of his work exposing occasional weaknesses. He often wrote for particularly large forces, a fact that has also militated against performance of his orchestral music.

Stage Works

Holbrooke wrote a trilogy of operas – *The Children of Don*, *Dylan* and *Bronwen* – commissioned

by Lord Howard de Walden for his *The Cauldron of Annwyn*, based on the *Mabinogion*, and demanding considerable resources for any performance. His ballet scores include *The Red Mask* and *Aucassin et Nicolette*.

Choral and Orchestral Music

Holbrooke's fascination with the work of Edgar Allan Poe is reflected in his symphonic poems *The Raven*, *Ulalume* and *The Bells* (for chorus and orchestra). Other works include symphonies, and concertos for piano and for violin.

Chamber Music

Holbrooke's chamber music, like his other compositions, belongs in the world of late Romanticism. While some of his many works for smaller ensemble may appear jejune, he nevertheless achieved much in works like his String Sextet, Op. 43 'Henry Vaughan' and his Piano Quintet, Op. 44, with its *Valse diabolique* third movement that has provided a sobriquet for the whole work.

Holliger, Heinz (b.1939)

Distinguished as an oboist and as a conductor, the Swiss composer Heinz Holliger was a pupil of Sándor Veress. He later studied with Pierre Boulez in Basle, where he had his early career as an oboist, appearing, as his international career as a soloist developed, with his wife, the harpist Ursula Holliger; the duo inspired double concertos from Henze, Ligeti and Lutosławski.

Stage, Vocal and Instrumental Music

Holliger's compositions show the early influence of Berg. His stage works include settings of texts by Samuel Beckett, and his choral and vocal works draw on a wide variety of texts, often having unusual instrumentation, including the use of tapes. His orchestral compositions explore similarly original material, while his chamber music finds some place for the oboe amid pieces varied in instrumentation and with the widest terms of reference.

Holm, Mogens Winkel (b.1936)

Mogens Winkel Holm is a versatile figure in Danish music, with considerable independence in his work as a composer. Originally an oboist, he has worked as a choreographer and has played an important part in Danish musical circles. He has contributed to a variety of genres of music, with some 11 ballet scores and a wordless opera to his credit.

Vocal and Chamber Music

There is a dramatic element in Holm's Sonata, Op. 25 for five woodwinds, as in the virtuoso flute piece *Piping Down*. In his *Notebook* for oboe, clarinet and bassoon he suggests, in its 13 movements, a book of magic, while *7 Breve til Stilheden* ('7 Letters to Silence') is more introspective. His *Prison Music* arose from his ballet score *Til Blåskæg* ('To Bluebeard').

Holmboe, Vagn (1909–1996)

Hailed by many as a successor to Nielsen, the Danish composer Vagn Holmboe made an early study of Romanian folk-music, drawing further influence from Hindemith and Stravinsky.

Orchestral Music

Holmboe's 14 symphonies represent the most significant contribution to Danish symphonic repertoire after Nielsen. At the same time his chamber concertos, as well as his fuller concertos for a variety of solo instruments, form an important part of his output for larger ensembles.

Chamber Music

At the heart of Holmboe's work lies a series of 21 string quartets, reflecting the development of his highly individual style.

Choral and Vocal Music

Sometimes experimental and innovative in his choral writing, Holmboe made an equally important contribution to Nordic choral repertoire.

Holmès, Augusta (1847–1903)

Of acknowledged Irish parentage, although rumour suggested she had been fathered by her godfather, Alfred de Vigny, Augusta Holmès was born in Paris and became a pupil of César Franck. She wrote operas, symphonic poems and dramatic symphonies, and a large number of effective songs. She made a strong impression on many of her contemporaries through her intelligence and beauty and was for many years the mistress of the writer and French champion of Wagner Catulle Mendès, husband of Judith Gautier.

Orchestral and Choral Music

The orchestral compositions of Augusta Holmès include the symphonic poems *Irlande*, *Andromède* and *Pologne*, the symphonic ode *Ludus pro patria* and the dramatic symphony *Les Argonautes*. Saint-Saëns, who unwisely and unsuccessfully proposed marriage to her, found some of her orchestral music noisy and over-orchestrated.

Songs

Augusta Holmès left some 128 songs, a number of which continue to form part of the repertoire of French song.

Holst, Gustav (1874–1934)


Gustav Holst, of Scandinavian ancestry on his father's side, was born in the English spa town of Cheltenham in 1874 and studied music at the Royal College in London, using his second study, the trombone, to provide an income. He later became director of music at St Paul's Girls' School, retaining this connection until the end of his life. His music had a variable reception in his lifetime, but he exercised a strong influence on later English composers.

**Stage Works**

Holst wrote a number of works for the theatre, their subjects reflecting his varied interests, from

Hindu mythology to Shakespeare and the medieval world of the Wandering Scholar. From his final chamber opera *The Perfect Fool*, first staged in 1923, with its parodies of Verdi and Wagner, comes a better-known ballet suite. The opera itself is seldom performed.

Vocal and Choral Music

As a choral conductor, Holst wrote a considerable amount of choral music, accompanied and unaccompanied, including arrangements of folksongs and a smaller number of solo songs.

Orchestral Music

By far the best known of all Holst's compositions is *The Planets*, a sequence of seven movements, reflecting the composer's interest in astrology and the generally attributed qualities of each. 'Jupiter, The Bringer of Jollity' provided the melody for a popular patriotic hymn, while 'Mars, The Bringer of War', suggests the period of the work's composition: between 1914 and 1916. For string orchestra he wrote the *St Paul's Suite*, completed in 1913, and in 1933 the *Brook Green Suite*. The two suites for military band were written in 1911. His *Suite de ballet*, Op. 10 was written in 1899 and revised in 1912.

Holzbauer, Ignaz (1711–1783)

A native of Vienna, Ignaz Holzbauer was obliged to study music by himself and with the help of pupils from the Choir School of St Stephen's, while following his father's wishes as a student of law. He was able, however, to embark on a career as a musician, at first as nominal secretary to a nobleman. He visited Venice, where he was able to learn from the leading composers there, as well as from works by Neapolitan musicians. In 1737 he entered the service of Count Franz von Rottal in Moravia as Kapellmeister, returning to Vienna in 1741 to work in the theatre and, after further travel in Italy, to the position of composer at the Vienna Burgtheater. After employment at the Württemberg court in Stuttgart, in 1753 he joined the musical establishment of the Elector Palatine Karl Theodor at Mannheim, remaining there as Kapellmeister until

1778, when the court moved to Munich. His long period of service at Mannheim, interspersed with journeys to Italy, established him as an important figure in one of the leading musical capitals of Europe in its heyday.

Stage Works

Holzbauer wrote a number of Italian operas, several of them with libretti by Metastasio. He won particular praise, however, for his *Günther von Schwarzburg*, a Singspiel, staged in Mannheim in 1777 and winning approval, at least for its music, from Mozart. The work marked a new interest in German opera. It was followed in 1779 by the one-act Italian opera *La morte di Didone* ('The Death of Dido'), with a libretto by Metastasio, adapted as the German *Die Verstorung von Carthago* ('The Destruction of Carthage') in 1780. His last opera, *Tancredi*, was staged posthumously in 1783 in Munich.

Instrumental Music

Holzbauer wrote a quantity of symphonies, with a much smaller number of concertos, including works for solo violin, flute, cello, harpsichord, and a Double Concerto for viola and cello. His varied chamber music includes string quartets and works for wind instruments.

Vocal Music

Holzbauer's vocal music includes a number of Mass settings, motets, and four oratorios.

Homs, Joaquím (1906–2003)

A pupil of Roberto Gerhard after earlier self-study, the Catalan composer Joaquím Homs qualified as an engineer, but was at the same time a prolific composer. After earlier experiment with atonality, he adopted the serial techniques pioneered by Schoenberg, developing, over the years, his own characteristic style.

Vocal and Instrumental Music

Homs contributed to vocal music through settings of Catalan verse. His instrumental music

includes orchestral compositions and chamber music, with piano compositions that often ally him to his national origins.

Honegger, Arthur (1892–1955)

Swiss by nationality, Arthur Honegger was born and died in France, and was for a time associated with the group of Paris composers known as Les Six, although they were not bound together by ideals such as those of The Five in 19th-century Russia. Honegger was a prolific composer in many genres, writing for the theatre and concert hall, as well as for the cinema.



H

Orchestral Music

Honegger made some impression with his three 'symphonic movements', the first of a railway engine, *Pacific 231*, followed by *Rugby*, and the third with the simple title *Mouvement symphonique*. Works of particular interest include the delightful Piano Concertino, the *Concerto da camera* for flute, cor anglais and strings, and the charming *Pastorale d'été*, scored for chamber orchestra. The second and third of his five symphonies form a more or less regular part of present concert repertoire.

Film Music

Honegger's music for the cinema includes a score for Abel Gance's *Napoléon* and for Raymond Bernard's 1934 adaptation of Victor Hugo's *Les Misérables*, with Harry Baur as Jean Valjean.

Vocal and Choral Music

The dramatic psalm *Le Roi David*, completed in 1921, is an impressive work, originally theatrical in intention but transferred effectively to the concert hall as an oratorio. Honegger's stage oratorio *Jeanne d'Arc au bûcher* ('Joan of Arc at the Stake'), completed in 1935 and using a text by Paul Claudel, is an equally moving work, powerful in its use of the human voice whether in speech or song.

Hotteterre, Jacques-Martin ('le Romain') (1674–1763)

Jacques Hotteterre is the most distinguished of a family that provided the French court with a number of players and composers in the 17th and 18th centuries. He followed the family tradition of instrument-making and performance, playing the bassoon in the Grands Hautbois of the court and flute in the music of the royal chamber. He was popular as a teacher and wrote instruction manuals for the transverse flute and other wind instruments, as well as for the musette, the fashionable French bagpipe. Hotteterre was generally known as 'le Romain', suggesting a possible period spent in Rome.

Chamber Music

Hotteterre's compositions include a number of publications calling for one or two flutes, or alternative instrumentation, with other accompanying instruments. Suites in a number of movements are melodically effective and provide a useful source of information on contemporary French techniques of ornamentation.

Hovhaness, Alan (1911–2000)

Of Armenian and Scottish ancestry, the American composer Alan Hovhaness was a pupil of Frederick Converse at the New England Conservatory. He was amazingly prolific, with a body of instrumental music often inspired by Armenian sources and by his study of Japanese and Korean music, for which there was not always a contemporary audience.

Instrumental Music

Hovhaness wrote 67 symphonies and a wide variety of concertos and other orchestral works. He left an equally vast list of works for chamber ensembles of various kinds.

Vocal Music

Vocal music by Hovhaness includes accompanied and unaccompanied choral settings of predominantly religious texts, and a number of solo songs with texts of more varied provenance.

Howells, Herbert (1892–1983)
 MUSIC ON BONUS AREA

Herbert Howells started his musical career as a cathedral organist. He succeeded Gustav Holst as director of music at St Paul's Girls' School in London and taught composition for many years at the Royal College of Music. A pupil of Stanford and Charles Wood at the Royal College, he wrote music within the prevailing English tradition, showing some affinity with Vaughan Williams in his choral music.

Orchestral Music

The orchestral music of Howells includes two piano concertos, a *Pastoral Rhapsody* and, in 1949, *Music for a Prince*. The Concerto for strings of 1939 was followed by a Suite, also for string orchestra.

Chamber Music

Howells wrote an interesting *Phantasy Quartet* and a later string quartet, *In Gloucestershire*. Among other compositions for instrumental ensemble are a *Rhapsodic Quintet* for clarinet and string quartet, sonatas for oboe and for clarinet and piano, and three violin sonatas.

Organ Music

As an organist by training, Howells added significantly to the repertoire of English organ music, notably in two organ sonatas, four organ rhapsodies, and sets of psalm preludes.

Vocal and Choral Music

Hymnus Paradisi, written in 1938, a requiem for the composer's son, was first performed at the Three Choirs Festival in the West of England in 1950, when it won considerable success. In it Howells used elements drawn from his earlier Requiem, written for King's College Choir. *Hymnus Paradisi* was followed by the *Missa Sabrinensis* and a setting of the *Stabat mater*. Howells also contributed to the repertoire of church music for the Church of England, with anthems and motets well suited to resonant cathedral acoustics. His songs include settings of a number of poems by his friend Walter de la Mare.

Hume, Tobias (?c.1575–1645)

Tobias Hume served as a professional soldier in the armies of Sweden and of Russia and spent his final years, from 1629, as a pensioner in the Charterhouse almshouses in London. He was a strong champion of the viol as an instrument that was quite the equal of the lute.

Instrumental and Vocal Music

Hume published in 1605 *The First Booke of Ayres*, following this two years later with *Captain Humes Poeticall Musicke*. These are varied collections, including songs and instrumental music. The earlier publication is of particular importance in the music it contains for the instrument that Hume specially favoured, the lyra viol (a smaller form of bass viol).

Humfrey, Pelham (1647–1674)

An older contemporary of Henry Purcell, the English composer Pelham Humfrey was among the leading composers at the court of Charles II. He was trained, like Purcell, as a chorister in the Chapel Royal. As a composer he was able to profit from the example of contemporary French and Italian music, acquiring manners that drew the criticism of Pepys. As Master of the Children of the Chapel Royal from 1672 he seems to have had some hand in Purcell's musical training. He died in 1674 at the age of 26.

Sacred and Secular Vocal Music

With royal encouragement, Humfrey wrote verse anthems for the Chapel Royal and songs for court entertainment, with a smaller amount of music for the theatre.

Hummel, Johann Nepomuk (1778–1837)

The reputation of Hummel has been clouded by time. Born in Pressburg (the modern Bratislava) in 1778, he was a pupil of Mozart and enjoyed a successful career as a pianist and composer. He

was employed, not entirely to his employer's satisfaction, by the Esterházy family at Eisenstadt as Konzertmeister, while Haydn, now in retirement in Vienna, continued as nominal Kapellmeister. Hummel later served as Kapellmeister at Stuttgart and from 1818 at Weimar.

Choral and Vocal

Hummel, in his long career, wrote a number of dramatic works of various kinds. In addition to his many songs, he set liturgical texts and suitably celebratory cantatas for some of his patrons. His 1806 *Missa solemnis* was written for the marriage of his patron Prince Nicolaus Esterházy II's daughter.

Orchestral Music

Recent recordings and performances have revived some interest in two of Hummel's half-dozen or so piano concertos, notably Opp. 85 and 89. His Trumpet Concerto is a useful part of current repertoire.

Chamber Music

Hummel's Op. 87 Piano Quintet is particularly interesting in its scoring: it is the same as that of Schubert's famous 'Trout' Quintet, with which it is sometimes coupled in recording. Both quintets are scored for piano, violin, viola, cello and double bass.

Keyboard Music

As a virtuoso performer himself, Hummel wrote a large number of works for solo piano, in the style he had inherited and developed from his early lessons with Mozart. In addition to this array of sonatas, studies, bagatelles and other works, he also wrote a few pieces for the organ, published posthumously.

Humperdinck, Engelbert (1854–1921)

Humperdinck is generally known for his fairy-tale opera *Hänsel und Gretel*, a Christmas favourite, first staged in Weimar in 1893. His career brought early contact with Wagner, and subsequently

with his family as music tutor to Siegfried Wagner, the composer's son. He held various teaching positions of some distinction and enjoyed a fruitful collaboration in the theatre with Max Reinhardt, providing incidental music for a number of Shakespearean productions in Berlin.

Stage Works

Although *Hänsel und Gretel* remains the best known of Humperdinck's operas, recent revivals abroad of *Die Königskinder* ('The King's Children'), another fairy-tale opera, suggest a renewal of popularity in this work. Another fairy-tale opera, *Dornröschen* ('Sleeping Beauty') was first staged in 1902. *Die Marketenderin* ('The Canteen Woman') was completed in 1913. He also wrote incidental music for the theatre, including music for Shakespeare's *The Merchant of Venice*, *The Tempest* and *The Winter's Tale*.

Vocal Music

Humperdinck's other compositions include a quantity of songs and a smaller number of choral pieces.

Husa, Karel (b.1921)

A native of Prague, Karel Husa studied also in Paris, notably with Honegger and Nadia Boulanger, later settling in the United States. His work as a composer was for some time limited by his distinction as a conductor.

Instrumental and Vocal Music

Husa's musical language successfully combines a contemporary harmonic idiom with a neoclassical attention to form and balance. His *Music for Prague* reflects his reaction to the suppression of newly developing freedom in Prague in 1968. Other compositions include concertos for various solo instruments, music for wind instruments, and compositions for various chamber ensembles. His choral works include settings of texts taken from Henry David Thoreau.

Ibert, Jacques (1890–1962)

www MUSIC ON BONUS AREA



Ibert, a winner of the Prix de Rome at the Paris Conservatoire, was for a number of years director of the French Academy in Rome. Versatile and prolific, he wrote operas, ballets and music for the theatre, cinema and radio in addition to vocal and instrumental works, all equally beautifully crafted, with particularly idiomatic handling of wind instruments. He died in Paris in 1962.

Orchestral and Film Music

The Flute Concerto by Ibert, written in 1934, is a useful addition to solo repertoire for an instrument whose possibilities the composer well understood, as he did the saxophone in his Concertino for that instrument, composed in the following year. The orchestral music of Ibert includes suites and extracts from his theatre music, among which the scores written for *A Midsummer Night's Dream* and for the Orson Welles film of *Macbeth* should be mentioned. His *Divertissement* for chamber orchestra was derived from incidental music for *Un Chapeau de paille d'Italie* ('An Italian Straw Hat'). Other film music includes scores written for Pabst's *Don Quichotte*, and Duvivier's *Golgotha*. His *La Ballade de la geôle de Reading* ('The Ballad of Reading Gaol'), after Oscar Wilde, was later adapted as a ballet, a medium for which his *Diane de Poitiers* was written.

Chamber and Piano Music

The most popular of Ibert's works for smaller groups must be the *Entracte* for flute or violin, with harpsichord or guitar, followed by the *Interludes* for flute, violin and harp, from Lifar's *Le Burlador*, and *Histoires*, taken from his own piano work of that name.

Ifukube, Akira (1914–2006)

The Japanese composer Akira Ifukube was born in Hokkaido into a family of distinguished origin. His interest in Western music was aroused by scores and records of music by Ravel, Falla and, above all, Stravinsky, influences that he brought together with traditional Japanese music. He was a prolific composer, writing in many genres, including music for Japanese instruments.

Film Music

Ifukube wrote scores for some 300 films, collaborating in particular with Kurosawa, Naruse and Joseph von Sternberg. His music for the popular *Godzilla* series of monster films is widely known.

Orchestral Music

It was with his *Japanese Rhapsody* that Ifukube, as a student, won a Tcherernin Award, which brought a brief period of study with Tcherernin. *Sinfonia Tapkaara* takes its title from a ritual Ainu dance, music with which Ifukube would have been familiar since childhood in Hokkaido. *Ritmica ostinata* for piano and orchestra contains the ostinato patterns suggested in the title and bases its varying rhythms on literary patterns. *Symphonic Fantasia* No. 1 makes use of elements from his *Godzilla* film scores.

Ince, Kamran (b.1960)

Of American–Turkish parentage, Kamran Ince had his early musical training in Ankara and Izmir, before returning to America, where he studied at Oberlin and at the Eastman School of Music. His compositions, chiefly instrumental and generally neo-Romantic, include orchestral and chamber music.

Orchestral Music

Ince often draws inspiration from Turkey, as in his Symphony No. 3 ‘The Siege of Vienna’, which

recalls an important event in Turkish history. Symphony No. 4 'Sardis' takes its title from the ancient capital of Lydia and its inspiration from the modern excavations of the site. Ince draws a comparison between his *Domes* and the spiritual obsessiveness of the Whirling Dervishes.

Indy, Vincent d' (1851–1931)

www MUSIC ON BONUS AREA



Vincent d'Indy was born in Paris in 1851 and became a pupil and leading disciple of César Franck, whose music he did much to propagate. He distinguished himself as a teacher, founder of the influential and rigorous Schola Cantorum, and writer on musical subjects, and was an important figure in the musical life of Paris in his time, although by the time of his death a new era in music was well under way.

Orchestral Music

Vincent d'Indy wrote music in all principal genres. His *Symphonie sur un chant montagnard français* ('Symphony on a French Mountain Air') for piano and orchestra, completed in 1886, is overtly patriotic, based on a French folksong. His *Fantaisie* for oboe and orchestra is based on a French folk-theme. He completed six operas, writing also the libretti for *Fervaal*, *L'Étranger* ('The Stranger') and *La Légende de Saint-Christophe*. Incidental music for the theatre includes *Médée* and *Karadec*, while his *Tableaux de voyage* had their origin in a set of piano pieces.

Chamber Music

Although generally associated with larger orchestral forms, d'Indy also composed a certain amount of chamber music. His fourth string quartet was left incomplete, but he contributed to a varied chamber-music repertoire from early in his career until the end of his life.

Indy, Wilfrid d' (1821–1891)

Count Wilfrid d'Indy, the uncle of Vincent d'Indy, was a talented amateur composer and a pupil of César Franck. He was a principal influence on his nephew, although their musical interests

came to diverge, particularly in the matter of opera and Wilfrid d'Indy's favourite composers Auber, Flotow and Boieldieu. His compositions include an opera, *Les Deux Princesses*.

Chamber Music

Something of Wilfrid d'Indy's ability as a composer is revealed in his effective Piano Trio.

Infante, Manuel (1883–1958)

Trained initially in Barcelona, the composer, conductor and pianist Manuel Infante settled in Paris in 1909 and over the years did much to make Spanish music known in France. His own music draws heavily on Spanish traditions, particularly those of southern Spain.

Piano Music

In spite of his relative isolation from Spanish life, Infante continued to explore Spanish musical traditions and particularly those of Andalusia.

Ippolitov-Ivanov, Mikhail Mikhaylovich (1859–1935)

After musical training at the Moscow Conservatory, Ippolitov-Ivanov was appointed director of the Tbilisi Conservatory in Georgia. In 1905 he returned to Moscow to teach at the Conservatory, where he worked until his death in 1935. He served as a conductor and continued the nationalist traditions established by The Five, with the firmer technical basis now provided by the Conservatory. He shared with Rimsky-Korsakov and Balakirev an interest in the relatively exotic, enhanced through his experience of musical life in Georgia.

Orchestral Music

Caucasian Sketches, written in 1894, followed by the *Armenian Rhapsody* and *Iveriya*, are evidence of Ippolitov-Ivanov's interest in the music of the various ethnic groups that formed part of the Russian Empire, of which further examples are found in his *On the Steppes of Turkmenistan* and *Musical Pictures of Uzbekistan*.

Ireland, John (1879–1962)

MUSIC ON BONUS AREA

A pupil of Stanford at the Royal College of Music in London, John Ireland later taught composition at the Royal College, while earning his living for many years as an organist and choirmaster. His music belongs to the 20th-century English musical tradition, demonstrating some lyrical affinity with Elgar while admitting contemporary influences from abroad into a very personal idiom.

Orchestral Music

Ireland's Piano Concerto and his *Concertino pastorale* for strings are notable works, with his once very popular *A London Overture*. Other orchestral music includes the prelude *The Forgotten Rite* and the symphonic rhapsody *Mai-Dun*. He provided a very competent score for the film *The Overlanders*.

Chamber Music

Ireland's chamber music, well crafted as always, includes two violin sonatas, the second particularly worthy of attention, followed by a fine Cello Sonata. He left three piano trios and a *Fantasy Sonata* for clarinet and piano. His two string quartets are early works, the first written to persuade Stanford to accept him as a composition student at the Royal College.

Piano Music

Ireland wrote one Piano Sonata and a Sonatina, in addition to a large number of lyrical shorter pieces, many with characteristic titles. Among these *The Holy Boy* won continuing popularity, in various arrangements.

Organ Music

Organ music by Ireland includes a Capriccio and a *Miniature Suite*, among other pieces.

Vocal and Choral Music

The coronation choral commission of 1937, *These Things Shall Be*, proved impressive in its time. Ireland's songs include settings of Housman, Hardy and Yeats, with nine song cycles, of which *Songs of a Wayfarer* and *Songs Sacred and Profane* are examples.

Isaac, Heinrich (c.1450–1517)

It would be impossible to single out works from the enormous quantity of music written by the great Flemish composer Heinrich Isaac, a musician whose career took him to Florence, under the patronage of the Medici, and to Vienna, where he served the Emperor Maximilian, exercising a decisive influence on the music of the German part of the empire. He died in Florence in 1517. In addition to a quantity of church music, Isaac wrote a considerable amount of secular music, much of it vocal, including the well-known *Innsbruck, ich muss dich lassen* ('Innsbruck, I must leave you'), a reference to the time he spent in Innsbruck in the service of the Emperor.

Isasi, Andrés (1890–1940)

Largely neglected now as a composer, Andrés Isasi was born in Bilbao and in 1910 moved to Berlin to study with Karl Kampf and Humperdinck. He acquired some ability in the handling of larger musical forms, including the symphonic poem, which was being coolly received in Spain but enjoying more success abroad.

Orchestral Vocal and Instrumental Music

Isasi wrote two symphonies, three orchestral suites, and five symphonic poems, with a Piano Concerto, pieces for piano and for choir, and a large number of songs. His compositions reflect his musical training and Basque influence of his own country.

Ivanovici, Iosif (?1845–1902)

The Romanian conductor and composer Iosif Ivanovici enjoyed contemporary popularity principally as a composer of lighter music, with salon music for the piano and songs. He is remembered in particular for his *Valurile Dunării* ('Waves of the Danube'), more widely known under its German title as *Donauwellen*.

Ivanovs, Jānis (1906–1983)

Regarded as the leading symphonist of his native Latvia, Jānis Ivanovs was a pupil of Vītols at the Riga Conservatory, where he himself later taught.

Orchestral Music

At the heart of the work of Ivanovs are his 21 symphonies. Partly influenced by Russian compositional methods, he also makes use of Latvian thematic material. His works reflect deeper psychological and social ideas, influenced often by the circumstances of the time.

Ives, Charles (1874–1954)
 MUSIC ON BONUS AREA

The American composer Charles Ives learned a great deal from his bandmaster father, not least a love of the music of Bach. At the same time he was exposed to a variety of very American musical influences, later reflected in his own idiosyncratic compositions. Ives was educated at Yale and made a career in insurance, reserving his activities as a composer for his leisure hours. Ironically, by the time that his music had begun to arouse interest, his own inspiration and energy as a composer had waned, so that for the last 30 years of his life he wrote little, while his reputation grew.

Orchestral Music

The symphonies of Ives include music essentially American in inspiration and adventurous in structure and texture, collages of Americana, expressed in a musical idiom that makes use of complex polytonality (the use of more than one key or tonality at the same time) and rhythm. The Third Symphony, for small orchestra, reflects much of Ives's own background, carrying the explanatory title *The Camp Meeting* and movement titles 'Old Folks Gatherin', 'Children's Day' and 'Communion'. The Fourth Symphony includes a number of hymns and Gospel songs, and his so-called *Orchestral Set No. 1*, otherwise known as *Three Places in New England*, depicts the three places of the title.

Chamber Music

The first of the two string quartets of Ives has the characteristic title *From the Salvation Army* and is based on earlier organ compositions, while the fourth of his four violin sonatas depicts *Children's Day at the Camp Meeting*.

Keyboard Music

Much of the earlier organ music written by Ives from the time of his student years, when he served as organist in a number of churches, found its way into later compositions. The second of his two piano sonatas, *Concord, Mass. 1840–60*, has the characteristic movement titles 'Emerson', 'Hawthorne', 'The Alcotts' and 'Thoreau' – a very American literary celebration.

Vocal and Choral Music

Ives wrote a number of psalm settings, part-songs and verse settings for unison voices and orchestra. In his many solo songs he set verses ranging from Shakespeare, Goethe and Heine to Whitman and Kipling, with a number of texts of his own creation. Relatively well-known songs by Ives include *Shall we gather at the river*, *The Cage* and *The Side-Show*.

J

Jacobi, Frederick (1891–1952)

Having enjoyed general recognition as a composer during his lifetime, the American Frederick Jacobi has suffered some neglect since his death. His compositions draw on Jewish and American Indian sources in a career that allowed him to provide considerable encouragement to younger American composers.

Orchestral, Choral and Chamber Music

Jacobi wrote his full *Sabbath Evening Service* in 1930 for the New York Temple Emanu-El. He followed this with a Cello Concerto that draws inspiration from the same source, each movement derived from a psalm. He wrote a second *Arvit l'shabbat* ('Friday Evening Service') in 1952. *Hagiographa*, described as 'Three Biblical Narratives for String Quartet and Piano', was written in 1938 and offers musical pictures of Job, Ruth and Joshua.

Jacquet de la Guerre, Elisabeth-Claude (1664/5–1729)

Descended from a French family of instrument-makers and musicians, Elisabeth-Claude Jacquet de la Guerre won an early reputation as a child prodigy, distinguished as a harpsichordist with skill in singing and in improvisation. She was placed by Louis XIV under the care of his mistress, Madame de Montespan, and enjoyed continued royal favour, remaining in Paris when the court moved to Versailles. In 1684 she married the organist Marin de la Guerre, who died in 1704.

Instrumental Music

Elisabeth-Claude Jacquet's surviving compositions include a collection of *Pièces de clavecin*, published in 1687 and once thought lost. A further set of pieces, *Pièces de clavecin qui peuvent*

se jouer sur le violon ('Harpichord pieces that can be played on the violin'), again survives in a single copy of the 1707 publication.

Janáček, Leoš (1854–1928)



MUSIC ON CD 1



It was relatively late in life that the Moravian composer Janáček won more than local recognition. He made his early career in the capital of his native province, Brno, coupling an interest in regional folk-music with a study of speech intonations, echoed in his instrumental as well as vocal writing. His opera *Jenůfa* was first staged in Brno in 1904, but it was the performance in Prague in 1915 that brought the work of the composer a much wider public. The seven operas that followed have formed a very idiosyncratic part of current operatic repertoire, culminating in *From the House of the Dead*, completed in 1928, the year of Janáček's death, and based on the novel by Dostoevsky.

Orchestral Music

The best known of Janáček's music for orchestra is the *Sinfonietta*, derived from an original festival piece of 1926. To this may be added the rhapsody based on the work of Gogol *Taras Bulba* and the *Lachian Dances*, based on folk-dances.

Vocal Music

Janáček made a significant contribution to choral music in settings of Latin sacred texts and of texts in his own language, particularly for his Moravian Teachers Choir; these works range from folk-based choruses to more complex choral compositions of contemporary significance.

Chamber Music

Janáček's two string quartets are highly individual in character. The first, based on Tolstoy's story *The Kreutzer Sonata* introduces marital strife into the recital hall, while the second, *Intimate Letters*, is more autobiographical in its descriptive content. There are works for violin and piano, cello and piano, and a *Capriccio* of curious instrumentation – for piano left hand, flute and piccolo, two trumpets, three trombones and tenor tuba.

Keyboard Music

Janáček is equally reliant on speech intonations and often on a programmatic element in his pieces for piano and for organ. Here he shows originality similar to his writing for other instruments.

Janequin, Clément (c.1485 – after 1558)

Clément Janequin enjoyed a long career in the service of the Church, of members of the nobility and finally of the King of France. He was a master of the French chanson of the period.

Chansons

Janequin wrote a number of psalm settings and *chansons spirituelles* ('spiritual songs'), and an even greater number of secular chansons, many of which are programmatic. Of these *La Bataille* ('The Battle') is particularly well known, with the imitative *La Chasse* ('The Hunt'), *Le Chant des oiseaux* ('The Song of the Birds') and *Les Cris de Paris* ('The Street Cries of Paris').

Janson, Alfred (b.1937)

Born in Oslo, Alfred Janson made his debut as an organist in 1962 but was already known as a jazz pianist and arranger. He moved to Stockholm, attending composition seminars there and at Darmstadt.

Instrumental Music

Janson came to international attention with his Canon for chamber orchestra and two tapes, heard at the Stockholm meeting of the ISCM in 1966. Other works that have attracted particular attention include *Vuggesang* for 48 strings and soprano. His chamber music includes a String Quartet.

Japart, Jean (fl. c.1474–81)

Flemish by birth, Jean Japart is first mentioned as a singer in the ducal chapel of Galeazzo Maria Sforza in Milan in 1476. In 1477 he is found as a singer at the court of Ercole I d'Este in Ferrara. His career after 1481, when he left Ferrara, has been the subject of conjecture, whether elsewhere in Italy or in his native country.

Chansons

Of the 23 chansons ascribed to Japart, some have been attributed to other composers. Of those certainly by him, some combine pre-existing melodies while others employ the device of puzzle canon. Following contemporary custom, some of Japart's surviving canons also exist in keyboard transcription.

Järnefelt, Armas (1869–1958)

The brother-in-law of Sibelius, Armas Järnefelt had a successful career as a conductor, principally in Sweden, where he conducted the Royal Opera and served as court conductor. He later returned to Finland, where he directed the Finnish National Opera and conducted the Helsinki Philharmonic Orchestra.

Orchestral Music

Of Järnefelt's compositions his romantic Berceuse and the suite *Praeludium*, both for small orchestra, remain the most familiar.

Jarre, Maurice (1924–2009)

Born in Lyon, Maurice Jarre studied electronic technique there and at the Sorbonne before studying percussion at the Paris Conservatoire, where he also took composition lessons with Honegger. He provided music for the theatre ensemble under Jean-Louis Barrault and Madeleine

Renaud and spent some 12 years, from 1950, as musical director of the Théâtre National Populaire in Paris. He went on to make a considerable reputation as a composer for the cinema.

Film Music

Jarre wrote his first film music for documentaries by Georges Franju. His wider international fame was the result of a number of collaborations with the director David Lean, producing such scores as *Lawrence of Arabia*, *Doctor Zhivago*, *Ryan's Daughter* and *A Passage to India*. He went on to explore further the possibilities of electronic music, often in combination with more conventional instruments, as in his score for Peter Weir's film about an American Amish community, *Witness*. His work for the cinema won Academy awards and nominations.

Jeffreys, George (c.1610–1685)

The English composer and organist George Jeffreys served Charles I in the latter capacity at Oxford, but during the Commonwealth period held no musical position. His continuing association with the Hatton family found him for much of his life employed as a steward in Northamptonshire, where his own acquisition of property made a paid musical position unnecessary.

Choral Music

Jeffreys left a quantity of sacred music, including Anglican services, English anthems, and settings of Latin sacred texts. His employment allowed him some freedom in experiment, particularly in the adoption of current styles of composition from Italy.

Jenkins, John (1592–1678)

John Jenkins was one of the foremost English composers of consort music. He himself was distinguished as a lutenist and a player of the *lyra viol*. In his 800 or so instrumental compositions he continues the traditions of William Byrd.

Jersild, Jørgen (b.1913)

Born in Copenhagen, Jørgen Jersild went on to study with Albert Roussel in Paris. He spent many years teaching at the Royal Danish Music Conservatory.

Instrumental and Vocal Music

Jersild's compositions include effective works for unaccompanied choir. His instrumental music includes a number of works for harp, written for the harpist Osian Ellis. Originally showing the influence of his period in Paris, his work later developed a more characteristic quality of its own.

Jessel, Léon (1871–1942)

Born in Stettin in 1871, the German composer Léon Jessel enjoyed an early career as a conductor in various opera houses, finally settling in Berlin, winning a reputation as a composer of operetta and of popular light music. He finally fell victim to the racial policies of the National Socialists and died in prison in 1942.

Instrumental Music

Jessel's *Parade of the Tin Soldiers* retains a place in popular repertoire, whether in orchestral or other form.

Joachim, Joseph (1831–1907)

Among the great violinists and teachers of his time, Joseph Joachim studied in Vienna, worked as a boy with Mendelssohn in Leipzig, served as violinist to the King of Hanover, and eventually moved to Berlin. He met Brahms in 1853 and, apart from one breach, remained a friend for many years, advising him on orchestration and on writing for strings.

Instrumental Music

Much of Joachim's writing was for the violin, including concertos, chamber music, cadenzas and a number of important editions, as well as an arrangement of the *Hungarian Dances* of Brahms for violin and piano.

João IV, King of Portugal (1604–1656)

King John IV of Portugal, born into a family with strong musical interests, was heir to the dukedom of Braganza, succeeding to the throne of Portugal in 1640 after the country's successful rebellion against Spain. He inherited and maintained a fine collection of music, much of it lost in the Lisbon earthquake of 1755.

Sacred Music

King John's achievement as a composer is represented by two surviving motets in the *stile antico* of Palestrina that he favoured.

Jobim, Antônio Carlos (1927–1994)

Born in Rio de Janeiro, the Brazilian composer, guitarist and arranger Antônio Carlos Jobim at first worked as a pianist in bars and night-clubs. His meeting in 1953 with the poet Vinícius de Moraes led to an important continuing collaboration. He achieved growing fame through recordings and performance of his work by leading proponents of jazz and popular music in the United States and the work of his own Banda Nova, winning a leading position in Brazilian popular music.

Instrumental Music

Jobim's compositions demonstrate an innovative approach to popular forms in instrumentation, harmony, melody and rhythm.

Johansen, David Monrad (1888–1974)

The Norwegian composer David Monrad Johansen largely continued the national tradition of Grieg, his music reflecting the spirit of the Norwegian countryside in a variety of vocal, choral and instrumental music.

John Johnson (c.1541–c.1594)

The father of Robert Johnson, John Johnson was employed as a lutenist at the court of Queen Elizabeth I in 1579 and is last mentioned in court records in 1594. His widow, the following year, was granted a lease on various lands, a recognition of her late husband's distinction.

Lute Music

John Johnson was one of the first great English lutenists. He wrote dance movements in the tradition of the time, works that have an element of contrapuntal interest, and he made a significant contribution to the lute duet.

Johnson, Robert (c.1583–1633)

The English composer and lutenist Robert Johnson was employed in the latter capacity at the court of King James I from 1604 until his death, his last five years under Charles I as composer for the lute and voices. He was particularly concerned with theatre music, collaborating with playwrights including Shakespeare and Ben Jonson, whose songs he set.

Vocal Music

Many of Johnson's surviving songs were written for the theatre, including songs for Shakespeare's *The Tempest*, *A Winter's Tale* and *Cymbeline*.

Lute and Keyboard Music

Only a score or so of Johnson's lute pieces survive, but they represent an important example of the music of the Jacobean period. Some of his instrumental compositions are for keyboard or other instruments, often in the form of dances.

Jolivet, André (1905–1974)

Versatile in the arts, André Jolivet was a pupil of Le Flem and later of Varèse, and was, with Olivier Messiaen, Daniel Lesur and Yves Baudrier, a member of the composers grouped together as Jeune France. As director of music for the Comédie française he wrote a quantity of incidental music and elsewhere based his work on principles that stemmed from his interest in the magical and incantatory element fundamental to human music.

Orchestral Music

Jolivet wrote a number of concertos, all demanding considerable virtuosity from the soloist. These include a Concerto for the ondes martenot (an electronic instrument developed in France in the 1920s) and concertos for trumpet and piano, for flute, for piano, for harp, for bassoon and harp, for percussion, for cello and for violin.

Stage Works

In addition to his varied incidental music, whether for Molière, Claudel, Corneille or Plautus, Jolivet wrote music for the ballet and for marionette plays.

Solo Instrumental and Chamber Music

Jolivet made an early impression on Messiaen with the six piano pieces that constitute *Mana*. Chamber music includes pieces involving the flute, an instrument he particularly favoured for its primitive human associations.

Joplin, Scott (1868–1917)

www MUSIC ON BONUS AREA

The black American composer and pianist Scott Joplin won contemporary fame for his ragtime compositions in the heyday of a form that extended the influence of early jazz into various musical fields. The publication in 1899 of his *Maple Leaf Rag* did much to popularise the form among amateur pianists.

Piano Rags

Joplin wrote operas, songs, marches and waltzes but is chiefly known for his ragtime piano music, with collections published between 1899 and 1917, the year of his death. The form has received more recent attention, with a revival of interest in the last quarter of the 20th century.

Jørgensen, Axel (1881–1947)

The Danish violinist Axel Jørgensen was employed as a viola player in the Danish Royal Orchestra. His compositions were principally designed for his fellow musicians in the orchestra.

Instrumental Music

It is in particular the Romance for trombone which has ensured that Jørgensen is remembered as a composer. Originally written for trombone and piano, it was later arranged by the composer for trombone and orchestra. His Suite for trombone made another contribution to neo-Romantic repertoire for the instrument.

José, Antonio, Martínez Palacios (1902–1936)

A native of Burgos, Antonio José, as he is generally known, had embarked on a promising

career by the time of his execution in the early years of the Spanish Civil War. He had shown a continuing interest in folk-music, particularly that of his own region.

Orchestral Music

Antonio José's *Sinfonía castellana* draws on Castilian folk material in its evocative movements. His opera *El mozo de mulas* ('The Muleteer'), based on an episode from *Don Quijote*, remained unfinished, but in 1934 he prepared two orchestral excerpts for concert performance. Other works include his *Suite ingenua*, for piano and strings, which makes further use of folksong.

Josquin Desprez (c.1440–1521)

www MUSIC ON BONUS AREA



Josquin, the descriptive part of whose name appears in various forms, occupies a leading position in the music of his generation. He represents the dominance of composers from Northern France and the Netherlands in this period, a school of music sometimes known as the Netherlands School but influential throughout the Habsburg domains. Josquin was employed in Milan, at the papal chapel in Rome, by King Louis XII of France, at the court of the d'Estes in Ferrara and finally in his native region of Condé, where he died in 1521.

Church Music

Josquin wrote a large amount of church music. Of this, 18 Mass settings survive, including one using as a basic motif or cantus firmus the well-known secular song *L'homme armé*; one honouring his Ferrara patron Duke Ercole d'Este, *Hercules Dux Ferrariae*, its cantus firmus based on the musical transliteration of its title; and the *Missa Pange lingua*, which uses the Latin hymn of the same name. Josquin also wrote a large number of motets of equally faultless technique, the epitome of Renaissance musical achievement, among which may be mentioned *Absalom, fili mi*, *Ave Maria gratia plena* and his *Stabat mater dolorosa*.

Secular Music

Vocal music largely to French texts includes a lament for the death of the composer Ockeghem, *Nymphes des bois*. The chanson *El grillo*, with its imitation of the cricket, is a fine *jeu d'esprit*, as is the light-hearted *Scaramella va alla guerra*. *Mille regretz* is among the best known of a remarkable collection of works.

Joubert, John (b.1927)

Born in Capetown, where he first studied, John Joubert moved to London in 1946, studying there at the Royal Academy with Howard Ferguson and briefly with Alan Bush. He went on to hold academic appointments at Hull and Birmingham before retiring in 1986 to devote himself to composition.

Choral and Instrumental Music

Joubert won particular success in 1952 with the anthem *O Lorde, the Maker of Al Thing*, a work that led to a number of further settings for the Church of England. He has also written for the orchestra and for chamber ensembles.

Jullien, Gilles (c.1653–1703)

The French organist and composer Gilles Jullien served as organist at Chartres Cathedral, to be succeeded on his death by his son Jean-François.

Organ Music

The only surviving compositions of Jullien are found in his *Premier livre d'orgue* ('First Organ Book'), which contains suites and fugues for the instrument.

K

Kabalevsky, Dmitry Borisovich (1904–1987)
 MUSIC ON BONUS AREA

Kabalevsky was a pupil of Myaskovsky at the Moscow Conservatory, where he himself taught from 1932, and in general did his utmost to conform with government cultural policy, occupying important positions in the Union of Soviet Composers. He wrote operas and operettas that enjoyed success in Russia, as did his patriotic vocal works and useful compositions for children.

Orchestral Music

Kabalevsky's orchestral music has won greater favour abroad than his dramatic and vocal compositions. Mention may be made of his Suite from the opera *The Comedians* and another from incidental music for *Romeo and Juliet*, and his two cello concertos.

Kagel, Mauricio (b.1931)

Born in Buenos Aires in 1931, Mauricio Kagel had an early involvement with contemporary music. In 1957 he moved to Germany, settling in Cologne and participating in the major musical trends of the time and place. He worked in the Electronic Studio of West German Radio and in the 1960s taught at the Darmstadt summer schools. From 1974 to 1997 he was professor of new music theatre at the Cologne Musikhochschule.

Vocal and Instrumental Music

Scored for string orchestra with tape, *Szenario* was written in 1981–2 and was used to accompany the Louis Buñuel / Salvador Dalí film *Le Chien andalou* (1928). Kagel's 1999 *Duodramen* for soprano, baritone and orchestra presents a drama of its own, while the 1990 *Liturgien* for

soloists, double chorus and orchestra casts a new light on traditional texts and procedures. The three works represent a wide-ranging compositional output, often containing a very original and strongly dramatic element.

Kalinnikov, Vasily Sergeyevich (1866–1901)



WWW MUSIC ON BONUS AREA



Kalinnikov enjoyed a brief period of employment as a conductor in Moscow, after working as a bassoonist, violinist and occasional timpanist during his difficult years as a student. He spent the last seven years of his life in deteriorating health in the Crimea, supported by his friends.

Orchestral Music

Kalinnikov won success with his First Symphony in 1895, followed by a second two years later. These retain a place in Russian repertoire. Following the example of Borodin, he also wrote music of a pictorial kind, of which *The Cedar and the Palm* is an example, a symphonic picture based on a poem by Heine.

Kalliwoda, Johannes Wenzeslaus (1801–1866)

Born and trained in Prague, the Bohemian violinist and composer Kalliwoda spent much of his life in the service of the ruling prince in Donaueschingen. He enjoyed contemporary distinction as a performer, conductor and composer, being particularly prolific in the last of these callings. His later compositions pleased audiences of his time, but often lack profundity.

Orchestral Music

Kalliwoda wrote seven symphonies and a number of overtures. His concertos include a useful addition to an exiguous repertoire in his *Variations and Rondo* for bassoon.

Kálmán, Imre (Emmerich) (1882–1953)

A fellow student and contemporary of Bartók and Kodály, Imre Kálmán won success with his operettas. He lived for a time in Vienna, moving to Paris in 1939 and then to the United States of America, where he had success as a conductor. In 1949 he returned to Europe, living chiefly in Paris.

Operettas

A number of operettas by Kálmán have become a central part of Viennese operetta repertoire, reflecting the spirit of their time. Among the best known are *The Gypsy Princess*, *Countess Mariza* and *The Circus Princess*.

Kalomiris, Manolis (1883–1962)

Honoured as the father of Greek national music, Manolis Kalomiris made a considerable contribution to distinctively Greek music. Born in Smyrna (Izmir), he studied in Athens and in Istanbul, and then in Vienna. He taught in Kharkov, and in Athens he held a leading position both as a teacher and as a composer. He was a champion of his own form of nationalism, based rather on folk-music than on earlier musical and linguistic traditions.

Orchestral Music

The *Symphonic Triptych: Crete* was dedicated to the memory of Eleftherios Venizelos and was first heard in Athens in 1943. The day of performance coincided with a rising against the German Occupation and the death of the poet Costis Palamas, commemorated in Kalomiris's *Palamian Symphony* of 1955.

Kapsberger, Giovanni (c.1580–1651)

Born in Venice, Giovanni Kapsberger won early distinction as a player of the chitarrone and

published what seems to have been the first collection of music for the theorbo in 1604. He settled in Rome, where in 1624 he entered the service of Cardinal Francesco Barberini, nephew of the newly elected Pope Urban VIII.

Lute Music

As one of the leading players of the theorbo, Kapsberger left a number of collections of lute tablature for his instrument.

Vocal Music

A Mass by Kapsberger was performed in the Sistine Chapel, and he set other liturgical texts. His secular vocal music includes a number of collections of madrigals, *villanelle* and songs. Only one of his stage works survives: the *Apotheosis sive Consecratio SS Ignatii et Francisci Xaverii* of 1622.

Karamanov, Alemdar (b.1934)

An isolated figure in the musical world of the former Soviet Union, Alemdar Karamanov, son of a Turkish father and Russian mother, is unusual in the Christian spirit that informs his later work. This, together with the relative geographical distance of his native Crimea, did much to exclude him from the central musical establishment of the country.

Orchestral Music

For long prolific as a composer, with 25 symphonies, seven concertos and much more to his name, Karamanov was for many years denied the possibility of performance – an exclusion that went some way towards stifling his creativity. His earlier music isolated him by its avant-garde tendencies, while his religious interests further alienated him from the Soviet authorities. Since 1990 there has been a renewed interest in his music.

Karamessini, Ekaterini (b.1967)

The Greek composer Ekaterini Karamessini had her musical training in England and in the United States, where her music has received performances. Her compositions include three operas, chamber music, choral works, ballets and songs.

Orchestral Music

Karamessini's *Song of Dionysus: Concerto for Saxophone and Orchestra* is inspired by the ancient Greek myth of the god Dionysus, and the contrasting Apollonian spirit. In the concerto, written for Theodoros Kerkezos, the solo saxophone becomes a symbol of the transfiguration of the mythical protagonist.

Karg-Elert, Sigfrid (1877–1933)

A chorister at the Johanniskirche in Leipzig, Sigfrid Karg-Elert had his earlier musical education there before training to become a teacher. His father's death in 1889 had brought financial difficulties, which led him, as an adolescent, to support himself as a freelance musician. In 1896 he entered the Leipzig Conservatory. His earlier career suggested the possibility of earning a living as a solo pianist, but the encouragement of Grieg led him to further musical study and to composition. Rejecting the modernist musical tendencies that had interested him for a time, he wrote relatively little after the First World War.

Music for Organ and Harmonium

Karg-Elert, the second part of his name taken from that of his mother, is principally known for the many works which he wrote for the improved four-rank harmonium and which he performed on the instrument. Some of these formed the basis of his organ music and make not inconsiderable technical demands on a performer. Although he wrote a quantity of instrumental and vocal music, his name is today chiefly remembered by organists.

Kaski, Heino (1885–1957)

Heino Kaski was among those Finnish composers who came after and were largely overshadowed by Sibelius. He studied briefly with the latter, in Germany, and with Selim Palmgren. He died in 1957, the day before the death of Sibelius.

Piano Music

Kaski is chiefly known for his piano miniatures, a reflection of his career as a piano and voice teacher. He tackled more extended forms, including a symphony, and wrote sonatas for violin, for flute and for cello, as well as some 40 part-songs. It is, however, his technically undemanding piano genre pieces that have held more attention, among amateur pianists.

Keiser, Reinhard (1674–1739)

The son of a musician, Reinhard Keiser was a pupil at the Thomasschule in Leipzig, where J.S. Bach was later to teach. In the course of his career he served in various aristocratic musical establishments and in Copenhagen, ending his life as cantor at Hamburg Cathedral. His principal achievement, however, lay in German Baroque opera, in which he was a pioneer, notably in Hamburg where he worked intermittently over many years.

Operas

Keiser claimed to have written well over a hundred operas, his first in 1693 and his last in the early 1730s. This number probably includes works that he adapted or for which he provided additional arias or recitatives. He was principally active in opera in Hamburg, where he was joined for three years by the young Handel and for 15 by Johann Mattheson, who paid his own written tribute to the older composer.

Kellner, Johann Peter (1705–1772)

The cantor, organist and composer Johann Peter Kellner was born at Gräfenroda, where he was a chorister. He studied with the cantor Johann Peter Nagel and was taught the organ by the latter's son, whom he succeeded as cantor in 1732. He enjoyed a considerable reputation as an organist.

Organ Music

Kellner's organ music reflects the interests of the generation after J.S. Bach, of whose music he made copies, thus providing interesting source material for methods of contemporary performance.

K

Kempff, Wilhelm (1895–1991)

Among the most distinguished pianists of his day, Wilhelm Kempff was the son of the Potsdam organist and made an early name for himself both as organist and pianist. His fame as a performer has tended to eclipse his achievement as a composer.

Piano Music

Kempff's compositions include six stage works, two symphonies, chamber, songs and piano music. Among the last are transcriptions for piano of works by J.S. Bach that reflect his own experience also as an organist. His *Italian Suite* reflects his association with Positano, where he gave summer courses, dying there in 1991.

Kerll, Johann Caspar (1627–1693)

The composer and organist Johann Caspar Kerll, born at Adorf in Vogtland into a Lutheran family, moved to Vienna to study with the court Kapellmeister Valentini, became a Catholic, and studied in Rome with Carissimi. He became chamber musician to the Emperor's brother,

Leopold Wilhelm, in Brussels, and from 1655 a member, later Kapellmeister, at the court in Munich until in 1673 Italian intrigues forced him to leave. He was later court organist, with activity from 1683 in Munich, where he died in 1693.

Sacred Music

Kerll wrote a number of Mass settings for voices and instruments, reflecting his period of study with Carissimi. He also composed motets and music for Jesuit dramas, this last a token of his collaboration with the Jesuits in Munich.

Organ Music

Kerll's organ music includes canzonì, fugues, partitas and toccatas, comparable in style and form to the works of Frescobaldi and Froberger.

Ketèlbey, Albert W. (1875–1959)

Gifted as a child, Albert Ketèlbey won a scholarship to Trinity College of Music in London and soon began to find a place for himself arranging popular orchestral pieces for the piano and piano pieces for the orchestra – an indication of his own profitable activity as a composer. He held a leading position in the Columbia Record Company, providing music for the appropriate accompaniment of silent films, and appeared as a conductor. The sales of his music won him, by 1929, the title of 'Britain's greatest living composer', a judgement based on his commercial success.

Orchestral Music

Many of Ketèlbey's works exist both as orchestral and as piano pieces. Among the best known of all, earning a certain notoriety in some circles, are *In a Monastery Garden* and *In a Persian Market*.

Piano Music

Ketèlbey himself was a pianist, although he had tried his hand at other instruments. While he had

enjoyed enormous success at the height of his career, by the time of his death in 1959 fashions had changed. His piano pieces were then as rarely heard as his compositions for orchestra.

Khachaturian, Aram Il'yich (1903–1978)



Khachaturian, a Soviet composer of Armenian origin, was trained at the Moscow Conservatory, where he studied composition with Myaskovsky. He later assumed important positions in the Union of Soviet Composers and continued to implement one aspect of official cultural policy in his use of regional Armenian thematic material, although his name was joined to those of Shostakovich and Prokofiev in the condemnation of formalism promulgated in 1948.

Stage Works

The 1942 ballet *Gayane* contains the most popular of all Khachaturian's works: the 'Sabre Dance'. The ballet *Spartacus* of 1954 contains a well-known *Adagio* – of Spartacus and Phrygia. There are concert suites from both ballets. Like other Russian contemporary composers, Khachaturian also wrote film music and incidental music for the theatre.

Orchestral Music

Khachaturian's Violin Concerto, written in 1940, is a characteristic work and has been transcribed for solo flute by the French flautist Jean-Pierre Rampal. The composer wrote a Piano Concerto in 1936 and 10 years later an effective Cello Concerto.

Khandoshkin, Ivan Yevstafyevich (1747–1804)

Ivan Yevstafyevich Khandoshkin served as court violinist under Tsar Peter III and the Empress Catherine. Little is known about his career, although he was clearly influenced by the presence of foreign musicians at court.

Violin Music

Khandoshkin's known compositions include a remarkable set of three technically demanding sonatas for unaccompanied violin, published between 1800 and 1808. His *Six Old Russian Songs* for violin, with viola and cello, offer variations on traditional Russian folksongs.

Kiel, Friedrich (1821–1885)

Friedrich Kiel owed his early training to the patronage of Prince Albrecht I von Sayn-Wittgenstein-Berleburg, serving as violinist in the court musical establishment and then as Kapellmeister, before further study of composition and a move to Berlin, where Friedrich Wilhelm IV gave him a three-year composition scholarship, allowing him study with Siegfried Dehn. His Requiem, heard in Berlin in 1862, secured his reputation. He taught for many years in Berlin, where his pupils included Paderewski and Stanford.

Instrumental Music

Kiel remained independent of the rival schools of composition of his time: the 'Music of the Future' of Liszt and Wagner, and the traditional path chosen by others, such as Brahms. He was, however, an admirer of Brahms, with whom he had more in common, and a colleague of Joachim at the Royal Musikhochschule in Berlin. His compositions include orchestral works, a quantity of chamber music, and works for the piano and for the organ.

Kilar, Wojciech (b.1932)

The Polish composer Wojciech Kilar has made a particularly distinguished contribution to film music. He attended the summer courses at Darmstadt and studied with Nadia Boulanger in Paris after his earlier musical training in his own country. He has won a number of awards for his work.

Choral and Orchestral Music

Influenced at first by Szymanowski, Stravinsky and Prokofiev, Kilar went on to make use of serial techniques, often in conjunction with more traditional forms and techniques, developing over the years his own neo-tonal musical language. He is influenced by the music of Poland and by his religious beliefs, the former heard, for example, in *Krzyszany*, which draws inspiration from the Polish mountains, and the latter in works such as *Angelus* and *Bogurodzica* ('Mother of God').

Film Music

Kilar has written the music for over 150 films and he enjoyed a national reputation long before commissions came from abroad. These last have included Coppola's *Bram Stoker's Dracula*, Roman Polanski's *Death and the Maiden* and *The Ninth Gate*, and Jane Campion's *The Portrait of a Lady*.

K

Kim, Earl (1920–1998)

A pupil of Ernest Bloch, Schoenberg and Sessions, the American composer Earl Kim, a musician of Korean ancestry, taught at Princeton and then for some 30 years at Harvard. A composer of great originality, he drew on his own knowledge of Western music and on the oriental (including Korean folksong, Javanese gamelan and Whirling Dervishes). He compared his method of composition to a Japanese garden in which multiplicity is reflected in unity.

Orchestral and Vocal Music

Kim's orchestral music includes a Violin Concerto, written in 1979 for Perlman, with the 1959 *Dialogues* for piano and orchestra characteristically juxtaposing contrasting elements. His many vocal settings include a version of Rilke's *Cornet* for narrator and orchestra, a change from his earlier preoccupation with Samuel Beckett.

Kingsley, Gershon (b.1922)

Born Goetz Gustav Ksinski in Bochum, Gershon Kingsley, as he later became, left Germany for Palestine in 1938, working first on a kibbutz before studying music in Jerusalem. In 1946 he moved to the United States, where he was later able to experiment with new forms of synagogue music, making use of electronic sounds.

Vocal Music

Kingsley's *Voices from the Shadow* sets poems by victims of the Nazi concentration camps. His *Jazz Psalms* were commissioned for a New York synagogue. *Shabbat for Today* is a revolutionary contribution to music for Reform Judaism, making use of contemporary popular idioms. *Shiru Ladonai* is a *kabbalat shabbat* and Sabbath eve service, again using synthesised orchestration.

Kinsella, John (b.1932)

The Irish composer John Kinsella left a career in music administration to devote himself fully to composition. Since 1988, when he moved from a style based on serialism to one of more expressive appeal, he has proved prolific as a composer.

Orchestral Music

Kinsella's orchestral music includes eight symphonies, two violin concertos and a Cello Concerto. Something of the character of his works may be gathered from their title. His Symphony No. 3 'Joie de Vivre' is an expression of his own pleasure in life and his gratitude to his parents, while Symphony No. 4 'The Four Provinces' takes its title from the four provinces of Ireland (Munster, Connacht, Ulster and Leinster) and its inspiration from their varied historical and geographical features.

Kirchner, Leon (b.1919)

Born in New York, the American composer, pianist and conductor Leon Kirchner studied with Bloch, Schoenberg and Sessions, among others, and, after other teaching appointments, taught from 1961 to 1989 at Harvard.

Stage, Vocal and Instrumental Music

Kirchner's opera *Lily*, based on Saul Bellow, was staged in New York in 1977 and was developed from an earlier vocal work. His orchestral music includes two piano concertos and two cello concertos, and his chamber music three string quartets and two piano trios. Other instrumental works include two piano sonatas and compositions for solo violin and for violin and piano. Self-styled a Romantic, he wrote at first in a style influenced by Schoenberg and by Alban Berg before developing his own personal musical language.

K

Kirchner, Theodor Fürchtegott (1823–1903)

The composer, conductor, pianist and organist Theodor Kirchner enjoyed considerable contemporary esteem, winning the respect of Schumann, Mendelssohn, Brahms, Grieg, Liszt and even Wagner. He wrote songs, chamber music and a considerable quantity of piano music, largely now forgotten. He was saved from final destitution, the result of his own improvidence, by the intervention of former pupils and friends.

Piano Music

Kirchner's piano music includes many genre pieces, suggesting the influence of Schumann, whose tradition he continued.

Kirnberger, Johann Philipp (1721–1783)

Born in Thuringia, Johann Philipp Kirnberger was from 1758 employed as a court musician by

Princess Anna Amalia, sister of Frederick the Great, in Berlin, with friends who included Carl Philipp Emanuel Bach and others employed at the court in Potsdam. He is known rather as a generally conservative theorist than as a composer, expressing in his writing the differences he held with the theories of Rameau, to which he proposed alternative interpretations of harmonic practice.

Keyboard Music

Kirnberger's compositions include works for harpsichord and for organ. These, often in conventional forms, offer only limited interest.

Kittel, Johann Christian (1732–1809)

The Erfurt organist and composer Johann Christian Kittel went to Leipzig in 1748 for lessons with Bach. By 1756 he had won a position as organist at the Barfüsserkerche in Erfurt, succeeding to the same position at the Predigerkerche in 1762. He enjoyed a high reputation as an organist.

Organ Music

In many ways Kittel continued the traditions of his teacher J.S. Bach, but not without awareness of the new style. He wrote chorale preludes, variations and other organ works, mingling traditional counterpoint with writing that looks forward to the Classical period in its treatment of melody.

Kiyose, Yasuji (1900–1981)

A pupil of Yamada and Komatsu, the Japanese composer Yasuji Kiyose brought together elements of German Romanticism, French impressionism and Japanese melodic inspiration.

Klami, Uno (1900–1961)

The Finnish composer Uno Klami was at first influenced by French composers, notably Ravel, from whom he took lessons. He later turned to Finnish folk-music and traditions, although he was never exclusively tied to these.

Orchestral Music

It was with the *Kalevala Suite* of 1933 that Uno Klami marked his deep understanding of the legends and traditions of his country, absorbed into his writing as Stravinsky in his ballets had absorbed elements of Russian tradition. This is also evident in *Lemminkäinen's Adventures on the Island of Saari* and the colourful *Sea Pictures* of 1930, which followed his *Karelian Rhapsody*.

K

Klebe, Giselher (b.1925)

Born in Mannheim in 1925, in Berlin Giselher Klebe was able to hide the Communist painter Fritz Ohse from the Gestapo and to meet other banned painters, including Paul Klee, while studying the work of forbidden composers such as Schoenberg and Stravinsky. After the war he studied with Josef Rufer and Boris Blacher. He later taught at Detmold, where he was appointed professor in 1962.

Stage Works

Klebe has made a particularly significant contribution to opera in Germany, beginning with his version of Schiller's *Die Räuber* ('The Robbers') in 1955. A series of successful operas followed, many based on existing literary sources.

Vocal Music

Klebe's vocal music ranges from settings of Goethe and von Eichendorff to choral settings of the *Stabat mater*, a *Christmas Oratorio*, and settings of texts from Günter Grass.

Orchestral Music

Klebe's work first came to wider notice with his *Die Zwittermaschine* ('The Twittering Machine'), based on the famous work of Paul Klee. His *Poëma drammatico*, a concerto for two pianos and orchestra written in 1999, is a homage to Verdi, including quotations from the composer who had a decisive influence on Klebe's own operas.

Chamber and Piano Music

Klebe has written a variety of chamber music, including three string quartets, as well as music for less usual combinations of instruments. His music for violin and piano includes two sonatas, *Fantasia Incisiana*, a Capriccio, and two sonatas for unaccompanied violin. He has also written music for piano duo, piano duet and solo piano, together with organ music.

Kodály, Zoltán (1882–1967)

www MUSIC ON BONUS AREA



Zoltán Kodály, a colleague of Bartók in the early collection of folk-music in Hungary and neighbouring regions, made his later career in his own country, where the system of musical education he devised has had a profound effect, as it has abroad. His own music is imbued with the spirit and musical idiom of Hungary and is in general less astringent than is sometimes the case with the music of Bartók. He was active as a composer until his death in 1967.

Stage Works

Kodály wrote relatively little for the stage. His Singspiel or musical play *Háry János*, more widely known through the orchestral excerpts heard frequently in the concert hall, deals with the alleged exploits of an old soldier, János, who has a vivid imagination and no regard for truth or probability. These include his single-handed defeat of Napoleon and the French armies.

Orchestral Music

In addition to the orchestral suite derived from *Háry János*, Kodály's *Marosszék* and *Galanta Dances* and the *Peacock Variations* make powerful use of Hungarian folk material.

Choral Music

Kodály wrote a great deal of choral and vocal music, much of it for his choral method, an essential element in his plan for general musical education. He won his greatest early success with *Psalmus hungaricus* in 1923, and in 1936 celebrated the 250th anniversary of the reconquest of Buda from the Turks with a *Tē Deum*. His *Missa brevis* was written during the later years of the First World War. The unaccompanied choral work *Jesus and the Traders* has always proved effective.

Chamber Music

Among relatively few compositions by Kodály for smaller ensembles may be included useful additions to the repertoire for two violins and viola in a Trio of 1899 and a later Serenade. In addition to two string quartets, there is a duo for violin and cello, of which an unkind critic claimed that it sounded as if the two instruments had taken sides in the war and tried to settle it between themselves. Kodály wrote sonatas for cello and piano and for unaccompanied cello.

K

Koechlin, Charles (1867–1950)

A pupil of Gabriel Fauré, Koechlin occupies a position of honour among French composers, highly respected as a teacher and counting among his own pupils Poulenc and Tailleferre, while exercising a strong influence on Milhaud and the younger composers associated with Satie. His pre-eminence as a theorist has led to undue neglect of his music.

Orchestral Music

Koechlin's compositions include symphonies and symphonic poems, some of the latter inspired by Kipling's *Jungle Book*, as well as a symphonic poem based on Romain Rolland's *Le Buisson ardent* ('The Burning Bush'), a study of composer's block.

Vocal Music

Koechlin made a significant addition to French song, with choral and solo settings of texts by contemporaries and earlier writers.

Chamber Music

Koechlin's works include a quantity of chamber music for various instruments, notably a Flute Sonata, a Wind Septet and a Piano Quintet, and a series of other compositions including *Les Chants de nectaire* for solo flute.

Piano Music

Much of Koechlin's piano music was written before 1920. There are sets of easy pieces and exercises, five sonatinas, and sets of pieces under the titles *Esquisses* ('Sketches') and *Paysages et marines* ('Land- and Sea-scapes').

Komzák, Karel I (1823–1893) & II (1850–1905)

The name of the first Karel Komzák is known from his connection with Dvořák, who played the viola in his orchestra in Prague. The orchestra that Komzák conducted became the orchestra of the Czech Provisional Theatre, but in 1865 he left to take the position of bandmaster in the 11th Infantry Regiment of the Austro-Hungarian army, followed by further military appointments. He was a prolific composer of dance music.

His son played the violin in his father's orchestra, later taking a position as a bandmaster that eventually took him to Vienna. He made a significant contribution, as a composer, to the repertoire of his orchestras, with dance music and popular medleys. His own son, the third of the dynasty, known as Karl Komzák, trained as a lawyer, but came into his own as a conductor and composer after his father's death.

Koppel, Anders (b.1947)

The fourth of Herman Koppel's children, Anders Koppel, like his brother Thomas, showed early talent as a musician and went on to collaborate with his brother's group, Savage Rose. He has been prolific in writing music for films and has cultivated an eclectic musical language of his own.

Instrumental Music

Anders Koppel has written a number of concertos for various solo instruments. His works for saxophone and orchestra were written for his son Benjamin, a saxophonist.

Koppel, Herman (1908–1998)

The first son of a Polish–Jewish immigrant, the Danish composer and pianist Herman Koppel was born in Copenhagen. He studied music there, and had encouragement from Carl Nielsen, whose piano music he performed. He spent time in Berlin and Paris and was active in chamber music with his brother Julius, a founder of the quartet that bore his name, and his violinist sister-in-law. During the German occupation Koppel took refuge in Sweden, returning home in 1945 to resume a distinguished and musically varied career.

Music

Koppel wrote one opera, *Macbeth*, choral works on biblical texts, songs, and a quantity of chamber music. His orchestral works include seven symphonies and a number of concertos for various instruments, including four piano concertos.

Koppel, Thomas (1944–2006)

The third child of the composer Herman Koppel, Thomas Koppel was born in a refugee camp in Sweden, during his parents' exile from Denmark. Like his father he distinguished himself as a pianist and as a composer, studying the piano with his father and composition with Vagn Holmboe. He went on to experiment with jazz and rock, and founded the group Savage Rose. His score for the Flemming Flindt ballet *The Triumph of Death* won remarkable success. His career continued with involvement in radical politics.

Instrumental Music

Koppel's scored music includes a recorder concerto for Michala Petri, *Nele's Dances* for recorders and archlute, and *Los Angeles Street Concerto* for soprano recorder, strings and celesta.

Korngold, Erich Wolfgang (1897–1957)

www MUSIC ON BONUS AREA



Son of an eminent music critic in Vienna, Korngold showed great precocity and impressed even Mahler by his abilities. He had his first public success as an 11-year-old, with a ballet staged at the Vienna Court Opera. He moved to America at the invitation of Max Reinhardt in 1934 and made a career there as a film composer, returning after the war to his original métier as a composer for the concert hall but unable to regain a place in the opera house in a changed world.

Operas

Korngold won success in 1916 with his operas *Violanta* and *The Ring of Polycrates*. Still more successful was the opera *Die tote Stadt* ('The Dead City') first staged on the same evening in Hamburg and Cologne in 1920. The work is a dream-story, suggesting the work of Maeterlinck or Edgar Allan Poe, haunted by ideas of death. The opera was internationally successful and has recently been revived.

Orchestral Music

Korngold's Violin Concerto, eventually written after the war, as the demands of Hollywood diminished, is Romantic in style and popular among performers since its first public rendition by Heifetz in 1947.

Film Music

The music that Korngold wrote for the cinema has a distinction of its own, apart from the films for which it was written, and on occasions provided him with material for later use in another context.

Instrumental and Chamber Music

Korngold wrote his First Piano Sonata at the age of 12, adding a second soon after, with a third in 1930. The greater part of his chamber music was written before he left Germany.

Koussevitzky, Sergey (1874–1951)

Koussevitzky is principally remembered as a conductor. He started his career as a double bass virtuoso, but after the Russian revolution he established himself in the United States of America, where he followed Pierre Monteux as conductor of the Boston Symphony Orchestra in 1924, retaining his position with the orchestra until shortly before his death. He was of significant help to contemporary composers, not least through the Koussevitzky Music Foundation, established in memory of his wife.

Music for Double Bass

Koussevitzky's Double Bass Concerto, an important addition to a small repertoire, was written in 1905 with the help of Reinhold Glière. He also composed other short pieces for the instrument.

Krása, Hans (1899–1944)

Born in Prague into an assimilated Jewish family, Hans Krása studied with Zemlinsky, with whom he worked as a choral repetiteur in Prague and at the Kroll Opera in Berlin, eventually establishing himself in the former city. In 1942 he was deported to Theresienstadt and two years later killed in Auschwitz.

Stage, Vocal and Instrumental Music

Krása's children's opera *Brundibár* ('Bumble-bee'), a tale about the triumph of good over evil, was staged both in Prague and, in a version rescored by the composer, in Theresienstadt.

Kraus, Joseph Martin (1756–1792)

A man of wide literary interests, the German composer Joseph Martin Kraus was educated in Mannheim after university studies in Mainz, Erfurt and Göttingen and found a place for himself in Stockholm at the court of King Gustavus III. Admired by Gluck and Haydn, whom he had met in the course of journeys abroad, he remained in the service of the King, dying nine months after the latter's assassination.

Operas

Kraus wrote a number of operas, including *Aeneas i Cartago*, *Proserpina* and *Soliman II*, the last of these based on the original French text by Favart. He also provided a quantity of incidental music and additional entr'actes, arias and choruses for works by other composers.

Vocal Music

Kraus wrote cantatas, sacred music and a number of songs, setting texts in various languages. His German songs include several settings of poems by Matthias Claudius.

Orchestral Music

Orchestral music by Kraus includes a number of symphonies and overtures, all of which reflect his early Mannheim background.

Chamber Music

Chamber music by Kraus includes some nine string quartets, violin sonatas and other works for various instrumental ensembles, reminders of the fact that he was a close contemporary of Mozart (born in the same year and dying one year after him).

Piano Music

Kraus wrote relatively little for the piano; works include two sonatas that aptly reflect the style of his time.

Krebs, Johann Ludwig (1713–1780)

Eldest son of the composer and organist Johann Tobias Krebs, Johann Ludwig was a favourite pupil of Johann Sebastian Bach at the St Thomas Choir School in Leipzig. He continued the tradition of Bach, both as an organist of the highest distinction and as a composer, employed in the former capacity in Zwickau, Zeitz and finally, from 1755 until his death in 1780, at Altenburg Castle. He is known primarily for his keyboard music, although he also left a variety of instrumental compositions and sacred vocal music.

Organ and Other Keyboard Music

The organ music of Krebs includes preludes, fugues, toccatas, fugues, fantasias and chorale-based compositions. At the same time he provided a series of works suitable for the harpsichord or other keyboard instruments, in the form of suites, preludes, sonatinas, sonatas and works again based on chorales.

Kreisler, Fritz (1875–1962)

Among the most distinguished violinists of his time, Fritz Kreisler was born in Vienna and became a student at the Conservatory at the age of seven, studying with the younger Joseph Hellmesberger and later, in Paris, with Massart. His subsequent international career, interrupted briefly by diversion into medical studies and army service, consolidated his position as a leading virtuoso. As a composer he provided himself with a series of brief encore pieces, well suited to the then requirements of the recording studio. These took the form of arrangements and transcriptions as well as a more controversial series of pieces attributed to composers of the past but in fact by Kreisler himself. These too have become a standard part of violin repertoire and it seems strange, in retrospect, that anyone should have thought them anything but effective pastiche. His technique in performance involved a ubiquitous vibrato, applied to fast as well as slow notes.

Violin Music

Kreisler made useful additions to violin repertoire in his many transcriptions, his short compositions of acknowledged authorship, and a series of pieces that he attributed to lesser-known composers of the 18th century but were in fact his own work. Original compositions include the well-known *Liebesleid* ('Sorrow of Love') and its counterpart, *Liebesfreud* ('Joy of Love'), transcribed for piano by Rachmaninov, and the pastiche *Praeludium and Allegro* that he attributed to Pugnani.

Kreutzer, Conradin (1780–1849)

A native of Baden, Conradin Kreutzer won a reputation as a composer, conductor and pianist. In Vienna he conducted the works of Beethoven, Salieri and Haydn, among others. He was associated with the inventor Franz Leppich, collaborating in performances on the latter's musical contraption, the 'panmelodicon'. In 1811 he settled in Stuttgart, where he mounted some of his operas, in 1818 moving to Donaueschingen, where he took charge of court and church music. By 1822 he was again in Vienna, where he was music director at the Josephstadt Theatre. After numerous engagements elsewhere, he died in Riga. He was aptly described by a near contemporary as the prototype of a Biedermeier composer.

Operas

Kreutzer devoted much of his attention to opera, a medium in which his daughters were also involved. His many operas are seldom heard today, although they were admired in his time.

Orchestral Music

Kreutzer's orchestral music includes several piano concertos, a set of Variations for clarinet and orchestra, and a Fantasia for bassoon.

Vocal Music

Kreutzer made a characteristic contribution to vocal music both sacred and secular, the latter particularly through his music for male-voice choirs and quartets, and his songs.

Kreutzer, Joseph (1790–1840)

The violinist Joseph Kreutzer was for many years leader of the orchestra in Düsseldorf, where he was involved in the campaign against Mendelssohn. His pupils included Norbert Burgmüller, a young composer of great promise. His compositions include a number of works involving the guitar.

Kreutzer, Rodolphe (1766–1831)

The son of a wind player and violin teacher in the Swiss Guard of the Duc de Choiseul in Paris, Rodolphe Kreutzer was a pupil of Anton Stamitz and enjoyed early royal favour as a violinist. He continued his career as a composer, violinist and teacher in the years after the French Revolution. He taught at what was to become the Paris Conservatoire and was in the service of Napoleon. His career as a soloist ended in 1810, but with the restoration of the monarchy he became, in 1815, *maître de chapelle du roi*, following this with appointment as conductor at the Opéra. His meeting with Beethoven in Vienna in 1804 led to the dedication of the latter's so-called 'Kreutzer' Sonata.

Operas

Kreutzer was responsible for some 42 operas, 12 of them in collaboration with other composers.

Violin Music

The name of Kreutzer is known to all violinists in particular for his *42 Études ou Caprices*, studies that remain at the heart of any violinist's training. His 19 violin concertos are nowadays treated rather as teaching concertos than works for public display. His brother Jean Nicolas Auguste and his son Léon Charles François were also musicians, the former a violinist and the latter a composer and writer on music.

Krieger, Johann Philipp (1649–1725)

Born in Nuremberg, the organist and composer Johann Philipp Krieger showed phenomenal early talent as a keyboard player. He studied further in Copenhagen, served at the court in Bayreuth and then as organist in Halle, moving with the court to Weissenfels as Court Kapellmeister.

Church Music

Krieger was a prolific composer. His works include a quantity of sacred cantatas, 2,000 of them listed in his own catalogue (though many of these are now lost).

Operas

Krieger added to the repertoire of German opera. Only a few arias survive, with the libretti, from the 18 operas he is known to have written.

Instrumental Music

Krieger's instrumental music includes sets of sonatas for two violins and continuo, and for violin, viola da gamba and continuo, as well as various keyboard compositions.

Krol, Bernhard (b.1920)

A native of Berlin, Bernhard Krol enjoyed a career there as a horn player at the Staatskapelle and in the Berlin Philharmonic before joining the Stuttgart Radio Symphony Orchestra. He was a composition pupil of Schoenberg's disciple Joseph Rufer, but writes in a tonal style.

Orchestral and Instrumental Music

Krol has written a number of works for solo instrument and orchestra, including his *Figaro-Metamorphosen* for horn and strings. His chamber music includes his *Sinfonia sacra* for trombone and organ.

Krommer, Franz (1759–1831)

www MUSIC ON BONUS AREA



Born in Kamenice, František Kramář, better known by his German name Franz Krommer, made his career in the service of various noblemen, finally settling in Vienna, where he became director of music for the Court Ballet. Later, he entered the service of the Emperor Franz I, finally becoming imperial director of chamber music and court composer.

Orchestral Music

Krommer's orchestral music includes symphonies and concertos, the latter for his own instrument, the violin, and for various wind instruments, either singly or in multiple concertos. He added to the repertoire of *Harmoniemusik* (music for wind band) through well-crafted compositions that serve their entertaining purpose admirably.

Chamber Music

Krommer's string quartets seemed to contemporaries to equal those of Haydn and rival those of Beethoven. He wrote a quantity of chamber music, quintets and quartets, a number of these involving wind instruments, in addition to trios and duos, all reflecting the style and taste of the period in which he lived.

Krumpholtz, Jean-Baptiste (1747–1790)

The son of a bandmaster in the service of a Bohemian nobleman, Krumpholtz was trained as a horn player but turned instead to the harp, establishing himself, with the encouragement of Haydn, as one of the leading performers of his time. He was responsible for various technical developments in the harp and innovations in keyboard instruments. His pupil and later wife, Anne Marie, eloped to London with her lover, the pianist Dussek, and Krumpholtz soon afterwards committed suicide.

Harp Music

Krumpholtz wrote a quantity of music for the harp: concertos, sonatas and unaccompanied recital pieces. These form a continuing element in present harp repertoire.

Kuhlau, Friedrich (1786–1832)

Born near Hanover, Kuhlau settled in Denmark in 1810 as a pianist and composer, winning an important position in Danish music of the period and a reputation as a concert pianist. Much of his music was destroyed in a fire in 1832.



Stage Works

Kuhlau's operas and incidental music show contemporary French and German influences in the age of Weber. His incidental music for *Elverhøj* ('The Elf Hill') was written in 1828 for royal wedding celebrations and makes use of Danish folk-melodies.

Chamber Music

In addition to his piano quartets and violin sonatas, Kuhlau left a larger quantity of music for the flute, an instrument he himself did not play. These compositions satisfied a contemporary demand and retain a place in present flute repertoire.

Kuhnau, Johann (1660–1722)

The immediate predecessor of J.S. Bach as Thomaskantor in Leipzig, Kuhnau was among the most respected musicians of his time. Well known as a keyboard player and theorist, he experienced difficulties in his position when it seemed that the young composer Telemann was proving a serious, if perhaps unwitting, rival.

Church Music

By the nature of his employment in Leipzig, Kuhnau wrote a quantity of church music, setting German and Latin texts; his cantatas mark an important step in the development of the form.

Keyboard Music

Kuhnau's keyboard music provided a precedent for Bach (not least his *Clavier-Übung*) while his *Biblical Sonatas* provide an interesting example of programme music for the harpsichord.

Kunzen, Friedrich Ludwig Aemilius (1761–1817)

Born into a musical family, Kunzen had lessons from his father but entered Kiel University as a student of law. His meeting there with C.F. Cramer persuaded him to devote his attention to music. Returning to Denmark, he enjoyed some success as a keyboard player, concert organiser and composer; but after the failure of his opera *Holger Danske* in 1789 he moved to Germany – first to Berlin, and then as Kapellmeister at the theatre in Frankfurt am Main. An appointment in Prague as opera director followed, and then in 1795 he returned to Copenhagen as music director and then Kapellmeister to the Court Chapel.

Stage Works

Much of Kunzen's career involved him in the theatre as a conductor and as a composer of Singspiel and incidental music. His opera *Holger Danske* ('Holger the Dane') is based on an old French poem, popularised in Danish translation from its first publication in 1534. The libretto, by Jens Baggesen, has the young Danish knight of the title compelled to expiate his killing of a son of Charlemagne by engaging in a quest that will take him to impossible adventures in Baghdad.

Kuusisto, Ilkka (Taneli) (b.1933)

The son of Taneli Kuusisto, Ilkka studied in Helsinki, New York and Vienna, and has enjoyed a position as a composer and as a conductor. His compositions include vocal music, operas and instrumental works.

Kuusisto, Taneli (1905–1988)

The Finnish composer and organist Taneli Kuusisto served in the latter capacity in Helsinki, teaching at the Helsinki Academy. His psalm settings and songs are among his best-known works.

Kvandal, Johan (1919–1999)

The Norwegian composer Johan Kvandal, a pupil of Marx in Vienna and Nadia Boulanger in Paris, held an important position in the musical life of his country.

Chamber Music

Kvandal's chamber music includes string quartets and works for wind instruments, written in an approachable idiom that reflects the influence of folk material on his writing.

L

Lachner, Franz (1803–1890)

A friend of Schubert in Vienna in the early years of the 19th century, Franz Lachner outlived him by more than 60 years. Much of Lachner's career was in Munich as general music director, a position from which he was eventually displaced by Wagner.

**Orchestral Music**

Franz Lachner completed eight symphonies, the first written in 1828, the year of Schubert's death, and the last in 1851. His orchestral music also includes a number of suites, two harp concertos and a Flute Concerto, reflecting a technically assured style developed among his early contemporaries in Vienna and influenced by Mendelssohn, Spohr and others.

Chamber Music

Chamber music by Franz Lachner includes six string quartets and a notable Septet in E flat major written in 1824 and scored for flute, clarinet, horn, violin, viola, cello and double bass.

Lajtha, László (1892–1963)

A collaborator with the Hungarian composer Bartók and Kodály in the collection of folksongs, László Lajtha held important positions in the musical life of his country as a teacher, conductor, ethnomusicologist, administrator and composer. His music reflects French and Italian influences, rather than German, in a generally tonal context.

Orchestral Music

Lajtha's nine symphonies were written over a period of 25 years, from 1936 to 1961, and

demonstrate the development of his individual style and his interest in counterpoint. His other orchestral works include suites derived from ballets or film scores, the source also of the Third Symphony, drawn from a score for a film of T.S. Eliot's *Murder in the Cathedral*.

Chamber Music

Lajtha made considerable and useful additions to chamber-music repertoire, including 10 string quartets, the first two of which remain unpublished, and a number of works for various chamber ensembles.

Piano Music

Lajtha's *Des Écrits d'un musicien* was published in 1913, the year in which the composer completed his studies at the Budapest Academy of Music. It was followed in 1914 by *Contes* ('Stories'), dedicated to Bartók. The *Trois Berceuses* were written for his grandchildren in America and England, at a time when Lajtha was banned from travel abroad.

Lalande, Michel-Richard de (1657–1726)

Variously known as La Lande, de La Lande or Delalande, Michel-Richard de Lalande was a chorister at St Germain-l'Auxerrois in Paris and won a reputation as an organist and harpsichordist. In the former capacity he succeeded Charles Couperin at St Gervais, to hold the position until François Couperin came of age. He was later appointed court composer, gradually assuming fuller responsibilities, sharing a position with one unmusical son of Lully and succeeding another as superintendent of the royal chamber music. He enjoyed a successful and prosperous career in the service of Louis XIV and was also honoured by his successor.

Church Music

De Lalande contributed significantly to the French *grands motets*: compositions for solo voice, chorus and instrumental ensemble that formed an important element in the music of the royal

chapel at Versailles. De Lalande left some 70 *grands motets* – representing the height of a form also used by Lully and Charpentier – in addition to other liturgical settings.

Instrumental Music

De Lalande provided music for ballet and opera-ballet and from this assembled instrumental music for concert use, collected for publication in suites or *symphonies*. To this was added a collection of instrumental music based on French Christmas carols, *Symphonies de Noël*.

Lambert, Lucien-Léon Guillaume (1858–1945)

The son of Charles-Lucien Lambert, Lucien-Léon Guillaume, like his father and uncle, belonged to the so-called New Orleans School, of which Gottschalk was the most distinguished member. He was a pupil of Massenet in Paris, where he later taught before moving to Portugal.

Stage Works

Lambert wrote operas, a number of which were staged at the Paris Opéra-Comique.

Lambert, Constant (1905–1951)

The English composer and conductor Constant Lambert was a pupil of Vaughan Williams and a friend of the Sitwells. As a composer he came to be influenced by jazz and in general avoided the insular in a style more akin to that of Paris than London.

Ballets

Lambert won a reputation as a ballet conductor. His ballet scores included *Romeo and Juliet* for Diaghilev, *Pomona* for Nijinska, and a number of arrangements.

Choral and Orchestral Music

The Rio Grande for piano, chorus and orchestra, with a libretto by Sacheverell Sitwell, remains Lambert's best-known concert work, overshadowing his Piano Concerto.

Lalo, Edouard (1823–1892)

www MUSIC ON BONUS AREA



Born in Lille in 1823 into a family of Spanish origin that had long been settled in France, Lalo was trained as a violinist and made an early career as member of a string quartet. It was not until he was 50 that he made any great impression as a composer, particularly with a series of orchestral works; it is on these that his international reputation chiefly depends, in spite of his other compositions – operas, chamber music and songs.

Orchestral Music

Lalo's *Symphonie espagnole* is in fact a violin concerto of Spanish flavour, in five movements. Written in 1874, and first performed by the Spanish violinist Pablo Sarasate, it is a popular part of current violin repertoire. His Cello Concerto in D minor, written in 1877, enjoys less popularity but is perhaps of greater musical interest.

Chamber Music

Lalo's varied chamber music includes string quartets, piano trios, works for violin and piano, a Cello Sonata, and *Chants russes* for cello and piano.

Landi, Stefano (1586/7–1639)

As a boy a chorister at the Collegio Germanico in Rome, Stefano Landi later studied at the Seminario Romano. In 1618 he was appointed *maestro di cappella* to the Bishop of Padua, later returning to Rome where he enjoyed varied ecclesiastical patronage, notably from the Barberini family. In 1629 he joined the papal choir.

Operas

Landi's musical drama *Il Sant'Alessio* is distinguished as the first historical opera. His earlier pastoral tragicomedy *La Morte d'Orfeo* deals with one of the most popular operatic subjects.

Vocal Music

Landi also wrote settings of the Mass and of the Psalms. His secular music includes airs and madrigals.

Landini, Francesco (c.1325–1397)

The son of a painter, Francesco Landini lost his sight as a child and turned his attention to music. Born either at Fiesole or in Florence, but spending his life largely in the latter city, he developed wide interests, winning a reputation as an organist, composer, poet and instrument-maker. His interest in the English philosopher William of Occam is reflected in a long poem in his praise. He seems to have spent some time in Venice and North Italy. He is recorded as organist at Santa Trinità in 1361 and from 1365 at San Lorenzo in Florence, where he was buried after his death in 1397. He is represented in a 15th-century manuscript and on his gravestone playing the portable organetto, an instrument with which he was particularly associated.

Vocal Music

Landini's 154 surviving compositions consist of *ballate* and madrigals for two or three voices.

Landowski, Marcel (1915–1999)

The French composer Marcel Landowski had the early support of the conductor Pierre Monteux and had an active career in music administration, as director of the Conservatoire of Boulogne-sur-Seine, music director at the Comédie française and music director in the Ministry for Cultural Affairs. His music retains an element of popular appeal; while he was no mere conservative, he avoided the kind of experimental excess that can alienate an audience.

Orchestral Music

Orchestral music by Marcel Landowski includes four symphonies, the first of them *Jean de*

la Peur ('John of Fear'). His concertos include works for the electronic ondes martenot, for trumpet, for flute, for bassoon and for piano.

Vocal Music

In addition to his operas, Marcel Landowski set a variety of texts, including translations of Rabindranath Tagore, suggesting the continuing influence of the East on his thought.

Lane, Philip (b.1950)

The English composer Philip Lane has always shown great versatility. He has provided incidental music for radio plays and attractive commissioned pieces, and has also done much to keep alive the spirit of British light music.

Lange-Müller, Peter Erasmus (1850–1926)

Born in Copenhagen, Peter Erasmus Lange-Müller was compelled to interrupt his musical studies by ill-health, which he hoped to alleviate by a study of gardening. He continued his musical activities by himself, and in 1874 made his debut as a composer with a group of songs. Financial independence allowed him to devote the rest of his life to composition.

Vocal, Incidental and Orchestral Music

Lange-Müller is chiefly known for his songs. He wrote works also for chorus and orchestra, and provided music for a number of plays, including, notably, music for Holger Drachmann's *Der var engang* ('Once Upon A Time'), which enjoys continuing national popularity. He wrote music for the same writer's melodrama *Renaissance*. His *I Alhambra* ('In the Alhambra') was based on a travel book by Christian Frederik Molbech and offers a series of musical pictures, although the Alhambra itself proved disappointing to the composer when he was able to visit it.

Langgaard, Rued (1893–1952)

The Danish composer and organist Rued Langgaard was born in Copenhagen. His father, a pianist and composer, had been a pupil of Liszt and his mother was also a pianist. He made his debut as an organist at the age of 11. Largely self-taught as a composer, he had early success in Berlin, when performances of his works were given by the Berlin Philharmonic Orchestra, while Danish critics remained sceptical. He was successful in Germany and at home his works were broadcast; otherwise he had little support, although eventually, in 1940, he was able to secure a position as organist at Ribe Cathedral in Southern Jutland.

Opera

Langgaard's only stage work, the 'opera mystery' *Antikrist*, was completed in early 1923, using the composer's own libretto. Based on the dramatic poem of the same name by P.E. Benzon and reflecting the influence of R.H. Benson's *The Lord of the World*, the opera shows Apollyon, who sells his soul to the Devil, leading the world to destruction and therefore to the Second Coming of Christ. Musically eclectic, it is an example of late Romanticism in its language.

Vocal Music

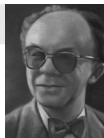
Langgaard's songs were generally written early in his career and continue the German Lieder tradition. *Sinfonia interna*, abandoned by the composer, brings together five movements that appeared as separate works for soloists, chorus and full orchestra. He left a number of hymns, together with his *Rose Garden Songs*, written for unaccompanied voices.

Orchestral Music

Langgaard left 16 symphonies. Of these one of the most frequently heard is Symphony No. 4 'Leaf Fall', which has been described as an 'autumn diary'. Symphony No. 5 exists in four versions but draws again on nature and legend. The expressionist Symphony No. 6 'Heaven-Rending', a theme-and-variations that was ill-received at its first performance, was followed by a form of Romanticism in Symphony No. 7, while Symphony No. 8 is a religiously motivated tribute to Frederiksstadten, the Amalienborg Palace and the Marble Church where Langgaard had played as a boy.

Langlais, Jean (1907–1991)

A pupil of Dukas and of Marcel Dupré, the French organist Jean Langlais had his earlier training at the Institution des Jeunes Aveugles (Institution for the Young Blind), where he later taught. He was appointed organist at Ste Clotilde in Paris in 1945 and had a career as a concert performer.



Organ Music

The organ music of Jean Langlais reflects his profound religious faith and makes frequent use of Gregorian chant as its basis. He wrote organ symphonies, suites, meditations on the liturgy, and voluntaries in addition to works scored for organ with other instruments.

Choral Music

Church music by Langlais includes settings of the Mass, notably the *Mass Salve Regina*, the *Mass Orbis Factor* and the *Missa in simplicitate*, as well as *Psalms* for four voices, chorus, organ, brass and timpani. His *Canticle of the Sun*, written in 1968, is scored for soprano and mezzo-soprano soloists and organ.

Lanner, Joseph (1801–1843)

It was as a violinist in the dance orchestra of Michael Pamer that Joseph Lanner struck up a relationship with the older Johann Strauss, who played the viola in Pamer's band. Lanner left in 1818 to establish a trio, which was augmented by Strauss in 1819, subsequently expanded into a string quintet, and finally, in 1824, became a full dance orchestra. The popularity of the ensemble became such that Lanner was compelled to divide the orchestra; one group was led by Johann Strauss, who broke away to lead his own dance orchestra. Until his early death in 1843 Lanner continued to enjoy equal popularity with Strauss.

Dance Music

Credit must go to Lanner for his share in popularising the Viennese waltz. He also wrote *galops*, *Ländler* and other dances.

Larchet, John (1884–1967)

The Irish composer John Larchet worked for 27 years as music director at the Abbey Theatre in Dublin and as professor of music at University College. He may be regarded as the founder of national Irish music since independence. His music is strongly influenced by Irish folk-melodies, and his national aspirations are reflected in the titles of many of his works.

Larsson, Lars-Erik (1908–1986)

Lars-Erik Larsson occupied an important position in Swedish musical life, not least in his work for broadcasting, theatre and cinema. His style as a composer is eclectic – ranging from the late-Romantic to techniques derived from the 12-note system outlined by Schoenberg – but original in method.

Orchestral, Instrumental and Vocal Music

In addition to his symphonies for full orchestra, Larsson wrote a Sinfonietta for string orchestra and a popular *Little Serenade* for the same medium. He left a useful series of concertinos for solo instruments that include flute, oboe, clarinet, bassoon, horn, trumpet, trombone, saxophone, violin, viola, cello, double bass and piano. His *Pastoral Suite* is derived from a work that included a spoken text, an element exemplified in his 1940 *God in Disguise* for speaker, soloists, chorus and orchestra.

La Rue, Pierre de (c.1452–1518)

Among the leading Flemish composers of his generation, Pierre de la Rue was probably born in Tournai, where, at the Cathedral of Notre Dame, he may be presumed to have had his early musical training. A member of the Confraternity of Our Lady at 's-Hertogenbosch from 1489 to 1492, he served for the greater part of his life at the Burgundian-Habsburg court of Brussels-Mechelen. In 1501 and 1506 he was in Spain with Philip the Fair, remaining there with the

latter's widow, Juana. He returned to service with the Regent of the Netherlands, Margaret of Austria, and then with the future Charles V.

Church Music

Over 30 Mass settings by La Rue survive, commonly for four or five voices and based on plainchant or secular sources used in various ways. His motets are generally for four voices. They offer models of composition much admired and copied.

Chansons

La Rue's chansons are generally for four voices, although there are some for three, five and six. A number survive in the collection made for Margaret of Austria, whose favourite composer he was.

Lassus, Orlande de (1532–1594)

Lassus, also known by the Italian form of his name Orlando di Lasso, belonged to the Franco-Flemish school of composers whose work was of supreme international importance in the 16th century. He was born at Mons, in Hainaut, in 1532, and as a boy entered the service of a member of the Gonzaga family (hereditary dukes of Mantua). Employment elsewhere in Italy and a stay in Antwerp was followed by a position in the musical establishment of Duke Albrecht V of Bavaria in Munich, where Lassus remained from 1556 until his death. With Palestrina and Victoria, he is one of the most important composers of the period.

Church Music

Lassus wrote a considerable quantity of church music, including over 70 settings of the Mass, settings of the Passions from the four evangelists, and a very large number of motets. From this considerable body of high-quality work, selection is invidious; but mention may be made of the Requiem for four voices, the *Missa Qual donna*, motets such as *Tristis est anima mea*, and the setting of the seven penitential *Psalms of David* and of the Holy Week *Lamentations*.

Secular Vocal Music

The secular vocal compositions of Lassus include madrigals, in the Italian style, some 150 French chansons, and a much smaller number of German *Lieder*, all of great interest and forming a large body of work, including settings of Petrarch, Ariosto, Ronsard and Marot, from which selection is again invidious.

Lawes, Henry (1596–1662) and William (1602–1645)

MUSIC ON BONUS AREA

The Lawes brothers occupy an important position in English music between Byrd and Gibbons and the generation of Matthew Locke and Henry Purcell in the later part of the 17th century. William Lawes, a loyal follower of King Charles I, was killed at the battle of Chester in 1645. Henry Lawes survived the Civil War and the subsequent Commonwealth of Oliver Cromwell to be reinstated as a member of the King's Musick and the Chapel Royal on the restoration of the monarchy in 1660.

Sacred Vocal Music

Both Henry and William Lawes wrote sacred vocal music, Henry providing psalm settings and anthems and William a series of sacred songs and canons.

Secular Vocal Music

The Lawes brothers both won distinction as song composers, Henry with a vast quantity of songs and William with settings of verses by many of the leading poets and dramatists of the time.

Instrumental Music

William Lawes enjoyed great success as a composer of instrumental music, writing for the keyboard and, more especially, for viol consort, lute and organ, music which included a number of dance movements.

Lazarof, Henri (b.1932)

Born in Sofia, where he first studied, Henri Lazarof continued his musical training at the New Jerusalem Academy of Music, in Rome with Petrassi, and at Brandeis University in the United States. It was here that he settled, making his home in California from 1959. He first taught French at UCLA, before joining the music department, where he later became emeritus professor.

Orchestral Music

Lazarof's orchestral compositions include a number of concertos, of which his Violin Concerto is the 10th. His *Tableaux* for piano and orchestra draw their inspiration from the paintings of Kandinsky.

Lebègue, Nicholas-Antoine (c.1631–1702)

The French organist and harpsichordist Lebègue served as one of the organists of the royal chapel and was also widely consulted on the building of instruments.

Keyboard Music

Lebègue continued the tradition of French harpsichord music, following composers such as Louis Couperin. He had a more substantial influence through his innovative writing for the organ.

Leclair, Jean-Marie (1697–1764)

Leclair occupies an important place in the development of violin music in France. His skill as a dancer took him from his native Lyons to Italy, where he may have received violin lessons from Somis before returning to France to settle in Paris. There he entered the royal service in 1733, resigning four years later. Subsequent patrons included Anne, Princess of Orange and

the Duke of Gramont, a former pupil. He was murdered in 1764 perhaps by his nephew, also a violinist.

Instrumental Music

Although he also wrote music for the theatre – including, in 1746, the opera *Scylla et Glaucus* – Leclair is chiefly known for his violin music and in particular for his first two published sets of violin sonatas. The first set of 12, published in 1723, includes two for flute and basso continuo, and the second dozen includes five for flute as a possible alternative to the violin.

Lees, Benjamin (b.1924)

Born in Harbin of Russian ancestry, Benjamin Lees was taken by his family to America, where he eventually studied with Antheil, among others. He spent some time in Europe before returning to the United States, where he has held various distinguished teaching positions. As a composer he has developed his own tonal musical language and has avoided identification with any particular school or fashion.

Orchestral Music

Lees's Symphony No. 4 'Memorial Candles' was written to mark the 40th anniversary of the Holocaust and includes settings of poems by Nelly Sachs.

Lefanu, Nicola (b.1947)

Of Irish ancestry and the daughter of the composer Elizabeth Maconchy, Nicola Lefanu studied at Oxford and at the Royal College of Music, with further study in the United States with Earl Kim. She taught for some years at King's College, London, and in 1994 was appointed professor of music at York University.

Stage Works

Lefanu's stage works range from the 1972 ballet *The Last Laugh* to the children's opera *The Green Children*, *Blood Wedding* (based on the play by Lorca) and *The Wildman*.

Vocal and Instrumental Music

Lefanu's Clarinet Concertino expands her earlier Clarinet Quintet 'Invisible Places', which drew inspiration from the work of Italo Calvino. Her *Canción de la luna* is based on an episode in *Blood Wedding*, while *Catena*, suggested by the mountain chain of the Pyrenees, is also a tribute to the composer Donald Sur.

Lefébure-Wely, Louis James Alfred (1817–1869)

Alfred Lefébure-Wely succeeded his father as organist at the Paris church of St Roch, later becoming organist at La Madeleine and, in 1865, at Saint-Sulpice. He was among the most distinguished organists of his time, associated with the organ-builder Cavaillé-Coll in various experimental instruments.

Keyboard Music

Lefébure-Wely had further distinction as a player of the harmonium, an instrument for which he wrote various compositions. He also composed liturgical music for the organ and a number of piano pieces, including two *Duo symphoniques* for two pianos.

Le Flem, Paul (1881–1984)

Of Breton origin, Paul Le Flem studied at the Schola Cantorum under Vincent d'Indy and Roussel, later teaching at the same establishment where his pupils included Satie and Jolivet. His music is strongly influenced by his native Brittany, the landscape of which is reflected in his work.

Stage Works

Le Flem's dramatic works include the operas *Le Rossignol de St-Malo* ('The Nightingale of St Malo') and *La Magicienne de la mer* ('The Magician of the Sea'), as well as *Aucassin et Nicolette* – a *chantfable*.

Orchestral Music

In addition to his symphonies, Le Flem wrote evocative orchestral music such as *En mer* ('At Sea') and *La Voix du large* ('The Voice of the Open Sea').

Vocal Music

Le Flem set texts by Verlaine and others, and arranged for chorus a number of Breton folksongs.

Legnani, Luigi (1790–1877)

Luigi Legnani established an international reputation for himself as a guitar virtuoso, after earlier training as a string player in his native Ferrara. He was also responsible for technical changes in the form of the instrument.

Guitar Music

Legnani published a large number of compositions for guitar, many of them in the form of medleys or variations on operatic melodies.

Legrenzi, Giovanni (1626–1690)

Legrenzi held a leading position in Italian music in the later 17th century, serving as an organist and director of music in Bergamo and Ferrara before settling finally in Venice, where he was employed at the Ospedale dei Mendicanti.

Operas

Fewer than a dozen of Legrenzi's operas survive, out of some 19. These mark a stage in the development of the form in Venice, with its heroic stories mingled with elements of comedy.

Sacred Music

Legrenzi's sacred music includes oratorios, some using allegorical texts.

Chamber Music

Legrenzi's trio sonatas and compositions for larger groups of instruments proved influential on the following generation – on Vivaldi, Bach and others.

Lehár, Franz (1870–1948)

The reputation of Franz Lehár as a composer of operetta is assured. The son of a bandmaster serving principally in Hungary, he followed his father's profession before winning, in 1902, success in the theatre in Vienna. He succeeded in reviving the operetta, providing music of greater distinction, and tenor arias written specifically for Richard Tauber.

Operettas

Lehár wrote nearly 40 operettas. Of these by the far the best known is *Die lustige Witwe* ('The Merry Widow'), first staged in Vienna in 1905 – the favourite operetta of Adolf Hitler.

Orchestral Music

Lehár also made a significant contribution to Viennese light music with some 65 waltzes and 50 or more marches.

Lehmann, Liza (1862–1918)

Liza Lehmann, eldest daughter of the painter Rudolf Lehmann, was born in London. She was

able to develop her abilities as a singer and as a composer and to benefit from contact through her family with leading performers, composers and artists. Her early career was as a singer, until marriage and illness compelled her to turn, instead, to composition.

Vocal Music

Liza Lehmann won particular success with a series of song cycles, of which *In a Persian Garden*, written in 1896 and based on texts from Fitzgerald's *Omar Khayyám*, proved immensely popular. This followed the earlier *The Daisy Chain* of 1893, a set of children's poems; later works include *In memoriam* in 1899 based on Tennyson, and the Lewis Carroll and Hilaire Belloc nonsense and comic songs of 1908 and 1909. Her vocal music led to extended concert tours in which she served as accompanist.

L

Leighton, Kenneth (1929–1988)

A chorister at Wakefield Cathedral, Kenneth Leighton studied with Bernard Rose in Oxford, thereafter holding teaching positions at Leeds, Edinburgh and Oxford. He returned in 1970 to become Reid Professor of Music in Edinburgh, a position he held until his death. He was a versatile composer, with a wide variety of works to his credit.

Choral and Vocal Music

Leighton wrote Mass settings, oratorios, cantatas, and two symphonies that included vocal settings.

Orchestral and Instrumental Music

Leighton's orchestral works include a number of concertos for various instruments and combinations of instruments. These include three piano concertos. Other compositions include chamber music and works for piano and for organ.

Le Jeune, Claude (1528/30–1600)

Le Jeune was a Huguenot and important in the French music of his time for his attempts to follow in his settings the principles of classical versification, *vers mesurés à l'antique*, embraced by the poets of the Pléiade, Baïf and others.

Sacred Music

Le Jeune is particularly known for his many psalm settings based on the melodies of the Genevan Psalter and for various numbers of voices.

Secular Vocal Music

In his chansons and other vocal compositions Le Jeune's publishers claimed that he combined the ancient with the modern – the latest compositional style with the principles of classical versification. His work had some influence on the later course of French music.

Lekeu, Guillaume (1870–1894)

Belgian in origin, Guillaume Lekeu studied in Paris with his compatriot César Franck and with Vincent d'Indy. He died of typhoid fever at the age of 24.

Chamber Music

Lekeu is best remembered for his G major Violin Sonata, an intensely lyrical work, and his Sonata for piano. His Sonata for cello and piano and his Piano Quartet were completed after the composer's death by d'Indy. He also left a completed Piano Trio.

Vocal Music

Vocal music by Lekeu includes settings of words of his own, notably the *Trois Poèmes*.

Lentz, Georges (b.1965)

Born in Luxembourg, since 1990 Georges Lentz has lived in Australia, where his music is widely performed. He has developed an idiosyncratic and eclectic musical language, writing music that reflects his interest in Christian mysticism.

Vocal and Instrumental Music

Lentz's '*Caeli enarrant...*' *III* is scored for six violins, three violas, three cellos, three percussionists and boy soprano, while '*Caeli enarrant...*' *IV* is for string quartet and four suspended cymbals. *Mysterium* continues this work, forming the seventh and concluding part.

Leo, Leonardo (1694–1744)

A native of Apulia, Leonardo Leo studied in Naples, where he won early recognition from the Viceroy and appointment as an organist to the court chapel. For the last nine months of his life he held the position of *maestro di cappella* to the royal chapel, having previously served as a deputy in this position. He wrote a quantity of music, sacred and secular, and was an important figure in the musical life of Naples, both as a composer and as a teacher. His pupils included Piccinni.

Operas

Leo's first opera was staged in 1714 and followed by a series of such works, the last written in the year of his death. He contributed to the repertoire of Neapolitan *commedia per musica* and in 1717 introduced the chorus into Neapolitan opera.

Church Music

Leo was a prolific composer of church music; his output includes many settings of the Ordinary and the Proper of the Mass, psalms, hymns, canticles, cantatas, motets and oratorios.

Leoncavallo, Ruggiero (1857–1919)

Neapolitan by birth, Leoncavallo studied music in Naples and literature at Bologna, and seemed about to make a career as a librettist. His operatic ambitions found their only really successful result in *Pagliacci*, for which he wrote both words and music.

**Operas**

Pagliacci, a story of love and jealousy in a troupe of *commedia dell'arte* actors, has achieved a permanent place in operatic repertoire; it is often coupled with Mascagni's *Cavalleria rusticana*. Leoncavallo's first opera, *Chatterton*, won no favour, while his version of *La Bohème* was soon eclipsed by that of Puccini.

Léonin (fl. c.1163–1190)

The French composer known as Léonin or Magister Leoninus is said to have been active in Paris in the second half of the 12th century, associated with the new church of Notre Dame. His reputed achievement lies in the development and transcription of *organa* (embellishments of plainchant by the addition of a second voice) and the creation of the *Magnus liber* – the 'Great Book' in which is preserved the repertory of liturgical polyphony produced at Notre Dame during this time. The collection was said to have been revised in later years by Pérotin.

Leschetizky, Theodor (1830–1915)

Theodor Leschetizky is remembered primarily as a legendary piano teacher. Polish by birth, he taught at the St Petersburg Conservatory, founded by his friend Anton Rubinstein, and later moved to Vienna to teach privately. His pupils included Schnabel, Mark Hambourg and Moiseiwitsch.



Orchestral and Piano Music

Leschetizky's principal compositions are for solo piano but also include a Piano Concerto. A one-act comic opera, *Die erste Falte*, was staged in Prague in 1867, but much that he wrote was in the form of salon pieces.

L'Estocart, Paschal de (?1539 – after 1584)

L'Estocart had a strong connection with Huguenot circles in France, leanings evident in his music.

Sacred Music

L'Estocart used unusual melodic intervals in his attempt to suit the meanings of the texts that he set in his *Octonaires de la vanité du monde* ('Octosyllabics of the Vanity of the World'), published in Geneva and Lyons. He provided settings for Marot's French versions of the Psalms.

Levy, Frank Ezra (b.1930)

Son of the Swiss composer Ernst Lévy, Frank Levy was born in Paris and has made his career as a cellist and as a composer in the United States, where his father worked from 1941 until 1966. His music has been strongly influenced by his father and by his teacher Hugo Kauder, allowing him to develop his own distinctive musical language.

Orchestral Music

Frank Levy's compositions include four symphonies and an opera, reflecting a tonal and often lyrical style.

Levy, Marvin David (b.1932)

The American composer Marvin David Levy has always shown a strong interest in the theatre, exemplified in his *Mourning Becomes Electra*, commissioned by the Metropolitan Opera, and

three earlier one-act operas. Much of his music reflects, in its choice of subject, his Jewish origin and sensibility.

Vocal and Orchestral Music

Levy's *Canto de los Marranos* combines excerpts of the Catholic liturgy with Ladino texts, in a work recalling the expulsion of convert Jews from Spain in 1492. *Shir Shel Moshe* ('Song of Moses') is a setting of *kabbalat shabbat* (welcoming the Sabbath), while *Masada*, with text in English and in Hebrew, recalls the Jewish revolt against the Romans.

Leyendecker, Ulrich (b.1946)

The German composer Ulrich Leyendecker was born in Wuppertal in 1946 and studied in Cologne. He later taught at the Musikhochschule in Hamburg, and followed this in 1994 with an appointment as professor of composition at the Heidelberg-Mannheim Musikhochschule. In his style of writing he represents a post-modernist generation, writing works under traditional formal titles while avoiding rigid adherence to these or a doctrinaire approach to composition.

Lhéritier, Jean (c.1480 – after 1551)

Jean Lhéritier was born in the diocese of Thérouanne, in the Pas-de-Calais. By 1506 he was in the service of Alfonso I d'Este in Ferrara and is later recorded as *maestro di cappella* at the French church, San Luigi dei Francesi, in Rome. He seems to have spent time in Mantua and in the chapel of the Bishop of Verona. From 1540 to 1552 he is mentioned as *magister capellae* to the papal legate in Avignon, Cardinal François de Clermont. He ranks among the leading composers in the generation after Josquin.

Sacred Music

Lhéritier left a Mass setting, three settings of the *Magnificat*, and a number of motets.

Lhoyer, Antoine de (1768–1852)

Born in Clermont-Ferrand, Antoine de Lhoyer served in the *Gardes du Corps du Roi* (The King's Bodyguard) until its disbandment in 1791. Thereafter he embarked on a series of travels throughout Europe, serving in various anti-revolutionary armies before turning to a career as a guitarist, and as a teacher and composer for the instrument. In 1813 he returned to France, able after the fall of Napoleon to serve once more in the armies of the King. His musical activities seem to have come to an end in 1826 with his posting to a garrison in Corsica. His final years were again spent travelling, finally to Algeria.

Guitar Music

Lhoyer's guitar duos demonstrate the composer's eclectic style of writing, with the two instruments carefully balanced in the characteristic harmonic and structural musical idiom of his time.

Liadov, Anatol Konstantinovich (1855–1914)
 MUSIC ON BONUS AREA

The son of a conductor at the Mariinsky Theatre in St Petersburg, Anatol Liadov was trained at the Conservatory, where he was briefly a pupil of Rimsky-Korsakov and later a member of the teaching staff. He was associated with Balakirev and subsequently became a member of Belyayev's circle, helping, in particular, in the establishment of the publishing-house that Belyayev set up for Russian composers. He was a thoroughly competent musician, conductor and composer but did not apply himself consistently to work. His failure to supply music for the Diaghilev ballet in Paris in 1910 allowed Stravinsky his first chance with the Ballets Russes. His compositions are characteristic of this period in Russian music, when nationalism was joined with technical competence inculcated at the conservatories.

Orchestral Music

The best-known orchestral compositions by Liadov are the descriptive Russian fairy-tale pieces *Kikimora*, *Baba-Yaga* and *Volshebnoye ozero* ('The Enchanted Lake'). His last orchestral work was the symphonic poem *Skorbnaya pesn'* ('Threnody'). All are very much in the nationalist tradition exemplified by Rimsky-Korsakov.

Piano Music

Liadov wrote a number of shorter piano pieces, including fugues and a set of Canons, testimony to his contrapuntal ability. Other pieces have characteristic titles, examples of pleasing and well-crafted compositions for which there was a ready market.

Vocal and Choral Music

Liadov wrote a setting of the final scene of Schiller's *Die Braut von Messina* ('The Bride from Messina') for his Conservatory graduation. Of some 26 songs, 18 are children's songs.

Liapunov, Sergei Mikhaylovich (1859–1924)

A pupil of Tchaikovsky in Moscow, Sergei Mikhaylovich Liapunov later moved to St Petersburg, where he came under the direct influence of Balakirev, the dictatorial leader of the Russian nationalist Mighty Handful (or The Five). He later taught at the Conservatory, but left Russia after the Revolution, teaching in Paris until his death in 1924.

Piano Music

Liapunov wrote extensively for the piano, with an impressive set of *Twelve Pieces* completed in 1905 and a number of character pieces in which his interest in Russian folksong is often apparent.

Liebermann, Rolf (1910–1999)

A great-nephew of the painter Max Liebermann, Rolf Liebermann was born in Zurich. He studied music privately, subsequently as a pupil and then assistant of Hermann Scherchen. Occupying important administrative positions in broadcasting in Switzerland and in Germany, in 1959 he became general manager of Hamburg State Opera. From 1973 to 1980 he held a similar position at the Paris Opéra, continuing to make a significant contribution to the staging of new operas and to the direction and filming of works from the established repertoire.

Stage Works

Liebermann's compositions date from the earlier period of his life and to the period after his time as an opera administrator. His earlier operas include *Leonore 40/45*, *Penelope* and *Die Schule der Frauen* ('The School for Wives'), the last based on Molière; later works include *Freispruch für Medea* ('Acquittal for Medea').

Vocal and Instrumental Music

Vocal compositions by Liebermann include *Chinesische Liebeslieder* (settings of translations from Chinese), *Medea-Monolog*, and more experimental works. His early interest in jazz is heard in his Concerto for Jazz Band and Symphony Orchestra. His concertos for cello and for piano were written in the 1990s, and his 1964 electro-acoustic *Concerts des échanges* makes idiosyncratic use of serial technique, involving the participation of 156 office machines.

Ligeti, György (1923–2006)
 **MUSIC ON BONUS AREA**

Of Hungarian–Jewish origin, Ligeti made his career in Hungary until 1956, when he escaped to Vienna. There he was influenced by contact with more experimental Western techniques of composition, notably through work at the electronic studios in Cologne. His music now achieved a wider international reputation, incorporating contemporary techniques and experiment in a musical idiom that has proved both influential and palatable.

Opera

Ligeti's 1977 opera *Le Grand Macabre*, set in a land derived from the paintings of Breughel, is an allusive work, drawing on a variety of sources from Monteverdi to Beethoven and opening with a motor-horn prelude.

Orchestral Music

It was with compositions such as *Apparitions* in 1959 and *Atmosphères* in 1961, the latter a 48-part mirror canon, that Ligeti began to win a wider reputation. Other orchestral works that aroused interest included a Chamber Concerto for 13 instruments, the Cello Concerto and the Concerto for flute, oboe and strings. *Lontano*, written in 1967, has a place in contemporary repertoire, along with *Ramifications* for 12 strings and *San Francisco Polyphony*. He also wrote concertos for piano, for violin and for French horn.

Chamber Music

In the second of his string quartets Ligeti made a strong impression, while his *Ten Pieces* for wind quintet allow a degree of individual virtuosity to the players.

Keyboard Music

Ligeti's piano *études* increased in number over the years – a product, he modestly explained, of the inadequacy of his own piano technique. He described the works as neither avant-garde nor traditional, and they drew allusively on a wide variety of sources. Some of them make extreme technical demands on the performer.

Vocal Music

Aventures in 1962 and *Nouvelles Aventures* four years later, for three voices and a small ensemble, are examples of Ligeti's blend of humour and seriousness. His Requiem, completed in 1965, makes considerable use of counterpoint and is a moving and colourful work. It was followed by *Lux aeterna*, a setting of the last part of the Requiem Mass, for 16 solo voices, in which he again makes extensive use of the technique of canon. His *Nonsense Madrigals* include settings of words by Lewis Carroll.

Lilburn, Douglas (1915–2001)

Born at Wanganui in New Zealand, Douglas Lilburn won an award in 1936 from the Australian composer Percy Grainger. From 1937 to 1940 he studied at the Royal College of Music in London with Vaughan Williams, thereafter returning to New Zealand where he was already winning success as a freelance composer. He taught at Victoria University where he was appointed professor in 1970, exercising influence over a younger generation of New Zealand composers.

Orchestral Music

In his three symphonies Lilburn reflects at first the world of Vaughan Williams and Sibelius, moving on to other early contemporary influences, and finally breaking with late Romanticism and turning to the musical example of America. The landscape of New Zealand is subtly depicted in *Aotearoa* ('Land of the Long White Cloud') and *A Song of Islands* draws on New Zealand regional paintings. His *Processional Fanfare* of 1961 uses the student song *Gaudeamus igitur*, and his orchestral Suite, written in 1955, suggests in its five dance movements the example of Copland.

Lindblad, Adolf Fredrik (1801–1878)

An admirer of Beethoven and a pupil of Mendelssohn's teacher Zelter, the Swedish composer Adolf Fredrik Lindblad established himself as a teacher in his native country. His more ambitious orchestral compositions and his single opera found little favour in Sweden, but he achieved more by his contribution to the repertoire of Swedish song, leading some to refer to him as the Swedish Schubert.

Orchestral Music

Sweden in Lindblad's time had little appetite for symphonies, although his Symphony No. 1 earned him membership of the Royal Swedish Academy and was well received in Leipzig.

Linde, Bo (1933–1970)

A pupil of Lars Erik Larsson from the age of 15, the Swedish composer Bo Linde showed precocious talent as a composer and as a pianist, turning from the second to concentrate on the first. He taught the piano and composition in Stockholm and then in Gävle, and contributed a large number of articles on musical subjects as a critic.

Vocal and Instrumental Music

Bo Linde's feeling for poetry is revealed in his many songs. His orchestral music includes concertos for violin and for cello, and a *Pezzo concertante* for bass clarinet.

Lindpaintner, Peter Josef von (1791–1856)

The German composer and conductor Lindpaintner spent much of his life as director of the court orchestra in Stuttgart. He earned favourable comments from Mendelssohn and Berlioz, both of whom admired his compositional achievement. His music spans many genres and includes 28 operas; it enjoyed a contemporary popularity that has not outlived him.

Orchestral Music

Lindpaintner's Bassoon Concerto, Op. 44 is a useful contribution to a limited repertoire and demonstrates his sound technical skill as a composer.

Liszt, Franz (1811–1886)

MUSIC ON CD 1

Liszt was the son of a steward in the service of the Esterházy family, patrons of Haydn. He was born in Raiding in Hungary and moved as a child to Vienna, where he took piano lessons from Czerny and composition lessons from Salieri. Two years later, in 1823, he moved with his family to Paris, from where he toured as a pianist. Influenced by the phenomenal violinist Paganini, he turned his attention to



the development of a similar technique as a pianist and in 1835 left Paris with his mistress, the Comtesse d'Agoult, with whom he travelled widely during the following years, as his reputation as a pianist of astonishing powers grew. In 1844 he separated from his mistress, the mother of his three children, and in 1848 settled in Weimar as Director of Music Extraordinary, accompanied by Princess Sayn-Wittgenstein. He now turned his attention to composition and in particular to the creation of a new form: the symphonic poem. In 1861 Liszt moved to Rome, where he found expression for his long-held religious leanings. From 1869 he returned regularly to Weimar, where he had many pupils, and later he accepted similar obligations in Budapest, where he was regarded as a national hero. He died in Bayreuth in 1886, four years after the death of his son-in-law Wagner. As a pianist he had no equal, and as a composer he suggested to a younger generation of musicians the new course that music was to take.

Orchestral Music

Liszt's symphonic poems met strong criticism from champions of pure music, who took exception to his attempts to translate into musical terms the greatest works of literature. The best-known of the symphonic poems are *Ce qu'on entend sur la montagne*, based on Victor Hugo, *Les Préludes*, based on Lamartine, works based on Byron's *Tasso* and *Mazeppa*, and *Prometheus*, with the so-called *Faust Symphony in Three Character-Sketches* after Goethe and the Symphony on Dante's *Divina commedia*. Other orchestral works include two episodes from Lenau's *Faust*, the second the *First Mephisto Waltz* (to which a second was added 20 years later, in 1881). Liszt wrote two piano concertos, and, among other works for piano and orchestra, a *Totentanz* ('Dance of Death') and a Fantasy on Hungarian Folk-Melodies. Six of Liszt's *Hungarian Rhapsodies*, written for piano, were effectively arranged for orchestra by Franz Doppler, revised by Liszt.

Piano Music

Liszt wrote a great deal of music for the piano, some of which was later revised and consequently exists in a number of versions. In addition to original piano music he also made many transcriptions of the work of other composers and wrote works based on national themes. The

violinist Paganini was the immediate inspiration for the *Études d'exécution transcendante d'après Paganini*, dedicated to Clara Schumann, wife of the composer Robert Schumann, and based on five of Paganini's *24 Caprices* for solo violin and the last movement of his Violin Concerto No. 2 ('La campanella'). The *Transcendental Studies*, revised in 1851 as *Études d'exécution transcendante*, form a set of 12 pieces, including 'Wilde Jagd' ('Wild Hunt'), 'Harmonies du soir' ('Evening Harmony'), and 'Chasse-Neige' ('Snow-plough'). The three collections later given the title *Années de pèlerinage* ('Years of Pilgrimage') wander from Switzerland in the first book to Italy in the second two; they form a series of evocative poetic pictures, inspired by landscape, poems and works of art. The earlier volumes stem from the years of wandering with Marie d'Agoult, and the last from the final period of Liszt's life, based in Rome. The *Harmonies poétiques et religieuses*, written between 1845 and 1852, represent, in the 10 pieces included, something of the composer's lasting religious feelings. These feelings are also evident in the *Légendes* of 1863, the first of the two representing St Francis of Assisi preaching to the birds and the second St Francis de Paul walking on the water. The remarkable *Weinen, Klagen, Sorgen, Zagen*, based on a theme from a Bach cantata, mourns the death of his elder daughter Blandine. His *Fantasia and Fugue* on the letters of 'Bach' (B flat – A – C – H, the last being B natural in English notation) was originally written for organ. Liszt wrote one sonata, novel in its form.

The *Hungarian Rhapsodies*, eventually appearing as a set of 19 pieces, are based on a form of art music familiar in Hungary and fostered by gypsy musicians, although these works are not, as Liszt thought, a recreation of true Hungarian folk-music. The *Rapsodie espagnole* makes use of the well-known *La folia* theme, used by Corelli and many other Baroque composers, and the *jota aragonesa*. Transcriptions of his own orchestral and choral compositions include a version of the second of his three *Mephisto Waltzes*, works supporting legends that had once dogged Paganini concerning diabolical assistance in performance. Of the many other transcriptions for piano, those of the Beethoven symphonies are among the most remarkable. There are a number of operatic transcriptions and fantasies. These include *Réminiscences de Don Juan*, based on Mozart's *Don Giovanni*, and a dozen or so based on the work of his friend and son-in-law Wagner.

Sacred Choral Music

Although associated primarily with instrumental music, piano works and orchestral symphonic poems, Liszt also wrote a quantity of sacred choral music. This ranges from his patriotic oratorio *The Legend of St Elisabeth* to a whole range of liturgical and devotional works in which he sought to reform Catholic church music from the prevailing sentimentality of the period.

Organ Music

Although his skill as an organist could not match his abilities as a pianist, Liszt nevertheless took a strong interest in the organ and contributed to the repertoire of the instrument with works that make some demands on technical virtuosity.

Llobet, Miguel (1878–1938)

Born in Barcelona, Miguel Llobet studied the guitar with Magín Alegre and Francisco Tárrega, going on to enjoy a successful international career as a guitarist. He was an important figure in the modern revival of performance on the instrument.

Guitar Music

Llobet made a number of transcriptions and arrangements for the guitar. His original compositions for the instrument are relatively few in number.

Lobo, Alonso (1555–1617)

A native of Osuna, Lobo served as director of music at Toledo Cathedral and then at the Cathedral in Seville, where he had been a chorister.

Church Music

Lobo continued the Spanish tradition of Victoria in his Masses and other liturgical settings. He was held in considerable esteem by his contemporaries.

Lobo, Duarte (c.1565–1646)

Duarte Lobo served as director of music at the Cathedrals of Ivora and Lisbon and was the most distinguished Portuguese composer of his time.

Church Music

Lobo's works include settings of the Mass and of other liturgical texts, demonstrating fine technical mastery of counterpoint.

Locatelli, Pietro Antonio (1695–1764)

The Italian composer and violinist Pietro Antonio Locatelli was born in Bergamo, later moving to Rome, where he might have studied with Corelli but more probably was a pupil of Valentini. He won a reputation as a virtuoso, performing in Italy, Bavaria and Berlin. In 1729 he settled in Amsterdam, where he taught and conducted an amateur orchestra and was able to pursue his wider cultural interests.

**Orchestral Music**

Locatelli wrote a number of *concerti grossi*, following the example of Corelli. The first set, published in Amsterdam in 1720, includes 12 fugues. *L'arte del violino* ("The Art of the Violin"), published in 1733, contains 12 violin concertos and 24 caprices, precursors of Paganini's famous set for unaccompanied violin. A set of six concertos was published two years later and another set of six, published in 1744, is scored for four violins, two violas and basso continuo. Locatelli combines the Roman style of Corelli with, in his solo concertos, the virtuosity of Vivaldi in Venice.

Chamber Music

Locatelli also published sets of trio sonatas and solo sonatas, including a set of the latter for flute and basso continuo.

Locke, Matthew (c.1622–1677)

The English composer Matthew Locke lived through the turbulence of the Civil War. He was trained as a chorister at Exeter Cathedral under a brother of Orlando Gibbons and seems to have followed the King's son, Prince Charles, into exile – although he was back in England by 1651. With the restoration of the monarchy in 1660, he entered the royal service, holding various positions – in particular, as a Catholic convert, that of organist to Catherine of Braganza, the Queen. On his death in 1677 he was succeeded as composer-in-ordinary for the King's Violins by his friend Henry Purcell.

Instrumental Music

Locke wrote church music to English and Latin texts, including settings of the morning and evening service of the Church of England. His secular works encompass songs and incidental music for the theatre, but it is as a composer of instrumental music that he is chiefly remembered. He wrote a number of suites, such as *The Broken Consort* (a set of 24 pieces in six suites, with a second part containing 20 dances), the *Little Consort* (40 dances in 10 suites), and other similar works.

Loeffler, Charles Martin (1861–1935)

The German-born composer and violinist Charles Martin Loeffler was a pupil of Joachim and Eduard Rappoldi in Berlin and then of Massart in Paris. The imprisonment of his father on political charges made Loeffler hostile to Germany, and in 1881 he moved from Paris to America, where he was for 21 years second concertmaster of the Boston Symphony Orchestra.

Music

Loeffler's varied compositions include choral works, an opera, incidental music, and orchestral and chamber works. In style he was influenced by French music, having adopted France rather than Germany as his country. In his best-known work, *Music for Four Stringed Instruments*,

written in memory of Victor Chapman, the first American aviator killed in the Great War, he makes use of the plainchant of the Easter Mass Introit.

Loeillet, Jean-Baptiste I (1680–1730)

Descended from a Belgian musical family, the first Jean-Baptiste Loeillet, generally known as 'John of London', seems to have settled in the latter city about 1705, serving first as an oboist at the Queen's Theatre, Haymarket. He had concerts given in his London house, introducing Corelli's *concerti grossi* for the first time to the London public.

Instrumental Music

Loeillet's compositions include sets of trio sonatas and suites for harpsichord.

Loeillet, Jean-Baptiste II (1688–1720)

The second Jean-Baptiste Loeillet, cousin of John of London, was born, like the latter, in Ghent but seems to have spent much of his life in France, probably in the service of the Archbishop of Lyons.

Instrumental Music

The self-styled 'Loeillet de Gant' left 48 sonatas for recorder and basso continuo, works that reflect the influence of Corelli.

Loewe, Carl (1796–1869)

The German singer and composer Carl Loewe settled in Stettin in 1820, which remained his base for much of the rest of his life while he undertook international concert tours. The composer of operas, oratorios, and sacred and secular choral music, he is chiefly known for his very notable contribution to German song.

Songs

Loewe's songs include a number of ballads that are strongly dramatic in their setting. These include versions of the Scottish ballads *Edward* and *Tom der Reimer*, as well as a version of Goethe's *Erl-König*.

Lorenzani, Paolo (1640–1713)

After an earlier career in his native Rome, Lorenzani served as director of music at the cathedral in Messina until forced by the Spanish attack on the city in 1678 to take refuge in France. There he attempted to provide a synthesis of Italian and French taste in his compositions and succeeded in arousing the jealousy of Lully. Difficulties continued after the latter's death and in 1695 Lorenzani returned to Rome to take up the position of director of music at the Cappella Giulia, remaining there until his death.

Church Music

Lorenzani's church music includes a set of 25 motets published in Paris in 1693 with a dedication to the King, in hope of preferment that was not realised. His work shows the influence of his early teacher Benevoli and, at the same time, bears occasional resemblance to the work of Lully.

Lorenzino del Liuto (Lorenzo Tracetti) (c.1552–1590)

Lorenzo Tracetti, generally known as 'Lorenzino del Liuto', was among the most famous lutenists of his day; he exercised a strong influence on lute music in Italy and in other countries, where surviving copies of his work bear witness to his reputation. Born in Rome, he probably spent much of his life there. From 1570 to 1572 he was in the service of Cardinal Ippolito II at the Villa d'Este, and he was said to have received the papal Knighthood of the Golden Spur.

Lute Music

Some 70 lute pieces by Lorenzino survive and combine technical demands with an atmosphere of poetic melancholy. They include instrumental versions of madrigals, dances and contrapuntal fantasias, in writing that takes the lute to its technical limit.

Lortzing, Albert (1801–1851)

Lortzing, born in Berlin in 1801, had early stage experience as an actor and singer with his parents, who had turned their amateur theatrical experience to good use when the family leather business declined. He enjoyed success as a composer of opera but was less effective as a conductor and suffered considerable financial hardship. This was partially alleviated by a final appointment, in 1850, to a minor Berlin theatre specialising in farces and plays for which he provided the music.



Operas

Lortzing's opera *Zar und Zimmermann* ('Tsar and Carpenter'), based on an episode in the life of Peter the Great of Russia and written in 1837, retains a place in general international repertoire. Others include *Undine*, a magic opera based on the well-known story of the water-sprite and her love for a mortal, *Der Wildschütz* ('The Poacher') and *Der Waffenschmied* ('The Armourer').

Lully, Jean-Baptiste (1632–1687)

WWW MUSIC ON BONUS AREA

Italian by birth, Lully made his career in France, where he rose from the position of a page to Mlle de Montpensier to that of Composer of the King's Music, Master of Music to the Royal Family, and to a position of complete control of all musical performances that involved singing throughout. He collaborated with Molière and with Corneille, and, more particularly, with the poet Quinault, creating *comédies-ballets* and *tragédies lyriques*, in both of which there was an element of dance (a French



royal preoccupation). The most important French composer of his period, his development of the French overture – with its introductory, slow dotted rhythms and ensuing fugal section – was influential, as was his insistence on orchestral discipline, particularly in the matter of string bowing.

Stage Works

The *tragédies lyriques* of Lully exercised a strong influence over French opera in his lifetime and in the years that followed his death in 1687. These works are usually treatments of subjects drawn from classical mythology. With changes of fashion, they are rarely heard nowadays in the theatre, although overtures and dances from the operas may appear in instrumental programmes. The *comédies-ballets*, in the creation of which Molière was a junior partner, are now generally performed without the music and ballet that was an essential element in the original work (although the music for *Le Bourgeois gentilhomme* may be better remembered).

Church Music

Lully was also influential in the choice of music and musicians for the royal chapel. His compositions for the church include a number of motets: some six *grands motets* and 14 *petits motets*. Examples of the first are the fine setting of the *Dies irae* from the Requiem Mass for double choir, the *Tu Deum*, and the *Miserere*, the last a favourite of the King. Examples of the second are his settings of the Vespers Psalm *Dixit Dominus*, the *Anima Christi* and the *Regina coeli*.

Instrumental Music

Instrumental works by Lully include various sets of dances from his stage works and 18 *Trios pour le coucher du Roi*.

Lumbye, Hans Christian (1810–1874)

Hans Christian Lumbye started concerts in the manner of Strauss in his native Copenhagen after hearing the bands of Lanner and the older Johann Strauss. Leading his orchestra from the violin, he provided entertainment at the Tivoli Gardens, toured abroad, and collaborated with the famous choreographer August Bournonville; his ballet music includes the final *Galop* from *Napoli*.

Dance Music

Lumbye wrote a large quantity of attractive dance music in the forms that Lanner and Strauss had made popular: waltzes, polkas, galops and marches.

Lutosławski, Witold (1913–1994)

WWW MUSIC ON BONUS AREA

Witold Lutosławski was born and studied in Warsaw, winning a distinguished international reputation particularly from the 1950s onwards. He became a leading composer among a group of creative artists of outstanding ability, remarkable in his handling of forms and textures of great originality.



Orchestral and Vocal Music

The genius of Lutosławski was evident from his 1938 *Symphonic Variations*. The years after the war brought a return to more conventional national modes of composition, heard in his *Little Suite* and *Concerto for Orchestra*. Later works have allowed a more experimental approach on a broader palette, such as his *Funeral Music* of 1958, his *Second Symphony*, and the *Prelude and Fugue for 13 string instruments*. Characteristic works for voice and orchestra include *Paroles tissées* for tenor and chamber orchestra, and *Three Poems by Henri Michaux* for 20 voices and orchestra.

Lyatoshynsky, Boris (1895–1968)

A pupil of Glière at the Kiev Conservatory, Boris Lyatoshynsky was a leading figure in music in Ukraine as a teacher, conductor and composer, although his career was affected by the musical policies of the former Soviet Union.

Orchestral Music

Lyatoshynsky left five symphonies, symphonic poems and overtures, often reflecting elements of Ukrainian tradition both musical and narrative.

Lyon, David (b.1938)

The English composer David Lyon was a pupil of John Gardner at the Royal Academy of Music in London. His career has involved music for the theatre and an association with the activities of younger people. He writes in an approachable style, reflecting the influence of major earlier English contemporaries such as Benjamin Britten.

M

Ma Sicong (1912–1987)

The Chinese composer Ma Sicong, often known abroad as Ma Sitzon, studied the violin in France in the 1920s and later returned there to study composition. He held various positions of importance in China after 1949, and moved to the United States following the Cultural Revolution.

Instrumental Music

Ma's many compositions include works for violin, drawing, as always, on elements of Chinese folk material. His *Second Symphony* reflects the struggle of the Red Army.

MacDowell, Edward (1860–1908)

The American pianist and composer Edward MacDowell was one of the first American composers to achieve any degree of international fame. He studied in Paris, eventually at the Conservatoire, before moving to study the piano with Carl Heymann at the Hoch Conservatory in Frankfurt, where he had composition lessons with Joachim Raff. There was encouragement from Liszt and further years spent in Europe until his return to the United States in 1888. There he succeeded in establishing himself as a teacher, pianist and composer, with appointment as the first professor of music at Columbia, a position he held until 1904. His last years were clouded by mental illness.

Orchestral Music

MacDowell's two piano concertos were a useful vehicle for his own performance. These and other compositions are in the style that he had studied in Europe.

Piano Music

Piano music by MacDowell is effective if not innovative. It includes four sonatas (*Sonata tragica*, *Sonata eroica*, Sonata No. 3 'Norse' and Sonata No. 4 'Keltic'), studies, and a quantity of genre pieces.

Vocal Music

Songs by MacDowell include settings of poems by Heine, Goethe and other German poets, with solo songs and works for male voices with English texts, the latter written for his New York Mendelssohn Glee Club.

Machaut, Guillaume de (c.1300–1377)
 MUSIC ON BONUS AREA

Guillaume de Machaut, a leading French composer and poet of the 14th century, was born in Rheims and spent the greater part of his life there after earlier employment in the service of John of Luxemburg, King of Bohemia. He was employed subsequently by various members of the nobility, including the future Charles V of France. He held various church benefices and as a musician was pre-eminent in the period of music history known as the *Ars nova*, when composers created music of increased rhythmic complexity.

Church Music

Machaut's best-known composition is his *Messe de Notre Dame* ('Mass of Our Lady'), an early example of a cyclic setting of the liturgical text, in which the sections are musically related. His *Hoquetus David* makes similar use of the technique of isorhythm, in which a given basic sequence of notes, derived normally from plainchant, is divided into a repeated rhythmic pattern. The hocket referred to in the title is a musical hiccup – a popular technical device of the time in which the musical line is interrupted by sudden rests.

Secular Music

Machaut was a prolific composer of secular vocal music, in the contemporary metrical and musical forms of *lais*, *virelais*, *ballades* and *rondeaux*.

McKay, George Frederick (1899–1970)

George Frederick McKay was professor of music at the University of Washington for 41 years. In spite of paternal discouragement, he studied with the composer Carl Paige Wood and then with Selim Palmgren at the Eastman School of Music. His compositions were widely performed in America during his lifetime. His many pupils included William Bolcom and John Cage.

Orchestral Music

McKay draws on American folk-music and folk-styles in his music, evoking something of the spirit of his own region of north-west America.

Chamber Music and Songs

McKay demonstrates his facility in instrumental and vocal writing in compositions that often reflect very basic American musical forms, popular dances, films, and the American countryside.

MacMillan, James (b.1959)

The Scottish composer James MacMillan has established a reputation for music that is firmly rooted in Catholic religious tradition; he writes in an idiom that has a particular appeal in an age that searches for the security and challenge of faith.

Music

MacMillan has written operas as well as ballet, orchestral, music theatre and choral works. His style has been established as basically melodic, yet still totally modern, and, above all, written in a very personal style that is listener-friendly. His *Veni, Veni, Emmanuel* is based on the Advent plainchant of the title and seeks at the same time to explore the meaning of Advent and the coming of Christ. *Tryst* is based on an earlier setting by the composer of a Scots poem by William Soutar.

Maderna, Bruno (1920–1973)

The composer and conductor Bruno Maderna had an early career as an infant prodigy in the second capacity. He later studied composition in Venice and in Rome, profiting from classes with Malipiero. The study of conducting with Scherchen led him to explore new fields of composition and brought him to Darmstadt and a wide association with new music. In Milan he collaborated with Berio in the establishment of the Studio di Fonologia Musicale and the development of electronic music.

Instrumental Music

Maderna's instrumental compositions include three oboe concertos, *Quadrivium* for four percussionists and four orchestral groups, works of conventional instrumentation, and electronic music. He wrote music for films and for television, and his *Hyperion*, described as a *lyrica in forma di spettacolo* ('a lyric in dramatic form'), in its various versions, gave rise to a concert work.

Madetoja, Leevi (1887–1947)

As a child the Finnish composer Leevi Madetoja learned to play the kantele, a Finnish folk-instrument. His later formal music teachers included Järnefelt, followed in Paris by Vincent d'Indy and Robert Fuchs in Vienna. In Finland he pursued a career as a composer and as a teacher at the Helsinki Music Institute.

Stage, Vocal and Instrumental Music

Madetoja is representative of Finnish music in the generation following Sibelius. His opera *Pohjalaisia* ('The Ostrobothnians') was followed by a ballet, *Okon Fuoko*, and a second opera, *Juha*. His orchestral works include three symphonies and suites from the two operas, with his *Elegy* enjoying some popularity, among shorter pieces. He left around 50 solo songs, as well as choral works and compositions for solo voices and orchestra.

Maes, Jef (1905–1996)

Jef Maes was born and studied in Antwerp as a viola player, a training that resulted notably in his Viola Concerto. His music is clear in style and he described himself as a ‘modern Romantic’.

Instrumental and Vocal Music

Maes wrote one opera, *De antikwaar*, staged in Antwerp in 1963. His orchestral compositions include three symphonies and a variety of concertos. His chamber music offers pieces of varied instrumentation, including a Saxophone Quartet, a Quintet for piano and wind, and a Sonatina for flute and viola.

Magalhães, Filipe de (c.1571–1652)

The Portuguese composer Filipe de Magalhães was employed at Evora Cathedral, joining the royal chapel in Lisbon in 1602 and serving as director there from 1623 until his retirement in 1641. He is regarded as the leading Portuguese composer of his time.

Church Music

Filipe de Magalhães left a quantity of sacred music, providing a fine example of the style of the period.

Magnard, Albéric (1865–1914)

The son of a well-known Paris journalist, Albéric Magnard studied law before entering the Paris Conservatoire, where his teachers included Dubois and Massenet. He later took lessons with Vincent d’Indy. He taught counterpoint at the Schola Cantorum and was killed at the beginning of the First World War when he attempted to resist a German attack on his house.

Operas

The second of Magnard's operas, *Guercœur*, a *tragédie en musique*, was destroyed during the German attack on his house at Baron but later reconstructed by Ropartz. His other two operas are *Yolande* and *Bérénice*, the latter based on the tragedy of Racine.

Orchestral Music

Magnard left four symphonies with very full orchestration in which he followed the principles of César Franck.

Chamber Music

Of Magnard's chamber music, his Piano Trio in F minor, Quintet for piano and wind, String Quartet, Violin Sonata and Cello Sonata deserve mention.

Mahler, Gustav (1860–1911)



MUSIC ON CD 1



Born at Kaliště in Bohemia, the son of a Jewish pedlar, Gustav Mahler later described himself as three times homeless: a Bohemian in Austria, an Austrian among Germans, and a Jew throughout the world – everywhere an intruder, never welcomed. His principal musical training was at the Vienna Conservatory, after which he embarked on a career as a conductor which took him to important positions in Budapest, Hamburg, and finally the Vienna Court Opera, where he made a number of major reforms. Hostility fomented by sections of the press forced his resignation in 1907, after which he briefly continued a distinguished international career as a conductor, notably in New York, until his death in 1911. As a composer Mahler wrote symphonies that absorbed into their texture and form the tradition of German song, the music reflecting the spirit of the time in which he lived, in all its variety.

Orchestral Music

Mahler completed nine symphonies (leaving a 10th unfinished) in addition to *Das Lied von der*

Erde ('The Song of the Earth'), a symphony in all but name which comprises settings of a series of poems from Bethge's *Die chinesische Flöte*. The first of the symphonies, sometimes known as 'Titan', includes a remarkable ironic funeral march that transforms a nursery tune; Nos 2, 3, 4 and 8 make use of voices, the last of these on a massive scale. All the symphonies, in their variety of mood, offer a reflection of the world through music that may occasionally be garish and yet often reaches unsurpassable heights.

Vocal Music

In addition to the vocal element in his symphonies, Mahler wrote songs of singular beauty. They include settings of poems from the Romantic anthology *Des Knaben Wunderhorn* ('The Boy's Magic Horn'), *Lieder eines fahrenden Gesellen* ('Songs of a Wayfarer'), and Rückert's *Kindertotenlieder* ('Songs of the Death of Children').

Maleingreau, Paul de (1887–1956)

The Belgian organist and composer Paul de Maleingreau (Malengreau) studied in Brussels. Here he spent much of his career, from 1929 as professor of organ at the Conservatoire.

Instrumental and Vocal Music

Maleingreau left a large number of compositions. These include organ symphonies, suites, 19 Mass settings, and 150 or more preludes and liturgical works.

Malipiero, Gian Francesco (1882–1973)

The Italian composer and musicologist Gian Francesco Malipiero is well known for his comprehensive editions of the music of Monteverdi and Vivaldi. Prolific as a composer, he also provided arrangements and transcriptions of works by earlier Italian composers.

Stage Works

Malipiero wrote a large number of operas and a smaller number of ballet scores. The former explored forms of particular originality while changing with his developing personal style of writing.

Orchestral and Vocal Music

Orchestral music by Malipiero includes a series of symphonies of varied and original content, many of them distinguished by explanatory or allusive titles. Concertos by Malipiero include six for the piano.

Mamangakis, Nikos (b.1929)

Cretan by birth, Nikos Mamangakis studied in Athens and with Carl Orff and Harold Genzmer in Munich, as well as at Darmstadt.

Stage, Vocal and Instrumental Music

Mamangakis has taken numerical relationships as a basis of avant-garde compositions, while winning wider popularity for music in a more approachable style that is often satirically inspired by political conditions. His stage and vocal works sometimes make use of electronic elements, and his orchestral works include nine concertos for a variety of instruments.

Manfredini, Francesco (1684–1762)

Born in Pistoia, where his father was cathedral and town trombonist, Francesco Manfredini studied there and, with Torelli and Perti, in Bologna. He was appointed first violinist at the Chiesa dello Spirito Santo in Ferrara but also played in the re-established orchestra of San Petronio in Bologna. He is also mentioned as a musician of Prince Antoine I of Monaco. In 1724 he returned to Pistoia, where he became *maestro di cappella* at the cathedral, a position that later brought conflicts with his employers. He managed, however, to retain his place until his death.

Vocal and Instrumental Music

Manfredini's principal compositions reflect his training with Torelli in Bologna. They include sets of *concerti grossi*, in chamber and church form, and trio sonatas. His oratorios include *S Filippo Neri trionfante* and *Tommaso Moro*.

Manfredini, Vincenzo (1737–1799)

One of Francesco Manfredini's 11 children, Vincenzo Manfredini was born in Pistoia. He studied with his father and then in Bologna with Perti. With his brother, the castrato Giuseppe Manfredini, he joined Locatelli's opera ensemble in Russia, where he became *maestro di cappella* to the imperial family and harpsichord teacher of the heir to the throne, Paul. In 1762 he became director of the opera, but after Galuppi's arrival in 1765 he was given charge principally of ballet music. In 1769 he returned to Bologna but in 1796 was recalled to St Petersburg to serve as harpsichord teacher at the court of Tsar Paul I.

Stage, Instrumental and Vocal Music

Manfredini wrote operas and ballets in Russia and for Bologna and Venice, and sets of sonatas and symphonies. He wrote a book on the teaching of singing and aroused further controversy through his views on the proper nature of opera.

Manoury, Philippe (b.1952)

Philippe Manoury studied at the Paris École Normale de Musique and at the Conservatoire, while pursuing his own interest in computer-generated music. He has been involved in the activities of IRCAM (the Institut de Recherche et Coordination Acoustique/Musique) in Paris, and the Ensemble InterContemporain, and has held important positions in the teaching and promulgation of electro-acoustic music.

Music

Influenced by Stockhausen and Boulez, Manoury has also been interested in the mathematical ideas of Xenakis and the synthesis of traditional instrumental sound with computer technology. His *60e Parallèle*, an opera set in an airport, makes use of various avant-garde techniques, the work involving passengers stranded by a snow-storm. Other works include *Jupiter* for flute and electronics, *Pluton* for MIDI-piano and electronics, *Neptune* for three percussion instruments and computer, and his *Numéro huit* for 103 players.

Marais, Marin (1656–1728)

Marin Marais, player of the viola da gamba and pupil of Sainte-Colombe, has won much wider modern fame through the cinema (he and his music were strongly featured in the 1991 film *Tous les matins du monde*). In his own time he was accounted the principal virtuoso of the day on the instrument for which he wrote a number of compositions. He studied with Lully and, as a member of the French royal musical establishment, performed with him.

**Instrumental Music**

The instrumental music of Marais consists chiefly of his various collections of pieces for one or more viols, which include the now well-known Variations on *Les Folies d'Espagne*.

Operas

The four operas of Marais were written under the influence of Lully and enjoyed contemporary success.

Marcello, Alessandro (1669–1747)

A Venetian nobleman and younger contemporary of Vivaldi, Alessandro Marcello was a dilettante with diverse interests in the arts. As a member of the Arcadian Academy, a society of

those with such interests, and under the Arcadian pseudonym Eterio Stinfalico, he published several sets of instrumental concertos.

Instrumental Music

The best-known concerto of Alessandro Marcello is for oboe, strings and continuo, transcribed by J.S. Bach among a set of concerto transcriptions for solo harpsichord.

Marcello, Benedetto (1686–1739)

The younger brother of Alessandro Marcello, Benedetto Marcello was a more prolific composer, writing stage works, church music, and secular vocal and instrumental music. In his book *Il teatro alla moda*, published about 1720, Marcello gives a satirical account of contemporary operatic practice.

Instrumental Music

Benedetto Marcello's compositions include a set of 12 concertos for strings, as well as sets of sonatas for one and two cellos.

Vocal Music

Benedetto Marcello wrote a large quantity of vocal music, sacred and secular. The last includes nearly 350 cantatas. His *Lamento dei castrati* combines a traditional lament with a predicament of which he takes a cynical view.

Marchand, Louis (1669–1732)

An organist, harpsichordist and composer, Louis Marchand was born in Lyons but moved to Paris and eventually entered the service of the King. Once he had left Paris (either exiled by Louis XIV or pursued by his estranged wife's demands for money) he was famous as a virtuoso, even if he seemingly avoided direct competition with Bach in Dresden. He published relatively little of his music.

Keyboard Music

Marchand's published compositions include some pieces for harpsichord and a larger collection of organ pieces.

Marenzio, Luca (1553/4–1599)

Marenzio spent much of his later career in the service of influential ecclesiastical patrons in Rome, in particular Cardinal Luigi d'Este, a member of the ruling family of Ferrara, important patrons of the arts. After the cardinal's death he was for a time in Florence in the service of Ferdinando de' Medici, Grand Duke of Tuscany. He was a prolific composer of vocal music and is best known today for his madrigals, although he wrote a considerable quantity of sacred music.

Secular Vocal Music

Characteristic madrigals by Marenzio, on the usual pastoral subjects, include *Cruda Amarilli* ('Cruel Amaryllis') and *Care mie selve* ('My Beloved Woods'), settings of Guarini. Marenzio published a number of collections of madrigals for four, five or six voices and is of historical importance in the development of the Italian madrigal, imitated towards the end of the 16th century in England. These compositions, over 400 in number, include settings of verses by Dante, Petrarch, Ariosto, Guarini and Tasso.

Markevitch, Igor (1912–1983)

Distinguished as one of the great conductors of the century, Igor Markevitch studied the piano with Cortot and composition with Nadia Boulanger. He performed his Piano Concerto in London, a work commissioned by Diaghilev during the last season of his Ballets Russes in 1929. Markevitch made his debut as a conductor in 1930 with the Amsterdam Concertgebouw, going on to study with Scherchen. He wrote his last compositions during the war, thereafter devoting himself to conducting.

Music

Markevitch's compositions range from his early *Sinfonietta* and Piano Concerto to the ballet *Rébus*, intended for Diaghilev, *L'Envoi d'Icare* for Lifar, and his symphonic poem *Cantique d'amour* and *sinfonia concertante Le Nouvel Âge*. His neoclassical *Concerto grosso* makes daring use of the soprano saxophone.

Marschner, Heinrich (1795–1861)

Marschner occupies an important position in the history of German Romantic opera after the death of Weber. He began his musical career in Pressburg (now Bratislava), teaching in a noble family and serving as director of music in another before moving to Dresden, where his first opera was staged. He worked subsequently in Leipzig and finally in Hanover, where he died in 1861.

Operas

The best known of Marschner's 13 operas is *Hans Heiling*, based on the story of a marriage between an Earth Spirit and a mortal woman and first performed in Berlin in 1833. The opera brought the composer a considerable reputation, although this did not materially affect his position in Hanover, where he was music director of the Court Theatre.

Martin, Frank (1890–1974)

Swiss and of remoter French ancestry, Frank Martin later settled in Holland while teaching composition in Cologne. He had earlier been associated with the Dalcroze Institute as he enjoyed a parallel career as a keyboard teacher and player. Absorbing and adapting the principles of Schoenberg's serialism to his own particular use, he created a tonal idiom of his own, his music combining German and French elements.

Stage Works

Martin wrote two operas: a version of Shakespeare's *The Tempest* (*Der Sturm*) and of Molière's *Monsieur de Pourceaugnac*. Ballets include *Das Märchen vom Aschenbrödel* ('The Story of Cinderella') and there is what is described as an 'oratorio/spectacle' in *Le Mystère de la Nativité*. He also provided incidental music for plays, from the Oedipus trilogy of Sophocles to Racine's *Athalie* and Shakespeare's *Romeo and Juliet*.

Orchestral Music

Frank Martin's *Petite Symphonie concertante* for harpsichord, harp, piano and two string orchestras is probably the best known of his compositions. His concertos include a somewhat astringent First Piano Concerto, a Concerto for wind instruments, percussion and strings, a Violin Concerto, a Harpsichord Concerto, a Second Piano Concerto and a Cello Concerto. His five ballades are also scored for solo instruments, with a small orchestra; they feature respectively saxophone, flute, trombone or tenor saxophone, cello, and finally viola with wind, harpsichord and harp.

Chamber Music

Chamber music by Frank Martin is varied, including three of the ballades later orchestrated, a *Sonata da chiesa* for viola d'amore and organ, two violin sonatas and a String Quartet.

Keyboard Music

Martin's piano music ranges from an *Ouverture et foxtrot* for two pianos to a final *Fantaisie sur des rythmes flamenco* ('Fantasy on Flamenco Rhythms'). He also wrote a Passacaglia for organ.

Vocal and Choral Music

Choral music includes the oratorios *Golgotha* and *In terra pax* and a cantata, *Pilate*, as well as a setting of the Mass and a Requiem. His song settings range from Ronsard to Rilke.

Martin, Philip (b.1947)

Born in Dublin, the Irish composer Philip Martin was a pupil of Franz Reizenstein and Louis Kentner in London. His subsequent career has centred on his native city, with important commissioned compositions and appearances as a solo pianist.

Orchestral Music

Martin's Piano Concerto No. 2 casts the soloist in the role of a Dubliner, as he goes through a day in the city. *Beato Angelico* draws inspiration from the painter Fra Angelico, while his Harp Concerto is an expressive mingling of joy and sorrow.

Martín y Soler, Vicente (1754–1806)

Born in Valencia, Vicente Martín y Soler wrote his first opera for the court in Madrid, thereafter working with success in Naples and elsewhere in Italy. In 1785 he settled in Vienna, where he wrote three operas for the court theatre in collaboration with the librettist Lorenzo da Ponte. In 1787 he moved to St Petersburg at the invitation of Catherine II to serve as a court composer. After a short stay in London in 1795, he returned to St Petersburg, where he taught singing, remaining there until his death.

Operas

Martín y Soler won outstanding success with his Vienna operas in collaboration with Da Ponte, *Il burbero di buon cuore*, *Una cosa rara* and *L'arbore di Diana*, the last with a libretto that Da Ponte produced at the same time as he wrote *Don Giovanni* for Mozart and a new libretto for Salieri. 1795 brought a brief collaboration with Da Ponte for two operas in London after the appointment of Cimarosa to direct the court opera in St Petersburg had brought disappointment.

Martinez-Sobral, Manuel (1879–1946)

Self-taught as a musician, the Guatemalan composer Manuel Martinez-Sobral worked for much of his career as a lawyer, virtually ceasing to compose in 1920.

Instrumental Music

Martinez-Sobral's *Acuarelas chapinas* depicts a Sunday in Guatemala City: morning, High Mass in the Cathedral at noon, cocktail hour, and later observation of the scene from a window.

Martinů, Bohuslav (1890–1959)

MUSIC ON BONUS AREA



Born in a church tower in the Bohemian country town of Polička, Bohuslav Martinů was a prolific enough composer as a child, before he entered Prague Conservatory as a violin student in 1906. His interest, however, lay in composition. Failing to complete his course at the Conservatory or at the Prague Organ School, to which he had been transferred, he worked as an orchestral player before moving, in 1923, to Paris. The approach of the German armies in 1940 forced him to make his way, as best he could, to the United States, where he was encouraged by commissions from Koussevitzky. Political events in Czechoslovakia prevented his intended return after the war; he spent his final years abroad, dying in Switzerland in 1959.

Stage Works

Martinů was an immensely prolific and varied composer. His 16 operas include *The Greek Passion* after Kazantzakis, *Ariadne* after Neveu, and the radio opera *Comedy on the Bridge*. Ballet scores include *Špalíček*, based on fairy-tales and nursery rhymes.

Orchestral Music

An impressive list of orchestral compositions includes six symphonies, the first of them written for Koussevitzky, who commissioned one a year. There are concertos for a variety of instruments, including five for piano and a useful *Rhapsody-Concerto* for viola and orchestra. The variety

of his terms of reference may be seen in his *Frescos of Piero della Francesca*, *The Parables* and his earlier *Villa by the Sea*, based on the evocative painting of Böcklin. His Czech origins are generally identifiable in his music, which nevertheless reflects the influence also of France while returning at times to earlier musical traditions.

Chamber Music

There is a bewilderingly large amount of chamber music by Martinů: duos, trios, quartets, quintets, sextets, septets, octets and nonets. Among these the seven string quartets deserve particular mention, in addition to the works for violin and piano and three cello sonatas.

Keyboard Music

In addition to a large number of shorter piano pieces of all kinds, Martinů wrote a *Fantaisie* and other pieces for two pianos, as well as music for harpsichord, leaving his organ *Vigilia* unfinished at the time of his death in 1959.

Choral and Vocal Music

Choral works by Martinů include the remarkable oratorio *Gilgameš*, based on the ancient Babylonian epic of that name. There are choral works of biblical derivation and a number of choral arrangements of traditional Czech, Slovak and Moravian material. His songs include *Magic Nights*, settings of poems translated from the Chinese.

Mascagni, Pietro (1863–1945)

An Italian composer and conductor, Pietro Mascagni is chiefly remembered in the first capacity as the composer of the one-act opera *Cavalleria rusticana*. As a conductor he worked at La Scala in Milan, increasingly associated with the regime of Mussolini. He died in Rome in 1945.



Operas

Mascagni won his first success with *Cavalleria rusticana* ('Rustic Chivalry'), first staged in Rome

in 1890. This is an example of *verismo* (operatic realism) that exercised considerable influence. The opera deals with a tale of love and jealousy in a Sicilian village, the drama ending in the death of Turiddu, the young Santuzza's faithless lover: she betrays him to a man whom he has deceived. Of Mascagni's later operas, *L'amico Fritz* ('Friend Fritz') and *Iris*, the latter set in Japan, won some success. Both have provided popular tenor arias.

Mason, William (1829–1908)

Son of the American teacher, organist and composer Lowell Mason, William Mason was taught by his father and at the Boston Academy of Music before study in Europe – first in Leipzig, where his teachers included Moscheles, then in Prague, and finally in 1855 with Liszt in Weimar. In America he won a reputation both as a pianist and as a piano teacher.

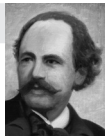
Piano Music

Mason wrote pedagogical works on piano playing and composed some 50 piano pieces, ranging from the virtuoso to the simpler in style.

Massenet, Jules (1842–1912)

 MUSIC ON BONUS AREA

The leading operatic composer of his generation in France, Jules Massenet studied at the Paris Conservatoire, winning the Prix de Rome in 1863. In Paris once more, after his obligatory three years' stay at the Villa Medici in Rome, he achieved initial success with his operas *Don César de Bazan* and *Marie-Magdeleine*; the heroine of the latter, a repentant female sinner, exercised a particular interest and influence on Massenet's future work. He maintained a dominant position in French opera at least until the appearance of Debussy's *Pelléas et Mélisande*, although this innovative work nevertheless shows something of his influence.



Operas

Of some three dozen stage works, Massenet's opera *Manon* is perhaps the best known, a version of the novel by the Abbé Prévost also used by Puccini. The opera *Werther* is based on Goethe's *Sorrows of Young Werther*, while *Thaïs* is known by name to many because of its famous violin solo, 'Méditation'. The opera *Le Cid*, based on Corneille's play on the subject of the historical Spanish hero and first staged in Paris in 1885, has a spectacular second-act ballet-fiesta, which forms part of a subsequent orchestral suite.

Matsudaira, Yoritsune (1907–2001)

Descendant of a former ruling Shogun family, the Japanese composer Yoritsune Matsudaira was a pupil of Komatsu in Tokyo, later to be influenced by Tansman. In his music he attempts a synthesis of traditional Japanese elements, first with French impressionism and then with dodecaphonic techniques.

Orchestral Music

Matsudaira's orchestral compositions reflect his earlier and later influences, his *Theme and Variations* for piano and orchestra on the *gagaku* melody *Etenraku* being a transitional example of later influences. The ritual dances of *Bugaku* are brought together in traditional form in *Sa-mai* and *U-mai*.

Maxwell Davies, Peter (b.1934)

 MUSIC ON BONUS AREA

A fellow student of Birtwistle, Alexander Goehr and the pianist and composer John Ogdon in Manchester, the English composer Peter Maxwell Davies went on to study in Italy with Petrassi. This was followed by a short but influential period teaching at a school in England, and he later studied with Roger Sessions and others at Princeton. He made an innovative addition to the theatrical dimension of music, developing the idea behind Schoenberg's *Pierrot lunaire*; and

since the early 1970s, when he moved to the remoteness of the Orkneys, he has developed a less experimental musical language, also writing works associated with the community in which he finds himself. He was knighted in 1987 and appointed Master of the Queen's Music in 2004.

Music Theatre

With the Pierrot Players and later with the ensemble that grew from it, The Fires of London, Maxwell Davies created a series of works in which the dramatic and musical were combined. These, notably, included *Eight Songs for a Mad King*, *Vesalii icones* and *Miss Donnithorne's Maggot*. His opera *Taverner*, based on alleged incidents in that composer's life, was staged in London in 1972. Other stage works include the opera *The Doctor of Myddfai*, the collaborative comic opera *Der heisse Ofen*, and the chamber operas *The Martyrdom of St Magnus* and *The Lighthouse*.

Orchestral Music

Orchestral music by Maxwell Davies includes symphonies and his 10 *Strathclyde Concertos* for the Scottish Chamber Orchestra, with a wide variety of works ranging from his early *Fantasias on an In Nomine of John Taverner* to pieces that reflect the Orkneys, including the popular *An Orkney Wedding with Sunrise*.

Instrumental and Chamber Music

A wide variety of instrumental and chamber music ranges from his impressive early organ piece *Fantasia on O magnum mysterium* to the recent *Naxos Quartets*, commissioned by Naxos.

Mayr, Simon (1763–1845)

Born in the Bavarian town of Mendorf, near Ingolstadt, in 1763, Simon Mayr was the son of a schoolteacher and showed some early ability as a musician. He was a pupil at the Jesuit College in Ingolstadt before entering the university to study theology. He continued to demonstrate great musical versatility, but his training as a musician only began in earnest in 1787, when a

patron took him to Italy. There, from 1789, he studied with Carlo Lenzi, *maestro di cappella* of the Bergamo Basilica of Sta Maria Maggiore. There followed, through the generosity of another patron, a period of study with Bertoni in Venice. His early commissioned compositions were largely in the form of sacred oratorios, but in 1794 his opera *Saffo* was staged in Venice. His turning to opera owed much to the encouragement he received from Piccinni and Peter von Winter; other operas followed for Venice, then for La Scala, Milan and other Italian theatres, with an increasingly large number of performances abroad. In 1802 he followed Lenzi as *maestro di cappella* at Sta Maria Maggiore in Bergamo, establishing a free music school three years later. Mayr held these positions until his death in 1845. As a teacher he won the particular respect of his pupil Donizetti. He did much to promote the knowledge of the Viennese Classical composers Haydn, Mozart and Beethoven in Italy. His own style reflects something of this, but essentially in an Italian context. He was, needless to say, immensely prolific as a composer: he had nearly 70 operas to his credit by 1824, and some 600 sacred works.

Operas

Mayr's operas started with his *Saffo ossia I riti d'Apollò Leucadio* in Venice in 1795. His *L'amor coniugale*, based on the same original French drama as Beethoven's *Fidelio*, was first staged in Padua in 1805.

Cantatas

Mayr's cantatas include occasional works, such as *L'Armonia*, written for a visit by the Emperor to Bergamo in 1825 and his 1827 *Cantata on the Death of Beethoven*. His oratorio *David in spelunca Engaddi* ('David in the Cave of Adullam') was first heard in Venice in 1795.

Mayuzumi, Toshiro (1929–1997)

A pupil of Taro Nakamura, Kunihiko Hashimoto, Ikenouchi and Ifukube in Tokyo, Toshiro Mayuzumi later studied in Paris, where he acquired an interest in avant-garde techniques. On

his return to Japan he established, with Dan and Akutagawa, the 'Group of Three' for the performance of their orchestral works. He was later influenced by Buddhist ideas and music and by the tradition of Japanese *gagaku* and *bunraku*.

Orchestral Music

During his career Mayuzumi absorbed several diverse influences, from Stravinsky and jazz to *musique concrète*. His *Bugaku* was written for the New York City Ballet, while his *Mandala Symphony* draws on Buddhist sources of inspiration. *Rumba Rhapsody* belongs to the post-war period in which Mayuzumi was involved in jazz performance. He wrote music for a number of films, and collaborated with Yukio Mishima.

Medtner, Nikolay Karlovich (1880–1951)

The Russian composer and pianist Medtner, of remoter German ancestry, made his early career in Moscow. He left Russia in 1921, finally to settle in England. Described by some as a Russian Brahms, he also had something in common with Rachmaninov although he was generally more austere in his approach.



Orchestral Music

Medtner wrote chiefly for the piano and his orchestral music consists of three piano concertos, the first completed in 1918 and the third in 1943. These works make heavy technical demands on the soloist and belong firmly to late-Romantic tradition, any tendency to Slav exuberance restrained by an element of German Classicism.

Piano Music

Medtner wrote a wide range of piano music, from his 1895 *Adagio funèbre*, with the direction *cacofoniale*, through a series of genre pieces, to his later *Sonata-Idylle*. However, they all seem to continue the tradition of Schumann rather than explore the new fields opened up by Russian nationalism and innovation.

Chamber Music

Medtner's chamber music consists primarily of three violin sonatas, the last of which, the Sonata 'Epica' of 1938, makes formidable demands on its performer. There are three Nocturnes for violin and piano (1908) and a posthumously published Piano Quintet.

Méhul, Étienne-Nicolas (1763–1817)

Méhul made his name in Paris on the eve of the Revolution, which he survived, later providing music for the new regime and for Napoleon.

Orchestral Music

Méhul turned from composition for the theatre to symphonic writing, a course suggested by the earlier popularity of his operatic overtures. Although the greater part of his work is either for the stage or to suit contemporary political circumstances, he left five numbered symphonies, of which three are now complete. These reflect the influence of Mozart and early Beethoven.

Mendelssohn-Bartholdy, Felix (1809–1847)



MUSIC ON CD 2

Felix Mendelssohn, grandson of the distinguished Jewish thinker Moses Mendelssohn, was born in Hamburg, the son of a banker (the additional surname Bartholdy was added to the family name when his parents converted to Christianity). The family moved to Berlin, where Mendelssohn was brought up and able to associate with a cultured circle of family friends. He was associated with the revival of public interest in the music of Johann Sebastian Bach and in the early 1830s travelled abroad for his education, spending time in Italy and also visiting England, Wales and Scotland. He was later conductor of the Gewandhaus Orchestra in Leipzig (where he also established a conservatory), his stay there interrupted briefly by a return to Berlin. He died in Leipzig in 1847. Prolific and precocious, Mendelssohn had many gifts, musically as composer, conductor



and pianist. His style of composition combined something of the economy of means of the Classical period with the Romanticism of a later age.

Orchestral Music

Symphonies

Mendelssohn wrote five symphonies, in addition to an attractive series of 12 early symphonies for strings, completed at the age of 14. Of the mature symphonies, the 'Italian' Symphony (No. 4), completed in 1833 and reflecting the composer's experiences in Italy during his Grand Tour, is the most popular; it is closely followed by the 'Scottish' Symphony (No. 3), with its echoes of the Palace of Holyrood in the days of Mary Queen of Scots. The 'Reformation' Symphony (No. 5), written in 1832 to celebrate the third centenary of the Augsburg Confession, is less often heard, as is Symphony No. 2, a symphony-cantata ('Lobgesang') written in 1840 to mark the fourth centenary of the invention of printing.

Overtures

The concert overtures of Mendelssohn include the 1826 overture *A Midsummer Night's Dream*, a work in many ways typical of the composer's deftness of touch in its evocation of the fairy-world of the play for which he later wrote incidental music. *The Hebrides*, otherwise known as 'Fingal's Cave', evokes a visit to Scotland and the sight of the sea surging over the Giant's Causeway. *Meeresstille und glückliche Fahrt* ('Calm Sea and Prosperous Voyage') is based on a poem by Goethe, a writer who had received the young Mendelssohn at Weimar and prophesied for him a successful career. The overture *Ruy Blas*, completed in 1839, is based on the play by Victor Hugo.

Concertos

The best known of Mendelssohn's concertos must be the Violin Concerto in E minor, the third to make use of the solo violin; it was written in 1844 and first performed in Leipzig the following year. Two piano concertos, the first written in 1831 and the second in 1837, are heard less frequently, and there are earlier concertos for violin, for violin and piano, and for two pianos written between 1822 and 1824.

Chamber Music

Mendelssohn wrote his first chamber music at the age of 10. One of the most delightful works is the Octet, for double string quartet, written to celebrate the 23rd birthday of a violinist friend in 1825. Evidence of earlier precocity is heard in the equally fine Sextet for violin, two violas, cello, double bass and piano, written in 1824. The two string quintets and six string quartets may enjoy less general popularity, although they contain many felicities; String Quartet No. 4 in E minor offers a characteristic view of the composer's command of technique and mood, ranging from the fairy-world of the Scherzo to the passion of the Finale. The two late piano trios, in D minor and C minor, represent the composer at his very best.

Mendelssohn himself was both pianist and violinist. Of his duo sonatas, however, the two cello sonatas and the *Variations concertantes* for cello and piano, with a late *Song without Words* for cello and piano, also form an important part of 19th-century cello repertoire.

Piano Music

The 19th century was the age of the piano, a period in which the instrument, newly developed, became an essential item of household furniture and the centre of domestic music-making. Short piano pieces always found a ready market, none more than Mendelssohn's eight albums of *Lieder ohne Worte* ('Songs without Words') – a novel title that admirably describes the length, quality and intention of these pieces.

Organ Music

In addition to his other gifts, Mendelssohn was also a proficient and brilliant organist, his interest in the instrument stimulated by his enthusiasm for the work of Bach. He won particular admiration in England for his use of the pedals, an element largely neglected in English organ playing of the time.

Stage Works

Mendelssohn's music for the theatre includes full incidental music for Shakespeare's *A Midsummer Night's Dream*, written for the new King of Prussia and first used at Potsdam in 1843, preceded by the overture written in 1826. The music typically captures the enchanted fairy-world of the

play. In connection with the King's attempts to revive Greek tragedy Mendelssohn also wrote incidental music for *Antigone* and *Oedipus at Colonus* of Sophocles, as well as for Racine's *Athalie*. His attempts at opera, which include *Camacho's Wedding*, based on an episode from *Don Quixote*, have generally not survived in modern repertoire.

Vocal and Choral Music

Mendelssohn wrote a number of works for possible church use, both Protestant and Catholic. Of these the best known must be *Hear my prayer* – a favourite with boy trebles. The carol *Hark! the herald angels sing* was adapted by W.H. Cummings from a chorus in a secular cantata. His oratorios *Elijah* and *St Paul* remain traditionally popular with choral societies. In addition to settings of psalms, which include a setting of Psalm 100 *Jauchzet den Herrn* ('Praise the Lord'), and sacred and secular cantatas, Mendelssohn wrote a number of songs. These include both choral songs and a larger quantity of solo songs – a pleasing addition to the repertoire of German song and intended for intimate social gatherings rather than the concert hall. Among the most exciting of these is *Hexenlied* ('Witches' Song'), a setting of verse by Höltz which is one of an early set of 12 songs written in 1828. A second dozen, published two years later, includes the contrasting *Im Frühling* ('In the Spring') and *Im Herbst* ('In the Autumn'). Mendelssohn wrote his last songs in the year of his death, 1847.

Menotti, Gian Carlo (1911–2007)

Born in Italy, Gian Carlo Menotti studied at the Milan Conservatory and later at the Curtis Institute in Philadelphia. Chiefly known for his operas, he also wrote in a variety of other genres, always in an approachable musical language that remains based in Italian lyrical tradition.

Operas

Menotti provided his own texts for around two dozen operas, some of which have enjoyed remarkable popular success due to their dramatic and musical qualities. Particularly notable are

The Medium, the light-hearted *The Telephone*, *The Consul*, and the Christmas television opera *Amahl and the Night Visitors*, while *Help, Help the Globolinks!* provides children with an operatic glimpse of the extra-terrestrial. Other operas by Menotti include *Amelia al Ballo* ('Amelia Goes to the Ball'), *The Old Maid and the Thief*, *The Saint of Bleeker Street*, *Martin's Lie*, *The Hero*, *The Most Important Man* and *Tamu-Tamu*.

Mercadante, Saverio (1795–1870)

The Italian opera composer Saverio Mercadante studied music in Naples and at first showed an interest in instrumental composition. The encouragement of Rossini led him to compose for the opera, where he won considerable success with his seventh such work, in 1821. He worked for a time in Vienna, in Madrid and in Lisbon, but re-established himself in Italy in 1831. In the early 1840s he seemed the most important composer of Italian opera, now influenced by Meyerbeer in Paris and introducing new elements of drama into the form. In later life he seems to have been jealous of the success of Verdi, who came to dominate Italian opera in the second half of the century.

Operas

Mercadante wrote some 60 operas, of which *Il giuramento* ('The Oath') is possibly the most significant. It is first to show those new dramatic elements, its text, like Ponchielli's *La Gioconda*, based on Victor Hugo's *Angelo*. Mercadante's opera *Elena da Feltre* is among the most dramatic and allows the deceived heroine of the title her final mad scene.

Orchestral Music

Mercadante was able to return to orchestral composition after his appointment in 1840 as director of the Naples Conservatory. His early works include six flute concertos, with subsequent tributes, as occasion arose, to Bellini, Donizetti and finally Rossini.

Mertz, Johann Kaspar (1806–1856)

A versatile musician, Johann Kaspar Mertz established a reputation as a guitarist in Vienna.

Guitar Music

Mertz's *Bardenklänge* ('Bardic Sounds') consists of 25 character pieces, published from 1847 onwards in 15 volumes. It translates to the guitar a number of technical devices familiar from piano music of the period.

Merulo, Claudio (1533–1604)

One of the most famous organists of his time, Claudio Merulo held appointment as organist at St Mark's in Venice from 1557 until 1584, subsequently entering the service of the Duke of Mantua and then of the Duke of Parma.

Organ Music

Merulo has been much admired for his toccatas. He left organ music in other forms of the time: *ricercari*, *canzoni*, motet transcriptions and organ Masses, these last published in 1568 in his *Messe d'intavolatura d'organo*.

Church Music

Church music by Merulo includes Masses, two *Magnificats* and a number of motets in the Venetian style of the time.

Madrigals

Merulo was also a prolific composer of madrigals, leaving a considerable body of work in this form, with collections for three, four and five voices.

Messiaen, Olivier (1908–1992)

WWW MUSIC ON BONUS AREA



Olivier Messiaen has exercised a remarkable influence over composers both in his native France and elsewhere, although his own work is unique in its individuality. Educated at the Paris Conservatoire, where his teachers included the great French organist Marcel Dupré, he became principal organist of La Trinité in Paris after graduation in 1930, a position he retained for many years. Messiaen's musical language is derived from a number of varied sources, including Greek metrical rhythms, Hindu tradition, the serialism of Schoenberg, Debussy and birdsong, with his whole work and life deeply influenced by the spirit of Catholicism.

Orchestral Music

Of orchestral works by Messiaen particular mention may be made of the *Turangalila-symphonie*, with its Hindu inspiration, and the mystical *L'Ascension*, later arranged also for organ.

Piano Music

Two extended compositions for piano by Messiaen suggest two of the sources of his inspiration. *Vingt Regards sur l'enfant Jésus*, a title defying elegant translation, takes 20 different views of the Child Jesus – from the Father, the star and the Virgin to that of the Church of Love. The work was first performed in Paris in 1945 by the composer's wife, the pianist Yvonne Loriod. The *Catalogue d'oiseaux* of 1959 is derived from birdsong and includes 'Le Chocard des alpes', 'Le Loriot' and 'Le Courlis cendré'.

Organ Music

Messiaen made a significant addition to organ repertoire. His compositions for the instrument include *La Nativité du Seigneur* ('The Birth of the Lord'), *L'Ascension* and *Les Corps glorieux* ('Bodies in Glory'), the last described as seven brief visions of the life of the resurrected.

Chamber Music

Among the best known of Messiaen's varied works for smaller groups of instruments is the

Quatuor pour la fin du temps ('Quartet for the End of Time'), written in 1941 during a period of wartime imprisonment in Silesia. This apocalyptic work was composed for the instruments available (clarinet, piano, violin and cello) and was first performed in the prison camp.

Messina, Salvatore (1876–1930)

The Sicilian composer and conductor Salvatore Messina enjoyed a contemporary reputation. As a conductor he appeared internationally, from Moscow to Buenos Aires, but his compositions have been largely neglected since his death.

Opera

Messina's opera *La beffa a Don Chisciotte* ('The Joke on Don Quixote') was written between 1926 and 1930, but the orchestration was left unfinished at his death in 1930.

M

Meulemans, Arthur (1884–1966)

A leading figure in Flemish music, Arthur Meulemans developed a musical language strongly influenced by French impressionism, shown particularly in his orchestral writing. His three operas are evidence of his national interest in the music of his native country.

Orchestral Music

Meulemans wrote 15 symphonies as well as some 50 varied orchestral pieces. His 40 concertos feature most orchestral instruments as soloists.

Meyer, Gregor (c.1510–1576)

Born in Säckingen, Gregor Meyer served as organist at Solothurn and finally at the Minster in Basle.

Vocal and Instrumental Music

Meyer set a number of liturgical texts, winning praise from the influential Swiss humanist Heinrich Glarean in his *Dodecachordon*. His instrumental works include a set of textless two-part *Bicinia*.

Meyerbeer, Giacomo (1791–1864)

Born near Berlin in the year of Mozart's death into a family with cultured interests, Meyerbeer was a pupil of Abt Vogler and near contemporary of his fellow pupil Weber. He made his career in Paris, where he became the most important composer of French grand opera. But he still retained wide cosmopolitan connections, in particular serving as Generalmusikdirektor from 1842 under King Friedrich Wilhelm IV of Prussia, in whose service he continued after a resignation from his original position in 1848. Meyerbeer was a man of independent means, which enabled him to exercise considerable care over the composition of operas and the choice of appropriate singers, and some control over the press.



Operas

Meyerbeer won his first great success at the Paris Opéra in 1831 with *Robert le diable* ('Robert the Devil'). This was followed by *Les Huguenots*, *Le Prophète* and finally by *L'Africaine*, all three with texts by the famous librettist Eugène Scribe. The last of these grand operas was staged in Paris in 1865, the year after the composer's death. Constant Lambert's 1937 ballet score *Les Patineurs* ('The Skaters') was arranged from two of Meyerbeer's operas, *Le Prophète* and the earlier *L'Étoile du Nord* ('The North Star') – this last a fictional and romantic account of the marriage of Peter the Great, replete with a mad scene for the heroine.

Miaskovsky, Nikolai Yakovlevich: see **Myaskovsky, Nikolay**

Milán, Luis de (c.1500 – 1561 or later)

The Spanish musician and writer Luis de Milán published in 1536 an important collection of music for vihuela de mano (the equivalent of the guitar). This gives indications of speed and manner of performance, in addition to the music itself, in tablature. The collection, under the title *Libro de música de vihuela de mano intitulado El maestro* ('Book of Music for the Vihuela de mano, entitled The Master'), also includes a varied quantity of songs.

Music for Vihuela de mano

El maestro includes 40 fantasias, a term that covers a wide variety of music.

Milano, Francesco Canova da (1497–1543)

The Italian lutenist Francesco Canova, variously known but most often described as from Milan, the place of his death in 1543, spent much of his life in the service of the popes and of leading cardinals in Rome. His lute music was widely known, a fact attested by the diffusion of copies through Europe.

Lute Music

Francesco da Milano left a large quantity of lute music, including fantasias, ricercari and transcriptions of vocal compositions by leading composers of the time.

Milhaud, Darius (1892–1974)

 MUSIC ON BONUS AREA

Born into a Jewish family in the southern French city of Aix-en-Provence, Darius Milhaud was trained at the Paris Conservatoire; originally a violinist, he turned to composition. He enjoyed a close association with the diplomat–poet Paul Claudel, whom he accompanied to Brazil as secretary when Claudel was appointed Minister at the French delegation in Rio de Janeiro. On his return to Paris in 1918,



after two years abroad, Milhaud was for a time in the circle of Jean Cocteau and a member of the diverse group of French composers known as Les Six. Extremely prolific as a composer in many genres, Milhaud spent the years of the Second World War in the United States, where he taught, combining this position with a similar post at the Paris Conservatoire after 1947.

Stage Works

Darius Milhaud wrote a considerable amount of music for the theatre (operas, ballets and incidental music) as well as film and radio scores. Collaboration with Claudel brought the opera *Christophe Colomb* and incidental music for plays ranging from those of Shakespeare to the work of contemporaries such as Brecht, Supervielle, Giraudoux and Anouilh. With Cocteau he wrote the ballets *Le Bœuf sur le Toit* ("The Ox on the Roof") and the jazz *La Création du Monde* ("The Creation of the World"). These represent only a small fraction of his dramatic work.

Orchestral Music

Milhaud was equally prolific as a composer of orchestral music of all kinds, including 12 symphonies and a variety of concertos, some of which reflect the influence of his native Provence.

Vocal and Choral Music

Milhaud also contributed widely to the repertoire of French song. His settings (both choral and solo voice with piano) are of texts from a great variety of sources, including Rabindranath Tagore, André Gide, and the words of Pope John XXIII (the last in a choral symphony *Pacem in terris*). He contributed to Cocteau's *Les Mariés de la tour Eiffel* and, as a gesture, set to music an agricultural appliance catalogue. Other works reflect his Jewish background.

Chamber Music

Milhaud wrote 18 string quartets and provided useful additions to duo sonata repertoire, not least for the viola. His *Quatre Visages* of 1943 for viola and piano comprises musical representations of four different kinds of girls. For wind quintet he composed the charming suite *La Cheminée*

du Roi René, and for oboe, clarinet and bassoon he wrote the attractive *Pastorale*. The works show his characteristically French adroitness in writing for woodwind instruments.

Piano Music

Two works in particular have proved attractive additions to repertoire. The first, *Saudades do Brasil*, a suite for piano, is based on music heard in Brazil during the composer's stay there between 1916 and 1918. *Scaramouche*, arranged for two pianos from incidental music for Molière's *Le Médecin volant*, is a lively *jeu d'esprit*, in the spirit of the *commedia dell'arte* character of the title. *La Muse ménagère* ('The Domestic Muse') reflects the necessary wartime attempts at house-keeping by his actress wife.

Minkus, Ludwig (Léon) (1826–1917)

The Czech composer and violinist Ludwig Minkus was born in Vienna, where he began his career as a composer of dance music. From the 1850s, he worked in Russia, employed as a violinist and achieving prominence as a ballet composer in the theatre. He also worked as a conductor at the Bolshoy in Moscow, and then as ballet composer at the Mariinsky in St Petersburg whilst maintaining a connection with Paris. He returned to Vienna after 1890.

Ballet Music

Minkus's connection with Paris began with his ballet *Paquita*, staged there in 1846. He collaborated with Delibes on the ballet *La Source* and made a lasting contribution to Russian ballet repertoire with his *Don Quixote*, choreographed by Petipa. He collaborated with Rimsky-Korsakov, Borodin, Cui and Mussorgsky on the abortive ballet *Mlada*, later using the music he had written for a work of his own. His *La Bayadère* also remains in current ballet repertoire.

Moeran, E.J. (1894–1950)

Anglo-Irish in origin, E.J. Moeran was born in Norfolk and became a pupil of John Ireland

after service in the First World War, in which he was wounded. East Anglia continued to inspire his music, coupled with the influence of Ireland. He enjoyed a respected if minor position in the English music scene of his time.

Orchestral Music

Moeran's Violin Concerto and the Cello Concerto he wrote for his future wife, the cellist Peers Coetmore, make interesting and characteristic additions to the solo repertoire of the instruments. Other orchestral works include the symphonic impression *In the Mountain Country*, *Lonely Waters* for small orchestra, a Sinfonietta, the Symphony in G minor, and two rhapsodies.

Chamber Music

Moeran's Cello Sonata, his last major work, is particularly effective. Also noteworthy are his Violin Sonata of 1923 and the Fantasy Quartet for oboe and strings.

Vocal Music

Moeran wrote part-songs, with solo songs that include *Ludlow Town*, *Six Norfolk Folksongs* and settings of Shakespeare songs.

Molter, Johann Melchior (1696–1765)

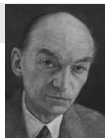
In the service of the Margrave of Baden-Durlach at Karlsruhe, Molter underwent various changes of employment with the political vicissitudes of the time and the deaths of patrons. He was Kapellmeister at the court of the Duke of Saxe-Eisenach but was finally able to return to Karlsruhe to re-establish the court Kapelle, which he directed from 1747 until his death.

Instrumental Music

Molter's varied instrumental compositions include some 44 solo concertos in addition to 170 sinfonias. These sinfonias reflect his interest in and experience of music in Italy, where he had been sent for study and which he later revisited, spending time again in Venice and in Rome.

Mompou, Federico (1893–1987)

Catalan by birth, Federico Mompou studied in his native Barcelona before moving to Paris, where, before and after the war, he spent over 20 years. His music, much of it for piano, is economical in means with something of the sparse texture familiar from Satie, another perceptible influence.

**Piano Music**

Mompou's piano music, including delicately conceived miniatures, is intimately expressive, generally avoiding ostentatious gestures. His early *Impresiones íntimas* ('Intimate Impressions') and *Scènes d'enfants* ('Children's Scenes') lead to the later *Música callada* ('Secret Music'), of which there are four volumes written between 1959 and 1967.

Guitar Music

Mompou's single contribution to guitar repertoire is the idiomatic *Suite compostelana*, written in 1962.

Vocal Music

Songs by Mompou, which although perceptibly Catalan in inspiration generally avoid the extremes of nationalism, range from *L'hora gris* ('Grey Hour') of 1915 to the later settings of St John of the Cross.

Moncayo García, José Pablo (1912–1958)

The Mexican composer José Pablo Moncayo García was a composition pupil of Carlos Chávez and, in the United States, of Aaron Copland. At home he was employed as a percussionist with the Mexico Symphony Orchestra, then as a pianist and finally as artistic director.

Orchestral Music

Moncayo's *Huapango* is among the best-known items of Mexican symphonic repertoire. Written in 1941, it makes use of three Mexican dances.

Moniuszko, Stanisław (1819–1872)

Born at Ubiel in the Minsk district, Stanisław Moniuszko moved with his family to Warsaw in 1827. He had his schooling again in Minsk, going on to further musical study in Berlin. In 1840 he took a position as organist in Vilnius, where his literary connections stimulated his interest in vocal writing and opera. In 1859 he moved to Warsaw, where he became conductor of the opera.

Operas

Moniuszko won recognition as the leading composer of Polish opera, an enterprise in which he had encouragement from the Russian composers Glinka and Dargomizhsky, and from his former pupil César Cui. He also wrote operettas, and ballet and incidental music.

Monn, Johann Christoph (1726–1782)

Mathias Georg Monn's younger brother, Johann Christoph, taught music in the household of Count Kinsky in Prague before moving to Vienna. His compositions include a number of keyboard sonatas.

Monn, Mathias Georg (1717–1750)

Born in Vienna, Mathias Georg Monn was employed as a singer at the monastery of Klosterneuburg and subsequently served as organist at the Karlskirche in Vienna.

Orchestral Music

Monn is remembered, in particular, as apparently the first composer to write a four-movement symphony with a minuet as the third movement, although many of his symphonies continue the traditional Italian three-movement pattern. He wrote a number of concertos that mark the transition from the Baroque to the Classical in form. Schoenberg made an arrangement of his Cello Concerto in G minor as well as continuo realisations of some of his other works.

Monte, Philippe de (1521–1603)

A boy chorister at the Cathedral of St Rombout in Mechelen, Philippe de Monte made his early career in Italy. He served in the household of Philip II of Spain, at the latter's marriage to Queen Mary of England, and was later in the service of the Emperor Maximilian II in Vienna and in Prague.

**Sacred and Secular Music**

De Monte wrote some 40 Mass settings and a quantity of motets and liturgical compositions. These are outnumbered by over 1,100 secular madrigals, which were issued in a series of 34 books (the first in Rome in 1554 and the last in 1603).

Monteverdi, Claudio (1567–1643)

MUSIC ON CD 2

Born in Cremona in 1567, Claudio Monteverdi served at the court of the Dukes of Mantua from the early 1590s until 1612, when he moved to Venice as *maestro di cappella* at the basilica of St Mark, a position he retained until his death in 1643. His importance as a proponent of the so-called *seconda prattica*, the new concerted music characteristic of the early Baroque, is unquestioned, as is his pre-eminence in the development of the new form of opera that sprang from the combination of music and rhetoric in the art of Italian monody.

**Stage Works**

Monteverdi's *L'Orfeo* is the earliest opera to retain a place in modern repertoire. It is a dramatic version of the story concerning the legendary Orpheus – the musician who sought to bring his beloved Eurydice back from the Underworld by the power of music. This was written for the court of the Duke of Mantua in 1607, with a libretto by Alessandro Striggio. A second opera of the period, *L'Arianna*, deals with the fate of the Cretan princess Ariadne, deserted on the island of Naxos by the Athenian prince, Theseus, whom she had rescued; this work is lost, although

the famous ‘Lament of Arianna’ survives both as a solo song and in the form of a madrigal. The words are by the Florentine nobleman Ottavio Rinuccini, who provided the text for the ballet *Il Ballo dell’ingrate. Combattimento di Tancredi e Clorinda* (‘The Combat of Tancredi and Clorinda’), a setting of an episode in Tasso’s *Gerusalemme liberata*, allows Monteverdi to exhibit his newly developed *stile concitato* (agitated style) in an interpretation of ancient Greek philosophical principles expressed by Plato. To *stile concitato* is added *stile molle* (soft style) for humility and *stile temperato* (moderate style) to represent that human emotional state. Monteverdi’s last two surviving operas are *Il ritorno d’Ulisse in patria* (‘The Return of Ulysses to his Native Country’), staged in Venice in 1640, and the final *L’incoronazione di Poppea* (‘The Coronation of Poppaea’) of 1642, set in imperial Rome in the time of Nero, whose love for the courtesan Poppaea is the subject of the opera.

Secular Vocal Music

Monteverdi published several collections of songs and madrigals. Of these the ‘Lament of Arianna’ has been mentioned, while *Combattimento di Tancredi e Clorinda* was also published in a set of *Madrigali guerrieri et amorosi* (‘Madrigals of War and of Love’) designed for singing without dramatic action. This particularly rich repertoire of vocal music includes the duet, also in the form of a five-part madrigal, *Zefiro torna* (‘Zephyr, turn’), from Petrarch, and *Ecco mormorar l’onde* (‘Lo the murmur of the waves’), a setting of Tasso. These and other songs and madrigals by Monteverdi were brought to modern attention by the French composer, teacher and musicologist Nadia Boulanger in memorable realisations and recordings in the 1940s.

Church Music

Possibly as an advertisement of his varied abilities as a composer, Monteverdi wrote in 1610 a setting of the service of *Vespers for the Blessed Virgin Mary*. It was in the modern style that would appeal to the officials of St Mark’s in Venice. At the same time, perhaps with a view to possible employment in the more conservative papal service in Rome, he wrote a six-voice Mass setting in the old style. The *Vespers* offers a dramatic and colourful exploitation of the possibilities of the new style. It is a work of great variety and interest, and well suited to the spacial effects

available to performers in the great basilica of St Mark, with its galleries and traditions of writing for contrasted groups of performers spacially separated.

Montsalvatge Bassols, Xavier (1912–2002)

A leading Catalan composer, Xavier Montsalvatge had his musical training in Barcelona, where he worked as a composer and as a music critic, notably for *La Vanguardia*. He taught composition at the Conservatorio Superior Municipal.

Orchestral Music

Montsalvatge's music has a distinctively Catalan character. In many respects it is eclectic in style, drawing on neoclassicism, impressionism, and a free use of serial technique.

Morales, Cristóbal de (c.1500–1553)

A native of Seville, the composer Cristóbal de Morales seems to have been a chorister at Seville Cathedral, which boasted a distinguished musical tradition and establishment. He served as *maestro de capilla* at Ávila and Plasencia before moving to Italy, where, in 1535, he is recorded as a singer in the papal chapel; he held this position until 1545. In Spain once more, he was appointed *maestro de capilla* at Toledo Cathedral but relinquished the position in 1547 and in 1551 took up the lesser post of *maestro de capilla* at Málaga Cathedral. His hope of returning to Toledo came too late, and he died in 1553.

Sacred Music

The leading Spanish composer of sacred music of his time, Morales left numerous Mass settings, *Magnificats* and motets, examples of contemporary polyphonic procedures that are handled idiosyncratically.

Moreira, António Leal (1758–1819)

The Portuguese composer António Moreira had his early musical training at the Patriarchal Seminary in Lisbon, later serving there as assistant to his teacher, Carvalho, and as organist. In 1787 he became *mestre de capela* of the Portuguese royal chapel, followed by appointments as music director at the Teatro da Rua dos Condes and in 1793 at the newly opened Teatro de S. Carlos. He enjoyed a successful military career during the war with France. His compositions include operas, serenades, oratorios, sacred music and a few orchestral works.

Operas, Serenades, Oratorios and Instrumental Music

Moreira set both Italian and Portuguese libretti in works influenced by composers such as Paisiello and Cimarosa. His serenades and oratorios often have a dramatic element. He left relatively little instrumental music.

Moreno Torroba, Federico (1891–1982)

Born in Madrid, Federico Moreno Torroba worked to establish a national opera, but won greater success with his lighter zarzuelas. He held a number of important official positions in the Spanish musical establishment.

Guitar Music

Moreno Torroba's meeting with the guitarist Segovia in 1917 led to the composition of a number of solo works for the instrument, including two concertos.

Morley, Thomas (1557 or 1558 – 1602)

Morley contributed significantly to the development of the English madrigal, which was based on Italian models. He was probably a pupil of William Byrd, to whom he dedicated his popular book *A Plaine and easie Introduction to Practicall Musicke*, published in 1597. Morley was

employed at St Paul's in London and became a Gentleman of the Chapel Royal in 1592, publishing his first set of part-songs in 1593. He was later involved in printing and publishing music, for which he was granted a share in the monopoly in 1598.

Church Music

Under the influence of Byrd, Morley wrote music for the liturgy of the Church of England, service settings, psalm settings, and a number of Latin motets. Of particular interest is the setting of the *De profundis* ('Out of the deep') as a verse anthem, a peculiarly English form derived from the consort song of the period and involving the contrast of solo voices with the choir, with instrumental accompaniment from the organ or other groups of instruments.

Madrigals

It is as a composer of madrigals that Morley is widely known. The *Canzonets, or Little Short Songs to Three Voyces* published in 1593 were followed by a collection of four-part madrigals in 1594 and a series of other publications during the decade, some of them adaptations and arrangements of Italian madrigals. In 1601 Morley published the collaborative *The Triumphs of Oriana*, a tribute to Queen Elizabeth for which he collected madrigals by 23 composers as an offering to the aging Arcadian Queen of the Shepherds. Well-known madrigals by Morley include *Aprill is in my mistris face*, *My bonny lasse shee smyleth*, *Now is the month of maying*, *O sleep, fond fancy*, *Sing wee and chaunt it*, *Sweet nymphe, come to thy lover* and *Though Philomela lost hir love*. Solo songs by Morley include *It was a lover and his lasse*, a song that appears in Shakespeare's pastoral comedy *As You Like It*.

Keyboard and Other Instrumental Music

Morley added to the contemporary repertoire for the virginals. Keyboard music of this kind includes paired pavans and galliards, song variations, including a set of variations on the popular song *Go from my window*, and a *Passymeasures pavan*, a title that recalls the words of Sir Toby Belch in Shakespeare's comedy *Twelfth Night*. Following the custom of the time, Morley also wrote for lute and for various groups of instruments, including arrangements of music by other composers.

Moroi, Saburō (1903–1977)

The Japanese composer Saburō Moroi studied in his native Tokyo and in Berlin, returning to Japan to hold various positions in the Japanese musical establishment.

Orchestral Music

Moroi's orchestral compositions include two piano concertos, five symphonies and concertos for cello, for bassoon, and for violin.

Moross, Jerome (1913–1983)

Born in New York, Jerome Moross studied conducting at the Juilliard School and graduated at the New York University School of Music. His music remained essentially American and tonal.

Music

In his early career Moross wrote particularly for the concert stage; his Symphony No. 1 was first performed by Sir Thomas Beecham with the Seattle Symphony in 1943. He wrote for Broadway musicals, ballet and a number of Hollywood films.

Mortelmans, Lodewijk (1868–1952)

A native of Antwerp, where he studied with Blockx and Benoit, Lodewijk Mortelmans was awarded the Belgian Prix de Rome in 1893, returning home to teach counterpoint at the Royal Flemish Conservatory. He was an important figure in Flemish music of the period, which, as a conductor and as a teacher, he did much to foster.

Mosonyi, Mihály (1815–1870)

Born Michael Brand, Mosonyi went on to make a significant contribution to Hungarian national music, with the encouragement of his friend and near contemporary Liszt.

Orchestral Music

As he moved towards music of specifically Hungarian inspiration, Mosonyi wrote a handful of orchestral works of patriotic significance. His Piano Concerto is an overtly Romantic work which was written in 1844 – the same period as his two symphonies, the first of which has echoes of Beethoven.

Piano Music

Mosonyi left a significant quantity of piano music, largely Hungarian in character.

Chamber Music

Mosonyi's chamber music includes seven string quartets, a String Sextet and works for piano trio.

Moszkowsky, Moritz (1854–1925)

A pianist and composer, Moritz Moszkowsky was born in Breslau and made his early career in Berlin before moving to Paris in 1897. He enjoyed a reputation as a pianist, a conductor, and a composer of, in general, lighter music.

Piano Music

Moszkowsky's two books of *Spanish Dances*, originally for piano duet and then arranged for solo piano, had considerable contemporary appeal and were echoed in the ballet music of his less successful Spanish opera *Boabdil, der letzte Maurenkönig* ('Boabdil, the Last King of the Moors'). Other piano music includes a set of Concert Studies, a set of Miniatures, a Suite and the *Caprice espagnole*.

Orchestral Music

Moszkowsky attempted the exotic in his suite *Aus aller Herren Länder*. His compositions for orchestra include a Piano Concerto and a Violin Concerto.

Motta, Vianna da: see Vianna da Motta, José**Moyzes, Alexander** (1906–1984)

Son of the Slovak composer Mikuláš Moyzes, Alexander Moyzes was a pupil of Novák and held a leading position in Bratislava as a teacher and composer. In his music, he made use of Slovak folk material.

Orchestral Music

Moyzes made use of patriotic Slovak legends and themes in many of his compositions, evoking the spirit of his own country. His symphonies reflect similar tendencies.

Mozart, Leopold (1719–1787)

The father of Wolfgang Amadeus Mozart, Leopold Mozart, distinguished as a violin teacher, sacrificed his own career as a composer to foster that of his son. Himself the son of an Augsburg bookseller, he was a man of wide interests who left university to join the musical establishment of the Archbishop of Salzburg. In this prelate's service he rose to become court composer and deputy Kapellmeister, a position he maintained, without further advancement, until his death in 1787.

**Orchestral Music**

Leopold Mozart gave much less care to the preservation of his own work than he did to that

of his son. A variety of surviving compositions include *Die musikalische Schlittenfahrt* ('The Musical Sleigh-Ride'), *Die Bauernhochzeit* ('The Peasants' Wedding') and the *Sinfonia burlesca*, but these are by no means typical of a body of work that deserves further exploration.

Mozart, Wolfgang Amadeus (1756–1791)



MUSIC ON CD 2



The youngest child and only surviving son of Leopold Mozart, Wolfgang Amadeus was born in Salzburg in 1756, the publication year of his father's influential treatise on violin playing. He showed early precocity both as a keyboard player and violinist, and soon turned his hand to composition. His obvious gifts were developed, along with those of his elder sister, under his father's tutelage, and the family, through the indulgence of their then patron, the Archbishop of Salzburg, was able to travel abroad – specifically between 1763 and 1766, to Paris and to London. A series of other journeys followed, with important operatic commissions in Italy between 1771 and 1773. The following period proved disappointing to both father and son as the young Mozart grew to manhood and was irked by the lack of opportunity and lack of appreciation of his gifts in Salzburg, where a new Archbishop was less sympathetic. A visit to Munich, Mannheim and Paris in 1777 and 1778 brought no substantial offer of other employment and by early 1779 Mozart was reinstated in Salzburg, now as court organist. Early in 1781 he had a commissioned opera, *Idomeneo*, staged in Munich for the Elector of Bavaria and dissatisfaction after being summoned to attend his patron the Archbishop in Vienna led to his dismissal. Mozart spent the last 10 years of his life in precarious independence in Vienna, his material situation not improved by a marriage imprudent for one in his circumstances. Initial success with German and then Italian opera and series of subscription concerts were followed by financial difficulties. In 1791 things seemed to have taken a turn for the better, despite the successor to the Emperor Joseph II, who had died in 1790, lacking interest. In late November, however, Mozart became seriously ill and died in the small hours of 5 December. Mozart's compositions were catalogued in the 19th century by Köchel, and they are now generally distinguished by the K. numbering from this catalogue.

Operas

Mozart was essentially an operatic composer, although Salzburg offered him no real opportunity to exercise his talents in this direction. The greater stage works belong to the last decade of his life, starting with *Idomeneo* in Munich in January 1781. In Vienna, where he then settled, his first success came with the German opera or Singspiel *Die Entführung aus dem Serail* ('The Abduction from the Seraglio'), a work on a Turkish theme, staged at the Burgtheater in 1782. *Le nozze di Figaro* ('The Marriage of Figaro'), an Italian comic opera with a libretto by Lorenzo da Ponte based on the controversial play by Beaumarchais, was staged at the same theatre in 1786 and *Don Giovanni*, with a libretto again by Da Ponte, in Prague in 1787. *Così fan tutte* ('All Women Behave Alike') was staged briefly in Vienna in 1790, its run curtailed by the death of the Emperor. *La clemenza di Tito* ('The Clemency of Titus') was written for the coronation of the new Emperor in Prague in 1791, no such commission having been granted Mozart in Vienna. His last stage work in order of performance, a Singspiel, was *Die Zauberflöte* ('The Magic Flute'), mounted at the end of September at the Theater auf der Wieden, a magic opera that was running with success at the time of the composer's death.

Church Music

As he lay dying, Mozart was joined by his friends to sing through parts of a work that he left unfinished. This was his setting of the Requiem Mass, commissioned by an anonymous nobleman, who had intended to pass off the work as his own. The Requiem was later completed by Mozart's pupil Süßmayer, to whom it was eventually entrusted, although other possible completions of the work have since been proposed. Mozart composed other church music, primarily for use in Salzburg. Settings of the Mass include the 'Coronation' Mass of 1779, one of a number of liturgical settings of this kind. In addition to settings of litanies and *Vespers*, Mozart wrote a number of shorter works for church use. These include the well-known *Exsultate, jubilate* written for the castrato Rauzzini in Milan in 1773 and the simple four-part setting of the *Ave verum*, written to oblige a priest in Baden in June 1791. Mozart's Church or Epistle Sonatas were written to bridge the liturgical gap between the singing of the Epistle and the singing of the Gospel at Mass. Composed in Salzburg during a period from 1772 until 1780,

the sonatas are generally scored for two violins, bass instrument and organ, although three of them, intended for days of greater ceremony, involve a slightly larger ensemble.

Vocal and Choral Music

In addition to a smaller number of works for vocal ensemble, Mozart wrote concert arias and scenes, some of them for insertion into operas by others. Songs, with piano accompaniment, include a setting of Goethe's *Das Veilchen* ('The Violet').

Orchestral Music

Symphonies

Mozart wrote his first symphony in London in 1764–5 and his last in Vienna in August 1788. The last three symphonies, Nos 39, 40 and 41, were all written during the summer of 1788, each with its own highly individual character. No. 39, in E flat major, using clarinets instead of the usual pair of oboes, has a timbre all its own, while No. 40 in G minor, with its ominous and dramatic opening, is now very familiar. The last symphony, nicknamed in later years the 'Jupiter' Symphony, has a fugal last movement, a contrapuntal development of what was becoming standard symphonic practice. All the symphonies, of course, repay listening. Of particular beauty are Symphony No. 29, scored for the then usual pairs of oboes and French horns with strings, written in 1774; the more grandiose 'Paris' Symphony, No. 31, written in 1778 with a French audience in mind; and the 'Haffner', the 'Linz' and the 'Prague', Nos 35, 36 and 38. The so-called 'Salzburg' symphonies scored only for strings and in three movements, on the Italian model, were probably intended for occasional use during one of Mozart's Italian journeys. They are more generally known in English as Divertimenti, K. 136, 137 and 138. The symphonies are not numbered absolutely in chronological order of composition, but Nos 35 to 41 were written in Vienna in the 1780s and Nos 14 to 30 in Salzburg in the 1770s.

Cassations, Divertimenti and Serenades

The best-known serenade of all is *Eine kleine Nachtmusik* ('A Little Night-Music'), a charming piece of which four of the five original movements survive. It is scored for solo strings and

was written in the summer of 1787, the year of the opera *Don Giovanni* and of the death of the composer's father. The *Serenata notturna*, written in 1776 in Salzburg, uses solo and orchestral strings and timpani, while the Divertimento, K. 247, the 'Lodron Night-Music', dating from the same year, also served a social purpose during evening entertainments in Salzburg. Cassations, the word more or less synonymous with divertimento or serenade, again had occasional use – sometimes as street serenades, as in the case of Mozart's three surviving works of this title which were designed to mark end-of-year university celebrations. Generally music of this kind consisted of several short movements. Other examples of the form by Mozart include the so-called 'Posthorn' Serenade, K. 320, which uses the posthorn itself during its course, and the 'Haffner' Serenade, designed to celebrate an event in the Haffner family in Salzburg. The Serenade, K. 361, known as the 'Gran Partita', was written during the composer's first years of independence in Vienna and scored for a dozen wind instruments and a double bass.

Dance Music

Mozart wrote a great deal of dance music both in Salzburg and in Vienna. His only court appointment under the Emperor Joseph II was as a composer of court dance music, a position that, in his words, paid him too much for what he did and not enough for what he could have done. The dance music includes German dances, *Ländler* and *contredanses* – popular forms of the time.

Concertos

Mozart wrote some 30 keyboard concertos. The earliest of these are four arrangements of movements by various composers, made in 1767. In 1772 he arranged three sonatas by the youngest son of J.S. Bach, Johann Christian, although these three works are not generally included in the numbering of the concertos. Apart from these arrangements he wrote six keyboard concertos during his years in Salzburg. The more important compositions in this form, designed clearly for the fortepiano (an instrument smaller than the modern pianoforte and with a more delicately incisive tone), were written in Vienna between 1782 and 1791.

They were principally for the composer's use in subscription concerts with which he at first won success in the imperial capital. Of the 27 numbered concertos particular mention may be made of No. 20 in D minor, K. 466 and No. 24 in C minor, K. 491. He completed his last piano concerto – No. 27, K. 595 in B flat major – in January 1791.

Mozart wrote a series of five concertos for solo violin, one in 1773 and four in 1775, at a time when he was concertmaster of the court orchestra in Salzburg. Of the last four, K. 216 in G major, K. 218 in D major and K. 219 in A major are the best known, together with the splendid *Sinfonia concertante* of 1779 for solo violin and solo viola. The *Concertone* for two solo violins, written in 1774, is less frequently heard.

Mozart's concertos for solo wind instruments include one for bassoon, two for solo flute, one for solo oboe, and one for clarinet – his final concerto, written in October 1791. He wrote four concertos for French horn, principally for the use of his friend, the horn player Ignaz Leutgeb, and a *Sinfonia concertante* for solo wind instruments, designed for performance by Mannheim friends in Paris. During his stay in France in 1778 he also wrote a fine Concerto for flute and harp, intended for unappreciative aristocratic patrons there.

Chamber Music

It was inevitable that Mozart should also show his mastery in music for smaller groups of instruments. With some reluctance he accepted a commission in Mannheim for a series of quartets for flute and string trio, two of which he completed during his stay there in 1777–8. A third flute quartet was completed in Vienna in 1787, preceded by an Oboe Quartet in Munich in 1781, a Quintet the following year for French horn, violin, two violas and cello, and finally, in 1789, a Clarinet Quintet. The wind part of this last work was for Mozart's friend Anton Stadler, a virtuoso performer on the newly developed clarinet and on the basset-clarinet, an instrument of extended range and of his own invention.

Mozart's work for string instruments includes a group of string quintets, written in Vienna in 1787, and, over the course of around 20 years, some 23 string quartets. Particularly interesting are the later quartets, a group of six dedicated to and influenced by Joseph Haydn, and three

final quartets, the so-called ‘Prussian’ Quartets, intended for the cello-playing King of Prussia Friedrich Wilhelm II. *Ein musikalische Spass* (‘A Musical Joke’), K. 522, for two horns and solo strings, was written in 1787; the music is a recreation of a work played for and presumably composed by village musicians, including formal solecisms and other deliberate mistakes of structure and harmony.

There are other chamber-music compositions, principally written during the last 10 years of Mozart’s life in Vienna and involving the use of the piano, an instrument on which Mozart excelled. These later compositions include six completed piano trios, two piano quartets, and a work that Mozart himself considered his best: a Quintet for piano, oboe, clarinet, bassoon and French horn, K. 452.

Mozart added considerably to the repertoire of sonatas for violin and piano, writing his first between the ages of six and eight, and his last in 1788, making up a total of some 30 compositions. On the whole, the later sonatas intended for professional players of a high order have more to offer than the sonatas written for pupils or amateurs, although there is fine music, for example, in the set of six sonatas written during the composer’s journey to Mannheim and Paris in 1777 and 1778.

Piano Music

Mozart’s sonatas for the fortepiano cover a period from 1766 to 1791, with a significant number of mature sonatas written during the years in Vienna. The sonatas include much fine music, ranging from the slighter C major Sonata for beginners, K. 545 to the superb and more technically challenging B flat Sonata, K. 570. In addition to his sonatas he wrote a number of sets of variations, while his ephemeral improvisations in similar form are inevitably lost to us. The published works include operatic variations as well as a set of variations on the theme *Ah, vous dirai-je, maman*, known in English as *Twinkle, twinkle, little star*.

Organ Music

There is very little organ music by Mozart or, indeed, by other great composers of the period, although organ improvisation was an art generally practised, then as now. Mozart’s organ

music includes a few compositions for mechanical organ, one improvisation (transcribed from memory by a priest who heard most of it), and a number of smaller compositions perhaps intended for organ but written in childhood. Mozart's last appointment in Salzburg was as court organist, and there are significant organ parts in some of the church sonatas he wrote during that brief period, in 1779 and 1780.

Mudarra, Alonso (c.1510–1580)

A canon and major-domo of Seville Cathedral, Alonso Mudarra contributed to the music of the cathedral, as controller of the available funds. He was himself a vihuelist and wrote music for his instrument.

Vihuela Music

Mudarra published his *Tres libros de musica en cifras para vihuela* ('Three Books of Music in Tablature for the Vihuela') in Seville in 1546. The collection includes 70 varied pieces for the instrument.

Muffat, Georg (1653–1704)

Of remoter Scottish and nearer French ancestry, the German composer and organist Georg Muffat was employed in Vienna, Prague, Salzburg and finally Passau. A visit to Rome brought acquaintance with Corelli and his music, an influence on Muffat's own orchestral suites and sonatas.

Instrumental Music

Muffat played a significant part in the development of the *concerto grosso* in Germany, a form derived from his stay in Rome. His collection of organ music, the *Apparatus musico-organisticus* of 1690, contains an important collection of toccatas for the instrument.

Muffat, Gottlieb (1690–1770)

The son of Georg Muffat, Gottlieb Muffat was born in Passau but spent most of his life in Vienna, where he served as a court organist.

Keyboard Music

Gottlieb Muffat confined his work as a composer to writing music for the organ or the harpsichord, contributing in particular to the development of the organ prelude.

Mundy, John (c.1555–1630)

John Mundy, son of the composer William Mundy, spent much of his life as organist at St George's Chapel, Windsor. It is not always possible to distinguish between his work and that of his father, when the ascription is given only as Mundy.

Church Music

John Mundy wrote English and Latin church music, the former including verse anthems and full anthems. Notable among his Latin church music is his setting of the *Lamentations* and his *In te Domine speravi*.

Instrumental Music

Among the instrumental music by John Mundy are a few virginal pieces included in the *Fitzwilliam Virginal Book*, the collection compiled by Francis Tregian during his 10 years of imprisonment in the London Fleet prison, condemned as a Catholic recusant.

Mundy, William (c.1529–c.1591)

Father of John Mundy, William Mundy was a vicar-choral at St Paul's Cathedral in London and in 1564 became a Gentleman of the Chapel Royal, a position in which he was succeeded

in 1591 by Anthony Anderson. Problems of distinguishing between the music of father and son are mentioned above.

Church Music

William Mundy left settings of the Church of England Services, full anthems, verse anthems and Latin liturgical settings. This music is in a generally conservative style.

Mussorgsky, Modest Petrovich (1839–1881)

 MUSIC ON BONUS AREA

Mussorgsky was one of the five Russian nationalist composers roughly grouped under the influence of the unreliable Balakirev. Initially an army officer and later, intermittently, a civil servant, Mussorgsky left much unfinished at his death in 1881. Nevertheless, his influence on composers such as Janáček was considerable, not least in the association he found between speech intonations and rhythms and melody.

Rimsky-Korsakov, a musician who had acquired a more conventional technique of orchestration and composition, revised and completed a number of Mussorgsky's works, versions which now may seem inferior to the innovative original compositions as Mussorgsky conceived them.

Operas

The greatest of Mussorgsky's creations was the opera *Boris Godunov*, based on Pushkin and Karamazin, with a thoroughly Russian historical subject. He completed the first version in 1869 and a second version in the 1870s, but it was Rimsky-Korsakov's version that was first performed outside Russia. The opera provides an important part for a bass in the role of Boris. Other operas by Mussorgsky include *Khovanshchina*, completed and orchestrated by Rimsky-Korsakov. A later version by Shostakovich restores more of the original text. The opera *Sorochintsy Fair*, after Gogol, completed by Lyadov and others, includes the orchestral favourite *A Night on the Bare Mountain* – an orchestral witches' sabbath.

Piano Music

Mussorgsky's 1874 suite *Pictures at an Exhibition*, a tribute to the versatile artist Hartman, has proved the most popular of all the composer's works, both in its original version for piano and in colourful orchestral versions, of which Maurice Ravel's has proved the most generally acceptable. Linked by 'Promenades' for the visitor to the exhibition, Mussorgsky represents in music a varied collection, from the 'Market of Limoges' and the 'Catacombs' to the final 'Great Gate of Kiev' – a monumental translation into music of an architectural design for a triumphal gateway.

Vocal Music

Mussorgsky wrote a number of choral works and songs, many of the latter of considerable interest, including the group *The Nursery*. *The Song of the Flea*, based on Goethe's Mephistophelean song in *Faust*, is a bass favourite.

Myaskovsky, Nikolay Yakovlevich (1881–1950)

Trained originally at the Russian Academy of Military Engineering, Myaskovsky left the army in order to study at the St Petersburg Conservatory, where he befriended the young Prokofiev. His own teachers were Rimsky-Korsakov and Lyadov. He became professor of composition at Moscow Conservatory in 1921, retaining the position until his death in 1950, respected by his friend Prokofiev and by pupils such as Kabalevsky and Khachaturian. With Shostakovich, Prokofiev and other composers he suffered official criticism in 1948, accused of formalism.



Orchestral Music

Myaskovsky completed 27 symphonies, the last in the years after his condemnation. Some of the symphonies were intended to suit the purposes of Soviet aesthetic policy, celebrating revolution or, as in Symphony No. 12, the triumphs of collective farming. Other orchestral works include a Violin Concerto and a Cello Concerto, all in an approachable diatonic style.

Chamber Music

Myaskovsky wrote 13 string quartets as well as sonatas for violin and piano, viola and piano, and cello and piano.

Piano Music

The piano sonatas of Myaskovsky, nine in number, are all written in a generally similar idiom. There are also a number of shorter piano pieces, including three sets of *Children's Pieces*.

Vocal and Choral Music

In his choral works Myaskovsky responded to contemporary Soviet demands, while his solo songs include settings of translated poems by Robert Burns.

N

Nancarrow, Conlon (1912–1997)
 MUSIC ON BONUS AREA

Born in 1912 in Texarkana, Arkansas, Conlon Nancarrow studied in Boston with Nicolas Slonimsky, Walter Piston and Roger Sessions. In 1937 he joined the Abraham Lincoln Brigade, fighting for the republicans in the Spanish Civil War. Finding himself unwelcome on his return to America, he moved to Mexico City and eventually took Mexican citizenship while continuing his work as a pioneer American composer in the experimental tradition of Ives and Cowell.

Instrumental Music

Nancarrow experimented with various novel techniques, not least with the player-piano, in his efforts to separate himself from performers and to realise effects that were otherwise impossible. For this instrument he devised some 50 *Rhythmic Studies*. He was strongly influenced by his love of Bach and of jazz, and in his final years seemed to have come to terms again with performers who were now willing to deal with what he wrote.

Narváez, Luys de (fl.1530–1549)

The Spanish composer and vihuelist Luys de Narváez was in the service of the Spanish court, at least as teacher of the children of the future Philip II.

Vihuela Music

The music Luys de Narváez wrote for the vihuela is contained in his *Los seys libros del delphin* ('The Six Books of the Dauphin'). The collection includes fantasias, songs and *diferencias* (variations), these last among the earliest examples in Spanish vihuela or lute repertoire.

Nazareth, Ernesto (1863–1934)

The Brazilian composer and pianist Ernesto Nazareth was, as a boy, strongly influenced by Chopin. He later found various ways of earning a living, including teaching and playing the piano in cinemas, and finally won popularity as a performer. He suffered a mental breakdown in his final years and was found drowned after absconding from the institution where he was being treated.

Tangos and Polkas

Nazareth made his reputation as a composer of tangos and polkas, piano pieces that seemed to encapsulate the spirit of Brazil and its music.

Nepomuceno, Alberto (1864–1920)

Alberto Nepomuceno occupies an important position as a pioneer of Brazilian music, indebted to his teacher Fonseca, and active in his encouragement of the young Villa-Lobos. A period in Europe brought study in Berlin, lessons with the organist Guilman in Paris, and contact with Brahms and, significantly, Grieg, one of whose pupils became his wife. He enjoyed a distinguished career in Brazil as a teacher, conductor and composer. His compositions include choral works, songs, operas, chamber and orchestral music.

Piano Music

Nepomuceno's musical language owes much to European tradition, from which Brazilian music was gradually emerging.

Newman, Alfred (1900–1970)

Alfred Newman made his earlier career in musical comedy on Broadway before moving to Hollywood, where he eventually enjoyed a highly successful career as a composer and conductor of film music and head of the 20th Century Fox music department.

Film Music

Newman's 250 film scores include music for *The Hunchback of Notre Dame*, *Beau Geste*, *All About Eve*, *The Robe*, *The Song of Bernadette* and, at the start of his Hollywood career, *City Lights* and *Street Scene*.

Nicolai, Otto (1810–1849)

A native of Königsberg, Otto Nicolai was educated largely in Berlin, through the intervention of a sympathetic patron, and made a name for himself there without great material success. A period in Rome as organist at the Prussian Embassy aroused his interest in opera, an enthusiasm he was able to pursue at the Court Opera in Vienna, finally, in the year before his death, achieving the position of director of the Berlin Cathedral Choir and Kapellmeister of the Berlin Opera.

Operas

Nicolai is best known for his opera based on Shakespeare's comedy *The Merry Wives of Windsor*, *Die lustigen Weiber von Windsor*, rejected by the Opera in Vienna but first performed in Berlin in March 1849, two months before Nicolai's early death. The opera occupies an important position in German Romantic operatic repertoire.

Nielsen, Carl (1865–1931)

www MUSIC ON BONUS AREA

Carl Nielsen, the principal post-Romantic Danish composer, was born in 1865, the son of a painter and village musician. Childhood experience as an amateur performer led to subsidised study at the Copenhagen Conservatory and a long career during which he developed his own personal style of composition, in particular in a series of important symphonies.



Orchestral Music

Nielsen wrote six symphonies, all of which repay attention. The best-known are Symphony No. 2, 'The Four Temperaments' and Symphony No. 4 'The Inextinguishable'. Symphony No. 5, written after the First World War, represents, in its two movements, the composer's struggle to develop new and stronger rhythms and more advanced harmony. His concertos for clarinet, for flute and for violin have also found a place in standard repertoire, as has the overture taken from the opera *Maskarade*.

Chamber Music

Nielsen's 1922 Wind Quintet is a particularly pleasing element in chamber-music repertoire for wind. It is of greater interest than the composer's earlier string quartets, although these are still worthy of greater attention than they generally receive.

Piano Music

Although Nielsen was not primarily a pianist, he had studied the instrument at the Copenhagen Conservatory and he wrote a number of piano pieces. These form a significant element in Scandinavian keyboard repertoire and include the notable Chaconne of 1916, followed in 1917 by his *Theme and Variations*. One of his last works for piano was a set of five-finger pieces, for young and old, encompassing a wide variety of moods.

Nielsen, Ludolf (1876–1939)

Having studied the violin in Copenhagen, Ludolf Nielsen joined the Tivoli Orchestra as principal viola player, later to be appointed assistant conductor. He was virtually self-taught as a composer.

Orchestral and Choral Music

Eclectic in his musical language, Nielsen nevertheless drew on Danish national sources of inspiration. He wrote three symphonies, together with tone-poems that reflect late-Romantic

and generally conservative tastes. His demanding *The Tower of Babel*, in the form of an oratorio, offers a reinterpretation of the Biblical narrative.

Nielsen, Ludwig (1906–2001)

The Norwegian composer Ludvig Nielsen served as organist in Akershus and then in Oslo before appointment as organist and choirmaster at Trondheim Cathedral.

Choral and Organ Music

Many of Nielsen's compositions were intended for his own use in Trondheim.

Nin-Culmell, Joaquín María (1908–2004)

Son of the Cuban composer and pianist Joaquín Nin Castellanos and brother of Anaïs Nin, Joaquín Nin-Culmell was a pupil of Dukas in Paris, later taking lessons with Manuel de Falla, and with the pianists Cortot and Ricardo Viñes. Although long resident in the United States, where he held important academic positions, he wrote music that always held a Spanish flavour. His compositions include songs, a ballet and an opera, orchestral and chamber music.

Piano Music

Written between 1956 and 1961, Nin-Culmell's four volumes of *Tonadas* draw on Spanish material.

Nono, Luigi (1924–1990)

It was through his father's friend, Malipiero, that Luigi Nono came to study music with Bruno Maderna and acquired an interest in the earlier music of his native Venice. He went on study under Scherchen and at the Darmstadt summer courses. A leading exponent of

serialism, together with Boulez and Stockhausen, he pursued his interests in electronic music and investigations into the nature of sound. His music was strongly influenced by his political allegiance, as a member of the Italian Communist Party.

Stage Works

Nono's theatre music includes the ballet *Il mantello rosso* ('The Red Cloak'), based on Lorca, *Intolleranza 1960*, revised 10 years later, a music-theatre piece with texts drawn from various writers, and *Al gran sole carico d'amore* ('In Full Sun Charged with Love'), with texts from Brecht, Fidel Castro, Che Guevara, Maxim Gorky, Marx, Lenin and others.

Instrumental Music

Instrumental music by Nono ranges from the 1950 *Variazioni canoniche* on a series by Schoenberg to works involving the use of electronics, either live or with pre-recorded tape.

Vocal Music

Much of Nono's vocal music is associated with his political ideas, including his 1952 *Epitaph for Federico García Lorca, Il canto sospeso* ('The Interrupted Song') on the death of European resistance fighters, and *Y entonces comprendió* ('And then I understood') in which Castro reads the words of Che Guevara.

Noordt, Anthoni van (c.1619–1675)

The Dutch organist and composer Anthoni van Noordt was a member of a family of Amsterdam musicians, continuing there the tradition of Sweelinck.

Organ Music

Anthoni van Noordt was organist at the Nieuwezijds Kapel for 26 years, until 1664, when he became organist of the Nieuwe Kerk, a position he held until 1673. His organ music was published in 1659 in his *Tabulatuur boeck van psalmen en fantasien* ('Tabulature Book of Psalms and Fantasias').

Nordgren, Erik (1913–1992)

The Swedish composer Erik Nordgren was for a number of years employed as head of the orchestral section of the Swedish Broadcasting Corporation. He wrote music for films, particularly in collaboration with Ingmar Bergman. His other compositions include concertos, chamber music, songs and a quantity of electronic music.

Film Music

Nordgren wrote 17 scores for Bergman. These include *The Seventh Seal* and *Wild Strawberries*.

Nørgård, Per (b.1932)

A pupil of Holmboe, Per Nørgård later studied in Paris with Nadia Boulanger and is among the most prominent Danish composers since Carl Nielsen. Starting from a style akin to that of Sibelius, he has developed a personal musical language of his own and has exercised a strong influence over younger contemporaries in Scandinavia.

Stage Works

Nørgård's opera ballet *Siddharta*, written in 1979, treats a Buddhist theme with remarkable originality. It follows the earlier opera in six days and six nights *Gilgamesh*, and precedes the 1983 opera *The Divine Circus*. His opera *Nuit des hommes* is based on Guillaume Apollinaire.

Orchestral Music

Nørgård's compositions for larger ensembles include the percussion concerto *For a Change* (based on the Chinese *I Ching*), *Remembering Child* for viola and chamber orchestra, *Between* for cello and orchestra, a number of symphonies, the dream textures of *Luna*, and the evocative exploration of new sonorities in *Twilight*.

Chamber and Instrumental Music

In addition to a number of string quartets Nørgård has written innovative works for

solo percussion (*A Drummer's Tale – Episode One*, for example), works for guitar solo, and compositions involving the cello, either alone or with other instruments. The harp, which features largely in his music, has sparked a number of works for harp and ensemble.

Vocal and Choral Music

Nørgård has written a number of choral works and songs, the former in collaboration with the vocal ensemble *Ars Nova*. His *The Will-o'-the-Wisps Go to Town* is a cantata based on Hans Andersen.

Novák, Vítězslav (1870–1949)

A pupil of Dvořák, Novák holds a position of importance in Czech music from the earlier years of the 20th century. Conservative in his tastes, in the face of the innovations stemming from Vienna and Paris, he made use of indigenous thematic material in a Romantic musical context, and was always influenced by the landscape of his native country.

Orchestral Music

Novák's well-crafted orchestral music includes two serenades and the *Slovak* and *South Bohemian* suites. These, and works such as the symphonic poem *Pan*, later orchestrated, reflect his interest in the varied musical elements of Bohemia, Moravia and Slovakia.

Chamber Music

Novák's chamber music displays the same features as his orchestral music, allied, as always, to a sound technical competence.

Nyman, Michael (b.1944)

A pupil of the composer of Alan Bush at the Royal Academy of Music in London and of Thurston Dart at London University, Michael Nyman abandoned composition for some years,

working as a librettist, editor and music critic. He returned to composition in 1976 with incidental music adapted for National Theatre performances of Goldoni's *Il campiello*, arranged for a varied body of instruments. This was the origin of his own Michael Nyman Band. He has held teaching positions at Nottingham University and at Goldsmith's College in London.

Music

Nyman is known to a wider public for his film music, notably his collaborations with the director Peter Greenaway, music for whose *Prospero's Books* became the source of a saxophone concerto called *Where the Bee Dances*, and Jane Campion's *The Piano*, from which he derived a Piano Concerto. He has written music for a number of other films and stage productions, as well as settings of poems by Paul Celan and quartets for the Michael Nyman Band.

O

Obrecht, Jacob (c.1457/8–1505)
 MUSIC ON BONUS AREA

Jacob Obrecht was a leading composer of the dominant Netherlands school in the later 15th century, with a career principally in the Low Countries but ending in Ferrara, where he died in 1505.

**Church Music**

Obrecht wrote some 30 settings of the Ordinary of the Mass, using various contemporary forms. In common with many other composers of the time he wrote a setting using the well-known popular song *L'homme armé*. Some 30 motets include a number of Marian antiphons. Relatively little of Obrecht's secular vocal music has survived.

O

Ockeghem, Johannes (c.1410–1497)
 MUSIC ON BONUS AREA

Ockeghem belongs to the dominant Franco-Flemish school of composers whose influence pervaded the rest of Europe in the second half of the 15th century. He was in the service of the Dukes of Burgundy and from 1452 came to occupy a position of importance at the French court, holding various church benefices and serving as a diplomat.

**Church Music**

Only 13 Mass settings by Ockeghem survive, including the *Missa quinti toni*, a Mass on *L'homme armé* and the remarkable *Missa prolationum*, with its command of technical contrapuntal resources. A smaller number of motets survive.

Secular Vocal Music

Ockeghem left a series of chansons, generally for three voices, on poetic texts typical of the time.

Offenbach, Jacques (1819–1880)



The son of a Cologne synagogue cantor, Offenbach and his violinist brother Julius were trained at the Paris Conservatoire. Jacques Offenbach thereafter found employment as a cellist, initially at the Opéra-Comique. He developed a successful early career as a virtuoso on the instrument, for which he wrote a number of works, including a *Concerto militaire* and a Concertino. He was for five years conductor at the Théâtre Français, but in 1855 rented his own theatre, where his early light-hearted stage works were performed. He continued a successful career devoted largely to operetta and *opéras comiques* until his death in 1880.

Stage Works

Of nearly 100 lighter pieces for the stage, *Orphée aux enfers* ('Orpheus in the Underworld') is best known, in particular for its famous can-can. Other operettas include *La Belle Hélène* ('Fair Helen') and *La Vie parisienne* ('Paris Life'). Of a weightier cast is Offenbach's final opera, *Les Contes d'Hoffmann* ('The Tales of Hoffmann'), completed after the composer's death by Bizet's friend Guiraud and based, as the title suggests, on stories by E.T.A. Hoffmann, including the tale of Dr Coppélius and his life-like creation, the doll Coppélia.

Ohana, Maurice (1913–1992)

Born in Casablanca, the son of parents of Spanish origin, Maurice Ohana studied in France and in Spain, making his debut as a pianist in Paris in 1936. He served in the British army during the Second World War and in 1944 became a pupil of Casella in Rome. In Paris again,

he joined in the foundation of the Groupe Zodiaque, which was in opposition to serialism and other dogmatic restrictions of artistic freedom. The winner of various important awards, he drew on his own cosmopolitan background in his compositions.

Stage Works, Orchestral and Instrumental Music

Ohana wrote a number of stage works, which allowed an element of experimentation. His orchestral compositions include *Anneau du Tamarit* for cello and orchestra, *Livre des prodiges*, concertos for trumpet, for piano and for cello, and *Silencieux* for six percussionists and strings. Other works include variously the guitar, harpsichord, glockenspiel and zither in their scoring.

Ohguri, Hiroshi (1918–1982)

Hiroshi Ohguri was one of the leading composers in Osaka, a Japanese city with its own culture. At school he joined a wind ensemble and played the French horn, and began to teach himself composition. He went on to study the French horn in Tokyo, where he joined the Tokyo Symphony Orchestra, returning in 1949 to Osaka to play in the Kansai Symphony under the direction of Takashi Asahina, who did much to bring Ohguri's music before the public. His compositions, which include music in many genres, make some use of Japanese instruments and show the influence of Western composers such as Bartók and Kodály.

Orchestral Music

Ohguri's Violin Concerto of 1963 makes some use of traditional Japanese scales and, in its last movement, of a dance well known in Osaka. *Rhapsody on Osaka Nursery Rhymes* was written in 1979, and *Legend for Orchestra*, based on a familiar Japanese legend, in 1973. *Fantasy on Osaka Folk Tunes*, written in 1955, again shows the essential influence of Osaka on Ohguri's music.

Ohki, Masao (1901–1971)

Masao Ohki was born in Iwata, a small provincial city in central Japan, remote from Western musical influence. At school in Osaka he studied the shakuhachi and, developing other musical interests, was stimulated to attempt the composition of orchestral music. He embarked on serious study of Western music in Tokyo, where he was influenced by the patriotic ideas of the time. After the war he turned in particular to the ideas of socialism, in strong opposition to perceived American imperialism.

Orchestral Music

Ohki's *Japanese Rhapsody*, written before the war, makes use of traditional Japanese scales. His Symphony No. 5 'Hiroshima', based on paintings by Iri and Toshi Maruki, evokes something of the horror of the Hiroshima bombing and its aftermath. Ohki's last work, Symphony No. 6 'Vietnam' (1970), was dedicated to the Vietnamese people in their fight against imperialist America.

Ohzawa, Hisato (1907–1953)

The Japanese composer Hisato Ohzawa studied in the 1930s in Boston and Paris under Converse, Sessions, Schoenberg, Dukas and Nadia Boulanger, and conducted performances of his own works with the Boston Symphony and Pasdeloup orchestras. With an extensive knowledge of late Romanticism, contemporary composers and jazz, he had a good command of diverse styles, but he found contemporary conditions in Japan more limiting. His independence led him to turn to music that met the needs of his time, during and after the war. There has been wide neglect of his work since his sudden death in 1953.

Orchestral Music

The third of Ohzawa's piano concertos, *Kamikaze*, refers in its title to a Japanese-made civil aircraft of that time, which set a new record of the shortest flight from Tokyo to London in

1937. The concept of the work is similar to that of the machinery-oriented music by Honegger, Prokofiev and Ohzawa's teacher Converse. His Symphony No. 3, completed in 1938 to celebrate the 2,600th anniversary in 1940 of the founding of Japan, was one of a number of works commissioned for the same occasion. Ohzawa's symphony sought to ally his own musical position with his own country. The work is massive in its conception, reflecting something of the patriotic feeling of Soviet music of the period.

Orbón, Julián (1925–1991)

Son of the Spanish composer and pianist Benjamín Orbón, Julián Orbón studied in Cuba at the Orbón Conservatory, continuing his studies in Spain at the Oviedo Conservatory before returning once more to Cuba, where he played an important part in contemporary Cuban music. A scholarship allowed study with Copland at Tanglewood and in 1960 he left Cuba, continuing his career in Mexico City and in the United States.

Orchestral Music

Orbón's musical language, influenced at first by composers such as Manuel de Falla, was developed under Copland in a productive second phase of his career, to be followed by the sadness of final exile. His *Concerto grosso* dates from 1958, the *Danzas sinfónicas* from 1956, and his *Tres versiones sinfónicas* from 1953.

Ordenez, Karl von (1734–1786)

Born in Vienna, the composer and violinist Karl von Ordenez was active in Vienna as an amateur violinist and violist, playing chamber music in the houses of the minor nobility to which he belonged. His official appointment as land registrar in Lower Austria came to an end in 1783, when tuberculosis forced his retirement both from government service and from his musical activities.

Stage Works

Ordenez won some success with his marionette opera *Alceste*, a parody of Gluck performed at Eszterháza, where Haydn directed the musical establishment. His Singspiel *Diesmal hat der Mann den Willen!* was staged at the Vienna Burgtheater and in Berlin.

Orchestral and Chamber Music

Ordenez composed a great deal of chamber music, including 27 authenticated string quartets, a Violin Concerto and 73 symphonies, music that won fairly wide dissemination in his lifetime. He has some importance in the development of the forms that were to dominate in the first quarter of the 18th century.

Orff, Carl (1895–1982)

The German composer Carl Orff is widely known for his work in music education, particularly in the exploration of the connections between music and movement. In his compositions he found a similar connection between the dramatic and the musical, couched in his very personal style of writing, with its insistent, repeated patterns of notes and compelling rhythms.



Stage Works

The best known of all Orff's works is *Carmina Burana*, a large-scale work making use of the medieval Latin and Old German lyrics found at the monastery of Benediktbeuern. The work has become even more familiar to the general public as elements of it have been used in advertising and films. *Carmina Burana* is generally performed only as a form of secular oratorio, in the concert hall rather than on the stage, as is *Catulli Carmina* ('Songs of Catullus'), again originally intended for theatrical use.

Ornstein, Leo (1892 or 1893 – 2002)

A pupil of Glazunov in his childhood, Leo Ornstein moved with his family to the United States and continued his musical studies, making his debut as a pianist in New York in 1911. During his short concert career he included avant-garde music in his programmes, but in 1922 he withdrew from concert activity to concentrate on teaching, eventually establishing his own music school.

Instrumental Music

Ornstein wrote vocal and instrumental music, giving particular attention to music for the piano. In style he belonged to no specific school, but moved, in his later work, towards the neo-Romantic, after earlier experiment. He left eight piano sonatas, among other works, including many studies and works for children.

Orr, Buxton (1924–1997)

Buxton Orr was born in Glasgow and was a pupil of Benjamin Frankel at the Guildhall School of Music in London, where he served as a professor from 1965 until 1990. His interest in jazz was reflected in his work as conductor, from 1970 to 1980, of the London Jazz Composers' Orchestra, and he was founder of the Contemporary Music Ensemble at the Guildhall. His compositions reflect various influences, and his earlier career produced a number of film scores.

Chamber Music

Orr's chamber music includes three piano trios. His *A Carmen Fantasy*, for cello and piano, draws on themes from Bizet's opera *Carmen*.

Oswald, Henrique (1852–1931)

Swiss by descent and Brazilian by birth, Henrique Oswald spent many years in Italy, returning to spend the last 20 years of his life in Rio de Janeiro.

Piano Music

Oswald's piano music, strongly influenced by French music of the turn of the century, is well crafted and boasts some refinement.

P

Pachelbel, Carl Theodor (1690–1750)

Born in Stuttgart, Johann Pachelbel's son Carl Theodor, names later anglicised as Charles Theodore, settled in America, finally serving as an organist and choirmaster in Charleston. He left a small number of works for church use and exercised some influence over music of the period on the East Coast of America.

Pachelbel, Johann (1653–1706)

An important German composer of Protestant church music, Johann Pachelbel brought to his art an element acquired from familiarity with Catholic forms of music in Vienna and Italy. He was employed as an organist at Erfurt, then at court in Stuttgart, as organist at Gotha, and finally from 1695 in his native city of Nuremberg, where he died in 1706.

Chamber Music

Although chamber music represents only a small part of Pachelbel's achievement as a composer, his Canon and Gigue have in recent years won enormous popularity.

Organ Music

As a leading performer on the instrument, Pachelbel wrote a considerable amount of organ music, including a series of organ chorales, based on well-known Lutheran hymn tunes. Other organ music includes works in forms later used by J.S. Bach: fugues, toccatas, fantasias and a set of Six Chaconnes.

Church Music

Pachelbel composed several sacred concertos (works for voices and a small group of instruments

on sacred texts), and a *Magnificat* and other settings for the evening service of Vespers.

Pachelbel, Wilhelm Hieronymus (1686–1764)

A son of Johann Pachelbel, born in Erfurt, Wilhelm Hieronymus Pachelbel was taught by his father and held various positions as an organist in Nuremberg. In 1719 he finally took over the position of organist at the Sebalduskirche from his father's immediate successor, Johannes Sigismund Richter.

Vocal and Instrumental Music

Very little of Pachelbel's vocal music survives. Various keyboard compositions were published while others remained in manuscript, the earlier largely in the style of his father and the later representing a transitional style, without the complexity of his near contemporary Johann Sebastian Bach.

Pacini, Giovanni (1796–1867)

A rival of Bellini and Donizetti, Pacini outlived them both, to be described by Rossini as the composer with the most genius in Italy. Principally a composer of opera, he also wrote cantatas, sacred music and other vocal works, as well as a smaller number of orchestral and chamber compositions.

Operas

Between 1813 and 1867 Pacini wrote a large number of operas. He won particular success in 1840 with his opera *Saffo* ('Sappho'), based on the life and death of the ancient Greek poetess.

Pacius, Fredrik (1809–1891)

Born in Hamburg, Fredrik Pacius was a pupil of Spohr and Hauptmann in Kassel. He made

his early career as a violinist, a capacity in which he joined the Swedish Court Orchestra in Stockholm in 1828. In 1834 he became director of music at Helsinki University, working in Finland as a violinist, composer and conductor, and playing an active part in Finnish musical life.

Operas

The first opera of Pacius, *Kung Karls jakt* ('The Hunt of King Charles'), with a Swedish text but now often sung in a Finnish translation, was the first such work to be written in Finland. It was followed by the fairy-tale opera *Prinsessan av Cypern* ('Princess of Cyprus') and the two-act *Die Loreley*.

Vocal and Instrumental Music

Other works by Pacius include songs, notably the patriotic *Suomen-laula* ('Song of Finland') and *Vårt land* ('Our Country'), with texts by Runeberg. His instrumental music includes a Violin Concerto, a String Quartet and one movement of a symphony.

Paderewski, Ignacy Jan (1860–1941)

 MUSIC ON BONUS AREA



Paderewski, trained in Warsaw, later became a pupil of Leschetizky in Vienna, embarking then on a distinguished international career as a virtuoso pianist. He abandoned his career as a musician for three years, from 1918 to 1921, when he held the positions of Prime Minister and Foreign Minister of Poland, in continuation of his fight for Polish independence. This struggle he had resumed at the time of his death in 1940 during the course of a visit to the United States of America to arouse support for his cause.

Piano Music

Paderewski wrote a number of attractive short pieces for piano in the early years of his career. These include the well-known *Mélodie* in G flat major and the *Menuet célèbre*.

Orchestral Music

Paderewski left a Piano Concerto, written in 1888, and a *Fantaisie polonaise sur des thèmes originaux* ('Polish Fantasy on Original Themes') for piano and orchestra. His only symphony was completed in 1909.

Padilla, José (1889–1960)

José Padilla was a prolific contributor to the repertoire of Spanish popular song and to the Spanish form of light opera, the zarzuela. His song *El relicario* is one of the best-known of such works, while the tenor Tito Schipa did much to add further popularity to the song *Princesita*.

Paër, Ferdinando (1771–1839)

A native of Parma, Ferdinando Paër had his first opera, *Orphée et Euridice*, staged there in 1791; it was followed by a Venice production of *Circe*. Descended from musicians of Austrian origin, he was appointed honorary *maestro di cappella* in Parma, and with a growing reputation as a composer of opera he moved in 1797 to Vienna, where he was employed as musical director at the Kärntnertheater. After a short period in Prague and a longer stay in Dresden he was appointed *maitre de chapelle* to Napoleon, whom he had followed to Posen and to Warsaw, and settled finally in Paris, where he continued his career through the various political changes of the time.

Operas

Paër's principal achievement as a composer lay in opera, although he contributed to the repertoire of many other genres. He wrote some 55 operas, principally, after his first French work, with Italian libretti. He excelled in *opera semiseria*, notable examples being *Griselda*, based on Boccaccio, the Gothic rescue opera *Camilla*, and *Agnese*.

Paganini, Nicolò (1782–1840)

www MUSIC ON BONUS AREA



Paganini was the greatest violinist of his age, exercising a strong influence on the developing technique of violin playing and, through his virtuosity on the instrument, on the ambitions of performers on other instruments. Born in Genoa in 1782, he studied there, at first with his father. He spent eight years from 1801 at Lucca, later as solo violinist to the court of Napoleon's sister, who was installed there as ruler by her brother. From 1810 he travelled as a virtuoso, at first in Italy and then, from 1828, abroad, causing a sensation wherever he went, his phenomenal technique giving rise to rumours of diabolical assistance. His career went into partial decline from 1834, followed by a significant deterioration in health. He died in Nice in 1840.

Music for Violin and Orchestra

Paganini wrote a number of works for violin and orchestra for his own concert use. These include five numbered concertos, the second of which, the Concerto in B minor, contains the movement 'La campanella', borrowed later by Liszt. Sets of variations for violin and orchestra include *I palpiti*, based on an operatic aria by Rossini, and *Le streghe*, based on a theme from an opera by Mozart's pupil Süßmayr.

Chamber Music

Music of another kind is provided in the works for violin and guitar written by Paganini, who also had a considerable interest in the second instrument. These compositions include groups of sonatas and a set of quartets for guitar and string trio.

Violin Solo

Paganini's 24 Caprices for unaccompanied violin provide a compendium of violin technique and vehicles for dazzling virtuoso display. The last of the Caprices was used by Brahms for two books of piano variations on the theme, and by Rachmaninov in his *Rhapsody on a Theme of Paganini* for piano and orchestra.

Paisible, James (1656–1721)

Born into a musical family, perhaps at Versailles, where there were connections with the court of Louis XIV, James Paisible moved with his colleague Cambert to London in 1673. In 1677 he joined the court musical establishment of Charles II, accompanying Charles's successor, James II, into exile in France in 1688. Paisible soon returned to England, where he became court composer to Prince George of Denmark, husband of Princess, later Queen, Anne. He was known as a recorder player and contributed music to the theatre.

Instrumental Music

In addition to instrumental music for the theatre Paisible also added to the repertoire of the recorder. His *Six Setts of Aires*, for two recorders and bass, were published in London in 1720.

Paisiello, Giovanni (1740–1816)

Among the most important composers of Italian opera in the later 18th century, Paisiello was trained principally in Naples, where he first established his reputation as a composer. In 1776 he was invited to move to St Petersburg, where he worked as a composer of opera and director of the court orchestra, winning the favour of the Empress Catherine II. In 1784 he was able to accept an invitation to return to Naples, where he enjoyed royal favour, only temporarily withdrawn after his acquiescence in the republican regime of 1799. He spent two years in Paris, from 1802 to 1804, as director of music for Napoleon. His employment in Naples continued under Ferdinand IV and then under the usurper Joseph Bonaparte and his successor Joachim Murat. The final defeat of Napoleon in 1815 and the return of King Ferdinand removed Paisiello from his official positions.

Operas

Paisiello's chief fame was as a composer of operas, of which he wrote around 80. *L'idolo cinese* ('The Chinese Idol') was a favourite of Lady Hamilton, later the mistress of Nelson. His

Il barbiere di Siviglia ('The Barber of Seville'), first performed in St Petersburg in 1782, proved a dangerous rival to Rossini's later opera on the same subject. He set a number of libretti by the Vienna court poet Metastasio and turned to Cervantes in his *Don Chisciotte della Mancia* ('Don Quixote de la Mancha'). His style seems to have had some influence on Mozart, who heard his *Il re Teodoro in Venezia* ('King Teodoro in Venice') in Vienna in 1784; it is concise and melodious, with the necessary sparkle in his comedies, although his heroic and tragic operas seem sometimes to be matched with music that is too light-hearted.

Vocal and Choral Music

Paisiello composed a number of cantatas, designed for entertainment or in formal celebration of some royal occasion. Sacred works include oratorios on the subject of *Susanna* and of *The Conception of the Virgin Mary*, with a setting of Metastasio's *La passione di Gesù Cristo* ('The Passion of Jesus Christ'). He made a number of settings of the Mass, including, in 1814, a Mass for the chapel of Louis XVIII, which followed earlier Masses for Napoleon. There are other liturgical compositions, some again designed for official occasions of celebration.

Instrumental Music

Paisiello's instrumental music includes divertimenti, keyboard concertos, string and flute quartets, and sonatas for harpsichord and violin.

Palestrina, Giovanni Pierluigi da (1525/6–1594)



MUSIC ON CD 2

Palestrina, his name derived from his probable place of birth, was one of the principal composers of the late 16th century, his style taken as a model by later generations. His musical language represents the climax of musical achievement of the period, above all in his mastery of earlier Franco-Flemish polyphonic techniques which he used with complete assurance, particularly in the provision of music for the Catholic liturgy both before and after the reforming Council of Trent. Palestrina's career



was largely spent in Rome, at the basilica of Santa Maria Maggiore, the Cappella Giulia at St Peter's, and at St John Lateran.

Church Music

Palestrina wrote a large number of settings of the Ordinary of the Mass. Of these the *Missa Papae Marcelli*, popularly supposed to have been written to convince the authorities at the Council of Trent that there was still a place for polyphony in the musical performance of the Catholic liturgy, is among the best known. *Missa Aeterna Christi munera*, a Mass that makes use of the plainchant of the title as its basis, is a fine example of Palestrina's technical command, but a similar claim might be made for almost any other of the 100 or so surviving Mass settings. The large number of surviving motets offers a similar embarrassment of choice. Palestrina's liturgical music also includes settings of the *Lamentations* for Holy Week (taken from the *Lamentations of Jeremiah*), litanies, settings of the *Magnificat*, and offertories. In addition to generally conservative Italian madrigals, he also wrote a number of five-voice Italian sacred madrigals.

Palomo, Lorenzo (b.1938)

Palomo spent the first 20 years of his life in Córdoba before studying at the Barcelona Conservatory and then in New York. His career has brought him success both as a composer and as a conductor.

Vocal and Instrumental Music

Palomo's *Nocturnos de Andalucía* ('Andalusian Nocturnes') were commissioned by the guitarist Pepe Romero. These six movements for guitar and orchestra had their first performance in Berlin in 1996. His vocal works include *Canciones españolas* ('Spanish Songs'). The cycle *Del atardecer al alba* ('From Dusk to Dawn') was written for Montserrat Caballé, and other songs include the later cycle *Una primavera andaluza* ('An Andalusian Spring'), settings of words by Juan Ramón Jiménez.

Pann, Carter (b.1972)

The American composer Carter Pann studied at the Eastman School of Music and at the University of Michigan, where his teachers included William Bolcom. The winner of various national and international awards, he enjoys a successful career as a composer.

Orchestral Music

Pann won the Polish K. Serocki Competition with his Piano Concerto and achieved further success with his clarinet concerto *Rags to Richard*, commissioned by Richard Stoltzman.

Panufnik, Andrzej (1914–1991)
 MUSIC ON BONUS AREA

The son of a self-taught violin-maker, Andrzej Panufnik was born in Warsaw, where he studied at the Conservatory. During the Second World War he worked with Lutosławski as a café pianist, but in 1945 he moved to Kraków, where he conducted the Kraków Philharmonic Orchestra. This was followed in 1946 by a season with the Warsaw Philharmonic and guest appearances abroad. In 1954 he emigrated to Great Britain and from 1957 to 1959 was conductor of the City of Birmingham Symphony Orchestra. Thereafter he turned his attention primarily to composition. He was knighted in 1991.

**Vocal and Instrumental Music**

Panufnik's orchestral works include 10 symphonies and several concertos. A representative of the avant-garde in Poland, he continued to develop his own characteristic musical language, often developing works from an original cell, notably the interval of a tritone. He also drew extensively on Polish elements.

Paradies, Pietro Domenico (1707–1791)

Born in Naples, the harpsichordist, composer and castrato singer Pietro Domenico Paradies studied with Porpora in Venice, for some time serving him, as Haydn was to do, as a copyist and assistant both in Italy and in London. He spent some time subsequently in the latter city as a harpsichordist and teacher; his most distinguished pupil was the elder Thomas Linley – the playwright Sheridan's father-in-law, and father of Mozart's friend.

Vocal and Instrumental Music

Paradies made early attempts at a career as a composer of opera. He is remembered primarily for a Toccata included in his 12 *Sonate di gravicembalo* ('Harpsichord Sonatas'), published in London in 1754.

Paradis, Maria Theresia (1759–1824)

Maria Theresia Paradis was born in Vienna and won an early reputation as a singer and organist, having studied with, among others, Salieri and the Abbé Vogler. Blind from childhood (and not cured in spite of the experiments in animal magnetism of the Mozarts' family friend Franz Anton Mesmer), she undertook concert tours abroad but after the death of her father in 1808 settled in Vienna, where she established her own music school and gave Sunday house concerts.

Vocal and Instrumental Music

Paradis enjoyed a considerable reputation as a pianist. Her compositions included two concertos for the piano. She wrote Singspiel and a comic opera, with songs that reflect the influence of Salieri.

Parish Alvars, Elias (1808–1849)

The English-born harpist Elias Parish Alvars, originally Eli Parish, was a pupil of Dizi and Bochsa and among the most distinguished harpists of his generation, developing new techniques of playing with Erard's innovative double harp. He spent much of his career in Vienna.

Harp Music

Parish Alvars left some hundred compositions, many of them for the harp and offering a challenge to performers in view of their technical difficulty.

Parry, Hubert (1848–1918)

An English composer and teacher, of relative insignificance in the former capacity, Hubert Parry exercised a strong influence over the music of his time in England, occupying positions both at Oxford and at the newly established Royal College of Music. Some of his compositions have remained popular in England, although much of what he wrote is now generally neglected.

Church Music

Anthems and service settings by Parry for the Anglican liturgy remain a part of cathedral repertoire, as do a number of well-known hymn tunes.

Choral and Vocal Music

Parry's setting of Milton's *Blest Pair of Sirens* remains a staple item in amateur choral repertoire in England, while part-songs and solo songs also retain an occasional and deserved place in vocal repertoire.

Orchestral Music

Parry's five symphonies are seldom heard, but *An English Suite* and *Lady Radnor's Suite*, both for string orchestra, make a useful addition to English string-orchestra repertoire.

Keyboard Music

Parry wrote for the piano and for the organ, works for the latter including fugues and choral fantasias and those for the former including duos and duets as well as solo sonatas and shorter pieces.

Parry, John (1710–1782)

The blind Welsh harpist John Parry served as harper to Sir Watkin Williams Wynn at Ruabon in North Wales. He also enjoyed the patronage of the Prince of Wales and the admiration of Handel.

Harp and Guitar Music

Parry wrote music for both harp and guitar, and published collections of Welsh harp melodies.

Parsons, Robert (c.1535–1571/72)

Appointed a Gentleman of the Chapel Royal in 1563, the English composer Robert Parsons bridges a transitional period in English church music, from the more elaborate Marian motet to the demands of the reformed Elizabethan liturgy.

Vocal and Instrumental Music

Parsons met a relatively early death by drowning, a fate duly lamented by his contemporaries. His sacred music includes Latin settings as well as services for the new liturgy. His secular songs are said to suggest a connection with the London choirboy plays. His instrumental compositions consist of consort music for viols.

Pärt, Arvo (b.1935)

A native of Estonia, Arvo Pärt at first wrote in a style perceptibly influenced by Russian composers. Having then explored the 12-note system through the 1960s, he developed his own tonal technique which he calls 'tintinnabuli' (after the bell-like impression of notes in a triad). This technique has been employed in many works since, which are often coloured by the influence of early musical traditions and Pärt's deep religious feeling.

Orchestral Music

In 1976 Pärt wrote a moving tribute to Benjamin Britten, *Cantus in Memory of Benjamin Britten*, for string orchestra and bell. His cello concerto *Pro et contra* and three symphonies reflect the course his music has taken. *Tabula Rasa* is in the form of a double violin concerto, while *Collage über BACH* represents an earlier period of his work.

Chamber Music

A wind *Quintettino* of 1965 was followed in 1977 by the interesting chamber work *Fratres* (subsequently arranged for various alternative instrumental combinations) and in 1978 by *Spiegel im Spiegel* ('Mirror in the Mirror') for viola and piano (also arranged for cello and piano).

Vocal and Choral Music

Pärt has made a particularly strong impression with works such as his *Passio Domini Nostri Jesu Christi secundum Johannem* (St John Passion), his *Stabat mater* for three solo voices and string trio, his *Miserere* of 1989, and the Biblical *Sarah was 90 Years Old*. *Triodion* marked the 150th anniversary of the foundation of Lancing College, and other commissions range from *I am the True Vine* for Norwich Cathedral to *Dopo la vittoria* for the 1,600th anniversary of the death of St Ambrose. His *Berlin Mass* was commissioned for the 90th German Catholic Day and his *Magnificat* by the German Musikrat.

Passereau, Pierre (c.1490 – after 1547)

Passereau was employed in the musical establishment of the future French king François I. In 1530 a priest of his name (or perhaps nickname) is listed as a singer in the Sainte Chapelle of Bourges.

Chansons

Passereau is chiefly known as a composer of chansons, many of them published by Attaignant. He earns a tribute from Rabelais, who includes him in his list of *joyeux musiciens*.

Patrick, Nathaniel (1569–1595)

Organist and choirmaster at Worcester Cathedral, Nathaniel Patrick is among the earlier English Elizabethan madrigal composers.

Vocal Music

Relatively little of Patrick's music survives, but what there is includes three consort songs, three anthems and a G minor Service.

Paumann, Conrad (c.1410–1473)

The blind organist Conrad Paumann was born in Nuremberg, where he became organist of St Sebald's and in 1447 was appointed town organist. He left this position, without permission, for the materially greatly superior conditions of service at the court in Munich, where he was employed by successive Dukes and was succeeded, after his death, by his son Paul. He enjoyed considerable fame as one of the greatest organists of his day, performing in various cities of Germany and Italy.

Organ Music

While relatively little of Paumann's work survives apart from his *Fundamenta* (treatises on organ playing), his influence is apparent in works contained in the *Lochamer Liederbuch* and the *Buxheimer Orgelbuch*. He is credited also with the invention of German lute tablature.

Pavlova, Alla (b.1952)

The Russian-born composer Alla Pavlova studied in Moscow and worked in Bulgaria and in Russia before settling in the United States in 1990.

Orchestral Music

Alla Pavlova's works include five symphonies which often seek to express extra-musical ideas, sometimes indicated in their explanatory titles. Her ballet score *Sulamith* is based on a story by Alexandre Kuprin, telling of Sulamith's self-sacrifice to save the life of her lover, King Solomon.

Peeters, Flor (1903–1986)

The Belgian organist and composer Flor Peeters was a composition pupil of Mortelmans in Mechelen, where he became organist at St Rombout's Cathedral. His career brought further appointments in Ghent and then in Antwerp, where he was director of the Conservatory from 1952 to 1968. He won international distinction as an organist.

Organ Music

Flor Peeters wrote a quantity of sacred choral music and other works but is chiefly known for his organ compositions.

Penderecki, Krzysztof (b.1933)

Penderecki occupies an important position in the music of his native Poland and has also established an international reputation. His earlier, more experimental, musical language was later subtly modified by his return to earlier traditions as a source of inspiration.

Orchestral Music

Penderecki's orchestral compositions include two concertos for violin, a Viola Concerto, two concertos for cello, five symphonies, sinfoniettas and his *Threnody on the Victims of Hiroshima* for 52 strings. His Flute Concerto makes characteristic use of the solo instrument in textures of great clarity.

Vocal and Choral Music

The best-known composition by Penderecki is his *Passio et mors domini nostri Jesu Christi secundum Lucam* (St Luke Passion), completed in 1965. This was followed in 1971 by *Utrenia*, a choral work that deals with the events following the Crucifixion, drawing inspiration from the Orthodox liturgy. The sufferings of Poland are reflected in *A Polish Requiem*, and his Symphony No. 7 'Seven Gates of Jerusalem' was written in response to a commission to mark the third millennium celebration of the foundation of the city of David.

Chamber Music

Penderecki has written relatively little chamber music. However, compositions for smaller ensembles range in date from the start of his career to the present, reflecting the changes his style of writing has undergone.

Pepusch, Johann Christoph (1667–1752)

Born in Berlin, Pepusch had an early association with the Prussian court as a musician. He moved to London in 1697, reportedly after seeing the execution of a Prussian officer, without

trial, for insubordination. In London he first wrote music for an ensemble directed by his brother Gottfried, and became increasingly involved with the theatre, both as a player and as a composer. He won respect as a scholar and teacher, and in 1713 was awarded a doctorate by Oxford University. The same period of his life found him employed by the Duke of Chandos, where he was later followed by Handel.

Vocal and Instrumental Music

The name of Pepusch is inevitably associated with the very successful *The Beggar's Opera* of 1728, for which he probably provided an overture and the bass lines of its popular melodies. His compositions, however, included much more than this, with works for the theatre and the church, a large number of instrumental sonatas, a hundred of them for violin, and collections of secular English cantatas.

Peraza, Francisco de (1564–1598)

A member of a family of musicians, Francisco de Peraza won the position of organist at Seville Cathedral in 1584, showing astonishing skill in the competition for the place. He continued there until his death.

Organ Music

The vast majority of Peraza's many compositions have not survived. A *Medio registro alto* and the oldest surviving example of the Spanish *tiento* have been ascribed to him, although both attributions have been disputed.

Pergolesi, Giovanni Battista (1710–1736)



Pergolesi was a composer of considerable importance in the development of Italian comic opera in the early 18th century, making a singular contribution during a remarkably brief career.

Born in 1710, he studied in Naples and became *maestro di cappella* there to a member of the vice-regal court in 1732, later entering the service of another nobleman after the Bourbon restoration.

Operas

Pergolesi's opera *La serva padrona* ('The Maid as Mistress'), an intermezzo performed together with another opera, was first staged in Naples in 1733. The work later won international fame, particularly in Paris when a production in 1752 gave rise to the so-called *Guerre des bouffons* ('War of the Players') between the rival French and Italian opera companies.

Orchestral and Chamber Music

Pergolesi's early death left much of his music unpublished, and his subsequent fame led to the wrong attribution of a number of works, as composers or promoters sought to make use of his posthumous reputation. Stravinsky's delightful score for Diaghilev's ballet *Pulcinella* made use of music that was entirely, if erroneously, attributed to Pergolesi.

Church Music

Pergolesi left a number of settings of liturgical texts, a body of music considerably augmented by later false attributions. His well-known *Stabat mater* for soprano, alto, strings and organ was written at Pozzuoli in 1736 during his final months of retirement in a Franciscan monastery in anticipation of his death.

Peri Jacopo (1561–1633)

Scion of a noble Florentine family, Jacopo Peri was born in Rome but was soon in Florence, where he had early experience as a singer and lessons with Malvezzi, *maestro di cappella* at the Cathedral. From 1579 to 1605 he served as organist at the Badia Fiorentina and from 1586 as a singer at S Giovanni Battista. His association with the Medici court dates from the 1580s and he also won recognition from the Gonzagas in Mantua.

Stage Works

Peri is particularly remembered for his development of Italian dramatic monody and for his contribution to the beginning of Western opera. His *Euridice* (with a libretto by Rinuccini, librettist of Monteverdi's lost opera *Arianna* and of the same composer's *Mascherata delle ingrate*) is the first surviving opera – the result of various attempts, particularly in Florence, to recreate the drama of ancient Greece.

Pérotin (c.1170–1246)

Pérotin was a successor of the composer Léonin in early 13th-century Paris. He was active in his revision of the latter's *Magnus liber* and, as polyphonic practices in Western music developed, in the composition of organum, discant and conductus.

Church Music

Examples of four-voice and three-voice organa by Pérotin survive, representing a significant advance in polyphonic technique. Organum, in its simplest form, consisted of the addition at first of a parallel part, at the distance of a fourth or fifth, to an original plainchant melody. By the 12th century the additional melodic lines were no mere parallel additions to the original but of greater rhythmic and melodic variety; however, they were still based on the underlying original plainchant of the traditional Catholic liturgy.

Persichetti, Vincent (1915–1987)

The American composer, pianist and conductor Vincent Persichetti was an influential teacher at the Juilliard School in New York, after his own earlier training in his native Philadelphia.

Vocal and Instrumental Music

Persichetti's songs include settings of verse by Wallace Stevens, James Joyce, Emily Dickinson,

Walt Whitman and e.e. cummings. His orchestral music includes nine symphonies; other instrumental works include a number of compositions for wind band.

Perti, Giacomo Antonio (1661–1756)

Perti was director of music at the Bologna Basilica of San Petronio, a place of great musical importance, from 1696 until his death in 1756. His career there coincided with the re-constitution of the musical establishment, which had been reduced towards the end of the 17th century. His compositions include some two dozen operas and 20 oratorios as well as sacred and secular vocal music and sinfonias that might often serve as a prelude to the liturgy.

Church Music

Perti's church music includes psalm settings, Masses and versets of various kinds (short pieces intended to replace verses of Masses or other liturgical texts).

Peterson-Berger, Wilhelm (1867–1942)

After study in Stockholm and Dresden, the Swedish composer Peterson-Berger settled in the former city, working as a music critic and contributing in a variety of genres to national music, whether in Wagnerian operas, choral works, songs, chamber music or piano pieces. As a critic, conservative in his views, he continued to have considerable influence.

Piano Music

Among the best-known works of Peterson-Berger is *Frösöblomster* ('Flowers of Frösön') of 1896.

Petitgirard, Laurent (b.1950)

Laurent Petitgirard enjoys a successful career as a composer and as a conductor. His works

include some 150 film scores; conducting has brought a large number of international engagements, and in 2004 the position of music director of the Orchestre Colonne.

Opera

Petitgirard completed his opera *Joseph Merrick, dit Elephant Man* ('Joseph Merrick, the Elephant Man') in 1998. It treats rather differently the story outlined in the contemporary diaries of Dr Treves (reflected in the film by David Lynch).

Orchestral Music

Petitgirard's *Les Douze Gardiens du Temple* ('The Twelve Guards of the Temple') is described by the composer as a 'journey of initiation', with 12 guards and 12 notes, although it follows no specific system of composition. Other works include *Poème* for string orchestra, and *Euphonia* based on a story by Berlioz.

Petrassi, Goffredo (1904–2003)

Familiar from childhood, as a chorister in Rome, with the music of Palestrina and his Netherlands contemporaries, Goffredo Petrassi entered the Conservatorio di Santa Cecilia in 1928, studying composition with Alessandro Bustini and the organ with Fernando Germani. He received considerable encouragement from Casella and went on to enjoy a distinguished career as a teacher at the Conservatorio di Santa Cecilia and subsequently as a conductor and administrator at the Accademia di Santa Cecilia. His many pupils include Peter Maxwell Davies and Kenneth Leighton, together with a generation of younger Italian composers.

Stage and Film Music

Petrassi provided scores for, among other films, *Riso amaro* ('Bitter Rice') and the ballets *La follia di Orlando* ('The Madness of Roland'), based on Ariosto, and *Ritratto di Don Chisciotte* ('Portrait of Don Quixote'), based on Cervantes. He drew on the same writer for his opera *Il cordovano*. His last opera, *Morte dell'Aria* ('Death of the Aria'), staged in Rome in 1950, is a dark-hued tragedy.

Vocal and Instrumental Music

Petrassi's compositions reflect the changes in his style as he turned, over the years, to new ideas. He had his first international success with his neoclassical orchestral *Partita* of 1932. His six concertos for orchestra reflect the influence of atonalism, with a seventh and his *Flute Concerto* of the 1960s allowing further instrumental experiment. He left a quantity of varied chamber music, and his vocal works range from settings of religious texts to *Nonsense Songs* by Edward Lear.

Pezel, Johann Christoph (1639–1694)

Pezel spent much of his life as a town bandsman, chiefly in Leipzig, where he was unable to realise further musical ambitions. He served initially as a violinist, but is remembered principally for the collections of music that he wrote for groups of wind instruments – cornetti and trombones – which have proved susceptible to arrangement for modern brass instruments.

Instrumental Music

Pezel's principal wind pieces are contained in his *Fünffstimmigte blasende Music* ('Five-Part Wind Music'), published in Frankfurt in 1685. This had been preceded by compositions for strings, wind and combined ensembles.

Pfitzner, Hans (1869–1949)

The German composer and conductor Hans Pfitzner was an important figure in his own generation, a friend of the writer Thomas Mann and conductor Bruno Walter, and a Romantic in the tradition of Schumann and Brahms. He was for some years director of the conservatory, conductor of the symphony orchestra and director of the opera at Strasbourg, where his best-known opera *Palestrina* was first performed. He lost his position as a life member of the Munich Academy of Music in 1934 and then most of his possessions during the war, when his house was destroyed by bombing.



Operas

The best known of Pfitzner's stage works is his much admired opera *Palestrina*, treating the story of the 16th-century composer Palestrina's alleged rescue of polyphony, when its use in Catholic church music was threatened by some of the reforming bishops at the Council of Trent. Pfitzner wrote the libretto himself, after a period of considerable research. The opera *Das Herz* ('The Heart') is based on a Faustian story of magic, and his other operas are *Der arme Heinrich* ('Poor Heinrich'), the Romantic *Die Rose vom Liebesgarten* ('The Rose from Love's Garden') and the fairy-tale opera *Das Christ-Elflein* ('The Christmas Elf').

Choral and Vocal Music

Pfitzner's literary interests are reflected in his choral fantasy *Das dunkle Reich* ('The Dark Kingdom'), using texts by Michelangelo, Goethe and others, and in the cantata *Von deutscher Seele* ('Of the German Soul'), with its text by Eichendorff, a poet whom he greatly admired and whose poems he set in a number of songs.

Orchestral and Chamber Music

Pfitzner's contribution to orchestral and chamber-music repertoire includes concertos for violin, for piano and for cello, a symphony, three string quartets, and works for other chamber ensembles with piano.

P

Philidor, André Danican (c.1647–1730)

Known as Philidor *l'ainé* ('the elder'), André Danican Philidor was the son of Jean Danican, an oboist and crumhorn player in the French royal *grande écurie*. Jean acquired the name Philidor when Louis XIII compared his playing to that of the Italian oboist Filidori. André followed his uncle (or grandfather – the relationship is uncertain) as a player of the crumhorn and *tromba marina* in the *grande écurie* in 1659, playing other wind instruments in the royal chapel and enjoying royal favour. As royal music librarian he assembled a significant collection of French music, much of which is preserved in various libraries.

Stage Works

Philidor's contribution to the repertoire of French *opéra-ballets* dates from 1687, the year in which Lully, a dominant figure in French music, died.

Philidor, Jacques Danican (1657–1708)

Known as Philidor *le cadet*, Jacques Danican Philidor was the younger brother of André Danican Philidor. He joined the royal *grande écurie* in 1668, going on to play crumhorn and *tromba marina*, and later oboe and bassoon, in the royal chapel and from 1690 as a member of the *chambre du roi*. Much of his music is lost, apart from some marches preserved at Versailles, in the collection assembled by his brother.

Philidor, François-André Danican (1726–1795)

A son of Philidor *l'ainé*, François-André Danican Philidor followed parallel careers as a chess virtuoso and as the successful composer of over 21 operas. It was chess that secured him an early livelihood and took him to London. It was there that he died in 1795, having taken temporary refuge from the revolutionaries in France because he was listed among the condemned in spite of his republican sympathies.

Choral Music

Philidor's choral compositions in England include a setting of Latin texts drawn from Horace's *Carmen saeculare*, which was first heard in London in 1779 and generally admired.

Philips, Peter (1560/61–1628)

A chorister at St Paul's Cathedral in London under the Catholic Sebastian Westcote, Peter Philips left England after Westcote's death in 1582 to study in Italy, where he was appointed

organist at the English College in Rome. In 1585 he accompanied an English nobleman, Lord Thomas Paget, on a tour of Europe, and on the latter's death in 1590 settled in Antwerp. In 1597 he entered the service of Archduke Albert, regent of the Spanish Netherlands, as an organist.

Keyboard and Other Instrumental Music

Philips was among the leading performers and composers of keyboard music of his time, with pavans, galliards and fantasies for the harpsichord as well as a significant number of intabulations (keyboard versions of existing polyphonic works by other composers). His other instrumental compositions include works for various consorts.

Sacred Vocal Music

The Catholic loyalties of Philips are reflected in his extensive list of Latin motets. He published motets for two or three voices and organ, and his first *Cantiones sacrae* collection of five-voice motets appeared in Antwerp in 1612 and was followed by a second collection in 1613 of eight-voice motets.

Secular Vocal Music

Philips published three sets of madrigals, setting Italian texts; other madrigals are also found in various collections.

P

Piazzolla, Astor (1921–1992)



Born in the Argentine, the composer, conductor and bandoneon player Astor Piazzolla spent much of his childhood and adolescence in New York, where he was taken by his family in 1925. He established himself in Buenos Aires from 1937 as a player of the bandoneon (a German-invented form of concertina popular in Argentinian tango bands) and came to enjoy an international reputation with the various ensembles that he established and led.

Music

Piazzolla was associated in particular with the development of the so-called ‘nuevo tango’ (‘new tango’), for concert use rather than dancing. His compositions include a Bandoneon Concerto and a suite for bandoneon and chamber orchestra called *Punta del Este*. His music, much of it preserved in the recordings he made, has provided concert items for various instruments and performers.

Piccinni, Niccolò (1728–1800)

Born in Bari, Niccolò Piccinni studied in Naples, where he began his career as an opera composer. His international reputation took him in 1776 to Paris, where his first French opera, *Roland*, began the rivalry in Paris of supporters of Piccinni and of Gluck. Events in Paris, and the emergence of new rivals, led to his return to Naples, where he was placed under house arrest for four years following his daughter’s marriage to a Frenchman who was a suspected Jacobin. In 1798 he was able to move back to Paris, where he died before being able to benefit from a minor salaried post offered to him by Napoleon.

Operas

Piccinni was a prolific composer of operas, both comic and serious. His international fame came in particular from his *La buona figliuola* (‘The Accomplish’d Maid’), first staged in Rome in 1760, with a libretto by Goldoni that was based on Samuel Richardson’s novel *Pamela or Virtue Rewarded*. A sequel, *La buona figliuola maritata* (‘The Good Girl Married’), was staged in Bologna in 1761. The earlier work was later put on at the Chinese court by the Jesuits, with the assistance of palace eunuchs. Piccinni was the leading composer of *opera buffa* in his time, and in Paris his *tragédies lyriques* led to new developments in the form, as Italian elements were absorbed into the French theatre.

Pichl, Wenzel (Václav) (1741–1805)

The violinist and composer Wenzel Pichl was a native of Bechyně, near Tábor, where he had his first instruction in music. He spent six years at school in Březnice, during which time he served as a singer at the Jesuit seminary. He later studied philosophy, theology and law at Prague University, serving as a violinist at the St Wenceslas Seminary. After a further period as a violinist at the church of St Týn he was enrolled by Dittersdorf as violinist and deputy Kapellmeister in the musical establishment of the Bishop of Grosswardein, where he wrote Latin libretti, to be set by Dittersdorf and by himself. In 1769 the episcopal chapel was dissolved and Pichl eventually settled in Vienna as first violin at the Court Theatre. On the recommendation of the Empress Maria Theresia he was appointed Kapellmeister and chamber musician to Archduke Ferdinand in Milan, counting a number of distinguished Italian musicians among his friends and acquaintances. From Milan he was able to supply Haydn, at Eszterháza, with compositions. The French invasion of 1796 led to his return to Vienna.

Orchestral and Chamber Music

Pichl was both prolific and distinguished as a composer. He left some 80 symphonies and *sinfonie concertanti* as well as violin concertos and concertos for a variety of other instruments. His chamber music includes 18 violin sonatas, duos for violin and viola and for viola and cello, 18 string quartets, 45 string trios, and sets of interesting works for unaccompanied violin. His symphonies have much in common with middle-period Haydn and with Dittersdorf.

Pierné, Gabriel (1863–1937)

A pupil of César Franck and Massenet and successor of the former as organist at Ste Clotilde in Paris, Gabriel Pierné won distinction as a composer and as a conductor. As a conductor, he directed the Concerts Colonne from 1903, at first as a deputy to Eduard Colonne and then as his successor from 1910 until 1934.



As a composer he was versatile, whether in more serious music or in a lighter-hearted but always technically assured idiom.

Stage Works

Pierné's music for the theatre includes several operas, from *La Coupe enchantée* ('The Magic Cup'), based on La Fontaine, to the mystery play *Les Enfants à Bethléem* ('The Children at Bethlehem'), the incidental music for Pierre Loti's *Ramuntcho*, and the ballet *Cydalise et le chèvre-pied* ('Cydalise and the Goat-Foot').

Orchestral Music

Orchestral music by Pierné includes a Piano Concerto, a *Concertstück* for harp and orchestra, and the symphonic poems *Paysages franciscains* ('Franciscan Landscapes').

Chamber Music

Pierné's sonatas for flute and piano, violin and piano, cello and piano, and his *Sonata da camera* for flute, cello and piano are interesting elements of chamber-music repertoire, as are the *Canzonetta* for clarinet and piano, *Voyage au pays* ('Journey to the Country') for flute, harp and string trio, a Piano Quintet, and a *Solo de concert* for bassoon and piano.

Choral and Vocal Music

Choral music includes the oratorio *La Croisade des enfants* ('The Children's Crusade') and a number of songs, ranging in mood from the relatively superficial to works of much greater depth.

Pilati, Mario (1903–1938)

The early death of the Italian composer Mario Pilati denied him significant recognition, yet he was a musician of considerable promise and achievement. Encouraged by Pizzetti, he moved from Naples to Milan, but later returned south once more, drawing inspiration from his native region.

Orchestral Music

Pilati's Concerto for Orchestra is based on his conception of the Baroque *concerto grosso*, while other works exemplify his original approach to the neoclassical tendencies of the earlier 20th century.

Pinto, George Frederick (1785–1806)

Born under the name of Saunders, George Frederick Pinto chose to take his mother's surname and was able to distinguish himself in England and in Scotland as a violinist, pianist and composer. He was a violin pupil of Salomon, who thought him potentially a second Mozart – a future denied him by his early death.

Piano, Violin and Vocal Music

Pinto wrote a number of sonatas and other pieces for piano, suggesting in part the influence of Mozart and in part an anticipation of Beethoven. He also wrote for the violin, as well as sets of songs.

Pisador, Diego (c.1509 – after 1557)

Born in Salamanca, the vihuelist and composer Diego Pisador was involved for much of his life in family disputes over property. He published a *Libro de música de vihuela* ('Book of Vihuela Music') in 1552, with a dedication to the future Philip II of Spain. This includes intabulations of motets by Josquin, Gombert, Morales and others.

Pisendel, Johann Georg (1687–1755)

A pupil of Vivaldi in Venice, Pisendel served as a violinist in the court orchestra at Ansbach. From 1712 he was employed in the Dresden court orchestra, where he became Konzertmeister.

His lessons with Vivaldi date from 1716, followed by further study in Italy. He remained in the service of the Dresden court and earned a reputation as one of the leading German violinists of his time. A number of Vivaldi's violin concertos were marked 'for Pisendel', and seem to have formed part of Pisendel's repertoire in Dresden.

Violin Music

Seven violin concertos by Pisendel survive, together with four *concerti grossi* and two violin sonatas – the second for unaccompanied violin, a possible example to Bach.

Piston, Walter (1894–1976)

The name of Walter Piston has become familiar to generations of music students who have been reared on his text-books on harmony, counterpoint and orchestration. After earlier experience as a dance-band pianist and violinist, and as a wartime saxophonist in the American Navy Band, Piston entered Harvard as a music student in 1919, continuing his studies in Paris with Dukas, Nadia Boulanger and Enescu. He then returned to teach at Harvard, where he became head of the music department and professor.

Orchestral and Chamber Music

Piston's eight symphonies lie at the heart of his work, reflecting his developing style and his respect for traditional forms. His musical language is generally tonal, while acknowledging, within a tonal context, dodecaphonic fashions. His two violin concertos were dedicated to Ruth Possett and Joseph Fuchs, respectively, and his 1970 Fantasia for violin and orchestra was commissioned for Salvatore Accardo.

Chamber Music

Piston's five string quartets span a period from 1933 to 1962 and make up an important part of his chamber music. Other works include a Flute Quintet and Piano Quintet written in the 1940s, and a String Sextet and Piano Quartet written in 1964.

Pitfield, Thomas (1903–1999)

Born in the north of England, Thomas Pitfield studied only briefly at the Royal Manchester College of Music before financial necessity brought training in arts and crafts, followed by a career as a teacher of these subjects. Meanwhile he was able to develop his ability as a composer, leading in 1947 to a return to the Manchester College, where he taught until his retirement in 1973. His varied compositions include works for children and amateurs, music for distinguished contemporary performers, and music for unusual instruments.

Orchestral and Chamber Music

Pitfield's orchestral compositions include a Sinfonietta written for the Hallé Orchestra. After the withdrawal of his First Piano Concerto he wrote two further such works, the second intended as a possible student audition piece. His music proves easily assimilable, leading to harsh criticism from those anxious for something more astringent.

Pizzetti, Ildebrando (1880–1968)

Among the most respected Italian composers of his generation, Pizzetti has in recent years suffered some neglect, due, in part, to his natural conservatism in an age of experiment. He was, however, versatile and prolific; ambitious in opera, he also contributed interesting additions to choral and vocal repertoire, as well as chamber music.

Operas

Pizzetti wrote over 20 operas, collaborating in earlier years with D'Annunzio, with whom he wrote the opera *Fedra* ('Phaedra'). His *Assassinio nella cattedrale* ('Murder in the Cathedral') treats a translation of T.S. Eliot's play, while his last opera, *Clitennestra* ('Clytemnestra'), with a libretto by the composer, was staged at La Scala, Milan, in 1965. His *Sinfonia del fuoco* ('Symphony of Fire') was written for the silent film *Cabiria* to a scenario by D'Annunzio.

Choral and Vocal Music

Pizzetti's choral music, much of which again draws its literary source from ancient Greece and Rome, includes a Requiem and the cantata *Vanitas vanitatum* ('Vanity of Vanities'), with a text from Ecclesiastes.

Chamber Music

In addition to various works for piano, Pizzetti left two string quartets as well as interesting duo sonatas for violin and piano, and cello and piano.

Platti, Giovanni Benedetto (?1697 or before 1692 – 1763)

Like his father, Giovanni Platti served as a musician in the musical establishment of St Mark's in Venice, where he was perhaps a pupil of Gasparini. In 1722 he is listed as a virtuoso in the service of the Prince-Bishop of Würzburg, described there as an oboist. He is later recorded as having assumed the duties of a violinist and singing teacher.

Instrumental and Vocal Music

Platti's vocal works include Mass settings and a Requiem. His instrumental music includes various concertos and sonatas as well as a set of Six Flute Sonatas characteristic of the transitional styles of the period.

Playford, John (1623–1686/7)

John Playford started his career as a London bookseller, publishing political tracts. His musical publications include collections of psalms and hymns, books of musical instruction, songs and instrumental pieces. He was succeeded in the business by his son Henry. Another John Playford was his nephew, concerned in another printing business, which ended at the latter's death in 1685.

Musical Publications

Playford's *The English Dancing Master* has proved a fruitful source of popular English airs of the time.

Pleyel, Ignace Joseph (1757–1831)



A pupil of Vanhal and then, in 1772, of Joseph Haydn in Eisenstadt, Ignace Joseph Pleyel was encouraged by the patronage of Count Erdödy. He travelled in Italy in the 1780s, and from about 1784 served as assistant and then Kapellmeister of Strasbourg Cathedral. Following the outbreak of the French Revolution he moved in 1791 to London for a season, his presence coinciding with that of Haydn. He returned to a newly acquired property near Strasbourg but in 1795 moved to Paris, where he set up a music publishing business and shop. The former came to an end in 1834. In 1807 he established a piano manufacturing business, continued by his son Camille Pleyel; the firm had a distinguished recital hall, the Salle Pleyel.

Instrumental and Vocal Music

Pleyel was a prolific composer, with a quantity of symphonies, *symphonies concertantes* and concertos to his credit. He wrote a similar quantity of chamber music, music for piano and for harp, two Mass settings and a Requiem, and, for George Thomson in Edinburgh, arrangements of 32 Scottish songs. Mozart, usually sparing in his praise, found Pleyel's string quartets pleasing and worthy of Pleyel's teacher, Haydn.

Pleyel, Mme Camille (*née Marie Moke*) (1811–1875)

The pianist and piano teacher Marie Moke, who had briefly been engaged to Berlioz, became the wife of Camille Pleyel but separated from her husband in 1835 and from 1848 to 1872 taught in Brussels. Her compositions include piano pieces, symphonies and chamber music, and she enjoyed a reputation as a virtuoso performer.

Pokorny, Franz Xaver (1729–1794)

A pupil of Johann Stamitz and of Holzbauer in Mannheim, the Czech composer Pokorny served at Wallerstein until 1766, when he was appointed to the musical establishment of Thurn und Taxis at Regensburg. Due to the existence of several other musicians with the same name, there has been some confusion about the large quantity of symphonies and concertos thought to be his work.

Orchestral Music

Some 100 symphonies, 50 harpsichord concertos and a variety of other works have been attributed to Pokorny. Following the common style of the period, he wrote four-movement symphonies, scored for the conventional orchestra of the time. Three concertos for two horns are thought to be his.

Ponce, Manuel (1882–1948)

The Mexican pianist and composer Manuel Ponce studied in Italy and Germany, returning home finally to establish himself as a writer, teacher and composer and a leading figure in the musical life of the country.

Orchestral Music

Ponce's characteristically Mexican music includes an important addition to guitar repertoire: his *Concierto del sur* ('Concerto of the South'), written for the guitarist Segovia. Two years later, in 1943, he wrote an effective Violin Concerto, in which he makes use of the best known of his songs, the popular *Estrellita*.

Guitar Music

As Kreisler did for the violin, so Ponce wrote a series of pastiche pieces for the guitar, attributing them to various composers of the past (this at the request of Segovia, who needed a more extensive repertoire). His compositions for guitar include sonatas, preludes, and a set of variations with a fugue on the traditional melody *La folia*.

Piano Music

Ponce's piano music, coloured by national elements, reflects his own interest in the instrument.

Ponchielli, Amilcare (1834–1886)

Ponchielli was among the most important Italian opera composers of the 19th century, second only to Verdi in the third quarter of the century.

Operas

The best known of the 11 operas written by Ponchielli is *La Gioconda*, its famous 'Dance of the Hours' a popular favourite.

Poot, Marcel (1901–1988)

A pupil of Mortelmans and Gilson, the Belgian composer Marcel Poot taught at the Brussels Conservatoire, where he served as director from 1949 until 1966. His music in various genres is tonal and akin to the style of Prokofiev.

Orchestral Music

Poot wrote a quantity of music for silent films in addition to a series of symphonies, concertos and other works for orchestra. Of these the most frequently heard is his cheerful *Vrolijke ouverture* of 1935.

Popper, David (1843–1913)

The name of David Popper remains familiar to cellists. A cello pupil of Goltermann, he enjoyed an international career as a virtuoso, eventually settling in Vienna as principal cellist at the Court Opera and as a member of the Hellmesberger Quartet. He later resumed his peripatetic career as a performer before finally settling in Budapest to teach at the Royal Conservatory.

Cello Music

Popper wrote a large quantity of music for the cello, including, notably, his Requiem for three cellos and orchestra, four concertos, and certain virtuoso pieces that have remained firmly in recital repertoire.

Porpora, Nicola (1686–1768)

The son of a Naples bookseller, Nicola Porpora won early favour with the Habsburg rulers of the city and then with the Portuguese ambassador. His operas were performed with success also in Vienna, followed by performances in Rome. After a period spent in Venice Porpora moved in 1733 to London, where his new opera *Arianna in Nasso* ('Ariadne on Naxos') opened the first season of the Opera of the Nobility, set up in opposition to the company with which Handel was concerned. In 1736 he returned to Venice, where in 1742, after another period in Naples, he became *maestro di coro* at the Ospedale della Pietà, the institution where Vivaldi had been employed for so many years. His next employment was in Dresden, and then from 1752 he lived in Vienna, where the young Haydn became his pupil, assistant and valet. In 1760 he returned to Naples, where he died in 1768.

Operas

Porpora was a prolific and greatly esteemed composer of opera, writing in a contemporary style that reflected his own abilities as a singing teacher.

Porretti, Domenico (d.1783)

A cellist in the Spanish Chapel Royal between 1734 and 1783, Domenico Porretti enjoyed a considerable reputation as a player and was much admired by the famous singer Farinelli. He was the father of Joaquina, Boccherini's second wife.

Cello Music

Porretti seems to have written 24 cello concertos and a work for four cellos mentioned by Padre Antonio Soler, the whereabouts of all of which are unknown. One cello sonata has recently been found among the collection of scores at the castle of Schönborn-Wiesentheid in Germany.

Porter, Quincy (1897–1966)

The American composer and viola player Quincy Porter studied at Yale before moving to Paris, where he was briefly a pupil of Vincent d'Indy. In America once more, he studied with Ernest Bloch. He later held teaching positions at a number of major American institutions.

Vocal and Instrumental Music

His earlier German-style training tempered by French influence, Porter developed his own musical voice. His songs include settings of Shelley and Shakespeare, and of his own texts, and his orchestral compositions include a Viola Concerto. His varied chamber music includes six string quartets.

Portugal, Marcos António (1762–1830)

Born in Lisbon, Marcos António Portugal had his musical training and early career there, continuing to write operas from 1792 to 1800 in Naples. He returned to Lisbon and eventually rejoined the exiled court in Rio de Janeiro. He held a dominant position in musical life until his death, remaining in the service of his royal pupil Prince Pedro, from 1822 Pedro I, when the Portuguese court returned to Lisbon in 1821.

Operas

Portugal won a significant contemporary reputation as a composer of opera. He seemingly wrote 35 Italian operas and 21 Portuguese comic operas. The former include the comic Italian

opera *Le donne cambiate* ('The Women Transformed'; based on Coffey's play *The Devil to Pay*), first staged in Venice in 1797.

Poulenc, Francis (1899–1963)



The French composer Francis Poulenc only undertook formal musical training, with Charles Koechlin, in 1921, by which time he had already become identified with Les Six, the six French composers of the circle of Jean Cocteau that included Honegger, Auric and Milhaud. His music was initially light-weight in style, but the death of a close friend in 1935 brought a new depth to his work at the same time as the start of a long collaboration with the singer Pierre Bernac.

Stage Works

Poulenc won considerable success with his comic opera *Les Mamelles de Tirésias* ('The Breasts of Tiresias'), with a text by Apollinaire. It was written during the later days of the war and staged in Paris in 1947. The tragic opera *Dialogues des Carmélites* ('Dialogues of the Carmelites') is part of the international operatic repertoire. Its libretto is based on a play by Georges Bernanos dealing with the execution of Carmelite nuns during the French Revolution, itself based on Gertrud von Le Fort's novel *Die Letzte am Schafott* ('The Last on the Scaffold'). Other stage works, in addition to a number of scores of incidental music and film music, include the ballet *Les Biches*, first staged in Monte Carlo in 1924.

Orchestral Music

Poulenc's orchestral music includes a suite from *Les Biches*, a charming *Concert champêtre* for harpsichord and small orchestra, as well as concertos for organ, for piano and for two pianos.

Choral and Vocal Music

Poulenc made a significant and idiomatic contribution to the art of French solo song in addition to a number of choral works. His solo songs range from settings of Apollinaire and Cocteau to settings of Ronsard. His melodrama *L'Histoire de Babar*, for reciter and piano, tells the story of

Babar the Elephant, the creation of Jean de Brunhoff in a simple tale for children. His church music, after his inner conversion to the Catholic religion of his childhood in 1935, is marked by a Mass setting of 1937, and, more notably, the moving *Stabat mater* of 1950. In 1959 came the *Gloria* for solo soprano, chorus and orchestra, with a final more sombre *Sept Répons des ténèbres* in 1961.

Chamber Music

French composers of the 20th century have shown a particular deftness in the handling of woodwind instruments. This ability is exemplified in Poulenc's sonatas for flute and piano, clarinet and piano, and oboe and piano, in addition to an attractive Trio for oboe, bassoon and piano.

Piano Music

The best known of all Poulenc's music was at one time the three *Mouvements perpétuels* of 1918. There is a Sonata for piano duet of the same year and a number of attractive short pieces, including a neoclassical Suite after Claude Gervaise and the elegant *Promenades*.

Praetorius, Michael (c.1571–1621)

In the 1590s Michael Praetorius settled in Wolfenbüttel as organist to Duke Heinrich Julius of Brunswick Wolfenbüttel and was later appointed court Kapellmeister. In 1613 he moved temporarily to Dresden, at the request of the Elector of Saxony, returning to Wolfenbüttel in 1616 although continuing to undertake other work, not least in the reorganisation of musical establishments. His writings on music include the important *Syntagma musicum*, the second volume of which gives useful information on the musical instruments of his time.

Church Music

Descended from a family of strict Lutheran persuasion, Praetorius based a great deal of his music on Lutheran hymns and on the Latin Lutheran liturgy of the time. His *Musae Sioniae*,

in nine parts, contains a variety of Lutheran church music, polyphonic and homophonic. It contains a number of works which have become a moderately familiar part of today's choral and hymn repertoire, in particular the familiar carol *Es ist ein Ros entsprungen* ('A Rose has Grown'), *In dulci jubilo* and *Puer natus in Bethlehem* ('A Boy is born in Bethlehem').

Instrumental Music

Instrumental music by Michael Praetorius is confined to his collection of dances, *Terpsichore*. A set of organ chorales is included in the seventh book of *Musae Sioniae*.

Predieri, Luca Antonio (1688–1767)

Predieri served as a viola player and violinist at San Petronio in his native Bologna, where he also established himself as a composer. In 1737 he moved to Vienna as deputy director of the court chapel, of which he took charge in 1741. He spent the last 14 years of his life at home in Bologna. He wrote a number of operas, oratorios and settings of liturgical texts.

Operas

Predieri wrote some 30 operas, staged in Bologna and elsewhere in Italy, and in Vienna. His settings of libretti by Metastasio included the opera *Zenobia*, staged in Vienna in 1740. From this comes the aria with trumpet obbligato 'Pace una volta'.

Primrose, William (1904–1982)

The viola player William Primrose studied the violin in his native city of Glasgow, in London, and in Belgium with Eugène Ysaÿe, who advised him to turn instead to the viola. He played in the London Quartet and then in the NBC Symphony Orchestra, during which time he established his own quartet. He then proceeded to a solo career, and several important composers (such as Bartók, Britten, Milhaud and Rochberg) wrote works for him.

Viola Music

Primrose was among the leading viola players of his generation, doing much to promote interest in the instrument. His compositions consist largely of pieces for the viola and include many transcriptions. Among works written for him was Bartók's unfinished Viola Concerto.

Prin, Yves (b.1933)

Trained at the Paris Conservatoire, Yves Prin began his career as a pianist, turning, after a meeting with Bruno Maderna, to conducting, with a concentration in particular on contemporary music. He has enjoyed a close association with Radio France.

Orchestral Music

Prin had an early interest in serialism, a system that he later abandoned. His *Dioscures* of 1977, a *concerto grosso*, revised in 1984, derives its inspiration from a passage in a book by Michel Tournier. *Ephémères*, a capriccio for violin and chamber orchestra revised in 1992, is proposed as homage to Ravel. *Le Souffle d'Iris* ('The Breath of Iris'), a flute concerto, explores the varied possibilities of modern flute technique.

P

Prokofiev, Sergey (1891–1953)



MUSIC ON CD 2

Sergey Prokofiev, precocious as a child, entered the St Petersburg Conservatory in 1904, by which time he had already written a great deal of music. At the Conservatory he shocked the more conservative director, Glazunov, but learned much from an older fellow student, the composer Myaskovsky. After the Revolution he was given permission to travel abroad and remained intermittently out of Russia, in America and then in Paris, until his final return to Russia in 1936. At home, though in touch again with the root of his inspiration, he found himself out of favour with the authorities and in 1948 the subject of particular and direct censure. His death in 1953, on the same day as Stalin,



deprived him of the enjoyment of the subsequent relaxation in musical censorship that then took place. In style Prokofiev is ironic, writing in a musical language that is often acerbic.

Stage Works

Prokofiev first attempted to write an opera at the age of nine. Maturer operas include *The Love for Three Oranges*, written in 1919 for Chicago, *The Fiery Angel* and *War and Peace*, the last based on Tolstoy's novel. An early ballet score for Diaghilev proved unacceptable, but later ballets, once rejected as undanceable, include *Romeo and Juliet* and the 1944 *Cinderella*. Both ballets as well as the first mentioned opera are known to concert audiences from the composer's own orchestral suites based on them. *The Prodigal Son* was commissioned by Diaghilev and first staged in Paris in May 1929, three months before the impresario's death. Film scores by Prokofiev include *Alexander Nevsky*, written for Eisenstein's film of that name, and music for the same director's *Ivan the Terrible*. Music for the film *Lieutenant Kijé*, a fictional character, created by a clerical error and maintained in existence to the end, was written in 1933.

Orchestral Music

Symphonies

Prokofiev wrote seven symphonies. Of these the 'Classical' Symphony (No. 1), written in 1916–17 with the work of Haydn in mind, is the best known. The Fifth Symphony of 1944 is a work on a much larger scale. The Third Symphony makes use of material from the opera *The Fiery Angel* and the Fourth Symphony draws on the ballet *The Prodigal Son*.

Concertos

Of Prokofiev's five piano concertos the third is the best known, written in the composer's instantly recognisable musical language, from the incisive opening to the motor rhythms that follow, in a mixture of lyricism and acerbic wit. More overtly Romantic in feeling are the two fine violin concertos. His early Cello Concerto, completed in 1938, was followed 14 years later by a Cello Concertino, completed by the cellist Rostropovich and the composer Kabalevsky after Prokofiev's death.

Choral and Vocal Music

In addition to a wide variety of choral and vocal music, which includes a concert version of the film score for *Alexander Nevsky*, Prokofiev wrote a number of less memorable works for various occasions of political importance.

Chamber Music

Chamber music by Prokofiev includes two sonatas for violin and piano, the second originally for flute and piano and revised by the composer, with the help of the violinist David Oistrakh. He completed his C major Cello Sonata in 1949 but a second sonata for the instrument was left unfinished at the time of his death. The *Five Melodies* for violin and piano, based on earlier songs, are also in general repertoire.

Piano Music

Prokofiev, himself a formidable pianist, completed nine piano sonatas out of a projected eleven. His music for piano also includes piano versions of music from the ballets *Romeo and Juliet* and *Cinderella*.

Music for Children

One of the most widely known of all Prokofiev's compositions is his tale for children *Peter and the Wolf*, for narrator and orchestra. It is a simple pedagogical work to introduce to children the instruments of the orchestra, with instruments or groups of instruments representing characters in the story.

P

Puccini, Giacomo (1858–1924)



MUSIC ON CD 2

Descended from a family of musicians, Puccini was the most important Italian opera composer in the generation after Verdi. He was born and educated in Lucca, later studying under Ponchielli at the Milan Conservatory. He began his career as a composer of opera with *Le Villi*, on the story familiar from Adam's ballet



Giselle, but first won significant success in 1893 with *Manon Lescaut*. A musical dramatist of considerable power, if sometimes lacking in depth, he wrote 12 operas in total, the last, *Turandot*, still unfinished at the time of his death in 1924.

Operas

The opera *Manon Lescaut*, using the full name of the heroine of the 18th-century Abbé Prévost's novel to distinguish the work from Massenet's treatment of the same subject, won great success. Manon, seduced by the old Geronimo, returns to her former lover, Des Grieux, but is betrayed to the authorities and transported to America, where she dies in the arms of her lover, who has followed her. *La Bohème*, first staged in 1896, centres on the love of Mimì and the poet Rodolfo in the Latin Quarter of Paris, a story of innocent love, betrayal and the final death of the heroine. *Tosca*, staged first in Rome in 1900, deals with the love of the singer Tosca for the painter Cavaradossi, their implication in revolutionary activities, and their death through the machinations of the wicked police-chief Scarpia, himself murdered by Tosca. *Madama Butterfly* is a story of love betrayed, the innocent Japanese heroine of the title deserted by her faithless American husband and finally compelled to suicide. *La Fanciulla del West* ('The Girl of the Golden West') is set in a slightly improbable Wild West, while the triptych *Il Trittico*, three short operas that include *Gianni Schicchi*, attempts a change of mood. Puccini's last opera, *Turandot*, based on a Chinese story by the 18th-century dramatist Gozzi, makes inappropriate use of Chinese melodies, but is a moving study of the love of the suitor Prince Calaf for the icy-hearted and cruel Princess Turandot. All ends happily, but not before moments of suspense, marked by the famous tenor aria 'Nessun dorma' ('Let no-one sleep').

Chamber and Choral Music

Some of the musical material of a particularly poignant moment in *Manon Lescaut* appears in a set of pieces for string quartet by Puccini, *Crisantemi* ('Chrysanthemums'), part of a very small output of instrumental music, little of which was published by the composer. His *Messa di Gloria*, rediscovered relatively recently, was written in 1880, marking the end of Puccini's studies in Lucca. His orchestral *Preludio sinfonico* also dates from this early period of his career.

Pugnani, Gaetano (1731–1798)

The name of Gaetano Pugnani is familiar to all violinists through Kreisler's famous pastiche, the *Praeludium and Allegro* ascribed to him. A pupil of Somis in Turin, Pugnani won esteem there, with court appointments, before concert appearances took him to Paris (the *Concerts spirituels*) and to London (the concerts organised by J.C. Bach and C.F. Abel). After a period in Turin he resumed concert tours, now with his pupil Viotti. He died in Turin in 1798, shortly before the occupation of the city by the French and the dissolution of the royal musical establishment.

Instrumental Music

Pugnani wrote operas, ballet music and cantatas. His instrumental music includes violin concertos and overtures, and a variety of chamber music in which he explored the new possibilities of changing styles.

Purcell, Henry (1659–1695)

MUSIC ON BONUS AREA



Henry Purcell was one of the greatest English composers, flourishing in the period that followed the Restoration of the monarchy after the Puritan Commonwealth period. He spent much of his short life in the service of the Chapel Royal as a composer, organist and singer. With considerable gifts as a composer, he wrote extensively for the stage (particularly in a hybrid musico-dramatic form of the time), for the church, and for popular entertainment. He was a master of English word-setting and of contemporary compositional techniques for instruments and voices. He died in 1695, a year after composing funeral music for Queen Mary.

Stage Works

Purcell wrote only one full opera, a short work supposedly designed for a girls' school. The tragic story of *Dido and Aeneas*, with a libretto by Nahum Tate, has a perfection of its own. Dido's final lament, before she kills herself, follows the model for such compositions established

by Monteverdi 80 years before. Other stage works by Purcell are in the hybrid form now known as semi-opera, combining spoken drama with a musical element that in the concert hall may be performed apart from its wider dramatic context. These semi-operas include *King Arthur*, with a text by the poet John Dryden, a work that includes fascinating music for a chorus of cold people, frozen by the Cold Genius but thawed by the power of Love. *The Fairy Queen*, based on Shakespeare's *A Midsummer Night's Dream*, includes an interesting if apparently inappropriate Chinese masque, while *The Tempest*, again based on Shakespeare, includes songs and dance music of great interest.

Purcell provided incidental music, dances and songs for a great many plays, including Aphra Behn's *Abdelazar or The Moor's Revenge*, a rondeau from which provides the theme for Benjamin Britten's *Young Person's Guide to the Orchestra*.

Church Music

Purcell provided a number of verse anthems and full anthems for the liturgy of the Church of England as well as settings of the Morning and Evening Service, including the *Magnificat*, *Nunc dimittis*, *Te Deum* and *Jubilate*. The anthems offer considerable musical interest, exemplified in the verse anthems *Rejoice in the Lord alway* and *My heart is inditing*. Other sacred vocal music includes the Latin psalm setting *Jehovah, quam multi sunt hostes* as well as settings of sacred poems by contemporary writers.

Secular Vocal Music

Purcell's secular vocal music includes a number of Odes for the feast of St Cecilia, patron saint of music, and a number of welcome songs and other celebrations of royal occasions. He wrote a considerable quantity of solo songs, in addition to the songs included in his work for the theatre. These solo songs and the songs for two or more voices offer a particularly rich repertoire, exemplified by 'Music for a while', from the play *Oedipus*, and 'Man is for a woman made', from *The Mock Marriage*. Other vocal works include a number of catches (rounds for popular entertainment).

Instrumental Music

Instrumental music by Purcell, in addition to the theatre music, includes sets of fantasias for viols and two sets of trio sonatas.

Keyboard Music

Although Purcell was employed for over half his life as an organist of the Chapel Royal and at Westminster Abbey, he wrote relatively little for the instrument. His harpsichord music includes a number of suites, some of which include transcriptions of his own theatre music.

Purcell, Daniel (1664–1717)

Henry Purcell's younger brother, Daniel, was enrolled as one of the children of the Chapel Royal and from 1688 was organist at Magdalen College, Oxford. He returned to London at his brother's death in 1695 and was from 1698 employed as organist at St Dunstan's-in-the-East.

Vocal and Instrumental Music

Daniel Purcell wrote anthems, odes, cantatas and songs. He made a considerable contribution to theatre music, including the music for the final masque in his brother's semi-opera *The Indian Queen*. Other compositions include pieces for the flute and for the harpsichord.

Q

Quantz, Johann Joachim (1697–1773)
 MUSIC ON BONUS AREA

The son of a blacksmith, Quantz had his early training, after the death of his parents, as an apprentice town musician in Merseburg. He was employed as an oboist by August II of Saxony in Dresden and in Warsaw, but sought to further his career by study of the transverse flute. At the same time he developed his abilities as a composer and his knowledge of current repertoire, with periods of study in Italy and visits to Paris and to London. In Berlin he taught the future Frederick the Great, who, on his accession to the Prussian throne in 1740, employed Quantz as a composer, principally for his own private concerts which Quantz superintended. Quantz's treatise on flute playing has proved an informative guide to the general performance of music of the time.

Instrumental Music

Much of Quantz's music was written for the flute, with concertos and sonatas with and without *basso continuo*.

Quilter, Roger (1877–1953)
 MUSIC ON BONUS AREA

After schooling at Eton, the English composer Roger Quilter studied at the Hoch Conservatory in Frankfurt, where his fellow students included Balfour Gardiner, Cyril Scott, Norman O'Neill and, briefly, Percy Grainger – composers later known as the Frankfurt Group. Family money allowed him a comfortable existence though it was marred by his depression, the result of his homosexual inclinations.

Vocal Music

Quilter is particularly remembered for his songs, settings of texts that demonstrated his literary perspicacity.

Stage Works

Quilter's stage music is generally light in nature. His music for a fairy-play for children, *Where the Rainbow Ends*, won regular performances, but the more ambitious light opera *Julia*, with words by Rodney Bennett (father of the composer Richard Rodney Bennett), failed, although episodes from it were published. Quilter also wrote music for ballet and incidental music for the theatre.

Instrumental Music

Quilter's deftness of touch is demonstrated in works such as *A Children's Overture*, which once enjoyed considerable popularity.

R

Rabaud, Henri (1873–1949)

Henri Rabaud, descended from a family with distinguished musical traditions, was a pupil of Gédalge and Massenet at the Paris Conservatoire, of which he became director after Fauré's retirement. He was conservative as a composer and active as a conductor.

Dramatic Music

Rabaud's opera *Mârouf, savetier du Caire* ('Mârouf, Cobbler of Cairo') combines the Wagnerian and the exotic. He wrote other operas, incidental music and film scores, the latter including the 1925 score for *Joueur d'échecs* ('Chess Player').

Orchestral Music

Orchestral music by Rabaud includes *Divertissements sur des chansons russes* ('Divertissements on Russian songs'), *Eglogue* (a Virgilian poem for orchestra), and the symphonic poem *La Procession nocturne*.

Rachmaninov, Sergey (1873–1943)

MUSIC ON CD 2



After study at the St Petersburg and Moscow Conservatories, Sergey Rachmaninov embarked on a career in Russia as a composer, pianist and conductor. Exile from his own country after the Communist Revolution of 1917 forced an increased concentration on performance as one of the most distinguished pianists of the day, activity that enabled him to support his family but left less time for his work as a composer. For practical reasons he eventually based himself in the United States, while keeping a villa in Switzerland. He died in Beverly Hills in 1943.

Orchestral Music

The second of Rachmaninov's four piano concertos holds an unchallenged position among Romantic works in this form, its popularity closely rivalled by the *Rhapsody on a Theme of Paganini* for piano and orchestra. While the *Symphonic Dances* of 1940 enjoy some popularity, as well as the symphonic poem *The Rock* and the dark-hued *Isle of the Dead*, with its recurrent motif from the Latin Requiem Mass, the second of his three numbered symphonies is still more familiar. His First Symphony had a disastrous first performance under Glazunov in 1897 but has more to recommend it than critics of the time suggested. Of the other piano concertos, the first, written while he was still a student, proved effective enough; the third, technically demanding for the performer but popular with audiences, is more organically structured than the second; and the fourth, composed abroad in 1926 and revised in 1941, has never found a significant place in solo repertoire.

Piano Music

Rachmaninov's Prelude in C sharp minor won early popularity that largely outweighed its merits. Other piano works include the *Études-tableaux* of 1911 and 1916–17, two sonatas, sets of preludes and *moments musicaux*, transcriptions (including the two Kreisler pieces *Liebesleid* and *Liebesfreud*), and the impressive *Variations on a Theme of Corelli* (his last original composition for solo piano, composed in 1931 and based on the popular Baroque dance theme of *La folia*, also used by Corelli in a violin sonata).

Chamber Music

Rachmaninov, in his earlier career, wrote a small number of works for instrumental ensemble. Notable among these are the compositions for cello and piano, dedicated to Tchaikovsky's friend, the cellist Anatoli Brandukov. They include a fine sonata as well as the Prelude and *Danse orientale* that form Opus 2. His *Vocalise*, originally just that (a wordless song), is also a familiar element in cello repertoire. The second of his two *Trios élégiaques* written in 1893, a year after the first, mourns the death of Tchaikovsky.

Raff, Joachim (1822–1882)

Joachim Raff enjoyed the highest reputation in his lifetime but was later remembered only for his famous Cavatina, an attractive short piece that appeared in many arrangements. Encouraged by Mendelssohn and then by Liszt, he served the latter as an assistant at Weimar, orchestrating Liszt's earlier symphonic poems. His own work as a composer started in earnest when he left Weimar in 1856, to settle in Wiesbaden and then, from 1877, in Frankfurt as director of the Hoch Conservatory, a position he retained until his death in 1882.

Orchestral Music

Recent attempts have been made to reassess Raff's music. His 11 symphonies go some way towards a synthesis of pure music and the programmatic element of the Neo-German school exemplified in the symphonic poems of Liszt. Most of the symphonies have titles of one sort or another, the last four representing aspects of the four seasons. He wrote concertos for piano, for violin and for cello, and other works for solo instrument and orchestra, as well as a series of suites and overtures.

Chamber Music

Raff contributed to the repertoire of German chamber music with works ranging from piano quintets to duo sonatas, the last including five sonatas for violin and piano.

Piano Music

Equally prolific in his work for the piano, Raff wrote a large number of shorter pieces, as well as transcriptions and fantasies derived from the current operatic repertoire.

Vocal and Choral Music

In addition to works for choir, including several psalm settings, Raff published four volumes of part-songs, three of them for male voices.

Opera

Raff enjoyed some success with his first opera, *König Alfred*, first staged in Weimar in 1853. One other of his six operas, *Dame Kobold*, received some contemporary attention.

Raimbaut de Vaqueiras (fl.1180–1207)

A member of the minor nobility, Raimbaut de Vaqueiras was an associate of the leading troubadour poets and singers of his time, serving intermittently at the court of Bonifatius I of Monferrat, with whom he shared military exploits and possibly death on the battlefield.

Songs

35 poems by Raimbaut survive, seven of them with music. He had command of a number of languages, apart from his native Provençal. The best known of these is *Kalenda maya*, its music based on an existing *estampie*.

Raimon de Miraval (fl.1160–1229)

The troubadour Raimon de Miraval, a member of the minor nobility, shared with his three brothers the castle of Miraval near Carcassonne, destroyed in the Albigensian Crusade. He spent time at the courts of Aragon and Castile, and was associated with Count Raimon VI of Toulouse.

Songs

22 of the 48 surviving songs of Raimon exist with their music, a substantial amount from the repertoire of one troubadour.

Rainier, Priaux (1903–1986)

Born in South Africa, Priaux Rainier moved to London with a violin scholarship that enabled her to study at the Royal Academy of Music. She taught the violin at the Academy until 1935, when she was able to turn to composition, later taking lessons briefly with Nadia Boulanger. Influenced by the ideas of the sculptress Barbara Hepworth and the painter Ben Nicholson in St Ives, she taught composition at the Academy from 1943 until 1961.

Instrumental and Vocal Music

Rainier's music was influenced partly by her childhood in Zululand. She first drew attention with her String Quartet of 1939, followed in 1961 by *Quanta* for oboe and string trio. Her orchestral works include a Cello Concerto, and vocal compositions include settings of texts by John Donne, David Gascoigne, Edith Sitwell and Dylan Thomas.

Raison, André (before 1650 – 1719)

André Raison served as organist at the Paris Abbey of Ste Geneviève and from 1687 also at the college and church of the Jacobins, St Jacques. His pupils included Clérambault.

Organ Music

Raison produced two collections of organ music. The first contains five organ Masses that lend themselves, in their absence of plainchant, to modal transposition and to use with the *Magnificat*, following the custom of alternating vocal and instrumental verses.

Rameau, Jean-Philippe (1683–1764)
 MUSIC ON BONUS AREA

Rameau was the leading French composer of his time, particularly after the death of Couperin in 1733. He made a significant and lasting contribution to musical theory. Born in Dijon, two years before the year of birth of Handel, Bach



and Domenico Scarlatti, Rameau spent the earlier part of his career principally as organist at Clermont Cathedral. In 1722 or 1723, however, he settled in Paris, publishing further collections of harpsichord pieces and his important *Treatise on Harmony*, written before his removal to Paris. From 1733 he devoted himself largely to the composition of opera and to his work as a theorist, the first under the patronage of a rich amateur, in whose house he had an apartment.

Dramatic Works

Rameau contributed to a variety of dramatic forms, continuing, in some, the tradition of Lully. These included *tragédies lyriques*, *comédies lyriques* and *comédies-ballets*. His first success in 1733 was *Hippolyte et Aricie*, but as time went on fashions changed and the stage works he wrote after *Les Paladins* in 1760 remained unperformed. Orchestral suites derived from some of Rameau's stage works at least make a certain amount of this music readily available.

Keyboard Music

Sixty of Rameau's 65 harpsichord pieces were written by 1728, with a final group appearing in 1741. Published in 1706, 1724 and around the year 1728, these collections, with the final collection of 1741, consist of genre pieces and dances in the established tradition of French keyboard music.

R

Chamber Music

In the later part of his career Rameau also wrote a series of suites, the *Pièces de clavecin en concerts*, for harpsichord, flute or violin and second violin or tenor viol.

Ramírez, Ariel (b.1921)

The Argentinian composer and pianist Ariel Ramirez is known through South America for his synthesis of popular and liturgical styles.

Choral Music

Ramírez uses popular Latin American dance forms in his *Navidad Nuestra*, with Spanish texts that present scenes from the Nativity. His *Misa Criolla* ('Creole Mass') again draws on popular musical elements, setting a Spanish text of the Mass.

Ramsey, Robert (c.1590–1644)

The Scottish composer and organist Robert Ramsey seems to have been descended from a family of court trumpeters who followed James VI of Scotland to London, when he became James I of England. He graduated at Trinity College, Cambridge in 1616, remaining there as organist and choirmaster for the rest of his life.

Vocal Music

Ramsey wrote liturgical music, including verse and full anthems for the Anglican liturgy, with Latin settings that reflect the new style of Monteverdi. His secular music includes madrigals, consort and continuo songs, and dialogues.

Rangström, Anders Johan Ture (1884–1947)

Born in Stockholm, the composer, critic and singer Ture Rangström studied there and with Pfitzner in Berlin. In Sweden his association with Strindberg was important, commemorated in his Symphony No. 1 'August Strindberg in memoriam'. After an earlier career as a singer, he later won a name for himself as a conductor.

Vocal and Stage Music

Rangström wrote a quantity of songs and two completed operas, the first, *Kronbruden* ('The Crown Bride'), based on Strindberg.

Instrumental Music

Rangström's orchestral music includes four symphonies, a Ballade for piano and orchestra, and *Divertimento elegiaco* for strings. His chamber music includes suites for violin and piano *in modo antico* and *in modo baroco*.

Rasmussen, Sunleif (b.1961)

Sunleif Rasmussen was born in the Faroe Islands and studied in Oslo. He later studied with Bent Sørensen and at the Royal Conservatory in Copenhagen.

Vocal and Instrumental Music

In addition to choral music and songs Rasmussen has written a symphony, *Oceanic Days*, which recalls his native land; a violin concerto, *Song of Seasons*; and a saxophone concerto, *Dem Licht entgegen* ('Towards the Light').

Rautavaara, Einojuhani (b.1928)
 MUSIC ON BONUS AREA

The Finnish composer Rautavaara has absorbed a variety of influences to create a characteristically warm musical language of some variety. He was a pupil of Merikanto in Helsinki and of Persichetti at the Juilliard School in New York before pursuing further study in Germany. He has been the recipient of various awards, including the Sibelius Prize of the Wihuri Foundation.

Orchestral Music

Rautavaara's very original *Cantus arcticus* includes recorded birdsong from the Arctic Circle, while his Third Symphony makes subtle and generally tonal use of a 12-note series. He has described his First Piano Concerto as a post-modernist work in its expressiveness.

Piano Music

Rautavaara's piano music shows similar originality, both in its sources of inspiration (including the pictorial and visual), and in its development.

Ravel, Maurice (1875–1937)

www MUSIC ON BONUS AREA



French, of paternal Swiss and maternal Basque descent, Ravel combined skill in orchestration with meticulous technical command of harmonic resources, writing in an attractive musical idiom that was entirely his own, in spite of contemporary comparisons with Debussy, a composer his senior by some 20 years.

Stage Works

Operas

Ravel wrote two operas. The first, *L'heure espagnole* ('The Spanish Clock'), is described as a *comédie musicale*; the second, with a libretto by Colette, is the imaginative *L'Enfant et les sortilèges* ('The Child and the Enchantments'), in which the naughty child is punished when furniture and animals assume personalities of their own.

Ballets

Ravel wrote his ballet *Daphnis et Chloé* in response to a commission from the Russian impresario Diaghilev. The work, described as a *symphonie chorégraphique*, is based on the Hellenistic pastoral novel of Longus. *Ma Mère l'oye* ('Mother Goose'), originally for piano duet, was orchestrated and used for a ballet, as were the *Valses nobles et sentimentales* and the choreographic poem *La Valse*. Ravel's last ballet score was the famous *Boléro*, a work he himself described as an orchestrated crescendo.

Orchestral Music

In addition to the scores for ballet and arrangements of piano works for the same purpose, Ravel wrote an evocative *Rapsodie espagnole* ('Spanish Rhapsody'). Other orchestrations of

original piano compositions include a version of the very well-known *Pavane pour une infante défunte* ('Pavane for a Dead Infanta'), the *Menuet antique*, *Alborada del gracioso* from *Miroirs*, and pieces from *Le Tombeau de Couperin*. Ravel wrote two piano concertos: the first, completed in 1930, was for the left hand only, commissioned by the pianist Paul Wittgenstein who had lost his right arm in the war; the second, for two hands, was completed in 1931.

Vocal Music

Songs by Ravel include the remarkable *Shéhérazade* (settings of a text by Tristan Klingsor for mezzo-soprano and orchestra) and the *Don Quichotte à Dulcinée* ('Don Quixote to Dulcinea') songs, originally written for a film about Don Quixote in which the famous Russian bass Chaliapin was to star. Songs with piano include settings of the Jules Renard *Histoires naturelles*, portraying its instinctive sympathy with the birds and the cricket. Ravel's five unsuccessful attempts to win the Prix de Rome are represented by five cantatas, submitted according to the rules of the competition, as he chose to interpret them.

Chamber Music

Ravel's chamber music includes the evocative nostalgia of the *Introduction and Allegro* for harp, flute, clarinet and string quartet, a Violin Sonata with a jazz-style blues movement, a Piano Trio, and a String Quartet. *Tzigane*, written for the Hungarian violinist Jelly d'Arányi, is a remarkable excursion into extravagant gypsy style.

Piano Music

Ravel himself was a good pianist. His music for the piano includes compositions in his own nostalgic archaic style, such as the *Pavane* and the *Menuet antique*, as well as the more complex textures of pieces such as *Jeux d'eau* ('Fountains'), *Miroirs* and *Gaspard de la nuit*, with its sinister connotations. The *Sonatina* is in Ravel's neoclassical style and *Le Tombeau de Couperin* is in the form of a Baroque dance suite.

Rawsthorne, Alan (1905–1971)

www MUSIC ON BONUS AREA



It was not until the later 1940s that Alan Rawsthorne was able to win an assured position in English music, writing prolifically in a style that is comparable to that of Walton, his compatriot and near contemporary.

Orchestral Music

Rawsthorne's compositions include two piano concertos, two violin concertos, and concertos for cello, for clarinet, for oboe and for two pianos. Some of his music has found its way into standard light-music repertoire.

Chamber Music

Rawsthorne's *Theme and Variations* for two violins first brought him to the attention of a wider audience when it was performed at the 1938 ISCM meeting in London. His later compositions include chamber music for a variety of instrumental combinations, from a Concerto for 10 instruments to the *Elegy* for solo guitar.

Redford, John (c.1500–1547)

The English composer, organist and poet John Redford served as a vicar choral at St Paul's Cathedral in London and subsequently as Master of the Choristers and almoner. As a poet and dramatist he contributed to the dramatic repertoire for the children of St Paul's.

Organ Music

Redford's organ music is among the first such in England to survive in any quantity. His compositions, based on plainsong and providing substitutes for antiphons or alternate verses of canticles, replaced earlier customs of instrumental improvisation.

Reger, Max (1873–1916)

MUSIC ON BONUS AREA



Reger enjoys a particularly high reputation among organists, to whose repertoire he made important additions. Born in Bavaria, he was a pupil of the important theorist Hugo Riemann and taught at the University of Leipzig before his appointment as conductor of the Meiningen Court Orchestra in 1911. In addition to his activities as a teacher, conductor and composer, he was also a pianist and organist.

Orchestral Music

Among a variety of orchestral works, including a Piano Concerto and a Violin Concerto, Reger's *Variations and Fugue on a Theme of Mozart*, an arrangement of his work of the same title for two pianos, shows, typically, a resourceful and sometimes complex use of the theme on which it is based.

Chamber Music

Reger wrote a considerable amount of chamber music of all kinds, including a number of violin sonatas and other duo sonatas, as well as string quartets and works for other groups of players. While of interest, nothing of this has become a part of popular repertoire, either for players or audiences.

Vocal and Choral Music

Among choral compositions by Reger the eight *Geistliche Gesänge* ('Spiritual Songs'), Op. 138 have proved particularly moving. Once again, however, his choral works and songs have failed to achieve any significant position in performing repertoire.

Piano Music

Reger wrote a number of short piano pieces. His *Variations and Fugue on a Theme of Mozart*, Op. 132a for two pianos, is probably the best known of his compositions for piano. Other sets of variations include *Variations and Fugue on a Theme of Beethoven*, Op. 86 for two pianos, and *Variations and Fugue on a Theme of J.S. Bach*, Op. 81 and *Variations and Fugue on a Theme of Telemann*, Op. 134 for one piano.

Organ Music

Reger's organ music offers a considerable challenge to performers and some works are said to have been composed as just such a challenge to his friend, the organist Karl Straube. Notable organ works include chorale fantasias on *Ein' feste Burg ist unser Gott* and other Lutheran chorale tunes. His compositions for organ include a *Fantasia and Fugue on B-A-C-H*.

Regondi, Giulio (1822–1872)

A composer, guitarist and concertina virtuoso, Giulio Regondi was born in Geneva (or, perhaps, Genoa), the son of a German mother and an Italian father. He appeared as a child prodigy guitarist from the 1830s, learning the newly developed concertina during a visit to London, where he settled in 1839. During a concert tour he acquired, in Vienna, an eight-string guitar. He died in London in 1872.

Guitar Music

Regondi wrote music both for the guitar and for the concertina. He published five important and challenging works for guitar in 1864.

Reich, Steve (b.1936)

The experimental American composer Steve Reich studied the work of the philosopher Wittgenstein at Cornell University, subsequently studying composition with Milhaud and with Berio. He showed an early interest in electro-acoustic music, then in the music of Africa. He has experimented particularly with the multiple use of the same instrument and forms of exact but not simultaneous repetition.

Instrumental Music

Steve Reich's instrumental music includes *Variations* for wind, strings and keyboard, *Music for*

18 Musicians, and a number of works that make use of unusual combinations of instruments – often a variety of percussion instruments – with recorded tape.

Reicha, Antoine (1770–1836)

Antoine Reicha, born Antonín Rejcha in Prague, moved in adolescence with his family to Bonn, playing violin and flute under the direction of his uncle in the court orchestra in which Beethoven also served. In 1794 he moved to Hamburg, where he took up teaching and composition instead of performance. In 1799 he tried for operatic success in Paris, but when this failed he moved to Vienna, renewing acquaintance with Beethoven and Haydn. Here he won considerable success, returning to Paris once more in 1808 where he enjoyed esteem as a composer and, above all, as a teacher at the Conservatoire. His pupils included Berlioz, Liszt and, for a short time, César Franck. He was the author of a number of important theoretical treatises.

Stage Works

Reicha wrote operas and Singspiel. These are seldom if ever performed. His operas can, in fact, be only of historical interest, with three of them providing examples for his *Art du compositeur dramatique* ('Art of the Dramatic Composer'), a guide to the contemporary technique of dramatic composition.

Orchestral Music

Reicha was as prolific in the composition of orchestral music as in other genres, with a series of symphonies, overtures and concertos.

Chamber Music

It is for his chamber music that Reicha is particularly remembered, notably for his two dozen or so wind quintets which are regularly performed. He wrote for varied combinations of instruments, his works including a series of quartets and quintets for a wind instrument with string quartet.

Piano Music

Much of Reicha's piano music is primarily of pedagogical interest, as, for example, *L'Art de varier* ('The Art of Variation'), written in Vienna for Prince Louis Ferdinand, whom he served as teacher and Kapellmeister.

Vocal and Choral Music

Among many choral and vocal works by Reicha are settings of the Requiem and other liturgical and sacred texts. Secular works include a setting of Bürger's romantic ballad *Lenore*.

Reichardt, Johann Friedrich (1752–1814)

The son of a distinguished lutenist, Johann Friedrich Reichardt was born in Königsberg and won an early reputation as a violinist and keyboard player, while also demonstrating ability as a lutenist. His training as a composer lacked consistency, but by the age of 23 he had succeeded in securing an appointment as Kapellmeister at the Berlin opera; this was under the patronage of Frederick the Great, whose successor, Friedrich Wilhelm II, he also served, losing favour for a time through his avowed republicanism after the French Revolution. Prolific as a composer, he nevertheless is remembered now more for his various writings, records of his travels throughout Europe and of the musical life that he encountered. He associated with leading writers of the time, although eventually aroused the hostility of Goethe and Schiller.

Stage Works

Reichardt won his position at Potsdam with a conservative opera, *Le feste galanti*, in the style of Graun favoured by Frederick the Great. His later operas reflected the influence of Gluck and explored the use of German and the newly developing genre of melodrama. He also wrote Singspiel and incidental music, including a notable interpretation of *Macbeth*.

Vocal and Choral Music

A prolific composer of songs, Reichardt left some 1,500 Lieder, settings of verse by some 125

poets which were an influence on Schubert. His choral music includes a number of cantatas, psalm settings and motets.

Instrumental Music

Reichardt's composition of instrumental music reached its height in the 1770s and 1780s. His harpsichord concertos include works dedicated to C.P.E. Bach, who had earlier worked in Berlin, and to his first wife, Juliane Benda, daughter of the Berlin court musician Franz Benda. He also wrote violin concertos, symphonies and overtures. His chamber music includes a variety of trios and quartets, and for the harpsichord and then the piano he wrote a number of sonatas.

Reimann, Aribert (b.1936)

The Berlin composer, pianist and accompanist Aribert Reimann was encouraged by musician parents. He studied composition with Boris Blacher and Ernst Pepping and attended the summer courses for new music at Darmstadt. As an accompanist he was soon working with the leading singers of the day, an art he taught in Hamburg and in Berlin while also working as a répétiteur.

Vocal Music

Reimann has written works for solo voices, chorus and orchestra, including settings of Ingeborg Bachmann and Cesare Pavese, and a Requiem using the liturgical text and parts of the Book of Job. He has written works for solo singer and orchestra or instrumental ensemble, as well as settings of poets from Eichendorff to e.e. cummings and Paul Celan for singer and piano. He has also added to the small repertoire of works for unaccompanied voice, including settings of texts by Sylvia Plath and Paul Celan.

Stage Works

Reimann won particular fame for his Shakespearean opera *Lear*. Other operas include *Ein Traumspiel* ('A Dream Play') and *Die Gespenstersonate* ('The Ghost Sonata') based on Strindberg, *Melusine*, *Troades* based on Euripides by Franz Werfel, *Das Schloss* ('The Castle') after Kafka, and *Bernarda Albas Haus* ('The House of Bernarda Alba') after Lorca. He has also written ballets.

Instrumental Music

Reimann's orchestral music includes concertos for cello, for violin and for piano, and a Double Concerto for violin and cello. He has written chamber music for various instruments and works for piano and for organ.

Reinecke, Carl (1824–1910)

www MUSIC ON BONUS AREA



Reinecke earned particular distinction as director of the Leipzig Conservatory, with its many famous pupils. As a composer and teacher he was generally conservative, maintaining traditional technical standards, and as a conductor he elicited the highest standards of performance from the Gewandhaus Orchestra. He contributed to many forms of music, in particular providing chamber music and piano pieces for a ready amateur market.

Orchestral Music

Reinecke's three symphonies are meticulously crafted, while a number of his concertos seem to reflect the influence of Mendelssohn in their clarity of texture.

Chamber Music

Reinecke left a quantity of chamber music, sonatas, trios and quartets, couched in a musical language suggesting that of Schumann or Brahms.

Reizenstein, Franz (1911–1968)

Franz Reizenstein was a pupil of Hindemith at the Berlin Musikhochschule. He moved to London in 1934, continuing his composition studies with Vaughan Williams at the Royal College of Music, and the piano with Solomon. He later taught in London and in Manchester while continuing a successful career as a composer and pianist.

Vocal and Instrumental Music

Reizenstein's vocal music includes a light-hearted collaboration with Gerard Hoffnung, *Let's Fake an Opera*, and settings of texts by Christopher Hassall. His instrumental music ranges from concertos for cello, for violin and for piano to chamber music for varied instruments and piano pieces.

Rendine, Sergio (b.1954)

Born in Naples, Sergio Rendine studied in Rome and in Pesaro before embarking on a successful career as a composer.

Vocal and Choral Music

In addition to his opera *Alice*, Rendine wrote a Mass for the beatification of Padre Pio, and *Passio et Resurrectio* for Good Friday in the Holy Year 2000, based on traditional Neapolitan customs and popular devotions.

Respighi, Ottorino (1879–1936)
 MUSIC ON BONUS AREA

The Italian composer Ottorino Respighi studied music in his native Bologna and later, briefly, with Rimsky-Korsakov in St Petersburg. A viola player and pianist, as well as a composer, he settled in Rome in 1913, earning a reputation also for his interest in early music and for his work as a teacher.



Stage Works

As befits an Italian composer, Respighi also wrote music for the theatre: some nine operas and two ballets. These include *La bella dormiente nel bosco* ('Sleeping Beauty'), originally for marionettes and then as a children's mime. His last opera, completed after his death by his wife, was *Lucrezia*.

Orchestral Music

Respighi is chiefly known for his vivid symphonic poems, in particular *Fontane di Roma* ('Fountains of Rome'), *Pini di Roma* ('Pines of Rome') and *Feste romane* ('Roman Festivals'), the last even more a celebration of the revived spirit of nationalism in the Italy of his time. Concertos for violin and for piano occupy a lesser position in general repertoire. Other orchestral compositions include *Trittico botticelliano* ('Triptych after Botticelli') and music from his opera *Belfagor*.

Vocal Music

Respighi's gifts for vocal writing are seen in a number of works, including *Aretusa*, *La sensitiva* and *Il tramonto* (all settings of Shelley), *La primavera*, and his songs based on traditional Armenian poems.

Arrangements

Respighi's *La Boutique fantasque*, based on Rossini, is well known to ballet audiences. Other orchestral arrangements include three sets of orchestrated *Antiche danze ed arie per liuto* ('Ancient Dances and Airs for Lute') and *Gli uccelli* ('The Birds'), based on compositions by Rameau, Pasquini and others.

Keyboard Music

Respighi's gifts as a pianist were idiosyncratic, but he wrote and arranged a certain amount of music for piano and for organ, some of the former to suit his own technique.

Reubke, Julius (1834–1858)

Son of the organ-builder Adolf Reubke, Julius Reubke studied in Quedlinburg and in Berlin, travelling to Weimar in 1856 for lessons with Liszt. His early death prevented the full realisation of his obvious gifts.

Organ and Piano Music

Reubke's two organ sonatas, in particular his *Sonata on the 94th Psalm*, have retained a place in the repertoire of the instrument, while his Piano Sonata elicited much praise from Liszt. All three works reflect the influence of Liszt.

Revueltas, Silvestre (1899–1940)

The Mexican composer and violinist Silvestre Revueltas studied in Texas and in Chicago, active at first primarily in the second capacity. He served for a few years as Assistant Conductor of the Mexican Symphony Orchestra and his political leanings brought association with the Republican cause in the Spanish Civil War.

Instrumental and Vocal Music

Revueltas played for silent films and later wrote film scores, including the popular *La noche de los Mayas* ('The Night of the Mayas'). The ballet *La Coronela* ('The Girl Colonel') was left unfinished at his death. His orchestral *Sensemaya*, originally a setting of a poem by the left-wing writer Guillén, has enjoyed considerable popularity.

Rey, Cemal Reşit (1904–1985)

Son of the Turkish writer and diplomat Ahmed Reşit, Ottoman Governor of Jerusalem and then of Aleppo, Cemal Reşit Rey, one of the *Türk beşleri* ('Turkish Five'), studied the piano in Paris with Marguerite Long and was also a pupil of Fauré. He returned to Turkey to hold

various positions of importance in the new musical establishment as a conductor, pianist, teacher and administrator.

Stage, Vocal and Instrumental Music

Rey's operas include *Sultan Cem*, *Zeybek* and *Köyde bir facia* ('A Tragedy in the Village'). His vocal compositions include arrangements of traditional Turkish songs, and his orchestral and chamber music also draws on Turkish sources, transmuted through the influence of Ravel and Stravinsky. Orchestral works include two symphonies, symphonic poems, and concertos for violin and for piano.

Rheinberger, Joseph (1839–1901)

Much respected in his lifetime, the German composer and organist Joseph Rheinberger is chiefly remembered for his organ music. He showed phenomenal early ability and was trained at the Munich Conservatory, where he was later employed as a professor until his death in 1901. His pupils in Munich included Humperdinck, Wolf-Ferrari and the great conductor Furtwängler.

Organ Music

Although Rheinberger contributed to other forms of music, dramatic and orchestral, sacred and secular, he is now remembered primarily for his 20 organ sonatas and other shorter compositions for the instrument.

Chamber Music

Chamber music by Rheinberger includes two suites for organ and violin and a suite for organ, violin and cello, in addition to music for the usual chamber ensembles.

Orchestral Music

Rheinberger's relatively little orchestral music includes two organ concertos, one surviving symphony, a symphonic poem and a small number of concert overtures.

Vocal and Choral Music

Although Rheinberger wrote music for the theatre and a number of secular songs, he is principally remembered for his contribution to church music, witnessed in a number of Mass settings, three settings of the Requiem, and two settings of the *Stabat mater*.

Ricciotti, Carlo (c.1681–1756)

The Italian violinist Carlo Ricciotti was active at The Hague from the early years of the 18th century.

Concertos

Ricciotti's supposed work as a composer is remembered in the set of six *Concerti armonici* attributed to him, published with Ricciotti's dedication to his pupil Count Bentinck. The concertos have been variously attributed, most recently to Unico Wilhelm van Wassenaer, another pupil of Ricciotti.

Richter, Franz Xaver (1709–1789)

The son of a soldier in the service of Count Franz Anton von Rottal, Franz Xaver Richter's career as a musician seems to have started by his appointment as a bass singer in the Stuttgart Court Chapel in 1736. This was followed, after a short period in the service of a nobleman, by service as *director musices* to the Benedictine Ritterakademie at Ettal. In 1740 he became vice-Kapellmeister to the Prince Abbot Anselm von Reichlin-Meldegg at Kempten, later to be promoted to the position of Kapellmeister. In 1746 he moved to join the musical establishment of the Elector Palatine at Mannheim as a singer and then as a composer. He was able to travel on concert tours and in 1769 became Kapellmeister at Strasbourg Cathedral.

Choral Music

Richter's sacred music includes oratorios, with liturgical settings that include 34 Masses.

Instrumental Music

Richter wrote a quantity of symphonies, quartets and sonatas. In the first, largely written for Mannheim, he avoids some of the conventions of the Mannheim style, leading the way towards the approaching Classical style of such works.

Riegger, Wallingford (1885–1961)

The American composer Wallingford Riegger studied in New York and with Max Bruch in Berlin, appearing in Germany as a conductor and as a solo cellist. In America, after the entry of the United States into the Great War in 1917, he taught and concentrated his attention on composition, establishing himself as a leading avant-garde composer.

Music

Riegger was a pioneer of atonalism in the United States. He collaborated with Varèse and Cowell, and in ballet with Martha Graham. He wrote a quantity of vocal and instrumental music, including four symphonies, chamber music for various instruments, and vocal works (settings ranging from Shakespeare to Emily Dickinson and Dylan Thomas).

Ries, Ferdinand (1784–1838)

Widely known for his reminiscences of Beethoven, Ferdinand Ries belonged to a family which, like Beethoven's, had a long connection with the musical establishment of the Archbishop-Elector of Cologne in Bonn. He studied the piano and violin with his father, who taught Beethoven and helped the latter's family after their mother's death. Ries studied briefly with Peter von Winter in Munich and then spent a period in Vienna, where he had piano lessons from Beethoven and lessons in theory and composition from Albrechtsberger. He established himself as an interpreter of Beethoven's music, assisting him in various ways as a copyist and proof-reader. In 1809 he left Vienna on a series of concert tours in Germany, Russia, Scandinavia

and, eventually, London, where he spent 11 years, until 1824. For several seasons he directed the Lower Rhine Festival and was able to carry out further concert tours.

Vocal Music

Ries wrote operas, part-songs and a quantity of solo songs, setting texts in various languages. His choral music includes masonic cantatas, an oratorio and a Requiem.

Orchestral Music

Ries's orchestral music includes symphonies and overtures, as well as eight piano concertos – one a 'Farewell to London' in 1824, and another a 'Salut au Rhin' or 'Gruss an den Rhein'.

Chamber Music

Ries was said by Beethoven to imitate him too much, a judgement that may seem harsh. As a performer Ries was highly esteemed and after leaving Vienna established himself in independence of his teacher. His chamber music includes works for ensembles of all kinds, from an octet and a septet to a series of duo sonatas, many of the last for violin and piano but with alternative instrumentation for flute or clarinet.

Righini, Vincenzo (1756–1812)

A chorister at San Petronio in Bologna and later a singing teacher, Vincenzo Righini's early singing career took him to Florence and Rome, and then to the Bustelli opera company in Prague. After this he moved to Vienna, where he worked as a composer and a singing teacher, in 1787 deputising as court composer for Salieri during the latter's absence in Paris. In the same year he moved to Mainz, joining the Elector's musical establishment there. In 1793 he was appointed Kapellmeister to the Prussian court, where he was a colleague of Reichardt. His years in Berlin brought close involvement with the Court Opera, to the repertoire of which he made a popular contribution. His final illness took him back to Bologna, where he died in 1812.

Operas

Righini's contemporary reputation was primarily as a composer of opera. In Berlin he set, in particular, libretti by the court poet Filistri. This was in accordance with the royal taste for political allegory and moral teaching, following the tradition of Metastasio.

Vocal Music

Righini's sacred music includes a Mass written for the coronation of Emperor Leopold II in Frankfurt in 1790. Other works include cantatas and a quantity of German, Italian and French songs.

Instrumental Music

Righini's relatively few instrumental compositions include a Symphony, a Flute Concerto, a Wind Partita and a Serenade for wind and string instruments. The so-called 'Idomeneus' Concerto for oboe takes its name from music provided by Righini for an 1806 Berlin staging of Mozart's opera *Idomeneo, rè di Creta* ('Idomeneus, King of Crete').

Riley, Terry (b.1935)

The son of an Irish immigrant father and a mother of Italian extraction, Terry Riley paid for his first studies as a composer by playing ragtime piano in San Francisco. His style of composition developed from the influence of Debussy and Ravel to serialism and then to more experimental styles. He pursued his interest in electronic music in Paris and then in New York, collaborating with leading American avant-garde composers of the time, and exploring, in another phase, Indian music. These elements are combined with minimalism, and Riley also draws on jazz, pop music and other sources.

Instrumental Music

Cantos desiertos are part of a longer cycle, *The Book of Abbeyozsud*. The 26 pieces of the cycle, each with a Spanish title, are for a guitar and other instruments. *In C* is described as a sequence of 53

motifs or modules of varied length, some of which centre about the note C. The work seems to evolve organically, as motif develops from motif; it is a notable example of American minimalism.

Rimsky-Korsakov, Nikolay Andreyevich (1844–1908)  MUSIC ON BONUS AREA



One of The Five, the leading group of 19th-century Russian nationalist composers, Rimsky-Korsakov embarked at first on a career as a naval officer, following the traditions of his family, later resigning from the service to devote himself entirely to music. He was proficient as an orchestrator and set himself to smoothing out some of the apparent crudities in the work of some of his fellow composers, completing and revising works such as Borodin's opera *Prince Igor* and much of the seemingly uneven writing of Mussorgsky. He was respected as a teacher, his pupils including the young Stravinsky. Most generally known for his orchestral compositions, Rimsky-Korsakov wrote songs and choral music, chamber music and works for piano. His textbook on orchestration has been widely if not always wisely used.

Operas

Of the 15 operas completed by Rimsky-Korsakov, mention may be made of *The Snow Maiden*, *The Maid of Pskov*, *The Tale of Tsar Saltan*, *Mlada*, *Sadko*, *The Legend of the Invisible City of Kitezh* and the satirical and once banned *Le Coq d'or* ('The Golden Cockerel'). Orchestral and instrumental excerpts from some of these may be very familiar, including the famous 'Flight of the Bumble Bee' from *The Tale of Tsar Saltan* depicting a prince who turns himself into a bee and stings his wicked aunts.

Orchestral Music

Of the various orchestral works of Rimsky-Korsakov, *Capriccio espagnol* ('Spanish Caprice') and *Sheherazade* are by far the best known, followed by the *Russian Easter Festival* overture. The title of the *Capriccio espagnol* is self-explanatory; *Sheherazade*, with no detailed and specific programme, is based on the tales told in *The Arabian Nights* by the princess Sheherazade

(represented by a solo violin) in her effort to postpone the sentence of death declared on her by her master, the Caliph.

Rinck, Johann Christian Heinrich (1770–1846)

A pupil of a pupil of Bach, the German organist Johann Christian Heinrich Rinck enjoyed an international career as a performer and a high reputation as a teacher.

Organ Music

Rinck wrote a quantity of organ music, including a set of chorale preludes and works that still have a practical use for students.

Ritter, Georg Wenzel (1748–1808)

A friend of Mozart in Mannheim and Paris, and later in Munich, Georg Wenzel Ritter was among the leading bassoonists of his time. He served in the Mannheim and Munich orchestras before joining the musical establishment of King Friedrich Wilhelm II of Prussia, nephew of Frederick the Great. He was the son of a bassoonist. His nephew Peter Ritter won distinction as a cellist, composer and Kapellmeister, associated for most of his life with his native Mannheim.

Bassoon Music

Ritter's compositions are principally for his own instrument and include two concertos, a Duet for two bassoons, and six quartets for bassoon and strings. Two violin concertos have been conjecturally ascribed to him.

Rivier, Jean (1896–1987)

The French composer Jean Rivier's career and health were affected by the First World War.

In later years he taught composition at the Paris Conservatoire, alternating with and then replacing Darius Milhaud on the latter's death.

Orchestral and Chamber Music

Rivier's orchestral compositions include eight symphonies and concertos for a variety of instruments, including his 1954 Concerto for alto saxophone, trumpet and strings. Other works for saxophone include a Saxophone Quartet.

Roberday, François (1624–1680)

A goldsmith and enthusiastic musician, François Roberday served successively Anne of Austria (mother of Louis XIV) and Queen Marie-Thérèse. His interest in the organ was helped by his father's possession of a chamber organ.

Organ Music

Roberday left one work for the organ, seemingly part of an unfinished project. His *Fugues et caprices à quatre parties mises en partition pour l'orgue* ('Fugues and Caprices in four parts, scored for the organ') was published in 1660.

Robinson, Thomas (fl.1588–1610)

The English lutenist Thomas Robinson was in the service of the Earl of Exeter and spent some time in Denmark, apparently teaching there the future queen of James I.

Lute Music

Robinson's surviving lute music is found in his *The Schoole of Musicke* (published in 1603 with a dedication to the new king, James I of England), *New Citharen Lessons* (published in 1609), and *Robinson's Way*.

Rochberg, George (1918–2005)

Born in New Jersey, George Rochberg studied composition at the Mannes School of Music in New York from 1939 to 1942 and, after military service, at the Curtis Institute and University of Pennsylvania. With a scholarship that took him to Italy, he met Luigi Dallapiccola, a leading exponent of serialism. He later turned from serialism to tonal and atonal composition, forging his own individual style.

Orchestral and Chamber Music

Rochberg's earlier period of composition is represented by his First Symphony, *Cheltenham Concerto*, and chamber music (including a Chamber Symphony). Later works represent the synthesis he established between elements of serialism, notably atonality, and a more traditional musical style.

Rode, Pierre (1774–1830)

The name of Pierre Rode is familiar to all violinists, whose training involves the inevitable study of Rode's concertos and studies. A pupil of Fauvel in his native Bordeaux, he went on to study with Viotti in Paris, giving the first performances of his teacher's later concertos. Rode was appointed in 1796 to the staff of the newly established Conservatoire but was able to continue concert tours. In 1799 he was appointed solo violinist in Napoleon's private musical establishment, and from 1804 spent four years at the Russian court in St Petersburg. In Vienna he performed, with Archduke Rudolph, Beethoven's Violin Sonata in G major, Op. 96, the last movement of which was specially written for him. After teaching in Berlin (his pupils including Mendelssohn's friend and collaborator Eduard Rietz) he finally returned to Bordeaux, only occasionally visiting Paris where he failed to resume his concert career.

Violin Music

Rode left 13 violin concertos, works often used now by ambitious students. His chamber music includes *24 Caprices en forme d'études* and fantasies and variations for unaccompanied violin, duos for two violins, and *quatuors brillants* – quartets with a dominant role for the first violin. He collaborated with Kreutzer and Baillot in an influential *Méthode de violon*.

Rodrigo, Joaquín (1901–1999)

The Spanish composer Joaquín Rodrigo, blind from the age of three, enriched Spanish music in particular through his concertos for guitar, compositions for which he is best known abroad. Rodrigo studied for a time in Paris, where he spent the turbulent years of the Spanish Civil War, his subsequent career largely centred on Madrid.

Orchestral Music

The best-known work of Rodrigo is the *Concierto de Aranjuez* for guitar and orchestra of 1939, closely followed in popularity by his *Fantasia para un gentilhombre*. Other guitar concertos include a *Concierto madrigal* for two guitars and a *Concierto andaluz* for four guitars. He has written concertos for other solo instruments, including the violin, the cello and the piano, and a *Concierto serenata* for solo harp and orchestra. All are in a style that has remained consistent throughout his career in all his compositions, including his vocal and stage works.

Piano Music

A pianist himself, Rodrigo wrote a number of pieces for the instrument which reflect the Spanish and French influences prevalent in all his music.

Roger-Ducasse, Jean (1873–1954)

A pupil of Gabriel Fauré at the Paris Conservatoire, Jean Roger-Ducasse succeeded Dukas as

professor of composition at the same institution. As a composer he developed a personal style, firmly rooted in tradition.

Stage Works

The lyric comedy *Cantegril* was staged at the Paris Opéra-Comique in 1931, five years after the mounting there of his lyric mimodrama *Orphée*.

Orchestral Music

Roger-Ducasse showed his mastery of orchestration in his *Suite française* of 1907. Other orchestral compositions include the *Marche française* of 1914, a *Petite Suite* and a set of *Variations plaisantes* ('Pleasant Variations') on a serious theme for harp and orchestra. His music for chorus and orchestra includes the triptych *Ulysse et les Sirènes* ('Odysseus and the Sirens') and his earlier work based on Faust *Au jardin de Marguerite* ('In the Garden of Marguerite').

Chamber Music

Chamber music of interest by Roger-Ducasse includes a String Quartet and a Piano Quartet.

Rogier, Philippe (c.1560–1596)

Born in Arras, Philippe Rogier was recruited as a boy to serve as a chorister in the *capilla flamenca* (Flemish Chapel) of Philip II of Spain. Ordained priest, in 1586 he was appointed *maestro di capilla*.

Sacred Music

Much of Rogier's work is lost. There survive only a few Mass settings and motets from an extensive list of works in the library of John IV of Portugal, which was destroyed in the Lisbon earthquake, while works had earlier been lost in the Madrid Alcazar fire of 1734. His compositions, highly esteemed in his own time, belong to the Franco-Flemish tradition of Gombert.

Rolla, Alessandro (1757–1841)

Once sought out by the young Paganini for lessons, Alessandro Rolla, a violinist and reputedly the leading viola player in Europe, served at the court in Parma. In 1802 he became conductor at La Scala, Milan, a position he held for over 30 years.

Instrumental Music

Rolla wrote ballet music and sacred music, but better known are his 21 violin concertos and 15 viola concertos. His chamber music includes a number of duets, with compositions for solo violin and solo viola.

Röllig, Karl Leopold (?1754/55–1804)

Karl Leopold Röllig enjoyed a career as a player of the glass harmonica, the deleterious effects of which on the nervous system of the player he sought to remedy by the use of a keyboard. He experimented with the creation of other instruments, and was eventually employed under Baron van Swieten as a court librarian in Vienna.

Glass Harmonica Works

Röllig left a number of compositions that involve the glass harmonica, in addition to writings on the instrument and on his other instrumental experiments.

Roman, Johan Helmich (1694–1758)

Master of the Swedish royal chapel and a leading composer in Sweden in the first half of the 18th century, Johan Helmich Roman studied in England with Pepusch, compiler of the music of *The Beggar's Opera*. His music shows distinct traces of his experience in England, where he also met composers such as Handel and Geminiani. He was a prolific composer in various genres.

Orchestral Music

The best-known composition by Roman is his Drottingholm Music for the royal wedding of the Crown Prince of Sweden and his Prussian bride in 1744. Other surviving music includes *sinfonias*, concertos, suites and overtures.

Chamber Music

Roman's chamber music includes flute sonatas and trio sonatas, characteristic of the transitional style current in the middle of the 18th century.

Romberg, Andreas Jakob (1767–1821)

The violinist Andreas Jakob Romberg enjoyed an early career as a child virtuoso, appearing with his father and his uncle, and the latter's son, the cellist Bernhard Heinrich Romberg. He continued his concert career after the dissolution of the court musical establishment of the Archbishop-Elector of Cologne in Bonn, where he had known Beethoven. In 1801 he settled in Hamburg, but eventually political and economic circumstances obliged him to take employment as court Kapellmeister in Gotha, where he succeeded Spohr.

Vocal and Instrumental Music

As a composer Romberg profited from the early example of Beethoven, the teaching of the latter's mentor Neefe, and meetings with Haydn. He wrote sacred and secular vocal music, a few stage works, symphonies, overtures and concertos, the last including around 20 such works for the violin. His chamber music includes quintets and quartets, some involving the use of the flute or the clarinet.

Romberg, Bernhard (1767–1841)

An early collaborator both as a cellist and as a composer with his cousin Andreas Jakob,

Bernhard Romberg also studied in Bonn with Beethoven's teacher, Neefe. He took lessons with Haydn, gave with Beethoven the first performance of the latter's Op. 5 sonatas, and toured successfully, settling for some time in Paris where he taught at the Conservatoire. He joined the Prussian court musical establishment in 1805, spent three years in Russia, and in 1816 became court Kapellmeister in Berlin. He later settled in Hamburg.

Stage and Instrumental Music

Bernhard Romberg wrote a number of stage works – operas and ballets. His instrumental music includes 10 cello concertos, as well as other concert works for the cello, chamber music for cello and string quartet, and cello duos. The works with orchestral accompaniment also appear in arrangements for cello and piano or harp, of practical use during concert tours. He published an influential *Violoncell Schule* ('Cello School').

Ropartz, Joseph Guy (1864–1955)

At first trained in law, the French composer and conductor Joseph Guy Ropartz studied composition with Massenet and then with César Franck. He spent much of his career in Nancy and then in Strasbourg before retiring to his native Brittany, this last a continuing influence on his music.

Orchestral Music

Ropartz wrote five symphonies. His *La Chasse du Prince Arthur* ('The Hunt of Prince Arthur') turns for inspiration to Celtic legend.

Chamber Music

Six string quartets and three violin sonatas bear witness to the skill of Ropartz in handling chamber-music forms, as well as two sonatas for cello and piano.

Vocal and Choral Music

Ropartz made some contribution to sacred music, notably with his Requiem of 1938.

Rore, Cipriano de (1515/16–1565)

The Flemish composer Cipriano de Rore – active, like many of his compatriots, in Italy – is of importance in the contemporary synthesis of Flemish counterpoint and Italian gifts of melody. Associated with composers such as Willaert in Venice, he was by 1547 *maestro di cappella* at Ferrara. He later took service with Margaret of Parma, at first in the Netherlands and then in Parma itself, where he died in 1565.

Secular Vocal Music

Cipriano de Rore is principally known for his Italian madrigals, published in several collections during his lifetime and immediately after his death. He also wrote a small number of French chansons and a number of secular Latin motets.

Sacred Vocal Music

Cipriano de Rore wrote a similar amount of sacred vocal music, settings of the Mass and the *Magnificat*, and motets. These compositions typify the style of polyphonic composition current in the generation after Josquin, leading to the changes that happened in the later part of the 16th century.

Rorem, Ned (b.1923)

 MUSIC ON BONUS AREA

Raised in Chicago, Ned Rorem studied at Northwestern University and at the Curtis Institute in Philadelphia, later serving as secretary and copyist to Virgil Thomson and completing his musical studies at the Juilliard Institute. He spent the years from 1949 to 1958 in France, returning to hold various academic positions and teaching from 1980 at the Curtis Institute. His writings over the years, not least the intimate revelations of his 1966 *The Paris Diary*, have on occasion caused some scandal.

Vocal Music

Roem won early success as a song writer with his 1947 setting of Paul Goodman's *The Lordly Hudson*. His many songs include settings of Robert Frost, Gerard Manley Hopkins, Edith Sitwell, Roethke, O'Hara, Carlos Williams, Auden, Whitman, Cocteau, Gide and Colette. These, numbering over 400, include song cycles and constitute a major element in his work. Choral works include equally varied texts.

Operas

Roem's operas range from *A Childhood Miracle* (based on Nathaniel Hawthorne) to *Miss Julie* (after Strindberg) and *Three Sisters Who are Not Sisters* (with a text by Gertrude Stein).

Orchestral and Chamber Music

Roem's orchestral compositions include three numbered symphonies and various concertos. His chamber music includes works for various ensembles, including four string quartets, *Book of Hours* for flute and harp, *Bright Music* for flute, two violins, cello and piano, and *End of Summer: Remembrance of Things Past* for clarinet, violin and piano.

Rosenmüller, Johann (c.1619–1684)

R

Rosenmüller's early career was in Leipzig and included employment at the Thomasschule. After a scandal at the school he was compelled to escape imprisonment and take refuge in Italy, where he worked at first as a trombonist at St Mark's in Venice and later as composer at the Ospedale della Pietà. He was able, in 1682, to return to Germany and serve as Kapellmeister at Wolfenbüttel.

Church Music

Rosenmüller wrote a quantity of liturgical works, settings of German and Latin texts.

Instrumental Music

Rosenmüller's instrumental music includes sonatas for strings and other instruments, all reflecting strong Italian influence.

Rosenthal, Manuel (1904–2003)

A pupil of Ravel at the Paris Conservatoire, Manuel Rosenthal established a position in French music as one of the most distinguished conductors of his time and as a composer. His compositions embrace a number of genres and are couched in generally neoclassical terms and forms.

Orchestral and Vocal Music

Rosenthal's varied orchestral works include a version for orchestra of his piano pieces *Les Petits Métiers*, depicting a number of small trades. His *Musique de table*, unlike Telemann's, actually depicts a dinner party, starting with the arrival of the guests and ending in coffee, liqueurs and cigars. His vocal works include a Christmas Cantata, a Mass setting and a number of songs.

Rosetti, Francesco Antonio (c.1750–1792)

Born Franz Rösler in Bohemia, Rosetti took an Italian form of name that has led to confusion with others similarly named. He served as Kapellmeister at Wallerstein and later to the Duke of Mecklenburg-Schwerin. His final appointment was to the court in Berlin. He enjoyed an international reputation, particularly as a composer for wind instruments.

Orchestral and Chamber Music

Rosetti wrote symphonies, concertos and varied chamber music that includes works for wind band, all in the developing style of the period.

Roslavets, Nikolai Andreyevich (1880–1944)

The composer, violinist and teacher Nikolai Roslavets was born in Central Ukraine and studied at the Moscow Conservatory, where his teachers included Ippolitov-Ivanov and the violinist Hřímalý. He first embarked on a career as a freelance composer and music critic, collaborating with other leading young composers, including Myaskovsky, in the foundation of a group that in 1923 was to become the Association for Contemporary Music. After the February Revolution of 1917 he joined the Socialist Revolutionary Party, and in 1918 he was a member of a group affiliated to the Bolsheviks, breaking off his connection in 1921. He served as a leader of the Association for Contemporary Music, while defending traditional musical training and earning the condemnation of the Association of Proletarian Musicians. In 1931 he moved to Tashkent, where he worked at the Music Theatre; but in 1933 he returned to Moscow, where he had difficulty surviving, proscribed by the Soviet authorities but teaching privately. At his death in 1944 many of his manuscripts were seized by the secret police, but others were preserved by his widow and by one of his pupils. Perestroika has allowed a revival of interest in his surviving work. Roslavets devised a new system of tonal organisation through a technique of what he called synthetic chords (a phrase taken from Scriabin) consisting of between six and ten notes; the technique has been compared to the 12-note system developed by Schoenberg. At one time a leading musical revolutionary (the so-called Red Schoenberg), for the last 10 years of his life he was virtually a non-person, his music unheard and his name, officially at least, largely forgotten.

Chamber Music

The chamber music of Roslavets includes five string quartets and a number of works scored for violin, reflecting the development of his musical language from the avant-garde of the time to the relatively conventional.

Orchestral and Vocal Music

Roslavets wrote a number of works for solo singers, chorus and orchestra between the years

1910 and 1930. His purely orchestral works include two violin concertos, and he wrote a number of songs in his earlier years as a composer. Some of his vocal compositions are devoted to political polemic.

Rossi, Luigi (1597–1653)

Among the leading composers of his time, Luigi Rossi was in the service of the Borghese family in Rome and then of Cardinal Antonio Barberini. After the exile of the Barberini he spent time in Paris, providing music for the court, until political events there made this inopportune. For much of his life he held the position of organist at San Luigi dei Francesi in Rome.

Operas

With the encouragement of Cardinal Barberini, Rossi provided music in 1642 for the opera *Il palazzo incantato* ('The Enchanted Palace'). His second opera, *Orfeo*, was written at the request of Cardinal Mazarin for the French court.

Cantatas

Rossi wrote a large number of cantatas, expressive and varied in content, each encapsulating a dramatic scene.

Rossi, Michelangelo (1601/2–1656)

A native of Genoa, Rossi studied with Frescobaldi in Rome and enjoyed the patronage of the Barberini family, serving also the Estes in Modena and the Sforzas.

Instrumental Music

Rossi was known as a virtuoso violinist. His compositions, apart from the two operas he wrote, are represented chiefly by keyboard music.

Rossini, Gioachino (1792–1868)

MUSIC ON CD 2

Rossini occupied an unrivalled position in the Italian musical world of his time, winning considerable success relatively early in his career. The son of a horn player and a mother who made a career for herself in opera, as a boy he had direct experience of operatic performance, both in the orchestra pit and on stage. His operas from his first relative success in 1810 until 1823 were first performed in Italy. There followed a period of success in Paris, leading to his final opera, *Guillaume Tell* ('William Tell'), staged in Paris in 1829. The revolution of 1830 prevented the fulfilment of French royal commissions for the theatre, but in his later life he continued to enjoy considerable esteem – both in Paris, where he spent much of his last years, and in his native Italy. There he spent the years from 1837 until 1855, before returning finally to France, where he died in 1868. The last 40 years of his life were creatively silent: no more operas issued from his pen.

Operas

Of Rossini's three dozen or so operas, *Il barbiere di Siviglia* ('The Barber of Seville') is probably the best known, a treatment of the first play of the Figaro trilogy by Beaumarchais on which Mozart had drawn 30 years earlier in Vienna. Other well-known comic operas by Rossini include *La scala di seta* ('The Silken Ladder'), *Il Signor Bruschino*, *L'italiana in Algeri* ('The Italian Girl in Algiers'), *Il Turco in Italia* ('The Turk in Italy'), *La Cenerentola* ('Cinderella') and *La gazza ladra* ('The Thieving Magpie'). More serious subjects were tackled in *Otello*, *Semiramide*, *Mosè in Egitto* ('Moses in Egypt') and the French *Guillaume Tell* (based on the play by Schiller). The overtures to many of these operas are a recurrent element in the repertoire of the concert hall.

Church Music

Church music by Rossini includes the *Petite Messe solennelle*, originally for 12 solo voices, two pianos and harmonium but rescored four years later, in 1867, with orchestral accompaniment. Rossini's *Stabat mater* was written in 1841 in its final version.

Chamber Music

Instrumental compositions by Rossini include his early string sonatas, designed for two violins, cello and double bass and thought to have been written when the composer was 12. The string sonatas show a precocious command of Italian operatic style, here translated into instrumental terms. The so-called *Péchés de vieillesse* ('Sins of Old Age') consist of 13 volumes of varied music, some vocal, some instrumental (five designed for the piano). They consist of pieces that demonstrate both the well-known wit of the composer as well as his continuing technical command of musical resources.

Rota, Nino (1911–1979)



MUSIC ON BONUS AREA

Precocious as a composer, with an oratorio first performed when he was 12, Nino Rota studied at the Milan Conservatory, thereafter taking private lessons first with Pizzetti and then with Alfredo Casella. His career brought a long association with the Bari Conservatory, of which he was appointed director in 1950. A versatile composer, he contributed to a wide range of musical genres.

Film Music

Rota wrote some 80 film scores, including collaborations with Fellini, Zeffirelli and Visconti, and the score for Coppola's *The Godfather*. He provided the score for the 1949 English film *The Glass Mountain*, an improbable romance suited to the period. He was the preferred composer of Fellini, and with Zeffirelli he wrote the music for *Romeo and Juliet* and *The Taming of the Shrew*. He collaborated with Visconti on *Il gattopardo* ('The Leopard'), among other films.

Instrumental Music

Rota's *Sarabanda e toccata* for harp, its neoclassical form suggested in its title, was written in 1945, three years before his Concerto for the same instrument. Other works include a Viola Sonata, a Sonata for flute and harp, a Sonata for organ and four brass, and a Nonet.

Roussel, Albert (1869–1937)

By training a naval officer, the French composer Albert Roussel devoted himself fully to music from 1894, studying and teaching at the Schola Cantorum established by César Franck's disciple Vincent d'Indy. He remained apart from the principal fashionable trends in the music of his time, while continuing to enjoy considerable respect as a composer.

Stage Works

Two ballet scores by Roussel have won some place in orchestral repertoire. These are *Le Festin de l'araignée* ('The Spider's Banquet') and *Bacchus et Ariane*.

Rowley, Alec (1892–1958)

The English pianist, organist and composer Alec Rowley, a pupil of Corder at the Royal Academy in London, taught for many years at Trinity College of Music in London.

Music

Rowley has been known to generations of music pupils in England for the piano repertoire he provided for them. His more ambitious compositions include settings of poems by Belloc and Sassoon, two piano concertos and a number of piano pieces, all couched in relatively conservative musical language.

Rózsa, Miklós (1907–1995)

Trained in his native Budapest and in Leipzig, Miklós Rózsa settled in Paris in 1931. He later worked for Alexander Korda in London and in America, eventually settling in Hollywood, where he enjoyed a successful career writing music for films. He was able, at the same time, to realise his original intention of writing music for the concert hall.

Film Music

After his music for *The Thief of Baghdad* in 1940, Rózsa was in great demand as a film composer. He wrote scores for over 100 films, including *Spellbound* (1945), *Madame Bovary* (1949), *Quo Vadis* (1951), *Ben Hur* (1959), *El Cid* (1961) and *Dead Men Don't Wear Plaid*.

Orchestral Music

Rózsa wrote a symphony and a series of concertos. Of the latter, one of the most widely known is *Spellbound Concerto* for piano and orchestra, derived from his score for the film of that name by Hitchcock. Other orchestral works include a Symphony, concertos for violin, for cello and for viola, and a Rhapsody for cello and orchestra.

Chamber Music

Rózsa's chamber music ranges from earlier works, some clearly based on Hungarian sources, to a series of compositions for solo instruments written towards the end of his active career.

Rubbra, Edmund (1901–1986)

 MUSIC ON BONUS AREA

A pupil of Cyril Scott and Gustav Holst, Rubbra established himself as one of the leading English symphonists of his time. A man of wide interests and sympathies, he taught at Oxford and in London and appeared as a pianist in chamber-music recitals. His compositions are in a variety of genres, without any attempt at writing for the theatre.

Orchestral and Choral Music

Rubbra's principal achievement must lie in his 11 symphonies and in solo concertos for violin, viola and piano. He wrote a number of choral works, many of them reflecting his own Catholic beliefs.

Chamber Music

Rubbra's chamber music includes sonatas for violin, for oboe and for cello and two piano trios. His four string quartets demonstrate his contrapuntal gifts as well as the influence of Holst.

Rubinstein, Anton (1829–1894)

www MUSIC ON BONUS AREA



Not to be confused with the great pianist Artur Rubinstein, born in 1887, Anton Rubinstein was an even greater performer in his time and a clear rival to Liszt and other great pianists of the 19th century. He had a marked effect on the development of music in Russia, establishing the first system of professional musical training at a new Conservatory in St Petersburg in 1862. His brother Nikolay set up a similar institution in Moscow. The conservatories were not welcomed by the nationalist composers, who regarded them as a German intrusion (despite the Rubinsteins being Russian, though of German–Jewish extraction). As a composer Anton Rubinstein was prolific, writing, as his brother suggested, enough music for both of them. His very technical facility told against him so that by the time of his death his work was not properly valued by supporters of Russian musical nationalism.

Operas

Rubinstein wrote 17 operas. These are no longer part of general repertoire, but excerpts from the fantastic opera *The Demon* and the opera *Feramors* may be heard occasionally in concert extracts.

Orchestral Music

Rubinstein's orchestral compositions include six symphonies, of which the second, 'Ocean', is the best known. He wrote five piano concertos and other works for piano and orchestra, and concertos for both violin and cello.

Chamber Music

As prolific here as in other forms of music, Rubinstein wrote a number of string quartets, three violin sonatas and two cello sonatas in addition to other chamber works. None is often heard, except possibly the Sonata for viola and piano – a useful addition to an otherwise exiguous repertoire for the viola.

Piano Music

Rubinstein, as a leading virtuoso of the piano, wrote quite prolifically for the instrument. Of all the sonatas, suites, serenades and other pieces, the Melody in F remains notorious in its popularity.

Ruders, Poul (b.1949)

Largely self-taught, the Danish composer Poul Ruders has profited from the example of Penderecki and has now acquired an established international reputation. He started his career as an organist, while as a composer he has been described as a neo-Romantic.

Operas

Ruders's *The Handmaid's Tale* has a libretto by Paul Bentley based on the novel by Margaret Atwood. Bentley also provided the libretto for *Kafka's Trial*, with its blending of events in Kafka's life with his haunting novel *The Trial*.

Orchestral Music

Orchestral works by Ruders include two violin concertos, a Piano Concerto, *Dramaphonia* for piano and chamber ensemble, symphonies, and evocative and imaginative pieces, often of immediate appeal.

Chamber and Instrumental Music

Ruders has added to percussion repertoire in the solo *A Drummer's Tale – Episode Two* and in pieces that involve percussion and keyboard. His compositions also include string quartets.

Rudolph, Archduke (1788–1831)

The 16th child of the Emperor Leopold II, Archduke Rudolph was both a patron and a pupil of Beethoven. In 1819 he became Archbishop of Olmütz (Olomouc), a position he retained until his death.

Instrumental Music

Archduke Rudolph was a pianist and composer. His compositions include sets of variations for orchestra and for piano, in the style of his period.

Russell, Craig (b.1951)

Trained first as a guitarist, the American composer Craig Russell has taught at California Polytechnic State University since 1982. As a composer he has been compared with Copland in his use of harmonies and melodies, and his use of allusions to elements of American life.

Orchestral Music

Russell's *Middle Earth* evokes Tolkien's *The Hobbit* and *The Lord of the Rings*. His five-movement Rhapsody for horn and orchestra had its premiere in 2001.

Rutter, John (b.1945)

The English composer John Rutter read music at Clare College, Cambridge, where he was for four years director of music.

Choral Music

Rutter is principally known as a choral composer and arranger, with a series of compositions and arrangements that have won wide popularity. His Requiem, written after the death of his father, interposes texts from *The Book of Common Prayer* between parts of the Latin Requiem Mass. It retains an important place in contemporary repertoire, as do his anthems and carol arrangements. His *Mass of the Children* again uses traditional Latin texts, interspersed with various English hymns and poems. His *Wedding Canticle* sets Psalm 128 for choir with flute and guitar, while *Shadows*, a song cycle for baritone and guitar, represents another side of his inventive capacity.

Ryba, Jakub Jan (1765–1815)

The Czech composer Jakub Jan Ryba assisted his father as a teacher and finally settled, in 1788, in Rožmitál, where he continued teaching until his suicide in 1815.

**Choral and Instrumental Music**

Ryba's popular *Czech Christmas Mass* follows the nativity narrative, associating this with the traditional sections of the Mass. His *Missa pastoralis* of 1788, again principally with Czech texts, also includes fragments of the Latin liturgy. In instrumental music Ryba was prolific: he had over 1,100 compositions to his credit, although much of this vast body of work is now lost. Of 72 quartets, four survive: two with flute and two for strings only.

Ryelandt, Joseph (1870–1965)

Baron Joseph Ryelandt was born in Bruges, where, for many years, he was director of the Conservatory. A member of an old aristocratic Belgian family, he found expression in much of his music for his profound and traditional Catholic beliefs.

Choral Music

Ryelandt wrote four oratorios and religious choral works that include settings of texts by Paul Claudel. It is the oratorios in particular that have found audiences abroad.

S

Sacchini, Antonio (1730–1786)

A pupil of Durante in Naples, Antonio Sacchini occupied various positions there before travelling to Venice and then to Padua; he won growing success with new operas which allowed him eventually to abandon his duties at the Conservatory in Naples. In 1768 he was appointed director of the Conservatorio dell' Ospedaletto in Venice, where his pupils included Nancy Storace. He spent 10 years in London and in 1781 moved to Paris, where he became involved in the current quarrel between supporters of Gluck and adherents of Piccinni, eventually seeming to please neither one nor the other. The patronage of Marie Antoinette aroused further prejudice, in view of the Queen's known predilection for foreign music. He died in Paris in 1786.

Operas

In Paris Sacchini attempted to fulfil the demands of French taste, and his opera *Dardanus* succeeded when it was staged at Fontainebleau in 1785. *Oedipe à Colone* ('Oedipus at Colonus'), regarded as Sacchini's masterpiece, was staged at the Opéra in 1787 and remained in the repertoire of the house for many years. During his career of some 30 years Sacchini enjoyed great fame, notably as a composer of Italian *opera seria*. The decline in his reputation may be attributed to the neglect of a form in which he had excelled. His skills were most notably deployed in *Oedipe à Colone*, a work in which he was able to unite the rival trends of contemporary opera within a French dramatic structure.

Saint-Georges, Joseph Boulogne (1745–1799)

Born in Guadeloupe, Chevalier de Saint-Georges enjoyed a career that inspired fictional embellishment. The son of a French planter and a slave of Senegalese origin, he settled with

his parents in France, where his father, in 1757, was ennobled as *Gentilhomme ordinaire de la chambre du roi*. He was raised by his father to excel as a swordsman, an art in which he won an international reputation. At the same time he emerged as a virtuoso violinist and as a composer. He directed the Concert des Amateurs and then the Concert de la Loge Olympique, for which symphonies were commissioned from Haydn. He was in the service of the old Duke of Orléans, after whose death he spent some time in England (where he was involved in a fencing match with the transvestite Chevalier d'Eon). He returned to join the entourage of the new Duke of Orléans, known as Philippe Égalité. He was later a captain in the Garde Nationale in Lille before founding his Légion Nationale des Américains et du Midi. Imprisoned during the days of The Terror, he spent his final years in Paris, where he tried to revive the instrumental music in which he had been so successful.

Stage and Instrumental Music

Saint-Georges wrote music for the theatre, including operas and works involving dance and song. His instrumental music includes *Symphonies concertantes* for two violins and a number of solo violin concertos. His chamber music includes quartets and violin sonatas.

Saint-Saëns, Camille (1835–1921)

WWW MUSIC ON BONUS AREA

Once described as the French Mendelssohn, Camille Saint-Saëns was talented and precocious as a child, with interests by no means confined to music. He made an early impression as a pianist. Following established French tradition, he was for nearly 20 years organist at the Madeleine in Paris and taught briefly at the École Niedermeyer, where he befriended his pupil Gabriel Fauré. He was a co-founder of the important Société Nationale de Musique with the patriotic aim of promoting contemporary French music in the aftermath of the Franco-Prussian war of 1870/1, in which he had served in the Garde Nationale de la Seine. Prolific and versatile as a composer, he contributed to most genres of music, but by the time of his death in 1921 his popularity in France had diminished considerably, as fashions in music had changed.



Operas

The best known of the 13 operas completed by Saint-Saëns is *Samson et Dalila*, a romantic treatment of the biblical story. His pastiche dances from the unhistorical opera *Henry VIII* may also be heard in concert performance.

Vocal and Choral Music

Saint-Saëns wrote a number of sacred and secular choral works and made a considerable contribution to the body of French solo song.

Orchestral Music

The 'Organ' Symphony – the third of the three numbered symphonies by Saint-Saëns, so named from the use of the instrument in the work – is the best known. Other popular orchestral works include *Le Rouet d'Omphale* ('Omphale's Wheel') and *Danse macabre*.

Saint-Saëns, a fine pianist himself, wrote five piano concertos, three violin concertos and two cello concertos. Both the *Introduction and Rondo capriccioso* and *Havanaise* are familiar in the repertoire for violin and orchestra.

Chamber Music

Saint-Saëns was equally prolific in his provision of chamber music, with a series of duo sonatas, including two violin sonatas, two cello sonatas and a variety of other pieces. *The Carnival of the Animals*, often heard in more expanded form, was originally a private joke for the enjoyment of his friends.

Organ and Piano Music

Saint-Saëns, distinguished as a pianist and organist, wrote for both instruments, as well as for the harmonium. His organ music includes the *Fantaisie* in E flat, his first such composition and among the most popular with recitalists.

Sainte-Colombe, Sieur de (fl.1678–1692)

The Sieur de Sainte-Colombe was a leading player of the viola da gamba, and teacher of Marais, Rousseau and Danoville. There is little precise information about his life, but he is mentioned in Paris in 1678. He gave concerts with his two daughters, and his son seems to have pursued a similar career, which took him also to England.

Music for Viola da Gamba

The use of some of Sainte-Colombe's music in the film *Tous les matins du monde* drew attention to his work and that of his pupil, Marais. Sainte-Colombe left 67 *concerts* for two viols and 180 pieces for solo bass viol.

Sainton, Philip (1891–1967)

Grandson of the French violinist and composer Prosper Sainton, who married the English singer and composer Charlotte Dolby, Philip Sainton had a career principally as a viola player. An accident induced him later to concentrate on composition.

Film Music

Perhaps Philip Sainton's most distinguished work is his score for John Huston's film *Moby Dick*.

Salazar, Juan García de (1639–1710)

Born in the Basque country, Juan García de Salazar was employed in Burgos Cathedral. He later became *maestro de capilla* in Toro and El Burgo de Osma before his appointment to Zamora Cathedral, where he remained for the rest of his life.

Sacred Music

Salazar was among the leading Baroque composers of sacred music in Spain, with a number of his compositions remaining in church repertoire at least into the 19th century.

Salieri, Antonio (1750–1825)

www MUSIC ON BONUS AREA



Thanks to Pushkin and Rimsky-Korsakov, as well as Shaffer and the film *Amadeus*, Antonio Salieri has been cast as the villain in the tragedy of Mozart's early death. Salieri occupied a position of great importance in the music of Vienna. From 1774 he was court composer and conductor of the Italian opera, serving as court Kapellmeister from 1788 until 1824. Born in Legnago, he was brought as a boy to Vienna by Florian Gassmann, his predecessor as court Kapellmeister, who supervised his musical training and education. He owed much to the influence and patronage of Gluck, to whom he seemed a natural successor in the field of opera. He won similar success to the latter also in Paris with his operas for the French stage. His pupils included Beethoven and Schubert, Czerny, Hummel, Moscheles and one of Mozart's sons. He was a prolific composer, principally in vocal music of all kinds.

Operas

Salieri wrote some 45 operas, ranging from *Tarare*, with a libretto by Beaumarchais, for Paris and settings of libretti by Lorenzo da Ponte for Vienna to the Shakespearean comedy *Falstaff* and the operetta *Prima la musica poi le parole* ('First the Music then the Words'). This operetta was staged at the imperial palace of Schönbrunn in 1786 on the same evening as Mozart's German Singspiel *Der Schauspieldirektor* ('The Impresario').

Vocal and Choral Music

Salieri wrote a quantity of church music, as well as oratorios. He left still more secular vocal music, ranging from cantatas and choruses to duets and solo arias.

Orchestral Music

As well as a significant quantity of ballet music, Salieri wrote concertos, including an Organ Concerto and a Piano Concerto, a 'Birthday' Symphony and a set of Variations on *La folia di Spagna* ("The Folly of Spain"), the dance tune used by Corelli and many other Baroque composers.

Chamber Music

Salieri's chamber music consists principally of serenades, cassations and marches.

Sallinen, Aulis (b.1935)

Among the leading Finnish composers of his generation, Aulis Sallinen has also won an international reputation, writing music that offers a synthesis of Finnish national elements with contemporary techniques.

Orchestral Music

Sallinen's music remains accessible to a wide audience, sometimes suggesting the work of earlier Finnish composers in its expressive qualities.

Salter, Hans J. (1896–1994)

Born in Vienna, Hans Salter began his career in Austria and Germany before he was forced to emigrate to the United States on the accession to power of the National Socialists. He spent many years composing and arranging music for films of all kinds.

Film Music

Salter's best-known film scores are for the Frankenstein horror films, *The Ghost of Frankenstein* and *The House of Frankenstein*.

Salzedo, Carlos (1885–1961)

Carlos Salzedo studied the harp with Hasselmans and the piano with Charles de Bériot at the Paris Conservatoire. He settled in America, serving first as principal harpist for Toscanini at the New York Metropolitan Opera. He was associated with Varèse in the promotion of new music, and taught the harp at the Curtis Institute and at the Juilliard School.

Harp Music

Salzedo published works of instruction for the harp and composed two concertos, among other works.

Sammartini, Giovanni Battista (1700/01–1775)

The son of a French oboist who had settled in Italy, Giovanni Battista Sammartini was born in Milan, where he won an early reputation, serving as *maestro di cappella* to the Congregation of the SS Entierro from 1728 for many years. He occupies an important place in the genesis of the symphony and won a considerable reputation abroad, with works published in London and Paris. In Milan he was highly respected and led an active career to the very end as a composer and conductor.

**Orchestral Music**

Of Sammartini's orchestral music 68 symphonies survive, with six violin concertos, one Double Violin Concerto, two flute concertos, in addition to sets of *concerti grossi* and overtures. These vary in style from an early mixture of Baroque and Classical to an intermediate style and a final style that is in general Classical.

Chamber Music

Chamber music by Sammartini consists of quintets, quartets and trio sonatas, of the last some 200. There are 30 or so keyboard sonatas, for harpsichord or organ, with 11 violin sonatas and six sonatas for harpsichord with violin.

Vocal and Choral Music

Sammartini wrote sacred choral music, cantatas and liturgical settings as well as secular arias and cantatas. Much of this body of work has been lost.

Sances, Giovanni Felice (1600–1679)

The Italian singer and composer Giovanni Felice Sances was born in Rome and worked also in Bologna and Venice. He then entered the imperial musical establishment in Vienna, continuing there as Kapellmeister from 1649 until his death 30 years later.

Vocal Music

Sances, in addition to his six operas, three of which are lost, wrote a series of *sepolcri*: oratorios intended, in Vienna, for dramatic performance in Holy Week. He composed a quantity of liturgical music, including nearly 60 Mass settings and a number of secular cantatas, of which one of the finest is said to be the lover's complaint *Cantata sopra il passacaglio*, based on the conventional, descending bass figure of the Baroque form.

Sánchez de Badajoz, Garci (c.1460 after 1525)

Poet, vihuela player, and composer, Garci Sánchez de Badajoz is now generally identified as Badajóz el músico, five of whose *villancicos*, with three *canciones*, are included in the *Cancionero Musical de Palacio* of the Spanish court. He enjoyed a very considerable reputation as a poet.

Sandrin (Pierre Regnault) (c.1490 – after 1560)

The French composer and singer Pierre Regnault, known as Sandrin, seems to have started his career as an actor, his nickname taken from a comic play of the time. He served in the French

Chapel Royal, and was also for a time employed by Cardinal Ippolito d'Este as *maestro di cappella*. He seems to have died in Italy.

Chansons

Sandrin is known as a composer of chansons, setting verses from the French court. His songs enjoyed wide popularity, leading to their use as the basis of parody Masses (polyphonic settings using work borrowed from another work or composer) by Cipriano de Rore and Orlando di Lasso.

Sarasate, Pablo de (1844–1908)

The Spanish violinist Sarasate inspired music from a number of composers, including Saint-Saëns, Lalo, Bruch, Joachim and Wieniawski. In common with other virtuoso performers, like Joachim and Wieniawski, he wrote music for his own use.



Violin Music

A number of Sarasate's violin compositions have remained an essential part of virtuoso repertoire. These include pieces with a Spanish or gypsy flavour in addition to the expected series of operatic fantasies that are generally heard less often today.

S

Satie, Erik (1866–1925)

A French composer as eccentric in his way of life as in his music, Satie exercised considerable influence over some of his more distinguished contemporaries, including Debussy, Ravel and Poulenc, particularly through his tendency towards extreme simplicity. A number of his compositions have become very familiar to many, largely through their use in other contexts.

Stage Works

Best known among the various stage works of Satie is his collaboration with Jean Cocteau, *Parade*, described as a *ballet réaliste* and first performed in Paris in 1917. This was followed by the ballet *Mercury*, a collaboration with Picasso that presents different aspects of the god, and the Dadaist ballet *Relâche* ('Closure'), which served to alienate, by its perceived vulgarity, still more of his earlier supporters.

Piano Music

It is principally the piano pieces by Satie that have won popularity. Among these, many with characteristically eccentric titles, are the *Gymnopédies*, the *Gnossiennes* and the three *Sarabandes*.

Sauguet, Henri (1901–1989)

Encouraged by Milhaud to move from his native Bordeaux to Paris to study with Koechlin, Henri Sauguet was influenced by his meeting with Satie and with other young musicians, leading to his establishment of the École d'Arcueil, its name drawn from the suburb where Satie had chosen to live. He won a reputation in particular for his ballet music, which has all the clarity and elegance associated with a certain kind of French music.

Stage Works

Sauguet's first opera *Le Plumet du colonel* ('The Colonel's Helmet') won some success in 1924 but his version of Stendhal's *La Chartreuse de Parme* ('The Charterhouse of Parma'), completed in 1936 and revised in 1968, was a work of much greater interest. His contributions to ballet included *La Chatte* ('The Cat') for Diaghilev in 1927.

Orchestral Music

In addition to his symphonies Sauguet wrote a number of concertos. These include the violin concerto *Concert d'Orphée*, three piano concertos, and the *Garden's Concerto* for harmonica and chamber orchestra. His *Symphonie expiatoire* laments the victims of war.

Chamber and Instrumental Music

Sauguet's music for smaller groups of instruments or solo instruments makes characteristically French use of wind instruments. Piano music includes the *Trois Françaises* of 1923 and two sets of *Pièces poétiques* for children.

Scarlatti, Alessandro (1660–1725)

Alessandro Scarlatti, a native of Palermo, made his principal career in Naples, where he was instrumental in the development of 18th-century Neapolitan opera.



Operas and Cantatas

Alessandro Scarlatti wrote more than a hundred operas and some 600 cantatas, a considerable amount of church music, and a smaller number of purely instrumental works. An important and influential composer, the nature of his compositions – particularly next to changed fashions – in opera and less appetite for cantatas, serenades and oratorios of this period – has led to otherwise unjustified neglect, in spite of Scarlatti's extreme fecundity.

Instrumental Music

Instrumental music by Alessandro Scarlatti includes keyboard toccatas and concertos as well as *concerti grossi*, trio sonatas and solo sonatas, all in the established style of the time.

Scarlatti, Domenico (1685–1757)

www MUSIC ON BONUS AREA



Sixth of the ten children of Alessandro Scarlatti, Domenico Scarlatti was born in Naples in 1685, sharing his year of birth with Handel and J.S. Bach. After an earlier period in Italy he moved to Portugal, and thence to Madrid in the service of the Infanta Maria Barbara, after her marriage to the Spanish Infante. He remained in the service of Maria Barbara after her husband's accession to the throne and died in Madrid in 1757. He is chiefly known for the large number of short sonatas he wrote for the harpsichord, many of them for his royal pupil and patron.

Keyboard Music

Domenico Scarlatti wrote over 550 single-movement sonatas or 'exercises' for the harpsichord, making characteristic but innovative use of the instrument. The Queen also had pianos in her palaces, and some of the sonatas may have been written with these early hammer-action instruments in mind. K. numbers are based on the catalogue of Scarlatti's sonatas compiled by the American harpsichordist Ralph Kirkpatrick.

Vocal, Choral and Instrumental Music

Scarlatti's earlier compositions include operas, oratorios and other vocal music. His choral music dates first from his early years in Rome under his father's direct guidance. Other works were written for the Patriarchal Chapel in Lisbon. He wrote a relatively small number of *sinfonias* for instrumental ensemble.

Scheidemann, Heinrich (c.1595–1663)

A leading organist and composer of the North German school, Scheidemann was a pupil of Sweelinck in Amsterdam. He returned to Hamburg, assuming his father's position as organist at the Katharinenkirche, employment that continued for nearly 40 years until his death in 1663.

Organ Music

Scheidemann's style, derived from Sweelinck's synthesis of English virginalist style and elements drawn from Italy and Germany, is displayed in particular in his compositions based on chorales and in *praeambula* (preludes), which contain a contrapuntal, fugal element. Both represent an important achievement in the development of these forms.

Scheidt, Samuel (1587–1654)

The German organist and composer Samuel Scheidt was born in Halle in 1587 and represents the first generation of German composers in the Baroque period. He was court Kapellmeister at Halle, first to the Margrave of Brandenburg and then, when conditions again allowed in the course of the Thirty Years War, to Duke August of Saxony.

Church Music

Scheidt wrote a large quantity of church music for the German Protestant liturgy. Latin compositions included settings of the *Magnificat*.

Organ Music

The most important source for Scheidt's keyboard works, especially for organ, is the three-volume *Tabulatura nova* (1624). Scheidt's organ pieces include a number based on chorales. He also wrote fantasias, toccatas, canons and dance movements for the instrument.

Ensemble Music

Scheidt wrote a number of works for instrumental ensemble in various dance forms, though relatively little survives today.

Schein, Johann Hermann (1586–1630)

In 1616 the German composer and poet Johann Hermann Schein was appointed Thomaskantor

in Leipzig, a position later held by Bach. His importance as a composer lies in the use he made of Italian monody and concerted style in Lutheran church music.

Church Music

Primarily a vocal composer, Schein wrote extensively for the church.

Secular Vocal Music

Schein wrote a number of madrigals and music suitable for either instruments or voices, again demonstrating Italian influence.

Chamber Music

Schein's compositions also include some 20 suites for instrumental ensemble.

Schenck, Johannes (1660 – after 1717)

The son of parents of German stock, the virtuoso viola da gamba player and composer Johannes Schenck was born in Amsterdam, where he began his career. In 1696 he joined the court of the Elector Palatine Johann Wilhelm II in Düsseldorf, himself an amateur gamba player. He seems to have remained at the court until the death of the Elector in 1716.

Music for Viola da Gamba

Schenck wrote a number of works for his own instrument. These include duets for two viols, a tribute to his employer – as their title *Le Nymphe di Rheno* ('The Nymphs of the Rhine') indicates.

Schifrin, Lalo (b.1932)

A native of the Argentine, the jazz pianist and composer Lalo Schifrin studied in Paris with Koehlin and Messiaen. He continued his career in Buenos Aires, collaborating with Dizzy Gillespie and Quincy Jones.

Music

Schifrin has written music for films, including *The Cincinnati Kid*, *Mission Impossible* and *Shrek 2*. He has made arrangements for jazz ensemble, and written a series of works under the general title *Jazz Meets the Symphony*.

Schillings, Max von (1868–1933)

Well known as a conductor, Max von Schillings was appointed Intendant of the Berlin Opera in 1918 and during the following seven years, before his resignation, was responsible for the first performances of important operas by Pfitzner, Schreker, Busoni and Richard Strauss. Strauss, in particular, had an important influence on his career.

Vocal, Stage and Instrumental Music

Compositions by Schillings consist of cantatas and songs, melodramas, operas and incidental music, and orchestral and chamber music. His incidental music includes a Symphonic Prologue to *König Oedipus* ('Oedipus Rex'), and his operas the three-act tragedy *Moloch*. He wrote two melodramas for speaker and orchestra on texts by Schiller: *Kassandra* and *Das Eleusische Fest* ('The Eleusinian Festival').

Schlick, Arnolt (c.1460 – after 1521)

The blind organist and composer Arnolt Schlick seems to have been a native of Heidelberg. He is recorded as having made trial of several important organs in various cities, and in 1509 was appointed to the Court Palatine, continuing a career that brought performances before kings, emperors and ecclesiastical dignitaries and involved travel to serve as a consultant on various organs.

Organ Music

Schlick was granted copyright on his theoretical *Spiegel der Orgelmacher und Organisten* ('Mirror of Organ Builders and Organists') and his *Tabulaturen etlicher lobgesang und liddlein uff die orgeln und lauten* ('Tablatures of some songs of praise and little songs for the organ and lute').

Schmidt, Franz (1874–1939)

A piano pupil of Leschetizky and composition pupil of Bruckner, Franz Schmidt earned his living at first as a cellist in the Vienna Court Opera, where he experienced conflict with Mahler. He later taught composition at the Vienna Staatsakademie and was director of the Musikhochschule from 1927 to 1931. His work as a composer has something in common with Max Reger, particularly his music for the organ.

Stage Works

Schmidt's opera *Notre Dame*, based on Victor Hugo, had some success and excerpts, notably an Intermezzo, are heard in concert programmes.

Choral Music

Das Buch mit sieben Siegeln ('The Book with Seven Seals'), based on the Apocalypse, has its own place among modern oratorios.

Orchestral and Chamber Music

Schmidt wrote four symphonies, *Variations on a Theme of Beethoven* for piano left hand and orchestra, and a Piano Concerto for the left hand. These last two works, with various chamber works, were composed for the pianist Paul Wittgenstein (brother of the philosopher Ludwig Wittgenstein), who had lost his right arm in the First World War.

Organ Music

Schmidt added considerably to the repertoire of organ music, with a series of chorale preludes, preludes and fugues, toccatas, and sets of variations.

Schmidt, Ole (b.1928)

The Danish conductor and composer Ole Schmidt initially earned his living as a self-taught jazz pianist before study with Vagn Holmboe at the Royal Danish Academy. His career has brought active association with ballet as both conductor and composer.

Orchestral Music

With a musical language reflecting the influence of Stravinsky, Bartók and French composers, Schmidt has written an interesting series of solo concertos for accordion, tuba, guitar, violin, oboe, flute and other instruments.

Schmitt, Florent (1870–1958)

A composition pupil of Massenet and of Fauré at the Paris Conservatoire, Florent Schmitt, in common with a number of his contemporaries, was fascinated by the exotic; an element of orientalism appears as a feature in several of his successful compositions.

Orchestral Music

La Tragédie de Salomé ('The Tragedy of Salomé'), originally a dance piece, was revised as a symphonic poem in 1910. An element of exoticism is apparent in the film score for Flaubert's *Salammbô*, with its Carthaginian setting, and in a number of subsequent orchestral works, while his gifts of orchestration are evident in his two symphonies and in a varied series of other compositions.

Choral Music

Schmitt won early success with his exotic setting of Psalm 47 in 1904. Other choral works range from settings of La Fontaine's fables to liturgical music (settings of the Mass and other sacred texts).

Chamber and Instrumental Music

Chamber music for various combinations of instruments includes finely judged work for wind instruments, while Schmitt's music for keyboard shows equal variety of conception.

Schnittke, Alfred (1934–1998)

www MUSIC ON BONUS AREA



Alfred Schnittke's work has won wide acceptance in recent years, particularly since political changes in the former Soviet Union. His early studies in Vienna were followed by formal training at the Moscow Conservatory, where he later taught. His musical language is eclectic, combining a number of styles, contemporary and traditional.

Orchestral Music

Orchestral music by Schnittke includes a series of interesting concertos or works for solo instrument and orchestra. These include concertos for violin, for cello, for oboe and harp, for viola and for piano. A series of *concerti grossi* is of significance, along with the 'St Florian' Symphony (the second of eight symphonies) and *In memoriam* for solo viola and orchestra.

Chamber Music

Schnittke's chamber music includes string quartets and sonatas for violin and for cello and piano, along with a *Sonata in the Olden Style* for violin and piano and a *Suite in the Old Style* for the same instruments. His Piano Quintet shows some of the influence of Shostakovich, and his String Trio, commissioned to mark the centenary of the birth of Alban Berg and the 50th anniversary of his death, reflects diverse Viennese elements.

Schoeck, Othmar (1886–1957)

The Swiss composer Othmar Schoeck, son of the painter Alfred Schoeck, contributed extensively to vocal and choral repertoire. Briefly a pupil of Max Reger, he became one of the

leading composers of his generation in Switzerland, writing music that is melodic and, in vocal settings, shows a marked understanding of and respect for the text.

Operas

Operas by Schoeck include *Massimilla Doni*, based on Balzac, and *Penthesilea*, based on Kleist.

Orchestral Music

Schoeck's orchestral music includes a Cello Concerto, a *Concerto quasi una fantasia* for violin and orchestra, and a Concerto for French horn.

Vocal and Choral Music

Schoeck's contribution to vocal and choral repertoire is considerable and ranges from a perceptive setting of Walt Whitman in *Trommelschläge* for chorus and orchestra to song cycles such as *Der Wandsbecker Liederbuch* (a setting of 17 poems by the Wandsbeck poet Matthias Claudius) and *Das holde Bescheiden* (settings of Eduard Mörike).

Schoenberg, Arnold (1874–1951)



MUSIC ON CD 2

Arnold Schoenberg exercised very considerable influence over the course of music in the 20th century. This was particularly through his development and promulgation of compositional theories in which unity in a work is provided by the use of a determined series, usually consisting of the 12 possible different semitones, their order also inverted or taken in retrograde form and in transposed versions. Schoenberg's earlier compositions are post-Romantic in character, written before the period in which he developed his theories of atonality (music without a key or tonal centre). Born in Vienna in 1874, he spent his early career in Berlin, until the rise to power of Hitler made it necessary to leave Germany and find safety in America, where he died in 1951. With his pupils Anton Webern and Alban Berg, both of whom he outlived, he represents a group of composers known as the Second Viennese School.

Stage Works

Schoenberg's most important opera is *Moses und Aron*, of which he completed only two of the three acts. Other stage works include *Erwartung* ('Expectation'), a one-act melodrama, the drama with music *Die glückliche Hand* ('The Fortunate Hand') and the one-act *Von heute auf morgen* ('From Today to Tomorrow').

Choral and Vocal Music

Gurre-Lieder, written between 1901 and 1903, is a work of Wagnerian proportions and mood for solo voices, large chorus and orchestra. Other, later vocal music includes *A Survivor from Warsaw* (1947) for narrator, male voices and orchestra. Solo songs range from the 1909 settings of Stefan George in *Das Buch der hängenden Gärten* ('The Book of the Hanging Gardens') to the cabaret songs he wrote for the Berlin Überbrettel in his earlier years. *Pierrot lunaire*, a study of madness based on German translations of seven poems by Albert Giraud and using *Sprechgesang* (words half spoken, half sung) was completed in 1912.

Orchestral Music

Schoenberg's music for orchestra includes a Violin Concerto, *Pelleas und Melisande* (a symphonic poem based on Maurice Maeterlinck's medieval drama) and *Five Orchestral Pieces*. He transcribed for cello a Harpsichord Concerto by the 18th-century composer Monn.

Chamber Music

In addition to four string quartets and a late String Trio, Schoenberg's post-Romantic *Verklärte Nacht* ('Transfigured Night') of 1899 is particularly noteworthy.

Keyboard Music

Schoenberg wrote *Variations on a Recitative* for organ, but most of his keyboard music is for piano, principally in a series of pieces that demonstrate the development of his theories of composition.

Schoenfield, Paul (b.1947)

The American–Jewish composer Paul Schoenfield has enjoyed an active career as a pianist. His music has been described as eclectic, drawing, as it does, on classical and folk traditions.

Music

Schoenfield's varied compositions range from a two-act opera, *The Merchant and the Pauper*, based on a Hasidic story, to settings of four excerpts from Psalm 86 and a Viola Concerto that makes use of children's songs heard in Israel, Schoenfield's second home.

Schreker, Franz (1878–1934)

Trained as a violinist and as a composer at the Vienna Conservatory, Franz Schreker belongs to that group of composers whose careers were eclipsed by the events of 1933 in Germany. Schreker enjoyed very considerable success as a composer of opera, in a style that couples the late Romantic with an element of musical collage, presenting scenes where different layers of music are juxtaposed or superimposed, all with a mastery of orchestral colour.

**Stage Works**

Schreker won early success with *Der Geburtstag der Infantin* ('The Birthday of the Infanta'), a ballet based on the story by Oscar Wilde. *Der ferne Klang* ('The Distant Sound'), an opera staged first at Frankfurt in 1912, has more of Debussy than Wagner about it, dealing with the mystical pursuit by the artist for the distant sound that he has heard. *Der ferne Klang* influenced Alban Berg, who made a vocal score of the work. Of other operas, *Die Gezeichneten* ('Those Marked by the Seal') and *Der Schatzgräber* ('The Treasure-Hunter') are particularly effective, if more conventional than *Der ferne Klang*.

Orchestral Music

Schreker wrote a relatively small amount of purely orchestral music, although orchestral excerpts from his operas are sometimes heard in the concert hall.

Schubert, Franz (1797–1828)

MUSIC ON CD 2



The son of a schoolmaster who had settled in Vienna, Franz Schubert was educated as a chorister of the imperial court chapel. He later qualified as a schoolteacher, briefly and thereafter intermittently joining his father in the classroom. He spent his life largely in Vienna, enjoying the company of friends, but never holding any position in the musical establishment or attracting the kind of patronage that Beethoven had 20 years earlier. His final years were clouded by illness, as the result of a syphilitic infection, and he died aged 31, leaving much unfinished. His gifts had been most notably expressed in song, his talent for melody always evident in his other compositions. Schubert's compositions are generally numbered according to the Deutsch catalogue, with the letter D.

Stage Works

Schubert wrote operas, Singspiel and incidental music for the theatre. His best-known compositions of this kind include the music for the unsuccessful play *Rosamunde, Fürstin von Zypern* ('Rosamunde, Princess of Cyprus'), mounted at the Theater an der Wien in December 1823. The ballet music and entracte from *Rosamunde* are particularly well known.

Church Music

Among the various works Schubert wrote for church use, particular mention may be made of the second of his six complete settings of the Mass. He completed his final setting of the Mass in the last year of his life and it was first performed the following year.

Choral and Vocal Music

Schubert wrote for mixed voices, male voices and female voices, but by far the most famous of his vocal compositions are the 500 or so songs – settings of verses ranging from Shakespeare to his friends and contemporaries. His song cycles published in his lifetime are *Die schöne Müllerin* ('The Fair Maid of the Mill') and *Die Winterreise* ('The Winter Journey'), while *Schwanengesang* ('Swan-Song') was compiled by a publisher after the composer's early death. Many songs by Schubert are very familiar, including *Der Erlkönig* ('The Erlking'), the *Mignon* songs from Goethe and the *Songs of Norma* from Sir Walter Scott.

Orchestral Music

The 'Unfinished' Symphony of Schubert was written in 1822, but no complete addition was made to the two movements of the work. Other symphonies of the eight more or less completed include the 'Great' C major Symphony and the Classical and charming Fifth Symphony. His various overtures include two 'in the Italian style'.

Chamber Music

Of Schubert's various string quartets the Quartet in A minor, with its variations on the well-known *Rosamunde* theme and the Quartet in D minor 'Death and the Maiden', with variations on the song of that name, are the most familiar. The Piano Quintet 'Die Forelle' ('The Trout') includes a movement of variations on that song, while the great C major String Quintet of 1828 is of unsurpassable beauty. The two piano trios and the single-movement *Notturmo* date from the same year. Schubert's Octet for clarinet, horn, bassoon, two violins, viola, cello and double bass was written early in 1824. To the violin sonatas (sonatinas) of 1816 may be added the more ambitious Duo for violin and piano, D. 574 of the following year and the Fantasy D. 934, published in 1828, the year of Schubert's death. The 'Arpeggione' Sonata was written for a newly devised and soon obsolete stringed instrument, the arpeggione. It now provides additional repertoire for the cello or viola.

Piano Music

S Schubert's compositions for piano include a number of sonatas, some left unfinished, as well as the *Wanderer Fantasy* and two sets of impromptus, D. 899 and D. 935. He also wrote a number of dances for piano – waltzes, *Ländler* and German dances. His music for piano duet includes a *Divertissement à l'hongroise*, marches and polonaises, largely written for daughters of a member of the Esterházy family, for whom he was for a time employed as a private teacher.

Schuller, Günther (b.1925)

The son of a German-born string player in the New York Philharmonic, Günther Schuller was

appointed principal horn in the Cincinnati Symphony at the age of 17, later to hold a similar position at the Metropolitan Opera. Originally self-taught as a composer, he was drawn both to the music of Schoenberg and to jazz. He has also had a distinguished career as a conductor, writer, teacher and producer.

Music

Schuller has been a prolific composer, contributing to most forms of music, from opera and ballet to orchestral and chamber music, in a musical language reflecting the influence of Schoenberg and Stravinsky.

Schuman, William (1910–1992)

Born in New York, William Schuman studied there at the Juilliard School, where his composition teacher was Roy Harris. He served as director of the school for some 14 years. His career brought him distinction as a composer, teacher and editor.

Vocal, Stage, Orchestral and Chamber Music

Schuman's vocal music offers settings of texts from American and English literature. His stage music includes ballet scores and operas – *The Mighty Casey* and the one-act *A Question of Time*, based on Roald Dahl, among the latter. His 10 symphonies mark a significant achievement, some combining 12-note technique with elements drawn from his film music. He has also written a number of chamber works, including string quartets and pieces for concert band (brass and percussion). Throughout his work America features very strongly.

Schumann, Clara (née Wieck) (1819–1896)



MUSIC ON BONUS AREA

The daughter of Friedrich Wieck, her teacher and mentor until her marriage to Robert Schumann, Clara Schumann embarked on a successful career as a pianist. Her liaison with Schumann led to their marriage in 1840, after which she



continued her international career as a performer and supported her young family following her husband's final insanity and death in 1856. She was then helped by Brahms, to whom Schumann had given considerable encouragement.

Orchestral and Chamber Music

Clara Schumann wrote a small number of works for orchestra and instrumental ensemble. These included an early Piano Concerto and a later Piano Concertino.

Piano Music

The greater part of Clara Schumann's music for piano was written before her marriage. Her only Sonata, however, came about as a present to her husband.

Schumann, Robert (1810–1856)



MUSIC ON CD 2



The son of a bookseller, publisher and writer, Robert Schumann showed early abilities in both music and literature, the second facility used in his later writing on musical subjects. After brief study at university, he was allowed by his widowed mother and guardian to undertake serious study of the piano with Friedrich Wieck, whose favourite daughter Clara was later to become Schumann's wife. His ambitions as a pianist were thwarted by a weakness in the fingers of one hand, but the 1830s nevertheless brought a number of compositions for the instrument. The year of his marriage, 1840, was a year of song, followed by attempts in which his young wife encouraged him at more ambitious forms of orchestral composition. Settling first in Leipzig and then in Dresden, the Schumanns moved in 1850 to Düsseldorf, where Schumann had his first official appointment, as municipal director of music. In 1854 he had a serious mental breakdown, followed by two years in the asylum at Endenich before his death in 1856. As a composer Schumann's gifts are clearly heard in his piano music and in his songs.

Orchestral Music

Symphonies

Schumann completed four symphonies, after earlier unsuccessful attempts at the form. The first, written soon after his marriage and completed early in 1841, is known as ‘Spring’ and has a suggested programme. His Second Symphony followed in 1846 and the Third Symphony ‘Rhenish’, a celebration of the Rhineland and its great cathedral at Cologne, was written in Düsseldorf in 1850. Symphony No. 4 was in fact an earlier work, revised in 1851 and first performed in Düsseldorf in 1853. The *Overture, Scherzo and Finale*, Op. 52 was described by the composer as a ‘symphonette’.

Concertos

Schumann’s only completed Piano Concerto was started in 1841 and completed in 1845. The Cello Concerto of 1850 was first performed four years after Schumann’s death, while the 1853 Violin Concerto had to wait over 80 years before its first performance in 1937. The *Konzertstück* for four French horns is an interesting addition to orchestral repertoire, and his *Introduction and Allegro* for piano and orchestra was completed in 1853.

Overtures

Schumann’s only completed opera, *Genoveva*, was unsuccessful in the theatre but its overture holds a place in concert-hall repertoire, along with an overture to Byron’s *Manfred*, again first intended for the theatre. Concert overtures include *Die Braut von Messina* (‘The Bride from Messina’) based on Schiller’s play of that name, *Julius Cäsar* based on Shakespeare, and *Hermann und Dorothea* based on Goethe. A setting of scenes from Goethe’s *Faust* also includes an overture.

Chamber Music

Schumann wrote three string quartets in 1842, a fertile period that also saw the composition of the Piano Quintet and a Piano Quartet. Other important chamber music by Schumann includes three piano trios, three violin sonatas, and a number of shorter character pieces that

include the *Märchenbilder* for viola and piano, collections of *Phantasiestücke* with alternative instrumentation, the *Fünf Stücke im Volkston* for cello (or violin) and piano, and other short pieces generally suggesting a literary or otherwise extra-musical programme.

Choral and Vocal Music

Schumann wrote a number of part-songs for mixed voices, for women's voices and for men's voices, including four collections of *Romanzen und Balladen* and two of *Romanzen* for women's voices. His choral works with orchestra include *Scenes from Goethe's Faust*, *Das Paradies und die Peri*, based on Thomas Moore's poem *Lalla Rookh*, and *Requiem for Mignon*, based on Goethe's *Wilhelm Meister* novel. In his final years he wrote a Mass and a Requiem. The solo songs of Schumann offer a rich repertoire and are an important addition to the body of German Lieder. From these many settings mention may be made of the collections and song cycles *Myrthen*, Op. 25, *Liederkreis*, Op. 39, *Frauenliebe und -leben*, Op. 42 and *Dichterliebe*, Op. 48, all written in the Year of Song, 1840.

Piano Music

The piano music of Schumann, whether written for himself, for his wife, or, in later years, for his children, offers a wealth of material. From the earlier period comes *Carnaval* – a series of short musical scenes with motifs derived from the letters of the town of Asch; this was the home of a fellow student of Friedrich Wieck called Ernestine von Fricken, to whom Schumann was briefly engaged. The same period brought the *Davidsbündlertänze* ('Dances of the League of David'), a reference to the imaginary league of friends of art against the surrounding Philistines. This decade also brought the first version of the monumental Symphonic Studies (based on a theme by the father of Ernestine von Fricken) and the well-known *Kinderszenen* ('Scenes of Childhood'). *Kreisleriana* has its literary source in the Hoffmann character Kapellmeister Kreisler, *Papillons* ('Butterflies') has a source in the work of the writer Jean Paul, and *Noveletten* has a clear literary reference in the very title. Later piano music by Schumann includes the *Album für die Jugend* ('Album for the Young') of 1848, *Waldszenen* ('Forest Scenes') of 1849, and the collected *Bunte Blätter* ('Coloured Leaves') and *Albumblätter* ('Album Leaves') drawn from earlier work.

Schütz, Heinrich (1585–1672)

www MUSIC ON BONUS AREA



Schütz was the most important German composer of his generation, a pupil of Giovanni Gabrieli in Venice and later of Monteverdi. He belonged to the court musical establishment of Landgrave Moritz of Hessen-Kassel, later entering the service of the Electors of Saxony in Dresden, employment interrupted briefly by work for the King of Denmark. Schütz lived at a period of great difficulty and with other musicians suffered from the effects of the Thirty Years War, in which Saxony finally became involved.

Church Music

Schütz wrote a very large amount of church music, *Cantiones sacrae* and *Symphoniae sacrae*, the scale of which largely depended on the economic situation of the Dresden court chapel. His *Christmas Oratorio* exists in more than one version, and he also wrote three settings of the Passion, according to the Gospels of St Matthew, St Luke and St John, and a setting of the *Seven Last Words*. The church music of Schütz includes settings in German and in Latin.

Secular Vocal Music

Schütz published his first set of Italian madrigals while he was studying in Venice with Gabrieli.

Schwantner, Joseph (b.1943)

Joseph Schwantner studied in his native Chicago and at Northwestern University. He has held teaching positions at Yale, Eastman and the Juilliard School. His music has been influenced by George Crumb, Messiaen and Debussy.

Music

Schwantner's varied compositions show the development of his own distinctive musical language. His instrumental compositions include the quasi piano concerto *Distant Runes and*

Incantations, structured on a poem. *Sparrows* for soprano and eight instruments is based on a series of haikus from the Japanese poet Kobayashi Issa's *The Autumn Wind*.

Schweitzer, Anton (1735–1787)

After serving at the court opera in Hildburghausen, Anton Schweitzer found employment as director of music for Abel Seyler's theatre company, for which he wrote comic Singspiel. In 1771 the troupe was in Weimar, where Schweitzer collaborated with Christoph Martin Wieland. After the disastrous fire at the castle there in 1774 the troupe moved to Gotha. Here Schweitzer worked as conductor at the Court Opera before succeeding Georg Benda as court composer in 1778.

Stage Works

Schweitzer's stage works include *Alceste*, a collaboration with Wieland that was first staged in Weimar in 1773. It was here that his melodrama based on a translation of Rousseau's *Pygmalion* had been performed the previous year. He wrote a quantity of other stage music, collaborating in attempts to establish a distinctive German opera, and seems to have anticipated Benda in the development of the melodrama. His 1772 duodrama *Ariadne auf Naxos* remained unfinished.

Scott, Cyril (1879–1970)

A pupil of Humperdinck and others in Frankfurt and a contemporary there of Grainger, Quilter and Balfour Gardiner, Cyril Scott embarked on a career as a composer and pianist in England in the early years of the 20th century. His later esoteric interests, on which he wrote, were reflected in his music, which is now unduly neglected.

Orchestral Music

Scott's orchestral music enjoyed performances and a certain esteem particularly in the inter-war

years. He wrote several concertos (including his effective Piano Concerto No. 2 in 1958) and three symphonies in addition to a number of less substantial works.

Instrumental Music

While some of Scott's chamber music retains a very occasional place in current repertoire, his piano pieces have a more loyal and nostalgic following, reflecting their former wide popularity. *Lotus Land*, also transcribed for violin and piano by Fritz Kreisler, is a good example.

Scriabin, Alexander (1872–1915)

WWW MUSIC ON BONUS AREA



A friend and fellow student of Rachmaninov in Moscow, the Russian composer Alexander Scriabin enjoyed a different and much shorter career, at first as a concert pianist; he was encouraged by Belyayev, who published his earlier compositions. His interest in philosophy and the theosophical theories of Madame Blavatsky influenced the form of his later compositions, particularly that of the larger-scale orchestral works. His life was vitiated by a growing self-absorption, coupled with eccentric beliefs.

Orchestral Music

Scriabin enjoyed early success with his 1896 Piano Concerto. Of greater significance, however, are the later works: Symphony No. 3 'Le Divin Poème', *Le Poème de l'extase* and *Prométhée, le poème du feu*.

Piano Music

Scriabin's earliest piano music was written while he was a student at the Moscow Conservatory and built to his final series of five sonatas started in 1911. His previous seven sonatas cover the years from 1886 until 1907. Other shorter piano pieces include studies, preludes and impromptus, in a style that develops from the influence of Chopin to a sensuous idiom entirely his own.

Sculthorpe, Peter (b.1929)

Peter Sculthorpe studied first in his native Tasmania and then at Melbourne University before a period at Wadham College, Oxford, where he was a pupil of Egon Wellesz and Rubbra. His subsequent career brought appointment to the University of Sydney. He holds a leading position as an Australian composer.

Orchestral Music

Sculthorpe's music reflects Australian influences from both the landscape and the aboriginal culture, as in *Kakadu* and *Earth Cry*, the latter with a part for didgeridoo. His interest in the music of the Pacific region is apparent in *From Oceania*.

Seeger, Ruth Crawford: see Crawford (Seeger), Ruth**Seiber, Mátyás** (1905–1960)

A pupil of Kodály in Budapest, Mátyás Seiber also studied the cello. When, in 1927, his Serenade for wind sextet was denied first prize in a Budapest competition, Kodály and Bartók both resigned from the jury. Seiber taught a jazz class at the Hoch Conservatory in Frankfurt, where he also conducted and played in the Lenzewski Quartet. Proscribed by the Nazis, in 1935 he emigrated to London, where he worked for the publisher Schott and taught at Morley College. He won distinction as a teacher of composition and as a choral conductor. He died in a car accident during a visit to South Africa. Works were dedicated to him by Kodály, his pupil Fricker, and Ligeti.

Seixas, Carlos de (1704–1742)

The Portuguese composer Carlos de Seixas followed his father as organist at Coimbra Cathedral. He later moved to Lisbon, where he taught the harpsichord at court and subsequently became organist at the Patriarchal church.

Keyboard Music

Carlos de Seixas wrote music for the church and a small number of orchestral pieces. His principal compositions, however, were for the harpsichord, for which he wrote a hundred or so sonatas and other pieces. In many of these his own virtuosity as a performer is reflected.

Choral and Orchestral Music

Seixas left a small quantity of orchestral music that was written in a style characteristic of his period. His choral music includes Mass settings and other liturgical works.

Senaillié, Jean-Baptiste (c.1688–1730)

The son of a violinist, a member of the 24 Violons du Roi (24 Violins of the King), Jean-Baptiste Senaillié inherited his father's position in 1713. He seems to have won a name for himself both in France and in Italy, where he was for two years a pupil of Tomaso Antonio Vitali in Modena. In France once more, he became a member of the *Chambre du Roi*.

Violin Music

Senaillié was the leading French composer of violin music in the generation before Leclair. He published several collections of violin sonatas.

Senfl, Ludwig (c.1486–1542/3)

Ludwig Senfl occupied an important position as a composer during the period of the Reformation in Germany. Swiss by birth, he was active in Germany, briefly working for the Emperor Maximilian before securing a position in Munich at the court of the Bavarian Elector.

Church Music

Senfl's music includes Mass settings, settings of the Proper of the Mass, Vespers and motets on Latin texts.

Secular Vocal Music

Senfl wrote a quantity of Lieder for four voices, music of some historical importance in its reflection of the changes taking place in the cultural climate of the time.

Serebrier, José (b.1938)

The conductor and composer José Serebrier studied first in his native Montevideo before entering the Curtis Institute and then studying conducting with Dorati at the University of Minnesota. He has enjoyed a distinguished international career as a conductor, serving from 1962 to 1966 as assistant conductor to Stokowski with the American Symphony Orchestra.

Orchestral and Chamber Music

Serebrier's orchestral compositions include three symphonies and a Violin Concerto, among a variety of other works. His Sonata for Violin Solo, dating from 1948 when he was nine years old, exhibits his unusual precocity.

Serly, Tibor (1901–1978)

The name of the viola player and composer Tibor Serly is inextricably linked with Bartók's Viola Concerto, of which he made the first complete version, from sketches left by the composer at his death in 1945. Although Serly's family had settled in the United States in 1905, Serly himself returned to Hungary to study with Kodály and Bartók. Some of his music is based on a synthetic scale of his own devising, but this, and other works, demonstrate a lively and original talent.

Orchestral Music

Serly's orchestral works include a Viola Concerto, a Viola Rhapsody and a Concerto for violin and wind instruments in addition to his more experimental Trombone Concerto and two piano concertos.

Sermisy, Claudin de (c.1490–1562)

Claudin de Sermisy occupied a position of contemporary importance in French music, serving the successive kings of France and the Sainte-Chapelle in Paris in the first half of the 16th century.

Church Music

Church music by Claudin includes a dozen surviving Mass settings and some 110 motets, a *St Matthew Passion*, settings of the *Magnificat*, and a four-voice *Lamentations* for the Holy Week liturgy.

Secular Vocal Music

Claudin made an equally significant addition to the repertoire of French chansons with some 175 works of this kind.

Serra, Joaquim (1907–1957)

Joaquim Serra's work is firmly rooted in his native Catalonia, where his music enjoys a considerable reputation. His compositions have received much less attention abroad.

Orchestral Music

Serra wrote a quantity of music for the traditional Catalan *cobla* – the 11-member band familiar from performances of the *sardana*, the national dance of Catalonia. He wrote rather less for the standard symphony orchestra, a reflection of the times in which he lived.

Sessions, Roger (1896–1985)

A pupil of Ernest Bloch in New York, Roger Sessions went on to spend time in Europe, where he met Berg, Stravinsky, Schoenberg and Milhaud. He established himself in America as a distinguished teacher, notably at Princeton where he spent a number of years, at Berkeley, and at the Juilliard School. He won the American Prix de Rome, among many other awards, and did much to develop new musical trends in America.

Orchestral Music

Sessions wrote nine symphonies, concertos for violin and for piano, and a Concerto for violin and cello. His music reflects the influence of Bloch and then of Stravinsky and Schoenberg.

Chamber Music

Chamber music by Sessions includes three string quartets, a String Quintet, *Canons* for string quartet, in memory of Stravinsky, a Violin Sonata and *Six Pieces* for cello.

Séverac, Déodat de (1872–1921)

Descended from a noble family, Déodat de Séverac studied first in Toulouse, later moving to Paris to study under Vincent d'Indy at the Schola Cantorum (a rival to the academicism of the Conservatoire). There he took organ lessons from Guilman and worked as assistant to Isaac Albéniz. He spent much of his life in his native south, a region that attracted a number of his contemporaries – artists and poets he had met in Paris.

Operas

Operas by Séverac include *Héliogabale*, first performed in the Arena at Béziers in 1910. It was preceded in 1909 by *Le Cœur du moulin* ('The Heart of the Mill'), which was mounted at the Opéra-Comique in Paris.

Vocal and Choral Music

Songs by Séverac include settings of verse in Provençal as well as of poems by Verlaine, Baudelaire and others. Choral music includes settings of texts in the related language of Catalan.

Orchestral Music

Symphonic poems on the seasons, *Autumn* and *Winter*, were written in 1900, while a symphonic poem based on La Fontaine's fable of the frogs who asked for a king was completed in 1921.

Piano Music

Piano music by Séverac is often pictorial, as in his *Chant de la terre* ('Song of the Earth'), described as a 'georgic poem' and depicting a rustic idyll, or the festive pieces in *En Languedoc*.

Shchedrin, Rodion Konstantinovich (b.1932)

The son of a violinist and music historian, Rodion Shchedrin studied at the Conservatory in his native Moscow, where he later taught. In his music he makes use of folk melodies from various regions of the former Soviet Union.

Vocal, Stage, Orchestral and Chamber Music

Shchedrin's stage music includes ballets (among them his *Carmen Suite*, written for his prima ballerina wife Plisetskaya, and *The Hump-Backed Pony*) and operas (including stage versions of *Anna Karenina*, *The Seagull* and Gogol's *Dead Souls*). His orchestral music includes piano concertos, symphonies, and suites from his operas; and vocal music includes works such as *Lenin Lives in the Hearts of the People* – an oratorio for coloratura soprano and mixed chorus. A Chamber Suite of 1961 is scored for 20 violins, harp, accordion and two double basses. The orchestral *Ozornīye chastushki* ('Naughty Limericks') is a concerto for orchestra making use of the popular Russian *chastushka* – songs well known to the Russian public.

Sheng, Bright (Sheng Zongliang) (b.1955)

Born in Shanghai, Bright Sheng belongs to the generation of Chinese composers whose childhood and adolescence were seriously affected by the Cultural Revolution. The period of internal exile, however, brought knowledge of the music of the remoter countryside, a source of future musical inspiration. He was later able to study at the Shanghai Conservatory before continuing studies in the United States, where he is a professor of composition at the University of Michigan.

Vocal, Stage, Orchestral and Chamber Music

Sheng's music remains firmly related to his Chinese origins. His vocal compositions include settings of Chinese poets, and his stage works include the chamber opera *The Silver River* and the two-act *Madame Mao*. His orchestral music includes *China Dreams* and a lament for the massacre at Nanking in 1937, making use of the pipa (Chinese lute) with a Western orchestra. Other compositions also make use of Chinese instruments, sometimes in conjunction with Western.

Shostakovich, Dmitry (1906–1975)

MUSIC ON CD 2



Dmitry Shostakovich belongs to the generation of Russian composers trained principally after the Communist Revolution of 1917. He graduated from the Petrograd Conservatory as a pianist and composer, his First Symphony winning immediate favour. His subsequent career in Russia varied with the political climate.

The initial success of his opera *Lady Macbeth of the Mtsensk District*, based on Leskov and later revised as *Katerina Ismailova*, was followed by official condemnation, emanating apparently from Stalin himself. The composer's Fifth Symphony, in 1937, brought partial rehabilitation, while the war years saw a propaganda coup in the Symphony No. 7 'Leningrad', performed in the city under German siege. In 1948 he fell foul of the official musical establishment with his Ninth Symphony, thought to be frivolous, but enjoyed the relative freedom following the death of Stalin in 1953. Shostakovich outwardly and inevitably conformed to official policy, but posthumous information suggests that he remained very critical of Stalinist dictates, particularly with regard to music and the arts. He occupies a significant position in the 20th century as a symphonist and as a composer of chamber music, writing in a style that is sometimes spare in texture but always accessible, couched as it is in an extension of traditional tonal musical language.

Stage Works

Katerina Ismailova remains the principal opera of Shostakovich, other notable works being the early opera *The Nose*, based on Gogol, and the ballet *The Golden Age*. Incidental music for the theatre includes scores for Shakespeare's *Hamlet* and for *King Lear*, the same two plays being among the films for which he wrote scores.

Orchestral Music**Symphonies**

The 15 symphonies of Shostakovich range in scope from the First Symphony of 1925, a graduation composition, to the embittered Thirteenth, which uses Yevtushenko's poems. The

Fourteenth, which contains settings of various poems, came two years before the Fifteenth and last symphony of 1971. The Fifth Symphony, the immediate post-war Ninth, and the Tenth of 1953 are most often heard, while the Second and Third, with the Eleventh and Twelfth, have more overtly patriotic suggestions about them.

Concertos

Shostakovich wrote an early Concerto for piano, trumpet and strings, and a second Piano Concerto in 1957 as a vehicle for his son, Maxim. He wrote two violin concertos and two cello concertos.

Suites

Shostakovich arranged concert suites from many of his film and theatre scores.

Choral and Vocal Music

Choral works by Shostakovich include *The Execution of Stepan Razin*, a setting of a text by Yevtushenko. His solo songs are generally less overtly political, evidence of a private rather than public voice.

Chamber Music

The 15 string quartets by Shostakovich form a remarkable body of work, lucid in texture, often moving in musical content. The intensely felt Viola Sonata of 1975 is the third of his duo sonatas, preceded by the 1934 Cello Sonata and the Violin Sonata of 1968. To these may be added two piano trios and a G minor Piano Quintet, written in 1944.

Piano Music

The piano music of Shostakovich includes, in addition to two piano sonatas, an ingenious set of 24 Preludes and Fugues, as well as an earlier set of 24 Preludes.

Sibelius, Jean (1865–1957)

www MUSIC ON BONUS AREA



Jean Sibelius grew to maturity at a time of fervent Finnish nationalism, as the country broke away from its earlier Swedish and later Russian overlords. Brought up in a Swedish-speaking family, Sibelius acquired a knowledge of Finnish language and traditional literature at school; early Finnish sagas proved a strong influence on his subsequent work as a composer. After early training in Helsinki and later in Berlin, he made his career in Finland, where he was awarded a state pension. Although he lived until 1957, he wrote little after 1926, feeling out of sympathy with current trends in music.

Stage Works

Sibelius wrote incidental music for Maeterlinck's *Pelléas et Mélisande*, Procopé's *Belshazzar's Feast* and Shakespeare's *The Tempest*. His well-known *Karelia Suite* was derived from incidental music for a pageant. His popular *Valse triste* was originally written for Järnefelt's play *Death* to accompany a deathbed scene.

Orchestral Music**Symphonies**

Sibelius wrote seven symphonies, an additional eighth apparently completed but destroyed. The first two of these enjoy particular popularity.

Symphonic Poems etc.

Symphonic poems by Sibelius, their inspiration usually from ancient Finnish legend, include *En saga*, the *Lemminkäinen Suite*, of which 'The Swan of Tuonela' and 'Lemminkäinen's Return' form a part, *Pohjola's Daughter* and *Tapiola*. *Finlandia* was adapted from music provided for Press Pension celebrations in 1899.

Concertos

Sibelius was trained as a violinist. His Concerto for the instrument was, however, a technically more demanding work than he could have tackled himself. Sibelius made a revised version,

which now has a place in standard solo violin repertoire and still makes considerable demands on the performer.

Chamber Music

Chamber music by Sibelius includes the String Quartet 'Voces intimae', a Sonatina for violin, and a number of short pieces for violin and piano.

Piano Music

Although the musical achievement of Sibelius may be regarded as largely orchestral, he did also write a number of shorter piano pieces for which there was always a market.

Songs

Although he wrote some hundred songs over a period of more than 30 years, mainly settings of Swedish texts (eight in German and only a handful in Finnish), they have suffered comparative neglect by the side of his larger-scale orchestral and choral music. Sibelius regarded many of them as representative of his inner self.

Siegmeister, Eli (1909–1991)

A composition pupil of Wallingford Riegger at Columbia, the American composer Eli Siegmeister went on to study with Nadia Boulanger in Paris. In the United States he held various important teaching positions, notably at Hofstra University, where he was also for 10 years composer-in-residence.

Vocal, Stage, Orchestral and Chamber Music

Siegmeister did much to foster a distinctively American musical idiom, derived from folksong. He contributed to most genres of music, with settings of texts by American poets, a number of stage works (culminating in the operatic works *Angel Levine* and *The Lady of the Lake*, based on Bernard Malamud), nine symphonies, and varied chamber music.

Piano Music

Siegmeister's piano music includes five sonatas and a number of pieces that reflect American life, among them *American Sonata*, *Sunday in Brooklyn* and *From These Shores*, the last with its evocation of various American writers, from Whitman to Faulkner.

Silver, Sheila (b.1946)

The award-winning American composer Sheila Silver studied at Berkeley, with Erhard Karkoschka in Stuttgart, and with György Ligeti in Berlin and Hamburg. She completed her doctorate at Brandeis University and is professor of music at the State University of New York, Stony Brook.

Orchestral and Instrumental Music

Silver's Piano Concerto is united by its opening motif, which suggests a young man marching off to meet his fate; it is followed by a movement of greater intimacy and questioning. The Concerto ends in a dance with a melody in the tradition of the Hasidic *nigun*. A period spent in France at the fishing village of Cassis inspired her six *Préludes* for piano, based on poems by Baudelaire.

Sinding, Christian (1856–1941)

Remembered by ambitious amateur pianists for his *Rustle of Spring*, Christian Sinding was a more important figure in the music of his native Norway than this might suggest; there, in his time, he was second only to Grieg. Trained in Leipzig, he fell under the influence of Liszt and Wagner, producing a large quantity of music that enjoyed contemporary popularity.



Orchestral Music

Sinding's orchestral compositions include four symphonies, three concertos for violin (his own original instrument for which he wrote other pieces with orchestra, including his *Légende*), and a Piano Concerto.

Chamber Music

Chamber music by Sinding ranges from piano and string quintets and piano trios to a series of works for violin and piano and for cello and piano, with a Suite for unaccompanied violin.

Piano Music

Sinding's piano music consists chiefly of shorter genre pieces, of which *Rustle of Spring* is characteristic. His Sonata, Op. 91 has retained an occasional place in present repertoire.

Vocal and Choral Music

Sinding left a large number of songs, principally with Norwegian texts. There are also choral works, some of them celebratory and others unpublished.

Skalkottas, Nikos (1904–1949)

The Greek composer Nikos Skalkottas trained in Athens as a violinist, continuing his studies with Willy Hess in Berlin, where he also studied composition and met many of the leading young musicians of the time. He went on to study with Schoenberg before returning in 1933 to the musically conservative Athens, where he continued to earn a living as a rank-and-file orchestral violinist.

Orchestral and Chamber Music

Skalkottas was obliged to compose only after the end of his orchestral duties. In style he remained loyal to the principals he had acquired in Berlin, while also turning to Greek folk-music for material. His orchestral music includes Greek dances, symphonic and dance suites, and a number of concertos, including three for piano, others for violin and piano, cello, oboe,

violin and viola, double bass, two violins, and a Concertino for trumpet. His chamber music involves a similarly wide range of instrumentation.

Sleeper, Thomas (b.1956)

With a career as a composer and as a conductor, Thomas Sleeper has, in the latter capacity, done much to promote contemporary American music. His own compositions have enjoyed wide circulation in the United States and abroad.

Orchestral Music

Sleeper's orchestral music includes a Horn Concerto and a Trumpet Concerto, the latter scored for an expanded wind and percussion section which allows possible performance with a wind ensemble.

Smetana, Bedřich (1824–1884)

www MUSIC ON BONUS AREA



Smetana holds an important place in the development of musical nationalism in his native Bohemia, where he was born in 1824, the son of a master brewer in the service of Count Waldstein and others. His career was interrupted by a period of self-imposed exile in Sweden after the political disappointments that followed the turmoil of 1848. He was instrumental in the establishment of Czech national opera and a Czech national style, in particular in his symphonic poems. He was deaf in later life but continued to compose, an autobiographical element appearing in his string quartets.

Operas

The best known of Smetana's operas is *The Bartered Bride*, the overture of which makes a brilliant opening to any orchestral concert programme. His other operas have enjoyed less international success.

Orchestral Music

The best known of Smetana's orchestral works is the cycle of symphonic poems *Má vlast* ('My Country'). It comprises six movements, of which 'Vltava' ('River Moldau'), which follows the historic course of the river as it flows towards Prague, is the most frequently heard.

Chamber Music

Smetana wrote two string quartets, the first with the title 'From My Life'. There is a G minor Piano Trio and two short pieces for violin and piano under the title *From My Homeland*.

Smyth, Ethel (1858–1944)

The English composer Ethel Smyth at first studied privately under a governess before moving to the Leipzig Conservatory and then to more helpful private lessons with Heinrich von Herzogenberg; she became involved in musical circles that included Brahms, Clara Schumann and Grieg, among others. From 1915 to 1918 she worked in a French military hospital in Vichy, and in England, after the war, she was an enthusiastic suffragette, her active participation in the movement bringing her two months' imprisonment and inspiring her *March of the Women*.

Operas

Ethel Smyth's operas initially had their first performances in Germany. *Fantasio*, based on Alfred de Musset, was followed by the German *Der Wald* ('The Forest'), for which she provided her own libretto – as she did, in French, for *The Wreckers*, her principal operatic achievement. Later operas were *The Boatswain's Mate*, *Fête galante*, and the post-war comedy *Entente cordiale*.

Orchestral and Chamber Music

Ethel Smyth's orchestral compositions include a Serenade (a work reflecting the influence of her teacher) and a Concerto for violin and horn. Her chamber music includes string quartets, duo sonatas, and a 1930 *jeu d'esprit*: a brass fanfare under the title *Hot Potatoes*.

Söderman, August (1832–1876)

The son of a theatre conductor, the Swedish composer August Söderman at first earned his living in a similar capacity. His theatre employer enabled him to study in Leipzig, and in Sweden once more he was appointed chorus-master and assistant conductor at the Stockholm Opera. In spite of the shortness of his life, he exerted a strong influence over Swedish music.

Vocal and Orchestral Music

It is principally in Söderman's ballades that the influence of Wagner is perceptible, in the absence of an existing Swedish operatic tradition. These include his *Tannhäuser* for baritone and orchestra as well as the songs for voice and orchestra based on Heine *Der arme Peter* ('Poor Peter'), and *Der schwarze Ritter* ('The Black Knight') based on a text by Uhland. He wrote a quantity of incidental music for the theatre; his *Svenskt festspel* ('Swedish Festival') was written as the overture to a work by the future King Oscar II.

Choral Music

Söderman's outstanding achievement in choral music is his *Katolsk Messa* ('Missa solemnis'), written shortly before his death.

Soler, Antonio (1729–1783)

 MUSIC ON BONUS AREA

The Catalan composer Antonio Soler had his early musical education at Montserrat. In 1752 he joined the Jeronymite order at the Escorial, where he became *maestro de capilla*. He was able to study with Domenico Scarlatti in Madrid and became involved in some controversy with his important book on modulation, *Llave de la modulación* ('Key to Modulation'), which laid down the principles of modulation and how to shift from one key to another. His interest in the theory and history of music was considerable and was coupled with an enthusiasm for other branches of learning, including mathematics. He was also employed as a consultant on the construction of new organs.

Keyboard Music

Soler is principally known for his many keyboard sonatas, of which he wrote about 120. In some of these, typical Spanish rhythms and turns of phrase appear.

Instrumental Music

Soler's six quintets for string quartet and organ and his six concertos for two organs form the body of his surviving chamber music.

Vocal and Choral Music

Soler contributed in particular to the Spanish religious *villancico*, of which he wrote 132. There are also settings of the Mass and a setting of the *Lamentations* for solo soprano with cello, double bass and continuo. He wrote three gypsy *villancicos* that have particular appeal.

Somervell, Arthur (1863–1937)

Arthur Somervell, like many of his English contemporaries, studied with Stanford at Cambridge. A period in Berlin was followed by further study with Parry in London at the Royal College of Music, where he later taught for a time. He was active as an inspector for the Board of Education, involved in the activities of the Folksong Movement and with the Church Music Society. He was knighted in 1929.

Songs and Choral Music

Somervell's interest in music education is reflected in works suitable for amateur choral societies, such as *The Forsaken Mermaid*, a setting of Matthew Arnold's poem, and *Ode on the Intimations of Immortality*, using Wordsworth's poem. His song cycles include a setting of Tennyson's *Maud*, poems from Housman's *A Shropshire Lad* and Browning's *James Lee's Wife*. It is chiefly his songs that ensure him a place in English repertoire.

Orchestral Music

Somervell's orchestral music includes his Piano Concerto 'The Highland' and a Violin Concerto. Other orchestral works are his Symphony 'Thalassa' and Symphonic Variations 'Normandy'.

Sor, Fernando (1778–1839)

The Catalan composer and guitarist Fernando Sor is chiefly known for his many guitar compositions. Although originally opposed to the Napoleonic invasion of Spain, he later accepted a position under the French government. He was, in consequence, subsequently obliged to seek refuge abroad (London and Paris) but established himself as a successful performer, teacher and composer.

Guitar Music

Sor published a quantity of music for guitar, some of it pedagogical in purpose and some of it for concert performance. His *Méthode pour la guitare*, published in 1830, is among the most important books on guitar technique.

Vocal Music

Sor wrote a number of *boleros* and *seguidillas* for voices and guitar, in addition to Spanish, Italian and English songs and duets for voice and piano.

Stage Works

Sor's opera *Telemaco nell'isola de Calipso* ('Telemachus on the Island of Calypso') was staged in Barcelona in 1797. His other theatre music was principally for the ballet, including a successful *Cendrillon* ('Cinderella'), a march from which he arranged for guitar.

Sousa, John Philip (1854–1932)

Of mixed Portuguese and Bavarian origin, Sousa was born in Washington, D.C. and made his career as a musician, joining his father as a bandsman in the Marines. His subsequent career brought involvement with the theatre, but he is best remembered as one of the most successful of all march composers.

Stage Works and Songs

Sousa's earlier career, after leaving the Marines in 1874, was as a conductor of theatre orchestras. He wrote a number of operettas, incidental music and songs of popular appeal.

Instrumental Music

Sousa spent a dozen years, from 1880 to 1892, as conductor of the U.S. Marine Band. Thereafter he directed his own ensemble, Sousa's Band, with which he won overwhelming popularity at home and abroad. His marches remain generally familiar, often providing the framework for imaginative texts supplied by members of the armed forces both in America and elsewhere.

Späth, Andreas (1790–1876)

Andreas Späth began his career as a clarinetist in the Coburg Court Orchestra. He later served as an organist and church musician in Switzerland before returning to Coburg in 1838 as concertmaster of the Court Orchestra.

Music

Späth was a versatile composer, writing music for the theatre and the church, symphonies, concertos, and chamber and wind-band music.

Sperger, Johannes (1750–1812)

A composer and double bass player, Johannes Sperger studied counterpoint under Beethoven's teacher Albrechtsberger in Vienna. He was in the service of noblemen in Pressburg and in Fidich and after a period of relative difficulty in Vienna entered the service of the Duke of Mecklenburg in Ludwigslust, a position he retained until his death in 1812. He was an acknowledged virtuoso of his instrument.

Orchestral Music

Sperger wrote a quantity of orchestral music, including some 45 symphonies (often with concertante elements) and a number of concertos, including 18 for the double bass. These works are in the current style of the period.

Spohr, Louis (1784–1859)

www MUSIC ON BONUS AREA



The name of Louis Spohr remains well known to violinists, many of whom have been brought up to play some at least of his 15 violin concertos. He was born in Brunswick in 1784 and established himself as a leading virtuoso violinist and as a composer. As a conductor he made use of a baton, a practice unusual at the time and one that alarmed orchestral players in London, who anticipated aggressive intentions. From 1822 until his death in 1859 he was director of music at Kassel, a position initially offered him on the suggestion of Weber. His compositions include a number of works featuring violin and harp that were written for himself and his wife, the harpist Dorette Scheidler.

Orchestral Music

Symphonies

Spohr completed nine symphonies, leaving a tenth unfinished. The later symphonies illustrate his move from the Classical style that he had inherited to music with a programmatic element. They remain relative rarities in the concert hall today.

Concertos

Spohr wrote 15 violin concertos, the first completed in 1803 and the last in 1844. The best known of these is probably No. 8, which incorporates an operatic element. Other concertos include two double violin concertos and four concertos for clarinet. The latter are an important and popular part of solo clarinet repertoire and were written for the clarinetist Johann Simon Hermstedt.

Chamber Music

Spohr wrote some three dozen string quartets, an Octet, four double string quartets and seven quintets in addition to a number of violin duos of principal interest to teachers. The best known of his works for chamber ensemble is the Nonet for flute, oboe, clarinet, horn, bassoon, violin, viola, cello and double bass.

Choral Music and Songs

Spohr responded to the current fashion for oratorio, and also wrote other sacred and secular choral works. His 90 songs are an interesting if neglected element of German vocal repertoire.

Stage Works

Operas by Spohr, now generally neglected, include *Jessonda* among the better known. He also composed an opera on the subject of Faust.

Stadler, Anton (1753–1812)

Anton Stadler and his brother Johann Nepomuk Franz established themselves as leading clarinetists in Vienna in the 1770s. Anton's association with Mozart, whom he met in 1781, led to the latter's various compositions for the clarinet (notably the Concerto for basset clarinet, an instrument of extended lower range developed by Anton Stadler).

Clarinet Music

Stadler wrote a number of works for clarinet, basset clarinet, basset horn and other wind instruments.

Stainer, John (1840–1901)

The son of an English teacher and flautist, John Stainer won early attention as a gifted organist. There were appointments at St Michael's, Tenbury, at Magdalen College, Oxford, and in 1872

at St Paul's Cathedral in London; here he organised the choir school and restored musical standards. He held various positions in the English musical establishment and is remembered among musicians primarily for his pioneering work in the study of earlier music. He was knighted in 1888.

Music

Stainer, perhaps with justification, had no high opinion of his work as a composer. Nevertheless the oratorio *The Crucifixion*, a work easily within the competence of amateur choirs, retains a popular position in England's annual religious repertoire. 31 of his 150 hymn tunes are included in *Hymns Ancient and Modern*, but none in Vaughan Williams's *English Hymnal*. His other compositions are chiefly for the Church of England liturgy, including a number of anthems.

Stamitz, Anton (1750 – between 1796 and 1809)

The younger brother of Carl Stamitz, Anton Stamitz, violinist and viola player, was taught by his brother, whom he accompanied to Paris in 1770. There he achieved some success and he remained in France, where he taught, among others, the violinist Rodolphe Kreutzer. In 1789 he was still in the service of the King at Versailles, but thereafter seems to have suffered from some degree of insanity. He was able, however, to appear at a benefit concert in 1796 and may be presumed dead by 1809, when his widow sought a pension.

Orchestral Music

Like his brother, Anton Stamitz added to the repertoire of the viola with three concertos, in addition to a number of violin concertos.

Chamber Music

Anton Stamitz left a certain amount of chamber music, although he was not so prolific as his brother. These works include string quartets and trios, as well as duos for violin and for violin and viola.

Stamitz, Carl (1745–1801)

The son of Johann Stamitz, Carl Stamitz was born in Mannheim, where he had his musical training from his father and his father's successors. In 1770 he moved to Paris, subsequently travelling as a virtuoso violinist and later as a viola player.

Orchestral Music

Carl Stamitz wrote a quantity of symphonies and *symphonies concertantes* (orchestral works with contrasting groups of solo instruments). He added significantly to the concerto repertoire, not least in 15 authenticated violin concertos, a number of clarinet concertos and three viola concertos, the last of particular importance in a limited solo repertoire for the instrument.

Chamber Music

Prolific also in his composition of chamber music, Carl Stamitz provided a varied series of compositions for ensembles, ranging from works for wind band to duos, a number of them involving the viola. His style is very much of its period, stemming from the Mannheim tradition.

Stamitz, Johann (1717–1757)

S

The Bohemian composer Johann Stamitz, a versatile performer on a number of instruments, is chiefly known for his work with the Mannheim orchestra, which he built into what a later visitor, the English Dr Burney, described as an army of generals. He seems to have joined the musical establishment of the Elector Palatine, whose capital was at Mannheim, in 1741 as a violinist, and by 1750 had become director of instrumental music. The Mannheim orchestra became famous for its discipline, evident in particular in the 'Mannheim crescendo', an effective increase in volume and following decrease that became a feature of music written for the orchestra. It had other characteristic traits, too, including the ascending melodic figure known as the 'Mannheim rocket'.

Orchestral Music

Music by Johann Stamitz includes symphonies and concertos, the former an important step in the development of the Classical form that later came to dominate instrumental music.

Chamber Music

A smaller amount of chamber music by Stamitz includes trios and violin sonatas.

Stanchinsky, Alexey Vladimirovich (1888–1914)

A pupil of Zhilyayev and Taneyev at the Moscow Conservatory, Alexey Stanchinsky suffered a nervous breakdown after the death of his father in 1910. He thereafter spent time in a monastery and destroyed much of his earlier work before his premature death.

Piano Music

Influenced at first by Mussorgsky and Scriabin, Stanchinsky left a series of interesting and experimental piano compositions that seemed to promise much.

Stanford, Charles Villiers (1852–1924)

Born in Dublin in 1852, Stanford established himself in England as a leading figure in the musical life of the country, appointed professor of composition at the Royal College of Music in London in 1883 and four years later elected to the chair of music at Cambridge. He exercised a strong influence over generations of composition pupils, although, by his final years, his once admired achievements as a composer were out of fashion. He had maintained strong personal relations with composers in Austria, Germany and France, including Brahms, the violinist Joachim, and Saint-Saëns. He was knighted in 1902.

Oratorios, Cantatas and Church Music

Stanford fulfilled contemporary demands in a wide range of choral works, services and anthems

that remain in cathedral use in the Church of England. He also wrote a solemn Requiem Mass for the painter Lord Leighton and set a number of varied texts, often of patriotic or religious intention.

Stage Works

Stanford wrote incidental music for a number of plays, including the Cambridge Greek Play, and several operas, including *The Veiled Prophet of Khorassan*, based on Thomas Moore's poem *Lalla Rookh*.

Orchestral Music

A prolific orchestral composer, Stanford wrote seven symphonies, a Clarinet Concerto and a number of other concertos, and five *Irish Rhapsodies*.

Chamber Music

Stanford wrote a quantity of chamber music for various instrumental ensembles. These works include three piano trios, the last composed in 1918, and various works for clarinet and piano.

Keyboard Music

Stanford's piano music is seldom heard but his organ music still finds a place in recital repertoire. This includes four sonatas and a number of compositions that explore again traditional forms of organ music.

Songs

Stanford made a significant addition to the repertoire of English and Irish song.

Stankovytsch, Yevhen (b.1942)

Regarded by many as the most important Ukrainian composer since his teacher, Lyatoshynsky, Yevhen Stankovytsch belongs to a group of Soviet composers of a more adventurous cast of

mind than has always been acceptable to the official musical establishment. He has played an active part in the musical and political life of his country and been variously honoured at home and abroad.

Orchestral Music

Stankovytsch has played a significant part in the development of Ukrainian music. His symphonies, in particular, have introduced his work to an international audience. With descriptive titles, these are grandiose in conception and colourful in execution.

Stanley, John (1712–1786)

Blind from the age of two, the English composer, violinist and organist John Stanley enjoyed a career in London in all three capacities. He wrote music for the church and court, directed performances (in later years of Handel's oratorios), and served as organist in various city churches.

Music

Stanley's compositions include oratorios and anthems, secular cantatas, stage music and works for various instrumental groups, including organ music and a set of *concerti grossi*.

Starer, Robert (1924–2001)

Robert Starer studied in his native Vienna before being forced into exile in 1938, first in Jerusalem, and, then, during the war, as a serviceman in the British Royal Air Force. He then studied at the Juilliard School in New York and was a pupil of Copland, continuing a career as a teacher and composer in New York.

Stage, Vocal and Orchestral Music

Starer wrote ballet music, notably for Martha Graham. A number of his vocal works reflect his

Jewish identity and his orchestral music includes three symphonies, a Violin Concerto written for Perlman, and concertos for viola and for cello.

Steiner, Max (1888–1971)

A boy of precocious talent, Max Steiner was the son of a theatre conductor in Vienna and had his first operetta staged when he was 15. He settled in New York at the outbreak of the First World War, working as an arranger and conductor on Broadway. He moved to Hollywood in 1929.

Film Music

Steiner composed music for some 350 films over a period of 35 years. These ranged from *King Kong* to *Casablanca* and *The Caine Mutiny*.

Stenhammar, Wilhelm (1871–1927)

Writing in a style that was essentially Romantic, if modified by his study of Classical composers, the Swedish composer Stenhammar enjoyed a successful career also as a pianist and then, primarily, as a conductor.

Orchestral Music

As a leading composer of his generation in Sweden, Stenhammar contributed to a variety of genres. Two symphonies and two piano concertos, in addition to a number of less substantial works, are still in today's repertoire. The Interlude from his important cantata *Sången* is a frequent concert item.

Chamber and Instrumental Music

Stenhammar left six string quartets, a Violin Sonata, and a relatively small number of piano compositions, including two sonatas, three fantasies and a variety of shorter pieces.

Sternefeld, Daniel (1905–1986)

The Belgian composer Daniel Sternefeld enjoyed equal fame as a conductor, in the latter capacity introducing many important works of contemporary repertoire to Belgian audiences both in the concert hall and the opera house.

Stage Works

Sternefeld wrote incidental music for the theatre and ballet scores. His only opera, *Mater dolorosa*, is based on Hans Andersen's *The Story of a Mother*, in which a mother comes to see the suffering that Death has spared her child.

Stevens, Bernard (1916–1983)

The English composer Bernard Stevens was a pupil of Dent at Cambridge and of R.O. Morris and Gordon Jacob in London before his own appointment in 1948 as professor of composition at the London Royal College of Music. His Marxist philosophy was instrumental in forming his style, which is clear and approachable, but has contributed to the subsequent unjustified neglect of his music.

Music

Stevens's compositions include a chamber opera, *The Shadow of the Glen* based on Synge, vocal settings of texts that include the work of Rabindranath Tagore, and a variety of orchestral and chamber music.

Stevenson, Ronald (b.1928)

The Scottish composer Ronald Stevenson was born in Blackburn and studied at the Royal Manchester College of Music. He later settled in Scotland, where he has devoted himself particularly to composition whilst pursuing a parallel career as a pianist.

Music

Stevenson has contributed to many genres of music – vocal and instrumental. Among his most remarkable works is the *Passacaglia on DSCH*, based on the notes representing the name of Shostakovich. Taking some 80 minutes to perform, the work demonstrates the breadth of Stevenson's vision, his technical competence, and the wide range of his musical imagination.

Still, William Grant (1895–1978)

The grandson of a former slave on a Georgia plantation, William Grant Still first studied the violin, cello and oboe before embarking on a course in composition at Oberlin Conservatory, subsequently undertaking work as a commercial arranger. In the 1920s he studied with Varèse and came to be recognised as a leading pioneer in African American music.

Music

Still's varied compositions include vocal works, operas, orchestral works (three symphonies and a number of symphonic poems and suites) and chamber music. He remains an important figure in the development of purely American music.

Stock, David (b.1939)

A native of Pittsburgh, the American composer David Stock has held various teaching positions and received a number of honours and awards. He has done much to foster an interest in newer music among young audiences, with compositions that modify the esotericism of the avant-garde with the more widely acceptable.

Music

Stock is a prolific composer, with symphonies, concertos, chamber music and vocal music to his credit. His Jewish inheritance has played an important part in his work. His dramatic cantata

A Little Miracle deals with a story of Jewish escape from Nazi persecutors; *Yizkor*, arranged for orchestra from a string-quartet movement, takes its title from the traditional memorial prayer; the three-movement work for trumpet and chamber orchestra *Tekiah* is based on the ritual sounding of the shofar; and *Y'rusha* draws on klezmer repertoire.

Stockhausen, Karlheinz (1928–2007)

Stockhausen was among the leading avant-garde figures in German music from the 1950s onwards. In spite of material difficulties, he studied in Cologne with Frank Martin and was subsequently strongly influenced by attendance at Darmstadt, where summer sessions contributed largely to the development of new music. He went on to study with Messiaen in Paris. Parallel to his work in electronic music he explored the human element in performance, moving from total serialism, in which every aspect of a piece is controlled by a predetermined serial pattern, to a more flexible approach, making use of every device available.

Music

The numbering of Stockhausen's works allows his earlier compositions the numbering of fractions, with his *Kontra-Punkte* of 1952 as the first whole number, No. 1. A varied and fascinating series of compositions includes *Zyklus*, which features strongly in modern percussion repertoire, *Stimmung* for electronically treated voices, and *Mantra* for two pianos, woodblocks and crotales, the result of a visit to the Osaka World Fair at which his music was featured.

Of particular interest regarding the development of Stockhausen's ideas is *Gruppen*, first performed in 1958 and using three orchestras surrounding the audience. Use of short-wave radio occurs in *Hymnen*, *Spiral*, and his celebration of the bicentenary of Beethoven's birth, *Kurzwellen mit Beethoven* ('Short-Wave with Beethoven'). *Aus den sieben Tagen* ('From the Seven Days') is a series of 15 pieces that is written without notes but with verbal directions to performers, on whose particular imagination and ability Stockhausen so often relied.

The work *Licht*, a project divided into seven days and involving dramatic use of instrumental

performance, remained a preoccupation from 1977 to its completion in 2003. *Donnerstag* ('Thursday') gives a significant dramatic part to a solo trumpet, and *Mittwoch* ('Wednesday') has, as its third scene, a *Helicopter String Quartet*, in which the players are flown in a helicopter, the performance also involving four cameras and four television transmitters. The size of this work is characteristic of the composer's Wagnerian tendencies. In 2004 Stockhausen began a new cycle based on the hours of the day: *Klang*. Intended to comprise 24 pieces, it was left incomplete at the composer's death, though he had worked at speed and produced 18 of its component parts. All in all the comprehensive nature of Stockhausen's work and its development over nearly 60 years defy succinct summary.

Stockmann, Bartholomaeus (fl.1583–1590)

Little is known of the life of Bartholomaeus Stockmann. He appears to have been born in Brunswick, and in 1583 became cantor at the Latin School in Flensburg. He and the school's rector both resigned in 1586, and in 1587 he was briefly imprisoned for an unknown offence. He was saved by appointment as a bass singer at the court of Frederik II in Copenhagen. He composed a lament on the death of the King, the music of which is now lost.

Motets

The only surviving music by Stockmann consists of 12 motets, nine of them apparently for weddings and three dedicated to his friend Hans Hartmann.

Stokowski, Leopold (1882–1977)

Trained originally in his native London under Walford Davies and Stanford, Leopold Stokowski made his debut as a conductor in Paris in 1908 and became principal conductor of the Cincinnati Symphony Orchestra in 1909. He first conducted the Philadelphia Symphony in 1912, continuing his association with the orchestra for many years. He held leading positions with a number of other major orchestras, and had a series of international guest engagements.

Orchestral Transcriptions

Stokowski boasted a particularly wide repertoire as a conductor, including contemporary works in his programmes. His transcriptions include works by Bach, Handel and Purcell, and works that he called ‘symphonic syntheses’ of Wagner operas – tone poems derived from orchestral transcriptions of Wagner’s works.

Stolz, Robert (1880–1975)

The 12th and youngest child in a family of musicians, Robert Stolz had his first lessons with his parents, going on to study with Humperdinck, Robert Fuchs and Johann Hellmesberger. He held various provincial conducting positions in his native Austria, gradually embarking on a parallel career as a composer of operetta. As a conductor and composer in Berlin, he felt obliged to return, after the access to power of the National Socialists, to Vienna; then, after the Anschluss, he moved to Zurich, to Paris, and, in 1940, to the United States. He was able to resume an international career after the war, having established himself in America as a representative of Viennese lighter music.

Stage Works

Stolz wrote a large number of operettas, Singspiel and musicals, as well as music for films. A number of songs from the operettas have won individual popularity. *Im weissen Rössl* (‘The White Horse Inn’) was a 1930 collaboration with Ralph Benatzky.

Stradella, Alessandro (1639–1682)

Stradella occupies an important position in the Italian music of his time. He wrote works for Queen Christina of Sweden in Rome and also provided music for the Colonna family, although apparently retaining his independence. His colourful career led to enforced departure from Rome in 1677 and a short stay in Venice, which he left in some haste accompanied by the mistress of Alvise Contarini, a girl whom he had been employed to teach. Escaping

from Contarini's henchmen in Turin, he finally found his way to Genoa, where he seems to have remained.

Choral and Instrumental Music

Stradella wrote music in many genres: operas and other dramatic works, oratorios, church music, cantatas and arias. He is chiefly known, however, for the important part he played in the development of the *concerto grosso*, for cantatas and other vocal works, and for his sonatas for violin and continuo, trio sonatas and other works of this kind.

Straus, Oscar (1870–1954)

Born in Vienna and a pupil of Max Bruch in Berlin, Oscar Straus followed the advice of Johann Strauss, who told him to gain experience by conducting in provincial theatres. In Berlin he won some fame in the *Überbrettl* cabaret, for which Schoenberg also wrote. Returning to Vienna at the turn of the century, he began to write operetta in a series of works that rivalled in popularity those of Lehár. In 1939 he moved to Paris and then to New York and Hollywood, returning after the war to Bad Ischl, where he died in 1954.

Stage Works and Film Music

Der tapfere Soldat, known in English as 'The Chocolate Soldier', won particular success in America. Other popular operettas include *Der letzte Walzer* ('The Last Waltz'). He wrote film scores, notably for the film of Schnitzler's *La ronde*.

Strauss, Johann I (1804–1849)

Founder of the Strauss dynasty of Viennese light-music composers, Johann Strauss established his own dance orchestra, enjoying incredible popularity as composer, conductor and violinist in the ballrooms of Vienna and abroad.



Dance Music

Strauss wrote a large quantity of dance music: waltzes, cotillions, galops, quadrilles, polkas and marches. Of these last the *Radetzky March* enjoyed the greatest popularity.

Strauss, Johann II (1825–1899)



The eldest son of Johann Strauss, and not intended by his father for a career in music, Johann Strauss the younger nevertheless established an unrivalled reputation throughout the second half of the 19th century as a composer and purveyor of light Viennese music. He involved his two younger brothers in the management and direction of dance orchestras that performed both in Vienna and abroad.

Stage Works

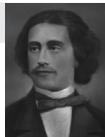
The younger Johann Strauss wrote some 16 operettas between 1871 and 1897. Of these the best known is *Die Fledermaus* ('The Bat'), characteristic plot and music of Vienna at its most light-hearted. Other operettas are more familiar through dances extracted from them, although *Der Zigeunerbaron* ('The Gypsy Baron') remains second only to *Die Fledermaus* in terms of popularity.

Dance Music

Dance music by the younger Johann Strauss comprises waltzes, polkas, quadrilles, marches and other works. Among these the most familiar remains *An der schönen, blauen Donau* ('The Blue Danube'), originally a choral waltz-sequence. Strauss, like his father, was extremely prolific as a composer, writing several hundred dances in various forms.

Strauss, Josef (1827–1870)

In spite of ill health, Josef Strauss joined his elder brother, Johann Strauss the younger, in the provision of dance music, abandoning his profession of engineering. Like his brother and father he wrote waltzes, polkas, quadrilles and marches.

**Strauss, Eduard** (1835–1916)

Eduard Strauss, the third son of Johann Strauss the elder, originally intended for the Austrian consular service, was recruited by his eldest brother into the family music business, to which he contributed until his retirement in 1901. As a composer he was much less prolific than his brothers and his father.

**Strauss, Richard** (1864–1949)

MUSIC ON CD 2

Richard Strauss enjoyed early success as both conductor and composer, in the second capacity influenced by the work of Wagner. He developed the symphonic poem (or tone poem) to an unrivalled level of expressiveness and after 1900 achieved great success with a series of impressive operas, at first on a grand scale but later tending to a more Classical restraint. His relationship with the National Socialist government in Germany was at times ambiguous, a fact that protected him but led to post-war difficulties and self-imposed exile in Switzerland, from which he returned home to Bavaria only in the year of his death, 1949.

**Operas**

Richard Strauss created an immediate sensation with his opera *Salome*, based on the play of that name by Oscar Wilde. Collaboration with Hugo von Hofmannsthal followed, resulting in the operas *Elektra* and the even more effective *Der Rosenkavalier* in 1911, followed by *Ariadne*

auf Naxos. *Der Rosenkavalier* ('The Knight of the Rose') remains the best known of the operas of Richard Strauss, familiar from its famous concert waltz sequence. From *Salome* comes the orchestral 'Dance of the Seven Veils', which occurs at an important moment in the drama. The late opera *Die Liebe der Danae* ('The Love of Danaë'), completed in 1940, may also be known in part from orchestral excerpts. Other operas are *Die Frau ohne Schatten* ('The Woman without a Shadow'), *Die ägyptische Helena*, *Arabella*, *Intermezzo*, *Daphne* and finally, in 1941, *Capriccio*.

Orchestral Music

Symphonic Poems

In the decade from 1886 Strauss tackled a series of symphonic poems, starting with the relatively light-hearted *Aus Italien* ('From Italy') and going on to *Don Juan* based on the poem by Lenau, the Shakespearian *Macbeth*, *Tod und Verklärung* ('Death and Transfiguration'), *Till Eulenspiegel* (a study of a medieval prankster), *Also sprach Zarathustra* ('Thus Spake Zarathustra') based on Nietzsche, a series of 'fantastic variations' on the theme of *Don Quixote*, and *Ein Heldenleben* ('A Hero's Life').

Concertos

Concertos by Strauss include two for the French horn, an instrument with which he was familiar from his father's eminence as one of the leading players of his time. There is an early Violin Concerto, but it is the Oboe Concerto of 1945, revised in 1948, that has particularly impressed audiences.

Other Orchestral Works

Strauss wrote various other orchestral works, some derived from incidental music for the theatre, music for public occasions or his operas. The *Symphonia domestica* and *An Alpine Symphony* may rank among the symphonic poems, in view of their extra-musical content, while the poignant *Metamorphosen* for 23 strings, written in 1945, draws inspiration from Goethe in its lament for what has been lost.

Vocal Music

In common with other German composers, Strauss added significantly to the body of German *Lieder*. Most moving of all, redolent with a kind of autumnal nostalgia that is highly characteristic, are the *Vier letzte Lieder* ('Four Last Songs'). He composed songs throughout his life, with a substantial body of such works written in adolescence.

Piano Music

Strauss's piano music dates principally from his last years at school, illustrating both his precocity and his understanding of the instrument, which then became so apparent in his songs.

Stravinsky, Igor (1882–1971)



MUSIC ON CD 2



The son of a distinguished Russian singer, Stravinsky spent his earlier years in Russia, either in St Petersburg or, in the summer, at the country estates of his relatives. He studied music briefly with Rimsky-Korsakov but made a name for himself first in Paris with commissions from the impresario Diaghilev, for whom he wrote a series of ballet scores. He spent the years after the Russian Revolution of 1917 in Western Europe and in 1939 moved to the United States of America. There in the post-war years he turned from a style of eclectic neoclassicism to composing in the 12-note technique propounded by Schoenberg. A versatile composer, inventive in changing styles, he may be seen as the musical counterpart of the painter Picasso.

Stage Works

Stravinsky made an immediate impression in Paris with his score for *L'Oiseau de feu* ('The Firebird') for the Ballets Russes of Diaghilev. There followed the very Russian *Petrushka*, set in a Russian fairground, and then the 1913 *succès de scandale* of *Le Sacre du printemps* ('The Rite of Spring'). After wartime works on a smaller scale, including *The Soldier's Tale*, Stravinsky turned again to ballet for Diaghilev in *Pulcinella*, based on music wrongly attributed to Pergolesi. Later ballets include *Apollon musagète*, *Le Baiser de la fée* ('The Fairy's Kiss'), *Jeu de cartes* ('Card

Game') and *Agon*. The Latin opera-oratorio *Oedipus Rex*, with a text translated from Cocteau, was first staged in 1928, while the opera *The Rake's Progress*, neoclassical in form and based on the engravings of Hogarth, with a libretto by W.H. Auden and Chester Kallman, was staged in Venice in 1951.

Orchestral Music

Stravinsky's orchestral music includes symphonies, suites from some of the ballets, and two suites arranged from sets of easy piano pieces. Concertos of various kinds include a 1936 Concerto for piano, wind, timpani and double basses, the *Ebony Concerto* for jazz band, and a Violin Concerto.

Chamber and Instrumental Music

Stravinsky's chamber music includes some arrangements of orchestral works, in particular two versions of music from *Pulcinella*, one for violin and piano and one for cello and piano, both under the title *Suite italienne*.

Choral and Vocal Music

Stravinsky's choral music ranges from major works such as the *Symphony of Psalms* to settings of Latin and Slavonic religious texts, the arranged *Four Russian Peasant Songs*, and the final *Requiem Canticles*. His solo vocal works are equally varied, including songs from traditional Russian sources, his sacred cantata *Abraham and Isaac* with its Hebrew text, the *Elegy for J.F.K.* with a text by W.H. Auden, and a setting of Edward Lear's *The Owl and the Pussycat*.

Strong, George Templeton (1856–1948)

The American composer George Templeton Strong spent much of his career in Switzerland, dividing his talents between music and painting. He studied in Germany and received encouragement from Raff and from Liszt. Much of his music has reference to literature and continues German Romantic traditions.

Orchestral Music

Some of Strong's music remained unpublished or was lost. His Second Symphony, however, like his earlier symphonic poem *Ondine*, is based on Friedrich de la Motte Fouqué and, in the case of the symphony, on a work by Dürer.

Strozzi, Barbara (1619–1677)

The adopted daughter of the poet and playwright Giulio Strozzi, himself the illegitimate son of the Venice banker Roberto Strozzi of Florentine origin, Barbara Strozzi was born in Venice and was a pupil of Cavalli. Talented as a singer and composer, she performed regularly at Strozzi's house for the Accademia degli Unisoni, one of the learned societies of the time, in the meetings of which music played an important part.

Vocal Music

Barbara Strozzi left a number of vocal compositions, often settings of words by her father. These include madrigals, cantatas and arias, with the teasing address of *The Three Graces to Venus*, the amorous *Mercé di voi* ('By Your Favour'), and the pseudo-historical *Lament of the Marquis de Cinq-Mars* (a favourite of Louis XIII who was executed on a charge of treason).

Strungk, Nikolaus (1640–1700)

Composer, violinist and keyboard virtuoso, Nikolaus Strungk was born in Brunswick, the son of the composer and organist Delphin Strungk. He travelled to Lübeck for violin lessons with Schnittelbach and at the age of 19 was appointed concertmaster of the court orchestra at Wolfenbüttel, from where he moved to Celle. The death of his patron led him, in 1665, to the service of the latter's brother in Hanover, where he married, going on to father 11 children. Employment as music director for the town council and cathedral in Hamburg followed, bringing involvement with the opera there. A journey to Italy brought contact with Corelli and

with Walther, and his later career involved service in the Saxon Electoral Court in Dresden. He spent his final years in Leipzig, where a new opera house was established.

Stage, Vocal and Instrumental Music

Strungk wrote operas for Hamburg and for Leipzig. His sacred vocal music includes settings of Latin and German texts, and his instrumental compositions include works for violins and continuo. He is said to have been able to accompany his violin playing with a bass part on the organ pedals and was renowned for his ability in multiple-stopping on the violin, for which he made use of *scordatura* (a retuning of the instrument).

Suk, Josef (1874–1935)

The son-in-law of Dvořák, composer and violinist Josef Suk was for long a member of the Czech Quartet. He wrote relatively little chamber music, achieving distinction rather as a composer of orchestral music.

Orchestral Music

The best known of Suk's orchestral works is his Serenade for strings, written in 1892. Other works, written on a larger scale (in particular the symphony *Asrael*, in which he mourns the death of his father-in-law and his wife), represent music of greater ambition. This is also evident in his later *A Summer Tale*, which is motivically connected with *Asrael*. *A Winter's Tale* is an earlier work, based on Shakespeare.

Chamber Music

Suk wrote relatively little chamber music. His *Four Pieces*, Op. 17 for violin and piano are a standard element in violin recital repertoire.

Piano Music

Suk also wrote for the piano, an instrument that he himself had played since childhood. These compositions are generally of a more intimate and personal nature, and they include music for his son.

Sullivan, Arthur (1842–1900)
 MUSIC ON BONUS AREA

The name of Arthur Sullivan is indissolubly wedded with that of W.S. Gilbert, with whom he wrote a succession of operettas that have remained a popular part of English national repertoire. They were for many years the sole property of the company founded for their performance by Richard D'Oyly Carte, who later built the Savoy Theatre in London for the performance of what became the Savoy Operas. The national institution that Gilbert and Sullivan have become has drawn attention away from Sullivan's more serious work. He was knighted in 1883.

Operettas and Other Stage Works

Operettas with words by Gilbert range from *Trial by Jury* in 1875 to *The Gondoliers* in 1889, followed in 1893 by *Utopia Limited* and, in 1896, by the lesser-known *The Grand Duke*. *HMS Pinafore*, *The Pirates of Penzance*, *Patience* (with its satire on Oscar Wilde), the political satire *Iolanthe*, *The Mikado*, *Ruddigore* and *The Yeomen of the Guard* all continue to bear witness to the deft and witty music of Sullivan and the comic verbal talents of Gilbert. Sullivan also wrote incidental music for the theatre, operas and ballet scores.

Orchestral and Choral Music

Sullivan's music for the concert hall has been largely eclipsed by his successful collaboration with W.S. Gilbert. His compositions include his *Irish Symphony*, a Cello Concerto, cantatas and oratorios, and settings of the *Te Deum* in addition to works intended to mark public occasions. The orchestral *Pineapple Poll* was devised by Charles Mackerras as a comic ballet, drawing on the Gilbert and Sullivan operettas.

Suppé, Franz von (1819–1895)

Austrian, but Belgian by descent, Franz von Suppé was born in Split (later to be a part of Yugoslavia). He made his career principally in Vienna as a composer and conductor of operetta.



Operettas

Music from the operettas of Suppé is generally familiar through the overtures to *Dichter und Bauer* ('Poet and Peasant'), *Die leichte Kavallerie* ('Light Cavalry'), *Die schöne Galathée* ('Fair Galatea') and *Ein Morgen, ein Mittag und ein Abend in Wien* ('Morning, Noon and Night in Vienna').

Svendsen, Johan (1840–1911)



MUSIC ON BONUS AREA

A Norwegian composer, conductor and violinist, Johan Svendsen studied in Leipzig. For the last 30 years of his life he concentrated largely on conducting, becoming the leading Scandinavian conductor of his day.

Orchestral Music

Svendsen wrote a number of works for violin and orchestra. Of these the Romance is by far the best known, whether in its original version or in various adaptations that have been made of it, largely to its detriment. Grieg had much praise for Svendsen's two symphonies, which have retained an honoured place in Norwegian repertoire.

Sweelinck, Jan Pieterszoon (1562–1621)

The Netherlands composer and organist Sweelinck was among the leading musicians of his day, much in demand also as a teacher. He occupies an important position particularly in the development of keyboard music in the early 17th century. He was employed for some 44 years at the Oude Kerk in Amsterdam.

Choral and Vocal Music

Sweelinck was prolific in the provision of church music. He produced settings of French psalm translations and Latin motets, in addition to secular chansons and Italian madrigals.

Keyboard Music

Sweelinck wrote keyboard music for both secular and sacred use. The first of these includes song variations for harpsichord and, among other pieces, a tribute to Dowland in *Pavana Lachrymae*, using John Dowland's most famous melody. In addition to various toccatas and fantasias Sweelinck also provided variations on sacred themes.

Szeligowski, Tadeusz (1896–1963)

The Polish composer and teacher Tadeusz Szeligowski studied in his native Lwów, in Kraków, and in Paris with Nadia Boulanger. In Poland he held various positions of importance and played a leading part in the teaching of a generation of Polish composers.

Stage, Vocal and Orchestral Music

Szeligowski contributed to a variety of musical genres and showed interest in a number of styles and techniques. He took an eclectic stance, reflecting something of the changes in music in the 20th century but without undue experiment. His opera *The Scholars' Revolt*, set in the 16th century, was the first opera in Communist Poland and brings together a variety of historical styles. He wrote sacred and secular choral works, songs, and orchestral music which includes a suite based on Maeterlinck's *Blue Bird* and an *Epitaph* for Szymanowski.

Szymanowski, Karol (1882–1937)

MUSIC ON BONUS AREA

The Polish composer Karol Szymanowski was born in the Ukraine, once part of the kingdom of Poland, but studied in Warsaw; he was much influenced by Chopin and then by Wagner, Richard Strauss, Brahms and Reger. From a well-to-do and cultured family, he read widely, particularly between 1914 and 1917 when he remained on the family estate in the Ukraine (a property then destroyed in the Civil War). The breadth of his cultural knowledge is reflected in his music and in particular in his settings of a variety of literary texts. Musically he is able at

times to draw on specifically Polish material, and on his own perceptions of Arabic and Persian culture.

Stage Works

The principal opera of Szymanowski is *King Roger*, a work influenced by the *Bacchae* of Euripides. Here Dionysus returns to similar effect in medieval Sicily. The ballet *Harnasie* won some success at its first performance in Prague, followed by performance in Paris.

Vocal Music

A number of Szymanowski's compositions rely on texts, from his 1906 *Salome* (a fashionable subject), *Penthesilea*, *Love Songs of Hafiz*, the Third Symphony (with its 'Song of the Night' from Jalāl ad-Dīn ar-Rūmī), *Songs of a Fairy-Tale Princess* and *Songs of the Infatuated Muezzin* to the *Stabat mater*, the *Veni creator* and the 1933 *Litany of the Virgin*. Some of Szymanowski's songs that appear as works for voice and orchestra also exist in a parallel form with piano accompaniment. His settings otherwise range from the literary to the reworking of folksongs.

Orchestral and Chamber Music

Szymanowski's purely orchestral works include two violin concertos and four symphonies, the last in the form of a *sinfonia concertante* for piano and orchestra. Most of his chamber music is for violin and piano. Among the best known of these smaller-scale works are *Myths* for violin and piano (comprising three pieces: *The Fountain of Arethusa*, *Narcissus* and *Dryads and Pan*), a Violin Sonata, *Nocturne and Tarantella* and a Romance. His two string quartets are performed less often.

Piano Music

Polish tradition is perpetuated in Szymanowski's 20 Mazurkas. Other piano music includes *Masks*, *Metopes* and two sets of studies.

T

Tabakov, Emil (b.1947)

The Russian conductor and composer Emil Tabakov won early distinction as a double bass player but also showed precocious signs of ability as a composer. From 1976 to 1979 he was conductor of the Russian State Philharmonic Orchestra and from 1979 to 1988 directed the Sofia Soloists. This was followed by appointment to the Sofia Philharmonic and the Belgrade Philharmonic. In 2002 he became conductor of the Bilkent Philharmonic Orchestra in Ankara.

Music

Tabakov's compositions include choral works, a ballet, and a quantity of orchestral music, this last often with unusual scoring. His concertos include works for double bass, trumpet and strings, for percussion, and for synthesiser, as well as concertos for two flutes and for piano.

Tailleferre, Germaine (1892–1983)

One of the lesser-known members of Les Six in Paris in the 1920s, Germaine Tailleferre was associated directly with Auric, Honegger and Milhaud in Cocteau's satirical *Les Mariés de la Tour Eiffel*. Influenced by the clarity and simplicity of Satie, and by her teacher Ravel, she wrote music that later ventured into explorations of new techniques, without ever deserting her original inspiration.

Stage Works

Tailleferre's stage works include the 1921 collaboration with other members of Les Six *Les Mariés de la Tour Eiffel*. Other works for the theatre range from the 1923 ballet *Le Marchand d'oiseaux* ('The Bird-Seller') to the 1961 chamber opera *Le Maître* ('The Master'), based on Ionesco.

Chamber Music

Examples of Tailleferre's chamber music are found in her two violin sonatas and her Violin Sonatina, as well as in her *Jeux de plein air* ('Games in the Open Air') for two pianos.

Takemitsu, Tōru (1930–1996)

WWW MUSIC ON BONUS AREA



Tōru Takemitsu is among the most important of those Japanese composers who have written music in the Western tradition; he has preserved a fundamental Japanese identity, bringing his awareness of Japanese music and its traditions into a remarkable and very original synthesis. He makes use of Western and Japanese instruments, either separately or together, creating his own very individual sound.

Orchestral Music

Takemitsu's Requiem for strings made a strong impression on audiences who heard it in 1957. *November Steps* and *Aki* ('Autumn') are scored for biwa, shakuhachi and orchestra. His work for alto flute, harp and strings, *Toward the Sea*, draws on Japanese flute techniques and instrumental timbres. He also wrote many distinguished film scores.

Chamber and Instrumental Music

Takemitsu won international success with his brief *Le Son calligraphié I*, the first of three pieces for two string quartets. He experimented with other instrumental combinations and with the use of pre-recorded tape, for which there is a series of compositions.

Tallis, Thomas (c.1505–1585)

WWW MUSIC ON BONUS AREA

The career of the English composer Thomas Tallis spans the troubled period of the reign of Henry VIII, with the sequestration of monastic property, the Protestant regime of his successor, the re-establishment of Catholicism under Queen Mary, and the subsequent changes under

Queen Elizabeth. These political and religious upheavals had an obvious effect on music and musicians. Tallis began his career as organist at the Benedictine Priory at Dover, followed by similar service at Waltham Abbey until the dissolution of the monasteries in 1540. He was then organist at Canterbury Cathedral and in 1543 became a Gentleman of the Chapel Royal, a position he retained until his death. Like Byrd, his pupil, he seems to have remained loyal to the old religion while nevertheless continuing to enjoy royal favour.

Church Music

Tallis wrote a quantity of Latin church music and contributed also to the reformed English liturgy, in some cases adapting earlier Latin compositions. One of his most remarkable achievements is the 40-voice *Spem in alium*. His setting of the Latin Holy Week liturgy *Lamentations* represents his work at its height. The composer's name is widely known through the metrical psalm tune generally called 'Tallis's Canon', a setting of *God, grant we grace*.

Secular and Instrumental Music

Surviving secular music by Tallis consists of a handful of part-songs, keyboard music for liturgical and non-liturgical purposes, and consort music that includes two four-part *In Nomines* – contrapuntal instrumental compositions based on a fragment from a 'Benedictus' in Taverner's Mass *Gloria tibi Trinitas*.

Louise Talma (1906–1996)

The American Louise Talma held a leading position as a neoclassical composer, winning considerable contemporary distinction. The daughter of a French opera-singer mother, she studied at the Institute of Musical Arts in New York from 1922 to 1930. She also spent 13 summers, from 1926, at the Fontainebleau School of Music, where she studied the piano with Isidore Philip, and harmony, counterpoint, fugue and composition with Nadia Boulanger.

Music

Talma's music reflects something of her French training as she developed her own musical language. She contributed to a wide spectrum of genres, her works including songs, piano pieces and an opera that won success at its German premiere.

Taneyev, Alexander Sergeyeovich (1850–1918)

Director of the Russian Imperial Chancellery, Alexander Taneyev composed in his spare time, as official duties allowed. His music is thoroughly nationalist in inspiration and content.



Taneyev, Sergey Ivanovich (1856–1915)

 MUSIC ON BONUS AREA

A nephew of Alexander Sergeyeovich Taneyev, Sergey Ivanovich Taneyev was a pupil of Tchaikovsky at the Moscow Conservatory, studying the piano with the director of the Conservatory, Nikolay Rubinstein. He was the soloist in the first Moscow performance of Tchaikovsky's Piano Concerto No. 1, a role he repeated in later works by Tchaikovsky for piano and orchestra. He gradually assumed fuller responsibility at the Conservatory, of which he became director in 1885. His pupils included Scriabin and Rachmaninov.

Orchestral Music

Taneyev's orchestral music includes four symphonies and a *Suite de concert* for violin and orchestra.

Chamber Music

Although later works remained unfinished, Taneyev completed six string quartets, two string quintets, two piano quintets and a piano trio. His music is always well crafted, relying on his

study of counterpoint; and, while it is Russian, it is also representative of the more cosmopolitan tradition that the conservatories had fostered.

Tansman, Alexandre (1897–1986)

Polish by birth, Alexandre Tansman settled in France, which had an impact on his music. A wartime period spent in the United States brought closer association with Stravinsky, who influenced his early work and with whom he shares a certain stylistic eclecticism.

Orchestral and Instrumental Music

Tansman won wide success with his two piano concertos of 1926 and 1927 respectively. A pianist himself, he also wrote a Concertino for the instrument. His other concertos include works for viola, clarinet and cello, and a Concertino for flute. The first of his seven symphonies was written in 1925 and later works include the Concerto for Orchestra and his final tribute to Stravinsky, the *Stèle in memoriam Igor Stravinsky* of 1972. Other instrumental music ranges from string quartets to music for solo guitar.

Tárrega, Francisco (1852–1909)

The Spanish composer and guitarist Francisco Tárrega is principally known for his contribution to guitar repertoire; he was materially assisted in his career as a performer by the development of a guitar of greater resonance. He remains an important figure as a forerunner of exponents of the modern repertoire of the instrument, both as a performer and as a composer.

Guitar Music

Tárrega wrote a large number of guitar transcriptions. Among his own compositions for the instrument the best known are *Recuerdos de la Alhambra*, *Alborada* and *Capricho árabe*.

Tartini, Giuseppe (1692–1770)

The Italian violinist and composer Tartini made an important contribution to the development of acoustic theory and of the virtuoso violin concerto and solo repertoire. His career centred largely on Padua, where he won international respect also as a teacher (after earlier amatory adventures had necessitated temporary residence elsewhere).

Orchestral Music

Tartini wrote a large number of concertos for the violin, many of them published in his lifetime.

Chamber Music

The best known of Tartini's many violin sonatas is that known as the 'Devil's Trill', the result, it was said, of a dream in which the Devil himself played the work. Tartini's technical ability is demonstrated in *L'arte del arco* ('The Art of the Bow'), 38 variations on a theme by Corelli. In common with other instrumental composers of the period, he also added to the repertoire of the trio sonata.

Tavener, John (b.1944)
 MUSIC ON BONUS AREA

The English composer John Tavener was a piano pupil of Solomon and a composition pupil of Lennox Berkeley at the Royal Academy of Music in London, acquiring a knowledge of contemporary French music through David Lumsdaine. As a composer he has been drawn to religious subjects, inspired by his interest in the Greek Orthodox Church. He was knighted in 2000.

Vocal and Choral Music

Tavener has set a variety of liturgical texts, being as eclectic in his choice as in his musical

language. He won early success with his biblical cantata *The Whale*, and includes among his songs a number of settings of texts by the Greek Orthodox Abbess Mother Thekla. His *Song for Athene* draws on Shakespeare as well as the Orthodox service for the Ascension and Mother Thekla, and his *Lament for Jerusalem*, which he describes as a mystical love song, uses Christian, Judaic and Islamic texts, sung in Greek and English.

Operas

Taverner's operas range from *Thérèse* and *The Immurement of Antigone* to *St Mary of Egypt*, with a text from Mother Thekla, and *Let's begin again*.

Orchestral Music

Among the best known of Taverner's orchestral works is *The Protecting Veil*, for cello and strings. *The Repentant Thief* is scored for clarinet, percussion and strings, and the piano concerto *Pratirupa* draws on Hindu sources of inspiration.

Taverner, John (c.1490–1545)

Stories of Taverner's abandonment of music in favour of a career of hostility to English Catholic traditions seem without foundation. He was employed as Master of the Choristers at Cardinal College (Christ Church), Oxford in its early heyday, retiring, on Cardinal Wolsey's fall from power, to Boston, where he was held in considerable regard until his death in 1545. The popular if mistaken account of his life is the subject of the opera by Peter Maxwell Davies, *Taverner*.

Church Music

Taverner wrote Latin Mass settings, *Magnificat* settings and motets. Of the first of these the Mass *The Western Wynde*, using the melody of a popular song of that name, is among the better known. From his Mass *Gloria tibi Trinitas* came the fragment of a theme that served later generations as the basis of an English genre of consort music, the *In Nomine*.

Instrumental Music

Taverner himself began the tradition of the *In Nomine*, an instrumental arrangement of part of the 'Benedictus' of his Mass *Gloria tibi Trinitas*.

Tchaikovsky, Boris (1925–1996)

Boris Tchaikovsky had his musical training at the Moscow Conservatory, where he studied with Shostakovich, Myaskovsky and Shebalin. He profited from the changes in Russia in the 1960s, developing his own particularly Russian musical language, rather than turning, like some of his contemporaries, to the latest experimental trends of the West.

Music

Tchaikovsky was a prolific composer, his works including four symphonies, four instrumental concertos, six string quartets, a variety of chamber and orchestral music for various ensembles, piano and vocal music, and a quantity of music for the cinema. The suites *The Murmuring Forest* and *After the Ball* are based on music written for radio plays.

Tchaikovsky, Pyotr Il'yich (1840–1893)



MUSIC ON CD 2



Tchaikovsky was one of the earlier students of the St Petersburg Conservatory established by Anton Rubinstein, completing his studies there to become a member of the teaching staff at the similar institution established in Moscow by Anton Rubinstein's brother, Nikolay. He was able to withdraw from teaching when a rich widow, Nadezhda von Meck, offered him financial support; this support continued for much of his life, although, according to the original conditions of the pension, they never met. Tchaikovsky was a man of neurotic diffidence, his self-doubt increased by his homosexuality. It has been suggested by some that an impending scandal caused him to take his own life at a time when he was at the height of his powers as a composer, although others have found this

improbable. His music is thoroughly Russian in character, but, although he was influenced by Balakirev and the ideals of the Russian nationalist composers ‘The Five’, he may be seen as belonging rather to the more international school of composition fostered by the Conservatories that Balakirev, leader of ‘The Five’, so much deplored.

Operas

Two above all of Tchaikovsky’s operas have retained a place in international repertoire. *Eugene Onegin*, based on a work by Pushkin, was written in 1877, the year of the composer’s disastrous and brief attempt at marriage. He returned to Pushkin in 1890 with his powerful opera *The Queen of Spades*.

Ballets

Tchaikovsky, a master of the miniature forms necessary for ballet, succeeded in raising the quality of the music provided for an art that had undergone considerable technical development in 19th-century Russia under the guidance of the French choreographer Marius Petipa. The first of Tchaikovsky’s full-length ballet scores was *Swan Lake*, completed in 1876, followed in 1889 by *The Sleeping Beauty*. His last ballet, based on a story by E.T.A. Hoffmann, was *The Nutcracker*, first staged in St Petersburg in December 1892.

Orchestral Music

Symphonies

Tchaikovsky wrote six symphonies. The First Symphony, sometimes known as ‘Winter Daydreams’, was completed in its first version in 1866 but later revised. No. 2, the so-called ‘Little Russian’, was composed in 1872 but revised eight years later. Of the other symphonies No. 5, with its motto theme and waltz movement in the place of a scherzo, was written in 1888, while the last completed symphony, known as the ‘*Pathétique*’, was first performed under Tchaikovsky’s direction shortly before his death in 1893.

Fantasy Overtures and other works

Tchaikovsky turned to literary and dramatic sources for a number of orchestral compositions.

Romeo and Juliet, his first fantasy overture after Shakespeare, was written 1869 and later twice revised. *Burya* is a symphonic fantasia inspired by *The Tempest*, and the last of the Shakespearean fantasy overtures, *Hamlet*, was written in 1888. *Francesca da Rimini* translates into musical terms the illicit love of Francesca and Paolo, as recounted in Dante's *Inferno*, and *Manfred*, written in 1885, draws inspiration from the poem of that name by Byron. *The Voyevoda* is described as a symphonic ballad and is based on a poem by Mickiewicz. Other, smaller-scale orchestral compositions include the Serenade for strings, the popular *Italian Capriccio*, and, rather less well known, four orchestral suites. Tchaikovsky thought little of his 1812 overture, with its patriotic celebration of victory against Napoleon 70 years before, while *Marche slave* had a topical patriotic purpose. *Souvenir de Florence*, originally for string sextet, was completed in 1892 in its final version.

Concertos

The first of Tchaikovsky's three piano concertos has become the most generally popular of all Romantic piano concertos. The second is not so well known, while the third, started in 1893, consists of a single movement, *Allegro de concert*. Tchaikovsky's single Violin Concerto, rejected as being too difficult by the leading violinist in Russia, Leopold Auer, later found a firm place in repertoire. For solo cello Tchaikovsky wrote the *Variations on a Rocco Theme* and the *Pezzo capriccioso*. Shorter pieces for violin and orchestra include the *Sérénade mélancolique* and the *Valse-scherzo*. *Souvenir d'un lieu cher*, written as an expression of gratitude for hospitality to Madam von Meck, was originally for violin and piano.

Chamber Music

Tchaikovsky's chamber music includes three string quartets. The slow movement of the first of these has proved very popular both in its original form and in an arrangement by the composer for cello and string orchestra. The *Andante funèbre* of the third quartet also exists in an arrangement by the composer for violin and piano.

Piano Music

Tchaikovsky provided a quantity of music for the piano, particularly in the form of shorter pieces suited to the lucrative amateur market. Collections published by the composer include *The Seasons*, a set of 12 pieces (one for each month), and several sets of pieces with varying degrees of difficulty.

Vocal and Choral Music

Tchaikovsky wrote a considerable quantity of songs and duets, including settings of Goethe's *Mignon* songs as well as of less distinguished verse by his contemporaries. His choral works include the 1878 *Liturgy of St John Chrysostom* and a number of other settings, many of them for unaccompanied voices, of sacred and secular texts.

Tcherepnin, Alexander (1899–1977)

The son of Nikolay Tcherepnin, the Russian-born pianist, conductor and composer Alexander Tcherepnin moved with his father to Tbilisi in 1918 and in 1921 to Paris. His subsequent career took him to China and Japan; then, in the years after the war, he spent a period in America.

Orchestral Music

Tcherepnin was always open to experiment in composition. Although he remained fundamentally Russian in his writing, he devised a new synthetic scale and made use of the Chinese scale. Married to a Chinese pianist, he wrote six piano concertos and four symphonies, returning to Russian themes in his final *Russian Sketches* of 1971.

Tcherepnin, Nikolay (1873–1945)

A pupil of Rimsky-Korsakov in St Petersburg, Nikolay Tcherepnin won an early reputation

in Russia as a pianist, conductor and composer. He settled in Paris in 1921 but was able to continue the Russian tradition of composition in which he had been trained.

Stage Works

In 1909 Tcherepnin was invited by Diaghilev to conduct the Ballets Russes season in Paris, where his own evocative *Le Pavillon d'Armide* was successfully staged. He wrote several other ballet scores, including a work based on Poe's *The Masque of the Red Death* and two operas based on Russian sources.

Telemann, Georg Philipp (1681–1767)



MUSIC ON CD 2

Among the most prolific and most famous composers of his generation, Telemann was born in 1681 at Magdeburg and educated at the University of Leipzig, where he founded the University Collegium Musicum and was the city council's preferred candidate for the position of Thomascantor in 1723, when Bach was eventually appointed. Telemann had established himself in Hamburg in 1721 as Cantor of the Johanneum and director of music for the five principal city churches. He remained in Hamburg until his death in 1767, when he was succeeded by his godson, Carl Philipp Emanuel Bach, son of Johann Sebastian Bach. In his long career Telemann wrote a great deal of music of all kinds in a style that extends the late Baroque into the age of Haydn.

Church Music

Telemann's church music includes 46 settings of the *Passion* and 1,043 cantatas, oratorios, Masses, motets and psalms.

Operas

Telemann wrote operas and other music for the stage, little of it now heard.

Secular Vocal Music

Of the various secular cantatas written by Telemann the best known today is *Der Schulmeister*.

Orchestral Music

In addition to a number of suites or overtures, Telemann wrote nearly 50 concertos for various solo instruments, including 21 for violin and eight double violin concertos. A Viola Concerto remains a necessary part of an otherwise meagre concerto repertoire for the instrument, and there are useful concertos for one and for two French horns, for trumpet, for oboe d'amore and for recorder. A number of instrumental compositions were brought together in the *Tafelmusik* or *Musique de table* of 1733.

Chamber Music

Telemann was equally prolific in the field of chamber music. He provided a quantity of works for solo instruments, including a set of a dozen fantasias for unaccompanied violin, and works for various groups of instruments (duos, trios, quartets and quintets).

Tenidis, Vassilis (b.1936)

The Greek composer Vassilis Tenidis was born in Larissa. While studying law at Athens University he also worked at the guitar and musical theory. He has experimented with most genres, including orchestral works, chamber and choral music, jazz, and film scores. However, he has devoted himself mainly to the theatre, writing incidental music for more than 200 plays: ancient Greek tragedies and comedies as well as classical, modern and avant-garde productions.

Music

Among compositions by Tenidis is his *Rhapsody of Pontos* for saxophone, which draws on folk-music from that region and particularly on the sound of the Pontos lyra.

Tessarini, Carlo (c.1690 – after 1766)

The Italian violinist and composer Carlo Tessarini was employed in the first capacity at St

Mark's in Venice and became *maestro de' concerti* at the Ospedale dei Derelitti. He later served at Urbino Cathedral and then as director of instrumental music at the Brno court of Cardinal Wolfgang Hannibal Schrattenbach. As a performer he travelled throughout Europe, spending time in Rome, Paris and London. A continuing connection with The Netherlands took him there finally in the 1760s, with his last recorded appearance at a concert in Arnheim in 1766.

Instrumental Music

Tessarini composed a quantity of trio sonatas, *sonate da chiesa* and *sonate da camera*, as well as concertos and other concerted works for strings. He also wrote an informative book on violin playing, *Grammatica di musica*, published in Rome in 1741 and issued in translation in Liège and elsewhere.

Thalberg, Sigismond (1812–1871)

One of the most distinguished pianists of his time, pitted by some as a rival to Liszt, Thalberg was a pupil of the pianist and composer Hummel. He embarked on an international career in the 1830s, providing himself with a virtuoso repertoire in which he was able to display his virtuosity and his gift for a singing melody. He spent his final years at Posillipo, on the Bay of Naples.



Piano Music

Thalberg's piano music inevitably includes a number of operatic fantasias, a standard element of virtuoso repertoire, as well as sets of variations, studies and a final modest collection of great charm, recalling evenings at Posillipo.

Orchestral Music

A number of Thalberg's operatic fantasias and paraphrases include an optional orchestral accompaniment. In his Piano Concerto he found a further chance for virtuoso display and created a work which should not be lightly dismissed.

Theodorakis, Mikis (b.1925)

Born in Chios, the Greek composer Mikis Theodorakis studied in Athens and, after the Civil War, in Paris with Messiaen and Eugène Bigot. His left-wing political affiliations brought continuing problems after the military coup of 1967, his release from detention secured by international pressure. Honours have included the Lenin Prize, the Onassis Culture Prize and the French distinction of Commandeur de la Légion d'honneur.

Music

Theodorakis wrote operas, ballets and incidental music (all often on Greek subjects), popular music and film scores (most famously *Zorba the Greek* in 1964). He also composed a wide range of instrumental music, including seven symphonies, chamber music and piano pieces.

Thomas, Ambroise (1811–1896)

The son of musicians, Ambroise Thomas was a piano pupil of Kalkbrenner before entering the Paris Conservatoire, where he studied composition with Le Sueur and the piano with Zimmermann. He won prizes for piano, for violin and for composition, finally taking the Prix de Rome, establishing friendship in Rome with the director of the Académie de France, Ingres. He made good use of his time, travelling in Italy and Germany, and returning to Paris to an increasingly successful career. He became director of the Conservatoire in 1871. There his conservatism, expressed in one instance in his unwillingness to allow the appointment of Fauré to the staff, alienated him from the younger generation of composers.

Operas

Thomas contributed to various genres of music, but is chiefly known as a composer of opera. *Mignon*, after Goethe's *Wilhelm Meisters Lehrjahr*, was first staged at the Opéra-Comique in 1866 and is widely known by name, at least, for its popular Gavotte. *Hamlet* was first staged two years later at the Opéra.

Thomas, Edward (b.1924)

The American composer Edward Thomas studied composition with Tibor Serly and began a varied musical career as a guitarist, composer and song writer, at home in jazz, theatre, commercial and concert-music genres.

Music

Thomas won considerable success with his Clarinet Concerto. Other works include *Images* for oboe and strings, *Whimsey* for chamber orchestra, the musical *Six Wives* (based on the life of Henry VIII), the music for *Searching 4Y*, and the musical *Mata Hari*. His opera *Desire under the Elms* is based on Eugene O'Neill's quintessentially American play of that name.

Thomas, John (1826–1913)

The Welsh harpist John Thomas studied the harp under his father and then in London, where he himself taught at the Royal Academy of Music. He won an international reputation as a performer, was awarded the bardic title *Pencerdd Gwalia* ('Chief Musician of Wales') at the Aberdare eisteddfod in 1861, and 10 years later was appointed harpist to the Queen, an office he held under her successor.

Harp Music

Thomas wrote a quantity of harp music, including arrangements for the instrument. Many of his pieces draw on Welsh tradition. Works for two harps include *Scenes of Childhood* and *Cambria*.

Thompson, Randall (1899–1984)

A graduate of Harvard, the American composer Randall Thompson studied privately with Ernest Bloch and, awarded the American Prix de Rome, with Malipiero. He held various teaching positions in the United States, from 1951 until his retirement at Harvard University.

Vocal and Choral Music

Thompson is chiefly known as a composer of choral music, often setting texts of a religious or patriotic nature. These works include *The Peaceable Kingdom* and *The Passion According to St Luke*.

Instrumental Music

Thompson's instrumental music includes three symphonies and two string quartets.

Thomson, Virgil (1896–1989)

The American composer, critic and conductor Virgil Thomson studied at Harvard and was then able to spend some time in Paris, where he had lessons with Nadia Boulanger and met Copland, Cocteau, Les Six, Joyce, Satie, Hemingway and Gertrude Stein, returning to Paris after studies at the Juilliard School in New York. In America again in 1940, he was able to continue his earlier work as a writer and critic, while composing a series of influential works.

Stage Works

Thomson's first opera with Gertrude Stein, *Four Saints in Three Acts*, first staged with a black cast in 1934, caused a scandal but established his reputation. It was followed by *The Mother of Us All* (a further collaboration with Stein) and, in 1968, *Lord Byron*. He also wrote music for ballets and for films, the latter including the score for *Louisiana Story*.

Vocal and Instrumental Music

Songs by Thomson include settings of poems by Campion, Blake and Gertrude Stein; choral music ranges from Mass settings to a cantata based on poems by Edward Lear. His instrumental music is of some variety, including symphonies, ensemble works of varied inspiration and instrumentation, duo sonatas, and works for piano and for organ.

Tintner, Georg (1917–1999)

Born in Vienna, where he was a member of the Vienna Boys' Choir, Georg Tintner served as Assistant Conductor at the Vienna Volksoper before leaving Austria at the Anschluss and settling in New Zealand. His career as a conductor took him to Australia, to London and finally to Canada.

Instrumental and Chamber Music

Tintner thought of himself primarily as a composer – a composer who conducts. His compositions, however, date primarily from his earlier years, before exile and the circumstances of alien cultures brought his career as a composer to a premature conclusion. Something of his feelings at the time is reflected in his *Trauermusik* of 1941, piano music that he later orchestrated. Further emotions are implicit in his Violin Sonata of 1944.

Tiomkin, Dimitri (1894–1979)

Born in Ukraine, the composer and pianist Dimitri Tiomkin studied in St Petersburg with Blumenfeld and Glazunov, and with Busoni in Berlin, first embarking on a career as a concert pianist. In 1922 he settled in Paris but in 1929 moved with his choreographer wife to Hollywood, where he turned his attention to composition, first with scores for ballet films. After writing the music for the film *Lost Horizon* in 1937, he began a busy career as a film composer. In 1968 he moved to London, where he spent the last decade of his life.

Film Music

Tiomkin wrote music for over 140 films. His style was based on 19th-century Romanticism and his films included *Red River* (1948), Hitchcock's *Dial M for Murder* (1954) and *The Guns of Navarone* (1961). He won two Academy awards for *High Noon* in 1952 and two further Oscars.

Tippett, Michael (1905–1998)

www MUSIC ON BONUS AREA



Michael Tippett was born in London and studied music at the Royal College before embarking on an early career as a composer, supported by work with the orchestra and choir of Morley College in South London, tasks that he found socially relevant. His idiosyncratic style developed relatively slowly, flowering in a series of remarkable operas for which he provided his own libretti. Public recognition came with a knighthood in 1966 and appointment as a Companion of Honour in 1979.

Operas

Tippett's first important opera, *The Midsummer Marriage*, was staged at Covent Garden in 1955. It was followed six years later by *King Priam*, then *The Knot Garden* in 1970 and *The Ice Break* in 1977, all of them, in one way or another, exploring a world illuminated by Jungian theories of psychology.

Orchestral Music

Well-known orchestral music includes a Concerto for Double String Orchestra, a Triple Concerto, *Little Music for Strings* and a *Fantasia concertante on a Theme of Corelli*, as well as four symphonies. Tippett's debt to English tradition is heard in his *Divertimento on Sellinger's Round*, using an Elizabethan melody.

Choral and Vocal Music

Tippett's *A Child of Our Time* seemed highly relevant to the state of the world at the time of its completion in 1941. Other remarkable and moving choral works include *The Vision of St Augustine*, completed in 1965. Among solo songs and song cycles, *The Heart's Assurance*, setting poems by Sidney Keyes and Alun Lewis, is of central importance.

Chamber and Keyboard Music

Tippett's chamber music includes four string quartets that reflect developments in his style, with four piano sonatas spanning a period from 1938 to 1984.

Tishchenko, Boris (b.1939)

Born in Leningrad, Boris Tishchenko studied there, continuing his training as a composer under Shostakovich. He began teaching at the Leningrad/St Petersburg Conservatory in 1965.

Music

Tishchenko is a prolific composer in all genres. His stage works include opera, operetta and ballet, and his orchestral music seven symphonies, a Dante symphony called *Beatrice*, concertos for violin, for clarinet, for violin and piano with strings, for harp, and for cello. His vocal music includes songs and choral works, and he has written a quantity of chamber music and music for piano. His earlier style reflects that of Prokofiev and Shostakovich, modified and developed through Western influences.

Titelouze, Jehan (c.1563–1633)

Born in St Omer in the Spanish Netherlands, Jehan Titelouze, ordained priest, served as organist at Rouen Cathedral. He won a reputation not only as a composer but as an expert on the organ and as a poet.

Organ Music

Titelouze occupies a significant position as the earliest composer of organ music in France. His compositions include *Hymnes de l'Église*, versets for performance in alternation with the sung plainchant text of the Latin hymns so treated, and *Le Magnificat*, which offers eight different sets of versets based on the eight tones.

Toch, Ernst (1887–1964)

Ernst Toch was born into a Jewish family that had settled in Vienna, where he studied with Stocker and Fuchs at the Philharmonic Conservatory, and then at Vienna University. A scholarship brought study at the Hoch Conservatory in Frankfurt, followed by a career that

established him as one of the leading composers in Germany. Invited as a distinguished guest to the Florence Maggio Musicale in 1933, he never returned to Germany; he moved to London, and then, at first on Bruno Walter's invitation, to New York. He spent the rest of his life in America, where he held various teaching positions but was never able to regain his former eminence.

Vocal Music

Toch set poems from Bethge's *Die chinesische Flöte*, which had provided texts for Mahler's *Das Lied von der Erde*. His *Cantata of the Bitter Herbs* of 1938 is based on the narrative of Passover.

Instrumental Music

Toch's orchestral music includes seven symphonies, a Piano Concerto and a Cello Concerto. His chamber music includes 13 string quartets. In America, like many of his exiled compatriots, he wrote music for films, a task he was able to relinquish after 1945.

Tomasi, Henri (1901–1971)

Distinguished as a conductor and composer, Henri Tomasi was a native of Corsica, where he studied before moving to Paris. His colourful orchestration has much in common with that of Ravel, and his work found a particular place in the theatre through a series of ballets and operas.

Orchestral and Choral Music

Tomasi's larger-scale works include a wartime *Requiem pour la Paix* ('Requiem for Peace'), while his many concertos include a work for guitar and orchestra in memory of the poet Lorca. His *Être ou ne pas être* ('To be or not to be') is a particularly original work for trombone and orchestra, while his *Fanfares liturgiques* is written for solo soprano, chorus, brass and percussion.

Tomkins, Thomas (1572–1656)

The son of a musician employed at the Welsh Cathedral of St Davids, Thomas Tomkins became Master of the Choristers and organist at Worcester Cathedral and later served as organist to the Chapel Royal. His career as a church musician was ended by the Civil War and the surrender of Worcester to the parliamentary army in 1646. His brothers Giles, Robert and Nathaniel were also important in the musical life of the country.

Church Music

Thomas Tomkins was primarily a composer of church music, with five service settings and a number of anthems that remain in many English cathedral repertoires. These last include the moving lament for Absalom *When David heard*.

Secular Vocal Music

Tomkins added to the repertoire of the English madrigal with works for three, four, five and six voices. The madrigals were published in London in 1622 and include a number of sacred songs with settings of pastoral verses.

Instrumental Music

Tomkins wrote music for instrumental consort, including fantasias and dances, in particular pavans and galliards.

Keyboard Music

The compositions of Tomkins include a relatively small number of keyboard pieces, continuing the tradition, here as elsewhere, of William Byrd's generation. He also wrote music for the organ.

Torelli, Giuseppe (1658–1709)

Torelli has some importance in the development of the solo concerto and the *concerto grosso*. He

spent much of his career in Bologna as a member of the distinguished musical establishment of San Petronio, where his near-contemporary Corelli had once served.

Instrumental Music

Torelli's *concerti grossi* include an example of the contemporary 'Christmas' concerto, with a pastoral movement recalling the presence of shepherds in the fields near Bethlehem in the Biblical story of Christ's birth. He made considerable use of the solo trumpet in concertos, sinfonias and sonatas.

Torke, Michael (b.1961)

The American post-minimalist composer Michael Torke studied at Eastman and at Yale, thereafter pursuing an independent career, responding to a variety of commissions. His music has been influenced by popular elements.

Music

Torke's orchestral music includes a series based on colours, starting with *Bright Blue Music*, followed by *Ecstatic Orange. Rapture*, a concerto for percussion, was written during a period as associate composer with the Royal Scottish National Orchestra, which also saw the composition of *An American Abroad*. His vocal music includes a Mass and settings of various biblical texts.

Torre, Francisco de la (fl.1483–1504)

Francisco de la Torre was employed as a singer in the court chapel of Ferdinand II of Aragon, later serving as an assistant priest at Seville Cathedral, where he was briefly Master of the Choristers.

Sacred and Secular Music

Torre left a setting of the Office for the Dead, a handful of *villancicos* and a number of dance

pieces. These last include a three-part *alta* using the *Spagna* bass, a popular melody frequently used at the time as a *cantus firmus*.

Torroba, Federico: see Moreno Torroba, Federico

Tournemire, Charles (1870–1939)

Noted as an organist, Tournemire was a pupil of Widor and of César Franck. He served as organist at the Paris church of Ste Clotilde. Much of his music reflects his deeply held religious beliefs.

Orchestral and Choral Music

Tournemire's orchestral music includes eight symphonies, written during the first quarter of the 20th century. His choral works are often of overt religious inspiration, but many of these remain unpublished.

Tournier, Marcel (1879–1951)

The French harpist Marcel Tournier was a pupil of Alphonse Hasselmans at the Paris Conservatoire. One of the five sons of a Paris luthier, like his brothers he followed his father's demand that all should learn a string instrument, entering the Conservatoire at the age of 16. He studied harmony, counterpoint and composition with Lenepvu, Caussade and Widor respectively, and won the second Prix de Rome in 1909. He succeeded Hasselmans as harp professor at the Conservatoire in 1912, continuing there until 1948 when he was succeeded by Lily Laskine.

Harp Music

Tournier's compositions for the harp make a significant addition to the repertoire of the instrument, written in the musical language of his country and period. His impressionistic *Vers la source dans le bois* ("Towards the fountain in the wood") was written in 1922.

Tower, Joan (b.1938)

The American composer and pianist Joan Tower, after a childhood spent chiefly in South America, returned to the United States, where she completed her studies at Columbia University. She served for some years as pianist in her Da Capo Ensemble, in 1972 joining the faculty of Bard College. Writing at first principally using serial techniques, she has broadened her style, notably through the influence of her contemporaries and of Messiaen and George Crumb.

Orchestral Music

Tower's instrumental compositions reflect her own practical experience as a performer and are often written with particular players in mind. Her orchestral works range from *Sequoia* (1981) to concertos for piano, for clarinet, for flute and for violin.

Instrumental and Chamber Music

As well as chamber music for various groups of instruments, Joan Tower has written pieces for solo instruments, such *Wild Purple* for viola, *Clocks* for guitar and *Ascent* for organ.

Trabaci, Giovanni Maria (c.1575–1647)

An organist and later director of music at the court of the Spanish viceroys of Naples, Trabaci was prolific as a composer, writing a quantity of sacred and secular vocal music, the former including four settings of the *Passion*.

Keyboard Music

Trabaci was something of a pioneer in the writing of truly Baroque keyboard music, with a series of toccatas, partitas and dance movements published in 1603 and in 1615.

Tromboncino, Bartolomeo (1470–c.1535)

Known in particular as a composer of frottolas (secular songs of the time), Tromboncino was associated for much of his life with the court of Mantua. He was pardoned for the murder of his wife whom he caught with a lover, but not forgiven for unauthorised absence that took him to Venice.

Frottolas

Tromboncino's frottolas survive in a number of varied sources and include settings of poems by major Italian poets of the day, as well as works suitable for inclusion in theatrical contexts.

Turina, Joaquín (1882–1949)



A native of Seville, Joaquín Turina won local success before travelling to Madrid, where he met Manuel de Falla and was further influenced by the prevailing currents of musical nationalism. Study in Paris at the Schola Cantorum was followed, in 1914, by a return to Madrid, where he made his subsequent career, in spite of the difficulties he and many others of his background encountered during the days of the Republic.

Orchestral Music

Turina won success in 1913 with his symphonic poem *La procesión del Rocío*, a work that remains in popular repertory along with the later *Danzas fantásticas* and the *Rapsodia sinfónica* for piano and orchestra.

Chamber Music

Turina's chamber music includes *La oración del torero* ('The Toreador's Prayer') for string quartet or string orchestra, and a number of works that declare their national allegiance and inspiration in their titles. *Recuerdos de la antigua España* ('Memories of Ancient Spain') for lute quartet was written in 1929 and the 1911 String Quartet 'de la guitarra' was so called because its theme contains the notes of the guitar's open strings.

Piano Music

A similar element is present in piano compositions by Turina. These form a significant body of work, from the early suite *Sevilla*, representing a recurrent element of his inspiration, to the 1943 *Por las calles de Sevilla* ('Through the Streets of Seville').

Vocal Music

Songs by Turina include the interesting *Poema en forma de canciones* ('Poem in the Form of Songs'), a cycle of five songs with words by Campoamor.

Guitar Music

Turina wrote music for guitar that is an important part of the repertoire of this essentially Spanish instrument. These works include *Sevillana*, *Fandanguillo*, *Ráfaga*, *Sonata* and *Homenaje a Tárrega*.

T **Tveitt, Geirr** (1908–1981)

Among the leading figures of his time in Norwegian musical life, Geirr Tveitt was known as a composer, pianist and teacher. Much of his unpublished work was destroyed in a fire shortly before his death, but there remains a sufficient body of work, including six piano concertos, suites and other compositions.

Orchestral Music

Tveitt's orchestral music draws on Norwegian folk traditions, with two concertos for the Hardanger fiddle, five piano concertos, suites and other works.

Piano Music

Tveitt's piano music again often reflects the folk traditions of Norway, not least in the series of 50 folk-tunes from Hardanger.

Tye, Christopher (c.1505 – before 1573)

The English composer Christopher Tye seems to have spent much of his life at or near Cambridge, and at Ely Cathedral.

Church Music

Tye's church music includes Latin and English works, settings of the Mass for the traditional Catholic liturgy, and English settings for the reformed liturgy under Edward VI.

Instrumental Music

Tye wrote compositions for instrumental consort, including a number of *In Nomines*, following the original example of his contemporary Taverner.

U

Ullmann, Viktor (1898–1944)

Born into a Catholic family of Jewish origin, Viktor Ullmann studied in Vienna, where he was introduced into the circle of Schoenberg's pupils, his literary interests embracing Karl Kraus, Wedekind, Heinrich Mann and others. In 1919 he moved to Prague, where he served as chorus répétiteur and conductor under Zemlinsky. He began to establish himself as a composer in the 1920s, working from 1929 to 1931 as director of music at the Zurich Schauspielhaus before moving to Stuttgart. In 1933 he returned to Prague, working as a freelance musician. He was deported to the concentration camp at Theresienstadt in 1942 and was killed in Auschwitz in 1944.

Operas and Theatre Music

In Theresienstadt Ullmann wrote his satirical opera *Der Kaiser von Atlantis* and began work on an opera, *Jeanne d'Arc*. His melodrama *Die Weise von Liebe und Tod des Cornets Christoph Rilke* ('The Way of Love and Death of Cornet Christoph Rilke') for speaker and orchestra was completed in 1944. Earlier stage works include the opera *Peer Gynt*.

Vocal Music

Ullmann set poems by Claudius, Kraus, Goethe, Novalis and others. His songs include his setting of Elizabeth Barrett Browning's *Sonnets from the Portuguese* in a version by Rilke, as well as settings of Trakl, Hölderlin and Wedekind, and of Yiddish and Hebrew texts.

Instrumental Music

Ullmann's instrumental music includes seven piano sonatas, the last three written in Theresienstadt, a Concerto for Orchestra, a Piano Concerto and *Variations and a Double Fugue on a Theme by Arnold Schoenberg* for string quartet.

Urcullu, Leopoldo de (fl.1830–1843)

Very little is known of the life of the Spanish guitarist Leopoldo de Urcullu, who seems to have died relatively young (if we so interpret a contemporary reference to him as ‘unfortunate’).

Guitar Music

Guitar music and songs with guitar accompaniment by Urcullu survive, and a contemporary ranked him with Sor and Aguado, although his compositions are only now being heard again. These include works based on popular operas of his time.

Usandizaga, José Maria (1887–1915)



Born in San Sebastián, the Basque composer José Maria Usandizaga studied there before moving to the Schola Cantorum in Paris; there he was a pupil of Vincent d’Indy, and, as a pianist, of Gabriel Grovlez. In Spain once more from 1906 he won success with his works for the stage and a number of other works before his early death from tuberculosis in 1915.

Stage Works

Usandizaga’s folk-opera *Mendi mendiyán* (‘High in the Mountains’) makes use of a Basque pastoral story and melodies of Basque derivation. He won greater contemporary success with *Las golondrinas* (‘The Swallows’), given in Madrid in 1914 as a zarzuela but later arranged as an opera by the composer’s brother, who also completed the lyric drama *La llama* (‘The Flame’).

Instrumental and Vocal Music

Basque linguistic and cultural traditions lie at the heart of Usandizaga’s instrumental and vocal music, which includes a *Basque Rhapsody*, a *Quartet on Basque Folk Themes* and a *Basque-French Rhapsody*.

V

Vainberg, Moisey: see **Weinberg, Mieczysław**

Valderrábano, Enrique de (fl. c.1550)

Distinguished as a player of the vihuela, Enrique de Valderrábano seems to have been in the service of the fourth Duke of Miranda at Burgos, to whom he dedicated his *Libro de musica de vihuela intitulado Silva de sirenas* ('Book of Music for the Vihuela, entitled Wood of Sirens') in 1547.

Vihuela Music

The vihuela, a Spanish plucked instrument akin to the lute, was highly regarded in Spain, particularly in the 16th century. Valderrábano's publication, containing seven books, includes duets, solo vihuela music and songs accompanied by the instrument.

Valen, Fartein (1887–1952)

Born in the Norwegian town of Stavanger, Fartein Valen studied the organ and composition in Oslo before joining the Berlin Musikhochschule, where he was a pupil of Max Bruch and then Leopold Carl Wolf. He returned to Norway in 1916 where he taught and then served as music librarian at Oslo University. After a fruitful six-month scholarship to Mallorca he was finally awarded a state pension that enabled him to devote himself to composition.

Music

Valen's major works date from the later part of his life and include four symphonies and concertos for violin and for piano. His chamber music includes a Violin Sonata and two

string quartets, and he also wrote vocal and keyboard music. In style he moved from late Romanticism to compositions influenced by Schoenberg and Berg, exploring the possibilities of atonal polyphony.

Vali, Reza (b.1952)

The Persian composer Reza Vali studied music at Tehran University before, in 1972, moving to Vienna to continue his studies. He completed his doctorate at Pittsburgh in 1985 and since 1988 has taught at Carnegie Mellon University.

Music

Vali has responded to various commissions and his works have been performed throughout the world. A number of his compositions draw on Persian folk-music or other elements of Persian culture. His Flute Concerto is characteristic in its reproduction of the timbre of the Persian flute (the ney) and elsewhere he makes use of Persian instruments themselves, such as the oud.

Vaňhal, Johann Baptist (1739–1813)



Czech by birth, Vaňhal studied in Vienna with Dittersdorf, spent some time in Italy, suffered from mental illness on his return, but eventually settled again in Vienna. There he taught and composed, on one recorded occasion playing the cello in a quartet with Mozart, Haydn and Dittersdorf. He was prolific as a composer.

Choral and Vocal Music

Vaňhal provided some 60 settings of the Mass as well as settings of other liturgical texts. His secular songs include one in English, published in London in 1782, and other German and Italian settings. His operas are lost.

Orchestral Music

Vaňhal's orchestral music includes over 70 symphonies, with a varied collection of concertos. The symphonies represent an important element in the development of the form.

Chamber and Instrumental Music

Vaňhal was equally prolific as a composer of chamber music, composing a quantity of quartets, trios and duos. He also wrote many works for keyboard, some of them topically programmatic, including celebrations of the battles of Aboukir Bay and of Trafalgar.

Varèse, Edgard (1883–1965)

 MUSIC ON BONUS AREA

Preferring the concept of organised sound to that of music, the French-born composer Edgard Varèse exercised a strong influence on the contemporary avant-garde. This was particularly so in the United States, where he spent some time from 1915 until 1928 (when he returned to Paris). He went back to America in 1933, eventually finding the necessary backing for his electro-acoustic research. He enjoyed an earlier career as a conductor of some distinction, but is now remembered chiefly for his experimental composition and for the influence his work exerted over younger composers.

Music

Varèse made an early impression with his *Offrandes* for soprano and small orchestra in 1921 and the remarkable *Octandre* for wind instruments and double bass, first heard in New York in 1924. Later organised sound included *Ionisation* for 13 percussionists (completed in 1931) and *Déserts* (completed in 1954), with its combination of instrumental performance and recorded tape.

Vaughan Williams, Ralph (1872–1958)

www MUSIC ON BONUS AREA



One of the leading English composers of his generation, Vaughan Williams was a pupil of Parry, Charles Wood and Stanford, and later of Bruch and Ravel. In his work as a composer he went some way towards creating a specifically English musical idiom, influenced by his interest in folksong but coloured by his own personal vision and language.

Stage Works

The stage music of Vaughan Williams includes the Shakespearean opera *Sir John in Love* (based on *The Merry Wives of Windsor*) the masque for dancing *Job*, and the morality *The Pilgrim's Progress* (after John Bunyan). Incidental music for the theatre includes music for *The Wasps* by Aristophanes, from which the overture is often heard. He also wrote a number of film scores.

Orchestral Music**Symphonies**

Vaughan Williams wrote nine symphonies, the first *A Sea Symphony* for solo singers, chorus and orchestra (with words taken from Walt Whitman), the second *A London Symphony*, and the third *Pastoral Symphony*. The Sixth Symphony, completed in its first version in 1947, seemed to break new ground and was followed by a seventh, the *Sinfonia antartica*, that had its origin in a film soundtrack.

Concertos

Compositions by Vaughan Williams for solo instrument and orchestra include the pastoral romance *The Lark Ascending* for solo violin and a *Concerto accademico* for solo violin and string orchestra. There is an attractive Oboe Concerto and two concertos unusual in their solo instrument: one for harmonica and the other for bass tuba. *Flos campi* uses a solo viola and is scored also for small choir and chamber orchestra.

Suites etc.

Vaughan Williams made direct use of folksong in, among other works, his three *Norfolk Rhapsodies*, his *Fantasia on Greensleeves* for solo flute, harp and strings, and his *English Folksong Suite* for military band. His *Fantasia on a Theme by Thomas Tallis* for two string orchestras returns to the 16th century for its musical inspiration.

Choral and Vocal Music

Vaughan Williams made a substantial contribution to English choral and vocal repertoire in compositions that include the fine *Serenade to Music*, completed in 1938. Other compositions range from hymn tunes to an oratorio, from folksong arrangements to the evocative *On Wenlock Edge*, a setting of poems by A.E. Housman.

Instrumental Music

Vaughan Williams wrote relatively little chamber music and even less music for piano. His organ pieces, however, provide a few useful repertoire items.

Theatre and Film Music

The incidental music Vaughan Williams provided for the theatre was principally for a series of Shakespearean productions in 1913, when he was musical director at Stratford-upon-Avon for Sir Frank Benson's company. From 1940 onwards he provided music for a number of films.

Vautor, Thomas (fl.1600–1620)

The dates of his birth and death unknown, Thomas Vautor published in 1619 a set of madrigals, dedicated to the Duke of Buckingham, whose father Vautor served as domestic musician.

Madrigals

Vautor's 22 surviving madrigals include *Sweet Suffolke owle* and the lament *Weepe, weepe, mine eyes*, both of which are for five voices.

Vecchi, Orazio (1550–1605)

An important figure in the development of dramatic music in late-16th-century Italy, Orazio Vecchi was associated for many years with the city of Modena, where he served as director of music at the cathedral, as a priest, and at the court of Cesare d'Este.

Sacred and Secular Music

Vecchi wrote a certain amount of church music but he is principally known for his collections of *canzonette* and, above all, the comic *L'Amfiparnaso*. This and *Il convito musicale*, a musical banquet, offer examples of madrigal comedy, the first with its mixture of pastoral amours and *commedia dell'arte* figures and the second with its very varied contents.

Velásquez, Glauco (1884–1914)

The parentage of Glauco Velásquez was generally concealed in his lifetime. He was, however, the illegitimate son of a well-known singer and a woman of good family, who moved from Rio de Janeiro to Naples for the birth of her son, whom she later 'adopted'. His life was cut short by tuberculosis.

Piano Music

Velásquez gave the first public recital of his compositions in 1911. Writing in a style akin to the French rather than the Romantic German style then favoured in Brazil, he left a number of piano pieces of some interest, principally written during the last eight years of his life.

Veracini, Francesco Maria (1690–1768)

A native of Florence, the Italian composer and violinist Veracini enjoyed an international career as a performer, appearing at important events in Venice and in London before being engaged for some years at the court in Dresden. In later years he appeared intermittently in London,

where he was also associated with opera. His final years were spent once more in Florence. He was among the leading violinists of his time.

Instrumental Music

The best known of Veracini's compositions for the violin are the 12 *Sonate accademiche* of 1744, an original contribution to the repertoire. Other compositions include overtures and a series of *concerti grossi*.

Verdi, Giuseppe (1813–1901)



MUSIC ON CD 2



Verdi dominated the world of Italian opera from his first considerable success in 1842 with *Nabucco* until his final Shakespearean operas *Otello*, staged at La Scala, Milan in 1887, and *Falstaff*, mounted at the same opera house in 1893. His career coincided with the rise of Italian nationalism and the unification of the country, causes with which he was openly associated.

Operas

The best known of Verdi's 28 operas are *Nabucco* ('Nebuchadnezzar'), *Macbeth*, *Rigoletto*, *Il trovatore*, *La traviata*, *Les Vêpres siciliennes* ('The Sicilian Vespers'), *Simon Boccanegra*, *Un ballo in maschera* ('A Masked Ball'), *La forza del destino* ('The Force of Destiny'), *Don Carlo*, *Aida*, *Otello* and *Falstaff*.

Church Music

In addition to settings of the *Te Deum* and the *Stabat mater* Verdi wrote an impressive large-scale setting of the Requiem, its origin stemming from the death of Rossini in 1868 and the death of the writer Manzoni. The Requiem is a work of operatic magnificence, none the less moving for its theatrical elements.

The *Quattro pezzi sacri* ('Four Sacred Pieces') were written at various times in Verdi's later years. The first, *Ave Maria sulla scala enigmatica*, written in 1889, was followed on publication

by a *Stabat mater*, the *Laudi alla Vergine Maria* (on a text from Dante), and a *Te Deum* for double chorus and orchestra. The *Quattro pezzi sacri* were published in 1898.

Vianna da Motta, José (1868–1948)

The Portuguese pianist and composer José Vianna da Motta studied the piano and composition in Berlin, and in Frankfurt with Hans von Bülow. He attended Liszt's final classes in Weimar and his close association with the music of Liszt continued after the latter's death in 1886. One of the leading pianists of his time, he finally returned to Portugal in 1917, becoming director of the Lisbon Conservatory in 1919 and doing much to establish there a broader system of musical and cultural education.

Piano Music

The influence of Liszt is apparent in Vianna da Motta's compositions for piano, where Portuguese elements have an increasing part to play.

Victoria, Tomás Luis de (1548–1611)



The greatest Spanish composer of the second half of the 16th century, Victoria was born in 1548 in Avila, where he had his early musical training as a cathedral chorister. He studied further in Rome, continuing in the service of the Jesuit Collegio Germanico before joining the newly formed order of Oratorians. He returned to Spain to a convent chaplaincy in the service of the Dowager Empress Maria, sister of King Philip II, retaining the chaplaincy until his death in Madrid in 1611.

Church Music

Victoria left some 20 settings of the Mass in addition to a number of *Magnificat* settings, *Lamentations*, responsories, anthems, psalms, motets and hymns.

Vierne, Louis (1870–1937)

Influenced by César Franck and Widor, Louis Vierne belongs to the French tradition of organists, succeeding the latter at the Conservatoire and later becoming organist at Notre Dame. He is an important figure among French organ composers.

Organ Music

Vierne wrote six organ symphonies, four collections of *Pièces de fantaisie* and *24 Pièces en style libre* (Pieces in Free Style).

Vieuxtemps, Henry (1820–1881)

Henry Vieuxtemps attracted early attention as a prodigy, making his first public appearance as a violinist at the age of six. He later studied with Charles de Bériot and moved with him from Brussels to Paris in 1829. Two years later he embarked on the first of his concert tours, impressing musicians such as Schumann and Paganini. He took composition lessons with Sechter in Vienna and later with Reicha in Paris and wrote violin music for his own use on extended concert tours that took him to the major cities of Europe and, with the pianist Thalberg, to the United States of America. In 1871 he was appointed professor at the Brussels Conservatoire, where his pupils included Eugène Ysaÿe. He died in Algeria in 1881 after eight years of intermittent ill-health that had impeded his teaching and put an end to his playing.

Orchestral Music

Vieuxtemps occupies an important position in the history of the violin concerto, largely fulfilling his aim of infusing the concerto as Viotti had left it with music that made use of the newly developed technical possibilities of the violin. This achievement is demonstrated in his seven violin concertos. He also wrote smaller works for solo violin and orchestra, two cello concertos, and a *Duo brillant* for violin, cello, piano and orchestra.

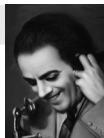
Chamber Music

Vieuxtemps wrote a number of pieces for violin and piano. These include operatic fantasias and variations on other well-known melodies in a series of 12 *Duos concertants*. These and other similar compositions provided topical material for concert tours, including a *Souvenir d'Amérique* based on *Yankee Doodle* and a *Souvenir de Russie*, as well as a *Caprice on 16th- and 17th-century English airs*. He also left three string quartets and a Viola Sonata.

Villa-Lobos, Heitor (1887–1959)

WWW MUSIC ON BONUS AREA

Villa-Lobos came to occupy a leading position in the musical life of his native Brazil, a country the varying musical traditions of which he absorbed as a young man by extensive and adventurous travel throughout the region. After a period in Paris he returned home in 1930, eventually winning official recognition and making a significant contribution to Brazilian music education.



Stage Works

Works by Villa-Lobos for the theatre range from the early opera *Izath* and a later work based on Lorca's *Yerma* to a number of ballets, including a work based on Eugene O'Neill's *Emperor Jones*.

Orchestral and Choral Music

In a prolific if uneven career as a composer Villa-Lobos wrote a series of works under the title *Bachianas brasileiras*, a cycle of nine works that combine a debt to Bach and the Baroque with the spirit of Brazil. His earlier *Chôros* (14 in total), the title derived from the street music of Rio de Janeiro, vary in scoring from works for a single instrument to compositions for chorus and orchestra. He also wrote symphonic poems, with concert versions of film scores such as *Descobrimento do Brasil* ('Discovery of Brazil').

Chamber Music

Chamber music by Villa-Lobos includes some of the *Bachianas brasileiras*, a number of string quartets and piano trios, and works that make full use of his own instrument, the cello.

Guitar Music

Villa-Lobos wrote a Guitar Concerto, studies and preludes that are a part of standard guitar repertoire. *Chôros No. 1* is also for solo guitar and there is a *Suite popular brasileira*, completed in 1912.

Piano Music

Piano music by Villa-Lobos includes the well-known *Prole do bebê* ('Baby's Family') and a number of works that continue the composer's nationalist interests.

Villa Rojo, Jesús (b.1940)

The Spanish composer Jesús Villa Rojo began his musical studies as a clarinetist at the Madrid Conservatory, continuing, as a composer, under Petrassi and Evangelisti in Rome. In Spain he founded the Laboratorio de Interpretación Musical and has been an important figure in the promotion of contemporary music.

Vocal and Instrumental Music

Many of Villa Rojo's more recent works draw on elements of Spanish musical tradition. His concerto for oboe and strings, *Concierto plateresco*, takes its inspiration from the richly ornamented Spanish *plateresco* architectural style, while his *Passacaglia y cante* is scored for orchestra and tape. *Cantar con Federico* sets poems by Lorca.

Villanueva, Felipe (1852–1893)

The Mexican composer Felipe Villanueva spent the earlier part of his short career as a violinist

in a theatre orchestra. He then joined with colleagues in the establishment of a musical school favouring modern methods of instruction.

Piano Music

Villanueva's compositions are chiefly for piano and include a *Carmen Fantasy*, arrangements of zarzuelas, and dances (some of which were orchestrated).

Viotti, Giovanni Battista (1755–1824)



A pupil of Pugnani, Giovanni Battista Viotti could claim to represent the continuing tradition of Italian violin playing that started in the last quarter of the 17th century with Corelli. Pugnani had been a pupil of Somis, who had been a pupil of Corelli. Viotti made his first concert tour abroad with his teacher in 1780 and moved thereafter to Paris, where he made a strong impression with his playing, entered the service of Marie-Antoinette, and concerned himself with operatic administration. The Revolution in 1792 caused him to seek refuge in London, where he played at the concerts organised by Salomon, performances in which Haydn was involved during his two visits to London in the 1790s. Political exile from London took him for 18 months to Germany and on his return to London at the beginning of the new century he occupied himself chiefly with the wine trade, rarely playing in public. The failure of his business was followed by appointment in 1819 as director of the Paris Opéra, a position he was compelled to relinquish two years later when he returned to stay with friends in London, where he died. His career as a performer was relatively short, but his influence on violin playing was considerable, witnessed notably by the younger generation of players that included Rode, Kreutzer and Baillot.

Orchestral Music

Viotti's orchestral music consists principally of his 29 violin concertos, in a style that develops from the compositions of the early 1780s to the Romantic lyricism of the later concertos, works that strongly influenced the concertos of younger violinist-composers.

Chamber Music

Viotti's chamber music includes 15 string *Quatuors concertants*, a number of trios for two violins and cello, duos, many of them for two violins, and works for solo violin. These exhibit, in general, the particular features of Viotti's style of playing, with the violin usually enjoying prominence.

Visée, Robert de (c.1655–1732/3)

A guitarist, lutenist and composer, Robert de Visée enjoyed some distinction as a musician at the court of Louis XIV, and as the guitar teacher of his successor.

Music for Guitar, Theorbo and Lute

De Visée's compositions for plucked string instruments reflect Italian and French influences, following the example of Lully and of Couperin.

Vitali, Giovanni Battista (1632–1692)

A cellist in the famous musical establishment of the basilica of San Petronio in Bologna, Giovanni Battista Vitali was a founding member of the Accademia Filarmonica, from 1674 serving as *sotto maestro di capella* and then as *maestro di capella* at the D'Este court in Modena.

Choral and Instrumental Music

Vitali was prolific as a composer, producing oratorios, cantatas and a variety of instrumental works, including sonatas for various numbers of instruments.

Vitali, Tomaso Antonio (1663–1745)

The eldest son of Giovanni Battista Vitali, Tomaso Vitali went in 1674 with his father to

Modena. He went on to serve there as a violinist in the court musical establishment, later holding a leading position as *capo del concerto*. Through his pupil Senaillié he came to exercise an influence over French violin playing.

Instrumental Music

Vitali left solo and trio sonatas, among other instrumental works. The famous Chaconne attributed to him, and existing in a variety of later arrangements, is now thought to be the work of another composer.

Vītolis, Jāzepts (1863–1948)

Latvian by birth, Jāzepts Vītolis studied in St Petersburg with Rimsky-Korsakov, whom he succeeded at the Conservatory. Here, his pupils included Prokofiev and Myaskovsky and his friends Glazunov and Lyadov. He returned to Latvia in 1918, directing the newly established Latvian Opera and teaching from 1919 to 1944 at the Conservatory he founded in Riga. He spent his final years in exile, after the incursion of Soviet troops into his country.

Vocal and Instrumental Music

A versatile and prolific composer, Vītolis left a quantity of choral music and songs, and varied orchestral works; he was a pioneer in Latvian music.

Vivaldi, Antonio (1678–1741)



MUSIC ON CD 2

The Italian composer and violinist Antonio Vivaldi was born in Venice in 1678 and after his ordination in 1703 embarked on an intermittent career in the service of the Ospedale della Pietà, an institution for the education of orphan, illegitimate or indigent girls; it was an establishment with a formidable musical reputation.

His later career brought involvement in opera. As a composer Vivaldi was prolific, with some



500 concertos to his credit in addition to a quantity of works for the church and for the theatre. He left Venice in 1741 in the apparent hope of finding new patrons in Vienna, where he died shortly after his arrival in the city.

Church Music

The surviving church music of Vivaldi includes the well-known *Gloria*, in addition to a number of settings of psalms and motets.

Operas

None of the 50 or so operas of Vivaldi remains in standard repertoire, although some are now once again making their appearance.

Concertos

The most famous of all Vivaldi's concertos are those of *Le quattro stagioni* ('The Four Seasons'), characteristic compositions to which the composer attached explanatory programmatic sonnets. These four concertos, for solo violin, string orchestra and harpsichord, form part of the collection *Il cimento dell'armonia e dell'invenzione* ('The Contest of Harmony and Invention'), one of seven collections of such compositions published in the composer's lifetime. In addition to concertos for solo violin, Vivaldi also wrote concertos for many other solo instruments, including the flute, oboe, bassoon, cello and viola d'amore, and for groups of solo instruments.

Chamber Music

Vivaldi wrote a number of sonatas and trio sonatas, many of them designed for one or two violins and basso continuo. He also wrote a series of chamber concertos, compositions similar in approach to the solo and multiple concertos but scored for smaller groups of instruments.

Viviani, Giovanni Buonaventura (1638 – after 1692)

Born in Florence, the violinist and composer Viviani served at the court in Innsbruck before moving back to Italy. He wrote operas and cantatas and his last recorded employment was as director of music at the cathedral in Pistoia.

Instrumental Music

Viviani's instrumental music is largely in the Italian style of the period, influenced to some extent by his time in Innsbruck. He left 12 trio sonatas and a set of *Capricci armonici da chiesa e da camera* in which the trumpet also features.

Vogler, Georg Joseph (1749–1814)

Generally known as Abt or Abbé Vogler, the subject of a poem by Robert Browning, Georg Joseph Vogler travelled widely. He settled for a time in Mannheim but resumed his journeys, giving concerts, particularly as an organ virtuoso, and teaching. In 1786 he was appointed director of music by Gustav III in Stockholm, although the subsequent years brought travel in Russia and the Baltic countries, Poland, Germany and England. The 1790s took him to Spain and North Africa before he returned to Sweden, where he remained from 1793 until 1799. His wide interests matched the extent of his travels and included activity as an instrument-maker and organ-builder. He enjoyed considerable international distinction.

Vocal and Instrumental Music

Vogler was a prolific composer in many genres, producing a quantity of vocal music (sacred and secular), operas and incidental music, melodramas, ballets, symphonies, concertos, chamber music and compositions for keyboard instruments. Perhaps unfairly, posterity has accepted Mozart's view of Vogler as conceited and incompetent, a judgement formed when he saw Vogler in Mannheim in 1777.

Volkman, Robert (1815–1883)

Born in Saxony and trained in Leipzig, Robert Volkman settled in Budapest in 1841. He remained there for much of the rest of his life, teaching composition at the newly founded Budapest Academy.

Vocal and Instrumental Music

Volkman composed a number of songs and other vocal works. He won some fame for his Piano Trio in B minor, Op. 5, dedicated to Liszt, and a greater international reputation with his Symphony No. 1 of 1862/3. His other orchestral compositions include another symphony, a Cello Concerto, a *Konzertstück* for piano and orchestra, and an Overture and Entr'actes for Shakespeare's *Richard III* (the Overture in fact a symphonic poem).

W

Wagenseil, Georg Christoph (1715–1777)

A pupil of the Vienna court Kapellmeister Fux, Wagenseil was given a court appointment as a composer. He played an important part in establishing the Classical style of the concerto and symphony. He wrote operas (a number of them setting libretti by Metastasio), oratorios, Masses and liturgical works. He also wrote a variety of keyboard works, himself a gifted player, but it is his orchestral and chamber music that has a greater claim on attention.

Orchestral and Chamber Music

Wagenseil composed a large number of symphonies and concertos, many of the latter being chamber works for keyboard (usually harpsichord, sometimes organ and occasionally piano). These works are, in many ways, typical of the period in their mastery of the so-called *stile galant* that preceded the mature Classical style of the later decades of the 18th century.

Wagner, Richard (1813–1883)

MUSIC ON CD 2



Wagner was a remarkable innovator in both the harmony and structure of his work, stressing his own concept of the *Gesamtkunstwerk*, the ‘total work of art’, in which all the arts were brought together into a single unity. As a man he was prepared to sacrifice his family and friends in the cause of his own music and his overt anti-semitism has attracted unwelcome attention to ideas that are remote from his real work as a musician. In the later part of his career Wagner enjoyed the support of King Ludwig II of Bavaria and was finally able to establish his own theatre and festival at the Bavarian town of Bayreuth. He developed the use of the leitmotif (in German *Leitmotiv* – ‘leading motif’) as a principle of musical unity, his dramatic musical structure depending on the interweaving of

melodies or fragments of melody associated with characters, incidents or ideas in the drama. His prelude to the love tragedy *Tristan und Isolde* led to a new world of harmony.

Operas and Music Dramas

Wagner won his first operatic success in Dresden with the opera *Rienzi*, based on a novel by Edward Bulwer-Lytton. This was followed a year later, in 1843, by *Der fliegende Holländer* ('The Flying Dutchman'), derived from a legend recounted by Heine of the Dutchman fated to sail the seas until redeemed by true love. *Tannhäuser*, dealing with the medieval Minnesinger of that name, was staged in Dresden in 1845. Wagner's involvement in the revolution of 1848 and subsequent escape from Dresden led to the staging of his next dramatic work, *Lohengrin*, in Weimar, under the supervision of Liszt. The tetralogy *The Ring* – its four operas *Das Rheingold*, *Die Walküre* ('The Valkyrie'), *Siegfried* and *Götterdämmerung* ('The Twilight of the Gods') – is a monument of dramatic and musical achievement that occupied the composer for a number of years. Other music dramas by Wagner include *Tristan und Isolde*, *Die Meistersinger von Nürnberg* ('The Mastersingers of Nuremberg'), and his final work, *Parsifal*.

Orchestral Music

The best known of Wagner's orchestral compositions is the *Siegfried Idyll*, an aubade written for the composer's second wife, Cosima (illegitimate daughter of Liszt and former wife of Wagner's friend and supporter Hans von Bülow). His early works also include a symphony.

Songs

At the root of Wagner's drama of forbidden love, *Tristan und Isolde*, was his own affair with Mathilde Wesendonck, wife of a banker upon whose support he relied during years of exile in Switzerland. The five *Wesendonck-Lieder* are settings of verses by Mathilde Wesendonck.

Wagner, Siegfried (1869–1930)

 MUSIC ON BONUS AREA

At first a pupil of Humperdinck, it was only after a journey to the Far East, 10 years after his

father's death, that Siegfried Wagner, son of Richard Wagner, decided on a career as a musician. He served for many years at Bayreuth, from 1906 as director of the festival. In many ways he seems to have disappointed his formidable mother and equally formidable wife as much as he failed to please Joseph Goebbels.

Operas

Siegfried Wagner's operas are concerned with German traditions, but rather those of Humperdinck than of his father. They largely explore the mysterious and magical medieval world suggested by the Brothers Grimm.

Orchestral Music

A relatively small number of orchestral works are represented by Siegfried Wagner's symphonic poem *Sehnsucht* ('Yearning'), based on Schiller. He also left a Violin Concerto, a work for flute and orchestra, a Symphony, and a second symphonic poem, *Glück*.

Waldteufel, Émile (1837–1915)

Waldteufel eventually, through the patronage of Edward VII, established himself in Paris and London as a leading composer of dance music – the French equivalent of Johann Strauss.

Dance Music

As prolific as Strauss, Waldteufel wrote some 300 dance pieces – waltzes, galops and polkas – all of which came to enjoy the greatest popularity.

Wallace, Vincent (1812–1865)

The son of an Irish bandmaster, Vincent Wallace had a varied career, at first as a theatre violinist in Dublin. He settled for a time in Australia, appearing there as a violinist and pianist, following this with concert activities throughout the Americas. In London he aroused interest, not least

through his reported adventures, and won a success he was later unable to equal with his opera *Maritana*.

Operas

Wallace's *Maritana* once enjoyed international popularity, with its exotic Spanish and gypsy elements. The work successfully brought together a variety of influences, fully absorbed. Subsequent operas were markedly less successful and his final works remain unperformed.

Walmisley, Thomas Attwood (1814–1856)

The son of Thomas Forbes Walmisley, eldest of 12 children and named after his father's teacher and his own godfather, Thomas Attwood Walmisley was professor of music at Cambridge, where he served as organist at Trinity College and St John's. His early death was said to have been the result of a propensity to drink too much.

Church, Vocal and Instrumental Music

Walmisley wrote a number of services for the Anglican liturgy, 22 anthems, and a smaller quantity of secular vocal music. His instrumental music includes organ voluntaries, organ concertos, three string quartets and other chamber music.

Walmisley, Thomas Forbes (1783–1866)

A pupil of Mozart's pupil Thomas Attwood, Thomas Forbes Walmisley was organist at St Martin-in-the-Fields in London and was among the first members of the Philharmonic Society, in this capacity proposing the establishment of an academy of music. In the event the Royal Academy of Music was set up in 1822 by a group of noblemen, with the support of the King.

Vocal Music

Walmisley left a quantity of anthems and a collection of 59 rounds, glees and canons.

Walond, William (1719–1770)

Born in Oxford, William Walond served there as assistant organist and copyist at New College and Christ Church Cathedral. He was succeeded at his death by his son, who was christened William after his father.

Keyboard and Vocal Music

Walond was responsible for a collection of organ voluntaries. He also set Alexander Pope's *Ode on St Cecilia's Day*.

Walther, Johann Gottfried (1684–1748)

Among the most distinguished musical scholars of his time, Johann Gottfried Walther was born in Erfurt and was related, through his mother, to the Bach family. From 1707 he served as an organist in Weimar; here he was a colleague of J.S. Bach, who became godfather to his first son. He taught the nephew of Duke Wilhelm Ernst, Prince Johann Ernst, and was appointed a court musician in 1721, although no further promotion followed. His *Musicalisches Lexicon* was the first important comprehensive German music dictionary.

Organ Music

Walther made a major contribution to the repertoire of music based on chorales. He also made keyboard arrangements of works by other composers.

Walton, William (1902–1983)
 MUSIC ON BONUS AREA

William Walton represents a period in English music between Vaughan Williams and Benjamin Britten. After serving as a chorister at Christ Church, Oxford, he later failed to complete his graduate studies and was for a time dependent on the patronage and encouragement of the Sitwell family. He spent his later years on the island of Ischia.



Orchestral Music

Walton composed two symphonies, the first of which was completed in 1935 and has become part of the standard orchestral repertoire. His Violin Concerto and Cello Concerto are now frequently performed while his Viola Concerto is the most important 20th-century work for that instrument. Among his most popular works are the two orchestral suites from *Façade* (originally designed to accompany chanted poems by Edith Sitwell), the overtures *Portsmouth Point* and *Scapino*, and the coronation marches *Crown Imperial* and *Orb and Sceptre*. Walton wrote music for a number of films, some of which has been adapted for concert performance (including music for *Henry V*).

Incidental Music

Walton's compositions for the theatre include *The Boy David* for Sir James Barrie and a score for *Macbeth*. His work for the cinema dates from 1934, when he wrote music for *Escape Me Never*, following this with *As You Like It*. Wartime films provided further opportunities, and his scores from these years include *The First of the Few*, from which the famous *Spitfire Prelude and Fugue* is derived. He also wrote music for Laurence Olivier's *Henry V*, *Hamlet* and *Richard III*.

Chamber and Instrumental Music

Walton's relatively small addition to chamber music and instrumental repertoire includes an early Piano Quartet and, in 1947, the String Quartet in A minor, an effective work. Other compositions include a Violin Sonata, *Two Pieces* for violin and piano, and a particularly pleasing set of piano duets for children.

Choral and Vocal Works

The oratorio *Belshazzar's Feast*, its biblical text adapted by Osbert Sitwell, remains an imposing element in English choral repertoire. Other compositions include settings of the *Te Deum*, *Magnificat* and *Nunc dimittis*, and a *Missa brevis*. His songs include *A Song for the Lord Mayor's Table*.

Warlock, Peter (Philip Heseltine) (1894–1930)

Peter Warlock used his pseudonym as a composer and his own name for his work as a musicologist. He was influenced personally and musically by Delius and did much to enrich the repertory of English solo song and choral music before his presumed suicide in 1930.

Instrumental Music

Among a variety of works, some little more than *jeux d'esprit*, the *Capriol Suite*, derived from French dances published by the pseudonymous Arbeau in the 16th century, retains an honoured place in English string-orchestra repertoire.

Vocal and Choral Music

Warlock's songs, settings of carefully chosen texts, provide a varied repertoire in themselves. His choral music and vocal chamber music show the same literary discrimination and offer music of idiomatic distinction.

Wassenaer, Unico Wilhelm Graf van (1692–1766)

Descended from a noble Dutch family, Count van Wassenaer was a statesman and amateur musician. After his university education and grand tour of Europe, he established in The Hague a *Collegium musicum*, a group of enthusiastic players who met every week, under the direction of Carlo Ricciotti. He limited his musical activities after his marriage in 1723, going on to serve as a diplomat in Paris and then in Cologne.

Vocal and Instrumental Music

Van Wassenaer left a handful of church settings. His *Concerti armonici* were at first attributed to Ricciotti. Showing Italian influence, in accordance with contemporary taste, they represent the characteristic repertoire of his *Collegium musicum*.

Waxman, Franz (1906–1967)

Born at Königshütte, Franz Waxman, at his father's insistence, first studied banking but was able thereafter to train as a musician, taking lessons in composition and piano in Berlin and Dresden. Active as a night-club pianist and as an arranger for a Berlin jazz band, he was commissioned to arrange the score for the film *Der blaue Engel* ("The Blue Angel"). In 1934 he moved to Hollywood, working there for Metro-Goldwyn-Mayer and then for Warner Brothers.

Film Music

Waxman provided music for some 144 films, winning Oscars for Hitchcock's *Rebecca*, *Suspicion* and *Rear Window*, Fritz Lang's *Liliom* and *Fury*, James Wales's *The Bride of Frankenstein* and Victor Fleming's *Captains Courageous*.

Instrumental Music

Waxman's other instrumental music includes his *Carmen Fantasy* and the fantasy *Tristan and Isolde*, both originally for violin and orchestra.

Webb, Roy (1888–1982)

The American composer Roy Webb worked first on Broadway and then in Hollywood, under contract to RKO.

Film Music

Webb provided music for 300 or so films, notably for the Val Lewton thrillers, including *The Body Snatchers*, *Cat People* and *The Seventh Victim*. Other film scores include *Farewell, my Lovely* and *Notorious*.

Weber, Bedřich Diviš (1766–1842)

The Bohemian composer Bedřich Diviš Weber met Mozart in Prague and studied with Abt

Vogler, continuing to write in a style reflecting that of Mozart, his idol. He had, however, little sympathy for Carl Maria von Weber. He was the first director of the Prague Conservatory, from 1811 until his death.

Vocal and Instrumental Music

Weber showed interest in newly developing instruments but remained decidedly conservative in his style of composition. His varied works include a patriotic cantata, lighter music, an opera, chamber and piano music, and a set of variations for trumpet and orchestra.

Weber, Carl Maria von (1786–1826)

www MUSIC ON BONUS AREA



Carl Maria von Weber, a cousin of Mozart's wife Constanze, was trained as a musician from childhood; he was the son of a versatile musician who had founded his own travelling theatre company. He made a favourable impression as a pianist and then as a music director, notably in the opera houses of Prague and Dresden. Here he introduced various reforms and was a pioneer of the craft of conducting without the use of violin or keyboard instrument. As a composer he won a lasting reputation with the first important Romantic German opera, *Der Freischütz*.

Operas

Weber's early experience of the theatre brought precocious attempts at opera, his first such work performed in Freiburg in 1800, when he was 14. *Peter Schmoll* was staged in Augsburg in 1803 and *Silvana*, with its German forest setting, in Frankfurt in 1810. The opera *Der Freischütz* ('The Marksman'), first staged in Berlin in 1821, blends many of the ingredients typical of German Romanticism, simple peasant virtues mingling with the magic and latent evil of the forest, where the hero's magic bullets are forged at midnight. The grand heroic-Romantic opera *Euryanthe* is better known for its overture as is the opera *Oberon*, written for London in 1826. *Die drei Pintos* ('The Three Pintos') was left unfinished, to be completed subsequently by Mahler.

Orchestral Music

Weber's two concertos and the Concertino for clarinet were written for the clarinetist Heinrich Baermann. Weber also wrote two piano concertos and a *Konzertstück* for piano and orchestra for his own use, as well as a useful Horn Concertino and Bassoon Concerto. His *Aufforderung zum Tanze* ('Invitation to the Dance') is well known in an orchestral version, the work originally written for piano.

Chamber Music

Weber's chamber music includes a Clarinet Quintet and a *Grand Duo Concertant* for clarinet and piano, successors to the concertos and Concertino for Baermann.

Piano Music

Aufforderung zum Tanze ('Invitation to the Dance') is a charming programme piece following the progress of an invitation to dance, as a young man escorts his partner to the dance-floor and engages in polite conversation. Weber's other piano compositions include four sonatas for the instrument, reflecting his own ability as a pianist.

Webern, Anton von (1883–1945)

WWW MUSIC ON BONUS AREA

Webern, with Alban Berg, was a pupil of Arnold Schoenberg in Vienna, moving in style to atonalism (music without tonality or key centre) and then 12-note music or serialism (music based on a series of the 12 semitones or half-steps of the modern scale). He wrote music of brief concision and often of extreme delicacy. His influence on later composers has been considerable.



Music

Webern's sensitive technical command is shown in his *Orchestral Variations* of 1940, while his innovative approach to the past is demonstrated in his version of a Bach fugue, *Fuga (Ricercata)*. Works originally intended for orchestra include the *Passacaglia* of 1908, the *Six Pieces* of 1909,

the *Five Pieces* for small orchestra completed in 1913, and a Concerto for violin, clarinet, horn, piano and strings. These all underwent a measure of transformation in varying arrangements. Webern's Symphony of 1928 lacks a projected third movement. His style is apparent in the music he wrote for solo instruments or smaller ensembles. These range from the *Five Movements* for string quartet of 1909 to the String Quartet of 1938. His *Piano Variations* were written in 1935–6. His songs include settings of poems by Richard Dehmel and Stefan George, and verse taken from Bethge's *Die Chinesische Flöte*.

Weelkes, Thomas (1576–1623)

Weelkes served briefly as organist at Winchester College before his appointment to a similar position at Chichester Cathedral, from which he was eventually dismissed for drunkenness and profanity of language. He was for a time associated with the Chapel Royal. His achievement as a composer lies in his madrigals and in music he wrote for the Church of England.

Church Music

Weelkes wrote a number of service settings that remain in continued use. His anthems include the well-known *Hosanna to the Son of David*. The sacred madrigal *When David heard* treats with the deepest feeling King David's lament for the death of his son Absalom.

Madrigals

Weelkes published a number of collections of madrigals, following the musical fashions of the turn of the century, the first collection published in 1597. These include *On the plaines, fairy traines* and *Though my carriage be but careless. As Vesta was from Latmos hill ascending* was his contribution to the collection in honour of Queen Elizabeth *The Triumphs of Oriana*.

Weill, Kurt (1900–1950)

Kurt Weill was an important figure in German musical life during the period of the Weimar

Republic. He left Germany in 1933 and later became a citizen of the United States of America, turning his musical attention to compositions for Broadway.

Stage Works

Weill collaborated with Bertolt Brecht in *Die Dreigroschenoper* ('The Threepenny Opera'), a topical derivative of *The Beggar's Opera* set in contemporary London, with music strongly influenced by the jazz of the period. Other collaborations with Brecht included *Aufstieg und Fall der Stadt Mahagonny* ('The Rise and Fall of the City of Mahagonny'). His work for Broadway is now attracting renewed attention. The biblical drama *Der Weg der Verheissung* ('The Eternal Road'), a search for Jewish identity, drew wide attention in New York in 1937.

Orchestral Music

Weill arranged an instrumental suite from *Die Dreigroschenoper*, the *Kleine Dreigroschenmusik*. His two surviving symphonies were written in 1921 and 1933 respectively.

Weinberg, Jacob (1876–1956)

Born in Odessa and intended by his family for a career in business, Jacob Weinberg was eventually able to study at the Moscow Conservatory (where his teachers included Sergey Taneyev) while also studying law at Moscow University. With a growing reputation as a composer and as a pianist he moved to Vienna, where he took lessons with Leschetizky. In Moscow he became interested in Jewish music, and in 1916 he returned to teach at the Conservatory in Odessa. In 1921 he emigrated to Palestine and in 1926 settled in the United States, where he was able to pursue his interests in Jewish music.

Vocal and Instrumental Music

Weinberg's music reflects his Jewish inheritance, continuing the tendencies first explored with Jewish colleagues in Moscow. This is overtly apparent in his *Shabbat Ba'aretz* ('Sabbath in the Holy Land'), the Sabbath Morning Service, following the liturgy of American Reform Judaism.

His Piano Concerto in C major had its premiere in 1947 and makes use of traditional Jewish thematic elements, as does his String Quartet, Op. 55, with its echoes of Rosh Hashana and Yom Kippur.

Weinberg, Mieczysław (Vainberg, Moisey Samuilovich) (1919–1996)  MUSIC ON BONUS AREA

Mieczysław Weinberg was born in Warsaw, where his father was a composer and musical director at a Jewish theatre. As a Jew Weinberg was forced to flee from his native Poland after the German attack in 1939; he found refuge in the Soviet Union and studied composition in Minsk with Vassily Zolotaryov, a disciple of Balakirev and Rimsky-Korsakov. With the support of Shostakovich he was eventually able to settle in Moscow, and was saved from Stalin's persecution and arrest in 1953 by the Shostakovich's intervention and by Stalin's timely death. He was a close friend of both Shostakovich and Myaskowsky.

Music

Weinberg was a prolific composer, writing in a style akin to that of Myaskowsky and Bartók; however, he was not always given the support and performances he deserved. His orchestral works include 25 symphonies, some with soloists or chorus, as well as symphonic poems. There are concertos for cello, for violin, for trumpet and for flute. His chamber music includes four viola sonatas, four cello sonatas, two violin sonatas, and 17 string quartets.

Weinberger, Jaromír (1896–1967)

A gifted child, the Bohemian composer Jaromír Weinberger studied at the Prague Conservatory with Vítězslav Novák and then with Max Reger in Leipzig, pursuing an early career as a conductor and pianist. He wrote music in particular for the theatre and, during a period teaching in America, sought to emulate Dvořák in a planned 'Union Rhapsody', a purpose never realised. At home he became briefly director of the opera in Bratislava and director of the

Cheb Music School before moving to Prague. Compelled to emigrate after the Anschluss, he returned to America in 1939, settling in Florida where his later depression led to suicide.

Opera

Weinberger's lasting success was the Czech opera *Švanda the Bagpiper*, first staged in Prague in 1927, then at the Vienna State Opera in 1930 and at the New York Metropolitan Opera in 1931. This folk-opera won wide popularity, being staged in various translations and providing a particularly popular instrumental movement for the concert hall in its Polka and Fugue. His other stage works never achieved the same level of success.

Weisgall, Hugo (1912–1997)

Born near Brno, Hugo Weisgall went with his family to the United States at the age of eight. He studied at the Peabody Conservatory, where his teachers included Roger Sessions, and at the Curtis Institute, where he was a conducting pupil of Fritz Reiner and Rosario Scalero. His military service brought conducting engagements with major orchestras in Europe, and in America he held various important teaching positions.

Vocal and Instrumental Music

Weisgall wrote a number of operas, from *Night*, after a play by Sholem Asch, to his final, biblical *Esther*. His choral works reflect his Jewish background, while his songs range from *A Garden Eastward*, based on Moses Ibn Ezra, to settings of poems by Herrick. Instrumental compositions include orchestral works and chamber music.

Weiss, Silvius Leopold (1686–1750)

Weiss was a leading lutenist in the time of J.S. Bach, whom he met during his own visit to Leipzig and later in Dresden, where Weiss was a member of the court chapel. He wrote a considerable quantity of music for the lute.

Lute Music

Weiss left some 600 compositions for lute, described as sonatas or partitas. These form a major part of the repertoire of the instrument.

Welcher, Dan (b.1948)

The American composer Dan Welcher enjoyed a career also as a bassoonist, later turning to conducting, and as a teacher, notably as professor of composition at the University of Texas (Austin).

Orchestral Music

Welcher's orchestral music includes *Haleakalā: How Maui Snared the Sun*, a work that draws on his experience as composer in residence with the Honolulu Symphony Orchestra. *Prairie Light* takes its inspiration from watercolours by Georgia O'Keeffe, while his Clarinet Concerto explores the varied proclivities of the solo instrument.

Wellesz, Egon (1885–1974)

Born in Vienna, the composer, musicologist and Byzantinist Egon Wellesz won early academic distinction, teaching music history at the New Vienna Conservatory and writing the first book on Schoenberg, with whom he had studied privately. In 1929 he became professor of musicology at Vienna University and enjoyed, at the same time, considerable success as a composer. Having then been away from Austria at the time of the Anschluss, he did not return home but moved to England with a fellowship at Lincoln College, Oxford. Here he became a lecturer in musicology and subsequently a reader in Byzantine music. His activity as a composer was seriously interrupted by moving from the earlier musical context of his work (the world of Mahler, Schoenberg and Webern) to the very different contemporary cultural climate of England.

Stage Works

Wellesz's first opera, *Die Prinzessin Gিন্নara*, in 1918, was followed in 1922/3 by *Alkestis*, a collaboration with Hofmannsthal after Euripides. He returned to Euripides in 1931 with his *Die Bakchantinnen* ('The Bacchantes'), staged in Vienna. His last opera, *Incognita*, based on a play by Congreve, was first staged in Oxford in 1951. He also wrote music for ballets, including, with a Hofmannsthal scenario, *Achilles auf Skyros*.

Vocal Music

A convert from Judaism to Catholicism, Wellesz set some liturgical texts and wrote works reflecting his interest in Byzantine music. Other works include settings of poems by Rilke, with later songs on English as well as German texts.

Instrumental Music

Wellesz left nine symphonies, orchestral pieces based on Shakespeare's *The Tempest*, chamber music including string quartets and trios, and works for piano and for organ.

Wert, Giaches de (1535–1596)

A native of Flanders, Giaches de Wert was taken to Italy as a boy to serve as a chorister in the service of Maria of Cardona, wife of Francesco d'Este. After his first patron it seems he may have moved to Novellara in the service of a branch of the Gonzaga family. He married an illegitimate offspring of the Gonzagas, a woman whose exploits brought him considerable difficulty. His second son, Ottavio, also a musician, was a godson of the Duke of Parma, Ottavio Farnese. In 1565 he became *maestro di cappella* at the court chapel in Mantua, remaining there for the rest of his life. The employment brought him a continuing connection with the dynastically related court of the Estes at Ferrara.

Sacred and Secular Vocal Music

Wert published 12 books of madrigals. His sacred music includes Mass settings, motets, hymns,

psalms and canticles. The madrigals in particular give him an assured place in music history, beside Lassus and De Monte

Wesley, Samuel (1766–1837)

The son of Charles Wesley, one of the founders of Methodism, Samuel Wesley showed exceptional early talent as a musician, playing the violin, harpsichord and organ, and composing his first oratorio at the age of eight. He published his first keyboard sonatas four years later. He seems to have become a Catholic, at least for a time, but an accident impaired his health and his subsequent life was made difficult, not least through his unorthodox views on marriage.

Sacred and Secular Vocal Music

Wesley set a large number of Catholic liturgical texts, and an equally large number of English anthems, services and hymns. His secular vocal music includes choral works, glees and part-songs.

Instrumental Music

With a distinguished reputation as an organist, Wesley wrote a quantity of organ voluntaries. His other instrumental music includes keyboard sonatas, quartets, trios and duo sonatas, four symphonies, four organ concertos, and concertos for piano and for violin.

Wesley, Samuel Sebastian (1810–1876)

Son of the composer and organist Samuel Wesley, grandson of the hymn-writer Charles Wesley and great nephew of John Wesley, the founders of Methodism, Samuel Sebastian Wesley was a chorister at the Chapel Royal before embarking on a career as an organist, employed successively at the cathedrals of Hereford and Exeter, then at Leeds Parish Church, Winchester Cathedral and finally Gloucester Cathedral. He was the first professor of organ at the Royal Academy of Music in London.

Sacred and Secular Vocal Music

Wesley did much to reform Anglican cathedral music and his compositions include anthems and service settings. His secular vocal music includes glees and part-songs, with some solo songs.

Instrumental Music

Wesley wrote relatively little for orchestra, but left a few compositions for organ.

Westhoff, Johann Paul von (1656–1705)

A violin virtuoso and composer, Johann Paul von Westhoff, the son of a Dresden court musician, joined the court chapel in 1674. On the conversion of the King to Catholicism in 1697 he moved to the University of Wittenberg, where he taught modern languages, and then to the court at Weimar, where he was a chamber musician, chamber secretary and court teacher of French and Italian.

Violin Music

The chief interest of Westhoff must lie in his compositions for unaccompanied violin, a possible model for J.S. Bach.

Weyse, Christoph Ernst Friedrich (1774–1842)

Born in North Germany, Christoph Ernst Friedrich Weyse moved to Denmark in 1789, joining a group of German composers who lived and worked in Copenhagen. A conservative by nature, he continued there the Classical traditions of Vienna, from 1819 as court composer. In his later years he was the leading authority in Copenhagen's musical life.

Orchestral Music

Weyse wrote his seven symphonies during the last years of the 18th century, the style of which they largely reflect.

Vocal Music

Weyse's surviving reputation in Denmark is due, in the main, to his songs, works that establish a Romantic tradition there. His choral works include five cantatas for the major festivals of the Christian year.

Piano Music

Weyse enjoyed a reputation as a pianist and organist. Some of his music for piano makes significant technical demands on a performer and there were works that won high praise from Schumann, among others.

White, Robert (c.1538–1574)

Robert White was trained as a singer at Trinity College, Cambridge and later served as Master of the Choristers at Ely Cathedral. He seems later to have been employed at Chester Cathedral and finally at Westminster Abbey.

Church Music

White's church music includes settings of a number of Latin texts, with two versions of the Holy Week *Lamentations*. He also wrote anthems for the English liturgy.

Whitlock, Percy (1903–1946)

The English organist and composer Percy Whitlock held various positions in the former capacity, notably from 1932 until 1946 as organist at the Municipal Pavilion in the seaside resort of Bournemouth.

Instrumental Music

Whitlock added significantly to the repertoire of English light music in compositions chiefly for the Bournemouth Municipal Orchestra. He also wrote choral music and pieces for the organ.

Widor, Charles-Marie (1844–1937)
 MUSIC ON BONUS AREA


Widor occupies an important position in the idiosyncratic tradition of French organ music, serving as organist at St Sulpice in Paris for 64 years. His organ pupils included Tournemire, Vierne, Albert Schweitzer and Marcel Dupré, and his composition pupils Honegger and Milhaud. As well as organ music, he wrote chamber, choral, vocal and orchestral works, including symphonies that also involve the organ.

Organ Music

Much of Widor's organ music calls for the full resources of the great instruments made for major Paris churches by Cavaillé-Coll. Of particular interest are Widor's ten organ symphonies, including the ninth, the *Symphonie gothique*. Some movements from the symphonies have won a special position in virtuoso repertoire, in particular the famous Toccata that ends Symphony No. 5 and the *Marche pontificale* of Symphony No. 1.

Orchestral Music

Three of Widor's five symphonies include the organ in their instrumentation, the Third Symphony, *Symphonie antique* and *Sinfonia sacra*. His symphonic poem *La Nuit de Walpurgis* ('Walpurgis Night') is scored for chorus and orchestra, and the *Ouverture espagnole* suggests the interest in Spain that led Widor to establish a house in Madrid for French musicians. He left two piano concertos and a *Fantaisie* for piano and orchestra, with a Cello Concerto.

Chamber Music

Widor left a quantity of meticulously crafted chamber music, including piano quintets, trios and violin sonatas.

Piano Music

Widor's piano music consists largely of shorter pieces, many with descriptive titles.

Operas

While the name of Widor is not immediately associated with opera, he nevertheless had some success with his *Les Pêcheurs de Saint-Jean* ('The Fishermen of St John') at the Opéra-Comique in 1905.

Vocal and Choral Music

Widor contributed to sacred choral and vocal repertoire and to the repertoire of French secular song.

Wiener, Jean (1896–1982)

Jean Wiener became a jazz enthusiast after studying at the Paris Conservatoire, and in the 1920s he formed a jazz piano duo with Clément Doucet. He was of some significance in the promotion of new music, both by his friends, by Les Six, and by composers such as Schoenberg, Berg and Webern. His compositions involve the use of jazz, encompassed with French wit and elegance.

Piano Music

Characteristic piano music by Wiener includes *Chicken Reel–Histoire sans paroles*, *Sonatine syncopée* and *Touchez pas au grisbi* ('Don't Touch the Loot') from the successful film score, one of some 300 such works.

Wieniawski, Henryk (1835–1880)



A pupil of Massart at the Paris Conservatoire, the Polish violinist Henryk Wieniawski began his career as a virtuoso in earnest in 1851, spending some three years in Russia giving concerts and writing music for his own use. After further concert tours he accepted an invitation from Anton Rubinstein to join the staff of the St Petersburg Conservatory, where he served from 1860 until

1872. Exhausting concert tours of the United States of America were followed by appointment as successor to Vieuxtemps at the Brussels Conservatory, where he taught until 1877. At the same time he continued his concert tours, brought to an end only by ill-health which preceded his death in Moscow in 1880.

Violin Music

Wieniawski's compositions were principally for his own use. They include two important violin concertos as well as a number of pieces designed to display his technical accomplishments and imaginative Romantic language. His *Souvenir de Moscou*, *Souvenir de Posen* and *Le Carnaval russe* may be considered a concession to Russian audiences, while the *Reminiscences of San Francisco* were no doubt designed as a compliment to the audiences of that city.

Wilbye, John (1574–1638)

The English madrigalist John Wilbye spent the greater part of his life in the service of the Kytson family at Hengrave Hall near Bury St Edmunds.

Madrigals

As a composer of madrigals Wilbye was influenced by Thomas Morley, publishing collections of his work in 1598 and 1609 and contributing one madrigal (the six-voice *The Lady Oriana*) to the 1601 collection in honour of Queen Elizabeth *The Triumphs of Oriana*. Well-known madrigals by Wilbye include *Sweet hony sucking bees*, *Weep O mine eies* and *Happy, O happy he*.

Willaert, Adrian (c.1490–1562)

Among the most important composers of his generation, the Flemish musician Willaert was employed at the court of the Dukes of Ferrara and from 1527 as *maestro di cappella* at St Mark's in Venice, director of one of the most distinguished musical establishments of the time.



Church Music

Willaert, as might be expected, wrote a quantity of church music, Mass settings and motets, the latter of more importance, evidence of his sure command of contrapuntal technique.

Chansons and Madrigals

In addition to his Latin church music Willaert also wrote French chansons and Italian madrigals.

Willan, James Healey (1880–1968)

Born in London, James Healey Willan had an early career there as a choirmaster and organist. In 1913 he moved to Canada, where he taught at the Toronto Conservatory and was soon appointed organist at St Paul's, Bloor Street, with its new Casavant Frères organ. In 1921 he moved to the parish of St Mary Magdalene, where he continued for the rest of his life.

Vocal and Instrumental Music

Willan's compositions include a variety of music, in various genres, but he is chiefly known for his music for the organ and for the church.

Williams, Alberto (1862–1952)

The Argentinian composer, conductor and pianist Alberto Williams was born in Buenos Aires and studied there before a period at the Paris Conservatoire, where his teachers included César Franck. Founder of the Conservatorio Williams in his native city, he was associated, also as a teacher, with early Argentinian musical nationalism.

Vocal and Instrumental Music

Williams contributed to the most important musical forms of his time, with nine symphonies, violin sonatas, piano music and a large number of songs. His musical language develops, during his career, from one based on European influences to something more characteristically Argentinian.

Williams, Charles (1893–1978)

A violinist, conductor and composer, Charles Williams played in London under Beecham and Koussevitzky, and elsewhere for Elgar. He served as a conductor in cinemas, and later conducted the Queen's Hall Light Orchestra.

Film Music

Williams wrote music for a hundred or so films. Among them is *While I Live* (1948), which includes 'The Dream of Olwen'.

Williams, John (b.1932)

John Williams was a pupil in California of Castelnuovo-Tedesco and a piano pupil of Rosa Lhévinne at the Juilliard School in New York. He then became a studio pianist in Hollywood, where he worked with leading film composers Herrmann, Newman and Waxman. He himself has won an outstanding reputation as a composer of film music, and has also written works for the concert hall.

Film Music

Williams has written successful scores for a large number of films, including episodes of *Star Wars* and the *Harry Potter* films. Other films include Robson's 1974 *Earthquake*, Spielberg's *Jaws* (1975), *E.T.* (1982), *Schindler's List* (1993) and *War of the Worlds* (2005), and Rob Marshall's *Memoirs of a Geisha* (2005).

Willson, Meredith (1902–1984)

A flautist for Sousa and then in the New York Philharmonic, in 1929 Meredith Willson started work as a musical director in radio in San Francisco, later serving as a conductor and composer for NBC radio.

Film, Stage and Concert Music

Willson wrote music for the films *The Great Dictator* and *The Little Foxes*, and provided music, book and lyrics for a number of successful Broadway shows. His other compositions include two symphonies depicting elements of life in California.

Williamson, Malcolm (1931–2003)

Born in Sydney, Malcolm Williamson studied there at the Sydney Conservatorium, where he was a composition pupil of Eugene Goossens. In 1950 he moved to London, studying with Erwin Stein and Elisabeth Lutyens. He remained in England, developing his own characteristic voice as a composer. In 1975 he was appointed Master of the Queen's Music.

Stage Works

Williamson was both versatile and prolific as a composer, his operas including *Our Man in Havana*, based on Graham Greene's novel of that name, and *English Eccentrics*, based on Edith Sitwell. Other operas include *The Violins of St Jacques* and a number of stage works for children.

Vocal and Instrumental Music

Williamson left three piano concertos, a Harp Concerto, a Violin Concerto, seven symphonies, a variety of chamber, piano and organ music, and settings of the Mass and other liturgical texts (a reflection of his conversion to Catholicism).

Wilson, James (1922–2005)

Born in London, after wartime service James Wilson settled in Ireland, where he established himself as a prolific composer. His music has also found particular favour in Denmark.

Operas

Wilson's opera *Grinning at the Devil* is based on the life of Karen Blixen and *Letters to Theo* draws on the life of Vincent Van Gogh.

Orchestral Music

Wilson's orchestral music includes a viola concerto entitled *Menorah*, in memory of children murdered in the holocaust. *Pearl and Unicorn* is essentially a violin concerto and takes its title from a poem by the Elizabethan writer George Peele.

Winter, Peter von (1754–1825)

A violinist and then a conductor, Peter Winter was born in Mannheim, where he later played in the court orchestra and briefly took lessons with Abt Vogler. When the court moved to Munich he became deputy director of the orchestra, composing, under the influence of Georg Benda, melodramas and other stage works. He studied with Salieri in 1780–1 in Vienna, where his ballets were being staged; there he again met Mozart, who inveighed against him, in a letter home, for his insinuations about Mozart's betrothed, Constanze Weber. From 1791 to 1794 he was in Italy, where he wrote operas for Venice and for Naples. He remained Kapellmeister at Munich from 1798 until his death.

Stage Works

Winter wrote a large number of melodramas, Singspiel, *tragédies-lyriques*, and serious, tragicomic and comic Italian operas, enjoying considerable contemporary success. His opera *Maometto* is based on the play by Voltaire and was first staged at La Scala, Milan, in 1817.

Wirén, Dag (1905–1986)

The Swedish composer Dag Wirén absorbed certain French influences during study in Paris in

the 1930s, expressed in his neoclassical style. In his later work he developed an idiosyncratic musical idiom of his own, but was still able to write lighter music for a popular market.

Orchestral Music

Dag Wirén's best-known piece is the popular Serenade. His more substantial works, including the five symphonies, have received less international attention.

Wolf, Ernst Wilhelm (1735–1792)

Ernst Wilhelm Wolf served for 30 years, from 1761, in Weimar, where he became Court Kapellmeister in 1772. His task, under Duchess Anna Amalia, was to raise orchestral and musical standards to match the dramatic ambitions and interests that she fostered. His career brought some conflict with Goethe, after the latter's arrival in Weimar in 1775. He married a singer, daughter of Franz Benda.

Vocal and Instrumental Music

Wolf's vocal compositions include oratorios, motets, cantatas, and a number of secular songs. For the stage he wrote Singspiel and operas, largely first staged in Weimar. His instrumental music includes 26 surviving symphonies, a number of cembalo concertos, quartets, trios, and works for solo keyboard. The symphonies often found a place in the theatre, as overtures or entr'actes.

Wolf, Hugo (1860–1903)

 MUSIC ON BONUS AREA

The Austrian composer Hugo Wolf carried still further the expressive power of the German Lied. His later life was clouded by illness, depression and final insanity, after a period of intense activity as a composer.



Songs

Collections of songs by Wolf include the 53 Mörike songs of 1888, settings of Eichendorff, 51 Goethe songs completed in 1889, the *Spanisches Liederbuch* of the same year, and the two collections of the *Italienisches Liederbuch*, the first written in 1891 and the second in 1896. These, along with the many other songs written between 1888 and 1897, form a remarkable body of work in which the texts set were given prominence in performance and served as the real and acknowledged inspiration for the music.

Instrumental Music

Wolf wrote or started to write orchestral compositions, chamber music and works for piano, many of these in the earlier years of his career. The best-known instrumental work is his *Italian Serenade* of 1892, a movement for string quartet to which he planned to add further movements and make a suite for small orchestra. It was first performed in 1904.

Wolf-Ferrari, Ermanno (1876–1948)

Born in Venice, Wolf-Ferrari was divided between elements inherited from his Italian mother and those from his German painter father. He studied in Rome and then in Munich and is widely remembered for his Italian comic operas of the first decade of the 20th century. At the same time he was able to explore a more German aspect of his talent in a number of instrumental works.



Operas

Wolf-Ferrari's better-known operas include *Il segreto di Susanna* ('Susanna's Secret'), *I quattro rusteghi* ('The School for Fathers') and *I gioielli della Madonna* ('The Jewels of the Madonna'). His German opera *Das Himmelskleid* ('The Garment of Heaven') explores a different world of German fairy-tales.

Orchestral and Chamber Music

Wolf-Ferrari's orchestral music includes a *Sinfonia da camera*, concertos for violin and for cello, and a Concertino for cor anglais and chamber orchestra. His chamber music includes a string duo for viola d'amore and viola da gamba, a string quartet, a Violin Sonata, a Cello Sonata and two piano trios.

Wolpe, Stefan (1902–1972)

Born in Berlin, Stefan Wolpe studied there at the Klindworth-Scharwenka Conservatory, later leaving home to take refuge in an artists' commune. He attended Busoni's master-classes and was involved in the artistic Dadaism movement, also working as an accompanist for silent films and as a bar pianist. At the advent of National Socialism he moved briefly to Vienna, where he had lessons with Berg, and then, by way of Romania, to Palestine. In 1938 he moved to New York, seeking less conservative musical surroundings. In the United States he became an influential teacher at various establishments, continuing his association with leading innovative artists and musicians, his colleagues including John Cage and Lou Harrison. His pupils included Morton Feldman and Charles Wuorinen.

Vocal and Instrumental Music

Wolpe's varied compositions reflect some of the changes in his career, from an early neoclassical phase to something approaching final certainty during the last years of his life in America. In the 1940s he turned in particular to Jewish subjects. Among these is his ballet *The Man from Midian* and the choral *Yigdal*, based on Maimonides. In his Violin Sonata of 1949 he begins to establish his new voice, reconciling the earlier more diverse tendencies of his writing.

Wood, Charles (1866–1926)

The Irish composer Charles Wood studied in his native Armagh and then in London under

Stanford and Frank Bridge. He succeeded the former in 1924 as professor of music at Cambridge.

Vocal and Instrumental Music

Wood is probably chiefly remembered for his Anglican church music, but his earlier years had brought a number of choral works that found their place in various festivals. He also left half a dozen string quartets, part-songs, solo songs and a series of organ preludes.

Wood, Haydn (1882–1959)

Haydn Wood studied the violin in London at the Royal College, where his composition teacher was Stanford. He won early success as a violinist and was sent to study with César Thomson in Belgium, later embarking on an international concert tour. He is now remembered primarily as a composer of light music.

Vocal and Instrumental Music

Wood excelled in sentimental ballads and other songs that suited the taste of his time. Among these are the famous *Roses of Picardy* and *A Brown Bird Singing*. He also wrote a quantity of orchestral music, concertos, string quartets and other works.

Wood, Henry (1869–1944)

Among the most important British conductors of the 20th century, Henry Wood had his early experience with touring opera companies. He became permanent conductor of the London Promenade Concerts at their foundation in 1895, holding this position nearly to the end of his life. He was knighted in 1911.

Orchestral Arrangements

Wood is remembered annually at the Promenade Concerts, where his *Fantasia on British Sea*

Songs is performed on the last night, an essential part of the programme. He had early success, under the name Paul Klenovsky, with his arrangement of Bach's Toccata and Fugue in D minor.

Woodward, Richard (1741/4–1777)

Born in England, Richard Woodward moved to Dublin when his father became Master of the Choristers at Christ Church Cathedral. He himself became a chorister, later serving there as organist and at St Patrick's Cathedral as a choral vicar. He succeeded his father at both cathedrals in 1776.

Sacred and Secular Vocal Music

Woodward left a set of *Songs, Canons and Catches* (1767) and a few church compositions, some included in his *Cathedral Music*, Op. 3.

Wuorinen, Charles (b.1938)

Born in New York City, the American composer, pianist and conductor Charles Wuorinen has been greatly influenced by Stravinsky, Schoenberg, Stefan Wolpe, Babbitt and Elliott Carter. He has taught at a number of leading schools in the United States and been the recipient of many awards and honours, holding a central and important position in American musical life.

Vocal and Instrumental Music

A prolific composer in a variety of genres, Wuorinen has drawn inspiration from a number of sources, from fractal geometry and Gregorian chants to Indian *rāgas*, using extensions of serial technique and electronic devices. His operas include a version of Salman Rushdie's *Haroun and the Sea of Stories*, his songs settings of poems by Dylan Thomas, Seamus Heaney, James Fenton and John Ashbery, and his orchestral works some eight symphonies and a number of concertos.

His chamber music involves a varied collection of instruments and includes a Quartet for percussion. Wuorinen's *Dante Trilogy* is a series of three ballets written between 1993 and 1996 based on the three books of Dante's *Divina Commedia*.

Wyner, Yehudi (b.1929)

Brought up in New York in predominantly Yiddish cultural surroundings, Yehudi Wyner studied at the Juilliard School, at Yale with Hindemith and at Harvard with Randall Thompson and Walter Piston, meeting other Jewish and Israeli composers at the Brandeis Arts Institute in California. He later joined the teaching staff of Brandeis University, after 14 years of teaching at Yale.

Vocal and Instrumental Music

A number of Wyner's works reflect his Jewish background and interests. He wrote incidental music for Isaac Bashevis Singer's play *The Mirror*, from which he derived a concert suite. His *Passover Offering* reflects the symbolism of the festival, and *Tants un Maysle* ('Dance and Little Story') for clarinet, violin, cello and piano was written in response to a commission for a work of Jewish character.

X

Xenakis, Iannis (1922–2001)

The Romanian-born composer Iannis Xenakis, of Greek parentage, settled finally in Paris in 1947, taking out French citizenship. After earlier scientific training in Athens, he was largely self-taught as a composer, in Paris receiving encouragement from Messiaen. There is a close connection between mathematics and music in his work, as well as a connection with architecture.

**Music**

In addition to the theoretical writings and teaching of Xenakis, there are a varied series of innovative compositions, from the orchestral *Metastaseis* of 1954, *Pithoprakta* (1955–6) and *Achorripsis* (1956–7) to the *Empreintes* of 1975 and the 1979 *Pléïades* for percussion. Other instrumental music includes works for harpsichord, amplified (*Naama*) or unamplified (*Khoai*).

Y

Yamada, Kōsaku (Kósçak) (1886–1965)

Kósçak Yamada was an important pioneer in modern Japanese music. He studied with Max Bruch in Berlin and wrote a series of orchestral works and operas that introduced something new to Japan. He also laid the foundations for the present prosperous state of Japanese music, encouraging orchestras and opera companies, with a view to having Japanese works performed by them. He conducted the New York Philharmonic in 1918, met Rachmaninov, Prokofiev, Shostakovich and Ornstein, and in the 1930s conducted the Berlin Philharmonic and the Leningrad Philharmonic. Writing at first under the influence of European Classical styles, he developed a musical language that prepared the way for composers such as Takemitsu.

Vocal and Instrumental Music

In addition to songs and choral works Yamada wrote operas and ballets, the former including his pioneering *Ochitaru ten-nyo* ('Heavenly Maiden Fallen to Earth'). His 1912 Symphony 'Triumph and Peace' was also the first such work by a Japanese composer; it followed his Overture in D major, which, again, was the first of its kind in Japan. He was strongly influenced by the European music of his time, and his interest in Maeterlinck led to the opera *Maria Magdalena* and to the orchestral *Kurai to* ('The Dark Gate'). His *Nagauta Symphony* makes full use of traditional Japanese elements and instruments in a work for singers and orchestra.

Yashiro, Akio (1929–1976)

Akio Yashiro was born in Tokyo, the son of a leading historian of European fine arts, and became a pupil of Saburo Moroi. From 1943 he studied under the modernist Quinichico Hashimoto and, after the war, with Tomojiro Ikenouchi and Akira Ifukube. In 1951 Yashiro moved to

Paris, where his teachers included Nadia Boulanger, Tony Aubin, Henri Challan, Noël Gallon and Olivier Messiaen. After returning to Japan in 1956 Yashiro wrote for documentary films and drama, collaborating in particular with Yukio Mishima in a series of works.

Instrumental Music

Yashiro's Piano Concerto, completed in 1967, reflects contemporary European influences. His Symphony of 1958, while showing the importance to the composer of his French training, also makes use of rhythms derived from Shinto ritual music

Young, Victor (1900–1956)

Born in Chicago, the American conductor, violinist and composer Victor Young studied at the Conservatory in Warsaw, appearing there as a soloist with the Warsaw Philharmonic Orchestra in 1917. Returning to America in 1920, he made his solo debut in Chicago and during the following years enjoyed a career leading cinema ensembles and as a theatre arranger and performer. After a period with Brunswick Records he moved to Hollywood in 1935, working with Paramount Pictures.

Film Music

Young wrote and conducted music for more than 225 films, ranging from *Ebb Tide* in 1937 to his final *Around the World in Eighty Days* in 1956, a score that won a posthumous Academy Award.

Ysaÿe, Eugène (1858–1931)

www MUSIC ON BONUS AREA

The great Belgian violinist Eugène Ysaÿe was a pupil of Massart and of Wieniawski. He took part in concert tours with Anton Rubinstein and in Paris was closely associated with leading composers of the time, including Franck, Chausson and Debussy, who dedicated works to him.



Violin Music

Ysaÿe is known as a composer primarily for his six sonatas for unaccompanied violin. They form a remarkable series of works, each dedicated to a well-known contemporary virtuoso and, in a measure, alluding to their style of performance.

Yun, Isang (1917–1995)

The Korean composer Isang Yun (Yun Yi Sang), son of the Korean poet Yun Ki Hyon, studied in Japan, during the war taking part in secret anti-Japanese activities that led to his imprisonment in 1943. After the war he was able to play a part in the revival of Korean culture. From 1956 to 1957 he studied in Paris and thereafter for a year at the Berlin Musikhochschule with Boris Blacher, Josef Rufer and Reinhard Schwarz-Schilling. The meetings at Darmstadt provided a formative influence. His abduction to Seoul by agents of the South Korean regime of Chung Hee Park in 1967 led to international protest and in 1969 he was granted an amnesty and allowed to return to Germany as a political refugee. He taught at the Hanover Musikhochschule and from 1970 at the parallel institution in Berlin. In Germany he held a position of some distinction, receiving a number of awards, while in North Korea he was honoured by the establishment of an institute bearing his name. He died in Berlin in 1995.

Vocal and Instrumental Music

Isang Yun did much to encourage contemporary music in North and South Korea. His aim as a composer was to provide synthesis of East and West, developing essentially Korean ideas through Western instruments and avant-garde techniques. He developed a system of composition based on oriental heterophony, his work influenced by his political ideals and desire for Korean unification, and by elements of Korean and Chinese culture and Taoist philosophy. His many compositions include four operas, the first two based on the work of the 12th-century Yuan dynasty poet and playwright Ma Chi Yuan. *Gong-Hu* for harp and string ensemble dates from 1984. *Tapis* is scored for a string quintet or, optionally, string orchestra, and his Chamber

Symphony No. 1 displays his idiosyncratic musical language, with ornamentation, quarter-tones, divisions of the strings and dynamic patterns that accord with his stated principles of musical structure.

Z

Zafred, Mario (1922–1987)

A pupil of Malipiero and of Pizzetti, Mario Zafred worked in Rome as a music critic, and took on the management of various theatres and opera houses there and elsewhere in Italy, while winning several awards for his achievements as a composer.

Vocal and Instrumental Music

Zafred's vocal music includes settings of Montale, Rilke and Villon, and his operas include *Amleto* ('Hamlet'), *Wallenstein*, based on Schiller, and *Kean*. His orchestral music includes six symphonies as well as concertos for piano, for viola, for flute and for cello. In general his compositions reflect the influence of Bartók and of Italian national elements, coloured by his left-wing political sympathies.

Zaimont, Judith Lang (b.1945)

At first a concert pianist, in a duo with her sister Doris, Judith Zaimont turned her attention to composition and pursued a career that has brought positions at a number of American universities.

Vocal and Instrumental Music

Zaimont has written music in most genres, often reflecting French or Russian influences, as well as elements of American tradition. Her vocal music sets a wide range of texts, and her music also draws on her Jewish heritage.

Zelenka, Jan Dismas (1679–1745)

The Bohemian composer Jan Dismas Zelenka played the double bass in the royal orchestra in Dresden, whence he was despatched for study in Italy, eventually returning to spend the rest of his life in the Saxon capital. It was expected that he would succeed Heinichen as court Kapellmeister but the position went instead to Hasse and Zelenka remained a church composer, a position of much less importance. He won the admiration of distinguished contemporaries, such as J.S. Bach, for his use of counterpoint, his harmonic imagination and his originality, and he made some use of Bohemian folk elements.

Vocal and Orchestral Music

Much of Zelenka's surviving work is in the form of sacred vocal music: settings of the Mass or of movements from the Mass, of psalms and of canticles. His orchestral compositions include a set of five Capriccios, among other compositions in the musical idiom of his time.

Zemlinsky, Alexander von (1871–1942)



Friend, teacher and later brother-in-law of Schoenberg, Alexander Zemlinsky won growing importance in the Viennese musical world at the beginning of the 20th century. He taught Alma Mahler, who discussed with her husband, with reference to Zemlinsky, the relationship between physical ugliness and spiritual beauty. His earlier career was at the Vienna Volksoper, in Prague and in Berlin. 1933 forced his return to Vienna, from where he fled in 1938 via Prague to the United States of America, dying there in 1942.

Stage Works

Mahler promised, before his resignation, to stage the ballet *Das gläserne Herz* at the Vienna Court Opera, a work based on Hofmannsthal from which an orchestral suite was later derived. Zemlinsky's two operas based on Oscar Wilde, *Eine florentinische Tragödie* ('A Florentine

Tragedy’) and *Der Zwerg* (‘The Dwarf’), based on Wilde’s *The Birthday of the Infanta*, won contemporary success.

Orchestral Music

In addition to three symphonies, Zemlinsky wrote a *Lyric Symphony* for soprano, baritone and orchestra, based on Rabindranath Tagore, and, in 1934, a *Sinfonietta*. His *Die Seejungfrau* (‘The Little Mermaid’), a fantasy for orchestra, is based on the story by Hans Andersen.

Chamber Music

Chamber music by Zemlinsky includes four string quartets and a Clarinet Trio.

Piano Music

Zemlinsky’s reputation as a composer does not rest on his piano music, which represents a relatively small part of his work, generally dating from early in his career.

Vocal and Choral Music

Choral works by Zemlinsky include psalm settings, while his songs, worthy of attention, continue an older German tradition in the context of Vienna at the time of the Second Viennese School.

Ziehrer, Carl Michael (1843–1922)

A bandmaster and conductor of dance orchestras in Vienna, Ziehrer proved a strong rival to the surviving Strauss brother, Eduard. He wrote operettas and popular songs and was the last to hold the position of Hofballmusik-direktor – director of court ball music – at the Habsburg court.

Dance Music

Ziehrer was prolific in the production of dance music of all kinds. He wrote some 360 waltzes and other dances and around 70 marches.

Zimmermann, Anton (1741–1781)

Born in Silesia, Anton Zimmermann reached the height of his career in the 1770s in the service of the Primate of Hungary in Poszony (Pressburg, now Bratislava). There he developed and conducted Cardinal Joseph Battyány's orchestra, one of the leading ensembles of the time in Central Europe. He followed earlier appointments as an organist by becoming organist of St Martin's in 1780.

Vocal and Instrumental Music

Zimmermann's vocal music includes settings of the Mass and other liturgical texts, as well as cantatas and oratorios. His stage works include the Singspiel *Narcisse et Pierre*, and his melodrama *Andromeda und Perseus* was first given at the Vienna Hofburg Theatre in 1781. His instrumental music includes a number of symphonies and concertos, and his chamber music sextets, quintets, quartets, trios and duos. His melodramas follow the example of Georg Benda, his quartets that of Haydn.

Zimmermann, Bernd Alois (1918–1970)

Bernd Alois Zimmermann occupies a special position in German music of the 20th century, his musical language and techniques relatively original. For much of his career he taught at the Cologne Musikhochschule, drawing, in his music, on his own wide cultural background and his roots in Catholic teaching and tradition.

Operas

Die Soldaten has been considered by many to be the most important German opera since Berg's *Lulu*.

Orchestral Music

Zimmermann wrote concertos for violin, for oboe, for strings and for orchestra, as well as the *Canto di speranza* ('Song of Hope') for cello and orchestra.

Zwilich, Ellen Taaffe (b.1939)

A pupil, as a violinist, of Galamian, Ellen Taaffe Zwilich studied composition with Elliott Carter and Roger Sessions at the Juilliard School and has established a position for herself as one of the most popular contemporary American composers. From a more astringently contemporary style her music has developed a more generally tonal idiom. Her later works use more conventional materials and blend suggestions of neoclassicism with the neo-Romantic in a language that has proved popular with American audiences.

Orchestral Music

Ellen Taaffe Zwilich's orchestral music includes four symphonies: Symphony No. 1 (Three Movements for Orchestra) of 1982, Symphony No. 2 (Cello Symphony) of 1985, Symphony No. 3 of 1992, and Symphony No. 4 for children's chorus, mixed chorus and orchestra of 1999. She has written solo concertos for trombone, flute, oboe, horn, trumpet, bassoon and violin, two piano concertos, a Double Concerto for violin and cello, and a Triple Concerto for violin, cello and piano.

GLOSSARY OF MUSICAL TERMS

A

A

A is the note of the musical scale used generally for tuning (= French, Italian, Spanish: *la*). Notes in English are given letter names: A, B, C, D, E, F and G.

Accelerando

Accelerando (Italian: becoming faster) is a term instructing the performer to play the music at an increasing speed.

Accompaniment

An accompaniment is an additional part of any kind that is less important than another, which it serves to support and enhance. The piano is often used to provide an accompaniment to a solo singer. In works for, say, violin and piano the role may be swapped between the instruments.

Adagio

Adagio (Italian: slow) is an indication of tempo and is sometimes used to describe a slow movement, even when the indication of speed at the start of the movement may be different. The diminutive form *adagietto* is a little faster than *adagio*.

Air

Air (= Italian: *aria*), appearing sometimes with the earlier English spelling *ayre*, means a tune or melody, for voice or instrument.

Alla

The Italian *alla* means 'in the manner of' (= French: *à la*) and may be found in titles like that of Mozart's *Rondo alla turca* ('Rondo in the Turkish Style').

Allegro

Allegro (Italian: cheerful, lively) is generally taken to mean fast, although not as fast as *vivace* or *presto*. *Allegretto* is a diminutive, meaning slightly slower than *allegro*. These indications of speed or tempo are used as general titles for pieces of music (usually movements within larger works) that are headed by instructions of this kind. The first movement of a Classical sonata, for example, is often 'an *Allegro*', just as the slow movement is often 'an *Adagio*'.

Allemande

An *allemande* is a German dance (the word itself is French) in 4/4 time, often the first dance in a Baroque dance suite, where it is frequently followed by a *courante*, a more rapid dance. The *allemande*, which appears in earlier English sources often as *alman*, *almain* or with similar spellings, is generally moderate in speed.

Alto

The alto (Italian: high) is the lower female or unbroken male voice, or male falsetto of similar range. The alto clef (see 'Clef') is a sign written on the musical stave to show that the middle line of the stave is middle C. It is now used for much of the music written for viola and other instruments of similar range. Female alto soloists are usually described as contralto rather than alto.

Andante

Andante (Italian: walking) is used to indicate that the music should be played at walking pace. The diminutive *andantino* is ambiguous and means either a little faster or a little slower than *andante*, more often the former.

Anthem

An anthem is a short vocal composition. In the Church of England the word indicates such a composition often using a non-liturgical text (i.e. not part of the official service). A full anthem is for full choir, without soloists, while a verse anthem makes contrasting use of solo singers. Both these forms flourished in the Church of England from the late 16th century.

Arabesque

The word *arabesque* originally indicated a decorative pattern in Arab style found in painting or architecture. Its most common use in music has been as a descriptive title of short decorative piano pieces of the 19th or early 20th century. There are two well-known *arabesques* by the French composer Debussy.

Arco

Arco (Italian: bow) is used as an indication to string players that they should use the bow, rather than pluck with the fingers (see 'Pizzicato').

Aria

An aria is a song or air. The word is used in particular to indicate formally constructed songs in opera. The so-called *da capo* aria of later Baroque opera, oratorio and other vocal compositions is an aria in which the first section is repeated, usually with additional and varied ornamentation, after the first two sections. The diminutive *arietta* indicates a little aria, while *arioso* refers to a freer form of aria-like vocal writing.

Assai

Assai (Italian: very) appears often in speed indications to performers, as in *allegro assai* (very fast).

Atonal

Atonal music is music that has no specific tonality – i.e. it is not in a specific key and therefore has no specific ‘home’ note or chord. The word atonality refers technically to various forms of 20th-century music not in a key.

Aubade

An *aubade* is a morning song. A well-known example is the *Siegfried Idyll*, a work written by Richard Wagner to be played for his second wife Cosima on the morning of her birthday.

B

B

B is a note in the musical scale (= German: *H*; French, Italian, Spanish etc.: *si*).

Badinerie

Badinerie (French: teasing) indicates a piece of music of light-hearted character. The best-known *badinerie* is the lively last movement of Bach’s Suite in B minor for flute, strings and continuo.

Bagatelle

Bagatelle, used as the title of a short light-hearted piece of music, was employed most notably by Beethoven in a series of such compositions for piano. The descriptive title was thereafter used by a number of other composers.

Bagpipe

The bagpipe is an ancient instrument, at least in its most primitive form, and is still found in a number of countries. It is a reed instrument, with the reed sounded by air expressed from a leather bag. It generally makes use of a single pipe that can be fingered to produce different notes,

along with additional drones – pipes that produce single notes, a marked feature of bagpipe music and of its imitations for other instruments. The sophisticated and more versatile French *musette*, a bagpipe operated by bellows, gave its name to a Baroque dance-suite movement, marked, usually in the bass, by the continuing sound of a drone (a repeated single note).

Ballad

Ballad, derived from the late Latin verb *ballare* (to dance), came to be used primarily to describe a folksong of narrative character or a song or poem written in imitation of such a folksong. The title *Ballade* was used by Chopin to describe four piano pieces of otherwise concealed narrative content, apparently based on narrative poems of ballad type by the patriotic poet Mickiewicz, while Brahms in one of his ballades transfers into music an old Scottish narrative ballad. The *ballade* of French music and poetry of the 14th and 15th centuries denotes a different and fixed literary and musical form.

Bar

In written Western music the bar-line came to be used: a vertical line through the staff, to mark metrical units or bars (= measures). By the later 17th century the bar-line would precede a strong beat, so that a bar came to begin normally with an accented note. The double bar or double bar-line marks the end of a section or piece.

Barcarolle

A *barcarolle* is a boating-song, generally used to describe the boating-songs of gondoliers in Venice, imitated by composers in songs and instrumental pieces in the 19th century. Chopin wrote one such *Barcarolle* for piano, and Mendelssohn provided four shorter piano pieces of this kind. At the end of the century and in the early 20th century the French composer Gabriel Fauré wrote 13 barcarolles. There is a particularly well-known barcarolle in Offenbach's opera *Les Contes d'Hoffmann* ('The Tales of Hoffmann').

Baritone

The word baritone describes a type of male voice of middle range. The word is also used to specify pitched and valved brass instruments of lowish register and as an adjective to distinguish the rare lowest member of the oboe family, also known as a bass oboe, sounding an octave (eight notes) lower than the normal oboe.

Baroque

Once used as a term of critical disapproval, the word Baroque is now used in music to designate a period of musical history from about 1600 to about 1750, although any such periodisation in history can only be a rough guide. In musicology the term was borrowed from the history of art and architecture. In music the Baroque era may conveniently be divided into three 50-year periods: early Baroque, middle Baroque and late Baroque. The first of these is typified by the Italian composer Monteverdi, the middle Baroque by composers such as Henry Purcell in England or Lully in France, and the late Baroque by Johann Sebastian Bach, Handel and Vivaldi.

Bass

The word bass describes the lower register and lower sonorities in music. In vocal music it indicates the lowest type of male voice, and in instrumental music it is generally used to indicate the bottom part. As an adjective it is used to describe instruments of lower register, such as the bass clarinet. In common speech the word bass may indicate the double bass, the largest and lowest instrument of the string family, or, in brass bands, an instrument corresponding to the orchestral tuba (the bass of the brass family).

Bass-baritone

A bass-baritone is a male singer with a range that includes both bass and baritone registers, described by Wagner, who wrote for this kind of voice, as a 'high bass'.

Basso continuo

The *basso continuo* or *continuo* is the figured bass commonly used in music of the Baroque period. It was the normal practice to make use of a bass instrument of some kind (for example a cello or bass viola da gamba) and a chordal instrument (a keyboard instrument or plucked string instrument). The part of the latter is indicated by numbers added to the bass instrument's part; these show the basic chords, or harmony, on which can be improvised a more elaborate accompaniment or 'filling in'.

Bassoon

The bassoon is a double-reed wind instrument (= German: *Fagott*; Italian: *fagotto*). It is the bass of the woodwind section in the modern orchestra, which can be augmented by the use of a double bassoon of lower range.

Beat

The beat or pulse in a piece of music is the regular rhythmic pattern of the music. Each bar should start with a strong beat and each bar should end with a weak beat. These may be known as the down-beat (strong, at the beginning of a bar) and the up-beat (weak, at the end of a bar). Up and down describe the gestures of a conductor, whose preparatory up-beat is of even greater importance to players than his down-beat.

Berceuse

A *berceuse* is a cradle-song or lullaby, in lilting triple or compound time. The most famous example of the use of this title is by Chopin, who wrote one *Berceuse*, followed by Liszt.

Bewegt

Bewegt (German: agitated) is used as a tempo indication with a similar meaning to the Italian *agitato*, although *mässig bewegt* is used as the equivalent of *allegro moderato*.

Bolero

The *bolero* is a Spanish dance, popular in Paris in the time of Chopin and in Latin America. The best-known example of the dance in art music is Ravel's ballet music *Boléro*, music of mounting intensity described by the composer as an orchestrated crescendo.

Bourrée

A *bourrée* is a duple-rhythm French dance sometimes found in the Baroque dance suite, where it was later placed after the *sarabande*, with other lighter additional dances.

Brass

The brass section of the orchestra comprises metal instruments on which the sound is produced by forcing air through a cup-shaped or conical mouthpiece. The brass section usually consists of trumpets, trombones, French horns and tuba.

Brio

Brio (Italian: vivacity, fire or energy) appears as an instruction to performers; for example, *allegro con brio*, meaning fast with brilliance and fire, an indication used on a number of occasions by Beethoven.


 C
C

C is a note in the scale (= French: *ut*; Italian: *do*).

Cadence

A cadence usually consists of two chords that provide musical punctuation at the end of a phrase.

Cadenza

A *cadenza*, based often on an extended and embellished final cadence, at least in Classical concertos, is a passage originally improvised by a performer in which virtuoso ability might be shown. *Cadenzas* are now more often written by the composer, although some modern performers continue to improvise. In Classical concertos the *cadenza* frequently leads to the last section of a movement.

Camera

Camera (Italian: room, chamber) is found principally in the phrase *sonata da camera* ('chamber sonata'), to be distinguished in music of the Baroque period from *sonata da chiesa* ('church sonata'). The secular *sonata da camera* generally consists of dance movements.

Canon

A canon in music is a device in counterpoint in which a melody announced by one voice or instrument is imitated by one or more other voices or instruments, entering after the first has started, in the manner of a round. The word canon may describe either the device as it occurs in a piece of music or a complete composition in this form, such as the well-known example by Pachelbel.

Cantabile

Cantabile (Italian: in singing style) is an indication to performers that appears often at the beginning of movements, sometimes combined with an indication of speed: e.g. *andante cantabile* ('at walking speed and in a singing style').

Cantata

A cantata is generally a choral work of some length that also uses solo voices, usually with instrumental accompaniment. The texts used may be sacred or secular. Some cantatas use solo voices without chorus.

Cappella

Cappella (Italian: chapel) is found particularly in the phrase *a cappella* for unaccompanied choral singing. The words chapel, *cappella* and *Kapelle* indicate a musical establishment rather than a place, as in the English Chapel Royal (the musicians of the monarch). The spelling *capella* may also be found.

Capriccio, caprice

Capriccio or *caprice* appears in a variety of musical meanings, used differently at different periods and by different composers. In the later 16th century and 17th century it generally indicated a fugal composition (see ‘Fugue’) but later came to signify dances or dance suites or any composition that allowed a relatively free play of fancy, as in the *Capriccio espagnol* (‘Spanish Caprice’) of Rimsky-Korsakov or the *Capriccio italien* (‘Italian Caprice’) of Tchaikovsky.

Cassation

The word *cassation* is of disputed origin and was used principally in the third quarter of the 18th century in South Germany to describe a piece of music akin to a *divertimento* or serenade, music intended primarily for entertainment. Mozart uses the word to describe three of his own serenades.

Celesta

A *celesta* (= French: *céleste*) is a small keyboard instrument developed in the later 19th century which uses hammers that strike metal bars to give a ringing sound. Tchaikovsky used the *celesta*, then a new instrument, in ‘Dance of the Sugar-Plum Fairy’ (part of his ballet *The Nutcracker*).

Cello

The word cello is now in general use instead of the longer word *violoncello*; the latter means ‘little violone’, *violone* indicating the big viol – the lowest-pitched instrument of the bowed viol

family. The cello normally plays the bass line of the string section in an orchestra, its register the approximate equivalent of the lowest male voice (the bass).

Cembalo

(see 'Harpsichord')

Chaconne

A *chaconne* (= Italian: *ciaccona*; earlier English: *chacony*) is in origin a dance popular in Spain in the early 17th century. It came to signify a form comprising a series of variations over a short repeated bass or chordal pattern. Famous examples of the form are found in Bach's *Chaconne* for unaccompanied violin in his D minor Partita or the earlier *Chacony* in G minor by Henry Purcell.

Chamber music

Chamber music is music for a small ensemble of instruments, generally intended for performance in a room or chamber, as opposed to a church or larger building.

Chamber orchestra

A chamber orchestra has come to indicate an orchestra smaller in size than the usual symphony orchestra.

Chanson

A *chanson* is a French song. The word is used to indicate songs from the troubadour compositions of the Middle Ages to the art songs of the 19th and 20th centuries.

Chant

(see 'Plainchant' and 'Gregorian Chant')

Chapel

The word chapel (= Latin: *cappella*, *capella*; French: *chapelle*; German: *Kapelle*) signifies, in the ordinary sense, a place of worship. In music it may be used to indicate a group of musicians employed by the Church or by the court, as in the English Chapel Royal (the group of musicians employed by the English monarch), or, in later continental terminology, any musical establishment.

Choir

A choir is a group of singers. The word is generally used to indicate a) such a group in a church; b) the part of the church in which such a group is normally placed.

Chorale

A chorale is a German Lutheran hymn tune, a number of which were composed or arranged by Luther himself and adapted in later centuries to various harmonies, the most famous of all by Johann Sebastian Bach. The word is also used in America to signify a choir or chorus.

Chorale prelude

The chorale prelude (an introduction to a chorale) was developed in 17th-century Germany as an organ composition based on a chorale melody. The form is found in the later 17th century in the work of Buxtehude and in the early 18th century most notably in the 45 chorale preludes of Johann Sebastian Bach.

Chord

A chord is the simultaneous sounding of two or more notes. The adjective is 'chordal'. The study of harmony involves the correct placing of chords with relation to each other.

Chorus

A chorus is a group of singers, the term often interchangeable with 'choir'. The word is also used to indicate a refrain in a song.

Chromatic

Chromatic notes are those which do not belong to the diatonic scale. If an ascending major scale is taken from the note C, chromatic notes would be C sharp, D sharp, etc. – i.e. notes not found in the diatonic scale of C major, which has no sharps or flats.

Clarinet

A clarinet is a woodwind instrument with a single reed (as opposed to the oboe, for example, which has a double reed). The clarinet was developed from the year 1800 onwards from the earlier *chalumeau*, which played notes only in the lower register. The new instrument added notes in the higher register. Clarinets are built in different keys, most commonly in B flat and in A.

Clarino

Clarino was the word often used in the 17th and 18th centuries for trumpet. It now describes the upper register of the trumpet, much used in the Baroque period, when the trumpet, lacking valves, could produce successive notes only in the highest register (an art that later fell into temporary disuse).

Classical

In the most general meaning of the word, classical music may designate fine music or serious music. More technically the word may refer to a period in the history of music, roughly from 1750 to 1830: the age of Haydn, Mozart and Beethoven. In this sense, the Classical may be differentiated from the so-called Romantic – producing the relatively experimental and less formally restricted kinds of music that became current in the 19th century.

Clavichord

The clavichord is a small early keyboard instrument with a hammer action. The strings are struck by a ‘tangent’: a small oblong strip of metal, eliciting a soft sound. The limited dynamic

range of the clavichord makes it unsuitable for public performance, but it was historically much favoured by composers such as Carl Philipp Emanuel Bach, second son of Johann Sebastian Bach and a leading keyboard player in the mid-18th century.

Clef

The five lines generally used in modern musical notation have no precise meaning without the addition at the left-hand side of a clef: a sign that specifies a particular note to be indicated by one of the lines, from which other notes may be gauged. The treble clef, otherwise known as a G clef, is used to show that the second line from the bottom is G. The bass clef, otherwise known as an F clef, shows that the second line from the top is the F below middle C. C clefs are used on any line to show the position of the note known as middle C; most frequently found are the alto clef, a C clef on the middle line of the staff (the group of five lines) and the tenor clef, a C clef on the second line from the top. The alto clef is the principal clef used for the viola, the tenor of the string family, while the tenor clef is used for the upper register of instruments like the cello and the bassoon. In plainchant, which uses a four-line staff, there are C clefs and F clefs which may appear on any line.

Coda

A *coda* (Italian: tail) is the ending of a piece of music. This may be very short, but in a composition on a large scale it may be extended. The diminutive *codetta* may be used to indicate the closing part of a section of a composition.

Coloratura

Originally signifying colouring, the word *coloratura* is generally used to describe vocal music that is extensively ornamented and calls for ability in a very high register. A typical part for a *coloratura* soprano is that of the Queen of the Night in Mozart's opera *Die Zauberflöte* ('The Magic Flute').

Concertante

A *concertante* part in a piece of music is a part that calls for some element of solo performance, as in a Classical concerto. The word is found in the phrase *Sinfonia concertante*, a title used from the late 18th century onwards to indicate an orchestral composition with two or more solo instruments.

Concertino

A *concertino* is a small group of solo instruments used in a *concerto grosso*, in contrast to the whole body of the orchestra – the *ripieno* players (see ‘Concerto grosso’). A *concertino* may also be a small concerto (see Concerto).

Concerto

A concerto is a piece of instrumental music that contrasts a solo instrument or a small group of solo instruments with the main body of the orchestra. In the earlier 17th century the word had a more general significance, but in the early 18th century it came to mean primarily a work thus described.

Concerto grosso

The *concerto grosso* developed towards the end of the 17th century, particularly with the works in this form by Corelli, followed by Handel and many other composers. A small group of soloists, often two violins, cello and harpsichord (the *concertino*), is contrasted with the whole string orchestra – the *ripieno* players. The *concerto grosso* may involve wind instruments as well as strings. The form has been revived by some 20th-century composers, at least nominally.

Consort

Consort, used in earlier English, indicates a group of instruments – as, for example, a consort of viols in the late 16th and early 17th centuries. A broken consort is a consort of mixed instruments – strings and wind.

Continuo

A *continuo* part, a regular feature of much instrumental music in the 17th and 18th centuries, was the part played by a keyboard player or performer on a chordal instrument, such as a lute or harp. The music comprised the bass line of a composition, generally with numbers to indicate the choice of chords, which the player would then fill out, with other melodic and contrapuntal embellishments. The *continuo* or *basso continuo* was a necessary part of instrumental music, but it gradually fell into disuse towards the end of the 18th century, while remaining an important element in the accompaniment of operatic recitative.

Contralto

(see 'Alto')

Cor anglais

The *cor anglais* is the 'English horn': a tenor oboe that sounds a fifth lower than it is written.

Cornet

The cornet is a valved brass instrument, resembling a trumpet but with a wider bore. It was used in the second quarter of the 19th century before the full development of the valved trumpet, but is now principally found in brass bands.

Cornetto

The *cornetto* or *cornett* is a wind instrument made of wood or ivory, or nowadays reproduced in fibre-glass. It has a cup-shaped mouthpiece, like other brass instruments, but finger-holes, like a recorder. It was much used in the 17th and earlier 18th centuries, often to support or even replace treble voices. The bass of the *cornetto* family is the serpent, once found in village church bands in England and now revived.

Counterpoint

Counterpoint is the combination of two or more melodic lines, the second or later additional melodies described as counterpoints to the first. If harmony is regarded as vertical, as it is in conventional notation, signifying the simultaneous sounding of notes in chords, counterpoint may be regarded as horizontal. The adjective from counterpoint is ‘contrapuntal’. The phrase ‘modal counterpoint’ indicates 16th-century counterpoint and the phrase ‘tonal counterpoint’ indicates the later Baroque counterpoint of Johann Sebastian Bach and his contemporaries.

Countertenor

A countertenor voice is that of a male alto. Sometimes a distinction is made between the two, the second indicating the English falsetto tradition and the first a natural voice of similar range.

Courante

The French *courante*, a triple-time dance movement found frequently in the Baroque dance suite, generally follows the *allemande*, the opening German dance. It is sometimes not distinguished from the Italian *corrente*, although the *corrente* is generally simpler in texture and rhythm than its French counterpart.

Crescendo

Crescendo (Italian: growing, becoming louder) is frequently used as a dynamic instruction to performers.

Cycle

A song cycle is a set of songs intended to be performed as a group, as in Schumann’s *Dichterliebe* (‘The Poet’s Love’) or Schubert’s *Winterreise* (‘Winter Journey’). The 19th-century Czech composer Smetana wrote a cycle of symphonic poems called *Má vlast* (‘My Country’).

Cymbals

Cymbals (= Italian: *piatti*; German: *Becken*; French: *cymbales*) are pairs of round metal plates, generally made of an alloy of tin and copper, which may be struck together. A single cymbal may be suspended and struck with a hard or soft stick. The instrument is of ancient origin, but its more modern use occurs first principally in the later 18th century, as part of the Turkish music used, for example, by Mozart in his German opera *Die Entführung aus dem Serail* ('The Abduction from the Seraglio'). It found much fuller and more varied use in the 19th and 20th centuries.

D**D**

D is a note in the scale (= Italian, French: *re*).

Da capo

Da capo (Italian: from the beginning), abbreviated to the letters *D.C.* at the end of a piece of music or a section of it, means that it should be played or sung again from the beginning (*Da capo al fine*) or from the beginning up to the sign (*Da capo al segno*). A *da capo* aria, often found in the later Baroque period, is an aria in three sections, the third an ornamented repetition of the first.

Decrescendo

Decrescendo (Italian: growing less) is used as a direction to performers, meaning becoming softer.

Diminuendo

Diminuendo (Italian: becoming less) is used as a direction to performers to play more softly.

Divertimento

A *divertimento* is an instrumental composition intended for entertainment, usually in a number of movements. The term is used particularly in the second half of the 18th century. Haydn described his first string quartets as *divertimenti* and the title is also used by Mozart and other composers of the period.

Divertissement

The French word *divertissement* is used in English principally to indicate the additional dance entertainment that is often a part of classical ballet. A well-known example would be the series of characteristic dances that entertain the heroine towards the end of Tchaikovsky's *Nutcracker*.

Double bass

The double bass is the largest and lowest of the orchestra's string instruments. It has generally four or five strings and its music sounds an octave (eight notes) lower than it is written. If, as often in music before 1800, the double bass plays the same music as the cello, the sound will be an octave lower.

Double bassoon

A double bassoon plays an octave lower than the bassoon.

Drum

The form of drum generally found in the orchestra is the kettledrum or, in incorrect Italian, *timpani* (incorrect in that the Italian singular *timpano* seldom appears in English usage). Other smaller and larger drums may also be used, including the snare drum, a smaller instrument with a vibrating strip that can be switched on or off, and the bass drum. *Timpani* are tunable, nowadays usually by means of pedals that loosen or tighten the drum-skin.

Duet

A duet is a piece of music written for two performers. On the piano such a piece would involve two players on one instrument.

Duo

A duo is a piece of music for two performers. Written for the piano such a piece would need two performers and two pianos. It is also the name for a group of two players.

Dynamics

Dynamics are the levels of sound, loud or soft, in a piece of music.

E**E**

E is a note in the scale (= Italian, French: *mi*).

Elegy

An elegy (= French: *élegie*) is a lament, either vocal or instrumental.

Entr'acte

As the word suggests, an *entr'acte* (= German: *Zwischenspiel*) is music between the acts of a play or opera.

English horn

(see 'Cor anglais')

Ensemble

The word ensemble is used in three senses: it may indicate the togetherness of a group of performers (if ensemble is poor, the players are not together); it may indicate part of an opera that involves a group of singers; or it may mean a group of performers.

Étude

An *étude* is a study, intended originally for the technical practice of the player. Chopin, Liszt and later composers elevated the *étude* into a significant piece of music, as opposed to a mere vehicle for exercise.

Exposition

The exposition in sonata form is the first section of the movement, in which the principal thematic material is announced. In the exposition of a fugue (a fugal exposition) the voices (= parts) enter one by one with the same subject; the exposition ends when all the voices have entered.

F

F

F is a note in the scale (= Italian, French: *fa*).

Fagott

Fagott (German) or *fagotto* (Italian) is the bassoon, the bass of the woodwind section in the orchestra (see 'Bassoon').

Fanfare

A fanfare is a flourish of trumpets or other similar instruments, used for military or ceremonial purposes, or music that conveys this impression.

Fantasy

Fantasy (= French: *fantaisie*; Italian: *fantasia*; German: *Fantasie*) is a relatively free form from the 16th and 17th centuries, in which a composer may exercise his musical fancy (usually in contrapuntal form). In later periods the word was used to describe a much freer form, as in the written improvisations for piano of this title by Mozart, or Beethoven's so-called 'Moonlight' Sonata, described by the composer as *Sonata quasi una fantasia* ('Sonata like a fantasia').

Fiddle

A fiddle is a violin, but the word is used either colloquially or to indicate a folk instrument. The Australian composer Percy Grainger, who objected to the use of words of Latin origin, used the word fiddle for violin, middle fiddle for viola and bass fiddle for cello, as part of his eccentric vocabulary of 'blue-eyed English'.

Flat

A flat is indicated by a sign derived from the letter b, showing that a note should be lowered by a semitone. In a more general sense music that is flat may simply be out of tune, its pitch below the accepted pitch.

Flautist

A flautist is a player of the flute.

Flute

The word flute may indicate a variety of wind instruments without reeds. The modern orchestra makes use of transverse flutes, augmented as necessary by a smaller transverse flute known as a

piccolo and very occasionally by a larger instrument, the alto or bass flute, pitched a fourth lower. The straight flute is known in English as a recorder (= French: *flûte à bec*; German: *Blockflöte*; Italian: *flauto dolce*) but was not used in the orchestra after the later Baroque period.

Folia (follia), La

La Folia (= Spanish: *Folia*; French: *Folie d'Espagne*) is a well-known dance tune popular from the 16th century or earlier and found in the work of composers such as Corelli (1653–1713), who used the theme for a set of variations forming a violin sonata, or later by Rachmaninov (1873–1943) in his incorrectly named *Variations on a Theme of Corelli*.

Forte

Forte (Italian: loud) is used in directions to performers. It appears in the superlative form *fortissimo* (very loud). The letter *f* is an abbreviation of *forte*, *ff* an abbreviation of *fortissimo*, with *fff* or more rarely *ffff* even louder.

Fortepiano

The word *fortepiano* (loud–soft) has effectively the same meaning as *pianoforte* (soft–loud), the full name of the piano, so called because of its hammer action and consequent ability to produce sounds both loud and soft, corresponding to the force applied to the keys. *Fortepiano* is generally used to indicate the earlier form of the piano, as it developed in the 18th century. A Mozart piano, for example, might be called a *fortepiano*. The instrument is smaller, more delicately incisive in tone than the modern instrument, and is in some respects more versatile.

Fugue

Fugue has been described as a texture rather than a form. It is, in essence, a contrapuntal composition. The normal fugue opens with a subject or theme in one voice or part. A second voice answers, with the same subject transposed and sometimes slightly altered, usually at the interval of a fifth; the first voice continues at the same time, with an accompaniment that may

have the character of a countersubject that will be used again as the piece progresses. Other voices enter one by one, each of them with the subject, the third in the form of the first entry, the fourth in the form of the answer in the second voice. A fugue may have as few as two voices (the word voice does not necessarily imply singing in this context) and seldom more than four. The subject announced at the beginning provides the chief melodic element in a fugue. When all the voices have entered, completing the so-called fugal exposition, there will be an 'episode': a bridge that leads to a further entry or series of entries answering each other, now in different keys. The fugue, as it had developed by the time of Johann Sebastian Bach, continues in this way, often making use of *stretto* (overlapping entries of the subject) and a pedal-point (a sustained note, usually below the other parts) as it nears the end. The fugue became an important form or texture in the Baroque period, reaching its height in the work of J.S. Bach in the first half of the 18th century. Later composers continued to write fugues (it was a form favoured by Mozart's wife Constanze), Beethoven including elaborate fugues in some of his later piano sonatas and a remarkable and challenging *Grosse Fuge* ('Great Fugue') as part of one of his later string quartets. The writing of fugue remains an important element in the technical training of composers.

G

G

G is a note in the musical scale (= French, Italian: *sol*).

Galliard

The *galliard* is a courtly dance of the late 16th and early 17th century in triple metre usually following a slower duple-metre *pavan*. The two dances are often found in instrumental compositions of the period, sometimes in suites.

Galop

The *galop* is a quick dance in duple metre, one of the most popular ballroom dances of the 19th century. The dance appears as a parody in Offenbach's operetta *Orpheus in the Underworld* in a can-can.

Gamba

Gamba (Italian: leg) is in English used colloquially to designate the *viola da gamba* or leg-viol. This bowed string instrument was popular from the 16th until the middle of the 18th century and held downwards, in a way similar to that of the modern cello (as opposed to the *viola da braccio* or arm-viol, the instrument of the violin family held on the arm or shoulder).

German dance

The German dance (= German: *Deutsche, Deutscher Tanz*) describes generally the triple-metre dances of the late 18th and early 19th century: the *Ländler* and the *Walzer* (waltz). There are examples of this dance in the work of Beethoven and Schubert.

Gigue

The *gigue* (= Italian: *giga*; English: jig) is a rapid dance normally in compound duple metre (the main beats divided into three rather than two). The *gigue* became the accepted final dance in the Baroque instrumental suite.

Giocoso

Giocoso (Italian: jocular, cheerful) is sometimes found as part of a tempo instruction to a performer, as in *allegro giocoso* ('fast and cheerful'). The same Italian adjective is used in the descriptive title of Mozart's opera *Don Giovanni*, a *dramma giocoso*.

Giusto

Giusto (Italian: just, exact) is found in tempo indications: for example, *allegro giusto* (as in the last movement of Schubert's 'Trout' Quintet) or *tempo giusto* (sometimes, as in Liszt, indicating a return to the original speed of the music after a freer passage).

Glissando

Derived from the French *glisser*, to slide, the Italianised word is used to describe sliding in music from one note to another. On the harp or the piano this is achieved by sliding the finger or fingers over the strings or keys; it can be achieved similarly on bowed string instruments and by other means on the trombone, clarinet, French horn and pedal timpani, among others.

Glockenspiel

The glockenspiel is a percussion instrument similar in form to the xylophone, but with metal rather than wooden bars for the notes. The instrument appeared only gradually in the concert hall and opera house and is found in Handel's oratorio *Saul* and elsewhere. Mozart made famous use of the glockenspiel in *Die Zauberflöte* ('The Magic Flute'), where it is a magic instrument for the comic bird-catcher Papageno. It is now a recognised if sparingly used instrument in the percussion section of the modern orchestra.

Gong

The gong is a percussion instrument originating in the East. In the modern orchestra it is usually found in the form of the large Chinese *tam-tam*. The gong appears in Western orchestral music in the late 18th century; sets of gongs of varying size add exotic colour to Puccini's oriental operas *Madama Butterfly* and *Turandot*.

Grave

Grave (Italian: slow, solemn) is used as an indication of tempo and mood, meaning slow and serious.

Grazioso

Grazia (Italian: grace) forms the Italian adjective *grazioso*, used as an indication of expression and of tempo, particularly in the 18th century.

Gregorian chant

(see 'Plainchant')

Guitar

The modern concert guitar is a plucked string instrument generally with six strings. It has a long history, in one form or another. In more recent times it became popular in Vienna in the early 19th century with the work of the Italian composer and guitarist Mauro Giuliani and in Paris with the Catalan Fernando Sor. In Spain it is, of course, the national instrument. The player Andrés Segovia had a strong influence on the form of the modern guitar, the repertoire of which now includes fine concertos by the composers Joaquín Rodrigo, Manuel Ponce, Villa-Lobos, Castelnuovo-Tedesco and others.

H**H**

The letter H is used in German to denote the English note B, while B in German signifies the English B flat. In the use of the letters of a word to form a musical motif, the presence of H allows a complete musical version of the name BACH (B flat – A – C – B = German: B – A – C – H), used by various composers, including Liszt. The Russian composer Dmitry Shostakovich used a musical cryptogram derived from the first letters of his name in German, DSCH, which becomes D – Es (= E flat) – C – H. This occurs in a number of his works as a kind of musical signature.

Habanera (= Havanaise)

The *habanera* is a Cuban dance from Havana, later introduced to Spain. One of the most famous examples is found in Bizet's Spanish opera *Carmen*, where Carmen herself sings a seductive *habanera*. Ravel includes one in his *Rapsodie espagnole* and also wrote a *Vocalise en forme de habanera*, while Debussy also makes use of the dance's characteristic rhythm.

Harmonica

The Western harmonica or mouth-organ is an invention of the early 19th century, inspired by the ancient Chinese bamboo mouth-organ, the *sheng*. The 20th-century chromatic harmonica, of which Larry Adler has been a leading exponent, has inspired a number of composers, including Vaughan Williams, who wrote a Romance for harmonica and orchestra.

Harmoniemusik

Harmoniemusik is music for wind band. In its more limited sense the term is used to signify music for wind bands or wind ensembles in the service of the nobility from the middle of the 18th century to the end of the third decade of the 19th century, and their popular counterparts. The *Harmonie*, the band itself (which varied in number from a duo to the frequently found sextet or octet or to an even larger number of players) had its counterpart in France and in England, as well as its successors among emigrants to the United States of America.

Harmonium

The harmonium, developed in the early 19th century from experiments in the last quarter of the century before, is a keyboard instrument that produces its sounds by means of air from bellows passing through free reeds – metal tongues that are made to vibrate. The instrument has a relatively small classical repertoire, its use either domestic or as a cheap substitute for the church organ. Dvořák wrote bagatelles for two violins, cello and harmonium, and Schoenberg made some use of the harmonium in chamber arrangements of works of his own and in versions of two waltzes by Johann Strauss.

Harmony

Harmony describes the simultaneous sounding of two or more notes and the technique governing the construction of such chords and their arrangement in a succession. Following the convention of writing music from left to right on a horizontal set of lines (stave or staff), harmony may be regarded as vertical, as opposed to counterpoint, which is horizontal. In other words harmony deals with chords (simultaneous sounds) and counterpoint with melody set against melody.

Harp

The harp is an instrument of great antiquity, represented from as early as 3000 BC in Sumeria. The form of the instrument has varied, but the modern double-action harp, a development of the early 19th century, is in general orchestral use. The strings are tuned in flats, starting from a bottom C flat, with seven pedals, each of which can change a given set of strings to a natural or a sharp. The C pedal, therefore, in its three positions, can make all the Cs on the instrument flat, natural or sharp. Other forms of harp survive. The Aeolian harp, with strings of the same length and pitch but of different thicknesses, was to be placed by an open window, its sounds produced by the wind blowing through the strings. Various forms of Celtic harp are still in use.

Harpsichord

The harpsichord (or *cembalo*) is a keyboard instrument with strings running from front to back of its wing-shaped horizontal box and soundboard. Unlike the piano and the earlier clavichord, which have hammers that strike the strings, the harpsichord has a mechanism by which the strings are plucked. The instrument seems to have existed in a simple form in the 14th century and assumed considerable importance from the early 16th until the fuller development of the pianoforte towards the end of the 18th century. Variations of dynamics on the harpsichord are possible through a) the use of stops that activate different lengths of string, b) the use of a muting *buff stop*, and c) the two manuals often found on the instrument. In addition to its

ubiquitous use in the music of the Baroque period, the harpsichord has also been used by modern composers, since its revival at the end of the 19th century.

Heldentenor

The heroic tenor or *Heldentenor* is a tenor with a quality of voice suited to the heroic roles of 19th-century French *grand opéra* and of the music-dramas of Wagner, as in the part of Tannhäuser in Wagner's opera of that name.

Horn

The horn takes its name from the horn of an animal, the original form of this wind instrument in ancient times. The instrument was long associated with hunting and as a means of military signalling. The instrument now generally known as the French horn developed in France in its familiar helical form, but by the early 18th century the horn, in one form or another, had come to be a frequent instrument in music for the church, the theatre and the chamber. The natural horn was able to play the notes of the harmonic series, modified by the use of the right hand in the bell of the instrument, and in different keys by the use of different crooks that changed the length of the tube and hence the length of the air column. The valve horn was developed in the first quarter of the 19th century, its two and later three valves making variations possible in the length of tube and hence in the pitch of the fundamental and harmonic series stemming from it; but the natural horn continued in use at the same time. The double horn was developed in the late 19th century and is now in common use. Concertos for the French horn include the four concertos by Mozart. In the Classical orchestra the two horns played a largely sustaining part. The modern orchestra normally has four French horns. The hunting associations of the horn led to its evocative use in Romantic music, as in Weber's opera *Der Freischütz* and in the same composer's opera *Oberon*, in which the horn has a magic role to play.

Hornpipe

The hornpipe is a rapid British dance that exists in various metres – triple, duple and quadruple.

In its earlier English form it is found in the keyboard suites and stage music of the English composer Henry Purcell, and in keyboard and orchestral movements by Handel. It later came to be popularly associated particularly with sailors in the so-called ‘Sailors’ Hornpipe’ derived from a fiddle tune.

Humoresque (= Humoreske)

Schumann was the first composer to use the title *Humoreske* for a relatively long work for piano, the humour of the title used rather in the sense of a ‘mood’, of one sort or another. The word later came to indicate much shorter pieces, such as the well-known G flat *Humoresque* by Dvořák, one of a set of eight.

Hymn

A hymn is a song of praise, whether to a god, saint or hero. The plainchant hymn has a place in the Divine Office. In Protestant Christian worship, where the hymn assumed considerable importance, after the chorales of Martin Luther and his followers, the metrical homophonic form dominated.

I

Impressionism

Impressionism was a term at first used mockingly to describe the work of the French painter Monet and his circle; they later made use of the word themselves. It was similarly used to describe an element of vagueness and imprecision coupled with a perceived excess of attention to colour in the early music of Debussy, who did not accept the criticism or the label, although his harmonic innovations and approach to composition have points in common with the ideals of Monet.

Impromptu

The word *impromptu* was first used as a title for a musical composition in 1822 by the Bohemian composer Vorišek, who applied it to six piano pieces; this was imitated by Schubert's publisher in naming a set of four piano pieces (which were then followed by four more, perhaps so named by the composer). Chopin used the title for four compositions in this seemingly improvised form, and there are further *impromptus* by other composers from that period onwards, generally, but not always, for a single instrument.

Improvisation

Improvisation was once a normal part of a performer's stock-in-trade. Many of the greatest composer-performers, from Bach to Mozart and Beethoven, were masters of improvisation, but in the 19th century this became a less common part of public performance. (It remained and remains, however, a necessary skill for a church organist, traditionally required to provide a musical accompaniment of varying length to liturgical ritual). In Baroque music the realisation of a figured bass, the improvisation of a keyboard part from a given series of chords, was a necessary musical accomplishment, while the improvisatory element in the addition of ornaments to a melodic part remained normal in opera and other kinds of solo performance.

Instrumentation

Instrumentation is generally used to mean orchestration, the art of writing music for instruments, or, alternatively, the actual scoring of a particular composition.

Interlude

In the theatre an interlude performs the same function as an *entr'acte*: music between acts or scenes, designed to bridge a gap. It may also be used to indicate music played or sung between two other works or two sections of a work.

Intermezzo

Earlier signifying a comic interlude inserted between the acts of an *opera seria*, the 19th-century *intermezzo* was often either a musical interlude in a larger composition or a piece of music in itself, often for solo piano. In this second sense it is used by Schumann and, later, Brahms in their piano music, while both Mendelssohn and Brahms use the word as a movement title in chamber music.

Interval

In music an interval is the distance in pitch between two notes, counted from the lower note upwards, with the lower note as the first of the interval. The violin, for example, is tuned in intervals of a fifth (G to D, D to A and A to E), the double bass in fourths (E to A, A to D and D to G). Harmonic intervals occur simultaneously, as when a violinist tunes the instrument, listening carefully to the sound of two adjacent strings played together. Melodic intervals occur between two notes played one after the other.

Intonation

Intonation is the exactness of pitch or lack of it in playing or singing. Collective intonation is that of a group of instruments, where slight individual variations in pitch can be lost in a generally more favourable effect.

Invention

The two-part ‘inventions’ of Johann Sebastian Bach are contrapuntal two-voice keyboard compositions, and the word is often understood in this sense, although it had a less precise meaning in earlier music.

Illesto tempo, l'

Illesto tempo, the same speed, is found as an instruction to the player to return to the previous speed of the music.

J

Jig

(see 'Gigue')

Jota

The *jota* is a traditional Spanish dance, transmuted into an orchestral composition by the Russian composer Glinka in his *Jota aragonesa*.

K

Kapelle

Chapel (= German: *Kapelle*; Italian: *cappella*; French: *chapelle*) is a musical establishment, generally of a king, prince or other ruler.

Kapellmeister

The *Kapellmeister* is the director of music (= Italian: *maestro di cappella*; French: *maître de chapelle*) within a musical establishment, either of a king or prince, or of an opera-house or municipality. The term *Kapellmeistermusik* has a pejorative implication, suggesting music that is correct but uninspired, a criticism widely if inaccurately applied to a number of 19th-century composers now subject to re-evaluation.

Key

Keys on a musical instrument are the levers which when depressed produce a particular pitch of note. The word may be applied to keyboard instruments such as the piano, the organ and the harpsichord, or to the metal keys on woodwind instruments such as the flute, oboe, clarinet and bassoon.

The key in which a piece of music is written indicates the scale used and the key-note or home-note, on the chord of which it must end. Not all music is in a key, since attempts have been made in the 20th century to extend music beyond the supposed limitations of key or tonality. It is, in any case, only the very simplest music that remains in one key throughout. Contrast is usually sought by changes of key during a composition, which will end in the key in which it began, although mode may change from major to minor (that is, a symphony in C minor may end with a movement in C major, after intervening movements in other keys). The Fifth Symphony of Beethoven, for example, is in C minor and opens with a movement in that key, followed by a slow movement in A flat major, a C minor third movement with a Trio section in C major, and a last movement in C major.

Key signature

The key signature is the presence of sharps or flats, or absence of either, at the beginning of a piece of music, indicating the sharps, flats and naturals belonging to the key of the music. Since a major or minor scale, the two now in common use, has a fixed order of tones and semitones (whole steps and half steps), these can only be preserved when there is a change of key-note by the addition of sharps or flats. In the major scale, for example, there are semitones or half steps between the third and fourth degrees and seventh and eighth degrees of the scale. In the scale of C major, played on the white notes of the piano, these semitones fall between E and F and between B and C, a fact apparent from the piano keyboard, where there is no black key between the notes that form these pairs. To keep the same pattern in the scale of G, the note F must be raised to F sharp, so that there is still a semitone between the seventh and eighth notes of the scale. In major keys, each key with an extra sharp starts on a key-note a fifth higher, while the keys with flats are in a descending order of fifths; i.e. C major itself has no sharps, G has one sharp, D two, A three, E four, B five, F sharp six and C sharp major seven, each new sharp the seventh note of the scale. *Descending* in fifths, C major has no flats, F has one flat, B flat two flats, E flat three, A flat four, D flat five, G flat six and C flat seven, each new flat the fourth note of the scale.

Konzertmeister

The leader of an orchestra (that is, the principal first violin) is known in German as a *Konzertmeister* and in the United States as a concertmaster, the latter term now finding more general favour in other English-speaking countries, apart from Great Britain, where the word leader is still largely preferred.

L

Lament

Dirges or laments are an important element in primitive musical practice in mourning the dead or at other moments of parting. One of the most important and influential laments of Western music is Monteverdi's *Lament of Arianna* (= Ariadne), abandoned by Theseus on the island of Naxos, where she became a follower of the god Dionysus. This is the only surviving part of a lost opera of 1608. The lament was much imitated, not least by the English composer Henry Purcell in the lament sung by Dido, betrayed by her lover Aeneas, in the short opera *Dido and Aeneas*.

Lamentations

The *Lamentations of Jeremiah* form part of the Catholic liturgy of Holy Week, the week before Easter, traditionally chanted but from the middle of the 15th century providing material for polyphonic setting.

Ländler

The *Ländler* is an Austrian country dance in a slow triple metre, a precursor of the waltz.

Largo

Largo (Italian: broad, wide, large and consequently slow) is frequently used as an instruction to performers. *Larghetto* is a diminutive form, meaning slowish but not as slow as *Largo*. Handel's *Largo*, an aria from his opera *Serse*, is in fact marked *larghetto*, although this does not seem to affect its speed in popular performance.

Legato

Legato (Italian: smooth) is used as an instruction to performers. It is the opposite of *staccato*, which indicates a shortening and consequent detaching of notes.

Leggero (Leggiero)

Leggero (Italian: light; = French: *léger*) and is used as a direction to performers.

Legno

Legno (Italian: wood), appears in the phrase *col legno* ('with the wood') an instruction to string players to hit the strings with the back of the bow. Examples of *col legno* are found in the *Danse macabre* of Saint-Saëns and at the opening of Holst's *The Planets*.

Leitmotif

The *leitmotif* (= German: *Leitmotiv*) is particularly associated with the music-dramas of Wagner, although the practice has a longer history. The leading motive is a theme or part of a theme, associated in the work of Wagner with a character, idea or event, and forming in his music-dramas an essential element in their construction.

Lento

Lento (Italian: slow; = French: *lent*, *lentement*) is used in instructions to performers. Negatively some French composers, notably Couperin, use the direction *sans lenteur* ('without slowness').

Libretto

The libretto (Italian: little book) is the text of an opera or similar vocal work, originally issued in a small printed book.

Lied

Lied (German: song), *Lieder* in the plural, is used more specifically to indicate songs in the great German tradition of song-writing exemplified by the work of Schubert, Schumann, Brahms, Hugo Wolf, Richard Strauss and others. It should not be confused with *Leid*, meaning sorrow, as in Kreisler's *Liebesleid* ('The Sorrow of Love').

Loure

The *loure* is a French dance of the 17th and 18th centuries, the name derived from a bagpipe used in Normandy. The dance is usually in 6/4 time and has been described as a slow *gigue*. Examples are found in Bach's E major Partita for unaccompanied violin and in the fifth of his *French Suites*.

Lute

The lute, a plucked string instrument popular from the Middle Ages until the 18th century and now revived, came originally from the East, its name derived from the Arabic *ud*. It existed in many different forms and in its Western form is usually pear-shaped, with a flat belly and central soundhole or rose. Its neck has frets, pieces of gut tied to mark the notes on the fingerboard, and its peg-box is generally bent back to form a right angle with the neck. The number of strings has varied, although the six-string lute was common. The lute was one of the most popular instruments in the time of Shakespeare, when the leading performer was John Dowland, who wrote songs with lute accompaniment. In the first half of the 18th century Johann Sebastian Bach wrote for the instrument, of which one of the leading exponents and composers was Sylvius Leopold Weiss. A player of the lute is a lutenist, or, less commonly,

lutanist. The meaning of *luthier*, originally a maker of lutes, has been extended to cover makers of all string instruments.

Lyre

The lyre, the symbol of a musician in Western cultural tradition, is an ancient instrument, found in characteristic form in ancient Greece, where it was the instrument of Apollo. Similar instruments, with strings stretched from a cross-bar to a lower sound-box, to be held in the left arm and plucked with the right hand, are found in other cultures.

M

Madrigal

Originally a form of vocal composition of 14th-century Italy, the madrigal became, in the 16th and 17th centuries, a favourite form of part-song, stemming first from Italy. In England the madrigal became popular in the last two decades of the 16th century in adaptations of Italian compositions and in new works by English composers.

Maestoso

Maestoso (Italian: majestic) is used to suggest a majestic manner of performance, either in mood or speed.

Magnificat

The *Magnificat* is the canticle drawn from the biblical words attributed to the Mother of Christ, 'My soul doth magnify the Lord'. It forms part of the evening service of *Vespers*, in the Divine Office of the Catholic liturgy, and thus appears in composed settings. As part of the evening service of the Church of England it has similarly been subjected to musical treatment. There are

notable settings in the early 17th century by Monteverdi and a hundred years later by Johann Sebastian Bach and Vivaldi, among many others.

Major

Major (Latin: greater) is used in musical terminology to describe a form of scale that corresponds to the Ionian mode, the scale on the white notes of the keyboard from C to C. The intervals between the first note or tonic (key-note) and the second, third, sixth and seventh degrees of the major scale are described as major (that is, C to D, a major second; C to E, a major third; C to A, a major sixth; C to B, a major seventh). A major chord or major triad consists of a bottom note with a note a major third above, and, optionally, a note a perfect fifth above the bottom note. In this way the chord or triad C – E – G is described as major.

Malagueña

A *malagueña* is a Spanish dance from the region of Málaga. The word is later used to indicate a form of Spanish gypsy song. There is an example of the mood and rhythm of the *malagueña* in Ravel's *Rapsodie espagnole*.

Mandolin

The mandolin, a plucked string instrument similar to the lute, exists in various forms. It has fixed metal frets and metal strings in pairs. The prevalent method of playing is *tremolando*, the notes rapidly repeated with a plectrum. It has been used in opera, notably in Verdi's *Otello* and in *Falstaff*, and in the concert hall in Mahler's Symphonies Nos 7 and 8.

Manual

The manual is a keyboard for the hands, the word used for instruments such as the organ or harpsichord that often have more than one keyboard. It is opposed to the pedal-board found generally on the organ and much more rarely on the harpsichord or fortepiano.

Marimba

The marimba is a form of resonating xylophone occasionally used in the Western orchestra in compositions of the 20th century.

Mass

The Mass, the Eucharist of Catholic worship (= Latin: *Missa*; Italian: *Messa*; French and German: *Messe*), has long provided texts for musical setting. The Ordinary of the Mass, the normally recurrent parts of the liturgy, consists of the *Kyrie eleison* ('Lord have mercy'), *Gloria* ('Glory be to God in the highest'), *Credo* ('I believe'), *Sanctus* ('Holy, holy, holy'), *Benedictus* ('Blessed be he who comes in the name of the Lord') and the *Agnus Dei* ('Lamb of God'). These are the texts most often set. The Proper of the Mass changes from day to day, according to the season or the occasion. The texts of the Proper are less often set, except for texts that may be used with some frequency.

Mazurka

The *mazurka* is a Polish dance, transformed by Chopin in some 50 piano pieces with this name.

Measure

A measure is, in English, a bar, in the sense of the music written between the vertical bar-lines drawn on the staff to mark the metrical units of a piece of music (see also 'bar').

Mélodie

The French art-songs of the 19th and 20th centuries are known as *mélodies*, the counterpart of the German *Lieder*.

Melodrama

A melodrama is a drama with musical accompaniment and interludes, although the word has

come to have a different popular meaning in English. In the technical sense of the word, Bizet's collaboration with Alphonse Daudet in *L'Arlésienne* is a melodrama, and the word is used to describe the grave-digging scene in Beethoven's opera *Fidelio*.

Meno

Meno (Italian: less) is used in musical directions to qualify other words, as in *meno mosso* ('with less movement').

Mesto

Mesto (Italian: sad) is used in directions to performers as an indication of mood, as in the slow movement of the Horn Trio of Brahms, which is marked *Adagio mesto*.

Metamorphosis

Metamorphosis, change of shape, is used particularly in the sense of thematic metamorphosis: the transformation of thematic elements used by composers such as Liszt (a procedure unkindly satirised by one contemporary critic as the life and adventures of a theme).

Metre

(See 'time')

Metronome

The metronome is a device formerly based on the principle of the pendulum, but now controlled more often by electronic means, which measures the equal beats of a piece of music; it is used by players as a guide. The metronome mark of 60 indicates one beat a second, 120 is twice as fast and 240 twice as fast again. The principle was based on the work of Galileo, but the most frequently found clockwork metronome was devised in Vienna by Beethoven's contemporary and, briefly, collaborator Count Maelzel.

Mezzo

Mezzo (Italian: half) is found particularly in the compound words *mezzo-forte* ('half loud', represented by the letters *mf*), and *mezzo-piano* ('half soft', represented by the letters *mp*). *Mezzo* can also serve as a colloquial abbreviation for *mezzo-soprano*, the female voice that employs a generally lower register than a soprano and consequently is often, in opera, given the parts of confidante, nurse or mother – secondary roles to the heroine, who is usually a soprano. The instruction *mezza voce* directs a singer to sing with a controlled tone. The instruction can also occur in instrumental music.

Minor

Minor (Latin: smaller) is used in musical terminology to describe a form of scale that corresponds, in its natural form, to the Aeolian mode: the scale on the white notes of the keyboard from A to A. Two other forms of the minor scale are commonly used: the melodic minor and the harmonic minor. The melodic minor scale is a form of minor scale that uses the natural minor form descending, but sharpens the sixth and seventh degrees when ascending. The harmonic minor scale uses the natural minor with a sharpened seventh degree when ascending and descending. The intervals between the first note or tonic (key-note) and the third, sixth and seventh degrees of the natural minor scale are described as minor (that is, C to E flat, a minor third; C to A flat, a minor sixth; C to B flat, a minor seventh). C to D flat forms a minor second. A minor chord or minor triad consists of a bottom note with a note a minor third above, and, optionally, a note a perfect fifth above the bottom note. In this way the chord or triad C – E flat – G is described as minor.

Minstrel

The word minstrel has been used loosely to indicate a musical entertainer, providing his own accompaniment to his singing. The medieval minstrel, a secular musician, flourished between the 13th and 15th century, generally as an itinerant singer.

Minuet

A minuet (= French: *menuet*; German: *Menuett*; Italian: *minuetto*) is a triple-metre French dance popular from the second half of the 17th until at least the end of the 18th century. It appears as an occasional element of the Baroque instrumental suite and later as a movement in the pre-Classical and Classical symphony and allied forms, gradually replaced by the scherzo. The minuet usually has a complementary trio (a contrasting section in similar metre).

Miserere

Miserere (Latin: have mercy) is the first word of Psalms 50 (51), 55 (56) and 56 (57), and the word appears on numerous occasions in Latin liturgical texts. There is a famous setting of Psalm 50 (= 51 in the Hebrew and English Psalter) by the early-17th-century Italian composer Gregorio Allegri, the property of the Papal Chapel, written down from memory by Mozart at the age of 14 during his visit to Rome in 1770.

Missa

The Latin word *Missa*, the Catholic Mass or Eucharist, is found in the title of many polyphonic settings of the liturgical texts. The phrase *Missa brevis* ('short Mass') was at first used to indicate a Mass with shorter musical settings of the Ordinary. It later came to be used on occasion for settings that included only the first two parts of the Ordinary of the Mass: the *Kyrie* and the *Gloria*. Mass titles, particularly in the 16th century, are often distinguished by the musical material from which they are derived, sacred or secular, as in *Missa Adieu mes amours*, or *Missa Ave Regina*. The *Missa Papae Marcelli* ('Mass of Pope Marcellus') is a setting of the Mass written by Palestrina supposedly to preserve polyphony from condemnation by the Council of Trent.

Mode

Modal scales are found in various forms. Plainchant, the traditional music of the Catholic liturgy, makes use of eight modes, the church modes, with names derived from very different,

earlier Greek modes. The first church mode is the *Dorian*, the third the *Phrygian*, the fifth the *Lydian* and the seventh the *Mixolydian*. These are the so-called ‘authentic’ modes, their range from D to D, E to E, F to F and G to G respectively. Each authentic mode has an associated ‘plagal’ mode which uses the same final note but within an octave range that starts a fourth below the final and extends a fifth above it. These plagal modes take the Greek prefix *hypo-*, as in *Hypodorian*, *Hypophrygian*, *Hypolydian* and *Hypomixolydian*. Theorists later distinguished two further pairs of authentic and plagal modes, the *Aeolian*, A to A, and the *Ionian*, C to C. The *Locrian* mode, B to B, is inaccurately named, but was distinguished in the 16th century as *Hyperaeolian*. Early polyphony, reaching a height of perfection in the 16th century, is modal, and its techniques continue to be studied as modal counterpoint, a necessary element in the training of a musician. These listed modes and a variety of other modes may be distinguished in folk-music, while composers of the 20th century have constructed their own synthetic scales or modes.

Moderato

Moderato (Italian: moderate) is used as an indication of the speed to be adopted by a performer. It may be used to qualify other adjectives: e.g. *allegro moderato*.

Molto

Molto (Italian: much, very) is often found in directions to performers, as in *allegro molto* (or *allegro di molto*), *molto vivace* or *molto piano*.

Mosso

Mosso (Italian: moved, agitated) is generally found in the phrases *più mosso* (faster) and *meno mosso*, (slower).

Motet

A motet is generally a choral composition for church use but using texts that are not necessarily a part of the liturgy. It is the Catholic equivalent of the anthem of the Church of England. Motets appear in very different forms from the 13th century onwards.

Motif

The word *motif*, coined from French, is used in English instead of the German *Motiv*, or English and American motive. It may be defined as a recognisable thematic particle, a group of notes that has a recognisable thematic character; hence it is longer than a figure, the shortest recognisable element.

Moto

Moto (Italian: motion, movement) is found in the direction *con moto* ('with movement' – i.e. fast). A *moto perpetuo* is a rapid piece that gives the impression of perpetual motion, as in the *Allegro de concert* of Paganini or the last movement of Ravel's Violin Sonata.

Movement

A movement is a section of a more extended work that is more or less complete in itself. Occasionally movements are linked together, either through the choice of a final inconclusive chord or by a linking note, as in the first and second movement of Mendelssohn's Violin Concerto.

Mute

A mute (= Italian: *sordino*; French: *sourdine*; German: *Dämpfer*) is used to muffle the sound of an instrument. Mutes work by controlling the vibration of the bridge on a string instrument or muffling the sound by placing an object in the bell of a brass instrument.

N

Nachtmusik

Nachtmusik (German: night-music) is best known from Mozart's serenade *Eine kleine Nachtmusik* ('A Little Night Music').

Natural

The adjective 'natural' indicates a note that is neither sharpened nor flattened; a sign called a natural is placed next to a note to indicate the cancelling of a previous sharp or flat. The adjective is also used to describe the horn or trumpet without valves.

Neoclassical

Neoclassical style in music indicates a 20th-century eclectic return by some composers to various styles and forms of earlier periods, whether Classical or Baroque. The style is exemplified in the score for the ballet *Pulcinella* by Stravinsky or by the same composer's opera *The Rake's Progress*.

Nocturne

A nocturne is a night-piece, music that evokes a nocturnal mood. It was developed as a form of solo piano music by the Irish pianist and composer John Field in the early 19th century, leading to its notable use by Chopin. The title has been used more recently by other composers for both instrumental and vocal compositions.

Nonet

A nonet is a piece for nine performers or the name for a group of nine performers.

Notation

Notation is the method of writing music down, practices of which have varied during the course of history. Staff notation is the conventional notation that makes use of the five-line staff or stave, while some recent composers have employed systems of graphic notation to indicate their more varied requirements, often needing detailed explanations in a preface to the score. Notation is inevitably imprecise, providing a guide of varying accuracy for performers who must additionally draw on stylistic tradition.

Note

A note in English is either a single sound or its representation in notation. American English refers to a single sound as a tone, following German practice.

**Obbligato**

Obbligato (Italian: obligatory) is often used virtually as a noun in English, in spite of its derivation. It is used to indicate an additional instrumental part that cannot be omitted, particularly when a solo instrument adds an accompanying melody in some Baroque vocal forms. There is, for example, a well-known violin *obbligato* to the mezzo-soprano aria *Laudamus te*, in J.S. Bach's B minor Mass.

Oboe

The oboe is a double-reed instrument and an important part of the woodwind section of the modern orchestra. The mechanism of its keys underwent considerable development in the 19th century. In earlier times it formed an important part of the outdoor military band, but the Western symphony orchestra normally uses a pair of instruments. The *oboe d'amore* is the

alto of the oboe family, used in the Baroque period, and the tenor is found in the *cor anglais* or, in the mid-18th century, the *oboe da caccia*. The tone of the instrument, much affected by different methods of cutting the reeds, can impart a characteristic sound to a whole orchestra.

Octave

The octave is an interval of an eighth, as for example from the note C to C or D to D. The first note can have a sharp or flat providing the last note has the corresponding sharp or flat (i.e. C sharp to C sharp).

Octet

An octet is a composition for eight performers or the name for a group of eight performers.

Ondes martenot

The *ondes martenot*, an electronic instrument invented by the French musician Maurice Martenot, produces single sounds by means of a keyboard that controls the frequencies from an oscillator. It has a wide range and offers the possibility of *glissando*. It became popular among French composers, including Milhaud, Honegger, Koechlin, Schmitt, Ibert, Jolivet, Messiaen and Boulez. Varèse also wrote for it, as he did for the less versatile electronic instrument, the theremin.

Opera

An opera is a drama in which most of the actors sing all or most of their parts. The form developed at the end of the 16th century in Italy, from where it spread to other regions of Europe, although it never became a regular part of London musical life until the early 18th century. Internationally Italian opera has proved immensely important and popular, while opera in France underwent independent development in the later 17th century under the Italian-born composer Lully. The 19th century brought particular developments in German

Romantic opera and in the innovative music-dramas of Wagner. The word opera covers a wide variety of musico-dramatic forms, from the *Orfeo* of Monteverdi to the *Dreigroschenoper* ('The Threepenny Opera') of Kurt Weill and Berthold Brecht of 1928, derived from the English anti-heroic *Beggar's Opera* two centuries earlier.

Opéra bouffe

Opéra bouffe is the French term for comic operetta of composers such as Offenbach in 19th-century France.

Opera buffa

Opera buffa is Italian comic opera, particularly in the form it took in early-18th-century Italy.

Opéra comique

French *opéra comique*, originally purely comic and later more sentimental in mood, included spoken dialogue, interspersed with songs.

Opera seria

Opera seria was the form of Italian serious opera that held sway from the reforms of the early 18th century for a hundred years. It came to be governed by strict rules as to subject and structure, and underwent reform in the interests of greater realism in the second half of the 18th century thanks to the composer Gluck.

Operetta

Operetta is light opera, a development largely of the 19th century, exemplified in the work of Offenbach in France and Johann Strauss the younger in Vienna.

Opus

Opus (Latin: work) is generally used in the listing of a composer's works by *opus* numbers,

usually abbreviated to 'Op.'. Since the Latin plural *opera* would lead to unnecessary confusion it is best avoided, although the alternative 'opus' remains an unsatisfactory substitute. Opus numbers are not always a guide to the date of composition or even to the date of publication.

Oratorio

Oratorio has its origin in the musical performances used by the followers of St Philip Neri, the Oratorians, a religious order founded in 1575, although it has a possible remoter origin in the liturgical drama of the Middle Ages. Forms of oratorio vary, but it remains primarily a work in which religious texts, often with a narrative content, are set for performance by singers and instruments. The oratorio underwent various developments throughout Europe, involving the 17th-century composer Carissimi and his successors in Italy and Charpentier in France; later, Telemann and others in Germany; and, above all, Handel in the English oratorio of the early 18th century.

Orchestra

The orchestra, the dancing place of the ancient Greek theatre, came, in the early 18th century, to mean a group of instrumental performers of varied number (although this meaning still met with objections at the time). The size and composition of the orchestra has differed from century to century, but during the course of the 17th century the string section developed as a five-part and later as a four-part section: first violins, second violins, violas, and cellos and double basses, the last two playing the same part (although the double basses would sound an octave lower). In the later 18th century it became usual to have in the orchestra an additional pair of French horns and a pair of oboes, doubling flute as necessary, with a bassoon doubling the bass. By the end of the 18th century a larger ensemble that included when necessary a pair of trumpets and drums was usual. In the 19th century clarinets, already used occasionally by Mozart and Haydn, became a regular part of the woodwind section, in addition to flutes, oboes and bassoons. The brass section came to include trombones, instruments earlier used for special purposes only, as well as trumpets, to be extended to instruments of lower range during

the century. The 20th century brought an extension of the percussion section. The number of players involved in a full symphony orchestra has grown very considerably, to over 60 string players and a possible 40 or more wind and percussion players. This compares with Mozart's Salzburg orchestra of 23 string players and a dozen or so wind players, and the orchestras of less prosperous princedoms, which might employ much smaller forces, of a dozen or fewer string players and four or five wind players.

Orchestration

Orchestration is the art of arranging music for the orchestra or the way in which this is done.

Organ

The organ is a keyboard instrument in which the sound is produced by air passing through pipes of various size and construction to give a wide variety of pitches and timbres. The instrument has its probable Western origin in the Hellenistic period, with the water-organ of Alexandria. Varying in size and mechanical efficiency, the organ had by the later 17th century given rise to an important school of performance, leading directly to the achievement of Johann Sebastian Bach in the first half of the 18th century. Technical developments have taken place since then, giving still greater versatility to the 'king of instruments'.

Ostinato

Ostinato (Italian: obstinate) indicates a part that repeats the same rhythm or melodic element. The *basso ostinato* or *ostinato* bass occurs in Baroque arias where a melody is set over a repeated bass pattern. *Ostinato* is used by the Bavarian composer Carl Orff in his instrumental teaching methods, where it may form a basis for improvisation by pupils.

Overture

The overture (= French: *ouverture*; German: *Ouvertüre*; Italian: *sinfonia*) is an introductory

piece, often designed to initiate an opera or other dramatic work. The late-17th-century French overture of Lully opens with a slow section in dotted (uneven) rhythm, followed by a fugal section, before the return of the slow opening. The Italian overture provides the origin of the symphony, with two fast movements framing a central slow movement. The word *Ouverture* or *overture* is sometimes used to mean an orchestral suite, as in the four orchestral suites of J.S. Bach. In the 19th century the overture became also an independent composition, a concert movement, often with literary or geographical associations (or an occasional connotation). Early examples of these are Mendelssohn's overture *A Midsummer Night's Dream* and the programmatic overtures of Berlioz.

P

Pantomime

Although a pantomime in Britain has come to indicate a children's Christmas entertainment, making use of traditional and topical elements in a mixture of fairy-story, comic routine and popular song, the word originally indicated a performance entirely in mime, in this sense having a long history. In this second and original sense pantomime is sometimes found as part of a descriptive title of a musical work or part of a work originally so intended.

Part

A part may indicate the line or music intended for a particular performer. Earlier choral music, for example, was written in separate part-books, one for each part (as is the modern practice with orchestral parts), rather than in the full vocal score now usual. The art of part-writing – or, in American, voice-leading – is the art of writing simultaneous parts according to the established rules of harmony. A part-song is a vocal work in which different voices are used, as distinct from a song in which all sing the same melody.

Partita

Partita is another word for suite, used, for example, by J.S. Bach in the title of a set of keyboard suites or in the three partitas for unaccompanied violin.

Passacaglia

The *passacaglia* is a Baroque dance variation form on a short melodic formula usually occurring in the bass. It is similar in form to the *chaconne*, in which a recurrent bass pattern forms the basis of the composition, implying a recurrent harmonic progression. The two forms are sometimes confused by composers. Famous examples of the *passacaglia* include Johann Sebastian Bach's C minor Passacaglia for the organ. Something of the form appears in the last movement of the Fourth Symphony of Brahms, and they occur in Berg's opera *Wozzeck* and in Britten's opera *Peter Grimes*.

Passion

The four accounts of the suffering and death of Christ, as given in the first four books of the New Testament, were customarily sung during the Catholic rites of Holy Week to plainchant, with a division of parts where direct speech is involved. It became customary in the 15th century to allow the singing of the parts of the crowd (= Latin: *turba*) in the biblical narrative in polyphonic settings, and there was a gradual extension of the polyphonic element in the next century. The best-known settings of the Passion are the surviving Lutheran settings by J.S. Bach of the accounts of the Passion in the Gospels of St Matthew and St John.

Pastorale

Pastorale is a musical expression of a genre familiar in European literature from Hellenistic times or earlier, an idealisation of the rural, in literary form, in the lives and loves (often fatal) of shepherds and shepherdesses, and then, by extension, of the country in general. The word may be used as the title of a piece of music suggesting a rural idyll. In Italy it was associated

particularly with the dance-form the *siciliano*, used to suggest the scene of shepherds in the fields near Bethlehem at the birth of Christ. Such pastoral movements formed part of the Christmas concertos of Corelli and his contemporaries and imitators. Adjectivally used, the 'Pastoral' Symphony of Beethoven, in true Wordsworthian fashion, offers emotions experienced on a visit to the country, recollected in what passed for tranquillity in his life.

Pavan

The *pavan* (= French: *pavane*), a stately duple-metre dance of the 16th and early 17th centuries, appears in various English spellings: *paven*, *pavin* and other forms. Coupled with the quicker triple-metre *galliard*, it was among the most popular dances of the time. The origin of the word is attributed either to the Italian town of Padua or to the peacock (= Italian: *pavone*). Well-known examples include the English composer John Dowland's *Lachrimae, or Seaven Teares Figured in Seaven Passionate Pavans* or Ravel's nostalgic *Pavane pour une infante défunte* ('Pavan for a Dead Infanta').

Pentatonic

The pentatonic or five-note scale is formed by the black notes of the keyboard, or the white notes C, D, E, G and A: two whole tones, a minor third and a whole tone. This form of scale is the basis of folk melodies in many countries, from China to Scotland, and occasionally occurs, in passing at least, in the work of 20th-century composers. It is an important element in the educational music of Carl Orff and in the choral method of the Hungarian composer Zoltán Kodály.

Percussion

The percussion section of the orchestra includes all instruments that are played by being struck, including the piano and celesta. Originally consisting of a pair of kettledrums or timpani, appearing normally with a pair of trumpets, the percussion section was significantly enlarged in

the later 18th century with the allegedly Turkish fashion of the time, involving the occasional use of bass drum, cymbals and triangle in an imitation of the Janissary band. Liszt shocked audiences by including a triangle in the orchestration of a piano concerto (dubbed a triangle concerto by a hostile critic), and gradually other percussion instruments were added for occasional effects, including even, by Erik Satie, the typewriter.

Performance practice

Performance practice or performing practice (= German: *Aufführungspraxis*) indicates the attempt to perform music in the way envisaged originally by the composer. The second half of the 20th century has brought a significant interest in musicology as well as the technology and scholarship necessary to the construction of copies of earlier instruments and to the study of methods of performance on these instruments. The study of performance practice extends from the study of music of the earliest periods to that of relatively recent periods in the 19th and early 20th century.

Philharmonic

The adjective philharmonic and noun philharmonia are generally used as adopted titles by orchestras or by music-loving societies of one sort or another. The words have no other technical meaning.

Phrase

A phrase in music, on the analogy of syntactical use, is a recognisable musical unit, generally ending in a cadence of some kind, and forming part of a period or sentence. Phrasing in performance has a less precise use, indicating the correct grouping of notes, whether as phrases in the technical sense or in smaller distinct units, corresponding to the various possible syntactical uses of punctuation.

Piano

Piano (Italian: soft) is generally represented by the letter *p* in directions to performers. *Pianissimo*, represented by *pp*, means very soft. Addition of further letters *p* indicates greater degrees of softness, as in Tchaikovsky's Sixth Symphony, where an excessive *pppppp* is used.

Pianoforte

The *pianoforte*, known generally as the piano, was developed during the 18th century. A keyboard instrument, it is distinguished from the harpsichord by its hammer action, with hammers striking the strings when keys are depressed. Dynamic change is possible by applying more or less force to the keys. The instrument underwent a number of technical changes during the century and in the years following became the most popular instrument of domestic entertainment.

Piano trio, quartet, quintet

Piano trio, piano quartet and piano quintet indicate works for the piano with varying numbers of string instruments. The piano trio is scored for piano, violin and cello, the piano quartet for piano, violin, viola and cello, and the piano quintet for piano, two violins, viola and cello.

Piccolo

The *piccolo* (Italian: small) is the small flute, pitched an octave higher than the ordinary flute. Adjectivally the word may be applied to other instruments or groups, as in *coro piccolo* ('small chorus'). The *violino piccolo*, a small violin, is used by J.S. Bach in the First 'Brandenburg' Concerto, where it is to be tuned a third higher.

Pitch

The pitch of a note accords to the frequency of its vibrations. The exact pitch of notes has varied over the years and nowadays differs to some extent between continent and continent or

even between orchestra and orchestra. Earlier pitches were generally lower, but not necessarily standardised. ‘Perfect pitch’ is the ability to distinguish the pitch of a note, according to generally accepted nomenclature. Relative pitch is the ability to distinguish the pitch of one note with relation to another, given note.

Più

Più (Italian: more) is found in directions to performers, as in *più forte* (‘louder’) or *più lento* (‘slower’).

Pizzicato

Pizzicato (Italian: plucked) is a direction to performers on string instruments to pluck the strings. A return to the use of the bow is indicated by the word *arco*, bow. *Pizzicato* notes on the violin, viola and cello are normally plucked with the index finger of the right hand. The great violinist Paganini, however, introduced the technique of left-hand *pizzicato* for occasional use, notably in one of the variations of his 24th Caprice, where it produces a very special effect.

Plainchant

Plainchant is the traditional monodic chant of the Catholic and Eastern Christian liturgies. It is often known as Gregorian chant, after Pope Gregory the Great, St Gregory, who largely but not completely standardised plainchant in Western Europe at the end of the sixth century. This form of chant is free in rhythm, following the words of the liturgical texts, and is modal, using the scales of the eight church modes. In its long history it has undergone various reforms, revisions and attempts at restoration.

Poco

Poco (Italian: little) is found in directions to performers, as in *poco allegro* (although *un poco allegro*, ‘a little fast’, would be more accurate). *Poco*, in fact, is commonly used meaning *un poco* (‘a little’).

Polacca

Polacca ('Polish'), appears often in the phrase *Alla polacca* ('in the Polish manner'), as in the last movement of the First 'Brandenburg' Concerto of Johann Sebastian Bach.

Polka

The *polka*, a Bohemian dance, became one of the most popular ballroom dances of the 19th century, its title a possible reference to Poland. It is used by Smetana in his Czech opera *The Bartered Bride* and elsewhere, and in William Walton's *jeu d'esprit Façade*.

Polonaise

The *polonaise* is a Polish dance in triple metre. Although the title is found in J.S. Bach's *French Suite No. 6* and elsewhere in the earlier 18th century, the form is best known from the piano pieces written by Chopin a hundred years later, works that elevated the original dance to a higher level while capturing the current spirit of Polish nationalism.

Polyphony

Polyphony is the writing of music in many parts or in more than one part, with reference in particular to contrapuntal practices. Monody or monophony are possible opposites.

Post horn

The post horn is a relatively simple kind of horn once played by postilions as a signal of the departure, arrival or approach of a coach. Mozart made brief use of the instrument in his Post Horn Serenade, and its sound was imitated by various composers, including J.S. Bach in his harpsichord *Capriccio on the Departure of His Beloved Brother*, which includes a Postilion Aria and a fugue on the sound of the post horn.

Postlude

A postlude is played at the end of a piece and indicates, in particular, the additional piano phrases that may appear at the end of a song, after the singer has stopped. The word is more widely used to describe the closing section of a work or to indicate a piece of music to be played as the conclusion of a ceremony (the opposite of a prelude).

Prelude

A prelude (= Latin: *praeludium*, *praeambulum*; French: *prélude*; German: *Vorspiel*) is a movement or section of a work that comes before another movement or section of a work, although the word has also been used for short independent pieces that may stand alone, or even for more extended works, such as Debussy's *Prélude à l'après-midi d'un faune*.

Presto

Presto (Italian: fast) is used frequently as a direction to performers. An even faster speed is indicated by the superlative *prestissimo* or even *il più presto possibile* ('as fast as possible').

Programme music

Programme music is music that has a narrative or descriptive extra-musical content. Music of this kind has a long history, but the term programme music was coined by Liszt, whose symphonic poems principally attempt to translate into musical terms works of literature, such as Goethe's *Faust* or Dante's *Divina Commedia*. It seems preferable that the term should be limited to instrumental music for concert use and should not include either incidental music or ballet music.

Psalm

Psalms are the texts included in the biblical *Book of Psalms* and retain an important place in the services of the Catholic Divine Office, sung to plainchant. The biblical texts are not metrical and therefore use a relatively simple form of chant that can be expanded by the use of a longer

reciting note, the final syllables sung to a short syllabic formula. After the Reformation of the early 16th century metrical versions of the Psalms became current, with texts that could be sung to hymn tunes. Harmonised settings of the biblical and metrical Psalms have been current in Protestant churches and chapels since the 16th century.

Q

Quadrille

The *quadrille* was one of the most popular ballroom dances of the 19th century, generally in a brisk duple metre.

Quarter-tone

Divisions of the tone smaller than a semitone are occasionally found in art-music, particularly in the 20th century. Quarter-tones occur in the solo violin part of the Second Violin Concerto of Béla Bartók.

Quartet

A quartet is a composition for four players or the name for a group of four players.

Quintet

A quintet is a composition for five players or the name for a group of five players.

Quodlibet

A *quodlibet* (Latin: what you please) is a light-hearted composition generally containing a combination of well-known tunes. There is an example in Johann Sebastian Bach's *Goldberg Variations*, where the composer combines the theme of the variations with two popular songs of the time.

R

Rallentando

Rallentando (Italian: becoming slower) is a direction to a performer to play gradually slower.

Recitative

Recitative is used in vocal works, particularly opera and oratorio, and is usually for a solo voice, in relatively free rhythm. In this respect recitative is distinct from the formal aria. Recitative accompanied by *basso continuo* (harpichord or other chordal instruments and a bass instrument) is called *recitativo secco* ('dry recitative'); recitative accompanied by a larger number of instruments is called *recitativo accompagnato* ('accompanied recitative'). Recitative is often used for narrative or for the forwarding of the plot in opera.

Recorder

The recorder (= German: *Blockflöte*; French: *flûte à bec*; Italian: *flauto dolce*), the straight flute, exists in a variety of sizes, the principal of which are the descant or soprano, the treble or alto, the tenor and the bass, the first and third of which have a range upwards from C and the second and fourth of which have a range upwards from F, with similar fingering. Other sizes of recorder include the smallest, the sopranino (an octave higher than the treble) and the great bass (an octave lower than the tenor). An even larger family of recorders existed in the later 16th century. The earlier recorder was used in consort music, while it was used rather as a solo instrument in music in the later 17th and early 18th centuries, with sonatas for the instrument by Handel and solo parts in the Second and Fourth of the 'Brandenburg' Concertos of J.S. Bach. The revival of the instrument in the 20th century has led to a number of new solo works for recorder.

Reed

Reeds, made either from traditional material or from plastic or metal, are used to produce a musical sound from their vibration by means of an air column. The clarinet uses a single reed, fastened to a hollow mouthpiece, while the oboe and bassoon use a double reed, one side vibrating against the other. The reed-pipes of the organ are generally made of metal, with a thin vibrating tongue to produce the sound. Similar laminae are used in the mouth-organ and harmonica. Some instruments, like the bagpipes or the crumhorn, use covered double reeds, set inside an air chamber.

Register

The register of a voice or instrument is a distinct part of its range. The clarinet, for example, has a distinctive lower register known, from the origin of the instrument, as the *chalumeau* register, and an upper register of more flute-like timbre.

Registration

Registration is the choice of stops used by an organist or harpsichordist (a much more elaborate matter for the former).

Requiem Mass

The Catholic Mass for the Dead opens with the words *Requiem aeternam dona eis, Domine* ('Eternal rest grant unto them, O Lord'), leading to the use of the word Requiem to denote a Mass for the Dead. Important settings of the Requiem include that by Mozart and the large-scale settings of the Requiem by Berlioz and Verdi. Brahms set a collection of Lutheran texts to form his *A German Requiem*, while Fauré set a liturgical text that used parts of the burial service.

Rhapsody

The title rhapsody (= French: *rapsodie*) came into general use in music of the mid-19th century, notably with the *Hungarian Rhapsodies* of Liszt. It implies a work free in form and inspiration, often an expression of national temperament, as in the *Slavonic Rhapsodies* of Dvořák and the *Rapsodie espagnole* of Ravel.

Rhythm

Rhythm, an essential element in music in one way or another, is the arrangement of notes according to their relative duration and relative accentuation.

Rigaudon

The *rigaudon*, a French folk-dance, is occasionally found in instrumental dance suites of the 17th and 18th centuries. It is normally in a brisk duple metre.

Ritardando

Ritardando (Italian: becoming slower), abbreviated often to *rit.*, is frequently used as a direction to players.

Ritenuito

Ritenuito (Italian: held back) directs a player to slow down at once.

Ritornello

The *ritornello*, a recurrent phrase or passage, is a feature of the Baroque, where an aria may be punctuated by the return of a short instrumental phrase. It became a frequent element in Baroque solo concertos by composers such as Vivaldi and works with operatic connotations.

Rococo

Rococo, a term borrowed, as are so many other terms in musicology, from architecture and the visual arts, is used in particular to describe the light decorative French style as found in the work of Couperin and Rameau in the first half of the 18th century.

Romanticism

Romanticism in cultural history is a word that defies precise definition. In music it is most commonly applied to a period or the predominant features of that period, from the early 19th century until the early 20th. Features of Romanticism in music include an attention to feeling rather than to formal symmetry, expressed in a freer use of traditional forms, an expansion of the instrumental resources of music, and an extension of harmonic language. Influenced particularly by the arts of literature and painting, music also reflected other preoccupations, often the remote and exotic (whether historical or geographical or both). Early German Romantic opera, for example, is exemplified by Weber's *Der Freischütz*, its plot involving woodmen and huntsmen and the mysterious midnight magic of the forest.

Rondo

Rondo (= French: *rondeau*) form involves the use of a recurrent theme between a series of varied episodes. The rapid final movement of a Classical concerto or symphony is often in *rondo* form.

Rubato

Rubato (Italian: *stolen*) is a direction to the player to employ a measure of freedom in performance. The phrase *tempo rubato* is also found.

S

Saltarello

The *saltarello* is a rapid Italian dance in triple metre, examples of which survive from the Middle Ages. The rhythm and energy of the dance are similar to those of the *tarantella*. A well-known example appears in the final movement of Mendelssohn's 'Italian' Symphony.

Sarabande

The *sarabande* is a slow dance in triple metre, generally found in the Baroque instrumental suite. The dance seems to have been Latin American in origin, imported from Latin America to Spain in the 16th century.

Saxophone

The saxophone, a single-reed instrument, was invented in the middle of the 19th century by Adolphe Sax. It is used widely in jazz, and has never been a permanent member of the symphony orchestra. Notable use is made of the saxophone by Ravel in his *Boléro* and in his orchestration of Mussorgsky's *Pictures at an Exhibition*; other composers have also used the instrument for special effects.

Scale

A scale is a sequence of notes placed in ascending or descending order by step.

Scherzo

A scherzo is a light-hearted movement found from the early 17th century in various forms but used by Beethoven as an alternative to the minuet in symphonies, sonatas and other instrumental works. Chopin expanded the form considerably. The diminutive *scherzino* or *scherzetto* is occasionally found, while *scherzando* occurs as a direction to performers. The scherzo, like the minuet, is generally used to frame a trio section of contrasted material.

Score

A musical score is written music that shows all parts. A conductor's score, for example, may have as many as 30 different simultaneous instrumental parts on one page, normally having the woodwind at the top, followed below by the brass, the percussion and the strings. A distinction is made between a vocal score, which gives voice parts with a simplified two-stave version of any instrumental parts, and a full score, which includes all vocal and instrumental parts generally on separate staves. To score a work is to write it out in score. A symphony, for example, might be sketched in short score, on two staves, and later orchestrated or scored for the required instruments.

Seguidilla

The *seguidilla* or *seguidillas* is a fairly quick triple-metre Spanish dance. There is a famous imitation of the form in Carmen's *seguidilla* in the first act of Bizet's opera *Carmen*.

Semi-opera

The term semi-opera has been coined to describe the English dramatic works of the later 17th century that combined spoken drama with a significant element of music, as in Purcell's *King Arthur*, with a text by Dryden, or in the same composer's *The Fairy Queen*, an adaptation of Shakespeare's *A Midsummer Night's Dream*.

Sempre

Sempre (Italian: always) is found in directions to performers, as in *sempre piano* ('always soft').

Senza

Senza (Italian: without) is found in directions to performers, particularly in phrases such as *senza sordino* ('without mute').

Septet

A septet is a composition for seven players or the name for a group of seven players.

Serenade

A serenade (= German: *Serenade*, *Ständchen*) is often similar in form to the *divertimento*. Etymologically a piece for evening performance, usually outdoors, the counterpart of the morning *aubade*, the title came to have a much more general meaning. However, it often suggests a piece of music in honour of someone or something, an extension of the traditional performance of a lover beneath the window of his mistress.

Serialism

Serialism is the important 20th-century compositional technique that uses, as a basis of unity, a series of the 12 semitones of the octave in a certain order, which may then be taken in retrograde form, in inversion, in retrograde inversion, and also in transposition. The technique, an extension of late-Romantic chromaticism, was formulated by Arnold Schoenberg in the 1920s; he was followed by his pupils Alban Berg and Anton Webern, and thereafter by many other composers. Problems arise for the listener in the difficulty of hearing the series, however visually apparent from the written score.

Sextet

A sextet is a composition for six players or the name for a group of six players.

Sharp

A sharp, represented by the sign #, added before a note, raises its pitch by a semitone. In general terms music that is sharp may be simply out of tune, at too high a pitch.

Siciliana

The *siciliana* or *siciliano* (= French: *sicilienne*) had its probable origin in a Sicilian shepherd

dance or song. It came to be associated in the later 17th century with the pastoral, particularly in the Christmas concerto of the period. The *siciliana* is normally in compound dotted rhythm and is slow and sometimes melancholy in mood.

Side-drum

The side-drum or snare drum is military in origin. It is a small drum, played with two wooden sticks, with a band of gut strings or wires that can be stretched across the under-surface of the drum to add a rattling effect when it is struck.

Sinfonia

Sinfonia (Italian: symphony) in earlier usage indicated a passage or piece of instrumental music, sometimes an introductory piece; it led to the Italian overture, known as the '*sinfonia* before the opera': the origin of the Italian symphony.

Sinfonia concertante

The *sinfonia concertante* is a concerto that uses two or more solo instruments. The title was used in the later 18th century by Mozart, Haydn and their contemporaries, and has occasionally been used by composers since then.

Sinfonietta

A *sinfonietta* is a small symphony. The word is sometimes used to indicate a small orchestra.

Singspiel

A *Singspiel* is a German form of play with music. The word is used to indicate a stage work that makes some use of spoken dialogue, even in a context of primarily musical interest. Examples are found in Mozart's *The Magic Flute* and in Beethoven's only opera, *Fidelio*.

Sonata

Sonata originally designated music that was to be played rather than sung. The Baroque sonata developed in two parallel forms. The first, the *sonata da chiesa* or ‘church sonata’, was generally of four movements in the order slow–fast–slow–fast, the faster movements fugal in character. The second, the *sonata da camera* or ‘chamber sonata’, was in essence a dance suite. Sonatas of this kind might be played by a melodic instrument with *basso continuo* or with a realised keyboard part, or in the form of trio sonatas, with two melody instruments and *basso continuo* (therefore normally involving four players).

The Classical sonata, instrumental music again generally in several movements, might involve one or more instruments. There was in particular a development of the solo keyboard sonata, from Carl Philipp Emanuel Bach to Beethoven. Duo sonatas, generally using a keyboard instrument and a melody instrument, developed from an earlier form in which the melody instrument predominated to a form in which the keyboard assumed greater importance, with an optional accompaniment from a melody instrument. Greater degrees of equality between the two were achieved in the later violin sonatas of Mozart and the violin sonatas and cello sonatas of Beethoven.

The 19th century brought an expansion of the sonata and greater freedom in the treatment of existing forms, often with more considerable technical demands made on performers, as in the violin-and-piano sonatas and cello-and-piano sonatas of Brahms.

Sonata form

Sonata form, otherwise known with similar inaccuracy as ‘first movement form’ or ‘sonata-allegro form’, developed during the second half of the 18th century as a principal form in instrumental music, from Haydn onwards. The form is based on a triple division of a movement into exposition, development and recapitulation. The first section normally contains two contrasting subjects, the first in the tonic key and the second in the dominant key (or in the relative major of a minor-key movement). The section ends with a coda or codetta. The middle

section, the development, offers varied treatment of themes or parts of themes that have already been heard. The recapitulation brings back the first and second subjects now in the tonic key. The movement ends with a coda. The form could be used for all kinds of instrumental music, from sonatas to symphonies, and is expanded and varied in a number of ways.

Sonatina

A sonatina is a little sonata, simpler in structure and shorter in length than a sonata.

Soprano

The soprano is the highest female voice. The word may be used as an adjective to describe instruments of higher range, such as the soprano saxophone, or to qualify the word clef (the soprano clef, now little used, puts middle C on the bottom line of the staff).

Sostenuto

Sostenuto (Italian: sustained) is a direction to performers to play smoothly.

Spinnet

The spinet is a small form of harpsichord.

Stave / Staff

The stave or staff indicates the set of lines used for the notation of notes of different pitches. The five-line stave is in general use, with a four-line stave used for plainchant. Staves of other numbers of lines were once used. The system, with coloured lines for C and for F, followed principles suggested first by Guido of Arezzo in the 11th century. Staff notation is the system of notation that uses the stave.

Stop

The stop on an organ is the device that brings into operation a particular set of pipes.

Stretto

In a fugue *stretto* is the device by which a second voice enters with the subject overlapping a first voice, rather than starting after the completion of the subject by the first voice. The word is sometimes used to indicate a faster speed, particularly at the climax of a movement.

String

String instruments are chordophones, instruments that sound by the vibration of a string of a certain tension. The string section of the modern orchestra uses first and second violins, violas, cellos and double basses. A string trio consists of violin, viola and cello; a string quartet consists of two violins, viola and cello; and a string quintet consists either of two violins, two violas and cello, as in the case of Mozart's work in this form, or of two violins, viola and two cellos, as in the case of Schubert's famous C major String Quintet and the quintets of Boccherini. Other numbers and combinations of string instruments are possible in other ensembles.

Study

(see 'Étude')

Subject

A subject is a theme or group of themes.

Suite

A suite is an instrumental piece consisting of several shorter pieces. The Baroque suite generally contains a series of dance movements, in particular the *allemande*, *courante*, *sarabande* and *gigue*. Later suites of all kinds exist, some formed from extracts of a larger work – an opera, ballet or incidental music.

Symphony

Originally indicating a generally instrumental section or composition, as in the case of the brief instrumental introduction to Monteverdi's opera *Orfeo*, the symphony came to be the principal serious orchestral form of the later 18th century and thereafter. This later form of the symphony (= Italian: *sinfonia*) has its immediate origin in the three-movement Italian overture to opera found in the work of Alessandro Scarlatti in the late 17th and early 18th century. The Italian overture opens with a fast movement, followed by a slow movement and a final fast dance-movement in triple metre. The function of the symphony as an overture continued into the second half of the 18th century, to be replaced more generally by its new function as an isolated orchestral form. The Classical symphony of Haydn and Mozart is generally in four movements, opening with a sonata-form *allegro*, followed by a slow movement, a minuet and trio, and a *rondo* finale. With Beethoven the symphony grew in size and ambition, an example followed later by Brahms, Bruckner and others. In the 19th century and into the 20th century the symphony, now much expanded, remained the most respected and demanding form that a composer might tackle. A symphony may loosely be defined as an orchestral composition generally in several movements.

T

Tafelmusik

Tafelmusik (German: table-music; = French: *musique de table*), indicates music used to accompany banquets. Telemann provides a well-known example in three sets of *Musique de table*, more commonly seen now under the German title *Tafelmusik*.

Tambourine

The tambourine is a small single-headed hand-drum with jingles in its wooden frame. It is an instrument of some antiquity, but first found an occasional place in the symphony orchestra

only in the 19th century when it came to be used for exotic effects, as in the *Capriccio espagnol* and *Sheherazade* of Rimsky-Korsakov, where it gives a touch of the Spanish and the Middle Eastern respectively.

Tam-tam

The *tam-tam* is a gong, an instrument of Chinese origin in its Western orchestral form. It is first found in this context towards the end of the 18th century, when it is used for dramatic effect. Gustav Holst makes use of the *tam-tam* in 'Mars', from *The Planets*, and sets of gongs of a more obviously oriental kind are used by Puccini in his operas *Madama Butterfly* and *Turandot*.

Tanto

Tanto (Italian: so much) is occasionally found in tempo indications, as in *allegro ma non tanto*, similar in meaning, if slightly weaker, than *allegro ma non troppo* ('fast but not too much').

Tarantella

The *tarantella* is a folk-dance from the Southern Italian town of Taranto. A dance in 6/8 metre of some rapidity, it has been connected, by a process of false etymology, with the tarantula spider and either the effects of its bite or a means of its cure. There are well-known examples in piano pieces by Chopin and by Liszt.

Te Deum

The *Te Deum* (Latin: We praise Thee, O Lord) is a canticle sung in thanksgiving and forming a part of the Divine Office, where it appears after Matins on Sundays and major feast days. It later formed part of the Church of England morning service. Well-known examples are found in two settings by Handel, the *Utrecht Te Deum* and the *Dettingen Te Deum*, with more elaborate settings in the 19th century from Berlioz and Bruckner.

Temperaments

Temperaments are the various alterations of strict tuning necessary for practical purposes. Equal temperament, now in general use, involves the division of the octave into 12 equal semitones, a procedure that necessitates some modification of intervals from their true form, according to the ratios of physics. Equal temperament, exemplified in Johann Sebastian Bach's *48 Preludes and Fugues for the Well-Tempered Clavier*, won gradual acceptance in the 18th century, replacing earlier systems of tuning. It has been plausibly suggested that the system of equal temperament was borrowed from China, where its mathematical basis was published towards the end of the 16th century.

Tempo

Tempo (Italian: time) means the speed at which a piece of music is played. Sometimes the exact tempo is given at the beginning of a piece of music with the number of beats to a minute, as measured by a metronome. More often tempo indications give the performer more latitude, although the Hungarian composer Belá Bartók, for example, gives exact timings, often of each section of a work. In much earlier music the tempo is implicit in the notation or in the type of music.

Tenor

The tenor voice is the highest male voice, except for the falsetto or otherwise-produced register of the male alto and male soprano. In the Middle Ages the word had a different meaning. The tenor part of a vocal composition was the thematic basis, borrowed often from plainchant. The tenor voice came to assume the principal roles in opera, by the later 18th century largely replacing the castrato. Various forms of tenor voice are demanded, particularly in opera, where the strong *Heldentenor* ('heroic tenor') met the requirements of Wagner while other composers made use of lighter-voiced lyric tenors. The word tenor is also used adjectivally to describe instruments with a pitch lying between bass and alto, as, for example, the tenor trombone or, in earlier times, the tenor violin. The tenor clef, a C clef placed on the second line from the top

of the five-line staff, is used for the upper registers of the cello and bassoon and for the tenor trombone.

Ternary form

Ternary form is a tripartite musical structure in which the third part is an exact or modified repetition of the first. Standard examples of ternary form can be heard in the minuet-and-trio movements of Haydn and Mozart or in the more expanded scherzo-and-trio movements of Beethoven.

Theme

A theme is a complete tune or melody which is of fundamental importance in a piece of music. Thematic metamorphosis or thematic transformation describes a process used by Liszt and others in which a theme may undergo transformation to provide material to sustain other movements or sections of a work, where new and apparently unrelated themes might otherwise have been used.

Theremin

The theremin, an electronic instrument invented by Léon Thérémin, a scientist of French origin who lived and worked in Russia, has the original feature of being played without the performer touching it. Frequencies and dynamics are controlled by the movement of the player's hands in the air, with pitch varying according to the distance of the right hand from an antenna and dynamics varying by the similar use of the left hand.

Time

Time or metre, unlike the word tempo, which means speed or pace, are used in music for the metrical divisions or bar-lengths of a piece of music. These are indicated by two numbers at the beginning of a work or at the introduction of a changed time by two numbers that form a time signature. The higher of the two numbers shows how many beats there are in a bar while

the lower number shows what kind of note the beat is. In this way a duple time-signature of 2/4 means that each bar consists of two quarter-notes or crotchets. An indication of compound time such as 6/8 shows that there are six quavers or eighth-notes in each bar, although in faster speeds these will be in two groups of three. Prime higher numbers such as five or seven necessitate asymmetrical groupings of notes.

Timpani

Timpani, or kettledrums, unlike most other drums, have a definite pitch, tuned nowadays by pedals but in earlier times by taps that served the same purpose, tightening or slackening the skin to produce higher or lower notes. In the later 18th century pairs of timpani were generally used in conjunction with pairs of trumpets, both instruments being of military origin. Beethoven made novel use of the timpani, as in his Violin Concerto, where they play an important part. Other composers made still greater use of the timpani, most eccentrically Berlioz, who calls for 10 players of 16 timpani in his *Grande Messe des morts* (Requiem).

Toccata

A *toccata* is an instrumental piece, often designed to display the technical proficiency of a performer and found particularly in keyboard music from the 15th century onwards. There are notable examples in the organ music of J.S. Bach, with some *toccatas* containing a series of movements.

Tombeau

Tombeau (French: tomb, tomb-stone) is a title used by French composers in tributes offered to deceased predecessors or contemporaries. Ravel had recourse to this Baroque title in his 1914 *Le Tombeau de Couperin*.

Tone poem

A tone poem (= German: *Tondichtung*) is a symphonic poem, an orchestral composition that

seeks to express extra-musical ideas in music. The term *Tondichtung* was preferred by Richard Strauss, a master of the form.

Transcription

Music may be transcribed or arranged for instruments other than those for which it was originally designed. Well-known transcriptions are found among the short pieces arranged for violin and piano by the famous violinist Fritz Kreisler.

Transposition

Music that is transposed has the original key changed, a process all too necessary in accompanying singers and for whom a transposition of the music down a tone or two may be necessary. Some instruments are known as transposing instruments because the notes they play sound higher or lower than the apparent written pitch.

Transverse flute

The orchestral flute (= Italian: *flauto traverso*) is transverse, held horizontally, as opposed to the recorder, which is held vertically.

Treble

The treble voice is a voice in the higher register. The word is generally used for the unbroken voice of boys, although the register may be similar to that of the female soprano. Treble instruments are instruments of higher register and the G clef in use for this register is commonly known as the treble clef. Originally the treble or *triplum* was the third part added above a *duplum* or second additional part, lying above the lowest part, the *tenor*, of the medieval motet.

Tremolo

Tremolo (Italian: trembling) indicates the quick repetition of a note, particularly in string playing. This is impossible on the keyboard with a single note, but *tremolo* effects can be achieved by playing in rapid alternation two notes of a chord.

Triangle

The triangle is now part of the orchestral percussion section. It is an instrument of indefinite pitch made from a steel bar bent into the shape of an equilateral triangle and is played by being struck with a steel beater or, for softer effects, a wooden stick. It was used occasionally in opera in the earlier 18th century but came into its own with the Turkish music of, for example, Mozart's opera *Die Entführung aus dem Serail* ('The Abduction from the Seraglio'). Its appearance in Liszt's E flat Piano Concerto in 1853 caused some amusement among hostile critics. *Tremolo* effects are occasionally demanded.

Trill

A trill is a musical ornament made by the more or less rapid alternation of a note and the note above, in the Classical period generally starting on the latter.

Trio

A trio is a composition designed for three players or the name of a group of three players. The word also indicates the central contrasting section framed by a repeated minuet or scherzo.

Trio sonata

The trio sonata, the most popular of middle- and late-Baroque instrumental forms, is a sonata for two melody instruments and *basso continuo* (usually a bass instrument and a chordal instrument), and consequently usually calls for four players. Trio sonatas are found at their best in the work of Corelli at the end of the 17th century. These consist of two sets of a dozen church sonatas (*sonate da chiesa*) and two sets of a dozen chamber sonatas (*sonate da camera*). There are distinguished later examples by Telemann, Handel and Johann Sebastian Bach (although the six organ trio sonatas by Bach interweave three strands of melody, one for each hand and one for the feet, and are, of course, for one player).

Trombone

The trombone made its first appearance in the middle of the 15th century. It is a brass instrument with a cup-shaped mouthpiece and a slide that enables the player to shorten or lengthen the tube and hence the notes of a particular harmonic series. The early trombone was known in English as a sackbut. The instrument had ceremonial associations and in the later 18th century was only occasionally used in the orchestra, notably by Mozart in his masonic opera *Die Zauberflöte* ('The Magic Flute') and in his Requiem. With Beethoven the trombone became an accepted if not indispensable part of the orchestra.

Troppo

Troppo (Italian: too much) is found in tempo indications, warning a player not to overdo an effect, as in *allegro ma non troppo* 'fast but not too much'.

Troubadour

Troubadours were the court poets and composers of Southern France in the 12th and 13th centuries. The *trouvères* flourished particularly in the 13th century to the north of the country. Their surviving music forms an important body of secular song from this period.

Trumpet

The trumpet has a long ancestry. The modern trumpet, a standard member of the brass section of the orchestra, differs from its predecessors in its use of three valves, by which the length of the tube can be changed to produce the notes of the harmonic series from different fundamentals. Baroque trumpeters came to specialise in the use of the upper or *clarino* register of the valveless natural trumpet, a register in which adjacent notes were possible. Experiments during the 18th century led to the short-lived keyed trumpet, which could play adjacent notes in the lower register as well. This was used by Haydn in his 1796 Trumpet Concerto. The valve trumpet came into relatively common use in the second quarter of the 19th century. Trumpets are built in various keys, although the B flat and C trumpets are now most often found.

Tuba

The tuba provides the bass of the orchestral brass section, with varying numbers of valves to allow the shortening and lengthening of the tube. It was developed in the second quarter of the 19th century.

Tubular bells

Tubular bells, tuned metal tubes suspended from a vertical frame, are used in the percussion section of the modern orchestra for special effects, making their earlier appearance primarily in opera.

Tuning fork

The tuning fork, an English invention of the early 18th century, is a two-pronged metal device used to give a note of fixed pitch when it is struck against a hard surface. Its musical use is for the tuning of other instruments to a standard pitch.

Turca

Alla turca (Italian: in the Turkish manner) is found in descriptive titles of music towards the end of the 18th century and thereafter, as in Mozart's well-known *Rondo alla turca* ('Rondo in the Turkish Style'). Turkish music, at that period, was superficially imitated, principally by the use of triangle, cymbals and bass drum, added to a supposedly typical melody of martial character, derived remotely from the Janissary band.

Tutti

Tutti (Italian: all) is used in orchestral music to distinguish the part of a solo instrument from that of the rest of the section or orchestra. In English this Italian plural adjective has come to be used as a noun, as in the phrase 'an orchestral tutti', meaning a passage played by the whole orchestra, or at least not specifically by solo instruments.

Twelve-note composition

Twelve-note composition is composition by the use of the 12 semitones of the octave in a predetermined order or series, which may be inverted, written in retrograde form or in retrograde inversion, and transposed. The system of composition, developed by Arnold Schoenberg in the early 20th century, has had a strong influence on the course of music of the 20th century (see ‘Serialism’).

U

Unison

Unison is the simultaneous sounding of the same note by two or more singers or players. Unison songs are not in different parts: all singers sing the tune together.

V

Variations

Variation form involves the repetition of a theme in changed versions. It is possible to vary the melody, its rhythm and its harmony, or to vary by addition. Early variation forms include the *chaconne* and the *passacaglia*, originally dances based on variations on a simple repeated bass or chordal pattern. Later examples of variations include Elgar’s well-known ‘Enigma’ Variations and the Handel, Haydn and Paganini Variations of Brahms.

Verismo

Verismo (Italian: realism) is used in connection with the attempts at realism in late-19th-century Italian opera, particularly Mascagni’s opera *Cavalleria rusticana*, followed by Leoncavallo’s *Pagliacci*.

Vespers

Vespers is the evening service of the Divine Office, elements of which have proved suitable for more elaborate setting than the normal plainchant. Particularly notable in this respect is the 1610 compilation by Monteverdi for his published *Vespers in Honour of the Blessed Virgin*.

Vibraphone

A vibraphone is a form of metallophone with resonators below its horizontally arranged metal bars and a mechanism to allow a *vibrato* effect, giving the instrument a characteristic resonance. It has been used for special effects by a number of 20th-century composers.

Vibrato

Vibrato is a technique of vibration used on various instruments and by singers, at one time used sparingly or not at all, but tending to over-use by performers anxious to conceal poor intonation.

Viol

Viols are bowed string instruments usually held downwards and therefore described as *viola da gamba* ('leg-viol'), as opposed to instruments like the violin and its predecessors, held horizontally and described as *viola da braccio* ('arm-viol'). Viols are made in various sizes, generally with six strings and with frets: lengths of gut tied round the neck and fingerboard of the instrument to show the position of the notes. Viols were the most important bowed string instruments from the 15th century, but were gradually superseded by instruments of the violin family, leaving only one form of double bass as a survivor. The revival of interest in earlier music has brought a marked revival in the fortunes of the viol, most recently in cinematic attention to the famous 17th-century player and composer Marin Marais. In the 16th and 17th centuries consorts or chests of viols (sets of matched instruments of different size and range) were much in use, often as a means of domestic music-making. The viol is often incorrectly referred to in English as a *gamba*, an etymological solecism.

Viola

The viola (= German: *Bratsche*; French: *alto*) is the tenor of the modern violin family, with a range that extends a fifth below that of the violin and starts an octave above that of the cello. The standard viola is held on the shoulder like a violin. Violas are built in various sizes and were at one time used for both the alto and tenor registers. Experiments were made, starting in the later 19th century, to produce an instrument of sufficient size to provide the desired resonance while remaining small enough to be manageable, and more recently a larger instrument, played downwards like a cello and not held horizontally like a violin, has been devised. Violas take the tenor part in the string section of the modern orchestra and in string quartets, while the solo concerto and duo sonata repertoire of the instrument, which began in the early 18th century but was relatively limited, was considerably enlarged in the 20th.

Viola d'amore

The *viola d'amore*, used principally in the 17th and 18th centuries, is a bowed instrument generally with seven bowed strings and seven sympathetic strings, tuned to vibrate in sympathy with the playing strings. The instrument has a peculiar resonance of its own and has a small but interesting modern repertoire.

Violin

The violin, a bowed instrument with four strings, is used to provide the soprano and alto parts in the string section of the modern orchestra and the string quartet. It was developed in something approaching its modern form in the 16th century, gradually coming to occupy an unrivalled position because of its remarkable acoustical properties and its versatility. Particular distinction was added by the great violin makers of Northern Italy and of the Austrian Tyrol, while the later 18th century brought gradual changes of construction of both bow and instrument to provide greater resonance.

Violone

The *violone* is the double bass of the viol family, although the word was once occasionally used with less accuracy to indicate the cello or any large viol.

Virginal

The virginal (sometimes used in the plural, virginals) is a small harpsichord of varied shape and size. The word was used generally in England in the 16th and 17th century for instruments of this type, with a keyboard and a mechanism by which quills plucked the horizontally stretched strings. The etymology of the word is uncertain, although it allowed obvious scope for Elizabethan and Jacobean punsters.

Vivace

Vivace (Italian: lively) is commonly used as an indication of tempo.

Vocalise

A *vocalise* is a vocal work, whether an exercise or something more musically substantial, that has no words. There is a well-known and frequently transcribed *Vocalise* by Rachmaninov, and vocalisation is also called for in an orchestral context by the chorus parts of 'Neptune' in Holst's suite *The Planets*.

Voice

'Voice' is used technically in music to indicate a particular musical line, even if this is intended for an instrumentalist and not a singer. The American 'voice-leading' is the equivalent of the English 'part-writing', writing different parts or lines of music for simultaneous performance.

W

Waltz

The waltz (= French: *valse*; German: *Walzer*), a dance in triple time, became the most popular of all ballroom dances in the 19th century, typified in Vienna by the compositions and performances of the Strauss family. As a purely instrumental form, the waltz provided an apt vehicle for composers from Chopin to Ravel.

Woodwind

The woodwind section of the modern orchestra includes flutes, oboes, clarinets and bassoons and their related instruments, although flutes are generally no longer made of wood. These instruments are all aerophones, blowing instruments, the sound produced by blowing across an aperture in the case of the flute, by the vibration of a single reed in the case of the clarinet, and by the vibration of double reeds in the case of the oboe and the bassoon.

X

Xylophone

The xylophone, a percussion instrument with sets of horizontally arranged wooden bars to be struck by wooden sticks is used by composers from the 19th century onwards for special effects, as in the *Danse macabre* of Saint-Saëns, with its dancing skeletons, and in Puccini's opera *Madama Butterfly*.

CLASSICAL MUSIC IN FILMS

<i>Film and Music Title</i>	<i>Naxos Catalogue No.</i>	Affliction	
Absolute Power		Grieg: The Death of Aase from Peer Gynt Suite No. 1	8.554050
Wagner: Overture to Tannhäuser	8.550136		
L'Accompagnatrice		The Age of Innocence	
Mozart: Laudate Dominum	8.550495	Beethoven: Piano Sonata No. 8, mvt 2	8.550045
Schubert: Der Hirt auf dem Felsen	8.553113	J. Strauss II: Artist's Life	8.554517
Schumann: Einsame Blumen from Waldszenen	8.550401	J. Strauss II: The Blue Danube	8.554520
Schumann: Von fremden Ländern und Menschen from Kinderszenen	8.550784	J. Strauss I: Raderzky March	8.550900
		J. Strauss I: Tales from the Vienna Woods	8.554526
Ace Ventura: Pet Detective		Airplane II	
Beethoven: Symphony No. 9	8.553478	Wagner: Prelude to The Flying Dutchman	8.550136
Mozart: Eine kleine Nachtmusik, mvts 1 & 2	8.553113	J. Strauss II: The Blue Danube	8.554520
Mozart: A Musical Joke	8.550437	Alien	
Ace Ventura: When Nature Calls		Mozart: Eine kleine Nachtmusik	8.550026
Boccherini: String Quintet in E, mvt 3 (Minuet)	8.550731	All About the Benjamins	
Mozart: Eine kleine Nachtmusik	8.550026	Puccini: In quelle trine morbide from Manon Lescaut	8.554705
Addams Family Values		Along Came Polly	
Mendelssohn: Wedding March from A Midsummer Night's Dream	8.570227–28	Beethoven: Cello Sonata No. 2	8.550478
Wagner: Bridal Chorus from Lohengrin	8.570227–28	Amadeus	
The Adventures of Priscilla, Queen of the Desert		Mozart: Serenade No. 10 'Gran Partita', mvt 4 (Adagio)	8.550060
Verdi: Sempre libera from La traviata	8.553041	Mozart: Piano Concerto No. 20, mvt 2	8.550434
The Adventures of Rocky and Bullwinkle		Mozart: Requiem	8.550235
J. Strauss II: The Blue Danube	8.554520	Mozart: Symphony No. 25	8.550113
		Mozart: Symphony No. 29	8.550119

Les Amants du Pont-Neuf

Britten: Variations on a Theme of Frank Bridge 8.550823
 Shostakovich: String Quartet No. 3 8.550974
 J. Strauss II: The Blue Danube 8.554520

American Gigolo

Mozart: Clarinet Concerto, mvt 2 8.550345

The American President

Bach: Brandenburg Concerto No. 5, mvt 1 8.550048
 Delibes: Flower Duet from Lakmé 8.551171
 Gounod: Ballet Music from Faust 8.550081

An American Werewolf in London

Ravel: Daphnis et Chloé 8.550424

Anger Management

Bernstein: I Feel Pretty from West Side Story 8.559128

Anna

Chopin: Waltz, Op. 69 No. 1 8.550365

Anna Karenina

Prokofiev: Alexander Nevsky 8.555710
 Rachmaninov: Piano Sonata No. 2 8.550349
 Rachmaninov: Prelude, Op. 23 No. 1 8.550348
 Tchaikovsky: Eugene Onegin 8.550924
 Tchaikovsky: Swan Lake 8.550246–47
 Tchaikovsky: Symphony No. 6 'Pathétique' 8.550782
 Tchaikovsky: Violin Concerto 8.550153

Annie Hall

Holst: Jupiter from The Planets 8.555776

Anniversary Party

Bach: Adagio from Violin Sonata No. 1 8.554422

Anonimo Veneziano

A. Marcello: Oboe Concerto in D Minor, mvt 2 8.550556

Another Woman

Bach: Cello Suite No. 6 8.555952–53
 Satie: Gymnopédie No. 3 8.550305

Antitrust

Rachmaninov: Prelude, Op. 32 No. 5 8.550466

Antonia's Line

Bach: Cello Suite No. 1, mvt 1 8.550677

Any Given Sunday

Mussorgsky/Ravel: Pictures at an Exhibition 8.555924

Anywhere But Here

J. Strauss II: The Blue Danube 8.554520

Apocalypse Now

Wagner: The Ride of the Valkyries
 from Die Walküre 8.550211

Apt Pupil

Beethoven: Symphony No. 9 8.553478
 Wagner: Prelude and Liebestod,
 from Tristan and Isolde 8.550498

Armageddon

Rossini: Overture to William Tell 8.550236

Arthur Chopin: Waltz, Op. 64 No. 2	8.554539	Austin Powers J. Strauss II: The Blue Danube	8.554520
A.I.: Artificial Intelligence R. Strauss: Der Rosenkavalier Suite	8.550142	Austin Powers in Goldmember Beethoven: Symphony No. 5 Elgar: Pomp and Circumstance March No. 1	8.553476 8.553981
As Good As It Gets Gershwin: An American in Paris	8.550295	Autumn Sonata Bach: Sarabande from Cello Suite No. 4 Chopin: Prelude, Op. 28 No. 2 Handel: Recorder Sonata, Op. 1 No. 11 Schumann: Aufschwung from Fantasiestücke, Op. 12 Schumann: Piano Concerto, mvt 3	8.550678 8.550366 8.550700 8.550493 8.550118
Assassins Puccini: O mio babbino caro from Gianni Schicchi	8.550606	The Avengers Chopin: Waltz, Op. 64 No. 2	8.554539
The Associate Mozart: Piano Concerto No. 25	8.550207	Awakenings Mozart: Sinfonia concertante for winds Puccini: O soave fanciulla from La Bohème	8.550159 8.553151
Asylum Mussorgsky/Ravel: Pictures at an Exhibition Mussorgsky/Ravel: Night on the Bare Mountain	8.555924 8.555924	Babe Saint-Saëns: The Carnival of the Animals, No. 3 Saint-Saëns: Symphony No. 3, mvt 3	8.550335 8.550138
At First Sight Satie: Gymnopédie No. 1	8.550305	Babe: Pig in the City Rossini: Largo al factotum from The Barber of Seville Saint-Saëns: Symphony No. 3, mvt 3 Verdi: Anvil Chorus from Il trovatore	8.553436 8.550138 8.553963
Atlantic City Rimsky-Korsakov: A Song of India from Sadko	8.550125		
Attraction Catalani: Ebben? Ne andrò lontana from La Wally	8.550606		
Au revoir les enfants Schubert: Moment musical No. 2	8.550259		

Babette's Feast

Mozart: Là ci darem la mano
from Don Giovanni 8.550866

Backstreet Dreams

Leoncavallo: Vesti la giubba from Pagliacci 8.554065
Verdi: La donna è mobile from Rigoletto 8.553042

Bad Santa

Rossini: Overture to The Barber of Seville 8.550236
Chopin: Nocturne, Op. 9 No. 2 8.554531

Badlands

Satie: Trois Morceaux en forme de poire 8.550699

Barfly

Mozart: Exsultate, jubilate 8.550495
Mozart: Symphony No. 25 8.550113
Scriabin: Symphony No. 4 8.553582

Barry Lyndon

Handel: Sarabande
from Harpsichord Suite No. 11 8.550416
Schubert: Piano Trio No. 2, mvt 2 8.550132

Basic

Ravel: Boléro 8.550501

Basquiat

Górecki: Symphony No. 3 8.550822
Verdi: D'amor sull'ali rosee from Il trovatore 8.660023–24

Batman

Mozart: Eine kleine Nachtmusik 8.550026

The Bear

Handel: The Harmonious Blacksmith 8.550107

The Beast with Five Fingers

Bach: Chaconne from Violin Partita No. 2 8.554423

Beetlejuice

Wagner: Bridal Chorus from Lohengrin 8.550790

Before Sunrise

Bach: Goldberg Variations, Variation 25 8.550078
Beethoven: Piano Sonata No. 8, mvt 3 8.550045
Purcell: Dido and Aeneas 8.553108
J. Strauss II: Wiener Blut 8.550152

Being John Malkovich

Bartók: Music for Strings, Percussion and
Celesta, Allegro 8.550261
Tchaikovsky: Swan Lake 8.550246–47
Verdi: Pace, pace from La forza del destino 8.550606
Vivaldi: Oboe Concerto in C major, RV 447 8.550860

Bend It Like Beckham

Puccini: Nessun dorma from Turandot 8.554065

Beyond Bedlam

Fauré: Requiem, Libera me 8.550765

Beyond Utopia

Bach: Orchestral Suite No. 3 8.554609

Bicentennial Man

Dvořák: Song to the Moon from Rusalka 8.553166
Haydn: Symphony No. 73 8.555708

The Big Hit Haydn: Trumpet Concerto	8.554806	Bodily Harm Chopin: Nocturne No. 8	8.554531
The Big Lebowski Korngold: Glück, das mir verblieb from Die tote Stadt	8.660060–61	Bonfire of the Vanities Mozart: Eine kleine Nachtmusik	8.550026
Mozart: Requiem	8.550235	Boogie Nights Bach: Jesu, Joy of Man's Desiring	8.553859
Mussorgsky/Ravel: Pictures at an Exhibition	8.550051	Boxing Helena Bach: Brandenburg Concerto No. 3	8.554607
Bill and Ted's Excellent Adventure Rossini: Overture to William Tell	8.550236	Boy Meets Girl Puccini: Nessun dorma from Turandot	8.554065
Beethoven: Für Elise	8.550647	Brassed Off Elgar: Pomp and Circumstance March No. 1	8.550229
Blackball Mozart: Eine kleine Nachtmusik	8.550026	Grainger: Irish Tune from County Derry ('Londonderry Air')	8.554263
Mozart: Horn Concerto No. 4	8.553592	Rodrigo: Concierto de Aranjuez	8.550729
Elgar: Land of Hope and Glory	8.553981	Rossini: Overture to William Tell	8.550236
Bloodsport III Debussy: Clair de lune	8.553290	Brazil Rimsky-Korsakov: A Song of India from Sadko	8.550125
Blown Away Tchaikovsky: 1812	8.555923	The Breakfast Club Beethoven: Symphony No. 5	8.553476
Blue Lagoon Chopin: Nocturne, Op. 9 No. 2	8.554531	Breaking Away Mendelssohn: Symphony No. 4, mvt 4 (Saltarello)	8.553200
The Blues Brothers Wagner: The Ride of the Valkyries from Die Walküre	8.550211	Breaking the Waves Bach: Flute Sonata, BWV 1031	8.553754
Blues Brothers 2000 Khachaturian: Sabre Dance from Gayane	8.550800		

Breathless Mozart: Clarinet Concerto	8.550345	Carrington Schubert: String Quintet, mvt 2	8.550388
A Bridge Too Far Bach: Brandenburg Concerto No. 6	8.554607	Casino Bach: Wir setzen uns mit Tränen nieder from St Matthew Passion	8.553198
Brief Encounter Rachmaninov: Piano Concerto No. 2	8.550117	Rimsky-Korsakov: Flight of the Bumble Bee from The Tale of Tsar Saltan	8.550085
Bright Lights, Big City Mahler: Nun will die Sonn' from Kindertotenlieder	8.554164	R. Strauss: Also sprach Zarathustra	8.550182
Bright Young Things J. Strauss II: Thunder and Lightning	8.554518	Castaway Puccini: Nessun dorma from Turandot	8.554065
J. Strauss I: Radetzky March	8.553596	Debussy: Clair de lune	8.553290
Ketèlbey: In a Persian Market	8.553515	Cat on a Hot Tin Roof Beethoven: Symphony No. 5	8.553476
Brokedown Palace Chopin: Waltz, Op. 64 No. 2	8.554539	Celebrity Beethoven: Symphony No. 5, mvt 1	8.553476
Brown Sugar Bach: Jesu, Joy of Man's Desiring	8.550790	Wagner: Bridal Chorus from Lohengrin	8.550507
Wagner: Bridal Chorus from Lohengrin	8.550790	Champagne Waltz J. Strauss II: The Blue Danube	8.554520
Bulworth Sousa: Stars and Stripes Forever	8.551183	Chariots of Fire Allegri: Miserere	8.550827
The Butcher Boy Rossini: Overture to William Tell	8.550236	Parry: Jerusalem	8.553981
Schubert: Ave Maria	8.553751	Charlie's Angels: Full Throttle Mozart: Eine kleine Nachtmusik	8.550026
Carlito's Way Delibes: Flower Duet from Lakmé	8.551171	Chicken Run Schubert: Ave Maria	8.553751

Le Chignon d'Olga

Schubert: Impromptu, Op. 142 No. 2	8.550260
Debussy: La Fille aux cheveux de lin	8.553293
Debussy: Minstrels	8.553293
Debussy: Les Sons et les parfums	8.553293

Children of a Lesser God

Bach: Concerto for two violins in D minor, mvt 2	8.550194
--	----------

Children of the Revolution

Prokofiev: Alexander Nevsky	8.555710
Prokofiev: Lieutenant Kijé Suite	8.554057

The Cider House Rules

Steiner: King Kong, original score	8.223763
------------------------------------	----------

Citizen Kane

Rossini: Una voce poco fa from The Barber of Seville	8.553436
---	----------

Clear and Present Danger

Dvorák: Symphony No. 9, mvt 2	8.550271
-------------------------------	----------

A Clockwork Orange

Beethoven: Symphony No. 9, mvt 4	8.553478
Elgar: Pomp and Circumstance March No. 1	8.550229
Purcell: March from Funeral Music for Queen Mary	8.553129
Rossini: Overture to William Tell	8.550236

Clueless

R. Strauss: Also sprach Zarathustra	8.550182
-------------------------------------	----------

Un Cœur en Hiver

Ravel: Piano Trio, mvt 1	8.550934
Ravel: Violin Sonata, mvt 2	8.550276

Colonel Chabert

Beethoven: Piano Trio No. 5, mvt 2	8.550948
Mozart: Clarinet Trio, mvt 3	8.550439
Schumann: Davidsbündlertänze Nos 2 & 17	8.550493

Colonel Redl

Chopin: Impromptu No. 4	8.550647
Liszt: Liebestraum No. 3	8.550647
Schumann: Träumerei from Kinderszenen	8.550784
J. Strauss II: The Blue Danube	8.550152
J. Strauss II: Roses from the South	8.550152
J. Strauss II: Emperor Waltz	8.550152
J. Strauss II: Wiener Blut	8.550152
J. Strauss I: Radetzky March	8.550900

The Color of Money

Verdi: Chorus of the Hebrew Slaves from Nabucco	8.553963
--	----------

Confessions of a Dangerous Mind

Beethoven: Piano Sonata No. 8 'Pathétique'	8.550045
Mendelssohn: Wedding March	8.550790

Congo

Boccherini: Minuet	8.550731
--------------------	----------

Cool Runnings

J. Strauss II: The Blue Danube	8.554520
--------------------------------	----------

Copycat

- Fauré: In Paradisum from Requiem 8.550765
 Puccini: Vissi d'arte from Tosca 8.553153
 Rossini: Largo al factotum
 from The Barber of Seville 8.553436

Corinna, Corinna

- Satie: Gymnopédie No. 1 8.550305

A Couch in New York

- Prokofiev: Piano Sonata No. 7 8.553021
 Shostakovich: Piano Trio No. 2 8.553297

Cousin Bette

- Mendelssohn: Violin Concerto 8.550153
 Mozart: Flute and Harp Concerto 8.557011

The Cowboy Way

- Mozart: Eine kleine Nachtmusik 8.550026

Crossing Delancey

- Prokofiev: Kijé's Wedding
 from Lieutenant Kijé 8.554057

Cries and Whispers

- Bach: Cello Suite No. 5, Sarabande 8.550678
 Chopin: Mazurka, Op. 17 No.4 8.550358

Crimes and Misdemeanours

- Bach: English Suite No. 2 8.553012

The Crime of Padre Armano

- Beethoven: Piano Concerto No. 5 8.553266

Crimson Tide

- Beethoven: Piano Sonata No. 14 8.550045
 Catalani: Ebben? Ne andrò lontana
 from La Wally 8.550606
 Schubert: Piano Trio No. 2 8.550132

Cruel Intentions

- Bach: Brandenburg Concerto No. 4 8.550048
 Beethoven: Symphony No. 9, mvt 4 8.553478

The Curse of the Jade Scorpion

- Ketèlbey: In a Persian Market 8.553515

The Cutting Edge

- Ketèlbey: In a Persian Market 8.553515

Daddy Day Care

- Mozart: Eine kleine Nachtmusik 8.550026
 Beethoven: String Quartet, Op. 18 No. 5 8.550560
 Haydn: String Quartet, Op. 74 No. 1 8.550396
 R. Strauss: Also sprach Zarathustra 8.553244

Dangerous Liaisons

- Bach: Concerto for four harpsichords 8.554606
 Handel: Allegro from Organ Concerto No. 13 8.550069
 Handel: Largo from Serse 8.553751

Dark Eyes

- Mozart: Piano Sonata No. 17 8.550466
 Rossini: Una voce poco fa
 from The Barber of Seville 8.553436

Darkman

- J. Strauss II: Wine, Women and Song 8.554521

Dead Again Rachmaninov: Rhapsody on a Theme of Paganini	8.550809	The Devil's Own J. Strauss II: Voices of Spring	8.550152
The Dead Poets Society Beethoven: Piano Concerto No. 5, mvt 2 Beethoven: Symphony No. 9, mvt 4 Handel: Water Music, Allegro	8.550121 8.553478 8.550109	Die Hard Bach: Brandenburg Concerto No. 3, mvt 1 Beethoven: Symphony No. 9	8.550047 8.553478
Death and the Maiden Schubert: String Quartet No. 14, mvt 1	8.550590	Die Hard 2 Sibelius: Finlandia	8.550103
Death in Venice Beethoven: Für Elise Lehár: Vilja Song from The Merry Widow Mahler: Symphony No. 3 Mahler: Symphony No. 5 Puccini: Vogliatemi bene from Madama Butterfly	8.550647 8.550942 8.550525–26 8.550528 8.553152	Die Hard: With a Vengeance Brahms: Symphony No. 1 Gould: American Salute	8.550278 8.559005
Deep Impact Puccini: La Bohème	8.553151	The Dirty Dozen Haydn: String Quartet, Op. 76 No. 3 J. Strauss II: Emperor Waltz	8.550314 8.554520
The Deer Hunter Puccini: Sono andati from La Bohème	8.551172	Diva Catalani: Ebben? Ne andrò lontana from La Wally	8.550606
Demon Seed Haydn: String Quartet, Op. 76 No. 2	8.550314	Le Divorce Chopin: Impromptu No. 3	8.554538
Detroit Rock City Orff: Carmina Burana, O fortuna	8.550196	Doc Hollywood Prokofiev: Kijé's Wedding from Lieutenant Kijé	8.554057
The Devil's Advocate Bach: Air, from Suite No. 3	8.550194	Dr Jekyll and Mr Hyde Bach: Ich ruf' zu dir from Das Orgelbüchlein Bach: Toccata and Fugue in D Minor Bizet: Habanera from Carmen Schumann: Aufschwung from Fantasiestücke	8.553032 8.553859 8.550727 8.550493

Domestic Disturbance

Mendelssohn: Wedding March
from *A Midsummer Night's Dream* 8.550790

Don Juan DeMarco

Mozart: *Là ci darem la mano*
from *Don Giovanni* 8.660080–82

Donnie Brasco

Verdi: Chorus of the Hebrew Slaves
from *Nabucco* 8.553963

The Doors

Albinoni: Adagio for organ and strings 8.557124
Orff: *Carmina Burana* 8.550196

Double Indemnity

Schubert: Symphony No. 8 8.550145

Down with Love

Tchaikovsky: 1812 8.555923

Driving Miss Daisy

Dvořák: Song to the Moon from *Rusalka* 8.551172

Drop Dead Gorgeous

Copland: Fanfare for the Common Man 8.550282
J. Strauss II: Voices of Spring 8.554518
R. Strauss: Also sprach Zarathustra 8.553244

D2: The Mighty Ducks

Verdi: Anvil Chorus from *Il trovatore* 8.553963

Dumb and Dumber

Elgar: Nimrod from *Enigma Variations* 8.553981
Handel: Hallelujah Chorus from *Messiah* 8.553258

DysFunktional Family

Beethoven: Symphony No. 5 8.553476

E la nave va

Debussy: *Clair de lune* 8.553290
Verdi: Overture to *La forza del destino* 8.553089

Eat Drink Man Woman

Verdi: Ave Maria 8.550944–45

Ed Wood

Tchaikovsky: *Swan Lake* 8.555873–74

The Elephant Man

Barber: Adagio 8.551149

Elizabeth

Elgar: Nimrod from *Enigma Variations* 8.553564
Mozart: Requiem, Introitus 8.550235

Elvira

Dvořák: Symphony No. 9 8.550271

Elvira Madigan

Mozart: Piano Concerto No. 21, mvt 2 8.550434

Empire of the Sun

Chopin: Mazurka, Op. 17 No. 4 8.554529

The End of the Affair

J. Strauss II: The Blue Danube 8.554520

The English Patient

Bach: Goldberg Variations 8.550078

EntrapmentBach: Prelude No. 1
from The Well-Tempered Clavier, Book 1 8.550970–71
Bizet: Habanera from Carmen 8.550727**Equinox**

Rachmaninov: Symphonic Dance No. 1 8.550583

Escape from New York

Debussy: La Cathédrale engloutie 8.553293

Eternal Sunshine of the Spotless Mind

Beriot: Concerto No. 8 in D major 8.555104

Even Cowgirls Get the Blues

Debussy: String Quartet 8.550249

ExcaliburOrff: Carmina Burana 8.550196
Wagner: Prelude to Tristan and Isolde 8.550498
Wagner: Siegfried's Funeral March from
Götterdämmerung 8.550211**Exit to Eden**Vivaldi: Autumn from The Four Seasons 8.550056
Vivaldi: Concerto for two trumpets 8.553204**The Exorcist**

Webern: Five Pieces for Orchestra 8.554841

Exotica

Schubert: Impromptu, Op. 90 No. 4 8.550260

ExposedBach: Courante from Partita No. 4 8.550693
Tchaikovsky: Violin Concerto, mvt 3 8.550153**Eye for an Eye**

Mozart: Clarinet Concerto 8.550345

Eyes Wide ShutShostakovich: Jazz Suite No. 2, Waltz 2 8.555949
Liszt: Nuages gris 8.553852
Mozart: Requiem, Rex tremendae majestatis 8.550235**Face/Off**Allegri: Miserere 8.550827
Chopin: Prelude No. 15 'Raindrop' 8.550225
Mozart: Ach, ich fühl's from Die Zauberflöte 8.553438**Faithful**

Puccini: Vissi d'arte from Tosca 8.553153

Fame

Mozart: Horn Concerto No. 3 8.553592

Fanny and AlexanderBritten: Cello Suites Nos 1–3 8.553663
Chopin: Marche funèbre (orchestral) 8.553435
Dvořák: Humoresque 8.550306

Fantasia

- Bach: Toccata and Fugue in D minor 8.553859
 Beethoven: Symphony No. 6 8.553474
 Dukas: The Sorcerer's Apprentice 8.551148
 Mussorgsky: Night on the Bare Mountain 8.550051
 Ponchielli: Dance of the Hours
 from La Gioconda 8.550081
 Schubert: Ave Maria 8.551172
 Stravinsky: The Rite of Spring 8.550472
 Tchaikovsky: Waltz of the Flowers
 from The Nutcracker 8.550515

Farinelli

- Handel: Lascia ch'io pianga from Rinaldo 8.553751

Fatal Attraction

- Puccini: Con onor muore & Un bel di
 from Madama Butterfly 8.553152

Father of the Bride

- Bach: Minuet & Badinerie
 from Orchestral Suite No. 2 8.554609
 Mendelssohn: Wedding March
 from A Midsummer Night's Dream 8.550790
 Pachelbel: Canon 8.557124
 Wagner: Bridal Chorus from Lohengrin 8.550790

Faustrecht der Freiheit

- Shostakovich: Piano Concerto No. 2, mvt 2 8.553126

Fearless

- Beethoven: Für Elise 8.550647
 Beethoven: Piano Concerto No. 5, mvt 3 8.550121
 Górecki: Symphony No. 3, mvt 3 8.550822

The Fifth Element

- Donizetti: Mad Scene
 from Lucia di Lammermoor 8.550605

The Firm

- A. Marcello: Oboe Concerto 8.550556

Five Easy Pieces

- Chopin: Prelude, Op. 28 No. 4 8.550366
 Mozart: Symphony No. 40, mvt 1 8.550299

The Five Obstructions

- Verdi: Chorus of the Hebrew Slaves
 from Nabucco 8.553968

Flubber

- Bach: Jesu, Joy of Man's Desiring 8.550790
 Mendelssohn: Wedding March
 from A Midsummer Night's Dream 8.550790
 Vivaldi: Spring from The Four Seasons 8.550056

Food of Love

- Brahms: Piano Trio No. 2 8.550746
 Chopin: Scherzo No. 2 8.554538
 Chopin: Barcarolle 8.554536
 Chopin: Prelude No. 16 8.554536

Forbidden Games

- Traditional: Romance d'amour 8.551171

Four Weddings and a Funeral

- Handel: The Arrival of the Queen of Sheba
 from Solomon 8.551147
 Mendelssohn: Wedding March
 from A Midsummer Night's Dream 8.550790

Frances

Beethoven: Symphony No. 7, mvt 2 8.553477
 Mozart: Piano Sonata No. 11, mvt 1 8.550258

Frankie and Johnny

Debussy: Clair de lune 8.550253

The French Lieutenant's Woman

Mozart: Piano Sonata No. 15, mvt 2 8.550448

Funny Bones

Ravel: Boléro 8.550501

Gallipoli

Albinoni: Adagio 8.550014
 Bizet: Au fond du temple saint
 from The Pearl Fishers 8.553030
 Paganini: Centone di Sonate, No. 3 8.553141

The Gambler

Tchaikovsky: Souvenir de Florence 8.550404

The Game

Debussy: Clair de lune 8.553290

Gattaca

Schubert: Impromptu, Op. 90 No. 3 8.550260

The General's Daughter

Mozart: In diesen heil'gen Hallen
 from The Magic Flute 8.553438
 Orff: Carmina Burana 8.550196

A Gentleman's Game

Mozart: Eine kleine Nachtmusik 8.550026

George of the Jungle

Beethoven: String Quartet, Op. 18 No. 6 8.550560
 Haydn: String Quartet, Op. 33 No. 1 8.550788

G.I. Jane

Mozart: Adagio and Fugue, K. 456 8.550547
 Mozart: Eine kleine Nachtmusik, mvt 3 8.550026
 Puccini: O mio babbino caro
 from Gianni Schicchi 8.550606

Ghost in the Machine

Mozart: Flute and Harp Concerto 8.557011

Girls Can't Swim

J. Strauss II: Voices of Spring 8.554518

Gloria

Verdi: Questa o quella from Rigoletto 8.553042

The Godfather

Verdi: Drinking Song from La traviata 8.553041

Godfather: Part III

Mascagni: Intermezzo from Cavalleria rusticana 8.550240

Goodbye Again

Brahms: Symphony No. 3, mvt 3 8.550280

Good Bye Lenin!

Rossini: Overture to William Tell 8.550236
 J. Strauss II: The Blue Danube 8.554520

The Great Caruso

Ivanovici: Donauwellen	8.553337
Leoncavallo: Vesti la giubba from Pagliacci	8.660021
Mascagni: Drinking Song from Cavalleria rusticana	8.660022
Puccini: Che gelida manina from La Bohème	8.553151
Puccini: E lucevan le stelle from Tosca	8.553153
Verdi: Miserere from Il trovatore	8.660023–24
Verdi: Bella figlia d'amore from Rigoletto	8.553042

The Great Dictator

Brahms: Hungarian Dance No. 5	8.550110
-------------------------------	----------

Green Card

Mozart: Clarinet Concerto, mvt 2	8.550345
Mozart: Flute Concerto No. 1	8.550074
Mozart: Flute and Harp Concerto	8.550159

Gremlins II: The New Batch

Bach: Toccata and Fugue in D minor	8.553859
Gershwin: Rhapsody in Blue	8.550295
Wagner: Bridal Chorus from Lohengrin	8.550790

The Grey Fox

Flotow: M'appari tutt'amor from Martha	8.551172
--	----------

Greystoke: The Legend of Tarzan, Lord of the Apes

Boccherini: Minuet	8.551142
Elgar: Pomp and Circumstance March No. 4	8.550229
Elgar: Symphony No. 1, mvt 1	8.550634

Gross Anatomy

Mozart: Flute Quartet No. 4	8.550438
Mozart: Overture to The Marriage of Figaro	8.550185

Grosse Pointe Blank

Brahms: Organ Fugue in A flat minor	8.550824
-------------------------------------	----------

Grumpier Old Men

Wagner: Bridal Chorus from Lohengrin	8.550790
--------------------------------------	----------

Grumpy Old Men

Mozart: String Quartet No. 14	8.550541
-------------------------------	----------

Guarding Tess

Mozart: Catalogue Aria from Don Giovanni	8.550435
--	----------

Gulag

Offenbach: Can-can from Orpheus in the Underworld	8.550924
--	----------

Hannah and Her Sisters

Bach: Piano Concerto No. 5, mvt 2	8.550423
Puccini: Sola, perduta, abbandonata from Manon Lescaut	8.550606

Hard Target

Beethoven: Piano Sonata No. 23, mvt 3	8.550045
---------------------------------------	----------

Heartburn

Handel: The Arrival of the Queen of Sheba from Solomon	8.551147
---	----------

Heat and Dust

J. Strauss II: Tales from the Vienna Woods	8.550152
--	----------

Heavenly Creatures

Puccini: E lucevan le stelle from Tosca	8.553153
---	----------

Puccini: Humming Chorus from <i>Madama Butterfly</i>	8.553152	Humoresque Dvořák: Humoresque	8.550306
Henry V Canteloube: <i>Baïlèro</i> from <i>Chants d'Auvergne</i>	8.551171	Kreisler: <i>Liebesleid</i> Mendelssohn: Violin Concerto	8.550306 8.550153
Hilary and Jackie Bach: Cello Suite No. 1, Prelude & Gigue	8.550677	Rimsky-Korsakov: <i>Flight of the Bumble Bee</i> from <i>The Tale of Tsar Saltan</i>	8.550085
Bach: Cello Suite No. 3, Prelude	8.550677	Sarasate: <i>Zigeunerweisen</i>	8.550494
Bach: Cello Suite No. 6, Gavotte	8.550678	Tchaikovsky: Piano Concerto No. 1	8.550819
Beethoven: Piano Trio No. 7 'Archduke'	8.550442	The Hunger Delibes: <i>Flower Duet</i> from <i>Lakmé</i>	8.551171
Brahms: Cello Sonata No. 2, mvt 2	8.550656	The Hunt for Red October Sibelius: <i>Finlandia</i>	8.550103
Dvořák: Cello Concerto, mvt 2	8.550503	Husbands and Wives Mahler: <i>Symphony No. 9</i> , mvt 1	8.550535–36
Elgar: Cello Concerto	8.550503	Imaginary Crimes Shostakovich: <i>Symphony No. 1</i>	8.550623
Franck: Cello Sonata (arr. of Violin Sonata)	8.550417	Immortal Beloved Beethoven: <i>Für Elise</i>	8.550647
Haydn: Cello Concerto No. 1, mvt 3	8.550059	Beethoven: Piano Sonata No. 8, mvt 2	8.550045
Schumann: <i>Fantasiestücke</i> , Op. 73, No. 1	8.550654	Beethoven: Piano Sonata No. 14, mvt 1	8.550045
The Hi-Lo Country Bądarzewska-Baranowska: <i>The Maiden's Prayer</i>	8.550646	Beethoven: <i>Symphony No. 5</i> , mvt 1	8.553476
The Horse Whisperer Beethoven: Cello Sonata No. 1	8.550479	Beethoven: <i>Symphony No. 6</i> , mvt 1	8.553474
Hot to Trot Mouret: <i>Suite No. 1</i> , <i>Rondeau</i>	8.551153	Beethoven: <i>Symphony No. 7</i> , mvt 1	8.553477
How to Make an American Quilt Mendelssohn: <i>Wedding March</i> from <i>A Midsummer Night's Dream</i>	8.553200	Beethoven: <i>Symphony No. 9</i> , mvt 1	8.553478
Verdi: <i>Anvil Chorus</i> from <i>Il trovatore</i>	8.553963	Beethoven: Violin Concerto, mvt 1	8.550149
Howards End Beethoven: <i>Symphony No. 5</i> , mvt 3	8.553476	The Incredibly True Adventure of Two Girls in Love Mozart: <i>Requiem</i> , <i>Dies irae</i>	8.550235

The Inheritors

Verdi: La donna è mobile from Rigoletto 8.553042

Inspector GadgetTchaikovsky: Dance of the Toy Trumpets
from The Nutcracker 8.550515**I've Heard the Mermaids Singing**

Delibes: Flower Duet from Lakmé 8.551171

Jakob the LiarBerlioz: Rákóczi March from
The Damnation of Faust 8.550142**Janice Beard 45 WPM**Gluck: Orfeo ed Euridice 8.660064-65
Mozart: Piano Concerto No. 21, mvt 2 8.550434**Jason's Lyric**

J. Strauss II: The Blue Danube 8.550152

Jean de Florette

Verdi: Overture to La forza del destino 8.553089

J'embrasse pas

Bach: Cello Suite No. 1, mvt 1 8.550677

Jesus of Montreal

Pergolesi: Stabat mater 8.550766

JFK

Mozart: Horn Concerto No. 2, mvt 3 8.553592

Jilting JoeSchubert: Impromptu No. 3 8.550260
Widor: Toccata from Symphony No. 5 8.550790**Le Joueur de violon**Bach: Partita No. 2 for solo violin, Chaconne 8.550570
Beethoven: Violin Sonata No. 9, mvt 2 8.550283
Mozart: String Quartet No. 19, mvt 1 8.550543**The Joy Luck Club**

Mozart: Flute and Harp Concerto, mvt 2 8.550159

A Judgement in StoneElgar: Cello Concerto 8.550503
Mozart: Flute and Harp Concerto 8.550159**Jumanji**Rossini: Una voce poco fa
from The Barber of Seville 8.553436**Jungle 2 Jungle**

Vivaldi: Flute Concerto, Op. 10 No. 3 8.554053

Kalifornia

Beethoven: Symphony No. 8, mvt 2 8.553475

Keiner liebt michMozart: Der Holle Rache (Queen of the Night's aria)
from The Magic Flute 8.553438**Kika**

Granados: Spanish Dance, Op. 37 No. 5 8.553037

Kill Bill: Volume 2		Larger Than Life	
James Last: The Lonely Sheppard	8.990013	J. Strauss II: The Blue Danube	8.550152
Kind Hearts and Coronets		Last Action Hero	
Mozart: Il mio tesoro from Don Giovanni	8.550383	Mozart: Overture to The Marriage of Figaro	8.550185
A Kind of Hush		The Last Dance	
Pärt: Cantus in Memory of Benjamin Britten	8.553750	Dvořák: String Quartet No. 12 'American'	8.553371
Kolya		The Last Supper	
Dvořák: Serenade for Strings, mvt 2	8.550419	Purcell: Dido's Lament from Dido and Aeneas	8.553108
Dvořák: Slavonic Dance No. 15	8.550143	The Law of Desire	
Dvořák: String Quartet No. 12 'American', mvt 1	8.553371	Shostakovich: Symphony No. 10, mvt 2	8.550633
Dvořák: Symphony No. 9		Life is Beautiful	
'From the New World', mvt 2	8.550271	Offenbach: Barcarolle	
Mendelssohn: Wedding March		from The Tales of Hoffmann	8.550088
from A Midsummer Night's Dream	8.554433	The Living Daylights	
Smetana: Tábora from Má vlast	8.550931	Borodin: String Quartet No. 2, mvt 3	8.550850
Tchaikovsky: Nocturne, Op. 19 No. 4	8.550519	Mozart: Symphony No. 40, mvt 1	8.550299
Kramer vs. Kramer		The Lone Ranger	
Vivaldi: Concerto for two mandolins	8.553028	Rossini: Overture to William Tell	8.550236
L.A. Confidential		The Loneliness of the Long-Distance Runner	
Mendelssohn: The Hebrides	8.550222	Parry: Jerusalem	8.553981
Lady L		Lorenzo's Oil	
Chopin: Étude, Op. 10 No. 12 'Revolutionary'	8.554528	Barber: Adagio	8.551149
Prelude No. 15 'Raindrop'	8.554536	Elgar: Cello Concerto, mvt 2	8.550503
The Ladykillers		Mahler: Symphony No. 5, mvt 4 (Adagietto)	8.550528
Boccherini: Minuet	8.551142		

- | | | | |
|---|----------|--|-------------|
| A. Marcello: Oboe Concerto, mvt 2 | 8.550556 | Mad Dogs and Englishmen | |
| Mozart: Ave verum corpus | 8.550495 | Bach/Gounod: Ave Maria | 8.553751 |
| The Loss of Sexual Innocence | | | |
| Beethoven: Piano Sonata No. 14 'Moonlight' | 8.550045 | Madame SouzaTska | |
| Beethoven: Symphony No. 9, mvt 4 | 8.553478 | Beethoven: Piano Sonata No. 23, mvt 3 | 8.550045 |
| Chopin: Nocturnes Nos 2 & 8 | 8.554532 | Schumann: Piano Concerto | 8.550118 |
| Mozart: Piano Sonata No. 16 | 8.550446 | The Magic Bow | |
| The Lost Son | | | |
| Fauré: Requiem | 8.550765 | Beethoven: Violin Concerto | 8.550149 |
| The Lost World | | | |
| Beethoven: Piano Sonata No. 8 'Pathétique', mvt 2 | 8.550045 | Paganini: Caprice No. 20 | 8.550717 |
| Love and Death | | | |
| Prokofiev: Troika from Lieutenant Kijé Suite | 8.550381 | Paganini: Violin Concertos Nos 1 & 2 | 8.550649 |
| Prokofiev: March | | Man Trouble | |
| from The Love for Three Oranges | 8.550381 | Bach: Mass in B minor, Et resurrexit | 8.550585-86 |
| Love Lessons | | | |
| Brahms: Ein deutsches Requiem | 8.550213 | Chopin: Nocturne in E Flat, Op. 9 No. 2 | 8.550356 |
| Handel: Lascia ch'io pianga from Rinaldo | 8.553751 | Manhattan | |
| Mahler: Symphony No. 5, mvt 4 (Adagietto) | 8.550528 | Gershwin: Rhapsody in Blue | 8.550295 |
| Tchaikovsky: Romeo and Juliet | 8.553017 | Marius et Jeannette | |
| The Love Letter | | | |
| Puccini: Recondita armonia from Tosca | 8.553153 | Di Capua: O sole mio | 8.550343 |
| Puccini: Sì mi chiamano Mimi | | J. Strauss II: The Blue Danube | 8.550152 |
| from La Bohème | 8.553151 | Vivaldi: The Four Seasons | 8.550056 |
| Love Potion No. 9 | | | |
| Beethoven: Symphony No. 5 | 8.553476 | Maurice | |
| Beethoven: Symphony No. 6 | 8.553474 | Allegrì: Miserere | 8.550827 |
| Meet Joe Black | | | |
| | | Bach: Goldberg Variations | 8.550078 |
| | | Tchaikovsky: Symphony No. 6, mvt 3 | 8.550782 |
| | | Meeting Venus | |
| | | Wagner: Overture to Tannhäuser | 8.550136 |
| | | Wagner: Pilgrims' Chorus from Tannhäuser | 8.551171 |

Memphis Belle		Offenbach: Barcarole from <i>The Tales of Hoffmann</i>	8.550088
Grainger: Irish Tune from County Derry (‘Londonderry Air’)	8.554263		
Men of Boys Town		Mona Lisa Puccini: Love Duet from <i>Madama Butterfly</i>	8.553152
Ivanovici: Donauwellen	8.553337		
Men, Women: A User’s Manual		A Month in the Country Mendelssohn: Violin Concerto, mvt 2	8.550153
Puccini: <i>Madama Butterfly</i>	8.550152		
J. Strauss II: <i>Geschichten aus dem Wienerwald</i>	8.550152	Moonraker Chopin: <i>Prelude, Op. 28 No. 15</i>	8.550366
Verdi: <i>Chorus of the Hebrew Slaves</i> from <i>Nabucco</i>	8.553963	Leoncavallo: <i>Vesti la giubba</i> from <i>Pagliacci</i>	8.660021
		J. Strauss II: <i>Tritsch-Tratsch Polka</i>	8.550337
A Midsummer Night’s Dream		Moonstruck Puccini: <i>Che gelida manina & O soave fanciulla</i> from <i>La Bohème</i>	8.553151
Donizetti: <i>Una furtiva lagrima</i> from <i>L’elisir d’amore</i>	8.554065		
Mendelssohn: <i>A Midsummer Night’s Dream</i>	8.554433		
Rossini: <i>Non più mesta</i> from <i>La Cenerentola</i>	8.553543		
A Midsummer Night’s Sex Comedy		Mr. Holland’s Opus Beethoven: <i>Symphony No. 7, mvt 2</i>	8.553477
Mendelssohn: <i>Intermezzo & Scherzo</i> from <i>A Midsummer Night’s Dream</i>	8.553200		
Mendelssohn: <i>Piano Concerto No. 2, mvt 2</i>	8.550681	Mr. Jones Beethoven: <i>Symphony No. 9</i>	8.553478
A Midwinter’s Tale		Mrs. Doubtfire Rossini: <i>Largo al factotum</i> from <i>The Barber of Seville</i>	8.553436
Holst: <i>In the Bleak Midwinter</i>	8.550589		
Misery		The Music Lovers Tchaikovsky: 1812 Tchaikovsky: <i>Piano Concerto No. 1,</i> <i>mvts 1 & 2</i>	8.550500
Beethoven: <i>Piano Sonata No. 14, mvt 1</i>	8.550045		
Tchaikovsky: <i>Piano Concerto No. 1, mvt 1</i>	8.550137		
Moll Flanders			8.550137
Bach: <i>Air</i> from <i>Orchestral Suite No. 3</i>	8.550244		
Bach: <i>Brandenburg Concerto No. 3, mvt 1</i>	8.550047		

Music of the Heart

- Bach: Concerto in D minor for two violins 8.554603
 Bach: from Cello Suite No. 1, Prelude 8.550677
 Offenbach: Can-can
 from Orpheus in the Underworld 8.550924

My Beautiful Laundrette

- Waldteufel: The Skaters 8.553337

My Brilliant Career

- Schumann: Von fremden Ländern und Menschen
 from Kinderszenen 8.550885

My Dinner With André

- Satie: Gymnopédie No. 1 8.550305

My Favourite Martian

- R. Strauss: Also sprach Zarathustra 8.550142
 Verdi: La donna è mobile from Rigoletto 8.553042

My Geisha

- Puccini: Un bel dì from Madama Butterfly 8.553152

My Left Foot

- Mozart: Un' aura amorosa from Così fan tutte 8.553172
 Schubert: Piano Quintet 'Trout', mvt 4 8.550658

Mystery Men

- Puccini: O mio babbino caro
 from Gianni Schicchi 8.550606

Natural Born Killers

- Mussorgsky: Night on the Bare Mountain 8.550501
 Orff: Carmina Burana 8.550196

- Puccini: Humming Chorus
 from Madama Butterfly 8.553152

New York Stories

- Ketèlbey: In a Persian Market 8.553515

A Night at the Opera

- Verdi: Anvil Chorus from Il trovatore 8.550241

Nijinsky

- Debussy: Prélude à l'après-midi d'un faune 8.550262
 Rimsky-Korsakov: Sheherazade 8.550726
 Stravinsky: The Rite of Spring 8.550472

Nikita (aka 'La Femme Nikita')

- Mozart: Eine kleine Nachtmusik, mvt 1 8.550026

Nothing Lasts Forever

- Chopin: Étude, Op. 25 No. 11 8.550364
 Chopin: Polonaise No. 6 8.550360

Nothing to Lose

- Pachelbel: Canon 8.550104

Now, Voyager

- Tchaikovsky: Symphony No. 6 8.550782

The Object of My Affection

- Wagner: Bridal Chorus from Lohengrin 8.550507

One More Kiss

- J. Strauss II: Roses from the South 8.550152

One Night Stand

Bach: Air from Suite No. 3 8.550194

One, Two, Three

Khachaturian: Sabre Dance from Gayane 8.550800

OneginBeethoven: Mir ist so wunderbar
from Fidelio 8.660070–71**Only You**

Handel: Hallelujah Chorus from Messiah 8.553258

Ordinary People

Pachelbel: Canon 8.550104

The Other Sister

Wagner: Wedding March from Lohengrin 8.550790

Other Voices, Other RoomsBizet: La fleur que tu m'avais jettée
from Carmen 8.550727Debussy: Des pas sur la neige
from Préludes, Book 1 8.553293

Flotow: M'appari tutt'amor from Martha 8.551172

Out of Africa

Mozart: Clarinet Concerto, mvt 2 8.550345

Out of the Present

J. Strauss II: The Blue Danube 8.550152

Out to SeaRossini: Largo al factotum
from The Barber of Seville 8.553436**Paradise Road**Chopin: Funeral March
from Piano Sonata No. 2 8.553170

Dvořák: Symphony No. 9 8.550271

Grainger: Country Gardens 8.554263

Grainger: Irish Tune from County Derry
('Londonderry Air') 8.554263

Holst: Jupiter from The Planets 8.550193

Ravel: Boléro 8.554044

Patch Adams

Beethoven: Für Elise 8.550647

The PeacemakerChopin: Nocturne in C sharp minor,
Op. 27 No. 1 8.550356

Chopin: Nocturne in F minor, Op. 55 No. 1 8.550357

Mozart: Ave verum corpus 8.550495

The People vs. Larry Flynt

Chopin: Mazurka No. 47 8.550359

Dvořák: Polonaise from Rusalka 8.550376

Peter's FriendsOffenbach: Can-can
from Orpheus in the Underworld 8.550924

Puccini: Un bel dì from Madama Butterfly 8.553152

PhiladelphiaGiordano: La mamma morta
from Andrea Chénier 8.551171Mozart: Coronation Mass,
Agnus Dei & Dona nobis pacem 8.550495Mozart: Laudate Dominum
from Vesperae solennes de confessoro 8.554158

Picnic at Hanging Rock

Beethoven: Piano Concerto No. 5, mvt 2	8.550121	Mozart: Requiem, Lacrimosa	8.550235
		Schubert: Impromptus, Op. 90 Nos 3 & 4	8.550260

Picture Perfect

Bach: Jesu, Joy of Man's Desiring	8.550790	Prince of the Tides	
Mendelssohn: Wedding March		Haydn: Symphony No. 104, mvt 3	8.550287

from A Midsummer Night's Dream	8.550790	Prizzi's Honor	
		Rossini: Overture to The Barber of Seville	8.550236

Platoon

Barber: Adagio for strings	8.551149	The Proposition	
		Schubert: String Quartet No. 13, mvt 2	8.550591

Police

Górecki: Symphony No. 3	8.550822	Pushing Tin	
		Puccini: Che gelida manina from La Bohème	8.553151

The Polish Bride

Szymanowski: Stabat mater	8.553687	Raging Bull	
		Mascagni: Intermezzo	

The Portrait of a Lady

Bach: Harpsichord Concerto No. 5	8.550423	from Cavalleria rusticana	8.550240
----------------------------------	----------	---------------------------	----------

Bach: Violin Concerto in A minor	8.550194	Reality Bites	
Schubert: Impromptus, Op. 90 Nos 3 & 4	8.550260	Elgar: Pomp and Circumstance March No. 1	8.550229

Schubert: String Quartet No. 14	8.550590		
---------------------------------	----------	--	--

J. Strauss II: Artist's Life	8.550152	Revenge of the Nerds III: The Next Generation	
		Verdi: Triumphal March from Aida	8.553596

Prêt-à-Porter

Offenbach: Barcarole		Rhapsody	
from The Tales of Hoffmann	8.550088	Liszt: Liebestraum No. 3	8.553595

		Mendelssohn: Violin Concerto	8.550153
--	--	------------------------------	----------

		Rachmaninov: Piano Concerto No. 2	8.550810
--	--	-----------------------------------	----------

Pretty Woman		Sarasate: Zigeunerweisen	8.550494
---------------------	--	--------------------------	----------

Verdi: Duet from La traviata	8.553041	Tchaikovsky: Violin Concerto	8.550153
------------------------------	----------	------------------------------	----------

Primal Fear

Bach: Harpsichord Concerto No. 5, mvt 2	8.550423	Richard III (1995)	
Bach: Violin Concerto in A minor, mvt 2	8.550194	Charpentier: Fanfare from Te Deum	8.550581

The Road to Wellville

Tchaikovsky: Waltz of the Flowers
from *The Nutcracker* 8.550515

Rollerball

Albinoni: Adagio 8.550014
Bach: Toccata and Fugue in D Minor 8.553859
Shostakovich: Symphony No. 5, mvt 4 8.550632

Romeo and Juliet

Tchaikovsky: *Romeo and Juliet* 8.550500

Romy and Michele's High School Reunion

Bach: Brandenburg Concerto No. 2 8.550047
Beethoven: Piano Sonata No. 8 'Pathétique' 8.550045
J. Strauss II: *The Blue Danube* 8.550152

A Room with a View

Puccini: *Doretta's Dream* from *La rondine* 8.550605
Puccini: *Firenze* from *Gianni Schicchi* 8.551156
Puccini: *O mio babbino caro*
from *Gianni Schicchi* 8.550606

Les Roseaux Sauvages

Barber: Adagio 8.550994
J. Strauss II: *Voices of Spring* 8.550152

Rosemary's Baby

Beethoven: *Für Elise* 8.550647

Rounders

Bach: Brandenburg Concerto No. 1, mvt 3 8.550047

Roxanne

J. Strauss II: *The Blue Danube* 8.550152

Runaway Bride

Bach: *Air* from *Orchestral Suite No. 3* 8.550790
Bach: *Jesu, Joy of Man's Desiring* 8.550790
Handel: *Hallelujah Chorus* from *Messiah* 8.553258
Haydn: *Piano Sonata No. 33* 8.553800
Mendelssohn: *Wedding March*
from *A Midsummer Night's Dream* 8.550790
Mozart: *Overture to The Marriage of Figaro* 8.550185
Pachelbel: *Canon* 8.550104
Schubert: *Ave Maria* 8.553751
Wagner: *Bridal Chorus* from *Lohengrin* 8.550790

Safe Passage

Mussorgsky: *Pictures at an Exhibition* 8.550051
Wagner: *Prelude to Act III of Lohengrin* 8.550136

Schindler's List

Bach: *English Suite No. 2, Bourrée* 8.553012
Gade: *Tango Jalousie* 8.554782
Lehár: *Meinen Lippen, sie küssen so heiss*
from *Giuditta* 8.550941

Serpico

Puccini: *E lucevan le stelle* from *Tosca* 8.553153

Seven

Bach: *Air* from *Orchestral Suite No. 3* 8.550245

The Seven Year Itch

Rachmaninov: *Piano Concerto No. 2* 8.550117

Shadowlands

Gauntlett: Once in Royal David's City 8.550589

Shine

Chopin: Polonaise No. 6 8.550360

Chopin: Prelude, Op. 28 No. 15 'Raindrop' 8.550366

Liszt: Un sospiro 8.553516

Rachmaninov: Piano Concerto No. 3 8.550666

Rachmaninov: Prelude in C sharp minor 8.550348

Vivaldi: Gloria 8.550767

The Shining

Bartók: Music for Strings, Percussion and Celesta 8.550261

Shooting Fish

Dvořák: Symphony No. 9

'From the New World', mvt 2 8.550271

Holst: Jupiter from 'The Planets' 8.550193

The Silence of the Lambs

Bach: Goldberg Variations 8.550078

Silent Fall

Mozart: Piano Concerto No. 21 8.550434

Simpatico

Haydn: String Quartet, Op. 1 No. 1, mvt 3 8.550398

Mozart: Divertimento No. 1, Allegro 8.556653

A Simple Twist of Fate

Bach: Cello Suite No. 1, Prelude 8.550677

A Simple Wish

Khachaturian: Sabre Dance from Gayane 8.550800

Sin compasiónGrieg: The Death of Aase
from Peer Gynt Suite No. 1 8.554050**The Sixth Sense**

Schubert: Piano Quintet 'Trout', mvt 2 8.550658

The Slab Boys

Fauré: Requiem 8.550765

Slaughterhouse-Five

Bach: Brandenburg Concerto No. 4, Presto 8.550048

Bach: Harpsichord Concerto No. 5, mvt 2 8.550423

Sleeping with the Enemy

Berlioz: Symphonie fantastique, mvt 2 8.550093

Sneakers

Chopin: Waltz No. 14 8.550365

Smetana: String Quartet No. 1, mvt 1 8.550379

Solitaire for Two

Bruch: Violin Concerto No. 1 8.550195

Mozart: Requiem 8.550235

Someone to Watch Over Me

Delibes: Flower Duet from Lakmé 8.551171

Somewhere in Time

Rachmaninov: Rhapsody on a Theme of Paganini, Var. 18 8.550117

Sophie's Choice

Schumann: Kinderszenen 8.550784

Sour Grapes

Bach: Toccata, Adagio and Fugue 8.553859

Bach: Toccata and Fugue in D minor 8.553859

Beethoven: String Quartet No. 2 8.550558

Beethoven: String Quartet No. 7 8.554181

Boccherini: Minuet 8.550731

Brahms: Hungarian Dance No. 7 8.550110

Mozart: Horn Concerto No. 4 8.553592

Mozart: String Quintet No. 4 8.553104

Ponchielli: Dance of the Hours 8.550081

from La Gioconda 8.550081

Prokofiev: Peter and the Wolf 8.550335

Rossini: Overture to The Thieving Magpie 8.550236

J. Strauss II: Tales from the Vienna Woods 8.550152

Suppé: Overture to Poet and Peasant 8.553935

Soylent Green

Beethoven: Symphony No. 6 8.553474

Speed 2: Cruise ControlPuccini: O mio babbino caro
from Gianni Schicchi 8.550606**The Spy Who Loved Me**

Bach: Air from Suite No. 3 8.550245

Star Trek: InsurrectionBeethoven: Piano Sonata No. 8 'Pathétique',
mvt 1 8.550045

Haydn: String Quartet No. 63, mvt 4 8.550674

Mozart: String Quartet No. 17, mvt 1 8.550542

Stepmom

Rossini: Overture to Il Signor Bruschino 8.550236

Streetfighter

Bizet: Habanera from Carmen 8.550727

Strictly Ballroom

J. Strauss II: The Blue Danube 8.550152

Sunday, Bloody Sunday

Mozart: Soave sia il vento from Così fan tutte 8.553172

Suspicious Minds

Chopin: Ballade No. 1 8.550508

Swing KidsBeethoven: Piano Trio, Op. 97 'Archduke',
mvt 1 8.550949**The Talented Mr. Ripley**

Bach: Italian Concerto, mvt 1 8.550709

Bach: St Matthew Passion, Mache dich,
mein Herze, rein 8.553198

Beethoven: Piano Quintet in E flat, mvt 2 8.550511

Talk of Angels

Albéniz: Asturias 8.553999

J. Strauss II: The Blue Danube 8.550152

TangoVerdi: Chorus of the Hebrew Slaves
from Nabucco 8.553963

Thin Ice

J. Strauss II: Voices of Spring 8.550152

The Thin Red Line

Fauré: Requiem, In paradisum 8.550765

There's Something About Mary

Bizet: Danse bohème from Carmen Suite No. 2 8.550061

Mozart: Eine kleine Nachtmusik 8.550026

Three Kings

Bach: Mass in B minor, Gloria 8.550585–86

Tin Cup

Vivaldi: The Four Seasons, Winter, mvt 1 8.550056

The Tin DrumJ. Strauss II: Wer uns getraut
from Der Zigeunerbaron 8.550941**Through a Glass Darkly**

Bach: Cello Suite No. 2, Sarabande 8.550677

Tie Me Up! Tie Me Down!

Gade: Tango Jalousie 8.550995

Titanic

J. Strauss II: The Blue Danube 8.550152

To Be or Not to Be

Chopin: Military Polonaise 8.550360

Torrents of SpringBach: Concerto for two violins in D minor,
mvt 2 8.550194

Chopin: Étude, Op. 10 No. 6 8.550364

Mozart: Overture to Don Giovanni 8.550185

Tous les matins du mondeMarais: Tombeau pour Monsieur de
Sainte-Colombe 8.550750

Marais: Le Badinage 8.550750

Marais: Sonnerie de Sainte Geneviève du
Mont de Paris 8.550750

Etc.

Trading Places

Mozart: Overture to The Marriage of Figaro 8.550185

Trainspotting

Bizet: Habanera from Carmen 8.550727

True Lies

J. Strauss II: The Blue Danube 8.550152

True Romance

Delibes: Flower Duet from Lakmé 8.551171

The Truman Show

Brahms: Wiegenlied 8.553843

Chopin: Piano Concerto No. 1, mvt 2 8.554540

Mozart: Horn Concerto No. 1, mvt 1 8.553592

Mozart: Piano Sonata No. 11, mvt 3 8.550258

Turning Point

Prokofiev: Balcony Scene
from *Romeo and Juliet* 8.553184–85

Two Girls and a Guy

Brahms: Horn Trio, mvts 2 & 3 8.550441
Vivaldi: Gloria, Cum sancto spirito 8.550767

The Unbearable Lightness of Being

Janáček: Along an Overgrown Path 8.553586
Janáček: In the Mist, mvt 2 8.553587
Janáček: Pohádka (Fairy-tale), mvt 3 8.553895
Janáček: String Quartet No. 1 8.553895
Janáček: Violin Sonata, mvt 4 8.553895

Unfaithfully Yours

Rossini: Overtures to *William Tell* and
Semiramide 8.550236
Tchaikovsky: *Francesca da Rimini* 8.550782
Wagner: Overture to *Tannhäuser* 8.550136

The Untouchables

Leoncavallo: *Vesti la giubba* from *Pagliacci* 8.660021

Up on the Roof

R. Strauss: *Also sprach Zarathustra* 8.550182

The Usual Suspects

Debussy: *Les sons et les parfums tournent
dans l'air du soir* from *Préludes*, Book 1 8.553293

U-Turn

Rossini: *Largo al factotum*
from *The Barber of Seville* 8.553436

Velvet Goldmine

Mahler: *Symphony No. 6* 8.550529–30

Virtual Sexuality

Mozart: *Piano Concerto No. 21* 8.550434

Vol-au-vent

Brahms: *Hungarian Dance No. 5* 8.550110
J. Strauss I: *Radetzky March* 8.553596
J. Strauss II: *Tales from the Vienna Woods* 8.550152
J. Strauss II: *Wiener Blut* 8.550152

Wall Street

Verdi: *Questa o quella* from *Rigoletto* 8.550304

Watch it

Mozart: Overture to *The Magic Flute* 8.550185

Waterloo Bridge

Tchaikovsky: *Swan Lake* 8.550246–47

Wayne's World

Tchaikovsky: *Romeo and Juliet* 8.550500

Welcome to Sarajevo

Albinoni: *Adagio* 8.550994

When Night is Falling

Dvořák: *Symphony No. 4* 8.550269

Where Angels Fear to Tread

Donizetti: *Mad Scene*
from *Lucia di Lammermoor* 8.550605

White Nights

Bach: Passacaglia in C minor 8.553859

Who Framed Roger Rabbit

Liszt: Hungarian Rhapsody No. 2 8.55032a7

Wife vs. Secretary

Waldteufel: The Skaters 8.553956

William Shakespeare's Romeo and Juliet

Mozart: Symphony No. 25, mvt 1 8.550113

Winter Sleepers

Pärt: Cantus in Memory of Benjamin Britten 8.553750

Pärt: Fratres 8.553750

The Witches of Eastwick

Puccini: Nessun dorma from Turandot 8.550497

The Young Poisoner's Handbook

Alfvén: Swedish Rhapsody No. 1 8.550090

10

Ravel: Boléro 8.550501

2001: A Space Odyssey

Khachaturian: Gayane Suite No. 2 8.550800

J. Strauss II: The Blue Danube 8.550152

R. Strauss: Also sprach Zarathustra 8.550182

20,000 Leagues Under the Sea

Bach: Toccata and Fugue in D Minor 8.553859

ABOUT THE AUTHOR



Keith Anderson was born in England in 1929. He was educated at Lancing College, with a scholarship in classics and music, and after military service in a number of orchestras studied at Wadham College, Oxford, where he took a degree in *Literae Humaniores*, followed by a degree in English Literature at London University and a subsequent degree in Music at Durham. After a brief period in Madrid, he moved to Turkey, where he remained for seven years, teaching and finally employed as a translator and broadcaster by the Turkish Ministry of Information. In 1961 he returned to Britain in the aftermath of the military coup d'état, taught for a time in Scotland, and then resumed musical studies, in particular with Alexandre Moskowsky of the Hungarian Quartet. From 1966 until 1973 he was a lecturer in Music at a college of education for mature students in Leeds, while continuing work as a freelance violinist, more particularly in Baroque music, as an examiner, and as an Open University tutor and lecturer. In 1973 he moved to the Chinese University of Hong Kong as a member of the University Ensemble and served for three years also as chairman of the music department, followed by a number of years teaching in Hong Kong, principally at the Conservatory, the Academy for Performing Arts and the Hong Kong Baptist University, coupled with practical work as a player and conductor, and with an equally busy career as a writer, broadcaster and editor. He has served as editor for Naxos, Marco Polo and associated labels of HNH International since the foundation of the company.

ALSO AVAILABLE



Discover Early Music

8.558170-71

Written by Lucien Jenkins

Includes music by Josquin, Dufay, Landini, Taverner,
Tallis, Obrecht, Victoria, Palestrina and more



Discover Music of the Baroque Era

8.558160-61

Written by Clive Unger-Hamilton

Includes music by Bach, Handel, Scarlatti,
Buxtehude, Pachelbel, Lully, Purcell, Corelli,
Vivaldi, Charpentier and more

ALSO AVAILABLE



Discover Music of the Romantic Era

8.558155-56

Written by David McCleery

Includes music by Beethoven, Chopin,
Schubert, Brahms, Wagner, Tchaikovsky,
Verdi, Elgar and more



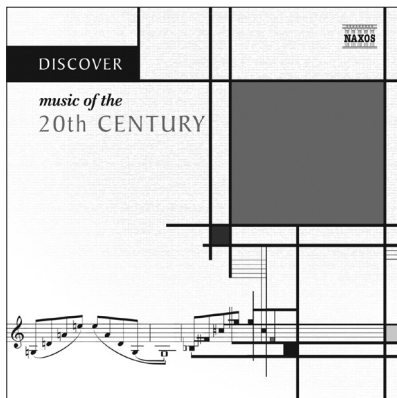
Discover Music of the Classical Era

8.558180-81

Written by Stephen Johnson

Includes music by Mozart, Haydn, Stamitz,
J.C. Bach, Boccherini, Gluck, Gossec, C.P.E. Bach,
Beethoven and more

ALSO AVAILABLE

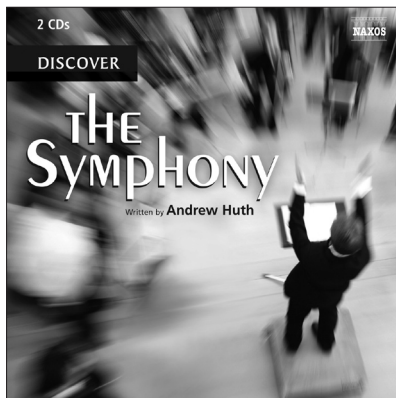


Discover Music of the 20th Century

8.558168-69

Written by David McCleery

Includes music by Ravel, Schoenberg, Ives, Stravinsky, Bartók, Shostakovich, Messiaen, Britten, Cage, Reich, John Williams and more



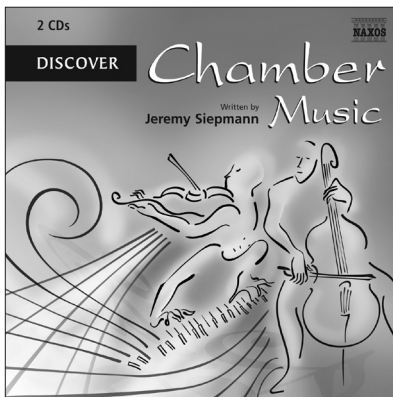
Discover the Symphony

8.558208-09

Written by Andrew Huth

Includes music by Haydn, Mozart, Beethoven, Schubert, Berlioz, Brahms, Mahler, Sibelius, Elgar, Shostakovich, Lutosławski and more

ALSO AVAILABLE

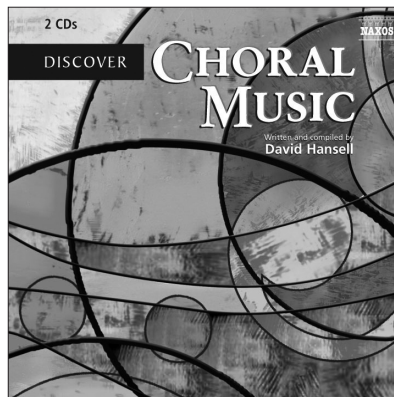


Discover Chamber Music

8.558206-07

Written by Jeremy Siepmann

Includes music by Gabrieli, Corelli, J.S. Bach, Haydn, Mozart, Beethoven, Schubert, Brahms, Stravinsky, Bartók, Crumb and more



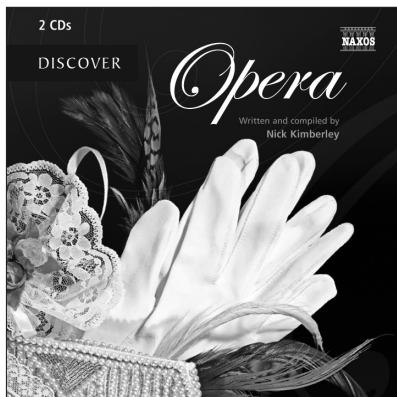
Discover Choral Music

8.558198-99

Written by David Hansell

Includes music by Taverner, Tallis, Monteverdi, Purcell, Bach, Handel, Haydn, Brahms, Mahler, Britten, Pärt and more

ALSO AVAILABLE



Discover Opera

8.558196-97

Written by Nick Kimberley

Includes music by Monteverdi, Purcell, Gluck, Mozart, Wagner, Rossini, Donizetti, Verdi, Puccini, Britten, Adams and more



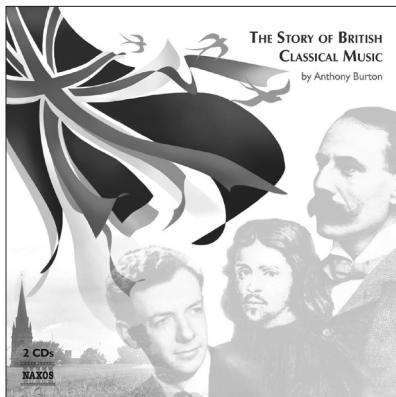
Discover Film Music

8.558210-11

Written by John Riley

Includes music by Steiner, Korngold, Herrmann, Williams, Barry, Walton, Shostakovich, Morricone, Auric and more

ALSO AVAILABLE

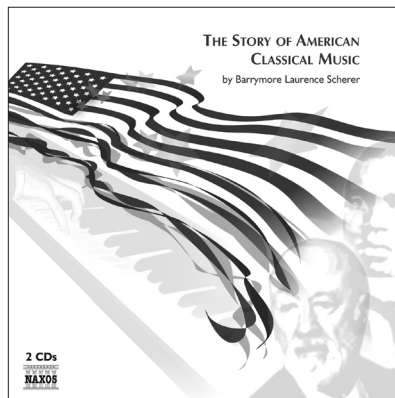


The Story of British Classical Music

8.558193-94

Written by Anthony Burton

Includes music by Tallis, Byrd, Boyce, Field,
Elgar, Delius, Parry, Vaughan Williams, Britten,
Tippett, Tavener and more



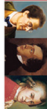
The Story of American Classical Music

8.558164-65

Written by Barrymore Laurence Scherer

Includes music by Gottschalk, MacDowell, Ives,
Cage, Joplin, Grofé, Bernstein, Copland, Adams,
Glass, Torke and more





THE A-Z OF CLASSICAL MUSIC

CD 1

- | | | |
|----|--|------|
| 1 | Adams: Short Ride in a Fast Machine | 4:05 |
| 2 | J.S. Bach: Double Violin Concerto (mvt II) | 6:46 |
| 3 | Bartók: 44 Duos for Two Violins (No. 14) | 0:40 |
| 4 | Beethoven: Piano Sonata No. 8 'Pathétique' (mvt I) | 8:28 |
| 5 | Berlioz: Symphonie fantastique (Marche au supplice) | 4:43 |
| 6 | Brahms: Symphony No. 3 (mvt III) | 5:49 |
| 7 | Britten: Simple Symphony (Playful Pizzicato) | 3:00 |
| 8 | Chopin: Impromptu No. 1 | 4:32 |
| 9 | Debussy: Nocturnes (No. 2: Fêtes) | 6:39 |
| 10 | Dvořák: Symphony No. 8 (mvt III) | 5:46 |
| 11 | Elgar: Sea Pictures (Where Corals Lie) | 3:35 |
| 12 | Grieg: Piano Concerto (mvt II) | 6:16 |
| 13 | Handel: Messiah (For unto us a child is born) | 4:03 |
| 14 | Haydn: Trumpet Concerto (Finale) | 4:39 |
| 15 | Janáček: Sinfonietta (mvt IV) | 2:38 |
| 16 | Liszt: Gnomenreigen | 3:09 |
| 17 | Mahler: Das Lied von der Erde (Von der Jugend) | 3:10 |

TT 79:10

CD 2

- | | | |
|-------|---|------|
| 1 | Mendelssohn: Piano Trio No. 1 (mvt II) | 6:39 |
| 2 | Monteverdi: Occhi, un tempo mia vita | 3:03 |
| 3 | Mozart: Clarinet Quintet (mvt II) | 5:57 |
| 4 | Palestrina: Motet: Hodie Christus natus est | 2:47 |
| 5 | Prokofiev: Piano Concerto No. 4 (mvt IV) | 1:33 |
| 6 | Puccini: Gianni Schicchi (O mio babbino caro) | 2:27 |
| 7 | Rachmaninov: Prelude in G minor | 3:51 |
| 8 | Rossini: Il Signor Bruschino (Sinfonia) | 4:34 |
| 9 | Schoenberg: Six Little Piano Pieces (II. Langsam) | 0:53 |
| 10 | Schubert: 'Trout' Quintet (mvt IV) | 7:12 |
| 11 | Schumann: String Quartet No. 2 (mvt I) | 4:41 |
| 12 | Shostakovich: Jazz Suite No. 1 (Waltz) | 2:29 |
| 13 | R. Strauss: Four Last Songs (No. 1: Frühling) | 3:41 |
| 14 | Stravinsky: Petrushka (Russian Dance) | 2:46 |
| 15 | Tchaikovsky: Symphony No. 5 (mvt III) | 5:39 |
| 16 | Telemann: Viola Concerto (mvt IV) | 2:46 |
| 17 | Verdi: Rigoletto (La donna è mobile) | 2:16 |
| 18-19 | Vivaldi: Bassoon Concerto 'La notte' (mvts III-IV) | 4:36 |
| 20 | Wagner: Isolde's Liebestod | 7:14 |

TT: 76:25

ISBN 978-1-84379-250-5



9 781843 792505



6 36943 82122 0



8.558212-13

Total time: 2:35:35

Made in Hong Kong. All rights reserved. Unauthorised public performance, broadcasting and copying of these compact discs prohibited.

© & © 2009 Naxos Rights International Ltd

www.naxos.com

DDD

