

HISTORICAL DICTIONARY OF

CHORAL

*Music*



MELVIN P. UNGER

**HISTORICAL DICTIONARIES  
OF LITERATURE AND THE ARTS**  
**Jon Woronoff, Series Editor**

1. *Science Fiction Literature*, by Brian Stableford, 2004.
2. *Hong Kong Cinema*, by Lisa Odham Stokes, 2007.
3. *American Radio Soap Operas*, by Jim Cox, 2005.
4. *Japanese Traditional Theatre*, by Samuel L. Leiter, 2006.
5. *Fantasy Literature*, by Brian Stableford, 2005.
6. *Australian and New Zealand Cinema*, by Albert Moran and Errol Vieth, 2006.
7. *African-American Television*, by Kathleen Fearn-Banks, 2006.
8. *Lesbian Literature*, by Meredith Miller, 2006.
9. *Scandinavian Literature and Theater*, by Jan Sjøvik, 2006.
10. *British Radio*, by Seán Street, 2006.
11. *German Theater*, by William Grange, 2006.
12. *African American Cinema*, by S. Torriano Berry and Venise Berry, 2006.
13. *Sacred Music*, by Joseph P. Swain, 2006.
14. *Russian Theater*, by Laurence Senelick, 2007.
15. *French Cinema*, by Dayna Oscherwitz and MaryEllen Higgins, 2007.
16. *Postmodernist Literature and Theater*, by Fran Mason, 2007.
17. *Irish Cinema*, by Roderick Flynn and Pat Brereton, 2007.
18. *Australian Radio and Television*, by Albert Moran and Chris Keating, 2007.
19. *Polish Cinema*, by Marek Haltof, 2007.
20. *Old Time Radio*, by Robert C. Reinehr and Jon D. Swartz, 2008.
21. *Renaissance Art*, by Lilian H. Zirpolo, 2008.
22. *Broadway Musical*, by William A. Everett and Paul R. Laird, 2008.
23. *American Theater: Modernism*, by James Fisher and Felicia Hardison Londré, 2008.
24. *German Cinema*, by Robert C. Reimer and Carol J. Reimer, 2008.
25. *Horror Cinema*, by Peter Hutchings, 2008.
26. *Westerns in Cinema*, by Paul Varner, 2008.
27. *Chinese Theater*, by Tan Ye, 2008.
28. *Italian Cinema*, by Gino Moliterno, 2008.
29. *Architecture*, by Allison Lee Palmer, 2008.

30. *Russian and Soviet Cinema*, by Peter Rollberg, 2008.
31. *African American Theater*, by Anthony D. Hill, 2009.
32. *Postwar German Literature*, by William Grange, 2009.
33. *Modern Japanese Literature and Theater*,  
by J. Scott Miller, 2009.
34. *Animation and Cartoons*, by Nichola Dobson, 2009.
35. *Modern Chinese Literature*, by Li-hua Ying, 2010.
36. *Middle Eastern Cinema*, by Terri Ginsberg and  
Chris Lippard, 2010.
37. *Spanish Cinema*, by Alberto Mira, 2010.
38. *Film Noir*, by Andrew Spicer, 2010.
39. *French Theater*, by Edward Forman, 2010.
40. *Choral Music*, by Melvin P. Unger, 2010.

# Historical Dictionary of Choral Music

Melvin P. Unger

*Historical Dictionaries of Literature  
and the Arts, No. 40*



The Scarecrow Press, Inc.  
Lanham • Toronto • Plymouth, UK  
2010

Published by Scarecrow Press, Inc.

A wholly owned subsidiary of The Rowman & Littlefield Publishing Group, Inc.  
4501 Forbes Boulevard, Suite 200, Lanham, Maryland 20706  
<http://www.scarecrowpress.com>

Estover Road, Plymouth PL6 7PY, United Kingdom

Copyright © 2010 by Melvin P. Unger

*All rights reserved.* No part of this book may be reproduced in any form or by any electronic or mechanical means, including information storage and retrieval systems, without written permission from the publisher, except by a reviewer who may quote passages in a review.

British Library Cataloguing in Publication Information Available

### **Library of Congress Cataloging-in-Publication Data**

Unger, Melvin P., 1950–

Historical dictionary of choral music / Melvin P. Unger.

p. cm. — (Historical dictionaries of literature and the arts ; no. 40)

Includes bibliographical references (p. ).


ISBN 978-0-8108-5751-3 (cloth : alk. paper) — ISBN 978-0-8108-7392-6 (ebook)

1. Choral music—Dictionaries. I. Title.

ML102.V6U54 2010

782.503—dc22

2009051456

™ The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI/NISO Z39.48-1992.

Printed in the United States of America

*To Betty*



## Contents

Editor's Foreword <i>Jon Woronoff</i>	ix
Preface	xi
Acknowledgments	xiii
Acronyms and Abbreviations	xv
Chronology	xix
Introduction	1
THE DICTIONARY	7
Bibliography	479
About the Author	555





## Editor's Foreword

The human voice is one of the most beautiful and expressive of instruments, and when multiple voices come together in unified tone and purpose a powerful communal statement is realized. No wonder choral music—of one sort or another—can be traced far back in history and found just about anywhere. Its strongest and most prolific source, however, is in Western civilization and Christianity, starting with the Gregorian reforms of the 6th century. Developing most notably in Europe and North America, it became an increasingly important medium for intercultural exchange during the 20th century, and choruses are now springing up throughout the world. More remarkably, while the canons still prevail in many quarters, current styles are increasingly varied and experimental, presented in a growing array of languages (and occasionally no language at all). Clearly, choral music is now more widespread than ever before, providing pleasure to the larger public than could ever have been imagined.

This *Historical Dictionary of Choral Music* focuses mostly on familiar figures like Bach, Beethoven, Brahms, and Britten. But its scope is considerably broader, for it covers all periods of Western music: medieval, classical, romantic, and modern. It includes all sorts of music—religious, secular, and popular—from sources throughout the world, even if it is focused more heavily on those in Europe and America. And it presents an incredible roster of composers, some well recognized but others barely known (at least for their choral works) or simply forgotten, as well as technical choral information and terminology. The dictionary itself includes more than one thousand entries. The choral art's long pedigree is traced in a chronology, and an introduction puts it in perspective. Finally, a comprehensive bibliography allows for further reading, directing readers to other works, whether general or specialized, to various forms of choral music, and to the individuals who have composed or practiced it.

x • EDITOR'S FOREWORD

This volume in Scarecrow's series on literature and the arts was written by Melvin P. Unger, who comes to the topic from several perspectives: as a practitioner, who conducts the B-W Singers at the Baldwin-Wallace College Conservatory of Music (Berea, Ohio) and the Singers' Club of Cleveland; as a teacher who holds the Riemenschneider Chair in Music at the B-W Conservatory; as a scholar and researcher, directing the Riemenschneider Bach Institute; and finally as an author on the topic—four books in all, with a particular focus on Johann Sebastian Bach. Although this historical dictionary will certainly not be read in one sitting, it should be both of value to anyone interested in choral music and a necessary reference to choral-music students and researchers.

Jon Woronoff  
Series Editor

## Preface

This *Historical Dictionary of Choral Music* provides, in one volume, basic information about the most important composers, genres, conductors, institutions, styles, and technical terms of choral music. It also provides an extensive bibliography. Where sources diverge on matters of fact, I have whenever possible followed the second edition of *The New Grove Dictionary of Music and Musicians*.

While intended for musicians at all levels, it is aimed particularly at those who seek factual information about composers and their choral works, the development of genres, or historical choral practice. It is restricted in scope almost entirely to choral music of the Western world. Inevitably, it reflects my own choral experiences and education. For this reason, readers will discern a distinct North American slant.

About two-thirds of the entries deal with composers and their works. The remainder covers the following categories (ranked here according to frequency of appearance): technical terms (including compositional styles); genres; conductors; choirs; institutions and organizations; other individuals; collections; and individual works. In lists of composers' works, performance forces are sometimes not specified for the sake of economy. This applies particularly to works for unaccompanied mixed chorus, whose scoring (almost always SATB) is implied by the omission. Where vocal scoring is provided, soloists are distinguished from choral forces by the use of commas (S, A, T, B = soloists; SATB = choir). The dates given for individual works are usually dates of completion and/or publication rather than dates of composition.

One of the most difficult tasks in compiling a comprehensive book of this type is deciding what to include and what to omit. In making these judgments, the most important consideration is the apparent significance of each potential entry for the development and propagation of choral music. In some instances, composers who wrote little choral

music have been included because they exerted considerable influence on others who did. In other cases, composers relatively unknown today have been retained because of their considerable output. Most major choral works do not receive independent treatment. Instead, they are covered in the composer entries (an exception being compilations). Technical terms possibly outside a layperson's vocabulary are included. Major genres are dealt with at considerable length.

To keep the book within manageable limits, operatic and other dramatic vocal literature have generally not been addressed. For this reason, opera choral ensembles and their directors have also been omitted. Readers who are interested in further information on this repertoire may consult the guide published David P. DeVenney, David and Craig R. Johnson (see bibliography).

Objective facts—names, dates, places, definitions, numbers and types of compositions, and the like—make up most of the information. Although aesthetic judgments can be inferred from the inclusion or exclusion of a particular person, institution, or genre (as well as from the amount of detail included), they are generally not included within the entries themselves. For composers with prodigious oeuvres, the disposition across genres is given; in other instances, representative works are listed. (As a result of this approach, the length of composers' entries are not necessarily proportionate to the size of their oeuvres.) To provide the philosophical, sociological, and/or religious context for composers' works, some biographical details not immediately related to their choral activities have been included. For similar reasons, significant historical developments (such as the establishment and growth of the English cathedral choral tradition), are treated at some length. For composers whose countries use the Julian rather than the Gregorian calendar, birth and death dates are given according to both systems (the Julian date appearing first).

Within the dictionary, section items that appear in bold within the text have an individual entry. Other cross-referencing is shown by *See* and *See also*.

## Acknowledgments

Baldwin-Wallace College provided generous support for this book, for which I am grateful. In particular, I wish to express my thanks for the assistance of institutionally funded student researchers, Samantha Inman, Carmen DiTurno, and Rory O'Connor, who helped gather massive amounts of material. I also thank all those individuals who kindly responded to my requests for personal information so that the book could achieve a certain degree of consistency.



## Acronyms and Abbreviations

A	alto, contralto [voice]
a.	alto [instrument]
acc.	accompaniment, accompanied by
accdn.	accordion
ACDA	American Choral Directors Association
ad lib.	ad libitum
amp.	amplified
Anh.	Anhang [appendix]
anon.	anonymous(ly)
arr(s).	arrangement(s), arranged by/for
attrib(s).	attribution(s), attributed to; ascription(s), ascribed to
B	bass [voice], bassus
b.	bass [instrument]
b.	born
bap.	baptized
Bar.	baritone [voice]
bar.	baritone [instrument]
B-Bar.	bass-baritone
BBC	British Broadcasting Corporation
bc.	basso continuo
BCP	<i>Book of Common Prayer</i>
bn.	bassoon
bur.	buried
BWV	Bach-Werke-Verzeichnis [Wolfgang Schmieder, catalogue of Johann Sebastian Bach's works]
C	contralto
cant(s).	cantata(s)
cb.	contrabass [instrument]
cel.	celesta



chbr.	chamber
cl.	clarinet
col(s).	column(s)
conc(s).	concerto(s)
Ct.	Contratenor, countertenor
d.	died
db.	double bass
dbn(s).	double bassoon(s)
Dc	Discantus
diss.	dissertation
ed(s).	editor(s), edited (by)
edn(s).	edition(s)
elec.	electric, electronic
eng. hn.	english horn
ens.	ensemble
fl.	flourished, flute
Fr.	French
GALA	Gay and Lesbian Association of Choruses
Ger.	German
glock.	glockenspiel
gui.	guitar
hmn.	harmonium
hn.	horn
hp.	harp
hpd.	Harpsichord
ICCM	International Center for Choral Music
IFCM	International Federation for Choral Music
inc.	incomplete
inst(s).	instrument(s), instrumental
It.	Italian
kbd.	keyboard
Lat.	Latin
mand.	mandolin
mar.	marimba
Mez.	mezzo-soprano
movt(s).	movement(s)
nar(s).	narrator(s)
ob.	oboe

obbl.	obbligato
orch.	orchestra(ation), orchestral
orchs.	orchestras
opt.	optional
orchd.	orchestrated (by)
org.	organ
perc.	percussion
pf.	piano [instrument]
pic.	piccolo
pl.	plural
prep. pf.	prepared piano
Ps(s).	Psalm(s)
ps(s).	psalm(s)
pt.	part
qnt(s).	quintet(s)
qt(s).	quartet(s)
r.	reigned
RAM	Royal Academy of Music, London
RCM	Royal College of Music, London
rec.	recorder
recit(s).	recitative(s)
reorchd.	reorchestrated (by)
repr.	reprinted
rev(s).	revision(s); revised (by/for)
S	soprano [voice]
s.	soprano [instrument]
sax.	saxophone
ser.	series
Span.	Spanish
SPEBSQSA	Society for the Preservation and Encouragement of Barbershop Quartet Singing in America, Inc.
spkr(s).	speaker(s)
str.	string(s)
Sup	superius
synth.	synthesizer, synthesized
T	tenor [voice]
t.	tenor [instrument]
timp.	timpani

xviii • ACRONYMS AND ABBREVIATIONS

tpt.	trumpet
Tr.	treble [voice]
tr(s).	treble [instrument]
trad.	traditional
trans.	translation, translated by
transcr(s).	transcription(s), transcribed by/for
trbn.	trombone
unacc.	unaccompanied
unattrib.	unattributed
unorchd.	unorchestrated
va.	viola
vc.	cello
vib.	vibraphone
vle.	violone
vn.	violin
v., vv.	voice, voices
ww.	woodwind
xyl.	xylophone

## Chronology

**590–604** Gregory the Great reigns as pope. His name has traditionally been associated with the standardization of Roman Catholic plainsong.

**ca. 800s** An anonymous author writes *Musica enchiridis*, a musical treatise containing the earliest examples of polyphonic settings of texts for the mass proper and ordinary.

**1000s** The Winchester Troopers, two English manuscripts containing many two-part settings of liturgical music (perhaps the earliest record of polyphony in Europe), are written.

**ca. 1025** Guido of Arezzo invents staff notation and a system of sight-singing using solmization.

**ca. 1170** The compilation of *Magnus Liber Organi*, a large body of organum, begins at Notre Dame.

**ca. 1200** The Sarum rite is codified and systematized, probably by Richard le Poore of Salisbury.

**ca. 1360** Guillaume de Machaut composes *La Messe de Nostre Dame*, the first known mass cycle by a single composer.

**ca. 1420–35** Leonel Power and John Dunstable write the earliest extant cantus firmus masses. An example securely attributed to Power, *Missa alma redemptoris mater*, appears in the second layer of the Old Hall Manuscript (after about 1421).

## XX • CHRONOLOGY

**ca. 1430** *Unus* and *chorus* designations appear in polyphonic music, suggesting multiple singers per line (i.e., a distinction between solo and choral singing).

**ca. 1450** Guillaume Dufay writes *Missa Se La Face Ay Pale*, using a secular tune (his own ballade) for the cantus firmus.

**ca. 1475–1500** Pervading structural imitation, as exemplified in the works of Josquin des Prez, becomes the standard texture for polyphonic masses and motets.

**late 1400s** *Falsobordone* appears; used especially for the harmonized chanting of psalms.

**early 1500s** Polychoral style is developed in northern Italy.

**1523** Martin Luther publishes his *Formula Missae*, which provides for Latin chant throughout the liturgy.

**1523–24** The first collections of Lutheran chorales are published: *Das Achtliederbuch (Etlich Cristlich lider Lobgesang, vn[d] Psalm)* (Nuremberg, 1523/24); *Eyn Enchiridion oder Handbüchlein* (two collections of the same name, Erfurt, 1524); and *Geystliches Gesangk Buchleyn*, with foreword by Luther, ed. Johann Walter (Wittenberg, 1524).

**1526** Martin Luther publishes his *Deutsche Messe*, which incorporates many chorales.

**1534** The English parliament passes the Act of Supremacy, establishing the English monarch as the head of the Church of England.

**1546–63** The Counter-Reformation Council of Trent meets, affirming the use of Latin, the primacy of chant and polyphonic music (stressing that texts must be intelligible), while forbidding secular and sensual elements.

**1547** Heinrich Glarean publishes *Dodekachordon*, in which he recognizes an additional four church modes, bringing the total to 12.

**1549** Under Thomas Cranmer's guidance, the First Act of Uniformity is passed in England, establishing the *Book of Common Prayer* as the compulsory standard for liturgical language and practice.

**ca. 1550** The Wanley and Lumley partbooks, which contain about 90 pieces of English service music by Robert Johnson, William Mundy, John Sheppard, Thomas Tallis, John Taverner, and Christopher Tye, are written.

**1500** Adrian Willaert publishes *Salmi spezzati*, which stimulates a widespread cultivation of polychoral style.

**1567** Giovanni Pierluigi da Palestrina publishes the *Missa Papae Marcelli*.

**1575** Leonhard Lechner's publishes *Motectae sacrae, 4–6 vv. . . . addita est in fine motecta, 8 vv.*, a volume of motets containing one of the first examples of German polychoral writing in the Venetian style.

**1604** *Magnus opus musicum*, a posthumous collection of 516 Latin motets is published by Orlande de Lassus's sons.

**1605–1610** Michael Praetorius publishes the nine-part *Musae Sionae*, containing over 1,200 chorale arrangements.

**1610** Claudio Monteverdi publishes *Vespro della Beata Vergine*.

**1619** Giovanni Francesco Anerio publishes *Teatro armonico spirituale*, intended for devotional exercises in Roman oratories, and notable for intensity of expression and obbligato instrumental writing. Heinrich Schütz publishes polychoral *Psalmen Davids*.

**1638** Monteverdi publishes his eighth book of madrigals (*Madrigali guerrieri ed amorosi*), which includes examples of *stile concitato*.

**ca. 1640s** *Abendmusiken* are established (probably by Franz Tunder) at the Marienkirche in Lübeck, Germany.

**1623** Burkhard Grossmann publishes *Angst der Hellen und Friede der Seelen*, a collection of commissioned settings of Psalm 116 by many of the leading motet composers of the time, including Christoph Demantius, Melchior Franck, Rogier Michael, Michael Praetorius, Johann Hermann Schein, and Heinrich Schütz.

**1650** Schütz publishes Part 3 of *Symphonie Sacrae*.

**1660** The English monarchy is restored; elaborate Anglican church services are resumed and the Chapel Royal is reestablished.

**1700** Erdmann Neumeister publishes *Geistliche Cantaten statt einer Kirchen-Music*, poetic texts designed to be set as operatic-style arias and recitatives in church cantatas.

**1705–07** Isaac Watts publishes his first hymnals, *Horae lyricae* (1705) and *Hymns and Spiritual Songs* (1707), evidently intended to be sung to old psalm tunes.

**1707–08** Johann Sebastian Bach's earliest cantatas are performed in Arnstadt (?) and Mühlhausen.

**1712** Barthold Heinrich Brockes publishes *Der für die Sünden der Welt gemarterte und sterbende Jesus*, a popular paraphrase of the Passion account set by Georg Philipp Telemann, George Frideric Handel, and Gottfried Heinrich Stölzel, among others.

**ca. 1713** The Three Choirs Festival is founded.

**1723 30 May:** J. S. Bach begins his tenure as Kantor in Leipzig with a performance of BWV 75, *Die elenden sollen essen*, at the Nikolaikirche.

**1723 25 December:** The first performance of J. S. Bach's Magnificat takes place in the Thomaskirche, Leipzig.

**1723 7 April:** The first performance of J. S. Bach's St. John Passion takes place in the Nikolaikirche, Leipzig.

**1727 11 April:** The first performance of J. S. Bach's St. Matthew Passion takes place in the Thomaskirche, Leipzig.

**1727 11 October:** The first performance of George Frideric Handel's *Coronation Anthems* takes place at the coronation of King George II and Queen Caroline in Westminster Abbey.

**1734–35** The first performances of the six parts of J. S. Bach's Christmas Oratorio take place on December 25, 26, 27, January 1, 2, 6, respectively.

**1739 16 January:** The first performance of Handel's *Saul* takes place in London.

**1739 4 April:** The first performance of Handel's *Israel in Egypt* takes place in London.

**1742** John Wesley publishes his first hymnal with tunes, *A Collection of Tunes, Set to Music, as They are Commonly Sung at the Foundery* (the "Foundry Collection").

**1742 13 April:** The first performance of Handel's *Messiah* takes place in Dublin.

**1743 18 February:** The first performance of Handel's *Samson* takes place in London.

**1747 1 April:** The first performance of Handel's *Judas Maccabaeus* takes place in London.

**1749 17 March:** The first performance of Handel's *Solomon* takes place in London.

**ca. 1749** J. S. Bach completes the Mass in B Minor.

**1779** Wolfgang Amadeus Mozart completes the *Coronation* Mass.

**1791** Mozart writes the Requiem, but dies before he can complete it.



**1796** Joseph Haydn completes the *Missa Sancti Bernardi von Offida* (Heiligmesse).

**1796 26 December:** The first performance of Haydn's *Missa in tempore belli* (Paukenmesse) occurs in Vienna.

**1798** Haydn completes the *Missa in angustiis* (Lord Nelson Mass, Imperial Mass, Coronation Mass).

**1798 29 and 30 April:** The first performances of Haydn's *Die Schöpfung* (The Creation) take place in Vienna.

**1799** Haydn completes the *Theresienmesse* (St. Theresa Mass).

**1801** *A Collection of Spiritual Songs and Hymns Selected from Various Authors by Richard Allen, African Minister*, the first hymnal for African-American use, is published in Philadelphia.

**1801 24 April:** The first performance of Haydn's *Die Jahreszeiten* (The Seasons) occurs in Vienna.

**1801 13 September:** The first performance of Haydn's *Schöpfungsmesse* occurs in Eisenstadt.

**1802 8 September:** The first performance of Haydn's *Harmoniemesse* occurs in Eisenstadt.

**1815** Boston's Handel and Haydn Society is founded.

**1822** Lowell Mason publishes *The Boston Handel and Haydn Society Collection of Church Music*, promoting English church anthems in the United States.

**1822** Franz Schubert completes his Mass in A-flat, D 678.

**1823** Ludwig van Beethoven's *Missa Solemnis* is completed.

**1824 7 April:** Beethoven's *Missa Solemnis* is premiered.

**1824 7 May:** Beethoven's *Choral Symphony* is premiered.

**1828** Schubert completes his Mass in E-flat, D 950.

**1829 11 March:** Felix Mendelssohn conducts J. S. Bach's St. Matthew Passion in Berlin, launching the "Bach Revival."

**1836 22 May:** Mendelssohn conducts premiere of *St. Paul* in Düsseldorf.

**1837 5 December:** Hector Berlioz's Requiem is premiered in Paris.

**1846 26 August:** The first performance of Mendelssohn's *Elijah* takes place in Birmingham.

**1854 6 April:** William Sterndale Bennett conducts the first English performance of J. S. Bach's St. Matthew Passion in London.

**1861** The hymnal *Hymns Ancient and Modern* is published in England, and is soon preferred over all others.

**1868** Johannes Brahms completes *Ein deutsches Requiem*.

**1873 29 May:** Franz Liszt's oratorio *Christus* is premiered in Weimar.

**1874 22 May:** Giuseppe Verdi's Requiem is premiered in Milan.

**1888 16 January:** The first performance of Gabriel Fauré's Requiem (in its original five-movement version) takes place in the Parisian church of La Madeleine.

**1900** Edward Elgar completes the oratorio *The Dream of Gerontius*; it is premiered in Birmingham.

**1901** Arnold Schoenberg completes the original version of *Gurre-Lieder*.

**1905 August:** Zoltán Kodály makes his first expedition to collect folksongs.

**1909** Ralph Vaughan Williams finishes *A Sea Symphony* (Symphony no. 1)

**1910 12 September:** Gustav Mahler conducts the premiere of the Eighth Symphony.

**1920** Henri Collet identifies “Les Six” (Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc, and Germaine Tailleferre) in an article entitled “Les cinq russes, les six français et M. Satie” (*Comoedia*, 16 January 1920).

**1921** Vaughan Williams completes Mass in G minor. Honegger completes *Le Roi David*.

**1922** Frank Martin completes Mass for unaccompanied double chorus. Lowell Mason publishes *The Boston Handel and Haydn Society Collection of Church Music*.

**1930** Béla Bartók completes *Cantata profana* “A kilenc csodaszarvas” (The Nine Enchanted Stags).

**1931** William Walton completes *Belshazzar’s Feast*.

**1932** Schoenberg completes Acts 1 and 2 of the oratorio-opera *Moses und Aron*.

**1936** Vaughan Williams completes the cantata *Dona nobis pacem*.

**1937** Herbert Huffman founds the American Boychoir in Columbus, Ohio.

**1938** Arnold Schoenberg completes *Kol nidre*.

**1942** Benjamin Britten completes *Ceremony of Carols* and *Hymn to St. Cecilia*.

**1946** Roger Wagner founds the Roger Wagner Chorale.

- 1947** Schoenberg completes *A Survivor from Warsaw*.
- 1948** Igor Stravinsky completes Mass for chorus, soloists, and 10 winds. Robert Shaw founds the Robert Shaw Chorale.
- 1954** Vaughan Williams completes the Christmas cantata *Hodie*. Helmuth Rilling founds the Gächinger Kantorei. Margaret Hillis founds the American Choral Foundation.
- 1959** The American Choral Directors Association (ACDA) is founded.
- 1962** **30 May:** Britten conducts the first performance of the *War Requiem* in Coventry Cathedral.
- 1963** **4 December:** Second Vatican Council in Rome promulgates the *Constitution on the Sacred Liturgy*.
- 1964** John Eliot Gardiner founds the Monteverdi Choir.
- 1965** Leonard Bernstein completes the *Chichester Psalms*.
- 1966** Krzysztof Penderecki completes the *Passio et mors Domini nostri Jesu Christi secundum Lucam*.
- 1977** The Association of Professional Vocal Ensembles (later renamed Chorus America) is founded.
- 1990** Masaaki Suzuki founds the Bach Collegium Japan.
- 1992** Ton Koopman founds the Amsterdam Baroque Choir.
- 1998** Penderecki completes *Credo*.
- 2000** John Tavener completes *Lamentations and Praises*.
- 2003** **27–28 June:** Stephen Layton conducts Tavener's *The Veil of the Temple* in an all-night vigil at The Temple Church, London.



## Introduction

Throughout the ages, people have wanted to sing in a communal context. This desire apparently stems from a deeply rooted human instinct. Consequently, choral performance historically has often been related to human rituals and ceremonies, especially rites of a religious nature.

### TERMINOLOGY

The term *choir* is often used synonymously with *chorus*: both designate ensembles performing vocal music (with or without instrumental accompaniment), often in parts, with more than one singer performing each vocal part. Most choirs sing under the direction of a conductor or choir-master. By extension, the term *chorus* is also applied to a choral movement in a larger work. Sometimes a distinction is made between the two terms, with *choir* being restricted to ensembles performing sacred music in church settings, and *chorus* being reserved for ensembles performing in secular settings. Qualifying terms are often added to signify a choir's constitution, repertoire, function, or institutional affiliation. Accordingly, an ensemble may be referred to as a *mixed choir* (i.e., with male and female voices, and often designated *SATB*—for soprano, alto, tenor, and bass voices), *male choir* (often designated *TTBB*), *women's choir* or *treble choir* (often designated *SSA*), *children's choir*, *symphonic choir*, *madrigal choir*, *chamber choir*, *vocal jazz choir*, *show choir* (in which members dance while singing), *barbershop choir*, *church choir*, *cathedral choir*, *school choir*, *college choir*, *glee club*, *community choir*, *schola cantorum*, *amateur choir*, or *professional choir*.

When is a vocal ensemble not a choir? It is important to note that vocal ensemble music does not always constitute choral music, strictly speaking. Much of the so-called standard choral repertoire was originally intended

for one singer per part. Examples include much of the secular music in the Medieval and Renaissance eras (including, for example, most chansons and madrigals). After 1660, too, when solo singing was viewed as the ideal medium for rhetorically effective delivery of a text, concerted ensemble music was often intended for soloists. According to scholars such as Joshua Rifkin, even the church cantatas of Johann Sebastian Bach and his contemporaries were performed “one on a part.” Because such sacred repertoire has long been regarded as the province of church music directors, the arguments regarding Bach’s performance forces and how he used them have become the subject of long and fierce debates.

It is of course possible (and often very effective) to render music originally intended for an ensemble of vocal soloists with choral forces, provided that textural clarity and textual intelligibility can be reasonably maintained. Nevertheless, to alert the reader to the possible distinction between this type of performance, this dictionary sometimes (self-consciously) employs the term *vocal ensemble music* rather than *choral works*.

## THE HISTORY OF CHORAL SINGING

For hundreds of years, the history of Western choral music largely paralleled the development of singing in the Western Christian church. Throughout the Medieval and Renaissance eras, sacred vocal music was performed in churches and monasteries by male voices. Later exceptions (where women were allowed to participate) included convents and the churches attached to Venetian *ospedali*—four charitable institutions founded for the musical training of orphaned or abandoned young girls.

Choirs were small by modern standards: in the late Medieval era, cathedral choirs usually numbered under 20 singers. Even after polyphony was invented (toward the end of the first millennium) choirs initially performed only monophonic music; polyphony was the province of soloists. Secular polyphonic music, too, was performed by mostly amateur male or female solo singers (with instruments doubling the voices or substituting for them), who performed for convivial entertainment in the homes of aristocrats or wealthy commoners. For festive occasions at court, however, choruses of professional singers might perform.

Evidence suggests that around 1430 sacred polyphony began to be presented by multiple singers on each part. By the end of the century a standardized four-part range of three octaves or more had been established, the associated vocal parts eventually called *superius* (later, *soprano*), *altus*, *tenor* (from its function of “holding” the cantus-firmus), and *bassus*. This standard four-part vocal scoring did not preclude compositions for either fewer or more voices, however. During the Renaissance, works for grand occasions often included many vocal parts; these were usually divided into sub-choirs (as in the case of a famous motet by Thomas Tallis, *Spem in alium*, whose 40 voices are divided into eight choirs of five parts each). Soprano parts continued to be sung by boys; alto parts were sung by boys and/or by men with an unusually high vocal range or a proficiency at singing in falsetto. In the later 1500s castrati began appearing in Catholic church choirs (especially in Italy). Despite official church opposition to the practice of castration, castrati continued to sing in church choirs well into the 19th century. Meanwhile, secular music (madrigals, chansons, and the like) was being written for social occasions—often at the courts of the nobility.

Church and chapel choir size increased during the Renaissance era; by the early 17th century, choirs of important establishments such as King’s College (Cambridge), Magdalen College (Oxford), and the Papal Choir stood at 32. On the other hand, a few court chapels had large musical establishments—for example, the Bavarian court chapel during the time of Orlande de Lassus boasted a choir roster of more than 60 singers and half that many instrumentalists.

In the wake of the Reformation some Protestant groups (such as the followers of John Calvin) discouraged choral music. Others—Lutherans and Anglicans in particular—continued to cultivate it, more or less following Catholic choir models (though stressing the vernacular over Latin). Female singers were still excluded. While Lutherans stressed the didactic role of choral performance in the service, Anglicans (with the exception of some counter movements) tended to value and conserve Catholic musical traditions for their aesthetic value. Choirs in Anglican churches were divided into two parts and seated according to the “split chancel” model: the *decani* seated on the south side (on the congregation’s right, near the dean), and the *cantoris* seated on the north side (on the congregation’s left,



near the cantor). This arrangement favored antiphonal and responsorial performance, and encouraged the development of the English verse anthem.

During the Baroque era, ecclesiastical choirs stayed about the same in size; in some cases (such as in German cities during the Thirty Years' War) they were actually smaller. Polychoral and concertante writing, cultivated especially at San Marco (St. Mark's Basilica) in Venice, became popular throughout Europe. In France, the *grand motet* exploited the contrast between a group of solo voices (*petit choeur*) and the full choir (*grand choeur*).

Choirs also played a role in early Baroque Italian operas (e.g., in the works of Claudio Monteverdi), in some later French and English theatrical works, and especially in Baroque oratorios, where the chorus reached its greatest structural and dramatic significance in the oratorios of George Frideric Handel, despite a relatively modest size of some 25 singers.

After Handel's death oratorio festivals honoring the composer emerged in England, with hundreds of singers participating. These festivals stimulated the establishment of singing societies, and of amateur choral singing in general—not only in England but in the rest of Europe. Under the influence of Enlightenment ideas, civic choral music-making became an important aspect of the social fabric in many European countries, often taking on a patriotic cast (especially in male choir organizations). Choral singing was thus liberated from its earlier ecclesiastical ties. On the other hand, the popularity of choral festivals fostered the creation of large-scale choral works intended for concert performance. After Ludwig van Beethoven's *Choral Symphony*, other composers followed suit in employing choirs in their symphonic works. The chorus became increasingly important in Romantic opera, too, and some of the choral movements from 19th-century operas have found their place in the standard choral concert repertoire.

While most sacred choral works composed during the Classical era were kept within the reach of the relatively small choirs in churches and court chapels, compositions during the Romantic era tended toward the grandiose as composers exercised their growing artistic autonomy. These concert-oriented works (e.g., Beethoven's *Missa Solemnis*, Anton Bruckner's masses, and the requiem settings of Hector Berlioz and

Giuseppe Verdi, among others), in turn gave rise to reactionary movements such as the Cecilian movement, which aimed at restoring unaccompanied polyphony to the Catholic liturgy.

In Protestant churches (both in Europe and North America), a desire to improve the state of choral singing led to systematic efforts to train singers—in colonial America this included itinerant music teachers (such as William Billings) who offered singing schools. About this time, too, women began appearing in church choirs. American veneration of European musical models led to the importing of Anglican anthems, the adoption of English and German music styles, and the formation of singing societies honoring the legacy of English and German composers (one of the earliest being Boston's Handel and Haydn Society, founded 1815). Large choral festivals following European models were organized. After the emancipation of slaves in the United States, singing in black churches flourished and, with the help of touring ensembles such as the Jubilee Singers, the black spiritual entered the choral repertoire.

As music entered the curricula in systems of universal education, the role of schools and colleges in choral music education became increasingly important. Mixed choruses became the organizational standard at most institutions (even while the male glee club tradition continued, supplemented by women's glee clubs). Increased emphasis on choral techniques (especially in unaccompanied singing) raised the artistic standard of performances. Influential choral conductors in North America included F. Melius Christiansen, John Finley Williamson, Fred Waring, Robert Shaw, and Roger Wagner. Their emphasis on a refined technique, which addressed vocal balance, tonal blend, clear diction, and tonal and rhythmic precision, was admired and emulated by many other conductors. More significantly, these techniques and a canon of choral literature were disseminated in advanced degree programs in American universities (ultimately leading to the Doctor of Musical Arts [DMA] degree in choral conducting) and through the activities of choral organizations such as the American Choral Directors Association (ACDA) and similar groups in other countries, many of whom joined together to form the International Federation for Choral Music (IFCM). Individually and collectively these organizations sponsored choral conferences, symposia, workshops, festivals, journals, and (more recently) online resources.

Toward the end of the century, a growing interest in the sounds of other cultures led conductors to modify the ideal of a uniform tone and refined technique. Hand in hand with the exploration of native and non-Western music (and reproducing it authentically) went the ongoing pursuit of historically informed choral practice. While large-scale performances of Baroque and Classical works continued to be popular, interest in chamber-size performances (in keeping with the smaller scale of original performances) increased, with a concomitant emphasis on lighter and clearer tone production. On the other end of the spectrum were choral pieces of the *avant garde*, which often required extended vocal techniques. Choral singers were now expected to be more versatile, able to produce the varied types of tone production and diction required by a heterogeneous repertoire. Under the influence of visually dominated media, choirs increasingly began to incorporate visual elements into their performances as well. To some extent these challenges were met by the establishment of specialized choirs: madrigal (or chamber) ensembles, gospel choirs, show choirs, etc.

One other notable development in the later 20th century was the founding of many gay and lesbian choirs in the United States and Europe, now organized internationally as The Gay and Lesbian Association of Choruses (GALA). While amateur choral singing had always been motivated in part by its social dimension and sometimes by a shared belief system or cause, the extent and cultural impact of this fast-growing phenomenon was historically unprecedented.

A more modest development in the 20th century was the growth of professional choruses to meet the rising artistic expectations created by touring choirs and the recording industry. While European choral ensembles were often state supported, choirs in North America had to be much more enterprising in raising their support. To help provide artistic as well as organizational resources for these ensembles Chorus America was formed. All of these developments encouraged the exchange of information among choirs, a certain competitiveness among ensembles, and an awareness of the artistic levels to which both amateurs and professionals could strive.

## The Dictionary

– A –

**ABENDMUSIK** [GER. “EVENING MUSIC”]. A late afternoon or evening concert in the Marienkirche of Lübeck made famous by **Dietrich Buxtehude** after he became organist there in 1668. Apparently begun as organ recitals by his predecessor, **Franz Tunder**, *Abendmusiken* continued until 1810. Buxtehude’s more ambitious concerts included **sacred concertos** and **oratorios**, whose larger choral and orchestral forces necessitated the construction in 1669 of four extra balconies capable of holding 40 performers. Buxtehude also changed the time of the performances from a weekday to 4:00 P.M. on the six Sundays before Christmas (with a pause for the first Sunday of Advent, resulting in a total of five concerts). For most of their history these concerts were free, though donors received a printed libretto and a choice seat.

**A CAPPELLA** [IT. “IN THE STYLE OF THE CHAPEL”]. Choral music (sacred or secular) sung without accompanying instruments. At the beginning of the Baroque era (about 1600), the term was used to distinguish the older **contrapuntal** style of composers from the **concertato** style then being developed. During the 19th century, when Roman Catholic church musicians idealized Renaissance **polyphony** (and the works of **Giovanni Pierluigi da Palestrina** in particular), they encountered the term in historical sources. Not realizing that instruments had often been used to double or replace vocal parts during the Renaissance and finding no instrumental parts included in the sources, they interpreted the term to mean unaccompanied vocal singing. This meaning has been retained to the present day.

**ADLER, SAMUEL (4 MARCH 1928–)**. American composer and conductor. Born in Germany to a Jewish **cantor**/composer, he emigrated to the United States in 1939 with his parents. He was educated at Boston and Harvard universities, where his teachers included **Aaron Copland, Paul Hindemith, Randall Thompson, and Archibald Davison**. He also studied conducting with Serge Koussevitzky at the Berkshire Music Center. After successful service in the U.S. Army as an orchestra conductor, he worked for a while as a conductor and lecturer before receiving an appointment in 1957 as professor of composition at North Texas State University. From 1954 until 1958 he was music director of the Dallas Lyric Theater and the Dallas **Chorale**. He taught at Eastman School of Music from 1966 until his retirement in 1995, serving as chair of the composition department for the last two decades of his tenure. He subsequently taught at Juilliard.

Adler's hundreds of compositions (of which more than 200 have been published) cover a wide range of styles (including diatonic and pandiatonic harmonies, serialism, and avant-garde techniques) and often reflect a penchant for **counterpoint** and rhythmic vitality. Many of his choral works employ sacred texts. Among them are several Sabbath services and other larger-scale pieces, including *The Vision of Isaiah*, for brass, mixed chorus, and orch. (1962); *From out of Bondage*, for S, A, T, B, mixed chorus, brass qnt., perc., and org. (1968); *We Believe*, for mixed chorus and 8 insts. (1974); *A Falling of Saints*, for 2 male vv., chorus, and orch. (1977); *Choose Life*, an **oratorio** for Mez., T, SATB, and orch. (1986); and *Ever Since Babylon*, for 4 solo vv., SATB, and 8 instr. (1991). He also wrote a large body of liturgical pieces and many secular partsongs.

**AGAZZARI, AGOSTINO (C. 1580–JANUARY 1642)**. Italian composer and theorist. As a church musician working primarily in Sienna and Rome, Agazzari composed music in a generally conservative, late-Renaissance style, but he also acknowledged newer trends with **concertato** writing in sectionalized forms and an overall text-dominated orientation to composition. His treatise on the **thoroughbass** is an important document for understanding performance practice of the time. Agazzari's compositions are mainly sacred and include one volume of **masses**, three volumes of **psalm** settings, seven settings of the **Litany** of Loreto, devotional **madrigals**, and many volumes of **motets** (with **continuo**), all of which were disseminated widely.

**AGOSTINI, PAOLO (C. 1583–3 OCTOBER 1629).** Italian organist and composer of sacred music. His surviving compositions include many **masses**, which are striking for their **contrapuntal** artistry, especially their complex **canonic** writing. Also extant are some **motets** and **psalm** settings, which demonstrate his familiarity with **concertato** style.

**AGRICOLA, ALEXANDER (?1445/46–15 AUGUST 1506).** **Franco-Flemish** composer who worked in Italy, France, and the Low Countries and who was famous for his works in all contemporary genres—but especially for his secular pieces. Though few of his works can be dated exactly, he appears to have taken **Jean de Ockeghem**'s long-breathed, nonimitative style as a point of departure. He also used pervasive imitation, which became popular during the time of **Josquin des Prez**. To these general compositional trends he added a distinctively eccentric, extravagant restlessness that was both praised and criticized. His extant vocal works often make use of borrowed material and include 8 **masses**, 4 Credo movements, other liturgical music including **Lamentation** and **Magnificat** settings, 18 **motets**, and about 50 secular works (most for three voices, often in *formes fixes*).

**ALBERTI, GASPARO (C. 1489–C. 1560).** Italian composer who spent his career at the basilica of Santa Maria Maggiore in Bergamo. He copied **choirbooks** and wrote liturgical music, including **masses**, **motets**, **Magnificats**, **Passions**, and **Lamentations**. His style incorporates imitative and nonimitative **polyphony**, *falsobordone*, and **cantus firmus**; and he was one of the first composers to use **polychoral technique**.

**ALBRECHTSBERGER, JOHANN GEORG (3 FEBRUARY 1736–7 MARCH 1809).** Prolific Austrian composer, organist, and teacher. From 1793 he served as *Kapellmeister* at St. Stephen's Cathedral in Vienna. He championed **polyphonic** writing and, as one of the most sought-after teachers of his day, he influenced many composers, including **Joseph Haydn** and **Ludwig van Beethoven**. Extant choral works include 6 **oratorios**, 35 **masses**, and a great deal of other liturgical music.

**ALBRIGHT, WILLIAM (20 OCTOBER 1944–17 SEPTEMBER 1998).** American composer, organist, and pianist. After studies at various American institutions he went to Paris to study composition

with **Olivier Messiaen**. From 1970 until his death in 1998, he taught at the University of Michigan. His music is characterized by a wide-ranging eclecticism that includes references to American popular music (e.g., ragtime). Among his choral works are two **masses** (including *Chichester Mass*, commissioned for the 900th anniversary of Chichester Cathedral in 1974); some **psalm** settings (1982), an **oratorio**, *A Song to David* (C. Smart), for solo vv., 2 choruses, and org. (1983); *Take Up the Song* (Edna St. Vincent Millay), for S, SATB, and pf. (1986); *Antigone's Reply* (Sophocles), for S, Bar., SATB, and pf. (1987); *Deum de Deo*, for SATB and org./pf. (1988); *Dona nobis pacem*, for SATB and pf. (1992); and **hymn** settings.

**ALFVÉN, HUGO (1 MAY 1872–8 MAY 1960)**. Swedish composer, conductor, and violinist. From 1904 he led various choirs, including the **Orphei Drängar** (1910–47), which toured extensively in Europe. From 1910 to 1939 he also served as the music director of Uppsala University. His choral compositions include about 60 works to Swedish texts, among them, larger works with orchestra. About two-thirds of his pieces are for male voices; some of these are also scored for mixed voices. His arrangements of folksongs became very popular. He himself regarded *Herrans bön* [The Lord's Prayer], an **oratorio** characterized by lush harmonies and complex **contrapuntal** writing, as one of his most significant works.

**ALLEGRI, GREGORIO (1582–7 February 1652)**. Italian singer and composer active in Rome. His works continue the **a cappella contrapuntal** style of **Giovanni Pierluigi da Palestrina** and were very popular in Rome, being recopied many times. His most famous work, *Miserere* (**Psalm 1**), was performed annually by the papal choir for two centuries—but in versions altered by others, therefore owing little to Allegri's original. His other extant compositions are mostly for unaccompanied double choir; they include four **masses** (for five to eight voices) and **motets**.

**ALTERNATIM**. A historical style of liturgical performance in which alternate passages of a text are rendered by contrasting forces, especially in the singing of **psalms** and **canticles**. Often a soloist singing **chant** alternates with a choir singing **polyphony**. Other options include the alternation of choir and organ.

**AMERICAN BOYCHOIR.** A choir of young male singers resident at the American Boychoir School in Princeton, New Jersey. It was founded in 1937 in Columbus, Ohio, by Herbert Huffman, whose aim was to provide a learning environment in which the experience of performing great choral literature would foster the well-rounded development of boys. The group moved to Princeton in 1950, and changed its name to the American Boychoir in 1980. The choir tours extensively, both at home and abroad. From 1985 to 2001 the choir was conducted by James Litton.

**AMERICAN CHORAL DIRECTORS ASSOCIATION (ACDA).** American **choral organization.** Founded in 1959, ACDA is a non-profit organization, whose mission is to “promote excellence in choral music through performance, composition, publication, research, and teaching.” It is organized by region and state, each having its own conventions, newsletters, festivals, etc. National conventions are held biennially in odd-numbered years; they alternate with divisional conventions, held in even-numbered years. ACDA’s official publication is the *Choral Journal*, which is issued 10 times each year.

**AMERICAN CHORAL FOUNDATION.** A foundation formed in 1954 by **Margaret Hillis**. It publishes the *American Choral Review* and the *Research Memorandum Series*, both distributed by **Chorus America**.

**AMSTERDAM BAROQUE CHOIR.** *See* KOOPMAN, TON.

**ANDRIESEN, HENDRIK [FRANCISCUS] (17 SEPTEMBER 1892–12 APRIL 1981).** Dutch composer, organist, and teacher. His organ and choral works (most of which have organ accompaniment) played a leading role in the renewal of Catholic liturgical music in the Netherlands. Favoring a French classicist approach in which beauty is seen in objective terms, he wrote music characterized by melodiousness, relatively conventional harmonies, and a generally contemplative mood. Among his choral works are some 20 **masses**, including *Missa in Honorem Ss Cordis*, for 2 vv. and org. (1919); *Missa Diatonica*, for 6 vv. (1935); *Missa Christus Rex*, for chorus, male chorus, and org. (1942); *Missa Cogitationes cordis*, for 4 vv. congregation, and org. (1960); and *Missa ter dankzegging* [Mass of Thanksgiving], for chorus, congregation, and org. (1972). Most of his



other three dozen sacred choral works have Latin texts; among them are a **Magnificat** for chorus and org. (1937), a **Te Deum** for chorus and org. (1943, orchestrated 1946), and a handful of **psalm** settings. He also wrote some two dozen secular pieces, most of them unaccompanied. Noteworthy examples are *Sonnet de Pierre de Ronsard* (1917), *Omaggio a Marenzio* (1965), and *Carmen saeculare*, for S, T, chorus, and orch. (1968).

**ANERIO, FELICE (C. 1560–26/27 SEPTEMBER 1614).** Italian composer, brother of **Giovanni Francesco Anerio**. He worked in Rome, ultimately succeeding **Giovanni Pierluigi da Palestrina** in 1594 as papal composer. At the beginning of his career he wrote **madrigals**; later he turned to sacred music. Like his brother, he associated himself with the work of **Filippo Neri**, and wrote some works in theatrical style for his **Oratory**. Surviving works include **canzonettas**, madrigals, sacred madrigals (eight of which are for double choir), sacred canzonettas, **masses** (some of which are **polychoral**), other liturgical music, and **motets**.

**ANERIO, GIOVANNI FRANCESCO (BORN C. 1567; BURIED 12 JUNE 1630).** Italian composer and organist, who worked in Rome (active at **Filippo Neri**'s Congregazione dell'**Oratorio**), Verona, and Warsaw, Poland. He employed both conservative (**polyphonic**) and progressive styles, the former derived from **Giovanni Pierluigi da Palestrina** (though now usually with **continuo**), the latter following the new theatrical trends being developed in Italy at the beginning of the 17th century. His works include **madrigals** and much sacred music, including **masses** (for four to 12 voices) and other liturgical music, **psalm** settings, and a great many **motets**. The works in his *Teatro armonico spirituale* of 1619, intended for devotional exercises in Roman oratories, and notable for intensity of expression and **obbligato** instrumental writing (new to Rome).

**ANGLICAN CHORAL MUSIC.** *See* ENGLISH CATHEDRAL MUSIC OF THE REFORMATION AND RESTORATION; ANTHEM.

**ANIMUCCIA, GIOVANNI (C. 1520–C. 20 MARCH 1571).** Italian composer. Originally from Florence, he was in Rome by 1550, where he served Cardinal Guido Ascanio Sforza (1518–64). In 1555 he succeeded **Giovanni Pierluigi da Palestrina** as director of the **Cappella Giulia**, a position he retained until his death, at which time

Palestrina returned to the position. He was associated with the religious gatherings of **Filippo Neri**, for which he composed two collections of **laude**. The first (published in 1563) contains standard works in Italian for four voices; the second (1570), is more adventurous, comprising settings of both Italian and Latin texts in contrasting textures of two to eight voices. In 1567 he published a book of **masses** for four to six voices, written according to the requirements of the Council of Trent, namely, that the text be intelligible, that **chant** be given its proper place, and that anything obviously secular be avoided. Accordingly, the masses paraphrase chant throughout; thus they revisit a style that had received little attention since the time of **Josquin** des Prez. Animuccia's other publications include 3 volumes of **contrapuntal madrigals** for four to six voices (among which are some **madrigal cycles**), 1 volume of **motets** for five voices (many of which paraphrase chant), 1 volume of three-voice motets and madrigals (among which are some *madrigali spirituali*), and a collection of 20 **Magnificats** for four voices, characterized by continuously changing textures. *See also* ANERIO, FELICE.

**ANTHEM.** A choral setting of an English text to be performed as part of a church **service**. The term originally derived from **antiphon**. Although analogous to the **motet**, the anthem is essentially English in its origin and development. After the Reformation in England it came to mean a **polyphonic** work for the Anglican liturgy. Earliest examples of anthems are found in the Wanley and Lumley Partbooks; in addition to anonymous works, they include compositions by **Robert Johnson**, **William Mundy**, **John Sheppard**, **Thomas Tallis**, and **Christopher Tye**. Their works are generally simple four-part polyphonic settings in **syllabic** style. Some of them are **contrafacta** of Latin motets. During the last decades of the 16th century, verse anthems began to appear: larger works in which verses sung by soloist(s) with independent accompaniment (organ or instruments) alternate with choruses sung by the choir, doubled by the instrument(s). Verse anthems soon became more popular among composers than full anthems. Anthem composers of the pre-Restoration era included **William Byrd**, **Thomas Morley**, **Thomas Tomkins**, **Thomas Weelkes**, **Orlando Gibbons**, **William Child**, **William and Henry Lawes**, and Walter Porter, among lesser figures. Their works remained largely unaffected by Continental trends: neither the **polychoral** style nor the developing

Italian theatrical style had much influence. After the restoration of the English monarchy in 1660 (when elaborate church services resumed) composers such as **Matthew Locke** and **Henry Cooke** worked at the **Chapel Royal**. When King Charles II instituted a larger string ensemble (modeled after the *Vingt-quatre violons du Roi* of Louis XIV), verse anthems with orchestral accompaniments and interludes (“orchestral anthems”) became popular. Composers included **Pelham Humfrey**, **John Blow**, and especially **Henry Purcell**.

With the decline of the Chapel Royal after the accession of James II (1685), interest turned from liturgical music to opera and concert music. The anthem accordingly declined in importance, although some significant anthems were written by **George Frideric Handel**, **William Croft**, **Maurice Greene**, and **William Boyce**. The decline of English church music continued through the rest of the 1700s, though some worthy anthems were written by **Jonathan Battishill** and Samuel Wesley, who championed the music of **Johann Sebastian Bach**.

During the reign of Queen Victoria (r. 1837–1901), a revival took place. Leading composers included **Frederick A. G. Ouseley**, **Robert Pearsall**, Henry Smart, and Thomas Walmisley, and especially, **Samuel Sebastian Wesley** (whose anthems were influenced by oratorio and could last 20 minutes); less individualistic anthems were composed by Joseph Barnby, **John Stainer**, and **Arthur Sullivan**. During the 20th century, **Hubert Parry** and **Charles Villiers Stanford** made significant contributions to reviving a distinctive English anthem style. Lesser composers included Eric Thiman and **Charles Wood**. The works of later English composers, **Ralph Vaughan Williams**, **Gustav Holst**, **Arnold Bax**, **William Walton**, **Benjamin Britten**, **Herbert Howells**, **William Mathias**, and **John Tavener** (who converted to Greek Orthodoxy), tend to be less suited for regular liturgical use.

In the United States the first anthems were ones imported from England during the later 1700s. While native composers such as **William Billings** began to make important contributions, English anthems continued to provide the standard repertory, as is demonstrated by the high number of English composers represented in *The Boston Handel and Haydn Society Collection of Church Music* published by **Lowell Mason** in 1822 (reprinted many times). After 1850 many American composers went to Germany for study. Upon returning to the United

States they began writing challenging anthems beyond the reach of volunteer church choirs. Accordingly, there arose a demand for simpler material, which led to the publication of unassuming pieces such as those issued by Edmund Lorenz in *The Choir Leader* (a monthly publication modeled after Novello's *Musical Times*). Leading anthem composers around the turn of the century were **Dudley Buck** and **Horatio Parker**. While Parker's works were more sophisticated, Buck's anthems were more popular. Later 20th-century composers of anthems in North America included **F. Melius Christiansen**, **Leo Sowerby**, Clarence Dickinson, Tertius Noble, **Healey Willan** (the latter two British-born), **Daniel Pinkham**, **Alan Hovhaness**, and Lee Hoiby, among others.

**ANTIPHON.** A liturgical **chant** usually sung both before and after a **psalm** or **canticle**.

**ANTIPHONAL.** A "call and response" style of performance in which two or more distinct groups perform in alternation.

**ANTIPHONY.** Music written in **antiphonal** style. The performing forces are divided into distinct, often spatially separated groups, which respond to each other in contrasting ways. *See also* POLYCHORAL STYLE.

**ARCADELT, JACQUES (?1507–14 OCTOBER 1568).** **Franco-Flemish** composer active in Italy (Florence and Rome) and France. In 1539 he was appointed to the Julian Chapel, in 1540 to the **Sistine Chapel**. He remained in Rome until returning to France in 1551. In contrast to a handful of sacred works (among them, three **masses**) Arcadelt's secular output includes about 120 **chansons** and about 250 **madrigals**. Most of both genres are for four voices. It was for his madrigals that Arcadelt became most famous. Their accessibility led to an immediate and lasting popularity—his first volume was reprinted 58 times during his lifetime, ensuring that their creator's legacy continued long after his death.

**ARCHER, VIOLET (24 APRIL 1913–21 FEBRUARY 2000).** Canadian composer and educator whose studies with **Béla Bartók** and **Paul Hindemith** influenced her style. An untiring promoter of Canadian music and 20th-century compositions in general, she produced a wide-ranging body of work, including about 30 choral works, among them settings of biblical **psalms** and other sacred texts. Larger works

include *Choruses from "The Bacchae,"* for female chorus and orch. (1938); *Leaves of Grass*, for SATB and orch. (1940); *Apocalypse*, for S, mixed chorus, brass, and timp. (1958); and *Paul Bunyan*, for mixed chorus and pf. (1966).

**ARGENTO, DOMINICK (27 OCTOBER 1927– )**. American composer who studied with **Luigi Dallapiccola** and Henry Cowell, known especially for his operas. Among his choral works are *Gloria*, for SATB and pf./org. (1963; arr. for SATB, org., perc., hp., and str. in the opera *The Masque of Angels*, 1964); *Sanctus*, for SSAATTBB and pf./org. (1963, also used in *Masque of Angels*); *The Revelation of St. John the Divine*, for T, male chorus, brass, and perc. (1966); *Let All the World in Every Corner Sing*, for SATB, brass qt., timp., and org. (1980); *Jonah and the Whale*, for T. Bar., nar., SATB, and chamber ens. (1973); *I Hate and I Love*, for SATB and perc. (1982); **Te Deum** (*Verba Domini cum verbis populi*), for SATB and orch. (1987); *The Vision*, a **motet** for chorus and str. qt. (2000); *Orpheus*, for SSA (2002); and *Evensong: Of Love and Angels* (in memory of Carolyn Bailey Argento, 1930–2006), for S, treble, reader, chorus, and orch. (2007).

**ARIA**. Most commonly, a lyrical vocal solo with instrumental accompaniment within a work of operatic style (e.g., opera, **oratorio**, or **cantata**). In contrast to **recitative**, its rhythm is metrically regular, and its text often set **melismatically**. In dramatic terms, it usually represents a pause in the dramatic action, during which a character conveys his or her reaction to the situation. In the later 17th and early 18th centuries the da capo aria became very popular—its ABA structure encouraging embellishment during the repeated section. The name derives from the practice of indicating the repetition of the A section with the rubric “da capo.”

**ARIOSO**. A lyrical style of vocal solo writing, whose regular tempo contrasts with the declamatory and unmetred style of **recitative**; a short passage in this style, often appearing at the end (or middle) of a recitative.

**ARMSTRONG, ANTON (26 APRIL 1956– )**. American choral conductor and teacher. A graduate of St. Olaf College (Northfield, Minnesota), he returned to his alma mater in 1990 to conduct the **St. Olaf**

**Choir.** He is active internationally as a guest conductor and lecturer. His area of expertise is youth and children's choral music, and since 1998 he has served as the founding director of the Youth Choral Academy of the Oregon **Bach** Festival. He is editor of a multicultural choral series published by Earthsongs Publications and coeditor of the revised *St. Olaf Choral Series* issued by Augsburg Fortress Publishers. In 2006 he received the Robert Foster Cherry Award for Great Teaching from Baylor University.

**ARNELL, RICHARD (15 SEPTEMBER 1917– ).** English composer and professor of music theory who made numerous trips to the United States. He is known primarily for his instrumental works and film scores. His choral works include *The War God*, op. 36, a **cantata** for chorus and orch. (1949); *Ode to the West Wind*, op. 59, for chorus and orch. (1949); *Town Crier*, op. 118, for speaker, chorus, and orch. (1970); and *Xanadu*, for chorus and orch. (1993).

**ARNOLD, SAMUEL (10 AUGUST 1740–22 OCTOBER 1802).** English composer (especially of works for the stage), organist, conductor, and editor. His extant choral works include some 9 **oratorios**, 9 **odes**, 6 **services**, 17 **anthems**, several published volumes of **hymns** and **psalms**, and **catches**, **canons**, and **glees**.

**AUBER, DANIEL FRANÇOIS ESPRIT (29 JANUARY 1782–12 MAY 1871).** French composer known for his opéras comiques. As a youth he studied composition privately for three years with **Luigi Cherubini**. His early career was devoted to opera. In 1842 he became the director of the Paris Conservatoire (where he emphasized vocal instruction), and in 1852 he became *maître de chapelle* to Napoleon III. His choral works, which are little known, date mostly from this later stage of his life. They include some 40 pieces for the Mass (**mass** movements and settings of “O salutaris”), more than a dozen other sacred **motets**, and secular **cantatas**. In general the works written for the royal chapel are **homophonic** and melody-dominated. Most of them exist in two versions: one with organ (and perhaps harp) and one with orchestra.

**AUGENMUSIK.** A term used to describe musical notation whose meaning can be seen in the notation but not heard in the sound. It was common in **madrigals** of the Renaissance era. Examples include

the use of black notes used to signify blackness, night, or mourning; white notes to suggest light, day, or even eyes.

– B –

**BACH, CARL PHILIPP EMANUEL (8 MARCH 1714–14 DECEMBER 1788).** German composer, keyboard player, and church musician. As a son of **Johann Sebastian Bach**, Philipp Emanuel attended the Thomasschule in Leipzig, where his father was **Kantor**. Shortly before 1740 he gained his first major music position—that of harpsichord player in the orchestra at the court of Crown Prince Frederick of Prussia (later Frederick the Great), an avid music lover. The situation in Berlin was not a happy one for Bach, and he made several unsuccessful attempts to gain a church position (among them, two applications to follow in his father’s footsteps in Leipzig).

C. P. E. Bach eventually succeeded **Georg Philipp Telemann** as director of the principal churches in Hamburg, taking up his duties in 1768. There he relied to a great extent on the works of others. Although he wrote many **Passions**, his settings are actually pastiches that borrow choruses and other music from the works of others (his own father among them). For special occasions, however, he wrote original music. In addition to about 20 Passions, his choral works include about 20 **cantatas** and choruses, and several **oratorios**. Noteworthy is *Heilig*, a work for double chorus, 2 ob., bn., 3 tpt., timp., str., and **continuo** (1776), which has a striking double fugue. Bach’s oratorios received considerable attention, their fame reaching beyond German borders. They include *Die Israeliten in der Wüste* (1769), *Die Auferstehung und Himmelfahrt Jesu* (1774), and *Du Göttlicher* (1770), a Passion cantata based on his first St. Matthew Passion.

**BACH COLLEGIUM JAPAN.** See SUZUKI, MASAOKI.

**BACH, JOHANN CHRISTIAN (5 SEPTEMBER 1735–1 JANUARY 1782).** German composer active in Milan and London. The youngest son of **Johann Sebastian Bach**, Johann Christian converted to Catholicism and accordingly wrote liturgical music for the Catholic rite, including about 20 works for soloists, chorus, and orchestra (among them, **mass** movements, 3 **Magnificats**, and **psalm** settings). He also

wrote 1 English **anthem** and 1 or 2 each of **odes**, **cantatas**, **oratorios**, and **serenatas** in Italian or English. Unlike his instrumental works, the sacred works are often conservative in style, with **polyphonic** or **antiphonal** passages paying homage to tradition.

**BACH, JOHANN CHRISTOPH (BORN 8 DECEMBER 1642; BURIED 2 APRIL 1703).** German composer and organist. He was the uncle of **Johann Sebastian Bach**, active in Eisenach as church organist and court harpsichordist, and was held in high regard by the family as a composer. Therefore he probably had a significant influence on his young nephew. His choral works include 11 **motets** (five of them for a single five-part chorus and six for a double four-part chorus), and a half-dozen **vocal concertos** with demanding instrumental parts (including two for five-part double chorus).

**BACH, JOHANN SEBASTIAN (21 MARCH 1685–28 JULY 1750).** German composer and organist. During his lifetime he was renowned as an organ virtuoso; after his death (especially from the beginning of the 19th century) his status as a composer rose to unparalleled heights. In his music expressive beauty and formidable structural complexity come together, clothed in a language that synthesizes many of the styles and techniques of his day, while surpassing its models in originality and coherence. His own prowess as an organist evidently led him to expect much of others, for his music places great technical demands on the performer—in particular, the difficulty of Bach’s vocal writing lies in its “instrumental” character. His unsurpassed mastery of **counterpoint** (especially **fugue**) and harmonic invention had clear and direct influence on composers of later generations, including **Wolfgang Amadeus Mozart**, **Ludwig van Beethoven**, **Robert Schumann**, **Felix Mendelssohn**, and **Johannes Brahms**, once they had encountered his music.

Born into a family that had produced church musicians for generations, Bach apparently received his first keyboard lessons from his older brother, Johann Christoph, an organist in Ohrdruf, after the death of his mother and father in 1694 and 1695, respectively. There he stayed until 1700, when he enrolled in the school at St. Michael’s Church in Lüneburg (near Hamburg), where he sang in the Mettenchor, an ensemble of about 15 choristers, and received free schooling. He traveled more than once to Hamburg, where he



was influenced by J. A. Reincken, the organist at St. Catherine's Church. During this time he also became acquainted with French style and taste, due to the influence of the nearby court at Celle, with its orchestra of French musicians.

After a brief stint at the minor court of Duke Johann Ernst in Weimar, Bach assumed his first significant post as organist at the New Church in Arnstadt (1703–7). There he was soon in conflict with the consistory due to a disagreement about the extent of his duties and some unruly students. After overextending a leave of absence to hear **Dietrich Buxtehude** in Lübeck, Bach accepted an organ position at St. Blasius Church in Mühlhausen, where he stayed for only one year. Although he was not expected to produce cantatas regularly in either Arnstadt or Mühlhausen, he wrote some of his earliest **cantatas** during these years (e.g., BWV 106 and BWV 71). When he resigned his position at Mühlhausen in 1708, he stated that he had experienced hindrance in his life's goal of instituting a "well-regulated church music." The fact that his pastor was a Pietist may have contributed to the congregation's apparent antipathy toward elaborate church music.

In 1708 Bach assumed the position of court organist at the court of Duke Wilhelm Ernst August (the older brother to his former employer). Bach composed many of his organ works during this time. It was also during these years that he familiarized himself with the music of **Antonio Vivaldi**. Until 1714, when the title *Konzertmeister* was conferred on him, he was not responsible for the regular production of cantatas; thereafter he was expected to produce one cantata every four weeks. Because of a family feud between the two ducal courts in Weimar, Bach eventually fell out of favor with Duke Wilhelm. He accordingly demanded his release so that he could accept an offer from the Prince of Anhalt-Cöthen, where in 1717 he became *Kapellmeister* at the court. Because the prince was Calvinist rather than **Lutheran**, Bach's duties were largely related to the production of instrumental music and the occasional cantata for birthdays or holidays. At the end of 1721, the music-loving prince married. Unfortunately his bride was not nearly so interested in music. By 1722, when **Johann Kuhnau** died in Leipzig, Bach was ready to apply for the vacant position. Although he was not the town council's first choice, Bach eventually got the post, and he moved there with his family in 1723.

In Leipzig Bach assumed the most prominent music position in the city, a post with dual titles and roles. As **Kantor** he was responsible for the music education of the boys enrolled at the Thomasschule. As *director musices* he was responsible for the musical activity of the city, above all, for providing music in the four principal churches. Bach began his duties on 30 May, the first Sunday after Trinity, at the Nikolaikirche. During the next 27 years, until his death in 1750, he wrote most of his vocal works, including almost all of the surviving, securely attributed cantatas—about 210 in number, of which approximately 16 are secular (questions of attribution and the existence of works in multiple versions make it difficult to establish unequivocal totals), the **Magnificat**, the St. Matthew **Passion**, the Christmas Oratorio, and the **Mass** in B Minor. The St. John Passion, too, belongs to the Leipzig period, although at least parts of it were evidently composed earlier.

Bach's weekly obligations in the four churches were divided among four ensembles comprising students from the Thomasschule, professional town musicians, and instrumentalists from the university as needed. While he himself directed the best choir (a group of 12 to 16 members), appearing on alternate Sundays in the Thomaskirche and the Nikolaikirche, student prefects led the other three groups. For the primary churches, Bach was expected not only to prepare but also to compose the principal music (*Hauptmusik*) for Sunday **services**. Such pieces were defined functionally—they served as musical exegesis of the day's scriptural theme(s)—and were not yet called *cantatas*. (Not until the 19th century was the term applied generally to such works, notably by Philipp Spitta and the editors of the *Bach Gesellschaft*, who were primarily interested in their stylistic characteristics.) He also provided vocal music for special occasions such as weddings, funerals, inaugurations of newly elected city officials, and—at his insistence—the orations and four yearly festivals (Christmas, Easter, Whitsunday, and Reformation Day) at the University Church (St. Paul's Church).

Since Bach did not have a large body of cantatas on which to draw, he began composing immediately. His first two cantatas were particularly ambitious: BWV 75, *Die Elenden sollen essen* and BWV 76, *Die Himmel erzählen die Ehre Gottes* are large, 14-movement works, about 40 minutes in duration, with matching chiasmic structures. Within a few years, Bach had produced several liturgical cycles. According to his

obituary, there were five cycles in all. Of the estimated 300 cantatas, however, only 200 survive. According to the chronology established by scholars in the 20th century, the five cycles may be dated thus: I (1723–24), II (an unfinished cycle based on **chorales**, 1724–25), III (1725–27), IV (a cycle using texts by **Picander**, 1728–29?), V (?–1740s?).

Bach clearly slowed his cantata production after 1730, perhaps in part because of discouragement with his work environment. One of the most important documents of the time, the so-called *Entwurf* (“Short but most necessary draft for a well appointed Church Music”), makes clear his dissatisfaction with the number of musicians available to him. This memorandum has become the object of much scholarly debate, for in it Bach argues that at least 12 singers were needed for each choir—a statement that has been interpreted by **Joshua Rifkin** and others to mean that, while Bach was requesting 12–16 members per choir, he was *not* implying that he would use the entire roster for cantata performances; on the contrary, that he actually used only one singer per part.

In cantata performances Bach himself directed the musicians (often apparently from the harpsichord, which was frequently used to double the **continuo** part), while the regular organists served as primary continuo players. Other choral elements in the Sunday service included an **introit motet**, usually taken from the *Florilegium Portense* by Erhard Bodenschatz—a collection of Renaissance motets that was later expanded under the name *Florilegium Portense* (1618–21), and a Kyrie and Gloria (rendered as **chant** or **polyphony** in whichever church the first choir was singing). The introit motets were performed without instrumental doublings but with continuo (harpsichord) accompaniment.

Some of Bach’s greatest vocal works were composed for special occasions. One of these, Bach’s Magnificat (surviving in two versions), was evidently originally written for his first Christmas in Leipzig (1723). At that time it included four interpolated movements with texts appropriate for Christmas Day. When Bach revived the work in the early 1730s he moved it to the key of D, added flutes to the orchestration, made a few instrument substitutions, and removed the movements specific to Christmas.

The St. John Passion was first performed at the afternoon **Vespers** Service on Good Friday, 7 April 1724. Bach revised the work at least three times (1725, about 1732, and 1749); in the final version Bach

restored previously deleted movements, largely reestablished the original sequence, and enriched the orchestration.

For many years it was thought that the St. Matthew Passion was first performed in the 1729 Good Friday afternoon **service** at the Thomaskirche in Leipzig. More recent research has suggested a performance already two years earlier: 11 April 1727. Longer and more reflective than the St. John Passion, and written for the more expansive forces of double choir and double orchestra, the work is considered to be one of Bach's greatest masterpieces. After Bach's death, the work lay neglected for decades, until it was revived in 1829 (one hundred years after its assumed first performance) by Felix Mendelssohn, in a performance that sparked the Bach revival of the 19th century.

The Christmas Oratorio (1734–35), essentially consists of six separate cantatas to be performed on different days between Christmas Day and Epiphany. Perhaps the most musically significant aspect of the work is its extensive use of **parody**—much of it is borrowed from Cantatas 213, 214, and 215, all congratulatory works for the Elector of Saxony and his family.

Bach's six or more motets were also occasional works, several of them apparently composed for funerals. There is still dispute concerning their number; at issue is the authenticity of several works and whether certain works should be classified as motets or cantata movements. Except for BWV 227, *Jesu meine Freude* (which is written for five voices), the motets call for a double choir. Unlike the cantatas, they have no solo writing. While instruments were no doubt used on many occasions to double the vocal parts (such parts exist for BWV 226, *Der Geist hilft unser Schwachheit auf*—strings doubling one choir, woodwinds doubling the other), there are no **obbligato** parts in the six traditionally identified motets.

After 1729, when Bach assumed direction of the Leipzig **collegium musicum** (an association of university students and professional musicians, which gave weekly concerts), Bach composed a number of secular cantatas, of which about 15 survive; most of these were probably performed at one time or another by the Collegium Musicum. Among these is the *Coffee Cantata*. While Bach never composed an opera, he demonstrated with these works that he had the dramatic flair for doing so.

Bach's greatest work is arguably the Mass in B Minor. Compiled at the end of his life, the work began as a set of parts for a Kyrie and

Gloria, which he sent in 1733 to the elector of Saxony, Frederick Augustus II (1696–1763), in hopes of gaining a title as court composer. The rest of the mass was not assembled until the end of Bach's life (sometime between August 1748 and October 1749): various movements (many of them adaptations from previous works) were gathered and numbered into three primary divisions: the *missa* became no. 1, the Credo (*Symbolum Nicenum*) became no. 2; the Sanctus, no. 3; and the Osanna / **Benedictus** / Agnus Dei et / Dona nobis pacem, no. 4. The result is a work of grand proportions. Because it is too long for most liturgical settings, Bach's purpose for the work is unclear. Incorporating a wide variety of techniques and styles, it demonstrates Bach as the supreme master in a genre that had for centuries been considered the most important in church music. Despite the heterogeneous origins of the individual movements, Bach was able to impose a remarkable unity on the whole. In particular, the Credo forms a symmetrical structure in which the "Crucifixus" marks the center of a chiasmic arch. Furthermore, by reusing the music of "Gratias" in "Dona nobis" Bach provided cyclical unity on a large scale.

During the late 1730s and the following decade, Bach took a particular interest in the old **polyphonic** style of Latin liturgical music. This preoccupation resulted in some transcriptions of works by **Giovanni Pierluigi da Palestrina**, among others, and the creation of four short masses (BWV 233–236)—two-movement works (Kyrie and Gloria) appropriate for the Lutheran liturgy. Dating from about 1738, these four works are based on music from earlier cantata movements.

Bach's vocal works display a wide range of formal devices and styles. The earliest cantatas (e.g., BWV 4, "Christ lag in Todesbanden") did not yet incorporate **arias** and **recitatives** in the modern theatrical manner. In time, however, they resembled operatic models more and more, with clearly distinguished recitatives and arias setting poetry especially designed for these forms. In Leipzig, where the regular production of church cantatas was his principal responsibility, he typically began his cantatas with an extended choral movement (often on a biblical text), ending them with a simple four-part chorale. In between stands a series of alternating recitatives, arias, and sometimes additional chorales, with a wide range of imaginative instrumentation.

In his chorale cantatas, the **hymn** tunes and texts are retained in the opening and closing movements (occasionally also in inner

movements), while the others (whose poetic texts often paraphrased intervening chorale stanzas) are set as freely composed arias and recitatives. The chorale cantata may have been Bach's own invention, for Bach's contemporaries made little use of chorale melodies in their cantatas.

Bach's fondness for chorales is evident even beyond the chorale cantata cycle. Many of his works incorporate chorales in one way or another; the Christmas Oratorio, for example, includes 15 of them.

The three works that Bach called *oratorios* (the Easter Oratorio, BWV 249 [1725], the Ascension Oratorio, BWV 11 [1735], and the Christmas Oratorio, BWV 248 [1734–35]), are all basically parodies of previously composed secular cantatas. The two surviving Passions are of the Oratorio Passion type, in which the entire biblical text is retained verbatim (with dialogue distributed among soloists and chorus) and reflective commentary is provided by additional intervening arias, chorales, and even recitatives.

In 1737, Bach's musical style came under criticism by the writer J. A. Scheibe for being unnatural and unnecessarily complicated. While other writers took to Bach's defense, the criticism pointed out that Bach's music was not in keeping with the new aesthetic ideals of the Enlightenment. Nevertheless, works such as Cantata 181, *Leichtgesinnte Flattergeister* (1724), the *Coffee Cantata* (c. 1734), the "Christe eleison" of what later became the Mass in B minor (1733), and the *Peasant Cantata* (1742) demonstrate that he was capable of writing in that style if he chose to do so.

After Bach's death much of his music remained in obscurity for a century. Felix Mendelssohn's revival of the St. Matthew Passion did much to revive interest in Bach's works, and in 1850 a Bach Society was formed to publish a complete edition of his works. While performances of the time were greatly romanticized with large choruses and orchestras, dramatic contrasts in dynamics and tempo, and even "improved" orchestrations, they served to spread Bach's fame. During the 20th century, a growing historicism gave rise to attempts to recreate authentic performances of Bach's works. Leaders in this movement included **Nikolaus Harnoncourt**, **Gustav Leonhardt**, Joshua Rifkin, and **Andrew Parrott**. Others, such as **Helmuth Rilling**, argue that the significance of Bach's works is best communicated through performances moderated by present-day considerations. It is no doubt a testimony to the inner logic of Bach's

music that it sustains its appeal through a range of interpretations. *See also* other members of the Bach family.

**BACH, P. D. Q.** *See* SCHICKELE, PETER.

**BACH, WILHELM FRIEDEMANN (22 NOVEMBER 1710–1 JULY 1784).** Composer and organist, eldest son of **Johann Sebastian Bach**. Trained in keyboard playing and composition by his father, he also studied at the Thomasschule and at the University of Leipzig. Throughout his career he was known for his skills as an organist, especially for his talent for improvisation. In 1733 he successfully competed for the position of organist at the Sophienkirche in Dresden. In 1746 he became organist at the Liebfrauenkirche in Halle. This was a more prestigious position, and it included responsibility for producing **cantatas** on feast days and on every third Sunday. To fulfill his duties, Wilhelm Friedemann often availed himself of his father's compositions. Due to various conflicts with authorities, he became increasingly unhappy, and he eventually left Halle in 1764. Thereafter he was unsuccessful in securing another permanent position despite his reputation as an organ virtuoso. As a composer he focused especially on keyboard music. His extant choral compositions include some 22 cantatas (of which six are at least partly parodies), 2 **masses**, and a few other sacred works.

**BADINGS, HENK (17 JANUARY 1907–26 JUNE 1987).** Dutch composer. He was born in Java, where his father served as an officer in the Dutch East Indies army. Orphaned at an early age, he was subsequently raised in the Netherlands. His guardian opposed his desire for a career in music, forcing him to study mine engineering and geology instead. Nevertheless, he taught himself composition, and in 1934 he received an appointment in composition and theory at the Rotterdam Conservatory. During the German occupation he was director of the state conservatory in The Hague (1941–45). For his collaboration with the Nazis, he was shunned after the war. Nevertheless, his international reputation as a composer began to grow. In 1960–61 he directed the electronic music studio at the University of Utrecht, and from 1961 until 1977 he taught acoustics there, while simultaneously holding an appointment in composition at the Stuttgart Conservatory (1962–72).

A prolific composer, Badings became renowned for his experimentation with new scales (especially the 31-note scale), micro in-

tervals, and new tuning systems, as well as with electronic techniques (often combining conventional instruments and electronic media). Most of his music, however, is acoustic, covering all genres. Among the choral compositions are some 17 works with orchestra, including the **oratorio** *Apocalypse*, for solo vv., chorus, and orch. (1948); Symphony no. 6 (1953); **Psalm** 147, for children's chorus, chbr. chorus, chorus, and orch. (1959); *Hymnus Ave Maris Stella*, for female chorus and orch. (1965); and numerous **cantatas**, among them, the "Whitman Cantata" (*Kantate VIII*), for nar., chorus, and winds (1973). Some 30 additional works for mixed chorus include *Trios chansons bretonnes* (1946); **Missa brevis** (1946); *Maria*, 14 songs for solo vv., chbr. chorus, fl., and vc. (1947); *Languentibus in purgatorio* (1959); *Cinq poèmes chinois* (1973); **Requiem** (1978); and **Missa antiphonica** (1985). He also wrote more than 20 pieces or sets of pieces for male chorus, and another dozen for female chorus.

**BAIRSTOW, EDWARD (22 AUGUST 1874–1 MAY 1946)**. English organist, composer, conductor, and teacher. As conductor of the York Musical Society (1913–39) and of the Leeds Philharmonic Society (1917 until his death), he gained a significant reputation. His own compositions include 29 highly regarded **anthems** (e.g., *I Sat Down under His Shadow*) and some **services**.

**BALLADE**. In the context of the Medieval and Renaissance eras, one of the French **formes fixes**, with the pattern aab + refrain (where letters designate musical units). It normally includes three stanzas.

**BALLATA**. Italian dance song and poetic-musical form of the 1300s. The form of the ballata corresponds to that of the French **virelai**: AbbaA, where letters designate musical units, and the use of uppercase letters indicates repetition of text as well as music.

**BALLETO (BALLETT)**. The vocal balletto is a simple, **syllabic**, dancelike, strophic, and primarily **homophonic** piece with a refrain (which is sometimes **polyphonic**) on nonsense syllables such as "fa-la-la." It is typically in two sections, each repeated, with the refrain ending each section. The balletto flourished between 1690 and 1625 and was evidently related to its instrumental counterparts. **Michael Praetorius** and **Thomas Morley** both credit **Giovanni Gastoldi** with inventing the genre. Other composers include **Adriano Banchieri**, and **Orazio Vecchi**. Italian models were imitated in



Germany by **Hans Leo Hassler**, and in England (where they were called balletts) by Morley (who actually parodied some of Gastoldi's works). Other composers include **Thomas Weelkes**, **Francis Pilkington**, **Thomas Tomkins**, and **John Hilton**. See also CANZONETTA; MADRIGAL; VILLANELLA.

**BANCHIERI, ADRIANO (3 SEPTEMBER 1568–1634)**. Italian composer, organist, and writer. A Benedictine monk, he wrote **psalm** settings, 12 **masses** (relatively simple settings, so that the words could be understood, as mandated by the Council of Trent), and **motets** (called by various names; some are for double choir, most are with **continuo**). His secular works include six volumes of **canzonettas** for three voices, and six volumes of **madrigals** (most for five voices, some with continuo). The texts in each of these volumes are related, providing a plot of sorts and producing, in essence, a **madrigal comedy**.

**BANTOCK, [SIR] GRANVILLE (7 AUGUST 1868–16 OCTOBER 1946)**. English composer. A tireless and prolific worker, he produced many large-scale works on heroic and exotic themes (influenced by early **Richard Wagner** and **Richard Strauss**), while also promoting the music of **Edward Elgar**, **Hubert Parry**, **Charles Stanford**, and **Jean Sibelius**. His large works for solo voices, chorus, and orchestra include *Omar Khayyám* (a vast trilogy of **oratorios** on Edward FitzGerald's free translation, 1906–9); *The Song of Songs* (1922); and *The Pilgrim's Progress* (1928). He also wrote ambitious **choral symphonies** for unaccompanied voices—*Atlanta in Calydon* (1911), *The Vanity of Vanities* (1913), and *A Pageant of Human Life* (1913)—and many other works for male, female, mixed, and children's choruses.

**BARBE, HELMUT (28 DECEMBER 1927–)**. German composer. He studied with **Ernst Pepping**, and later held teaching appointments in church music. He has written many choral works, most of them sacred. They combine a wide range of techniques and textures (including 12-tone procedures) with imaginative instrumentation to produce intensely expressive works. Diverse examples include *Missa brevis*, for chorus, 2 fl., ob., eng. hn., bn., and vc. (1961); *Golgotha*, for Bar., 3 vv., str., and perc. (1972); *Ursuliner Messe*, for 4 vv., fl., ob., cl., b. cl., bn., and tpt.; (1972); **Te Deum**, for Bar., 3 choruses, and orch. (1976); *Potsdamer Te Deum*, for Mez., 2 choruses, orch., and org.

(1992); and *Canti di Ungaretti*, for chorus, hp., accdn. (1998) [after Antonio Vivaldi].

**BARBER, SAMUEL (9 MARCH 1910–23 JANUARY 1981).**

American composer. His lyricism, directness of expression, sensitivity to text, and chromatic but tonal language have made some of his relatively few choral works enduringly popular. These include *Let Down the Bars, O Death* (1936); *A Stopwatch and an Ordnance Map*, for male vv. and 3 timp. (1940); *Reincarnations* (1937–40); *Prayers of Kierkegaard*, a complex work for S, A ad lib., T ad lib., chorus, and orch. (1954); and *Agnus Dei*, for chorus, and org./pf. ad lib. (arr. of 2nd movt. of Str. Qt., 1967). Among the works performed less frequently are the two unaccompanied choruses of op. 42 (*Twelfth Night* and *To Be Sung on the Water* [1968]); and *The Lovers*, op. 43, a **cantata** for Bar., chorus, and orch. (1971).

**BARBERSHOP.** A form of unaccompanied male four-part singing (in quartets or choruses) that evidently originated in American barbershops around 1900. It is typified by close harmony, with the melody presented by the lower of two tenor parts. The texture is usually chordal, with consonant harmonies that emphasize dominant seventh (or augmented sixth) chords. Lyrics tend to be sentimental. In 1938 the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. (SPEBSQSA) was founded. Women took up the style, and in 1945 formed Sweet Adelines, Inc., the counterpart to the male association. Emphasis in barbershop performance is on precisely tuned, blended, and balanced chords (producing an acoustical effect called the “expanded sound,” “ringing chords,” or “fifth voice”), unified phrasing, and memorized delivery.

**BARTLE, JEAN ASHWORTH (7 MARCH 1947– ).** Canadian choral conductor. In 1978 she founded the Toronto Children’s Chorus, which has received widespread acclaim. She is author of *Sound Advice: Becoming a Better Children’s Choir Conductor*.

**BARTÓK, BÉLA (25 MARCH 1881–26 SEPTEMBER 1945).** Hungarian composer, pianist, and ethnomusicologist. His eclectic style transformed and synthesized a wide variety of influences (e.g., folk music, Claude Debussy, Igor Stravinsky, Arnold Schoenberg).

Bartók saw himself as moving from a **Beethoven-like** orientation (with emphasis on originality and harmonic construction) toward a **Bach-like** one (with emphasis on craftsmanship and **counterpoint**).

Bartók first attracted attention as a virtuoso pianist while a student at the Academy of Music in Budapest. As a composer he struggled to find his own style. Enamored at first with the music of **Richard Strauss**, he soon developed an interest in the peasant music of Hungary, believing that it would provide the way to the development of a truly national style. This interest remained a central focus throughout his life. With **Zoltán Kodály**, whom he first met in 1905, he tirelessly collected thousands of examples of ethnic folk music (especially Hungarian, Romanian, and Slovak music) analyzing them for their underlying melodic and rhythmic structure. In turn, this music influenced Bartók's own compositions more and more. In 1940 Bartók fled Nazi expansionism, settling in the United States, where he continued to compose, perform, and lecture.

Although most famous for his instrumental works, Bartók nevertheless produced a great number of songs and a lesser number of choral works. Among the latter are *Three Village Scenes*, for female voices and chbr. orch. (1926); *Cantata profana* "A kilenc csodaszarvas" [The Nine Enchanted Stags], for T, Bar., double chorus, and orch. (1930); *Evening*, for male voices (1903); *Two Romanian Folksongs*, for female voices (c. 1909); *Four Old Hungarian Folksongs* for male voices (1910); *Slovak Folksongs*, for male voices (1917); *Four Slovak Folksongs*, for SATB and pf. (about 1916); *Hungarian Folksongs*, for mixed voices (1930); *Székely Folksongs*, for six male voices (1932); *Twenty-seven Two- and Three-Part Choruses* (traditional Hungarian), for children's voices (vols. 1–6) or female voices (vols. 7–8) (1935–36); and *From Olden Times*, for three male vv. (1935).

**BASSANO, GIOVANNI (1560/61–16 AUGUST 1617)**. Venetian composer and wind player, known today primarily for his 1585 book on ornamentation and his 1591 book demonstrating how continuous ornamentation could be applied to the music of **Adrian Willaert**, **Clemens non Papa**, **Thomas Crecquillon**, **Orlande de Lassus**, **Cypriano de Rore**, **Alessandro Striggio**, **Giovanni Pierluigi da Palestrina**, and **Luca Marenzio**. He also composed **chansons**, **motets**, **canzonettas**, and **madrigals**.

**BASSETT, LESLIE (22 JANUARY 1923– )**. American composer. Having studied at the University of Michigan, he taught there from 1952. He was a founding member of the university's electronic studio, and served as head of the composition department from 1970. His vocal music tends to be instrumental in character. Choral works include *The Lamb* for SATB and pf. (1952); *Out of the Depths* (Psalm 130), for SATB and org. (1957); *For City, Nation, World*, a **cantata** for T, SATB, children's chorus ad. lib., congregation, 4 trbn., and org. (1959); *Moonrise*, for SSA, and 9 insts. (1960); *Remembrance*, for SATB, and org. (1960); *Eclogue, Encomium and Evocation*, for SSA, pf., hp., and 2 perc. (1962); *Follow Now That Bright Star*, a carol for SATB (1962); *Prayers for Divine Service*, a Latin setting for TTBB and org. (1965); *Hear My Prayer, O Lord* (Psalm 64), for SA and org. (1965); *Notes in the Silence*, for SATB and pf. (1966); *Collect*, for SATB and tape (1969); *Moon Canticle*, for S, amp. nar., SATB, and vc. (1969); *Celebration: in Praise of Earth*, for amp. nar., SATB, and orch. (1970); *Of Wind and Earth*, for SATB and pf. (1973); *A Ring of Emeralds*, for SATB and pf. (1979); *Sing to the Lord* (Psalm 95), for SATB and org. (1981); *Lord, Who Hast Formed Me*, for SATB and org. (1981); *Whoe'er She Be*, for SSA and pf. (1986); *Almighty, Eternal*, for SATB and org. (1990); and *Maker of Our Being*, for SATB and org. (1993).

**BASSO CONTINUO (CONTINUO, THOROUGH BASS)**. The foundational bass line of a Baroque composition with its accompanying harmonies, which are realized usually on a keyboard instrument. Numerals above or below the notes indicate the harmonies to be played.

**BASSO SEGUENTE**. A type of **basso continuo** consisting of the lowest sounding part at any given moment in a musical texture.

**BATTISHILL, JONATHAN (?MAY 1738–10 DECEMBER 1801)**. English organist and composer. He was a choirboy at **St. Paul's Cathedral**, where he grew to be a fine organist and tenor soloist. His choral works include some 13 **anthems** with organ accompaniment (the most famous being *Call to Remembrance* [**Psalm** 25:6]), songs, **hymns**, **glees**, and **catches**.

**BAX, [SIR] ARNOLD (8 NOVEMBER 1883–3 OCTOBER 1953)**. English composer influenced by late Romantic composers. His choral

works include some 20 works, seven of which include soloist(s) and orchestra. He also wrote a Gloria, **Nunc Dimittis**, **Te Deum**, and **Magnificat**, for chorus and organ.

**BBC SINGERS.** Professional chamber choir of the British Broadcasting Corporation. Formed in 1924 by Stanford Robinson as the Wireless Chorus, it was later renamed the BBC Chorus, receiving its present name in 1971. Chief conductors have included Leslie Woodgate (1934–61), Peter Gellhorn (from 1961), John Poole (from 1971), Simon Joly (from 1989), Stephen Cleobury (from 1995), and David Hill (from 2007).

**BEACH, AMY (5 SEPTEMBER 1867–27 DECEMBER 1944).** Leading American female composer of her time. A prolific composer, she left about 40 sacred choral works, including **Mass** in E-flat, for chorus and orch. (1890); **Service** in A, op. 63, for chorus and org. (completed 1906); *The Canticle of the Sun*, op. 123, for S, Mez., T, B, 4 vv., and orch. (1928); and much other service music. She also wrote some 35 secular works, many of them being **partsongs**. About half of her secular pieces are for female chorus, among them, *The Chambered Nautilus* for S, A, female chorus, orch., and organ ad lib. (1907). Most of her choral works are either unaccompanied or with keyboard (piano or organ).

**BEETHOVEN, LUDWIG VAN (17 DECEMBER 1770–26 MARCH 1827).** German composer. Known especially as a composer of instrumental works, he took as his point of departure the techniques and forms of earlier Classical composers such as **Joseph Haydn** and **Wolfgang Amadeus Mozart** and developed them into a highly integrated, but also exceedingly expressive and individual style. The latter qualities appealed greatly to composers of the following Romantic era, making him a heroic figure to be emulated. His nine symphonies are considered unsurpassed.

Beethoven's better known choral works include the **oratorio**, *Christus am Ölberge* [The Mount of Olives], op. 85, for S, T, B, SATB, and orch. (1803, rev. 1804); **Mass** in C Major, op. 86, for S, A, T, B, and SATB, (1807); the *Fantasia* [Choral Fantasy], op. 80, a piano concerto with chorus and orch. (1808), the relatively short **cantata** *Meeresstille und glückliche Fahrt* (Goethe), for SATB and orch. (1815); the *Missa solemnis*, op. 123, for S, A, T, B, SATB,

orch., and org. (1819–23); and the *Choral Symphony* (Symphony no. 9) (1822–24).

Among more than a dozen lesser known works are *Der glorreiche Augenblick*, op. 136, a cantata for 2 S, T, B, SATB, and orch. (1814); *Opferlied*, in two versions: op. 121, for S, A, T, SATB, 2 cl., hn., va., and vc. (1822), and op. 121b, for S, SATB, and orch. (1824); choruses with orchestra contained in incidental music for the plays *Die Ruinen von Athen*, op. 113, and *König Stephan*, op. 117 (both 1811); and a few other (mostly occasional) pieces.

In the *Missa solemnis* Beethoven pays tribute to the genre's traditions and liturgical context, while producing a highly personal, nontraditional work. Examples of individuality include unusual repetitions of whole sections of text, **fugues** in unusual places or of atypical character, an interpolated prelude before the **Benedictus**, and an unusual structure in the *Agnus Dei*, which includes an extra statement of "miserere nobis" and a "Dona nobis" that is interrupted twice by agitated sections.

In the Ninth Symphony, Beethoven added choir and soloists in the final movement to transcend the expressive yet ultimately inarticulate sounds of the preceding movements by singing stanzas of Schiller's "Ode to Joy," a **hymn** offering a vision of concord with one's fellows, nature, and God.

**BELLINI, VINCENZO (3 NOVEMBER 1801–23 SEPTEMBER 1835)**. Italian opera composer known for his lyrical melodies. His choral output consists almost entirely of some 25 sacred works. They include a few **masses** with orchestra (two consist of Kyrie and Gloria only), two **Te Deum** settings with orchestra, and settings of other liturgical texts.

**BEMBO, PIETRO (20 MAY 1470–11 JANUARY 1547)**. Italian literary theorist and poet who was instrumental in establishing Italian as an acceptable literary language. His theories influenced the development of the **madrigal**, and his poetry (written in imitation of **Francesco Petrarch**, whom he promoted) was set by many madrigalists of the 16th century.

**BENEDICITE**. A liturgical **canticle** whose text is an apocryphal Greek interpolation in the third chapter of the book of Daniel, which tells of Daniel's three friends surviving in King Nebuchadnezzar's fiery

furnace. In the Anglican **service** of **Matins**, the English *Benedicite* is an alternative to the **Te Deum**.

**BENEDICTUS.** A word beginning two common liturgical texts: (1) the song of Zachariah (Luke 1:68–79), a **canticle** sung at Lauds (Latin rite) or Morning Prayer (Anglican rite), and (2) the latter part of the Sanctus in the **Ordinary of the Mass** (**Psalm** 118:26, English Bible numbering).

**BENET, JOHN (DIED C. 1458).** English composer who may have had contact with **John Dunstable**. His extant works, almost all of which are for three voices, include about 18 **mass** movements and 3 **motets**. Some of the mass movements are evidently the earliest extant English pieces to use the terms *unus* and *chorus* (see POLYPHONY).

**BENEVOLI, ORAZIO (19 APRIL 1605–17 JUNE 1672).** Italian composer. He was a boy chorister in Rome, then served as *maestro di cappella* at numerous churches in Rome, ultimately directing the **Cappella Giulia**. His fame has rested especially on the 53-voice *Missa salisburgensis*, assumed to have been performed in 1628 at the dedication of Salzburg Cathedral. However, recent scholarship has discredited both the date and attribution. His surviving works include **masses** (many of them for 16 voices), **motets** for one to four voices (some with **continuo**), a dozen **Magnificats** (for 8 to 24 voices), and some two dozen **psalm** settings (for 10 to 24 voices), among other sacred pieces.

**BENNET, JOHN (BORN 1575–80; FLOURISHED 1599–1614).** English composer known chiefly for a volume of **madrigals** for four voices, published in 1599. Included are some works in the style of **Thomas Morley**, but also more serious ones in an older, more conservative, **contrapuntal** vein. A famous example of the latter type is *Weepe, O Mine Eyes*. His contribution to Morley's *The Triumphes of Oriana* (1601), *All Creatures Now Are Merry-Minded*, is of the lighter, festive type. Bennet also wrote a lengthy verse **anthem**, *O God of Gods*, which incorporates complex counterpoint for soloists and viols.

**BENNETT, [SIR] RICHARD RODNEY (29 MARCH 1936– ).** Versatile English composer and pianist, resident in New York after

1979. Showing early musical promise, he absorbed both classical and popular influences in his youth (among them, jazz). Formal studies at the Royal Academy of Music in London were followed by lessons with Pierre Boulez in Paris. Becoming fluent in Continental avant-garde techniques (which tended toward greater lyricism in his hands), he simultaneously wrote highly successful film scores in a more popular idiom.

Throughout his career he has been a prolific composer of both concert and commercial music (especially film scores), pursuing a path of self-discovery that draws inspiration from an eclectic array of sources. Since the 1990s he has also toured as a solo cabaret singer/pianist.

His works for vocal ensemble number in the dozens; most of them are for unaccompanied mixed chorus. Imaginative yet often accessible in their musical language (which is generally lyrical), they invariably show a keen sensitivity to the inflection, mood, and meaning of their texts, among which are poems by William Shakespeare (*Sea Change*, 1983), John Donne (*Verses*, 1965; *Four Devotions*, 1971; *Sermons and Devotions*, for 2 Ct., T, 2 Bar., and B, 1992), William Wordsworth (*The Glory and the Dream*, for SATB and org., 2000), and Dylan Thomas (*And Death Shall Have No Dominion*, for TTBB and hn., 1986); as well as traditional texts (*Missa brevis*, 1990; carols).

**BENNETT, [SIR] WILLIAM STERNDALÉ (13 APRIL 1816–1 FEBRUARY 1875).** English composer. Orphaned at a very young age, he was raised by his grandfather, who was a bass singer in the **King's College Choir**. He himself joined the choir at age nine, and enrolled as a student at the Royal Academy of Music before his 10th birthday. During his upper teen years, he established himself as a virtuoso on the piano and as a promising composer, attracting the notice and friendship of **Felix Mendelssohn**, who invited him to Germany. He subsequently gained the support of **Robert Schumann**, who likewise saw great promise in him.

In 1844 he married, and his early fecundity as a composer came to an end, evidently due to the pressure of having to make a living (which he did by teaching, playing, and conducting), and perhaps also to the relative absence of recognition in England. In 1849 he founded the Bach Society, and on 6 April 1854 he conducted the first English performance of **Johann Sebastian Bach's** St. Matthew **Passion**. In



1856 he began serving as the conductor of the Philharmonic Society; that same year he was elected professor of music at Cambridge University. He continued directing the Philharmonic Society until 1866, when he was appointed Head of the Royal Academy of Music. During the last decade or so of his life, he resumed composing.

Bennett produced numerous choral works, some of which were commissioned by music festivals. Written in a Victorian style reminiscent of Mendelssohn, they include the **oratorio** *Zion* (1844); *The May-Queen*, a pastoral for S, A, T, B, and chorus (Leeds Festival, 1858); two unaccompanied **odes** (both 1862); the **cantata** *The Woman of Samaria*, for S, A, T, B, and chorus (Birmingham Festival, 1867); just over a half-dozen **anthems** with organ; and a few **partsongs**.

**BERGER, JEAN (27 SEPTEMBER 1909–28 MAY 2002).** Pianist, choral composer, and educator born into a Jewish family in Germany. After receiving a doctorate from the University of Heidelberg, he lived for a time in Paris, and toured internationally as a pianist and accompanist. In 1939 he moved to Rio de Janeiro, where he served as an assistant opera conductor and taught at the conservatory. He also toured to other South American countries. In 1941 he moved to the United States, where he taught at a number of colleges and universities, ending his career in Colorado.

Articulate in several languages, he traveled a great deal during the last decades of his life, presenting lectures and seminars in the United States, Europe, and South America. His correspondence with Billye Brown Youmans, whom he met in the mid-1970s when she was a student at Belmont University in Tennessee, reveals his desire to compose accessible, tonal music. He believed that choral music of the future must take into account the major art form of the 20th century, the cinema, and he considered his works for “staged chorus” his most important contributions to choral literature.

Berger’s music has been performed widely by European and North American choirs. Especially popular among his works is the **psalm** setting *The Eyes of All Wait on Thee* (1959) and the more substantial *Brazilian Psalm* (1941).

**BERIO, LUCIANO (24 OCTOBER 1925–27 MAY 2003).** Leading Italian theorist, teacher, and composer of the avant garde, whose expressive and imaginative works appealed to a broader audience than might otherwise be expected. His choral works include **Magnificat**,

for 2 S, SSAATB, and orch. (1949); *Sinfonia*, for 8 amp. vv. and orch. (1969), a work written with the **Swingle Singers** in mind, which quotes **Gustav Mahler**'s second symphony at some length; *Questo vuol dire che*, for 3 female vv., small chorus, insts., and tape (1969), whose live materials include folk music; *Coro* (1976), in which each of 40 voices is paired musically and spatially with an orchestral instrument, each segment based on a different singing style, combining a wide array of national folksong texts; and *Canticum novissimi testamenti*, for 8 soloists, mixed chorus, 4 cl. and 4 sax. (1989).

**BERKELEY, [SIR] LENNOX (12 May 1903–26 December 1989).**

English composer. Born into an aristocratic family with some French ancestry, he was more inclined to French orientation than to the English nationalism of **Edward Elgar** and **Ralph Vaughan Williams**, or his own contemporaries **William Walton** and **Michael Tippett**. After meeting **Maurice Ravel** he moved to Paris where he studied with Nadia Boulanger (1927–32) and met **Francis Poulenc**, **Igor Stravinsky**, **Darius Milhaud**, and **Arthur Honegger**. In 1936 he met **Benjamin Britten**, who became a close friend and colleague. During World War II he worked at the British Broadcasting Corporation, and from 1946 to 1968 he taught composition at the Royal Academy of Music, where his students included **William Mathias**, **Nicholas Maw**, and **John Tavener**.

Having become a Roman Catholic in 1928, he wrote much religious choral music of considerable intensity, marked technically by melodic and **contrapuntal** mastery. Among some nine works with orchestra are *Jonah*, op. 3, an **oratorio** in the neo-Classical style of Stravinsky, for Tr., T, B, SATB, and orch. (1935); *Batter My Heart, Three Person'd God*, op. 60/1, a **cantata** on a text by John Donne, for S, SATB, ob., hn., vcs., dbs., and org. (1962); and **Magnificat**, op. 71, for SATB, orch., and org. (1968). Some one dozen works with organ alone include *A Festival Anthem*, op. 21/2 (1945); *Look Up, Sweet Babe*, op. 43/2, for Tr. and chorus (1954); *Missa brevis*, op. 57 (1960; English version c. 1961); and *Magnificat* and **Nunc Dimittis**, op. 99 (1980). Unaccompanied works include **Mass**, op. 64, for SSATB (1964); *Three Latin Motets*, op. 83/1 (1972); and *The Hill of the Graces*, op. 91/2, a motet for double chorus (1975); among more than a dozen others.

**BERLIN, IRVING (11 MAY 1888–22 SEPTEMBER 1989).** American composer of Russian birth. Despite an impoverished childhood,

he became a supremely successful composer of Broadway and film musicals and a popular songwriter for **Tin Pan Alley**. The popularity of his songs has led to numerous choral arrangements, among them, settings of *Alexander's Ragtime Band* (which **Scott Joplin** claimed was stolen from him), *Puttin' on the Ritz*, and *God Bless America*.

### **BERLIOZ, HECTOR (11 DECEMBER 1803–8 MARCH 1869).**

French composer, critic, and conductor. Although his music was not universally accepted by his countrymen during his lifetime, it is now regarded as one of the greatest expressions of French Romanticism. His more than 30 choral works (most of which have orchestral accompaniment) include large dramatic works: *Roméo et Juliette*, op. 17, a **choral symphony** for A, T, B, STBSTB, and orch. (1839); *La damnation de Faust*, op. 24, for Mez., T, Bar., B, SSATTBB, and orch. (1846, incorporating revised music from his *Huit scènes de Faust* of 1829); and *L'enfance du Christ*, op. 25, for S, T, T, Bar., B, B, B, SATB, and orch. (1854). Other major choral works include *Messe solennelle*, for S, T, B, STTB, and orch. (1824, withdrawn 1827, rediscovered 1992); and two monumental works influenced by the outdoor public music of the French Revolution: a **requiem**, for T, SSTTB, and orch. (1837) and a **Te Deum** (1849) for T, STB, STB, S [children], and orch. Especially notable are the eight pairs of timpani and four additional brass groups (separated spatially from the rest of the orchestra) required in the Requiem and the 600 children called for in the **Te Deum**. Specifically patriotic music includes *Hymne à la France*, for SSATTBB and orch. (1844); and *L'impériale*, for SATB, SATB, and orch. (1854). Berlioz also composed a handful of pieces for male chorus.

### **BERNHARD, CHRISTOPH (1 JANUARY 1628–14 NOVEMBER 1692).**

German music theorist and composer, known above all for his treatise on the use of rhetorical figures in musical composition, *Tractatus compositionis augmentatus*. He spent the first part of his career at the Dresden court under **Heinrich Schütz**, then moved to Hamburg, where he was **Kantor** of the Johanneum and civic director of church music from 1663 until his return to Dresden in 1674. His compositions are almost entirely sacred. Ensemble vocal works include the published volume *Geistlicher Harmonien . . .* (1665), comprising 20 German **sacred concertos** for voices and instruments in the style of Schütz, a few **masses**, a dozen Latin **motets**, and a handful of **cantatas**.

**BERNIUS, FRIEDER (22 JUNE 1947– ).** German choral conductor. In 1968 he founded the **Kammerchor Stuttgart** (Stuttgart Chamber Choir), which has recorded extensively and won many prizes and awards. He was instrumental in establishing the Stuttgart Baroque Orchestra and the Stuttgart International Festival of Ancient Music, which seek to encourage interest in the performance practice of 17th- and 18th-century music.

**BERNSTEIN, LEONARD (25 AUGUST 1918–14 OCTOBER 1990).** American composer, conductor, pianist, and author, who helped make classical music understandable to the American public and brought the popular styles of jazz and musical theater to the concert hall. His choral works include several with Hebrew texts: *Hashkivenu* for T, chorus, and org. (1945); *Yidgal*, for chorus and pf. (1950); Symphony no. 3 (“Kaddish,” with additional text by Bernstein), for S, spkr., chorus, boys’ chorus, and orch. (1963); *Chichester Psalms* for Tr., chorus, and orch. (1965); and arrangements of two Hebrew folksongs: *Simchu na*, for chorus and pf. (1947); and *Reena*, for chorus and orch. (1947). Some of his stage works have also provided excerpts for the choral repertoire: incidental music for *The Lark* (1955), the supremely successful musical *West Side Story* (1957), and the **Mass** (which, written in 1971, reflects a turbulent era in the United States, with a controversial, potentially offensive text by Bernstein and Stephen Schwartz, and with “counter-cultural” performing forces, including electronic tapes, amplified guitars and keyboards, rock singers, and a chorus of “street people”). A *missa brevis* for Ct., mixed chorus/7 solo vv., and perc. (1988) was based on *The Lark*. Additional works include the two *Harvard Choruses* (1957) and *Warm-Up*, for mixed chorus (1970, incorporated into the 1971 Mass).

**BIBER, HEINRICH IGNAZ FRANZ VON (BAPTIZED 12 AUGUST 1644; DIED 3 MAY 1704).** Austrian violinist and composer. Working for the Archbishop of Salzburg, he composed a considerable amount of sacred choral music, including large-scale **poly-choral** works. Notable for their size are the *Missa Salisburgensis* and *Plaudite tympana*, both for 53 parts and both previously attributed to **Orazio Benevoli**.

**BIEBL, FRANZ (1 SEPTEMBER 1906–2 OCTOBER 2001).** Austrian choral director, composer, and arranger. He taught choral music

at the Mozarteum in Salzburg from 1939 until 1943. After a time in the United States as a prisoner of war he returned to Austria and then Germany, where he became, in 1959, the director of the newly formed Department of Choral Music at the Bavarian State Radio Broadcasting Company. He remained there until his retirement more than a decade later. Best-known of his substantial body of choral works is *Ave Maria (Angelus Domini)*, a **motet** originally scored for TTB/TTBB but, after being made famous by a **Chanticleer** recording, arranged for several other combinations of voices.

**BILLINGS, WILLIAM (7 OCTOBER 1746–26 SEPTEMBER 1800)**. American composer and choral pedagogue. He composed more than 340 pieces, mostly sacred unaccompanied works for churches and **singing schools**—instructional sessions for singing and music reading. Among his works are **hymns**, **anthems**, and **fuging tunes** (strophic **psalm** or **hymn** settings with one or more **contrapuntal** sections in which the text overlaps). He published six collections, among them, *The New England Psalm-Singer* (Boston, 1770), which represented the first publication by a single American composer, and *The Singing Master's Assistant* (Boston, 1778), known as “Billing’s Best,” which saw four editions.

Billing constructed his works layer by layer: he wrote the melody first (in the tenor), then added the bass, soprano, and alto parts, successively. For performance he instructed some treble singers to double the tenor part at the octave above, and some tenors to double the treble part at the octave below. He believed that half the choir’s number should be basses. The result is a unique, male-dominated sound, with contrapuntally derived harmonies that do not follow normal harmonic principles of the time.

**BINCHOIS, GILLES DE BINS DIT (C. 1400–20 SEPTEMBER 1460)**. Franco-Flemish composer active at the **Burgundian** court, whose works were disseminated widely. Surviving secular compositions include mostly **rondeaux** (50-plus), and a few **ballades**. In these pieces it appears that only the top line of the three-voice texture was expected to carry the text. Sacred works include about 20 single or paired **mass** movements (including some unusually long Credo settings), as well as 8 settings of **psalms** and **canticles**, and a dozen other pieces. He did not cultivate the **isorhythmic motet**. With the exception of the mass movements, his sacred music tends to be rela-

tively simple. He sometimes used **chant** in melodic paraphrase but evidently not as a structural **cantus firmus**.

**BINKERD, GORDON (22 MAY 1916–5 SEPTEMBER 2003)**. American composer. After graduating from the Eastman School of Music (MM 1941) he studied with Walter Piston, **Irving Fine**, **Archibald T. Davison**, and others at Harvard University (MA 1952). From 1949 to 1971 he taught at the University of Illinois, Urbana-Champaign. His music is characterized by chromatic tonality (from the mid-1950s to the early 1980s), unconventional tonality (from the early 1980s), and **contrapuntal** textures. Among some 100 choral works are *Autumn Flower* (1968); *In a Whispering Gallery* (1969); *Nocturne*, for chorus and vc., (1969); *To Electra*, for 9 choruses (1973); *A Scotch Mist*, for male vv. and 3 choruses (1976); *Choral Strands*, for 4 choruses (1976); *Sung under the Silver Umbrella*, for tr. vv., 6 choruses, and pf. (1977); *Requiem for Soldiers Lost in Ocean Transports* (1984); *Houses at Dusk*, for male vv., 4 choruses, and pf. (1984); and *Dakota Day*, for mixed vv., fl., ob., cl., and hp. (1985).

**BIRTWISTLE, [SIR] HARRISON (15 JULY 1934– )**. English composer with a fondness for pastoral elements. Known primarily for his works for winds, he has also written a few choral works, including some for children's voices, piano, and percussion; among them, *Music for Sleep*, for children's vv., pf., and perc. (1963); and *The Mark of the Goat*, a dramatic **cantata** for children's vv., pf. 6 hands, and perc. (1966). Additional works include *Narration: a Description of the Passing of a Year*, for SATB (1963); *Carmen paschale*, for SATB and org. (1965); *The Fields of Sorrow*, for 2 S, vv., and 16 insts. (1971, rev. 1972); and *Three Latin Motets*, for 3 S, 3 Mez., 3 A, 3 T, 3 Bar., and 3 B (1999).

**BIZET, GEORGES (25 OCTOBER 1838–3 JUNE 1875)**. French composer. Successful for the stage, he was little drawn to choral genres. A handful of his choral works were written on prescribed texts in application for the Prix de Rome and were not intended for performance. His largest choral work is the **Te Deum**, for S, T, chorus, and orch. (1858).

**BLISS, [SIR] ARTHUR (2 AUGUST 1891–27 MARCH 1975)**. English composer. He was educated under **Charles Wood**, and strongly influenced by **Edward Elgar**. Among his 20-plus choral works are

*Pastoral: Lie Strewn the White Flocks* for Mez., chorus, fl., timp., and str. (1928); and *Morning Heroes*, for orator, chorus, and orch. (1930), a five-movement **choral symphony** written in tribute to those who died in World War I.

**BLOCH, ERNEST (24 JULY 1880–15 JULY 1959)**. American composer and teacher of Swiss origin who held positions at Mannes College of Music, Cleveland Institute of Music (as founding director), and the University of California at Berkeley. In Manhattan he conducted Renaissance choral works with amateur singers. He wrote only two choral pieces: *America: an Epic Rhapsody*, for chorus and orch. (1926); and *Avodath an hakodesh* [Sacred **Service**], for Bar., chorus, and orch. (1933). The latter work is regarded as the quintessential setting of the Jewish liturgy.

**BLOW, JOHN (BAPTIZED 23 FEBRUARY 1649; DIED 1 OCTOBER 1708)**. English composer. More prolific than other composers of the English Restoration, he was also influential as organist and teacher. In 1660/61 **Henry Cooke** conscripted Blow into the **Chapel Royal**, along with **Pelham Humfrey**, **Thomas Tudway**, **William Turner**, and **Michael Wise**, and by the mid-1570s he had become one of the leading musicians in England. He was appointed organist at **Westminster Abbey** in 1668, and in 1673/4 he became a Gentleman of the Chapel. In 1674 he succeeded Humfrey as Master of the Children and Composer-in-Ordinary for the Private Music, and in 1676 he was appointed one of three organists at the Chapel Royal. In 1679 he resigned from his post at Westminster Abbey to create a vacancy for **Henry Purcell**. Upon Purcell's death in 1695, Blow took up the position again, holding it until his own death.

Blow's surviving choral works include 11 services, over 100 anthems of considerable variety (many are of the orchestral type), 9 Latin motets (7 of them duets with continuo, 4 of these employing a ground bass); 36 odes (including *Begin the Song*, one of his odes for St. Cecilia's Day), and 16 catches. A notable feature of Blow's style is the frequent occurrence of harmonic clashes.

**BOËSSET, ANTOINE (1586–8 DECEMBER 1643)**. French composer famous for his 200 *airs de cour* for four and five voices (nine published books). Beginning with his seventh book (1630) he included references to **basso continuo**, the first French composer to

do so in print. He apparently wrote no sacred works; the **motets** and **masses** ascribed to him were apparently written by his son, Jean-Baptiste.

**BÖHM, GEORG (2 SEPTEMBER 1661–18 MAY 1733).** German composer, organist at the Johanneskirche in Lüneburg from 1698. Known primarily for his apparent influence on **Johann Sebastian Bach**'s **chorale**-based organ works, Böhm also wrote **cantatas** in the pre-operatic style (of which only six authentic examples survive) and **motets** (two extant). Probably because of his preoccupation with organ techniques, Böhm frequently employed **ostinatos** in his cantatas.

**BOITO, ARRIGO (24 FEBRUARY 1842–10 JUNE 1918).** Italian librettist, composer, poet, and critic. The prologue and the final scene of his one completed opera, *Mefistofele*, are sometimes performed as concert pieces by choirs.

**BOKEMEYER COLLECTION.** A collection of some 1,800 scores and books, including about 850 manuscripts of sacred music, amassed by German composer and theorist Heinrich Bokemeyer (1679–1751), representing about 300 composers of the time. The library was later owned by Johann Nicolaus Forkel, and eventually acquired by the Königliche Bibliothek (now Staatsbibliothek zu Berlin). A catalog of the collection has been prepared by Harald Kümmerling (Bärenreiter, 1970).

**BOLCOM, WILLIAM (26 MAY 1938– ).** American composer and pianist, recipient of many awards and honors. His eclectic style seeks to erase the boundary between popular and academic music. Bolcom's crowning achievement is the Grammy Award-winning *Songs of Innocence and of Experience*, a song cycle on William Blake's poetry by the same name. The work is over two and a half hours in duration, and encompasses a dizzying array of musical styles, with a considerable amount of music for chorus.

**BORTNIANSKY, DMYTRO (1751–28 SEPTEMBER/10 OCTOBER 1825).** Ukrainian composer, singer, and choral director, active in Russia. Trained as an opera singer and composer in Russia, he followed his composition teacher, **Baldassare Galuppi**, to Venice in 1769. Upon his return to St. Petersburg in 1779, he wrote sacred



music for the chapel of Catherine the Great and operas for the court of her son, Paul. Despite his demonstrated abilities he was appointed director of the imperial chapel only after the death of Catherine the Great in 1796. Under Bortniansky's leadership, the choir grew in size to more than 100 singers, and the repertoire was expanded to include **oratorios** by composers such as **George Frideric Handel**, **Joseph Haydn**, **Wolfgang Amadeus Mozart**, and **Ludwig van Beethoven**. Although his works were criticized after his death for being too sentimental or too Western, they gained popularity in Western Europe and continued to be sung by Russian church choirs. His authenticated extant choral works include about 35 **sacred concertos** for four-voice chorus, 10 choral concertos for double choir, and scores of other **hymns** and liturgical works.

**BOURGEOIS, LOYS (OR LOUIS) (BORN C. 1510–15; DIED 1559)**. French composer and theorist, instrumental in the establishment of the **monophonic** Calvinist Psalter. He published about 75 four-part harmonizations of these **psalms**.

**BOYCE, WILLIAM (BAPTIZED 11 SEPTEMBER 1711; DIED 7 FEBRUARY 1779)**. English composer, organist, and editor. He was a student of **Maurice Greene** during and after his years as a chorister at **St. Paul's Cathedral**. He also studied with **Johann Christoph Pepusch**, who nurtured an admiration of earlier composers, including **Henry Purcell**, whom Boyce sometimes emulated. After Greene's death in 1755, Boyce succeeded him as Master of the King's Musick, a post that carried with it the responsibility of composing birthday and New Year **odes** for the king. He also finished editing *Cathedral Music* (3 vols., 1760–73), an anthology of English church music begun by Greene and bequeathed to Boyce. After **George Frideric Handel's** death in 1759, Boyce was called upon to write **anthems** for the 1760 funeral of George II (*The Souls of the Righteous*), the 1761 wedding of George III (*The King Shall Rejoice*), and for the 1761 coronation of the new king and queen (8 anthems, including *My Heart Is Inditing* for double choir).

In all Boyce's surviving choral works include some **services**, 60-plus anthems (of which about 50 of are of the verse type), a handful of other sacred works, **hymns**, some **cantatas** (including *David's Lamentation over Saul and Jonathan and Solomon*, which was designated a "serenata"), **glees**, **catches**, and **rounds**.

**BOYKO, ROSTISLAV GRIGOR'YEVICH (1 AUGUST 1931– ).**

Russian composer of more than 100 works for chorus, among which are large-scale works. Representative compositions include Symphony no. 1 “1917,” op. 13, for solo voices, chorus, and perc. (1958); *Vasily Tyorkin*, op. 21, an **oratorio** for Bar., S, chorus, and orch. (1981); Symphony no. 3, op. 72, for female voice, chorus, and orch. (1986); a **cappella** works; and many pieces for children, including *Cycle of Children’s Songs in the Style of Music of the Peoples of the World*, op. 68, for unison chorus and pf. (1982).

**BOYS CHOIR OF HARLEM (HARLEM BOYS CHOIR).**

Choir based in Harlem, New York. Founded in 1968 by Dr. Walter Turnbull, the organization grew to include an academy. The choir, which comprises both changed and unchanged voices, performs a wide-ranging repertoire that includes both classical and popular styles. It has become known internationally through appearances at high-profile events, audio recordings with prominent singers, and film soundtracks.

**BRAHMS, JOHANNES (7 MAY 1833–3 APRIL 1897).**

German composer. He was considered the successor of **Ludwig van Beethoven** in large-scale classical instrumental forms, and has been viewed as a conservative for his adherence to tradition, despite his music’s many Romantic traits. His choral contributions are more numerous and noteworthy than those of many contemporaries. Their frequent references to historical styles (especially traditional **counterpoint**) demonstrates the composer’s interest in and respect for the great choral legacy of the Renaissance and Baroque eras.

Raised in relative poverty in Hamburg, Brahms gained access to musical circles through acquaintanceships with the violinist Joseph Joachim and, especially, Clara and **Robert Schumann**, to whom he introduced himself in the fall of 1853. Robert was impressed with the young man’s talent as both composer and pianist, and immediately wrote a laudatory article in his journal, *Neue Zeitschrift für Musik*, which helped launch the young composer’s career. Upon Robert’s nervous breakdown and move to a sanitarium in 1854, Brahms returned to the Schumann household to help Clara. A romantic attachment developed and, while the relationship did not lead to marriage after Robert’s death in 1856, the two remained close friends throughout their lives.

In the years immediately following Robert's death Brahms was active as a choral conductor and composer: in Detmold he conducted an amateur choir at court and in Hamburg he founded a women's chorus, directing it for three years. In 1863 he became director of the **Vienna Singakademie**, but he led them for only one concert season. During these years Brahms was also struggling to define his own musical style, especially as it related to the "New German School" of **Franz Liszt** and his circle. By publicly repudiating the artistic principles of the neo-German School, Brahms exposed himself to considerable opposition, particularly with regard to his own professional aspirations. During the later 1860s he toured extensively as a concert pianist.

The death of his mother at the beginning of 1865 affected Brahms deeply and evidently led him to compose *Ein deutsches Requiem*, op. 45, for S, Bar., 4 vv., orch., and org. ad lib. (1868). The work is an **oratorio** rather than a requiem **mass**; with a German text consisting of a compilation of diverse biblical passages, the work achieves greater universality than traditional Latin settings, its focus more on the consolation of the bereaved than on the state of the departed. Incorporating a wide range of choral styles, it consisted originally of six movements—after some initial performances, Brahms added a soprano solo ("Ihr habt nun Traurigkeit"), creating a symmetrical work whose central chorus ("Wie lieblich sind deine Wohnungen") is based on **Psalm 84**. The work was premiered in its completed form in 1869 in Leipzig. Widespread recognition for both work and composer followed quickly, establishing Brahms throughout Europe as a major composer of works for chorus and orchestra.

Brahms wrote two other large-scale orchestrally accompanied works: *Rinaldo*, op. 50, a secular **cantata** on a dramatic poem by Goethe for T, male chorus, and orch. (1868); and the patriotic *Triumphlied*, op. 55, for double chorus and baritone soloist (1871). Smaller-scale works with orchestra include *Ave Maria*, op. 12, for female voices (1858); *Begräbnisgesang*, op. 13, for five mixed vv. and orch. (1858); *Rhapsodie* [Alto Rhapsody], op. 53, a melancholy and evidently deeply personal work employing three stanzas of a poem by Goethe, for A and male chorus (1869); *Schicksalslied* op. 54, on a poem by Friedrich Hölderlin (1871); *Nänie*, op. 82, a piece in memory of the painter Anselm Feuerbach, on a poem by Friedrich

Schiller (1881); and *Gesang der Parzen*, op. 89, a chromatic work for six-part chorus with a text borrowed from Johann Wolfgang von Goethe's *Iphigenie auf Tauris* (1882).

Brahms's other small-scale works are also significant. They include *Geistliches Lied*, op. 30 (1856), for chorus and organ, composed after the death of Robert Schumann, a time characterized by introspection and preoccupation with mastering **contrapuntal** techniques; and many unaccompanied works, most of them for mixed voices: *Sieben Marienlieder*, op. 22 (1859–60); op. 29 (two **motets**, 1856–60); *Drei Gesänge*, op. 42, for six voices (1859–61); op. 74, two motets for four to six voices in which Brahms pays homage to **Johann Sebastian Bach**'s legacy with complex counterpoint and the use of **chorales** (1863–77); *Drei Fest- und Gedenksprüche*, op. 109, festive German national pieces for eight voices (c. 1888–89); and op. 110, one simple four-part chorale setting framed by two works for double choir (c. 1889). For women's chorus he wrote *Vier Gesänge*, op. 17, a cycle of evocative pieces for women's choir, hp., and hrs. (1860); three sacred Latin choruses, op. 37 (1859–63); *Zwölf Lieder und Romanzen*, op. 44, settings of folk poetry with optional piano accompaniment (1859–60); and other, unpretentious pieces. For men's chorus he wrote *Fünf Lieder*, op. 41 (1861–62).

His vocal quartets with piano accompaniment are also often performed by choirs: op. 31 (three quartets, 1859–63); op. 64 (three quartets, 1864–74); two sets of *Liebeslieder Walzer* for voices and 4-hand piano (op. 52, 18 pieces [1868–69] and op. 65, 15 pieces [1869–74]); op. 92 (four quartets, 1877–84); *Zigeunerlieder*, op. 103 (11 pieces, 1887–88), which show his love of gypsy-Hungarian music; and op. 112 (six quartets, c. 1888–91).

**BRASSART, JOHANNES (C. 1400–C. 1455).** **Franco-Flemish** composer and singer who worked briefly in Rome and then for about a decade at the court of the Holy Roman Emperor before returning to his homeland. He wrote almost only sacred works, including music for the **Ordinary** and the **Proper of the Mass**, and 10 **motets** (three of them **isorhythmic**).

**BRIAN, HAVERGAL (29 JANUARY 1876–28 NOVEMBER 1972).** English composer. Of his approximately 16 large-scale works for chorus and orchestra, only a handful survive. They include Symphony no. 1, "The Gothic" (**Te Deum**), for four soloists, quadruple

chorus, children's chorus, brass bands, and orchestra (1919–27). His many smaller works for chorus include about 40 for treble chorus (most with piano accompaniment) and about a dozen works for mixed chorus.

**BRIDGE, FRANK (26 FEBRUARY 1879–10 JANUARY 1941).**

English composer, violist, and conductor. His choral works include about 20 secular pieces, most for unaccompanied voices, written in the early, “traditionalist” phase of his career. More than half of them call for a two- or three-part chorus.

**BRIGHT, HOUSTON (21 JANUARY 1916–18 DECEMBER 1970).**

American choral conductor and composer who taught at West Texas State University (now West Texas A&M University). Popular choral works for amateurs include *I Hear a Voice a-Prayin'* (TTBB or SATB) and *Four Sacred Songs for the Night* (SSA). Among larger works is the double-choir **motet** *Hodie nobis coelorum rex* (c. 1965).

**BRITTEN, BENJAMIN (22 NOVEMBER 1913–4 DECEMBER 1976).**

English composer who reestablished English opera and became the preeminent 20th-century composer in that country. A precocious child who was greatly encouraged by an ambitious mother (a singer and pianist), Britten had already written 100 works by the time he began taking composition lessons with **Frank Bridge**, as an early teenager. His strong (if changing) attitudes toward the music of others demonstrated an allegiance to European modernism balanced by a concurrent interest in making his own music accessible to a wider audience. He distanced himself from English pastoral lyricism, as exemplified by the music of **Ralph Vaughan Williams**, while embracing the style of **Henry Purcell**. One of his earliest well-known works is *Hymn to the Virgin* (1930, rev. 1934), an **anthem** for unaccompanied double chorus, on a 14th-century **macaronic text**, in which a full choir sings the English words, while a small ensemble responds in Latin. A somewhat later work is *A Boy Was Born*, op. 3, a set of ambitious choral variations on 15th- and 16th-century carols, for male vv., female vv., boys' vv. (1934, rev. 1955, rev. with org. ad lib. 1958).

After training at the Royal College of Music, Britten began his professional career as a composer for film companies and, somewhat

later, for the British Broadcasting Corporation (1937–47). These jobs introduced him to a circle of liberal artists (including the poet W. H. Auden), whose influence on him revealed itself in compositions with political and social messages.

Other choral works from his early years include *Jubilate Deo* (Psalm 100), for SATB and org. (1934); and *Te Deum* in C (1934), for Tr., SATB, and org. (or hp./pf., str.). In 1937 Britten's mother died; that same year he wrote *The Company of Heaven* (originally as a radio feature) for spkrs., S, T, SATB, timp., org., and str. That year he also met the tenor Peter Pears, who later became his life partner and musical collaborator. In 1938 he wrote the radio feature *The World of the Spirit*, for spkrs., S, C, T, B, SATB, and orch.

During the years 1939–42 Britten lived with Pears in the United States. When he became dissatisfied with American life, he reembraced his English heritage, but in a manner distinguished from traditional responses to the twin legacies of English folksong and English music of the past. On his return journey he composed two choral works: *Hymn to Saint Cecilia*, op. 27 (1941–42), for five-part unaccompanied chorus; and *A Ceremony of Carols*, op. 28 (1942), for boys' voices and harp. Both works show an awareness of and interest in medieval procedures. Motivated to become England's leading composer, Britten turned to opera. *Peter Grimes* was successfully produced in 1945, and it soon received international acclaim. In 1943 he wrote *Rejoice in the Lamb*, op. 30, for soloists, mixed chorus, and organ. Its poetic text, written by Christopher Smart, an 18th-century writer who suffered from mental illness, echoes with the emotions of alienation felt by society's "outsiders"—a theme found also *Peter Grimes*, among others of Britten's works. The subject of societal norms is taken up again in *The Ballad of Little Musgrave and Lady Barnard*, for male chorus and piano (1943).

In the following years Britten devoted much of his attention to opera, writing *The Rape of Lucretia* (1946) and *Albert Herring* (1947). Choral works included *Festival Te Deum*, op. 32 (1944), for Tr., SATB, and org.; *St. Nicolas*, op. 42, a **cantata** for T, 4 tr. vv., SATB, SA, piano 4 hands, perc., org., and str. (written for the opening of the first Aldeburgh Festival on 5 June 1948—a festival founded by the composer, Pears, and the librettist Eric Crozier—and intended for adolescent choristers); *Spring Symphony*, op. 44 (1949); for S, C, T, mixed voices, boys' voices, and orch.; *A Wedding Anthem* (*Amo*

*ergo sum*), op. 46, for S, T, SATB, and org. (1949); and *Five Flower Songs*, op. 47, for unaccompanied chorus (1950), in which the composer pays tribute to English **partsong** tradition.

During the next decades Britten grew increasingly famous as an opera composer, writing *Billy Budd* (1951), *Gloriana* (1953), *The Turn of the Screw* (1954), *The Prince of the Pagodas* (1956), *Noye's Flood* (1958), *A Midsummer Night's Dream* (1960), *Curlew River* (1964), *The Prodigal Son* (1968), and *Death in Venice* (1973), among others.

*Cantata Academica*, op. 62, for 4 soloists, chorus, and orch., was written for the 500th anniversary of Basle University (1959) and employs serial techniques. Subsequent compositions included *Missa Brevis*, op. 63, for boys' chorus and org. (1959), a harmonically and thematically inventive work, and *Jubilate Deo*, a polyrhythmic work for mixed chorus and org. (1961).

Britten's largest choral work—and the one that has received the greatest admiration—is the *War Requiem*, op. 66, for S, T, Bar., SATB, orch., chbr. orch., boys' chorus, and org. (1962). Written for the consecration of the rebuilt cathedral at Coventry, its text combines the Latin liturgical text with pacifist English poetry by W. H. Auden, which provides critical commentary.

The *Cantata misericordium*, op. 69, for T, Bar., SATB, and orch. (1963), was commissioned for the 100th anniversary of the International Red Cross, and is based on the parable of the Good Samaritan.

Britten's other choral works are too numerous to mention individually. Among them are unaccompanied works; compositions with piano, organ, or small ensemble; and arrangements of folksongs. A fondness for children's voices is often evident. Choirs sometimes also perform choral excerpts from his operas (e.g., "Choral Dances" from *Gloriana*), or arrangements of his works made by others (e.g., *Ceremony of Carols* arranged for mixed chorus, or *Rejoice in the Lamb* arranged for women's chorus). His *Sacred and Profane*, for SSATB (1975), sets eight medieval texts in a final tribute to the English partsong.

**BROCKES, BARTHOLD HEINRICH (22 SEPTEMBER 1680–16 JANUARY 1747).** German poet. Widely traveled and educated, he was the first German writer to cultivate nature poetry. His 1745 translation of James Thomson's *The Seasons* (1730) was the model

for F. W. Zachariä's libretto *Die Tageszeiten* (set by **Georg Philipp Telemann** in 1757) as well as Gottfried van Swieten's libretto for **Joseph Haydn's** *Die Jahreszeiten* (*The Seasons*). In music history he is remembered for a **Passion oratorio** libretto, *Der für die Sünden der Welt gemarterte und sterbende Jesus* (1712)—a poetic paraphrase of the biblical Passion story compiled from all four gospels, expanded with many contemplative **recitative** and **aria** texts (but relatively few **chorale** stanzas). The libretto was very popular also as devotional poetry, going through more than 30 editions in 15 years (1712–27). *See also* PASSION.

**BROWN, ELAINE.** *See* SINGING CITY.

**BROWNE, JOHN (FLOURISHED C. 1480–1505).** English composer. Ten of his works (more than those of any other composer) appear in the **Eton Choirbook**, an important source of Latin sacred music in England, compiled just before 1500. His dense **polyphony** for four to eight voices demonstrates great expressiveness and assured architectural planning.

**BRUCH, MAX (6 JANUARY 1838–2 OCTOBER 1920).** German composer who distanced himself from the music of **Richard Wagner** and **Franz Liszt**, preferring the more conservative style of **Robert Schumann** and **Felix Mendelssohn**. One of his first successful choral works was *Frithjof: Szenen aus der Frithjof-Sage*, op. 23, a **cantata** for S, Bar., male chorus, and orch. (1864). After several court and conducting appointments, he began teaching composition at the music conservatory in Berlin, where his students included **Ottorino Respighi** and **Ralph Vaughan Williams**. While in Berlin he conducted the Sternscher Gesangverein, a **choral society**. His own choral compositions include approximately 50 pieces, most of which call for soloists and orchestra; more than two-thirds are on secular texts, and some one dozen are for male chorus. Among his **oratorios** are *Odysseus*, op. 41 (1872), *Arminius*, op. 43 (1877), *Das Lied von der Glocke*, op. 45 (1879), *Achilleus*, op. 50 (1885), and *Moses*, op. 67 (1895). Other works include *Damajanti*, op. 78, for S, SATB, and orch. (1903); *Osterkantate*, op. 81, for S, SATB, orch., and org. (1908); *Sechs Lieder*, op. 86, for unacc. chorus (1911); and *Trauerfeier für Mignon*, op. 93, for solo vv., SSAATTBB, orch., and org. (1919).



**BRUCKNER, ANTON (4 SEPTEMBER 1824–11 OCTOBER 1896).**

Austrian composer and organ virtuoso, whose genius revealed itself only later in life. While taking as its point of departure the formal legacies of previous Austrian composers (**Wolfgang Amadeus Mozart**, **Ludwig van Beethoven**, and **Franz Schubert**) Bruckner's music incorporates the enriched harmonic and orchestral language of **Richard Wagner** and **Franz Liszt**.

Bruckner was born and raised in a rural community outside Linz. When his father died in 1837 he entered the Augustinian monastery of St. Florian as a chorister; there he evidently sang and heard much sacred music by Austrian composers, as well as the secular music of Schubert. During his three-year stay, he took lessons in singing, violin, and organ. In 1840 he began a career as a schoolteacher. In 1845, after filling positions elsewhere, he was appointed as an assistant schoolteacher at the monastery of St. Florian, where he gradually assumed some musical duties and showed increasing promise as a composer.

In 1856 Bruckner became the permanent organist at the cathedral in Linz, a city that offered the rural composer a much richer cultural environment. Thus began a productive period in Bruckner's career. During the next years he studied composition with Simon Sechter of Vienna, who reviewed Bruckner's techniques thoroughly—from basic harmony to **fugal counterpoint**. Evidently insecure about his abilities, Bruckner subsequently studied with Otto Kitzler, who introduced the music of Wagner to him. Bruckner regarded this as the beginning of his true composition period; accordingly, he began numbering his **masses** with the Mass in D minor of 1864. In Linz Bruckner joined the **Liedertafel Frohsinn**, a **choral society**, participating as a singer but also serving two brief stints as conductor, and writing some compositions for the group.

Bruckner's mature style period may be dated from the mid-1860s. In addition to the Mass in D minor, choral works of this time include the Mass in E minor (1866) and (after hospitalization due to a nervous breakdown) the Mass in F minor (1867–68). Throughout these years, his interest in the music of Wagner grew.

In 1867 he began looking for a different position; the next year he was persuaded to succeed Sechter as professor of harmony and counterpoint at the Vienna Conservatory, where he remained until his retirement in 1891. He also held positions at the University of Vienna

(harmony and counterpoint) and St. Anna's Teacher-Training College for women (piano), and the court chapel (organist, among other duties). Most of Bruckner's famous **motets** were written not for this chapel, however, but for Linz or St. Florian. Though busy with many official duties in Vienna, Bruckner still found time to compose, turning now to the writing of symphonies. Having sided with the "music of the future," he came under severe attack from conservative opponents (represented especially by the music critic, Eduard Hanslick), who held **Johannes Brahms** as their model. In the 1880s Bruckner's music began finding acceptance internationally, and with that his status in Vienna also changed; with help from supporters his music also began appearing in print.

Bruckner's fervent Roman Catholic faith led him to compose much Latin sacred music. In addition to the three famous masses mentioned, works for soloists, choir, and orchestra include **Requiem** in D minor (1849); **Magnificat** (1852); **Missa solemnis** (1854); **Psalm** 146 (c. 1854), which calls for double chorus; the **contrapuntally** intricate **Te Deum** (1885), which he considered his greatest work; and **Psalm 150** (1892). Another large work, **Psalm 112** (1863), calls for double chorus and orchestra. Most of the 35 smaller sacred choral works are also Latin liturgical pieces, usually unaccompanied or with organ. There are also approximately 40 small-scale secular works; almost all are for male chorus, and most are unaccompanied.

While Bruckner's later choral works with orchestra (including *Helgoland*, a secular work of under 15 minutes for male chorus and orchestra, written in 1893) generally employ his mature symphonic language, the smaller sacred pieces (and, to some extent, the Mass in E Minor) emulate the neo-**Palestrina** style of the **Cecilian movement**, while employing rich chromatic harmonies.

**BRUHNS, NICOLAUS (ADVENT 1665–29 MARCH 1697)**. North German violin virtuoso, organist, and composer. A student of **Dietrich Buxtehude**, he worked briefly as violinist and composer in Copenhagen, where he encountered the Italian style. In 1689 he competed successfully for the organ post at the Stadtkirche in Husum. Only 12 vocal works are extant: 2 Latin **sacred concertos** and 10 German works, which may be called **cantatas**. Four are florid solo works (three of them for bass voice), the others call for two to four

voices. The accompaniment is often five-part string ensemble (with two violas or viols after the French style), bassoon, and **continuo**. Only one of the works (*Erstanden ist der heilige Christ*) is **chorale**-based throughout (although *Hemmt eure Traenenflut* includes an “Amen” section based on the chorale “Christ lag in Todesbanden”). Noteworthy in these works is their masterful **counterpoint** and harmonic invention.

**BRUMBY, COLIN (18 JUNE 1933–)**. Australian composer who has emphasized European traditions. Having employed serialism in many of his early works, he reaffirmed tonality in the 1970s. Anglican and Catholic choral traditions encountered in his youth have given rise to many sacred choral works. Compositions include the *Stabat mater*, a **cantata** for S, Mez., T, Bar., SATB, str. qt., wind qt., hp., and timp. (1965); *Gilgamesh*, for spkr., SATB, brass, and perc. (1967); *Bring out your Christmas Masks*, for S, Mez., T, Bar., SATB, dancers, actors, orch., and org. (1969); *Charlie Bubbles’ Book of Hours*, for S, Mez., T, Bar., SATB, and orch. (1969); *Victimae paschali*, for SATB, and str. orch. (1977); *Three Baroque Angels*, for SATB and orch. (1978); *The Ballad of Sydney Hospital*, for S, Bar., SATB, and orch. (1988); *A Special Inheritance*, for four choirs and orch. (1990); and many others.

**BRUMEL, ANTOINE (C. 1460–C. ?1512)**. French composer who wrote primarily sacred music. His **masses** and **motets** were widely disseminated; they exemplify the trend of the time toward greater regularity of rhythm, homogeneity of texture, and concern for text-setting. Extant are some 15 masses (about half of which rely on a **cantus firmus**) plus additional mass movements and about 30 other liturgical works (motets and **Magnificat** settings).

**BRUNELLE, PHILIP (1 JULY 1943–)**. American choral conductor and organist. For more than four decades he has served as the organist and **choirmaster** at Plymouth Church in Minneapolis. He is also the founder and music director of Vocal Essence (formerly the Plymouth Music Series), which has stressed innovative programming since its beginnings in 1969. From 1968 to 1985 he was the director of Minnesota Opera. A former student of **Dominick Argento** at the University of Minnesota, he has been a strong advocate of new music throughout his career, promoting rarely heard works while commissioning and premiering many new ones.

**BUCK, DUDLEY (19 MARCH 1839–6 OCTOBER 1909).** American composer and organist, who established the Victorian style of organ and choral music in the United States. After two years of study at Trinity College in Hartford, he studied in Germany for four years, then spent a year in Paris before returning to the U.S. After touring for some 10 years as an organist, he settled in Boston, where he lived from 1871 to 1874. There he began writing works for chorus and orchestra. In 1875 he moved to New York, where he worked as a church organist and conducted the Brooklyn Apollo Club, a male chorus. During the 1880s Buck's secular **cantatas** were widely performed. A handful of cantatas for mixed chorus and orchestra include *The Legend of Don Munio*, op. 62 (1874); *The Centennial Meditation of Columbia* (commissioned for the Centennial Exposition in Philadelphia, 1876); *Scenes from the Golden Legend* (1880); and *The Light of Asia* (1886). Another half-dozen secular cantatas, for male chorus and small orchestra, include *The Nun of Nidaros*, op. 83 (1879); *King Olaf's Christmas* (1881); *The Voyage of Columbus* (1885); and *Paul Revere's Ride* (1898). He also wrote over 100 **anthems, canticles, and hymns** for the Episcopal Church. Large-scale works include *The Forty-Sixth Psalm*, for solo vv., chorus, and orch. (1872), *Midnight Service for New Year's Eve*, for chorus and org. (1880); and Communion Service in C for chorus and org. He also authored instructional books, including *Illustrations in Choir Accompaniment*.

**BURGUNDIAN SCHOOL.** Composers working under the patronage of the Burgundian court, which resided in the Low Countries after the early 1400s. The Burgundian court's chapel and ensemble of minstrels were famous across Europe. Leading composers associated with the court included **Guillaume Dufay, Gilles Binchois, Antoine Busnoys, Pierre de la Rue [La Rue], and Alexander Agricola.** *See also* FRANCO-FLEMISH SCHOOL.

**BURLEIGH, HENRY [HARRY] THACKER (2 DECEMBER 1866–12 SEPTEMBER 1949).** American composer and singer. He studied at the National Conservatory of Music in New York, where he was much influenced by **Antonín Dvořák**, the institution's director. In turn, Dvořák came to appreciate the melodic invention of the African American **spiritual** by listening to Burleigh's performances,

and subsequently encouraged his students to make use of this indigenous material in their compositions. For 52 years Burleigh served as a soloist at St. George's Episcopal Church in New York. Beginning in 1911, he also worked as an editor for Ricordi. Burleigh is given credit for preserving many of America's slave songs, mostly as solo settings. His arrangement of "Deep River" is among the most famous of them, appearing in his 1916 publication *Jubilee Songs of the United States of America*. In 1929 he published *Old Songs Hymnal*, a collection of spirituals arranged simply for use in churches, homes, and schools.

**BURNEY, CHARLES (7 APRIL 1726–12 APRIL 1814).** Celebrated English music historian and occasional composer who traveled widely in Europe, gathering material for his *General History of Music*, which appeared in four volumes (1776–89), the fourth volume of which treats **George Frideric Handel** extensively. Prior to the release of the *History* some of his material was published in diary form as *The Present State of Music in France and Italy, or the Journal of a Tour . . .* (1771) and *The Present State of Music in Germany, the Netherlands, or the Journal of a Tour . . .* (1773). In 1785 he published *An Account of the Musical Performances in Westminster Abbey . . . in Commemoration of Handel*.

**BUSNOYS [BUSNOIS], ANTOINE (C. 1430–BEFORE 6 NOVEMBER 1492).** French composer, singer, and poet, who worked in Tours (where he no doubt met **Jean de Ockeghem**) and at the **Burgundian** court of Charles the Bold. After Charles's death he served Mary of Burgundy (daughter of Charles) and her husband, Maximilian of Austria. His extant vocal ensemble works include 2 four-voice **masses**, a dozen **motets** and other sacred works, and more than 60 secular pieces for three or four voices (most in the form of **rondeau** or **virelai**). His writing shows a gift for melody (the voice lines tend to be long, wide in range, and often rhythmically complex), and a preference for syncopation, sequence, imitation throughout the texture, and triadic harmony.

**BUSTO, JAVIER (13 NOVEMBER 1949– ).** Spanish choral composer and conductor. Educated as a medical doctor and self-taught as a musician, he has won first-place awards at international choral

competitions and has published his choral works in several countries. Most of his 200-plus choral pieces are generally small in scale and eclectic in style, often employing the more accessible of modern procedures; among his best-known works is a simple setting of *Ave Maria* (1980), which employs “added-note” chords. Larger works include *Magnificat*, for SSAATTBB (1991), and *Missa pro Defunctis*, for S, Bar., SATB, and cl. (1997).

**BUXTEHUDE, DIETRICH (C. 1637–9 MAY 1707).** German or Danish organist and composer who succeeded **Franz Tunder** as organist at the Marienkirche in Lübeck (1668), a post that apparently allowed him considerable latitude in his activities. He reorganized concerts at the church, called *Abendmusiken*, increasing their popularity and his renown, so that **Johann Sebastian Bach** is reported to have traveled on foot in 1705 from Arnstadt (over 200 miles) to hear him. The concerts fell outside Buxtehude’s official church duties and, after he introduced sacred dramatic works in 1678, they were apparently regarded as equivalent to opera performances.

Although Buxtehude’s fame rests primarily on his organ music (and the influence it had on Bach), he also wrote much vocal music, which ranges widely in style, instrumentation, type of text, and length. Only a handful of secular works survive. Of approximately 115 surviving sacred vocal works, most have German texts; only about a quarter employ Latin texts. Their scoring ranges from one voice accompanied by a single instrument (*Jubilate Domino, omnis terra; Singet dem Herrn ein neues Lied*) to six choirs plus orchestra (*Benedicam Dominum*). Almost a third are pieces for solo voice (usually soprano); another third call for three voices (SSB, SAB, ATB). One of the most familiar of these is *In dulci jubilo*, for SAB, 2 vn., cello ad lib., and **continuo**. Well-known examples for four voices are *Jesu meine Freude* and *Das neugeborne Kindelein*.

Often Buxtehude combined movements of different types (most often **sacred concertos** for prose texts and **arias** for poetic texts) to form composite works that we now call **cantatas**. Though his **chorale** settings may well have served the same liturgical function as a cantata, they seldom incorporate arias or **concerto** movements; for this reason some scholars may prefer to call them **motets**. His

**oratorios** (performed as *Abendmusiken*) are all lost, although three libretti still exist. They reveal that these works included choruses, **recitatives**, strophic arias, and chorale settings.

**BYRD, WILLIAM (C. 1540–4 JULY 1623).** Foremost English composer of the Elizabethan era. A staunch Roman Catholic living through the religious turbulence of 16th-century England, Byrd wrote English **anthems**, responses, and **services** for the **Chapel Royal** during the reign of Elizabeth I, as well as Latin **motets** and liturgical music, much of it, presumably, for secret services in the homes of Catholic gentry. He also wrote masterful keyboard music. Although he lived to experience the new musical fashions of the Baroque era, he continued to write in the imitative style of the Renaissance, a style in which he was unsurpassed by English contemporaries. A student of **Thomas Tallis**, and probably a singer in the Chapel Royal during the reign of Mary Tudor (a Catholic), he left London some time before 1563, when he was appointed organist and **choirmaster** at Lincoln Cathedral. (His move from London may have occurred as early as 1558, when Elizabeth I, a Protestant, came to the throne.)

Byrd returned to London sometime before February 1572, when he was sworn in as a Gentleman of the Chapel Royal. There he shared organ duties with Tallis. It is evident that he already had a fine reputation as a composer by this time, for Lincoln Cathedral continued to pay him a partial salary on the condition that he would periodically send compositions. Presumably many of Byrd's **anthems** and other Anglican pieces were performed in the Chapel Royal. Among these works are the Short Service (for four to six voices), the Great Service (five to 10 voices), two other services, some **preces**, and a **litany**.

In London, Byrd gained influential patrons, many of them Catholics. In 1575 Elizabeth I granted Byrd and Tallis an exclusive license to print music and music paper. They issued their first volume the same year: *Cantiones, quae ab argumento sacrae vocantur*, a collection of 34 motets for five to eight voices in partbook format (17 works by each composer), dedicated to the queen in the 17th year of her reign. These works were the first Latin motets to be printed in England.

Many of Byrd's motets are long. Although they demonstrate a sensitivity to the text, they typically avoid **madrigalisms**. The texts are usually not liturgical; instead they were apparently chosen to address the plight of Catholics in England. Since the collection was dedicated

to the queen it is likely that—despite their Latin texts—at least some of them were performed in the Chapel Royal.

During the 1580s, when persecution of Catholics in England grew, Byrd wrote an increasing number Latin motets for domestic Catholic gatherings. In 1589, after the death of Tallis, Byrd published a second volume of such works, for five voices (*Liber primus sacrarum cantionum*). He issued a third volume (*Liber secundus sacrarum cantionum*) for five and six voices, in 1591. Many of the texts deal with captivity and liberty (e.g., the Babylonian captivity) in fairly transparent allusion to the religious persecution experienced by Catholics at the time.

Perhaps tiring of recurring religious antagonism, Byrd moved away from London in the early 1590s. Evidently he was still protected by the queen, for he published a significant amount of music for the Catholic liturgy. Included were three **masses** (for three, four, and five voices). He followed these with two books of *Gradualia* (3–5 vv., 1605; 4–6 vv., 1607), musical settings of the **propers** for the ecclesiastical year. In these works Byrd adopted a concise, classical style that avoided the overt expressiveness or grandiosity of some of his earlier motets, particularly those with penitential or lamenting texts.

Byrd's English publications include *Psalmes, Sonets and Songs* (1587), comprising pieces that had evidently originated as solo songs with accompanying instrumental lines. The accompaniments were now fitted with words for five-part ensemble singing. One of the pieces—a lullaby—grew so famous that the entire volume became known as *Byrd's Lullabys*. To this volume Byrd added *Songs of Sundrie Natures* (1589), which contained new works as well as some converted **consort songs**, for three to six voice parts. In his last songbook, *Psalmes, Songs and Sonnets* (1611), Byrd included **anthems** (of both full and verse type), six-part consort songs, and **polyphonic** pieces for three to five voices that approach the **madrigal** in style.

In general, Byrd's music is sober and refined in style. While it does not follow the madrigalian trends of its day, it is nevertheless expressive. In its formal construction it is unsurpassed. As a composer, Byrd exerted great influence. His pupils included **Thomas Morley**, **Thomas Tomkins**, and possibly **Thomas Weelkes**, among others. After his death, some of his Anglican service music continued in use uninterrupted; only later did the Latin works regain recognition.



## – C –

**CACCIA.** Italian poetic and musical form of the 1300s and 1400s. During the 14th century, it consisted usually of two **canonic** voice parts with text, accompanied by an untexted tenor line (which was presumably played by an instrument). The caccia might conclude with a shorter **ritornello**, which was not necessarily canonic.

**CACCINI, GIULIO ROMOLO [GIULIO ROMANO] (BORN 8 OCTOBER 1551; BURIED 10 DECEMBER 1618).** Italian composer, singer, and instrumentalist, remembered for his contribution to the invention of Baroque **monody** and for his documentation of how the vocal lines might be ornamented. Among works for multiple voices are some **madrigals**, mostly for four voices.

**CALDARA, ANTONIO (?1671–28 DECEMBER 1736).** Italian composer who lived in various Italian centers (but especially Venice) until he was hired in 1716 as music director at the court of the Holy Roman Emperor in Vienna. A prolific composer who composed many **cantatas** and **oratorios**, he also wrote much liturgical music for the Viennese court, including more than 100 **masses** or mass sections (which range widely in length and complexity), **motets**, **psalm** settings, **offertories**, **Te Deum** settings, and a **Magnificat** (adapted by **Johann Sebastian Bach** for his own use). Also extant are 13 **madrigals** for four or five voices with **continuo**, and about 500 **canons**. His compositions (especially the sacred works of his Viennese period) demonstrate **contrapuntal** skill, sensitivity to text, and imaginative use of expressive devices.

**CAMPRA, ANDRÉ (BAPTIZED 4 DECEMBER 1660; DIED 29 JUNE 1744).** French composer, known especially for opéra-ballet but also significant for his sacred choral works. In 1694, after several church music positions elsewhere, he became director of music at Notre Dame Cathedral (Paris). Despite his ecclesiastical duties, he focused increasingly on music for the stage (publishing several theatrical works anonymously), and soon left Notre Dame to devote his attention to opera (1700). In 1723 he was appointed to the royal chapel. There he composed **motets** for “grand choir”—characterized by grand **homophonic** choruses, **fugues**, virtuosic solos, and imaginative orchestration.

Campra's extant works for vocal ensemble include five books of *petits motets* involving one to three voices with **continuo** and sometimes other instruments (those of books 3 to 5 are in a consciously more Italian style), a **mass** for four voices, some **psalm** settings for "grand choir," all of the foregoing published in his lifetime, in addition to 45-plus motets (most for "grand choir") and two masses (one of them a **requiem**) left in manuscript.

**CANON.** A composition or passage of music in which a melody is imitated by one or more voices at a fixed interval of pitch and time. In mensuration canons the note values of subsequent statements are lengthened or shortened proportionally. In more complex canons, the material may be treated to melodic inversion, reverse motion, in which the melodic material is read back to front (also called retrograde or crab motion, *cancrizans*), or a combination of the two (producing a "mirror" canon). Simple canons at the unison are called **rounds**. During the 1600s vocal rounds of the type known as **catches** were very popular in England.

**CANTATA.** A work for one or more voices with independent instrumental accompaniment, usually in discrete sections or movements. It was one of the most popular vocal forms in the Baroque—particularly in Italy, where it originated (and was cultivated) as a secular genre intended for unstaged performances in aristocratic chamber settings. The early cantata was modest, usually comprising two **recitative-aria** pairs accompanied by **continuo**. By the 1700s the cantata had developed into a composite vocal form in operatic style with orchestral accompaniment, comprising multiple contrasting movements such as recitatives, arias, duets, and (in the case of the German church cantata) choruses. The most famous composer of Italian cantatas was Alessandro Scarlatti of Naples.

Occasionally Italian composers wrote sacred cantatas, but these were not performed as part of the liturgy. In Germany, however, the cantata was adapted for sacred use in the **Lutheran** liturgy, and it subsumed musical elements already present in the **service**, in particular, the concerted **motet** (i.e., a motet with instrumental parts) and the **chorale**. Defined functionally rather than structurally or stylistically, the German church cantata originally went by a variety of names including *Concerto*, *Motetto concertato*, *Corale concertato*, *Psalm*, *Ode*, *Aria*, *Dialogo*, *Actus musicus*, *Actus funebris*, *Actus tragicus*,

or in the case of a collection of such works, *Musikalischer Andacht, Kirchenandacht*.

The term *cantata* was applied to these works retrospectively in the 1800s, when musicologists sought to categorize them on the basis of their style and form. Thereafter the term was applied to earlier analogs, with a distinction being made between the “old cantata,” that is, a sectional Lutheran work that did not yet incorporate recitatives and operatic-style arias, and the “reformed cantata,” which did so. (The new development had been made possible by the introduction of **madrigalian** poetry suitable for arias and recitatives by such clergyman-poets as **Erdmann Neumeister**, who wrote nine cycles of cantata texts, each containing texts for all the Sundays of the church year and other feast days. Neumeister introduced the new kind of poetry in his second cycle, published in 1700 under the title *Geistliche Cantaten statt einer Kirchen-Music*.)

Placed between the Gospel reading and the sermon, the Lutheran cantata culminated a long tradition of “sermon music” that sought to teach and persuade the listener. Its texts were written with this purpose foremost in mind and therefore explored the scriptural themes of the day in question. The extent to which the German church cantata flourished was directly related to the degree to which it was regarded as a significant medium for the proclamation, amplification, and interpretation of scripture. Composers of Lutheran church cantatas included **Franz Tunder, Johann Rosenmüller, Dietrich Buxtehude, Johann Philip Krieger, Johann Pachelbel, Johann Kuhnau, Georg Böhm, Friedrich Zachow, Nicolaus Bruhns, Christoph Graupner, Georg Philipp Telemann, and Johann Mattheson**, among others. The core of the repertory, however, is **Johann Sebastian Bach**’s contribution of some 200 extant sacred cantatas, most of which were composed during his first six years in Leipzig (1723–29). Many of his 15 surviving, securely attributed secular cantatas originated later.

A special subtype of cantata is the chorale cantata, which is based on the stanzas (and usually, the melody) of a Lutheran chorale (**hymn**). Some chorale cantatas have pure chorale texts; others are settings of mixed texts (only the outer movements and perhaps a central movement employ stanzas from the chosen chorale, while

the remaining ones use other texts). Bach wrote a cycle of chorale cantatas (one for each Sunday of the church year) during his second year in Leipzig (1724–25). In these works he began a new type (often called the “chorale paraphrase cantatas”) in which the inner movements employ texts that paraphrase the omitted chorale stanzas. The greater cohesion ensured by the textual paraphrases is often strengthened further in these works by musical references to the underlying chorale tune.

After 1750 the importance of the cantata in the Lutheran liturgy declined under the influence of the Enlightenment and the consequent advancing secularization and democratization in society. Musical trends, too (especially the trend away from the Baroque unity of affect within discrete musical structures), made multisectional genres such as the cantata less attractive to composers. In the 20th century, the term *cantata* came to be more loosely used to designate almost any quasi-sectional musical work for voices and instruments on a religious text.

**CANTICLE.** A **hymn** taken from the Bible (excluding the book of **Psalms**). The term is often expanded to include other nonscriptural texts (e.g., the **Te Deum**) and certain psalms used liturgically. *See also* **BENEDICITE**; **JUBILATE**; **MAGNIFICAT**; **NUNC DIMITTIS**; **TE DEUM**; **VENITE**.

**CANTOR.** The chief singer in a Jewish or Christian liturgy; also a **choirmaster**. *See also* **KANTOR**.

**CANTORIS.** *See* **ENGLISH CATHEDRAL MUSIC OF THE REFORMATION AND RESTORATION**.

**CANTUS FIRMUS.** A preexisting melody, often **Gregorian chant**, used as the structural basis for a **polyphonic** work. Cantus firmus technique was particularly common in works of the Medieval and Renaissance eras.

**CANZONETTA [CANZONET].** A simple, light, secular vocal piece flourishing from about 1560 to the late 1700s. It developed in Italy from the three-voice **villanella** (canzone alla napolitana) and the **madrigal**. For texts, the canzonetta employed strophic poems on amorous, pastoral, satirical, and/or humorous subjects. The

early canzonetta was usually for three unaccompanied voices, with a **homophonic** texture and lively rhythms. Earliest known collections were published by Giovanni Ferretti (1567) and Girolamo Conversi (1572). In the 1580s, another important composer was **Orazio Vecchi**, some of whose canzonettas parody the excesses of the madrigal.

The popularity of Italian canzonettas brought them to Germany, England, and the Netherlands, where they appeared in Italian form and with new vernacular texts. **Hans Leo Hassler** brought the genre to Germany, while **Thomas Morley** brought it to England, where composers wrote “canzonets” that were longer and more **contrapuntal** than the Italian models, and employed only one strophe of poetry. They were therefore more or less indistinguishable from madrigals. Morley equated the canzonetta with the canzone alla napolitana—contrasting both with the older villanella. In Italy, however, the canzone alla napolitana was considered the equivalent of the villanella; both were considered less modern in style than the canzonetta or canzona.

**Claudio Monteverdi** published his first set of canzonettas in 1584 (not counted among the eight books of madrigals published during his lifetime). He took up the form again in his ninth (and last) book of madrigals, published posthumously in 1651.

During the Baroque era, the canzonetta, like the madrigal, became more solo-oriented, with accompaniment. This trend continued until **Joseph Haydn**, who wrote a set of five English canzonettas for voice and piano. Other composers of canzonettas include Giovanni Artusi, **Giovanni Maria Nanino**, **Luca Marenzio**, **Giovanni Croce**, **Felice Anerio**, **Lodovico Grossi da Viadana**, **Pietro Cerone**, **Adriano Banchieri**, **Giulio Caccini**, and **Salamone Rossi**. See also BALLETTO.

**CAPPELLA GIULIA**. The all-male choir at the Basilica of St. Peter in the Vatican. It was named after Pope Julius II (pope from 1503 to 1513), who completely reorganized it. *Maestri di cappella* have included Giovanni Pierluigi da **Palestrina**, **Domenico Scarlatti**, and Niccolò Jommelli. From 1980 until 2006 the choir was directed by Monsignor Pablo Colino, who supported the practice of having visiting choirs sing at the **Masses**. The new director, Pierre Paul, has

broken with this practice, and also reemphasized **Gregorian chant** as the primary form of singing.

**CAPPELLA SISTINA.** The all-male papal choir of the Sistine Chapel in the Apostolic Palace, also known as the Papal Palace or the Palace of the Vatican—the official residence of the pope. Called by its official name from about 1480, the choir had 9 singers in 1436, 18 in 1450, 24 in 1533, and 28 in 1594. In 1625 its membership was fixed at 32. Castrati were first listed as members in 1599, but the practice of admitting them had evidently begun considerably earlier. The choir has always sung without instruments—not even the organ is used. The most illustrious singer in its history was probably **Giovanni Pierluigi da Palestrina**, who was appointed to the choir in January of 1555 by Pope Julius III, but he was dismissed the following September when rules prohibiting married members were strictly enforced under Pope Paul IV.

**CARA, MARCHETTO (C. 1465–1525).** Italian composer, singer, and lute player, working primarily at the court of Mantua. With **Bartolomeo Tromboncino**, he was known for his **frottole**, of which over 100 examples for four voices are extant. He also composed a handful of **laude**, and a three-voice **motet** setting of *Salve regina*.

**CARDOSO, MANUEL (1566–24 NOVEMBER 1650).** Portuguese composer. Among his extant works are three books of **masses** and one volume of **motets**, all for four to six voices. His style is characterized by the **contrapuntal** techniques of the *stile antico*, enriched with chromatic harmonies.

**CARISSIMI, GIACOMO (BAPTIZED 18 APRIL 1605; DIED 12 JANUARY 1674).** Italian composer. For 44 years he worked as director of music at a Jesuit seminary in Rome, the Collegio Germanico. His extant works include at least 10 Latin **oratorios**, 150 **cantatas**, and more than 110 **motets**. His influence was widely felt through the broad dissemination of his music and his students, among whom were **Marc-Antoine Charpentier** and **Johann Kerll**.

**CARPENTRAS [GENET, ELZÉAR] (C. 1470–14 JUNE 1548).** French composer who served in the papal chapel. His extant sacred music is almost entirely devoted to the **divine office**: **Lamentations**

(which were especially famous), **hymn** and **Magnificat** cycles, and **motet** settings of **antiphon** and **psalm** texts required by the offices. Five **masses** are also extant. Some of these works were published in four anthologies during the composer's lifetime. While he apparently composed secular music in his early career, almost none of it survives.

**CARRINGTON, SIMON (23 OCTOBER 1942– )**. English choral singer and conductor. A graduate of **King's College**, Cambridge, he was a cofounder and the original music director of the **King's Singers**, with whom he performed as a baritone for 25 years in tours, festivals, and broadcasts worldwide. Upon moving to the United States, he taught at the University of Kansas (1994–2001), the New England Conservatory (2001–2003), and Yale University (2003–2009). He is active internationally as a guest conductor and choral clinician.

**CARTER, ELLIOTT (11 DECEMBER 1908– )**. American modernist composer. As a youth he came under the influence of **Charles Ives**, who befriended him. After receiving a strong literary undergraduate education at Harvard University, he stayed on to complete an MA in music (1932), studying with Walter Piston, **Archibald T. Davidson**, and **Gustav Holst**, among others. More influential in the immediate term, however, were his subsequent studies with Nadia Boulanger in Paris, where he cultivated an interest in early music (directing a **madrigal** group), and adopted the neo-Classical style, leading him to reject the modernist impulses of his earlier hero. By the 1940s, however, he had regained his enthusiasm for the music of Ives, and he began to develop a rhythmic organizational procedure (later called "metric modulation") in which crossrhythms and proportional tempo changes create the impression of a second tempo.

Carter is best remembered for his instrumental works, which are intellectually uncompromising. Among his one dozen choral works (which all employ secular texts and generally come from his neo-Classical period) are two madrigals with texts by Emily Dickinson: *Heart Not So Heavy as Mine* (1938) and *Musicians Wrestle Everywhere* (1945); and pieces for choirs of particular American colleges, among them, *The Defense of Corinth* for spkr., male vv., and pf. 4 hands (1941); and *Emblems*, for TTBB and pf. (1947).

**CASALS, PABLO (29 DECEMBER 1876–22 OCTOBER 1973).**

Catalan cellist of great renown, conductor, and composer. His choral compositions include expressive Latin **motets** in a traditional style.

**CASTELNUOVO-TEDESCO, MARIO (3 APRIL 1895–16**

**MARCH 1968).** Italian composer of Jewish heritage, pianist, and writer on music. He moved to the United States in 1939, when anti-Jewish sentiment had reached a critical point in Italy resulting in a ban against his music, and became active as a film composer in California. His style evolved through the years, becoming increasingly programmatic. Choral works (many of which are on Jewish themes) include four **oratorios**, *Il libro di Ruth*, op. 140, (1949), *Il libro di Giona*, op. 151 (1951), *The Book of Esther*, op. 200 (1962), and *Tobias and the Angel*, op. 204 (1965); several dozen pieces with instruments; and more than a dozen works for unaccompanied voices. Examples include *Sacred Service*, op. 122, for Bar., chorus, and org. (1943, enlarged 1950); *Kol nidre*, for **cantor**, chorus, org., and vc. (1944); *Naomi and Ruth*, op. 137, a **cantata** for female vv. and pf./org. (1947); *Romancero gitano*, op. 152, for chorus and guitar (1951); *The Queen of Sheba*, op. 161, a cantata for female vv. and pf. (1953); *The Fiery Furnace*, op. 183, a chamber cantata for Bar. (nar.), children's vv., pf./org., and perc. (1958); and *Memorial Service for the Departed*, op. 192, for cantor, chorus, and org. (1960).

**CATCH.** A comic **round** song for male voices intended for leisure use, most often for three or four voice parts. Catches were especially popular in England during the 17th century. The words were selected and constructed in such a way that through the interplay of voices all kinds of (often bawdy) cross-readings would result. A number of publishers issued collections early on: Thomas Ravenscroft (*Pam-melia* [1609], *Deuteromelia* [1609], and *Melismata* [1611]), John Playford (*Musical Banquet* [1651]), and John **Hilton** (*Catch that Catch Can* [1652, with later editions published by Playford]). **Henry Purcell's** approximately 50 catches were printed in various collections. After about 1750, catch clubs sprang up all over England with the hope of revitalizing the genre. By then, however, catches were increasingly regarded as too indecent for polite society, and the clubs



turned to **glees** instead. Thereafter most catches disappeared from the choral repertoire.

**CAVALLI, PIETRO FRANCESCO (14 FEBRUARY 1602–14 JANUARY 1676).** Italian composer, organist, and singer, known primarily for his operas. A singer at San Marco (St. Mark's Basilica) under **Claudio Monteverdi**, he later became one of the organists there, and eventually the director of music (1668). His extant choral music is largely sacred (composed, no doubt, for the Cathedral): a **mass** for double choir and instruments, a **requiem**, 3 **Vespers** settings (published in 1675 in one volume), 2 additional **Magnificats**, and some 20 other **motets** for voices and instruments in the Venetian style.

**CAVENDISH, MICHAEL (C. 1565–?5 JULY 1628).** English composer who published a volume containing 20 solo ayres and 8 **madrigals**. Of the madrigals, "Come Gentle Swains" was later reworked for **Thomas Morley's** *Triumphes of Oriana*.

**CECILIAN MOVEMENT.** A 19th-century reactionary movement aimed at restoring historic Catholic church music traditions, in particular, ridding the liturgy of theatrical style and encouraging **chant** and unaccompanied **polyphony**. **Giovanni Pierluigi da Palestrina** was regarded as the supreme master to be emulated. Many composers found the guidelines of the Cecilians too restrictive, although some, such as **Anton Bruckner** and **Franz Liszt**, occasionally tried to accommodate their ideas.

**CERTON, PIERRE (DIED 23 February 1572).** French composer famous especially for his **chansons**. From 1536 until the end of his life, he served as master of choristers at La Sainte-Chapelle in Paris. His extant choral works include 8 complete **masses** for four voices, a **Magnificat**, about 40 **motets** for three to six voices (24 of them appearing in a publication of 1542), **psalm** settings, and hundreds of **chansons** (96 of them appearing in a 1570 publication entitled *Les meslanges*).

**CHADWICK, GEORGE WHITEFIELD (13 NOVEMBER 1854–4 APRIL 1931).** Prominent American composer, teacher, and conductor; also a pianist and organist. Musically independent because his father did not support his musical ambitions, he took lessons at the

New England Conservatory in Boston before enrolling at the Leipzig Conservatory, where his compositions received quick recognition. After a stay in France with a group of American painters he studied briefly with **Joseph Rheinberger** in Munich before returning to Boston, where he established his reputation as a composer in most genres. He taught at the New England Conservatory, becoming its director in 1897, whereupon he expanded and reorganized the institution into a full-fledged conservatory.

Among his large-scale choral works are *Ode for the Opening of the Chicago World's Fair*, for S, T, SATB, wind ens., and orch. (1892)—a massive work initially performed by a choir of 5000 and an orchestra of 500; *Ecce jam noctis*, for male vv., org., and orch. (1897); and the Christmas **oratorio**, *Noël*, for solo vv., SATB, and orch. (1908). He also left more than 35 **anthems**, 19 choruses for male voices, and 20 pieces for female voices.

**CHANSON (FR. "SONG")**. While the term may be used broadly to refer to a wide range of French vocal compositions from the 14th, 15th, and 16th centuries, it is sometimes used more specifically to designate 15th- and 16th-century **polyphonic** compositions with French secular texts, excluding those in *formes fixes* (**rondeau**, **virelai**, **ballade**). Lighter in mood than the **motet**, the chanson was popularized in the 16th century among the middle class by the growing publishing industry, led by the firms of Attaignant (Paris), Moderne (Lyon), and **Susato** (Antwerp).

Chansons at the time were of two general types: imitative works cultivated by **Franco-Flemish** composers, and lyric works composed mostly by French composers. More specifically, the so-called Parisian chanson (usually for three or four voices) tended to be rhythmic and lively, charming and simple, often in alla breve time, melody-dominated (chordal with minimal imitation), strophic, sectional, and **syllabic**. Leading composers included **Clément Janequin**, whose descriptive chansons often included onomatopoeic sounds, **Claudin de Sermisy**, who excelled at delicate and sophisticated love songs, **Pierre Passereau**, **Pierre Certon**, and **Guillaume Costeley**.

Franco-Flemish chansons, on the other hand, tended toward pervading imitation and dense textures. They are similar to motets of the time except for their French secular texts, shorter length, less serious and more tuneful character, more regular rhythms, and shorter and

clearer phrases. They are often through-composed, with independent, **melismatic** voice lines creating subtle **counterpoint**. Composers include **Josquin des Prez**, **Pierre de la Rue [La Rue]**, **Jean Mouton**, **Jean Richafort**, **Adrian Willaert**, **Nicolas Gombert**, **Thomas Crecquillon**, **Clemens non Papa**, **Cypriano de Rore**, and **Orlande de Lassus**.

**CHANSON SPIRITUELLE.** A French secular **chanson** with spiritual or moralistic text. The genre was cultivated in the second half of the 16th century, primarily by Protestant sympathizers. In many cases, existing chansons were simply given new texts. Outstanding examples in three and four voices were written by **Claude Le Jeune** (published in 1606 after his death).

**CHANT.** Most commonly the term designates **monophonic**, unaccompanied, nonmetrical, vocal music for religious rites. *See also* GREGORIAN CHANT.

**CHANTICLEER.** An American vocal ensemble of 12 male singers (ranging from countertenor to bass), founded in 1978 by Louis Botto to specialize in vocal **polyphony** of the Renaissance and Baroque eras. It has since broadened its repertoire to include jazz, gospel, and other popular styles, and its concerts regularly include new works commissioned by the group. Through its many concerts, the full-time, professional ensemble has become known worldwide for its seamless choral blend.

**CHAPEL ROYAL.** *See* ENGLISH CATHEDRAL MUSIC OF THE REFORMATION AND RESTORATION.

**CHARPENTIER, MARC-ANTOINE (1643–24 FEBRUARY 1704).**

French composer. During his lifetime he was overshadowed by his politically powerful Parisian contemporary, **Jean-Baptiste Lully**, and his true artistic stature was not fully recognized until the 20th century. In his early years, he spent some time in Rome, where he may have been taught by **Giacomo Carissimi**. Upon his return to Paris, he worked for “Mademoiselle de Guise” (Marie de Lorraine), a devout French noblewoman whose household musicians included both vocalists and instrumentalists. For many years he worked in association with the troupe of Molière, producing works for stage. His growing fame led to opportunities to compose sacred works for

various convents, Jesuit institutions, churches, and private chapels. For some time he served as director of music at the church of St. Louis (the principal Jesuit church in Paris, later renamed St. Paul-St. Louis). In 1698 he was appointed director of music at the Sainte-Chapelle, where his duties included directing the music at all the **services**, composing, and teaching the boy choristers.

Although very little of Charpentier's music was published during his lifetime, his manuscripts were well preserved. Most of his extant music is sacred music; it includes 11 **masses**, some 140 other liturgical works (including 4 **Te Deum** settings), 80-plus **psalm** settings, and over 200 **motets**, including 35 dramatic ones sometimes called **oratorios** (even though they are Latin works composed for sacred services). All these works range widely in scope and complexity: some are intimate, others are in the grand **polychoral** style (e.g., a mass for four choirs, 20 soloists, and instruments). Charpentier's style is characterized by Italian lyricism, French concern for correct declamation, and harmonic audacity.

**CHATMAN, STEPHEN (28 FEBRUARY 1950– )**. American-born composer, living in Canada. A graduate of the Oberlin Conservatory (Ohio) and the University of Michigan, he has taught at the University of British Columbia since 1976. Writing in an eclectic style, he has produced many accessible choral pieces that are in wide demand in North America. Examples include *There Is Sweet Music Here*, for mixed chorus and oboe (1984) and numerous pieces for unaccompanied choir, among them, *Elizabethan Spring* (1983), *Five British Columbia Folksongs* (1983), *Due North* (1986), *Elizabethan Summer* (1988), *Five Canadian Folk Songs* (1995), *Due West* (1997), and *Due East* (2006).

**CHÁVEZ, CARLOS (13 JUNE 1899–2 AUGUST 1978)**. Mexican composer, conductor, journalist, and teacher. Largely self-taught as a composer, he came to the fore in 1921, just as a new political era was beginning in the wake of the Mexican Revolution. The new government supported cultural nationalism, and for the next half century Chávez played a decisive role in Mexican cultural life. From 1928 to 1948 he conducted the Mexico Symphony Orchestra; from 1928 to 1933, and again in 1934, he served as director of the Mexican National Conservatory. Throughout his career he traveled widely

as a conductor, bringing Mexico's music to the rest of the world. In his own works he combined indigenous elements (though usually without actually quoting folk material) with modern compositional techniques.

Examples of his choral works with Spanish texts include *El sol, corrido mexicano*, for SATB, orch./SATB ad lib., and band (1934); *Llamadas, sinfonía proletaria*, for SATB and orch. (1934); and *La paloma azul*, for SATB and pf./small orch. (1940). Pieces on English texts include three 1942 works for unaccompanied chorus: *Ah, Freedom!*, *Three Nocturnes*, and *A Woman Is a Worthy Thing* (1942); the **cantata** *Prometheus Bound*, for A, T, Bar., B, SATB, and orch. (1956); and four unaccompanied pieces from 1974: *Epistle*, *A Pastoral*, *Rarely*, and *The Waning Moon*.

**CHEIRONOMY.** A system of gestures outlining melodic shapes to guide a musical performance (especially in oral traditions); in modern Western practice the term refers to the conducting of **Gregorian chant**.

**CHERUBINI, LUIGI (14 SEPTEMBER 1760–15 MARCH 1842).**

Italian composer, conductor, educator, administrator, and theorist, who settled in France. Beginning his career in his native Florence, he experienced early success with his operas, which led to opportunities abroad, first in England, then France, and later Austria. In 1786 he settled in Paris, where the political turmoil of the French Revolution greatly affected his career. His ability to adapt to successive regimes served him in good stead, however, and he became a preeminent musical figure in that country. From 1815 (when Louis XVIII returned to power for the second time) until 1830, Cherubini served as a superintendent of the royal chapel. During the next years (1816–22) he focused almost exclusively on sacred works. From 1822 until 1842 he served as director of the Paris Conservatory, which he helped reorganize and reinvigorate. In 1835 he published his main theoretical work, *Cours de contrepoint et de fugue*. Famous primarily for his operas, Cherubini also composed a significant amount of sacred music. His native Italian style matured under the successive international influences of Parisian opera, Viennese classicism, and Renaissance **polyphony**. He was a gifted **contrapuntalist** and orchestrator, and he liked bold harmonic progressions.

Cherubini's extant vocal ensemble works include at least 10 securely attributed **masses** (among them, two **requiem** settings) plus 3 early Kyrie-Gloria pairs, all with orchestra, more than 50 smaller sacred works (a significant number with orchestra), some two dozen **cantatas** and ceremonial pieces, and a set of 63 **canons**, written before he left Florence.

In 1804 Cherubini conducted the Parisian premiere of **Wolfgang Amadeus Mozart's** Requiem. His own Requiem in C minor was composed for the anniversary of the execution of Louis XVI (1817). Atypically, it contains no soloists. Because it was later criticized for including women's voices, Cherubini followed it with his Requiem in D minor, for male chorus and orchestra.

**CHESNOKOV [TSCHESNOKOFF], PAVEL (12 OR 24 OCTOBER 1877–14 MARCH 1944).** Russian choral composer and conductor. Associated as a student and later as teacher with the Moscow Synodal School of Church Singing, he composed more than 500 choral works, most of them sacred. Although his work as a church musician came to a virtual halt after the formation of the Soviet Union in 1917, he continued to work publicly as a conductor and teacher. He is best known in North America for the communion **hymn** *Salvation Is Created*.

**CHICAGO SYMPHONY CHORUS.** Chorus resident in Chicago. It was founded in 1957 when Fritz Reiner, conductor of the Chicago Symphony Orchestra, recruited **Margaret Hillis** to organize a symphony chorus. Under her meticulous leadership the choir won nine Grammy awards. In 1994 Duain Wolfe became conductor.

**CHILCOTT, ROBERT [BOB] (9 APRIL 1955– ).** English composer, arranger, teacher, and conductor. In 1997, after singing as a tenor with the **King's Singers**, Chilcott began working full time as a composer and arranger. He has since been involved with numerous conducting projects and workshops around the world, especially with children's and youth choirs. Over 100 of his choral works (original works as well as arrangements) have been published by Oxford University Press. Larger works include *The Making of the Drum*, a **cantata** for SATB and perc. (1985); *Jubilate*, for S/T, SATB, brass, pf., and timp. (1999); and *Canticles of Light*, for SATB, treble choir, and orch. or org. and tubular bells (2000).

**CHILD, WILLIAM (1606/7–23 MARCH 1697).** English organist and composer. He was an organist at St. George's Chapel, Windsor, until relieved of his duties during the English Civil War. At the Restoration he returned to his former post, and also accepted an organ position at the **Chapel Royal**. He was influential in introducing the Baroque style into English musical compositions, and especially in helping to reestablish an English church choral tradition after the Commonwealth. His works include a published collection of **psalm** settings with **continuo** (1639), some 16 **services** (some incomplete) 13 **motets** (with continuo), 80 **anthems** (of both full and verse types), and a few secular vocal pieces.

**CHOIRBOOK.** A large music book in which the parts of a vocal composition are notated separately on the facing pages, so that the singers can share a single book, reading their respective parts. Often the soprano and tenor parts appear on the left-hand page, the alto bass on the right-hand page. Choirbook format was common in the Medieval and Renaissance eras.

**CHOIRMASTER.** Choral music director, especially the director of a church choir. *See also* CHORUS MASTER.

**CHORAL FESTIVALS.** The phenomenon of large choral festivals (usually for amateur singers) originated in the latter half of the 18th century in England, growing out of a veneration for **George Frideric Handel's oratorios**. Of particular importance was the Three Choirs Festival, founded probably in 1713. Rotating among the towns of Gloucester, Worcester, and Hereford, the annual festival performed oratorios and other works with the combined choirs of the towns' three cathedrals.

As festivals proliferated across Europe and in North America, they soon broadened their focus to include the works of other composers. In certain countries and at certain times, festivals (such as those held in Estonia every five years during the Soviet years [1944–91]) played an important role in supporting national identity. International competitive festivals became common, allowing choirs to compare repertoire and standards of performance, share goodwill, and boost their stature at home. Examples of modern-day invitational choral festivals include the Cork International Choral Festival (Cork, Ireland), the International Musical Eisteddfod (Wales, UK), the Inter-

national Choral Kathaumixw (British Columbia, Canada), and the triennial International Choral Festival of Missoula, Montana, among many others. Examples of festivals with resident choruses include the Carmel **Bach** Festival (Carmel, California), the May Festival (Cincinnati, Ohio), and the Oregon Bach Festival (Eugene, Oregon), to name just a few.

**CHORAL GROUPS.** *See* AMERICAN BOYCHOIR; BBC SINGERS; BOYS CHOIR OF HARLEM; CAPPELLA GIULIA; CAPPELLA SISTINA; CHICAGO SYMPHONY CHORUS; DANISH NATIONAL RADIO CHOIR; DAWSON, WILLIAM; DENNARD, BRAZEAL; DESSOFF CHOIRS; ERICSON, ERIC; ESTONIAN PHILHARMONIC CHAMBER CHOIR; FISK JUBILEE SINGERS; GREGG SMITH SINGERS; HARNONCOURT, NIKOLAUS; HARVARD GLEE CLUB; HILLIER, PAUL; HOGAN, MOSES; ISELER, ELMER; KAMMERCHOR STUTTGART; KING'S COLLEGE CHOIR (CAMBRIDGE); KING'S SINGERS; KOOPMAN, TON; KRAKOW CHAMBER CHOIR; LOOMER, DIANE; LOS ANGELES MASTER CHORALE; LUBOFF, NORMAN; MONTEVERDI CHOIR; MORMON TABERNACLE CHOIR; NETHERLANDS CHAMBER CHOIR; NEUEN, DONALD; NOBLE, WESTON; ORPHEI DRÄNGAR; PARROTT, ANDREW; PHILIPPINE MADRIGAL SINGERS; PORCO, ROBERT; RADCLIFFE CHORAL SOCIETY; RED ARMY CHORUS; SAINT OLAF CHOIR; SAINT PAUL'S CATHEDRAL CHOIR OF LONDON; SHAW, ROBERT; SINGING CITY; SINGING SERGEANTS; SIXTEEN, THE; SUZUKI, MASAOKI; SWEDISH RADIO CHOIR; SWINGLE, WARD; TALLIS SCHOLARS; TAPIOLA CHAMBER CHOIR; TAPIOLA CHILDREN'S CHOIR; THOMANERCHOR LEIPZIG; TURTLE CREEK CHORALE; UNITED STATES ARMY CHORUS; UNITED STATES NAVY CHORUS; UNIVERSITY OF MICHIGAN GLEE CLUB; VANCOUVER CHAMBER CHOIR; WAGNER, ROGER; WARLAND, DALE; WESTENBERG, RICHARD; WESTMINSTER ABBEY CHOIR; WESTMINSTER CATHEDRAL CHOIR OF LONDON; WESTMINSTER CHOIR COLLEGE; WIENER SÄNGERKNABEN (VIENNA BOYS CHOIR).

**CHORAL JOURNAL.** Official publication of the **American Choral Directors Association (ACDA)**.



**CHORAL ORGANIZATIONS.** National and international choral organizations, which provide resources for choral conductors and their choirs, including newsletters, journals, conferences, festivals, and on-line resources. Among the organizations listed by the online resource site, choralnet.org, are the following:

### National or International Choral Organizations

- Europa Cantat—European Federation of Young Choirs
- Federacion Coral del Caribe y Centroamerica (San Juan, Puerto Rico)
- International Federation for Choral Music
- International Society for Children’s Choral and Performing Arts
- Pueri Cantores International
- Zentralstelle für den deutschsprachigen Chorgesang in der Welt  
(German-speaking choirs)
- Africa: African Christian Choirs Network
- Argentina: Fundación TAKIAN CAY
- Asia Pacific Regional Secretariat of IFCM
- Australia: ANCA—Australian National Choral Association, Australian Intervarsity Choral Societies’ Association (AICSA)
- Belgium & Flanders: oor & Stem
- Canada: Association of Canadian Choral Conductors
- Denmark: ChoralDenmark
- Finland: SULASOL—Finnish Confederation of Choirs
- France: A Coeur Joie International; Fédération Française des Petits Chanteurs (Pueri Cantores)
- Germany: Arbeitskreis Musik in der Jugend (AMJ); DAS-Bund (Deutscher Allgemeiner Sängerbund), Deutscher Sängerbund, Deutsches Centrum für Chormusik, e.V.; Verband Deutscher Konzertchöre
- Great Britain: ABCD—The Association of British Choral Directors; British Choral Institute; National Association of Choirs; Sing for Pleasure (A Coeur Joie—England)
- Greece: Hellenic Choirs Association
- Ireland: Cumann Náisiúnta na gCór/Association of Irish Choirs (CNC)
- Israel: The Israeli Choral Organization (ISCO),
- Italy: CANTinCORO; FE.N.I.A.R.CO. Federazione Nazionale Italiana Associazioni Regionali Corali; Federazione Italiana Pueri Cantores
- Japan: Japan Choral Association
- Mexico: Fundación Coral Mexicana; Voce in Tempore

Netherlands: Pueri Cantores of the Netherlands; SNK—Samenwerk-  
ende Nederlandse Korenorganisaties  
Nigeria: Universal Choral Organization  
Norway: Norges K rforbund/Norwegian Choir Association  
Poland: The Polish Union Of Choirs And Orchestras—Mazovian  
Department  
Puerto Rico: Sociedad Coral de Puerto Rico, Inc.  
South Africa: Die Suid-Afrikaanse Koorvereniging/The South Afri-  
can Choral Society  
Sweden: Swedish Choral Directors Association  
Switzerland: A Coeur Joie Suisse; Pueri Cantores Switzerland  
U.S.: **American Choral Directors Association**; The American Fed-  
eration of Pueri Cantores; **Chorus America**

### Specialized Areas of Choral Music

Associated Male Choruses of America  
l' Association pour la promotion de l'art cantorial (Hazanout and  
other Jewish music in France)  
Associazione Internazionale Studi di Canto Gregoriano (Gregorian  
chant)  
**Barbershop**: The British Association of Barbershop Singers; HarmoNet  
Central; Harmonize.ws; SPEBSQSA; Sweet Adelines International  
The Boychoir Symposium  
CASA—Contemporary **A cappella** Society of America  
Choirs at Work (corporate choirs and other workplace singing)  
Choristers Guild (children's choirs, mostly in worship)  
FASOLA (Sacred Harp/Shape Note Singing)  
Gay/lesbian choirs: **GALA Choruses, Inc.**; Sing Out (association of  
gay and lesbian choirs in the UK and Ireland)  
Intercollegiate Men's Choruses  
Jazz Choral (France)  
National Convention of Gospel Choirs and Choruses Inc.  
Schweizerischer Kirchengesangsbund  
Sister Singers Network (feminist choirs)  
Urban Harmony Movement (building community in cities through **a  
cappella** singing)  
YouthCue (resource for church youth choirs)  
Zamir Choral Foundation (Jewish music)

*See also* SINGING SOCIETIES.

**CHORAL POLYPHONY.** **Polyphony** sung by multiple singers on each part. When polyphony first appeared in sacred music during the Medieval era, it was performed by soloists, alternating with unison **chant** sung by the choir. This practice can be inferred from “unus” and “chorus” designations in manuscripts of the time. The earliest sources to use these terms in a totally polyphonic texture (suggesting that the choir was now singing some of the polyphonic sections) are Italian (though they contain many works by non-Italians) and date from c. 1430. In some of the most careful, early manuscripts, two-part texture (in which each line has a text and is marked “unus”) alternates with three-part texture (in which only the top line has a text and is marked “chorus”), suggesting that the lower parts of the “choral” passages were not sung after all, but performed on instruments. Other polyphonic works of the time, however, suggest by the placement of their texts and the style of their music that all lines were expected to be sung by choristers.

While the **responsorial** alternation of soloists and choir remained a significant feature of sacred choral music for centuries, it was not long after the end of the Medieval era (1450) that sacred polyphony became the domain of choirs, as evidenced by the appearance of much larger **choirbooks**, designed, no doubt, to allow more singers to read from a single book. The facts regarding the origins of choral polyphony were outlined authoritatively first by Manfred Bukofzer in “The Beginnings of Choral Polyphony,” *Studies in Medieval and Renaissance Music* (New York, 1950), 176–89.

**CHORAL RECITATIVE.** *See* RECITATIVE.

**CHORAL SOCIETIES.** *See* SINGING SOCIETIES.

**CHORAL SYMPHONY.** A symphony in which a chorus is used. **Ludwig van Beethoven** established the genre with his Ninth Symphony, and many succeeding composers have incorporated soloists and chorus in their symphonies. Additional examples include **Franz Liszt**, *Dante Symphony* and *Faust Symphony*; **Ralph Vaughan Williams**, *A Sea Symphony*; **Gustav Holst**, *First Choral Symphony*; **Gustav Mahler**, Symphonies nos. 2, 3, and 8; **Benjamin Britten**, *Spring Symphony*; and **Dmitri Shostakovich**, Symphonies nos. 2, 3, and 13; among others.

**CHORAL TONE.** The sound ideal practiced by a particular chorus or choral tradition. Not surprisingly, these vary from one culture to an-

other. While most choral directors strive for homogeneity of tone, they often do not agree on the standards of vocal beauty, or the means by which these are achieved. According to **Howard Swan**, six schools of choral singing can be identified in North America (see “The Development of a Choral Instrument,” in *Choral Conducting: A Symposium*, 2nd ed., Harold Decker and **Julius Herford**, eds., [Englewood Cliffs, N. J.: Prentice-Hall, 1988]). Because they proceed from somewhat different premises, the techniques they employ (and hence, also, the results they obtain) differ. The six approaches are summarized here.

1. Primary emphasis is placed on the personal, intellectual, and musical development of the individual chorister. Allowances are made for differences among voices. The goal is a big, rich sound that can balance an orchestra. Accordingly, singers are encouraged to exert considerable physical energy. Vocal sections are balanced according to a “pyramid of sound,” in which the lower voices predominate. This approach was cultivated by John Finley Williamson, founder of the Westminster Choir School.
2. The chorus is seen as analogous to an orchestra, exhibiting a palette of individual timbres related to instrument families of the orchestra. Extensive, systematic vocalization is employed to develop these colors. Lyricism is preferred and blend emphasized, making this approach particularly suitable for sacred polyphony. It was taught by William J. Finn, founder of the Paulist’s Choristers of Chicago and New York (an ensemble of men and boys).
3. Beauty of choral tone is primary. Individual vocal characteristics and preferences are subordinated to the sound of the ensemble. Homogeneity of sound (blend) is a fundamental objective, and singers are encouraged to match each others’ voices, limiting their vibrato. This approach was initially cultivated by F. Melius Christiansen and continues with his followers. It is historically linked to the Scandinavian choral tradition from which Christiansen came.
4. A beautiful and unified choral delivery is developed from the natural principles of clearly enunciated speech. Vowels and consonants are exaggerated, and attention is given to their individual shapes, pitches, durations, and connections. This approach was cultivated by Fred Waring, who invented a system of “tone syllables” to teach it.

5. Scientific principles of physiology and acoustics are followed to realize the latent potential of each individual voice—a pedagogical goal that is especially important for solo singing. The entire physical mechanism of vocal production is motivated and coordinated to produce the sound. Vocal objectives include increased range and volume, improved tone quality (resonance), coordination of registers, and a natural vibrato. This overall approach is practiced by voice teachers (though individual teachers may disagree about specifics) and by conductors who believe that choristers should not be asked to hold their voices in check. The resulting sound is powerful but often lacking in blend.
6. Principles of vocal production are combined with rhythmic drive and the interpretive demands of the individual musical score to produce a flexible choral tone that can be varied from composition to composition for the purpose of dramatic integrity. This approach is identified with Robert Shaw, for whom musical communication was primary, and who integrated approaches to pitch, tone, dynamics, speech, and rhythm to achieve it.

**CHORAL TRAINING.** Choral conductors in Europe have historically been trained at conservatories, while musicologists studied at universities. Accordingly, European conservatory programs stress the practice of music-making—most of a student’s time is spent in individual lessons (e.g., voice and keyboard), coaching sessions, ensemble rehearsals, and individual practice. Even theory and history classes tend to be small and loosely structured, with considerable latitude given to the teacher regarding schedule, assessment, and curriculum. Examinations are kept to a minimum.

In the United States, during the latter half of the 20th century, choral degree programs leading to the Doctor of Musical Arts (DMA) degree were established as performance-oriented counterparts to programs leading to the Ph.D. degree. Much more structured than European conservatory programs, they aim at addressing in balanced measure the increasing scholarly demands of choral performance and the development of practical skills needed by the modern choral conductor.

**CHORALE.** A **Lutheran** congregational vernacular **hymn**. The term is also sometimes used to designate a choir.

**CHORALE CANTATA.** *See* CANTATA.

**CHORALE MASS.** A mass setting that uses **chorales** as **cantus firmi**.

**CHORUS AMERICA.** An American organization, founded in 1977 as the Association of Professional Vocal Ensembles, renamed in 1993. Its purpose is to provide choral organizations, their conductors, and their administrators with the professional support (information, research, leadership development, training, and advocacy) needed for the growth and financial viability of the choral art. *See also* CHORAL ORGANIZATIONS.

**CHORUS MASTER.** A choral director, particularly the director of a chorus affiliated with an orchestra. *See also* CHOIRMASTER.

**CHRISTIENSEN, FREDERICK MELIUS (1 APRIL 1871–1 JUNE 1955).** American choral conductor, organist, and violinist; founding director of the **St. Olaf Choir**. Born in Norway, he moved to the United States in 1888. After studies at Augsburg College and the Northwestern Conservatory of Music in Minneapolis, he enrolled at the music conservatory in Leipzig, where he was strongly influenced by Gustav Schreck, **Kantor** of the Thomaskirche. Upon his return to the United States, he became increasingly active as a choral conductor. In 1903 he was hired to teach music and direct the band at St. Olaf College in Northfield, Minnesota. He also served as organist and **choirmaster** at St. John's **Lutheran Church** in Northfield. Under his leadership the church choir was reorganized to include students and faculty from the college, and in 1912 it was renamed the St. Olaf Lutheran Choir. Concentrating on refined unaccompanied performance of sacred choral literature, Christiansen brought the choir to national and international attention. Of his many choral compositions and arrangements, the best-known is probably "Beautiful Savior," an arrangement of the **hymn**, "Fairest Lord Jesus" (Crusader's Hymn).

**CHURCH MODES.** The scalar and melodic categories of **chant** established in the Medieval era. There were traditionally eight church modes, identified by pitch range (*ambitus*) and cadence pitch (*finalis*): Dorian (*ambitus* D–D, *finalis* D), Hypodorian (A–A, *finalis* D), Phrygian (E–E, *finalis* E), Hypophrygian (B–B, *finalis* E), Lydian (F–F, *finalis* F), Hypolydian (C–C, *finalis* F), Mixolydian (G–G,

*finalis* G), and Hypomixolydian (D–D, *finalis* G). Later, to account for **polyphony** constructed on the tonal centers of C and A, Heinrich Glarean added four more modes in his *Dodechachordon* (1547): Aeolian (A–A, *finalis* A), Hypoaeolian (E–E, *finalis* A), Ionian (C–C, *finalis* C), and Hypoionian (G–G, *finalis* C).

**CICONIA, JOHANNES (C. 1370–JUNE OR JULY 1412).** Franco-Flemish composer and theorist, active in Italy. His extant works include Gloria and Credo **mass** movements, **motets**, and secular songs in French and Italian.

**CIFRA, ANTONIO (1584–2 OCTOBER 1629).** Italian composer. For much of his life he was director of music at Santa Casa in Loreto (which lies northeast of Rome and has historic ties to that city). From 1623 to 1626 he was music director at San Giovanni in Laterano (Basilica of St. John Lateran), Rome. Like other composers of the Roman school, he tended to be conservative—in his early **psalm** settings, his **litanies**, and especially in his **masses**, which employ the imitative style of the late Renaissance and have numerous **canonic** movements. Cifra's other works show more progressive tendencies. He may therefore be regarded as an important transitional figure between the Renaissance and Baroque styles.

A prolific composer, his extant works for vocal ensemble include two books of masses, eight books of **concertato motets** for two to four voices, **polychoral** compositions (which modestly embrace the new style), and six books of **madrigals** for five voices (the last two with **continuo**). He also published two volumes of Italian sacred scherzi (generally light works that show the development from the madrigal to the newer **monodic** style) and five volumes of secular ones for one to four voices and continuo.

**CIMAROSA, DOMENICO (17 DECEMBER 1749–11 JANUARY 1801).** Italian composer. He was famous for his comic operas, which were performed throughout Europe, being unmatched at the time for their freshness and vigor. After studying at the music conservatory in Loreto, he worked in Naples (as an organist at the royal chapel), Venice (as director of the **Ospedaletto** [see OSPEDALE] conservatory), St. Petersburg (as director of music at the chapel at the court of Catherine II), and Vienna (as director of music at the imperial court chapel of Leopold II). He was imprisoned briefly during the

French Revolutionary Wars. In addition to about 60 extant operas, he left behind approximately half a dozen **oratorios**, a dozen **motets**, approximately 20 **masses**, some secular **cantatas**, and a few other secular works for chorus.

**CLARKE, JEREMIAH (C. 1674–1 DECEMBER 1707)**. English composer and organist; organist at **St. Paul's Cathedral** from 1699; joint organist with **William Croft** at the **Chapel Royal** from 1704, succeeding **John Blow**. He is known chiefly for his church music, which consists of 3 partial **services** and 20 **anthems** (almost all of them of the “verse” type). Some of the anthems celebrate important events of the time; for example, the full anthem *Praise the Lord, O Jerusalem*, which was performed at the coronation of Queen Anne in 1702. Clarke also wrote at least 10 court **odes**, music for plays, many songs and **catches**, and pieces for harpsichord. Most famous now is the so-called Trumpet Voluntary, which became well-loved in an arrangement for trumpet, organ, and drums made by **Charles Wood**, who ascribed the original to **Henry Purcell**.

**CLAUSEN, RENÉ (17 APRIL 1953– )**. American choral conductor and composer. Since 1986 he has taught at Concordia College, Moorhead, Minnesota, where he conducts The Concordia Choir, an ensemble of national stature. In 1998 he founded the René Clausen Choral School, now held each summer. He has described his own compositional style as “varied and eclectic.” His many choral compositions, which are widely performed in the United States by choirs of all types, range in difficulty and length; typically they are emotionally evocative, with lush, quasi-impressionistic harmonies. He is in regular demand as a commissioned composer, guest conductor, and clinician.

**CLAUSULA**. The term was used in various ways during the Medieval period, but is now used in its formal sense to designate passages in **discant** style (employing the standardized rhythmic modes), appearing in **polyphonic chant** settings at Notre Dame from about 1200, which served as replacements for certain sections of preexisting **melismatic organum**. The practice of writing such clausulae was reported by Anonymous IV, a 13th-century English theorist, and examples are found in works by Leoninus and Perotinus preserved in a volume called the *Magnus liber*. In an attempt to modernize this collection,



hundreds of clausulae were composed as substitutes for old-fashioned passages, providing an avenue for compositional experimentation. Some of Perotinus's clausulae expanded the texture to three or even four voices. Notated separately, clausulae tended to become independent compositions. When new words were added to the upper line(s), the Notre Dame **motet** was born.

**CLEMENS NON PAPA, JACOBUS [CLEMENT, JACOB] (BORN C. 1510–15; DIED 1555/56).** Franco-Flemish composer. Although many details of his life are uncertain, it is clear that he was a prolific composer. His extant works include 15 **masses** for four or five voices (almost all of them **parody** settings, some of them based on his own **motets** and **chansons**), more than 230 motets (almost all for four or five voices), 15 **Magnificats** (all for four voices), more than 150 Dutch **psalm** settings (for three voices, on metric texts with associated predetermined tunes that Clemens used as **cantus firmi** in one or another of the voices), and more than 100 secular works, among them, about 90 chansons for three to six voices.

Clemens's writing (particularly in the masses and motets) typically consists of dense imitative **counterpoint**. Some passages are particularly chromatic. His music was widely disseminated after his death and presumably had considerable influence on other composers. Along with **Nicolas Gombert**, **Thomas Crecquillon**, and **Adrian Willaert**, he was instrumental in establishing pervading imitation as the basic **contrapuntal** technique of the 1500s.

**CLEOBURY, STEPHEN.** See KING'S COLLEGE CHOIR.

**CLERAMBAULT, LOUIS NICOLAS (19 DECEMBER 1676–26 OCTOBER 1749).** French composer and organist, famous especially for his French solo **cantatas**, which fused French and Italian styles. His choral works include many **motets**, some of them for the Maison Royale de Saint-Cyr, a school for girls near Versailles, where Clerambault held a position as organist and teacher.

**COLERIDGE-TAYLOR, SAMUEL (15 AUGUST 1875–1 SEPTEMBER 1912).** English composer and conductor. The son of a Sierra Leone physician, he was raised by his English mother after his father returned to Africa. Shortly after studies with **Charles Villiers Stanford** at the Royal College of Music, he achieved international recognition with the **cantata** *Hiawatha's Wedding Feast* (1898), a

work whose exotic orientation was much in vogue at the time. It was followed by *The Death of Minnehaha* (1899) and *Hiawatha's Departure* (1900). The success of these compositions led to many festival commissions. Subsequent works included *The Blind Girl of Castél-Cuillé* (1901), *Meg Blane* (1902), *The Atonement* (1903), *Five Choral Ballads* (1905), *Kubla Khan* (1906), “*Bon-Bon*” *Suite* (1909), *Endymion's Dream* (1910), and *A Tale of Old Japan* (1911). However, none of them were as successful as the Hiawatha trilogy. He also wrote numerous **partsongs** and choruses; among them is *Sea Drift*, a choral rhapsody for eight voices (1908).

A fine conductor, Coleridge-Taylor directed the **Handel Society** (from 1904 until his death), the Westmorland Festival (1901–4), and many choral and orchestral societies. He made three trips to the United States, where he was known as the “black **Mahler**.”

**COLLEGIUM MUSICUM.** Originating in 16th-century Germany, the term referred to an organization of music enthusiasts who gave concerts in informal settings such as coffeehouses, public gardens, or the homes of noble patrons. Leipzig had several important student *collegia musica*, the most famous of which were those established by **Georg Philipp Telemann** (1702) and **Johann Friedrich Fasch** (1708). During the 18th century the *collegium musicum* evolved into the public concert (with its paying audience), and after 1750 the term was gradually abandoned. However, as interest in historical performance rose after 1900, the term was revived, especially in academic contexts.

**COMPÈRE, LOYSET (C. 1445–16 AUGUST 1518).** French composer. A contemporary of **Josquin** des Prez, he was instrumental in bringing the light Italian style to France. His works were disseminated widely in print. A native of Hainaut (a historical region in the Low Countries, now a province in southwestern Belgium), he worked for a short time at the court of Galeazzo Maria Sforza, the Duke of Milan, and then for much of the rest of his career at the French court of Charles VIII, whom he accompanied on the French invasion of Italy in 1494. He later held church positions in Cambrai and Douai.

Compère is known primarily for his **chansons** and his **motets**, which vary in style. Some of his chansons are of the older three-voice **Burgundian** type. Others borrow the newer style of the four-voice Italian **frottola** (characterized by a light text, **syllabic** declamation,

and chordal texture), while still others resemble the three-voice motets of the Medieval era, combining a Latin **cantus firmus** with two upper voices carrying a French text. His motets, too, show an evolving style. Some are of the older style, in which a cantus firmus provides structure; others are free motets: without cantus firmus, and written in the newer Italian, text-influenced style, in which each phrase of text is presented in turn, in a variety of textures. His other extant works include two complete **masses**, and four complete **Magnificats**.

**CONCENTUS MUSICUS WIEN.** See HARNONCOURT, NIKOLAUS.

**CONCERT SPIRITUEL.** A Parisian series of public concerts, one of the first in existence. It was founded in 1725 to present a mix of sacred choral pieces and virtuosic instrumental works during Lent and religious holidays when theatrical establishments were closed. Later programs included secular French works as well. For many years the concerts occurred in the Salle des Cent Suisses (Hall of the Hundred Swiss Guards) in the Tuileries Palace. The original series ended in 1790 with the French Revolution. After 1805 concerts of the same name were given in various European cities.

**CONCERTANTE.** In the Baroque era it was more or less synonymous with **concertato**, signifying groups of performers (often instruments and vocalists) performing together in a contrasting way—especially soloists versus tutti. In this way it is closely related to the **concerto**.

**CONCERTATO STYLE, CONCERTED STYLE.** A Baroque style that implied the interaction of diverse instrumental and vocal forces and contrasting textures. See also CONCERTANTE; CONCERTO.

**CONCERTO (VOCAL CONCERTO).** In the 1600s the term indicated a vocal piece accompanied by instruments. See also SACRED CONCERTO.

**CONCITATO [STILE CONCITATO].** “Agitated” style invented (or “rediscovered”) by **Claudio Monteverdi** for his eighth book of **madrigals** (*Madrigali guerrieri ed amorosi*, 1638). It is characterized in particular by a “combat motive” of repeated 16th notes. Later examples may be found in **Johann Sebastian Bach**’s St. Matthew **Passion** (“Sind Blitze, sind Donner”) and in **George Frideric Handel**’s *Dixit Dominus* (“implebit ruinas . . . conquassabit capita”).

**CONDUCTUS.** A medieval Latin song in measured rhythm, usually with sacred text. It may have been used to accompany processional movement in the liturgy. In the late 12th and early 13th century, Parisian composers of the so-called Notre Dame School cultivated **polyphonic** settings. Distinguishing characteristics include a newly composed tenor, and a similarity of rhythmic and melodic material among voices. Some conducti are **homorhythmic**, with **syllabic** text-setting throughout. The majority, however, are embellished with **melismatic** passages called *caudae* (singular: *cauda*, Latin for “tail”). During the 13th century, the conductus was superseded by the **motet**.

**CONSORT SONG.** A song for voice(s) accompanied by a consort of viols in 16th- and 17th-century England.

**CONTINUO.** *See* BASSO CONTINUO.

**CONTRAFACITUM (PL. CONTRAFACITA).** A vocal piece in which the original text has been replaced by a new one with little if any change to the music—usually a sacred text replacing a secular one. Such adaptation of secular pieces for sacred use was especially common in the 15th and 16th centuries. For example, Italian **frottole** were turned into **laude**. In Protestant areas, **chansons** or other secular pieces were given sacred texts so that they could be used as congregational songs, and Catholic pieces were given new words to fit Protestant theology. During the Baroque era, composers often reworked secular pieces for sacred use, carefully retaining the basic emotional tone (affect) of the original. Because such adaptations involved more than simply changing the text, they are usually called **parodies**.

**CONTRAPUNTAL.** *See* COUNTERPOINT.

**CONTRAPUNTIST.** One who writes **counterpoint**.

**COOKE, ARNOLD (4 NOVEMBER 1906–13 AUGUST 2005).** English composer who studied with **Paul Hindemith** and wrote in a **contrapuntal** style that avoided serialism. Choral works include *Holderneth*, for Bar., SATB, and orch. (1934); *Ode on St. Cecilia's Day*, for S, T, B, SATB, orch., and org. (1964); *A Jacobean Suite*, for SATB (1976); as well as **partsongs** and **anthems**.

**COOKE, HENRY (C. 1615–13 JULY 1672).** English singer, choir trainer, and composer. Known as Captain Henry Cooke because of his rank in the Royalist forces during the Civil War, Cooke reestablished

the choir of the **Chapel Royal** in England after the Restoration (1660). As Master of the Children he conscripted young choristers, including **Pelham Humfrey, Michael Wise, John Blow, Thomas Tudway, and William Turner**, all of whom became leaders of the next generation of musicians. Known as an excellent bass singer in the Italian manner, Cooke brought the choir to perfection within a decade. Of his compositions about a dozen **anthems** survive, almost all of them verse anthems (most of these with instrumental preludes and **ritornellos**). They demonstrate Italian influence in their harmonies, and show Cooke's fondness for full sonorities in which voices are divided into multiple parts.

### **COPLAND, AARON (14 NOVEMBER 1900–2 DECEMBER 1990).**

American composer, writer, pianist, lecturer, and conductor. The son of Jewish immigrants from Russia, he developed his musical skills through private studies in the United States (with Rubin Goldmark) and in France (with Nadia Boulanger), by attending many concert, opera, and ballet performances, and by studying the scores of others. Instead of taking a university teaching position he supported himself with composition, organizing concerts, conducting, writing, and lecturing. Public acceptance came slowly at first. However, by the late 1940s, with support from leading musicians, patrons, and critics, he had come to be regarded as the foremost composer in the United States. A strong musical nationalist who championed American music—incorporating jazz and folk elements into his compositions to give them a uniquely American voice, he served as a mentor to many younger American composers (especially **Leonard Bernstein**), and his influence continued to grow both at home and abroad.

Copland's choral works, which are largely overshadowed by his instrumental compositions (especially the ballets, operas, orchestral music, and music for film), include *Four Motets* (on biblical texts), for SATB (1921); *An Immorality*, for S, SSA, and pf. (1925); *Lark*, for B and SATB (1938); *Las agachadas (The Shake-Down Song)*, for SSAATTBB (1942); two choruses on texts by Ira Gershwin from the 1943 film *The North Star: Song of the Guerrillas*, for Bar., TTBB, and pf., and *the Younger Generation*, for SATB and pf.; *In the Beginning*, for Mez. and SATB (1947); two popular choruses from the opera *The Tender Land: Stomp Your Foot*, for SATB with 4-hand piano (1943), and *The Promise of Living*, for SATBB/TTBB with 4-hand piano (1954), both arranged for chorus and orchestra in 1954; *In*

*the Beginning*, for Mez., and SATB (1947); and *Canticle of Freedom* (1955). See also FINE, IRVING.

**CORI SPEZZATI [IT. “SPLIT CHOIRS”].** See POLYCHORAL STYLE.

**CORIGLIANO, JOHN (16 FEBRUARY 1938– ).** American composer. The son of a former concertmaster of the New York Philharmonic, he has achieved widespread recognition for his compositions. Among his many awards and honors are a Guggenheim Fellowship, Grammy awards, the Pulitzer Prize, and an Academy Award. His strong commitment to communication combined with a love for the theatrical, his collaborative forays into such avenues as film scoring, and his gift for orchestration and lyricism have resulted in works with broad appeal even while utilizing a wide range of complex musical materials and techniques. Choral works include the **choral symphony** *A Dylan Thomas Trilogy* (1960–76); *Fern Hill*, for Mez., SATB, and orch./pf.; *Poem on his Birthday*, for Bar., SATB, and orch./pf.; *What I Expected Was . . .*, for SATB, brass, and perc. (1962); *Psalm VIII*, for SATB and org. (1976); *Of Rage and Remembrance* (a memorial to the victims of AIDS), for Tr., Mez., TTBB, str., and perc. (1991); *Amen*, for 2 SATB (1994); *Liebeslied*, for SATB and pf. 4 hands (1996); *Salute*, for SATB and 24 kazoos (2005); and some works for single voice rearranged for choir, among others.

**CORNELIUS, PETER (24 DECEMBER 1824–26 OCTOBER 1874).** German composer, poet, writer on music, and translator, best known for the comic opera *Der Barbier von Bagdad*. He came from a literary and acting family, and throughout his life he was equally interested in poetry and music. After private studies in composition in Berlin (where he met **Felix Mendelssohn**), he joined **Franz Liszt**'s Weimar circle in 1853, where he composed, translated works for Liszt and **Hector Berlioz**, and wrote in support of the “New German School.” In 1858 Liszt conducted the premiere of his opera *Der Barbier von Bagdad*. Due to a hostile demonstration encouraged by the theater director, the performance was a failure, leading to Liszt's resignation from the opera, and ultimately to both men's departure from Weimar. In 1859 Cornelius moved to Vienna, where he developed a friendship with **Richard Wagner**, assisting him in various ways and continuing to compose and to work as a translator. In 1864 he followed Wagner

to Munich, where he taught harmony and rhetoric at the Royal School of Music, while continuing to compose.

Despite his support of the progressive music of Liszt and Wagner, Cornelius was no blind follower but aimed for a fair-minded and individual response, both in his musical composition and in his theoretical writing. His dual interest in literature and music is reflected not only in his operas but also in some 80 songs (on texts of his own) and in his choral works, which include some 15 compositions (or sets of compositions) for male chorus and another 26 for mixed chorus. Most are on nonreligious texts. Of the sacred works, most set Latin texts (despite his **Lutheran** faith), and are in a conservative style, having been written before he went to Weimar. Noteworthy later works include the **Requiem** (*Seele, vergiss sie nicht*), for SSATBB (1863, rev. 1870–72, written in memory of the poet Friedrich Hebbel using the latter's poem); *Drei Psalmlieder*, op. 13, for SATB (1872, rev. 1873), modeled after keyboard pieces by **Johann Sebastian Bach**; the chromatic *Drei Männerchöre*, op. 12, for TTBB, TTBB (1872–73); and *Reiterlied*, op. 17, for SATB (1873), modeled after a **Franz Schubert** march.

**CORNYSH, WILLIAM (DIED 1523)**. English composer, poet, playwright, and actor. He served as a Gentleman of the **Chapel Royal**, where he became Master of the Children in 1509, a position he held until his death. He was also heavily involved in theatrical entertainments at the royal court. His extant works for vocal ensemble include 16 secular **partsongs** for three and four voices. Of the few sacred works attributed to him (or to another man of the same name), five appear in the **Eton Choirbook**, an important source of Latin sacred music in England, compiled just before 1500.

**CORTECCIA, FRANCESCO (27 JULY 1502–7 JUNE 1571)**. Italian composer and organist. Active at the court of Duke Cosimo de' Medici in Florence, he published three collections of **madrigals** (the first two volumes for four voices, the third volume for five and six voices). He also published two books each of **responsories** (for three to five voices) and **motets** (for five and six voices), which include two motet **Passions**.

**COSTELEY, GUILLAUME (C. 1530–28 JANUARY 1606)**. French composer. For much of his life he served as composer to the court of

Charles IX. He was a founding member of the Académie de Poésie et de Musique (chartered by the king in 1570), which met at the home of the poet Jean-Antoine de Baïf for the purpose of reviving Classical Greek and Roman poetry and music. Costeley was most famous for the 100 **chansons** (almost all for four voices) and 3 **motets** (for three to five voices) that appeared in a large publication of 1570 entitled *Musique de Guillaume Costeley . . . .* He is also noteworthy for his experimentation with microtonal composition. His works show a preference for unusual harmonic and melodic intervals (documented by the careful notation of accidentals) and **counterpoint** that appears to be harmonically conceived.

**COUNTERPOINT (ADJ. CONTRAPUNTAL).** A composition or passage of music comprised of multiple simultaneous melodic parts. In such a piece the melodic interaction among the lines is more significant than the chords that result—it is “horizontally conceived.” While counterpoint and **polyphony** are more or less synonymous, the former term is generally used for music after 1600, the latter one for music before that date. After 1600, as composers concentrated increasingly on harmonic considerations, counterpoint became less important as an organizing principle. *See also* CANON; CANTUS FIRMUS; FUGUE; POINTS OF IMITATION; ROUND.

**COUPERIN, FRANÇOIS (10 NOVEMBER 1668–11 SEPTEMBER 1733).** French composer, organist, and harpsichordist. He succeeded his father as organist at St. Gervais Church in Paris, and in 1693 he commenced additional service as an organist at the court of Louis XIV. He also became active as a court composer, and as a teacher of harpsichord and organ. His harpsichord music, much of it published during his lifetime, was widely known abroad. His vocal music was presumably composed for the royal court and chapel. Unfortunately the **motets** for *grand chœur* are lost. The other vocal ensemble music is for soloists—*petits motets*, *versets*, and *Leçons de ténèbres* (**Lamentations** for **Tenebrae services**), and a few **canonic** pieces.

**COURAUD, MARCEL (20 OCTOBER 1912–14 SEPTEMBER 1986).** French conductor. In 1945 he founded the Marcel Couraud Vocal Ensemble, which made several recordings before disbanding in 1954. In 1967 he became director of the choirs at the Office de Radiodiffusion Télévision Française (ORTF), where he organized three



groups: a large choir, a chamber choir, and a specialized ensemble of 12 soloists. Most of his efforts were devoted to the third group, which gained an international reputation from its premieres and recordings of avant-garde works.

**COWIE, EDWARD (17 AUGUST 1943– ).** English composer, painter, and educator. For 12 years he lived in Australia (1983–95). He was the first Composer in Association with the **BBC Singers** (2002–2006). His music is often inspired by the natural world—especially by birds. Choral works include *Gesangbuch*, a four-movement piece for wordless chorus of 24 voices and 12 instruments, representing four seasons in different English locations (1973–76); three books of **madrigals** for 12 voices (1980–81); *Missa Brevis*, for mixed chorus and org. (1983); a **choral symphony** (1984); *Water, Stone, Wood and Breath*, for mixed chorus and perc. (1996); *An Exultation of Larks*, comprising three **motets** for 12 unacc. voices (2001); and *Lyre Bird Motet* (2003); among others.

**CRECQUILLON, THOMAS (BORN 1505–15; DIED 1557).** **Franco-Flemish** composer. He spent most of his career as a member of the imperial chapel of Charles V. His compositions were regarded highly by his contemporaries, and were disseminated widely. Other composers, including **Francisco Guerrero** and **Orlande de Lassus** used his works as models for **parody masses**. Along with **Nicolas Gombert**, **Clemens non Papa**, and **Adrian Willaert**, he was instrumental in establishing pervading imitation as the basic **contrapuntal** technique of the 1500s. He was especially famous for his **chansons** (of which over 200 are extant, most of them for four voices). Especially popular were *Pour ung plaisir* and *Ung gay bergier*. His approximately 125 **motets** (mostly for four or five voices) are models of **points-of-imitation counterpoint**. Almost all of his 12 extant masses are of the parody type.

**CROCE, GIOVANNI (C. 1557–15 MAY 1609).** Italian composer. A student of **Gioseffo Zarlino**, he sang in the choir of San Marco (St. Mark's Basilica) in Venice. After serving as Vice Chapel Master in the 1590s he succeeded **Baldassare Donato** in 1603 as Chapel Master. He published several volumes of **motets** (for four and eight voices), three volumes of **masses** (for five to eight voices), and a **Magnificat** (for six voices), among other sacred works. A volume

of **concertato** motets called *Sacre cantilene* was published posthumously in 1610. His secular works include **canzonets** (for three and four voices), four books of **madrigals** (for five and six voices), and **madrigal comedies**. He also published a set of spiritual madrigals whose texts rendered the penitential **psalms** in the vernacular. His works (especially the madrigals) were popular abroad, appearing in editions in the Netherlands and England.

**CROFT, WILLIAM (BAPTIZED 30 DECEMBER 1678; DIED 14 AUGUST 1727)**. Trained at the **Chapel Royal** under **John Blow**, Croft later became joint organist there with **Jeremiah Clarke** (1704). Upon Blow's death in 1708, he took over the duties of Master of the Children. He also succeeded his teacher as organist at **Westminster Abbey**. In 1713 he published *Musicus apparatus academicus* (containing two **odes**, for soloists, choir, and orchestra), submitted for a doctorate in music from Oxford University. Although Croft was at this time the senior composer at the Chapel Royal, his reputation was eclipsed by that of **George Frideric Handel**, who had arrived in 1710, and enjoyed the support of Queen Anne. In 1724 Croft published *Musica sacra*, a two-volume collection of his own church music—the first English volume of church music engraved in score format rather than as parts. It contains **anthems** and a burial **service** that has been used at state funerals ever since.

Although Croft composed instrumental pieces (music for plays and sonatas) early in his career, his fame rests on his sacred music, which includes a few services and nearly 90 anthems (most, by far, of the verse type and almost all accompanied by organ alone). Of his services, the orchestrally accompanied Morning Service in D (**Te Deum** and **Jubilate**) is large in scale, with many soloists, five-part chorus, trumpets, and strings. It was overshadowed only by Handel's *Utrecht Te Deum* of 1713. The burial service, already mentioned, incorporates **Henry Purcell**'s setting of "Thou Knowest, Lord." As Croft explained: "The Reason why I did not compose that Verse a-new (so as to render the whole Service entirely of mine own Composition), is obvious to every Artist." He added, "in the rest of that Service composed by me, I have endeavoured, as near as possible I could, to imitate that great Master." Croft's reverence for Purcell is also evident elsewhere: many of his other pieces are modeled after works by that composer.

**CROSS RELATION (FALSE RELATION).** The successive appearance of contradictory pitches in different voices—the second pitch being a chromatic alteration of the original one (or its equivalent in another octave).

**CRÜGER, JOHANNES (9 APRIL 1598–23 FEBRUARY 1662).**

German composer and theorist who composed, arranged, and compiled **chorales**. His original chorale melodies include those often associated with the texts “Herzliebster Jesu, was hast du verbrochen,” “Jesu, meine Freude,” and “Schmücke dich, o liebe Seele.”

**CYCLIC MASS.** *See* MASS.

– D –

**DALE WARLAND SINGERS.** *See* WARLAND, DALE.

**DALEY, ELEANOR (21 APRIL 1955–).** Canadian choral composer, director, and keyboard accompanist. She has served for many years as a church music director in Toronto, and as an accompanist for many choirs in the area. Among more than 80 choral works are a **requiem** and *Rose Trilogy*, both of which won National Choral Awards for Outstanding Choral Composition of the Year by the Association of Canadian Choral Conductors (1994 and 2004, respectively).

**DALGLISH, MALCOLM (14 AUGUST 1952–).** American dulcimer player and choral composer. His many choral pieces exhibit a great variety of vocal scorings (e.g., SSAT, SAAT, SSAAT, etc.) and often show the influence of folk tunes and traditions; many include a dulcimer accompaniment.

**DALLAPICCOLA, LUIGI (3 FEBRUARY 1904–19 FEBRUARY 1975).** Italian composer, pianist, lecturer, and writer. He was born and raised in Istria, a disputed territory in the Austrian empire, now part of Croatia. A graduate of the music conservatory in Florence, he later taught there for more than 30 years. He became one of Italy’s most influential 20th-century composers, and is largely credited for introducing the dodecaphonic style to that country—in a manner that combined **Anton Webern’s** serial techniques with Italian lyricism. He was greatly affected by the political upheavals of the two world

wars (during the first war his family was interned by the Austrians as suspected Italian subversives; during the second, he and his Jewish wife had to go into hiding on two occasions for some months), and several of his most important works focus on the concept of liberty.

Most of Dallapiccola's early, tonal works remain unpublished in accordance with his wishes. His *Sei cori di Michelangelo Buonarroti il giovane* (*Il coro delle malmaritate* and *Il coro dei malammoigliati* for chorus [1933]; *I balconi della rosa* and *Il papavero*, for boys' ensemble or female chorus and 17 insts. [1935]; *Il coro degli Zitti* and *Il coro dei Lanzi briachi*, for chorus and orchestra [1936]) show development from a diatonic, neo-**madrigal** style to experimentation with 12-note series. *Canti di prigionia*, for chorus, 2 pf., 2 hps., and perc. (1941) is widely considered his greatest choral work. In it a percussive accompaniment contrasts with the sustaining vocal lines; harmonically the work combines 12-tone series with **modal** writing. A large part of its third movement is an exact mirror of itself. A subsequent work, *Canti di liberazione*, for chorus and orchestra (1955), is likewise a protest piece on the theme of liberty. Later works include *Requiescant* for chorus and orchestra (1958) and *Tempus destruendi—Tempus aedificandi* for chorus (1971), a work on two medieval texts about the barbaric destruction and rebirth of a nation, symbolic for the composer of the reestablishment of a Jewish homeland after the World War II.

**DANISH NATIONAL RADIO CHOIR.** Danish choir formed in 1932 for the purpose of performing larger choral works with orchestra. In 1937, a professional chamber choir was formed within the larger organization to explore the **a cappella** repertoire and to encourage composers to write for this medium. Since its founding, the choir has gained international recognition through extensive recordings and tours.

**DAVID, JOHANN NEPOMUK (30 NOVEMBER 1895–22 DECEMBER 1977).** Austrian composer who taught at conservatories in Leipzig, Salzburg, and Stuttgart. Having received his early musical training at the Augustinian monastery of St. Florian (where **Anton Bruckner** had studied and worked) and at the Benedictine Gymnasium in Kremsmünster, David was grounded in the traditions of liturgical **counterpoint**, which imbued his writing throughout his career, even after his musical language evolved from **modal** tendencies

to the use of more dissonant (extended tonal) harmonies and more disjunct melodies. Along with **Hugo Distler** and **Ernst Pepping**, he was instrumental in the renewal of German church music during the 20th century.

Known especially for his 21 volumes of **chorale**-based organ works, he also wrote choral compositions, most of them unaccompanied. They include some 30 sacred works (some of them sets of pieces) with German and Latin texts (among them, Protestant **motets** as well as **masses** and motets for the Catholic rite) and about half as many secular works. Examples include *Victimae pascali laudes*, op. 35/1 (1948); *Missa choralis de angelis*, op. 43 (1953); **Requiem chorale**, op. 48, for S, A, T, B, SATB, and orch. (1956); *Sechs Evangelienmotetten* (1958); **Psalm 139** (1961); Mass, op. 67, for SSAA (1968); *Drei Evangelienmotetten*, op. 69, for SATB and insts. (1972); and *Komm, Heiliger Geist*, op. 72, a **cantata** for double chorus (STB, SATB) and orch. (1972).

**DAVIES, [SIR] PETER MAXWELL (8 SEPTEMBER 1934– )**.

English composer. His teachers included **Goffredo Petrassi**, Roger Sessions, and Milton Babbitt. Committed to European modernism, he made an early mark with turbulent theatrical pieces. Although instrumental pieces constitute most of his overall output, many of them reflect extra-musical influences. Consistent elements in his changing musical style include numerical organization and historical reference—often the manipulation of preexisting material such as a segment of **chant**. Most of his 20-plus choral works were composed after he settled in Orkney (Scotland), whose landscape, history, and mythology led him away from unchecked Expressionism to a calmer, less experimental style. Nearly half of them employ texts by Orkney poet and novelist George Mackay Brown. Works include *Veni Sancte Spiritus*, for S, A, B, chorus, and chbr. orch. (1963); *Ecce manus tradentis*, for S, A, T, B, chorus, and 10 insts. (1965); *Solstice of Light* for T, SATB, and org. (1979); *The Three Kings*, for S, Mez., T, Bar., SATB, and orch. (1995); and *Job*, an **oratorio** for S, A, T, B, SATB, and orch. (1997).

**DAVISON, ARCHIBALD T. (11 OCTOBER 1883–6 FEBRUARY**

**1961)**. American music educator and choral conductor. A graduate of Harvard University, he taught there from 1909 to 1955, serving as university organist and **choirmaster**. He directed the **Harvard**

**Glee Club** from 1912 until 1933 (as conductor from 1919), greatly increasing its artistic stature. He is known for his many choral arrangements and especially as editor of the two-volume *Historical Anthology of Music*.

**DAVY, RICHARD (C. 1465–1538)**. English composer. Nine of his works appear in the **Eton Choirbook**, an important source of Latin sacred music in England, compiled just before 1500.

**DAWSON, WILLIAM (C. 23 SEPTEMBER 1899–2 MAY 1990)**. American composer and choral conductor. He was educated at the Tuskegee Institute (Alabama), the Horner Institute of Fine Arts in Kansas City, the Chicago Musical College, and the American Conservatory in Chicago. During the 1920s he taught music in Kansas and worked as a jazz performer (trombone and bass) in the American Midwest. He taught at the Tuskegee Institute from 1931 to 1956, bringing the **Tuskegee Choir** to a position of international renown. He subsequently toured as a guest conductor in the United States and abroad. Although he composed instrumental music as well, he is remembered primarily for choral arrangements of black American **spirituals**, which continue to be performed widely.

**DEBUSSY, CLAUDE (22 AUGUST 1862–25 MARCH 1918)**. French composer. He and **Maurice Ravel** are considered the most prominent composers of the Impressionist school, although he himself resisted the label. Nevertheless, like French Impressionistic painters, he emphasized color over line in his compositions. By using chords for their sound rather than their harmonic function, and employing nontraditional scales and tonal structures, he formed an ambiguous modernist language that emphasized sensuousness and evocation of mood over concrete images. Most of his approximately one dozen choral works are unpublished. Available works include *Invocation*, for male chorus and orch. (1883); *La damoiselle élue*, for S, female chorus, and orch. (1888, reorch. 1902); *Trois chansons de Charles d'Orléans*, a set of unaccompanied pieces for mixed chorus (1898–1908); and *Le martyre de St Sébastien*, conceived as incidental music for a theatrical production (1911).

**DECANI**. See ENGLISH CATHEDRAL MUSIC OF THE REFORMATION AND RESTORATION.

**DE CORMIER, ROBERT (7 JANUARY 1922– )**. American choral conductor, composer, and arranger. A graduate of the Juilliard School, he served as music director of the New York **Choral Society** for 17 years. His wide-ranging career has included engagements in musical theater, opera, and television, and concert tours with his own professional group, the Robert De Cormier Singers. His many choral arrangements have found a permanent place in the North American choral repertory.

**DELIBES, LÉO (21 FEBRUARY 1836–16 JANUARY 1891)**. French composer remembered for his theatrical works (especially two ballets that influenced **Piotr Ilyitch Tchaikovsky** greatly). Also extant are a few sacred choral works and some 25 secular ones—among them, 9 choruses written or arranged for male voices.

**DELIUS, FREDERICK (29 JANUARY 1862–10 JUNE 1934)**. English composer, of German parents, who spent most of his life abroad. After a musical education in Leipzig (where he became a friend of **Edvard Grieg**), he settled in France. As a composer he achieved success first in Germany and Norway, then, through the promotion of the conductor Thomas Beecham, gained recognition in England. His musical style is characterized by a seamless sensuousness, which finds its basis in a rhythmically flexible and imaginatively connected stream of chords.

Although known especially for his rhapsodic tone poems, Delius also composed significant choral works for chorus and orchestra. They include *Mitternachtslied Zarathustras* (text by Friedrich Nietzsche), for Bar., male chorus, and orch. (1898); *Appalachia*, for Bar., chorus, and orch. (1903; a revision of an 1896 work); *Sea Drift* (text by Walt Whitman), for Bar., chorus, and orch. (1904); *A Mass of Life* (text by Nietzsche), for S, A, T, Bar., chorus, and orch. (1905); *Songs of Sunset*, for Mez., Bar., chorus, and orch. (1907); *An Arabesque* for Bar., chorus, and orch. (1911); *The Song of the High Hills*, for wordless chorus, and orch. (1912); and **Requiem** (text by Heinrich Simon), for S, Bar., chorus, and orch. (1914). His *Songs of Farewell* (text by Walt Whitman), for chorus and orch., was completed in 1930 with the help of Eric Fenby.

An avowed secularist, Delius was drawn to texts by Walt Whitman and Friedrich Nietzsche, among others. In the orchestrally accompanied choral medium he found an ideal vehicle for the expression of

a self-reliant spirituality that embraced life and the natural world. He also wrote a handful of works for unaccompanied chorus.

**DELLO JOIO, NORMAN (24 JANUARY 1913– )**. American composer and educator, known for his choral works. Having taken keyboard lessons from his father and godfather (the organist at St. Patrick’s Cathedral in New York, Pietro Yon), he began his career as an organist. He attended the Institute of Musical Art and the Juilliard Graduate School, then took further studies under **Paul Hindemith** at the Berkshire Music Center and at the Yale School of Music. Hindemith urged Dello Joio to write in a natural, unaffected manner, which led to an extroverted, neo-Classical style that synthesized musical influences of Dello Joio’s youth: **Gregorian chant**, Italian opera, sacred **counterpoint**, and jazz. His work was well received from early on, garnering many awards, grants, and performances.

Dello Joio’s dozens of choral works generally include instrumental accompaniment—often piano or organ. For example, three **mass** settings all call for organ (or piano) and brass. Several choral works are on texts by Walt Whitman: *Vigil Strange*, for SATB and pf. 4 hands (1941); *The Mystic Trumpeter*, for SATB and hn. (1943); *A Jubilant Song*, for SATB/women’s vv. (1945); *Song of the Open Road*, for SATB, tpt., and pf. (1952); *Proud Music of the Storm*, for SATB, brass, and org. (1967); *Years of the Modern*, for SATB, brass, and perc. (1968); and *As of a Dream*, a “modern **masque**” for solo vv., SATB, nar., dancers, and orch. (1978). In addition, the four *Songs of Walt Whitman*, for SATB and orch. (1966) employ texts by the composer, modeled after Whitman. Examples of his sacred works include *A Psalm of David*, for SATB, str., brass, and perc. (1950); *Prayers of Cardinal Newman*, for SATB and org. (1960); **Mass**, for SATB, brass, and org./pf. (1969); *Psalm of Peace*, for SATB, tpt., hn., and org./pf. (1972); *Mass in Honor of the Eucharist*, for SATB, **cantor**, congregation, brass, and org. (1975); and *Mass in Honor of the Blessed Virgin Mary*, for cantor, congregation, SATB, org., and opt. brass.

**DEMANTIUS, CHRISTOPH (15 DECEMBER 1567–20 APRIL 1643)**. German composer, poet, and writer on music. From 1604 until his death he worked as **Kantor** at the Cathedral in Freiberg, Saxony. Influenced by **Orlande de Lassus**, he wrote in a conservative (late-Renaissance) yet individualistically expressive style. He apparently



wrote no **sacred concertos** and he seldom included a **basso continuo** part in his pieces. His extant works (most of which were evidently written before the Thirty Years' War) include **motets** (on German and some Latin texts, often for six or more voices), **masses**, **Magnificats**, **psalm** settings, and **hymns**. Of significance in the development of German **Lutheran** church music were his Gospel motets and a St. John **Passion** for six voices. He also wrote numerous occasional works such as wedding and funeral **odes** (epithalamia and threnodies). Other secular works (which also often call for five or more voices) include dances, some of which introduce Polish elements. As a theoretician he became most famous for compiling the first alphabetical German music dictionary.

**DENISOV, EDISON (6 APRIL 1929–24 NOVEMBER 1996)**. Russian composer. Educated first in physics and mathematics, he was encouraged to pursue a musical career by **Dmitri Shostakovich**. After studies at the Moscow Conservatory, he continued on as a professor. An important advocate of the avant garde in Russia at a time when the government was firmly opposed to Western ideas, he served as an important link to the West for Russian composers. His choral works include a **requiem** for S, T, chorus, and orch. (1980); *Venue du printemps* (1984) and *Gladsome Light* (Russian liturgical texts) for unaccompanied chorus (1988); *Kyrie* for chorus and orch. (1991); the **oratorio** *Histoire de la vie et de la mort de Notre Seigneur Jésus Christ*, for T, B, chorus, and orch. (1992); *Morning Dream* for S, chorus, and orch. (1995); and *Choruses for Medea*, for chorus and ensemble (1995).

**DENNARD, BRAZEAL (1 JANUARY 1929– )**. American choral conductor, teacher, and arts administrator. In 1972 he founded the Brazeal Dennard **Chorale** in Detroit, a choir committed to the performance of works by African American composers. Subsidiary organizations of the Chorale include the Brazeal Dennard Community Chorus and the Brazeal Dennard Youth Chorale.

**DE PAUR, LEONARD (18 NOVEMBER 1914–7 NOVEMBER 1998)**. American conductor, arranger, and administrator. He received his musical education at Columbia University and the Institute of Musical Arts (later the Juilliard School). From 1947 to 1968 he conducted more than 2000 performances with the de Paur Infantry

Chorus, the de Paur Opera Gala, the de Paur Gala, and the de Paur Chorus. For 17 years he was the director of community relations at Lincoln Center in New York. He was highly regarded for his contributions to male chorus music and African American history and culture. His many choral arrangements often follow the lush style of his teacher, **Hall Johnson**.

**DESMARETS [DESMARESTS], HENRY (FEBRUARY 1661–7 SEPTEMBER 1741)**. French composer. As a child chorister at the court of Louis XIV, he was influenced by **Pierre Robert** and **Henry Du Mont**. His bid in 1683 to succeed them as *sous-maître* at the royal chapel was unsuccessful, however. Legal prosecution arising from the “abduction” of one of his pupils (a tax official’s daughter) led to exile in 1699. For a few years the couple lived in Brussels. Then, in 1701, Desmarets obtained a post at the Spanish court of Philip V. Some six years later he received a court appointment at Lorraine. Having receiving a pardon in 1720, Desmarets hoped to succeed **Michel-Richard de Lalande** at Versailles in 1726, but his application was unsuccessful. Despite such career vicissitudes, Desmarets produced significant works, among which are some 18 *grands motets* and a **mass** for two choirs.

**DESSOFF CHOIRS**. A choral organization in New York City, comprised of several ensembles of varying size, including the Symphonic Choir, which appears with major orchestras. It was founded in 1924 by Margaret Dessoff and has become known for innovative programming.

**DIAMOND, DAVID (9 JULY 1915–13 JUNE 2005)**. American composer. He studied under Roger Sessions in New York City and with Nadia Boulanger in Paris. He was honored with numerous awards, including three Guggenheim Fellowships. For some 15 years he lived in Florence, Italy. He moved back to the United States on a permanent basis in the mid-1960s, ultimately gaining an appointment as a professor of composition at the Juilliard School of Music (1973–86).

In his music Diamond avoided techniques of the avant garde, preferring to emphasize a chromatic yet tonal or **modal** harmonic language, traditional forms, rhythmic drive, and imaginative orchestration. His choral works include *Mizmor L’David*, a sacred **service** for T, chorus,

and org. (1951); *Two Anthems* (1955); *Prayer for Peace* (1960); *This Sacred Ground*, a setting of Lincoln's Gettysburg Address, for Bar., children's chorus, chorus, and orch. (1962); *To Music*, a **choral symphony** for T, B-Bar., chorus, and orch. (1967); *A Secular Cantata*, for T, Bar., chorus, and small orch. (1976); and several unpublished works, including *A Song for Hope*, a setting of a text by Eliezer [Elie] Wiesel for 8 solo vv., chorus, and small orch. (1986).

**DIEMER, EMMA LOU (24 NOVEMBER 1927– )**. American composer and organist. She received her formal education at Yale University and the Eastman School, studying with **Paul Hindemith**, **Howard Hanson**, and Roger Sessions, among others. She has held teaching appointments at the University of Maryland and at the University of California (1971–91), where she founded an electronic music studio. Throughout her career she has been active as a church organist, and she has written more than 100 choral works. Those for amateurs emphasize accessibility, combining simple vocal writing with more demanding keyboard accompaniments.

**D'INDIA, SIGISMONDO**. See INDIA, SIGISMONDO D'.

**DINESCU, VIOLETA (13 JULY 1953– )**. Romanian composer active in Germany. She has taught at conservatories in Heidelberg, Frankfurt, and Bayreuth, as well as at the University of Oldenburg. Her choral works include many for children's chorus.

**DISCANT**. A type of **organum** in which the voices move in a note-against-note manner, usually in contrary motion. Surviving settings include ones for two, three, and four voices.

**DISTLER, HUGO (24 JUNE 1908–1 NOVEMBER 1942)**. German composer, choral conductor, organist, and teacher. He studied at the Leipzig Conservatory, where he developed a keen interest in the revival of early organ-building techniques and music of early German composers such as **Heinrich Schütz**, **Leonhard Lechner**, and **Johann Sebastian Bach**. His admiration of Schütz, in particular, led him to write **polyphonic** choral works in a tonal, yet astringent harmonic language, with effective **word-painting**. Many of them were written during his tenure as organist and **choirmaster** at the Jakobikirche in Lübeck (1931–37), during which time he also taught at the School for Church Music in Spandau (Berlin). In 1937 he moved

to Stuttgart to teach at the Württemberg Hochschule für Musik. His choral duties there included directing the Esslingen Singakademie, and later the conservatory choir, which premiered parts of the *Mörrike-Chorliederbuch* at the festival of German Choral Music in Graz (1939) to considerable acclaim. That year he was appointed successor to **Kurt Thomas** as teacher of composition, organ, and choral conducting at the Staatliche Akademische Hochschule für Musik in Charlottenburg, Berlin. His untimely death at his own hand two years later was the result of war pressures and deep depression.

Distler's works for vocal ensemble (almost all of which are to German texts) include *Die Weihnachtsgeschichte*, op. 12, a Christmas **oratorio** for unaccompanied voices (1933); *Choral-Passion*, op. 7, for two solo voices and five-part chorus (1933); *Geistliche Chormusik*, op. 12, a collection of **motets** for four-voice chorus inspired by Schütz's volume of the same name (1934–36, 1941); and an uncompleted St. John Passion, among more than a dozen others. Of his secular choral works, the Möricke settings are best known.

**DITTERSDORF, CARL DITTERS VON (2 NOVEMBER 1739–24 OCTOBER 1799)**. Austrian composer and violinist. Born Carl Ditters, in Vienna, he established an early reputation as a virtuoso violinist and composer. In 1764 he wrote the **mass** for the coronation in Frankfurt of Archduke Joseph (later Emperor Joseph II) as King of the Romans. In 1765 he began duties in Grosswardein (now Oradea, Romania), succeeding **Michael Haydn** as *Kapellmeister*. In 1769, when the Bishop of Grosswardein dismissed most of his performers, the composer decided to move to Johannesburg, where he served in several musical and administrative capacities. He was ennobled by Empress Maria Theresa in 1773. From the early 1780s he appeared frequently in Vienna. In 1786 his **oratorio** *Giob* (Job) was performed there, and a very successful 1786 premiere of his comic opera, *Der Apotheker und der Doktor*, led to international recognition. Despite waning fortunes later in life he remained active as a composer. Extant choral works include over a dozen masses, mostly for chorus, orchestra, and organ (some of which are attributed also to others), **litanies**, and dozens of Latin **motets**.

**DIVINE OFFICE (LITURGICAL HOURS, LITURGY OF THE HOURS, CANONICAL HOURS)**. A cycle of prayer **services** held at prescribed times of the day in the Roman Catholic Church. They

were established in medieval times, and consisted of **Vespers** (at sunset), Compline (before bedtime), Vigils or **Matins** (after midnight), Lauds (at dawn), Prime (at 6:00 A.M.), Terce (at 9:00 A.M.), Sext (at noon), and None (at 3:00 P.M.). Musical elements included the singing of **psalms** and **canticles** with **antiphons**, and **hymns**.

**DOLES, JOHANN FRIEDRICH (23 APRIL 1715–8 FEBRUARY 1797)**. German composer, organist, and conductor. While enrolled at the University of Leipzig, he studied privately with **Johann Sebastian Bach**. In 1744 he became **Kantor** at the Freiburg cathedral, a position that included additional responsibilities at other city churches as well as at the local city school. In 1755 he was appointed Kantor of the Thomaskirche in Leipzig, although he did not begin his duties (which were more or less unchanged since Bach's day) until the beginning of 1756. Encountering difficulties and opposition, he eventually left his post in 1789 but continued to compose. Before he left that year he was visited by **Wolfgang Amadeus Mozart**, who was so impressed with a performance of the Bach **motet** *Singet dem Herrn* that he asked to see the music and proceeded to copy out the parts. Doles was one of the most important Protestant church musicians in Germany during the latter part of the 18th century (another was **Gottfried August Homilius**). Among his choral compositions, which embrace the light, melody-dominated Classical style, are some 160 church **cantatas** and 35 motets.

**DONATI, IGNAZIO (C. 1570–21 JANUARY 1638)**. Italian composer who worked at cathedrals in numerous Italian cities, including Milan (from 1631). His extant choral publications include one book of **psalm** settings, two volumes of **masses**, and numerous books of **motets**—often small-scale **concertatos** for a few voices and **continuo**. Evidently concerned with making his works as adaptable as possible, he included prefaces that explain alternative means of performing his works—identifying what may be omitted if necessary (even **ritornellos**).

**DONATO, BALDASSARE (?1529–17 FEBRUARY 1603)**. Italian composer and singer. A student of **Adrian Willaert** at San Marco (St. Mark's Basilica) in Vienna, he subsequently received several appointments there, eventually succeeding **Gioseffo Zarlino** as *maestro di cappella* in 1590. Although Donato wrote some church music,

including **motets** for five or more voices (many of them preserved in a publication of 1599), his fame rested primarily on his **madrigals** and **villanellas**, of which he published three volumes, and which were disseminated broadly in reprints and anthologies.

**DONATO DA CASCIA.** *See* ITALIAN TRECENTO.

**DONIZETTI, GAETANO (NOVEMBER 1797–8 APRIL 1848).**

Italian opera composer. Despite his preoccupation with opera, Donizetti composed some 50 Latin liturgical works (usually with orchestra) during the early part of his career (before 1824), then evidently little until about 1835, after which he wrote another dozen sacred works, including three **requiem** settings (one of them an unfinished work for **Vincenzo Bellini**). Some 30 additional extant works for vocal ensemble are undated. Included in their number is a fourth requiem. Almost all of them call for orchestra.

**DOWLAND, JOHN (1563–20 FEBRUARY 1626).** English composer and lutenist. He traveled widely and was regarded as one of the leading lutenists of his day. Nevertheless, perhaps because of his conversion to Catholicism as a young man while living in Paris, he failed to receive an appointment at the English court until 1612. Instead, he worked from 1598 until 1606 as a highly paid musician in the court of Christian IV of Denmark.

As a composer, Dowland was particularly known for his ayres—songs for solo voice and lute. These were published not in the usual partbook format, but as single books in which melody and accompaniment appear together. The books were intended to be placed flat on a table, around which the musicians grouped themselves. Because Dowland often supplied alternate ATB parts, the songs could be performed not only as solos accompanied by lute, but also as **partsongs**, with the accompanying parts played or sung in various combinations.

Dowland's sacred music includes **psalms** and devotional songs; most of them for four voices.

**DUBOIS (FRANÇOIS CLÉMENT) THÉODORE (24 AUGUST 1837–11 JUNE 1924).** French composer, organist, and teacher.

Though of humble background, he showed early promise and was accepted as a student at the Paris Conservatoire in 1854. In Paris he

established a growing reputation as an organist and composer. In 1871 he began teaching at the conservatory, advancing eventually to the position of director (1896–1905). His pedagogical skills culminated in the publication of several treatises. As a composer he is best known for his sacred choral works, some of which remained popular for many years. They include a dozen **masses** (most with organ accompaniment), 5 **oratorios** (including the famous *Les sept paroles du Christ* for solo vv., chorus, and orch. (1867), and 71 **motets**. Dubois's secular choral works include 8 choral scenes for unaccompanied male voices (1876–1916).

**DU CAURROY, EUSTACHE (BAPTIZED 4 FEBRUARY 1549; DIED 7 AUGUST 1609)**. French composer who worked at the royal court. He admired the works of earlier composers such as **Josquin** des Prez, **Adrian Willaert**, and **Gioseffo Zarlino**, and emulated their **contrapuntal** techniques. Extant choral works (most of which were published posthumously) include *Preces ecclesiasticae*, a collection of 53 **motets** (including 4 **Te Deum** settings) for three to seven voices; *Meslanges de la musique*, a collection of 10 **psalms**, 35 **chansons**, and 15 Noëls, for four to six voices; and a *Missa pro defunctis* (**requiem**) for five voices, used continuously for the funerals of French kings long after the composer's death.

**DUFAY, GUILLAUME (C. 5 AUGUST 1397–27 NOVEMBER 1474)**. French composer, the most renowned of his time. Born near Brussels, he trained as a chorister at Cambrai Cathedral (1409–12), where he subsequently served as a subdeacon. In 1420 he apparently moved to Italy, where he held positions in various cities until 1439 (Rimini, Bologna, Rome, Savoy, Florence), when he returned to Cambrai. He remained in Cambrai during the 1440s, during which time he also served the Duke of Burgundy. A second stay in Savoy (1452–58) was followed by a final period in Cambrai (1458 until his death).

Of his extant works, the **motets** include about a dozen **isorhythmic** works (most for four voices), in which all voices usually employ isorhythm, and the tenor is presented in various mensurations, resulting in sections proportional in length. He also wrote 11 freely composed works for three or four voices.

Of Dufay's **masses** and individual mass movements, over 30 survive. The majority of them are for three voices. His early mass settings consist of single movements and two- or three-movement groupings.

The *Missa Sancti Jacobi*, on the other hand, includes settings of the **Proper** in addition to the entire **Ordinary**, as does another **plenary mass**, the *Mass for St. Anthony Abbot*. After encountering English tenor masses, Dufay began writing works unified by the use of a single tenor throughout; these include *Missa Se la face ay pale* (which employs the tenor of his own **ballade** as **cantus firmus**), *Missa L'homme armé* (his longest work), *Missa Ecce ancilla Domini*, and *Missa Ave regina* (which parodies sections of his own motet). In *Missa L'homme armé* the Agnus Dei contains a riddle **canon**, which is to be solved from the instruction "Let the crab (i.e., cantus firmus in reverse) return full and return half." Thus the cantus firmus must first be sung backward, in long note values, then forward in faster note values.

Other surviving works include 4 **Magnificats**, 16 **antiphons**, some two dozen **hymns**, and some 30 **chant** settings (often harmonized as *fauxbourdon*). Dufay's extant secular works (most for three voices) include about 60 **rondeaux**, 8 **ballades**, a few **virelais**, and some 7 works to Italian texts.

**DU MONT, HENRY [HENRY DE THIER] (C. 1610–8 MAY 1684)**. French composer, organist, and harpsichordist. He was born and educated near Liège. In 1643 he was appointed organist of the newly built Church of St. Paul in Paris, a position he retained until his death. From 1652 he was harpsichordist to the Duke of Anjou (the king's brother), and from 1669 he was organist to the recently married queen (the Infanta Marie-Thérèse). From 1663 he served as one of four *maîtres* of Louis XIV's chapel. In 1672, along with **Pierre Robert**, he became the *compositeur de musique*. In 1673 he was appointed *maître de la musique de la reine*.

Du Mont's surviving compositions are almost all sacred: some 120 *petit motets* of great variety (including, for example, "dialogue motets," one of which, the *Dialogus de anima*, is actually an **oratorio**); 26 *grands motets* (originally 70 or more in number, they established the genre at the French court); and the *Cinq messes en plain-chant* (1669), a collection of **monodic masses** "suitable for both monks and nuns," which remained in French use through the middle of the 20th century. The *Airs à quatre parties* of 1663 are mainly settings of Antoine Godeau's French **psalm** paraphrases—**polyphonic** pieces in strophic form, most of them for four voices and **continuo**. His secular works include some 18 three-voice **chansons**, which are preceded by preludes for viols.



**DUNSTABLE, JOHN (C. 1390–24 DECEMBER 1453).** English composer. Little about his life is known with certainty, but by the 1440s Continental writers such as **Johannes Tinctoris** were identifying him as the preeminent representative of a sweet new English style, the founder of a new art. The primary characteristic of this style was evidently a prevailing consonance resulting from an emphasis on thirds and sixths.

Many questions regarding authorship and chronology of Dunstable's works remain, especially since many of them are preserved in Italian and German manuscripts. Included in the approximately 50 pieces definitely ascribed to him are 15 individual **mass** movements, several mass pairings, some mass cycles unified by the use of the same tenor throughout (Dunstable and **Leonel Power** were apparently the first to write tenor **masses**), about 12 **isorhythmic motets**, nearly 30 freely composed motets on liturgical texts, and a handful of secular pieces. Almost all of his works are for three voices (a few isorhythmic motets for four voices represent the exception). Lengthy duets occur frequently in his writing but pitch imitation is used sparingly.

**DUPRÉ, MARCEL (3 MAY 1886–30 MAY 1971).** French organist and composer. Especially renowned for his skill at improvisation, he performed internationally, and in 1920 was the first to perform **Johann Sebastian Bach's** entire organ repertory at the Paris Conservatoire. His compositions employ a post-romantic, chromatic harmonic language, and demonstrate a gift for **counterpoint**. While most of his works are for the organ, he also composed choral works. Examples include the **cantatas** *Les Normands* (1911) and *Psyché* (1914), for chorus and orchestra; 4 **motets**, op. 9, for chorus and 2 org. (1916); *De profundis*, op. 17, for solo vv., chorus, orch., and org. (1917); the **oratorio** *La France au Calvaire*, op. 49 (1945–56); and 2 motets, op. 53 (1958).

**DURANTE, FRANCESCO (31 MARCH 1684–30 SEPTEMBER 1755).** Italian composer and renowned teacher, active in Naples. His students included **Niccolò Jommelli**, **Giovanni Paisiello**, **Giovanni Battista Pergolesi**, and Niccolò Piccinni. Unlike his Neapolitan contemporaries who pursued opera, Durante established his reputation with sacred music, composing in all sacred genres and styles of the

time. Among his surviving works are two dozen Kyrie-Gloria pairs, complete **masses** cycles, including some in *stile antico*, at least three **requiems**, in addition to **psalms**, **motets**, **Magnificats**, **Lamentations**, **litanies**, and other liturgical music. His creative exploration of expressive effects, orchestration, and thematic and structural options, together with a **contrapuntal** mastery tempered by a natural agreeableness, made him one of the most venerated teachers of his time, and have ensured a continued place for his works in the sacred choral repertory.

**DURUFLÉ, MAURICE (11 JANUARY 1902–16 JUNE 1986).**

French composer and organist. He studied with **Louis Vierne**, and served under him at Notre Dame Cathedral. From 1930 until his death he served as organist at St. Etienne-du-Mont. A graduate of the Paris Conservatoire, he later taught there. Although he composed few works, they are all highly regarded. Invariably they are infused with the spirit of **chant**. His choral works include **Requiem**, op. 9, for solo vv., chorus, org., and orch. (1947); four **motets**, op. 10, for mixed chorus, of which the most famous is *Ubi caritas* (1960); **Mass** “Cum júbilo,” op. 11, for Bar., Bar chorus, and orch. (1966); and *Notre-Père*, for mixed chorus (1977).

**DVOŘÁK, ANTONÍN (8 SEPTEMBER 1841–1 MAY 1904).**

Czech composer, admired internationally for establishing a nationalist style with his symphonies, chamber works, **oratorios**, songs and, to a lesser degree, his operas. Though of humble background, he made the most of his opportunities, and in 1859 graduated from the Prague Organ School. He played viola in the Provisional Theater Orchestra in Prague until 1871, while composing privately. After 1871 he began making himself known as a composer. His early works followed German models; he subsequently changed to a more classical, nationalist style. During the years 1874–78, he successfully applied for a series of stipends from the Austrian government. **Johannes Brahms**, who was one of the judges, soon became Dvořák’s champion, introducing him to the publisher Simrock. As other publishers began clamoring for his music, Dvořák found himself suddenly famous, not only in Germany, but internationally. Despite subsequent political resistance to his works in Germany, his music was enthusiastically received in England, a country he ultimately visited eight times, often conducting his own performances.

In 1892 Dvořák accepted the position of artistic director of the National Conservatory of Music in America (New York City), with the understanding that he would help create a distinctly American musical style. Taking this charge seriously he asked **Henry Thacker Burleigh**, a black student at the conservatory, to teach him African American **spirituals**, and Henry Krehbiel, a music critic, to provide transcriptions of native American melodies. Homesickness and the failing fortunes of his principal financial supporter in New York caused him to return to Bohemia in 1895. In 1901 he became director of the Prague Conservatory, where he had taught briefly before moving to the United States. In his final years, seeking to reach a wide audience, he focused increasingly on opera.

Several of Dvořák's large choral works were influential at critical junctures in his career: *Hymn: The Heirs of the White Mountain*, a setting for chorus and orchestra of an epic nationalist poem (1872), led to recognition in his homeland; *Stabat mater*, for S, A, T, B, chorus, and orch. (1877), helped establish his reputation in England and beyond; and the **Te Deum**, for S, B, chorus, and orch., written in 1892 at the request of Mrs. Jeannette Thurber, president of the National Conservatory of Music in America for the celebration of the 400th anniversary of Columbus's discovery of America, introduced him to the American public. Other choral works include *Psalm 149*, for male chorus and orch. (1879; rev. for mixed chorus and orch., 1887); *The Spectre's Bride*, a choral ballad (sometimes classified as a dramatic **cantata** or **oratorio**) for S, T, B, chorus, and orch. (1884); *St. Ludmilla*, an oratorio for S, A, T, B, chorus, and orch. (1886), **Mass** in D for soloists, small chorus, and org. (1887, arr. for orch. 1892); **Requiem** for S, A, T, B, chorus, and orch. (1890); *The American Flag*, a cantata for A, T, B, chorus, and orch. (1893), commemorating the fallen soldiers of the War of 1812; five sets of **Czech partsongs** for male voices (all unaccompanied except for one set, which calls for piano); two sets of partsongs for unaccompanied mixed chorus; and Moravian duets for unaccompanied female voices.

– E –

**EBEN, PETR (22 JANUARY 1929–29 OCTOBER 2007).** Czech composer, pianist, and organist. His compositions include sympho-

nies, operas, chamber music, and much choral music. Interned at Buchenwald during the war because his father was Jewish (though the family was Catholic), he emerged with a deepened religious faith and a commitment to musical composition as a means of communication. After his release he attended the Prague Conservatory, graduating in 1954. He subsequently taught at the Charles University in Prague (1955–90) and at the Conservatory (1990–94). For many years he suffered under repressive Communist rule, being denied promotion, and facing professional restrictions because he refused to join the Party and because he continued to attend church with his family. He was allowed to tour internationally as a performer, however, and he developed considerable renown for his skill in improvisation. His compositions have an expressive urgency. They often make reference to archaic elements such as **chant**, and are therefore characterized by flowing vocal lines, which tend to move somewhat quickly. The harmonic language is freely tonal, with occasional pungent dissonances.

Among Eben's many choral works are *Missa adventus et quadragesimae*, for single-voiced male or mixed choir and org. (1952); *Pragensia*, a **cantata** for mixed chamber choir and Renaissance insts. (1972); *Missa cum populo*, for choir, congregation, brass, and org. (1982); the *Prague Te Deum*, for mixed choir, brass, timp., and perc., or organ, composed in celebration of the end of Communist rule (1989); and several **oratorios**: *Apologia Socratus*, for A, B, mixed choir, children's choir, and orch. (1967); *Posvátná znamení* [Sacred Symbols], for S, B, mixed choir, children's choir, winds and brass, perc., and org. (1993); *Anno Domini*, for 2 solo vv., children's chorus, chorus, schola gregoriana, and chbr. orch. (1999); and *Iacobus*, for Bar., chorus, and orch. (2002).

**BERLIN, JOHANN ERNST (BAPTIZED 27 MARCH 1702; DIED 19 JUNE 1762).** German composer and organist working in Salzburg. His great volume of sacred vocal music was admired for its **contrapuntal** fluency and was influential on succeeding composers such as **Wolfgang Amadeus Mozart**. Extant works include about 11 **oratorios**, 58 **masses**, 9 **requiem** masses, about 160 **Proper** settings, settings of **psalms** and **canticles**, and other sacred pieces.

**EBY, ANDERS (5 FEBRUARY 1949– ).** Swedish choral conductor. In 1969 he began leading an ensemble that was formally organized

in 1972 as the Mikaeli Chamber Choir, a group with which he has toured and recorded. Throughout his career he has served as a church musician in Stockholm. In 1994 he became a professor of choral conducting at the city's Royal Academy of Music.

**EDLUND, LARS (6 NOVEMBER 1922–)**. Swedish composer and teacher. After studies at the **Schola Cantorum** in Basel, he worked as a church organist in Sweden (1948–60). Subsequently converting to Catholicism, he taught at the Royal University College of Music in Stockholm, during which time he wrote *Modus Novus* (a book of exercises for learning sight-reading of atonal music) and *Modus Vetus* (a book of graded exercises for learning sight-singing, figured bass, and keyboard harmony). In 1971 he began composing full time, while living on the Swedish island province of Gotland. His music is strongly influenced by Gregorian **chant** and Baroque **polyphony**. Many of the choral works (which constitute the bulk of his output) are for unaccompanied chorus. Examples of his compositions include *Gloria* (1969), notable for its quarter-note clusters; *Elegi* (1971, rev. 1972), which requires the choir to act; *Saligprisningarna* [The Beatitudes], for youth/children's chorus, chorus, fl., elec. gui., vc., db., and org. (1971); *Missa Sancti Nicolai*, for solo vv., chorus, and perc. (1979); and a **Magnificat**, for S and chorus (1980).

**EFFINGER, CECIL (22 JULY 1914–22 DECEMBER 1990)**. American composer. From 1948 to 1981 he taught at the University of Colorado in Boulder. Best known for his choral works, he employed a style that he called "atonal tonality." Among his large-scale choral compositions are *The St. Luke Christmas Story*, for solo vv., SATB, org., and chbr. orch. (1953); and the **oratorios** *The Invisible Fire*, for solo vv., SATB, and orch. (1957), and *Paul of Tarsus*, for SATB, str., and org. (1968). Smaller works include sacred pieces, as well as secular works that often reflect his Colorado roots, the latter no doubt influenced by his lifelong friendship with **Roy Harris**. Among these are settings of texts by Colorado laureate Thomas Hornsby Ferril (e.g., *Set of Three*, for chorus and brass [1961] and *Four Pastorales*, for chorus and ob. [1962]).

**EHLI, EPH (17 SEPTEMBER 1936–)**. American choral director and educator. He taught at the University of New Mexico (1969–72) and the Conservatory of Music at the University of Missouri-Kansas

City (1972–2001). Highly sought after as a guest conductor and clinician, he has conducted more than 500 festival ensembles and all-state choruses.

**EHMANN, WILHELM (5 DECEMBER 1904–16 APRIL 1989).**

German musicologist, choral conductor, pedagogue, writer, and editor. Interested in merging scholarship with practice, he was active in Nazi organizations, particularly in the areas of choral and brass performance. After the war, he worked for the Protestant Church of Westphalia, founding an institute of church music in Herford (after 1971 called the Hochschule für Kirchenmusik), which grew to become one of the most influential of its kind in Germany. He directed the school until retiring in 1972. He also founded the Westfälische Kantorei, conducting the choir on international tours and making many recordings. His influence in North America was considerable. Of particular note are two textbooks on choral conducting and voice building, respectively, both of which have appeared in English translation.

**ELGAR, [SIR] EDWARD (2 JUNE 1857–23 FEBRUARY 1934).**

English composer. Largely self-taught in music (with the exception of violin lessons), he grew up in Worcester, the site of the triennial **Three Choirs Festival**. In the late 1870s he began traveling regularly to London to hear concerts. He availed himself of local opportunities to play the violin, and served as organist at St. George's Church (succeeding his father), while composing in his spare time.

During the 1890s, after a failed attempt to establish himself in London, Elgar began writing music for various festivals, and his reputation grew. *The Black Knight*, a **choral symphony**, for chorus and orchestra was performed in 1893. *The Light of Life (Lux Christi)*, a short **oratorio** for S, A, T, B, chorus, and orchestra, followed in 1896. *Scenes from the Saga of King Olaf*, a **cantata** for S, T, B, chorus, and orchestra, was premiered in 1896; and a large-scale cantata, *Caractacus*, for S, T, Bar., B, chorus, and orchestra, in 1898. Widespread fame eventually came with the *Enigma Variations* for orchestra (1899). Commissioned to write the major choral work for the Birmingham Festival of 1900, Elgar produced *The Dream of Gerontius*, op. 38, an oratorio for Mez., T, B, chorus, and orch. (1900). A through-composed work in two parts, it is based on the visionary

Catholic poem of John Henry Cardinal Newman, which tells the story of a dying man's journey into the afterlife. Although the first performance was not particularly successful, later ones (in England and abroad) began to establish its reputation.

Academic honors followed for the composer, including a doctorate from Yale University in 1905. He subsequently projected a series of three oratorios, two of which were completed: *The Apostles* (1903) and *The Kingdom* (1906). The third, *The Last Judgment*, remained unfinished. In these oratorios an opulent instrumentation combines with chromatic harmonies and the pervasive use of lyric leitmotifs to produce expressions of great emotional intensity that are reminiscent of **Richard Wagner**.

Elgar's later works for chorus and orchestra include *The Music Makers*, op. 69, a secular **ode** for A, chorus, and orch. (1912); and *The Spirit of England*, op. 80, a three-movement, patriotic work for S/T, chorus, and orch. (1917).

Among Elgar's smaller choral works are some 30 secular pieces, most of them unaccompanied **partsongs**, including *Five Partsongs from the Greek Anthology*, op. 45, for male chorus, (1902); and approximately 18 sacred works, most of them unaccompanied or with organ. Works available in two versions (one with orchestra, the other with organ alone) include **Te Deum** and **Benedictus**, op. 34 (1897), *O Harken Thou*, op. 64 (for the coronation of King George V on June 22, 1911), and *Give unto the Lord*, op. 74 (1914).

During his final years Elgar composed little, apparently convinced that changing postwar tastes had made his music appear outmoded.

**ELMER ISELER SINGERS.** See ISELER, ELMER.

**EMMANUEL MUSIC.** Ensemble-in-residence at Emmanuel Episcopal Church, Boston. It was founded in 1970 by **Craig Smith** to perform **Johann Sebastian Bach**'s complete **cantata** cycles in liturgical context. It has also had a long-standing association with composer **John Harbison**.

**ENGLISH CATHEDRAL MUSIC OF THE REFORMATION AND RESTORATION.** Until the 16th century, English churches practiced the Sarum Rite (more properly, Sarum Use)—a compilation of local and Norman rites apparently introduced by St. Osmund, a Norman nobleman, who was appointed Bishop of Sarum (Salis-

bury) in 1078 by his uncle, William the Conqueror. Most of the codification and systemization of the rite was probably done by Richard le Poore, dean of Salisbury from 1197/98 to 1215 and bishop of the diocese from 1217 to 1228. Although the Sarum Rite was never completely standardized, it gradually spread across England.

The subsequent development of English church music during the 16th and 17th centuries was heavily influenced by political events—in particular, by the English Reformation, whose impetus was largely political. Catharine of Aragon, Queen consort of King Henry VIII (r. 1509–47), had borne the king several daughters (one of whom was Mary) but no sons. Desperate for an heir, Henry asked the pope for an annulment of the marriage. The pope refused, however, being at the mercy of the German emperor Charles V, a nephew of Catherine. In 1534 the English parliament passed the Act of Supremacy, establishing the English monarch as the head of the Church of England. The act effectively made it a treasonous offense to support the pope over the English monarch. It also gave the English monarch control over the Church's assets. During the Dissolution of the Monasteries (1536–41), monasteries were dissolved, organs and priceless manuscripts destroyed, and musicians placed out of work. Monastic property was sold, and the wealth appropriated for the royal treasury.

By this time the first complete English Bible had been printed by Myles Coverdale (1535). In 1539 Thomas Cranmer, the Archbishop of Canterbury, commissioned Coverdale at the bequest of Henry VIII to publish a large pulpit Bible (known as the “Great Bible”), which was distributed to every church. This was the first English Bible authorized for public use.

After the death of Henry VIII in 1547, Edward VI (son of Henry VIII by Jane Seymour, his third wife) assumed the throne at the age of nine. He was a sickly boy, and died in 1553. During his reign (which, because of his minority, was mediated by a Council of Regency, established by Henry and led by two successive Lord Protectors), Cranmer pushed ahead with reforms. In 1549, under Cranmer's guidance, the First Act of Uniformity was passed, establishing the Book of Common Prayer (BCP) as the compulsory standard for liturgical language and practice. In effect, the act established Protestant doctrine in the Church of England, and English as the official language of worship (although Latin, Greek, and Hebrew were allowed in the **Chapel Royal** and Collegiate churches). The BCP represented



Thomas Cranmer's aim to provide in one volume a common standard (i.e., a book in the vernacular, used uniformly), which would play a role equivalent to that of Roman Catholic liturgical books.

The monastic **offices** (**Matins**, Lauds, Prime, Terce, Sext, None, **Vespers**, and Compline) were consolidated into Matins and **Even-song**: the early morning offices became Matins, the three day offices were omitted, and Vespers and Compline became Evensong. The old Sarum Rite with its Latin music was swept away, and composers such as **Thomas Tallis**, **John Sheppard**, and **Robert Parsons** were called upon to produce a whole new body of liturgical music in English that would compare in splendor to that of Roman Catholic cathedrals. At the center of the movement was the Chapel Royal, which was expected to show the way. However, some English **service** music predated the new rite. For example, the Wanley Partbooks of 1546/1547 (named after a later owner and the donor of these books) include approximately 90 pieces of English service music by Tallis, Sheppard, **John Taverner**, **Robert Johnson**, among others.

In 1552 Cranmer revised the BCP to reflect a more Protestant view of the **Mass**; in particular, the traditional Catholic doctrine of the "real presence of Christ in the elements" was deemphasized in favor of the "remembrance of Christ." The *Agnus Dei* was dropped and the *Gloria* moved to the end.

In 1553, following Edward's death that year, Mary I (Mary Tudor, daughter of Henry VIII and Catherine of Aragon) came to the throne (r. 1553–58). A staunch Catholic, she repealed the Protestant legislation of her half-brother, reestablishing Roman practice (including the use of Latin). Nearly 300 Protestants were burned at the stake for heresy, among them, Archbishop Cranmer, earning her the nickname "Bloody Mary." She married Philip II of Spain in 1555, but had no children.

Her successor was Elizabeth I (r. 1558–1603), a Protestant daughter of Henry VIII by Anne Boleyn. Some Church of England reformers who had fled to the Continent returned. Called Puritans by their opponents for their obsession with "purifying" the church, these clergy were heavily influenced by the writings of John Calvin. They insisted that church authority should ultimately reside with the church's own officers and that worship should be marked by simplicity rather than elaborate ornamentation and ritual. Despite their campaign, Elizabeth I refused to give up her ecclesiastical authority.

In 1559 she forced passage of a second Act of Supremacy (Henry VIII's Act of Supremacy had been repealed by Mary in 1554), which again established the monarch as the head of the Church of England. That year she also forced passage of the Act of Uniformity, which required all Englishmen to give religious obedience to the Church of England, accepting its governmental structures and forms of worship. The act reintroduced the English rite but with several amendments aimed at nudging liturgical practice in a Roman Catholic direction, a move that caused many Puritans to defect.

While Elizabeth repealed Mary's Catholic legislation, she stressed a spirit of compromise between Catholics and Protestants, in what came to be called the Elizabethan Settlement. Nevertheless, the pope excommunicated her in 1570, forbade allegiance to her, and declared the English throne vacant. Since many English nobles were Catholics, this had the effect of encouraging plots against her life. These finally came to an end in 1587 when she executed her cousin, Mary, Queen of Scots. In 1588, supported by the pope, Philip II of Spain unsuccessfully attacked England with the Spanish Armada, hoping to restore the Catholic Church in England.

During Elizabeth's reign, endowed choral music existed in the main cathedrals, but the Chapel Royal was exalted above all others. This foundation, which supported 32 male singers ("Gentlemen") and 12 boy choristers (under a **choirmaster**), organists, and a dean—moving with the monarch from one royal residence to the other—remained the focal point for the development of English liturgical music in England for 200 years.

Composers writing service music set English texts for three regular liturgical "events": Matins, Communion, and Evensong. After 1552 (when the order of Holy Communion was changed) a complete musical service therefore included settings of the **canticles** for Matins, Communion, and Evensong as specified below (alternative canticles were used during Advent and Lent):

For Matins: *Venite*, **Te Deum** or, alternatively, *Benedicite* (an apocryphal canticle sung by Daniel's three friends after surviving Nebuchadnezzar's fiery furnace), and **Benedictus** (a text different from the familiar mass text) or, alternatively, *Jubilate* (Psalm 100).

For Communion (some or all of the texts): Kyrie responses (which were now embedded in a recitation of the Ten Commandments—pre-Reformation mass settings in England had often omitted the

Kyrie entirely), Creed, Sanctus, and Gloria (which now came at the end).

For Evensong: **Magnificat** (Mary's song from Luke 1:46–55) or, alternatively, *Cantate Domino* (Psalm 98), and **Nunc Dimittis** (Zacharias's song from Luke 2:29–32) or, alternatively, *Deus misereatur* (Psalm 67).

Seven sentences were specified for burial services: "I am the resurrection," "I know that my redeemer liveth," "We brought nothing," "Man that is born of woman," "In the midst of life," "Thou knowest Lord," and "I heard a voice."

Service settings were designated "great" if they were elaborate with **melismatic** choral writing and "short" if they were simpler with **syllabic** writing (recommended by Cranmer). They were called "full services" if they used choir only, and "verse services" if they used soloists, choir, and instruments. English service music was often performed **antiphonally**, the choir being split into a group called *decani* (positioned on the congregation's right, or dean's side of the chancel, i.e., the south side) and a group called *cantoris* (positioned on the left, or **cantor's** side of the chancel, i.e., south side). Composers of services include **William Byrd**, **Thomas Morley**, **Thomas Tomkins**, **Thomas Weelkes**, and **Orlando Gibbons**, among others. **Anthems**, too, were part of the liturgy. Explicit mention of them in the BCP is not made until 1662, however, when they are prescribed for Matins and Evensong after the third collect (near the end) with the phrase "In quires and places where they sing here followeth the Anthem."

After Elizabeth I died in 1603, unmarried and childless, James VI of Scotland (a direct descendant of Henry VII) reigned as James I of England (1603–25), the first king of the Stuart dynasty, and the first to unite England and Scotland under one monarch. He was an intellectual and a supporter of the arts, but was unable or unwilling to work effectively with the English parliament, the relationship having been soured by his lavish spending and his autocratic ways (which arose from his strong belief in the divine right of Kings). His high-handed ways were also directed toward ecclesiastical matters, and included the commissioning of the "Authorized Version" of the Bible, which was printed in English in 1611.

James VI was succeeded by his son, Charles I (r. 1625–49). Charles mismanaged governmental affairs, which culminated in a showdown with Parliament, and ultimately led to a civil war between supporters

of the monarchy (known as Cavaliers, who were represented by the House of Lords, many of whom were Roman Catholics or belonged to the Church of England) and supporters of Parliament (known as Roundheads, who were represented by the House of Commons, many of whom were middle-class Puritans). Parliamentary troops defaced churches, burned books, and destroyed statues, stained glass, and organs. In 1644 Parliament abolished the Book of Common Prayer, introducing a Presbyterian-informed “Directory,” which prohibited much ritual and established general guidelines regarding services of worship. Choral services ceased.

Charles’s supporters were ultimately defeated, and the king was put on trial for treason and found guilty, though only by the narrowest of margins. His execution in 1649 was followed by an interregnum (1649–60). During most of these years, Oliver Cromwell ruled as Lord Protector of the newly formed English republic—the Commonwealth. The new political and social climate allowed the Puritans to press their reforms. They enforced strict rules regarding Sunday observance, closed down theaters, outlawed maypole dancing, and continued to campaign against many symbols of liturgical worship, because they considered them idolatrous and “popish.”

When Oliver Cromwell died in 1658, his son Richard, who had little interest in ruling, took power, but he proved to be a weak successor, and was soon defeated by his opponents. In 1660 the monarchy was restored. Charles II (son of Charles I) was summoned from France to take the throne. His love of the theater, music, and entertainment of all kinds led him to abolish the laws passed by Cromwell forbidding music and dancing. This earned him the nickname “Merry Monarch.” Theaters were reopened, the Chapel Royal was reestablished with the help of musicians such as **William Child**, and the BCP was reintroduced, and choral services were resumed. A new Act of Uniformity (1662) ratified a slightly revised version of the BCP, making it the legal standard of Anglican observance. At the Chapel Royal **Henry Cooke** and **Matthew Locke**, both of whom had been abroad during the Commonwealth, introduced French and Italian influences. Under the influence of Charles II, the pre-Civil War violin ensemble of the court was enlarged to 24 members (in imitation of the French *Vingt-quatre Violons du Roi*), and large-scale verse anthems with string accompaniment began to be popular, the chief composers being **Pelham Humfrey**, **John Blow**, and especially **Henry Purcell**.

In 1685 James II (son of Charles I and brother of Charles II) came to the throne. A staunch Catholic, he disdained democracy, like his father, and attempted to force a return to Catholicism. He soon alienated most of his subjects and was deposed in the “Glorious Revolution,” in which his Protestant daughter (by his first wife) and his son-in-law, Mary II and William III, assumed the throne in 1689 as joint monarchs, while James II fled to France. There Louis XIV recognized James Francis Edward (James II’s son by Mary Modena, his second wife, a Catholic) as the rightful heir to the English throne. His supporters, known as Jacobites, were never successful in restoring the Stuart line to the English throne however, and the country remained Protestant.

The Chapel Royal had lost its string ensemble after the death of Charles II, and the practice of mounting regular performances of anthems with orchestral accompaniment had begun to wane. Now, during the reign of William and Mary, it declined further. One positive development was the establishment in 1700 of a new position, namely that of official composer; it was held first by Blow and later by **George Frideric Handel**. A second such position was added subsequently.

After William’s death in 1702 (Mary had died already in 1694), the throne was taken by Anne, the younger daughter of James. She was the last of the Stuart dynasty, reigning from 1664 until 1714. According to the provisions of the 1701 Act of Settlement, the crown then passed to the House of Hanover in the person of George I, bypassing James Francis Edward, the “old Pretender.”

The decline of the Chapel Royal continued under Anne I, and especially under George I and his successors. This decline was mirrored in the provincial cathedrals. Nevertheless, the choral foundations (especially those of the Chapel Royal, **Westminster Abbey**, and **St. Paul’s Cathedral**) helped ensure the continuation of a distinctively English cathedral choral tradition. *See also* ANTHEM.

**ENGLISH MADRIGAL SCHOOL.** *See* MADRIGAL.

**ERICSON, ERIC (26 OCTOBER 1918– ).** Swedish choral conductor and teacher. In 1945 he founded the Stockholm Chamber Choir (renamed the Eric Ericson Chamber Choir in 1988). He conducted the Swedish Radio Choir from its founding in 1951 until 1982, and the **Orphei Dränger**, a male chorus based in Uppsala, from 1951 to 1991. Known for a controlled, perfectly homogenous sound, and a wide-ranging repertoire (including much challenging music of the 20th century), Ericson’s choirs have become models for choral con-

ductors around the world. He has further extended his influence as a professor of choral conducting at the Royal University College of Music in Stockholm, and through international master classes.

**ESCOBAR, PEDRO (C. 1465–AFTER 1535).** Portuguese composer, active in Spain. From 1507 until 1514 he was Master of the Choirboys at Seville Cathedral. His extant works include 2 four-voice **masses** (one a **requiem**) plus some individual mass movements, a **Magnificat** for three voices, 7 **motets** for three and four voices, and 18 **villancicos**, among a few other works.

**ESTONIAN PHILHARMONIC CHAMBER CHOIR.** Professional choir based in Tallinn, Estonia. It was founded in 1981 by Tõnu Kaljuste, who served as artistic director until 2001. He was succeeded by **Paul Hillier** (2001–2007). The choir has toured and recorded extensively, earning international acclaim. While performing a broad repertoire, it has especially emphasized the music of **Arvo Pärt** and **Veljo Tormis**.

**ETON CHOIRBOOK.** An important source of Latin sacred music in England, compiled just before 1500, containing 64 (of 93 original) pieces, including a **Passion**, 9 **Magnificats** and 54 **motets**.

**EVENSONG (EVENING PRAYER).** An Anglican **service** in the late afternoon or evening, more or less equivalent to **Vespers**. The **canticles** usually sung are the **Magnificat** and the **Nunc Dimittis**.

**EXTENDED VOCAL TECHNIQUES.** Nontraditional methods of vocal production, used mainly in 20th-century avant-garde music. Their origins may be traced back to **Arnold Schoenberg**'s use of *Sprechstimme* in *Pierrot Lunaire* (1912), where the solo singer is asked to present the text in a half-singing, half-speaking voice. Examples of extended vocal techniques, which often require specialized notation, include talking, shouting, whispering, grunting, hissing, clucking, overtone singing, and vocal percussion.

– F –

**FALLA, MANUEL DE (23 NOVEMBER 1876–14 NOVEMBER 1946).** Leading Spanish composer of the 20th century, who had a fondness for French style. His few choral works include *Con afectos de jubilo y gozo*, for S, women's chorus, and pf. (1908); *Balada de*

*Mallorca*, a transcription of a Fryderyk Chopin ballade (1933); *Invocatio ad individuum trinitatem*, for 4 vv. (1935), from the stage work *La vuelta de Egipto*; and *Himno marcial*, for chorus, pf., and drums, based on Felipe Pedrell's *Canto de los almogávares* (1937).

**FALSOBORDONE.** Chordal recitation on root position triads followed by a cadence, used especially for the harmonized chanting of **psalms**. It originated in the late 1400s. After the mid-1600s it was treated primarily as an archaic device, although it became the model for harmonized Anglican **chant** in England, and was revived on the Continent during the 1800s as part of the **Cecilian movement**.

**FARMER, JOHN (BORN C. 1570; FLOURISHED 1591–1601).** English organist and composer. Extant works include a volume of **madrigals** for four voices (1599) and contributions to Thomas East's 1592 Psalter, including 7 harmonizations of **psalm** tunes and 13 other pieces. Farmer is best remembered for the madrigal, *Faire Phyllis I Saw Sitting All Alone*. His contribution to **Thomas Morley's** *Triumphes of Oriana* (1601) was *Faire Nymphs I Heard One Telling*.

**FARRANT, RICHARD (BORN C. 1525–30; DIED 30 NOVEMBER 1580).** English composer, **choirmaster**, playwright, and theatrical producer. Having served as a singer in the **Chapel Royal**, he later worked there as Master of the Choristers. He served in a similar capacity and as an organist at St. George's Chapel, Windsor. He organized his choristers into a dramatic company, which produced plays for the court as well as the general public. His extant choral works include three **anthems**, and a **service**, of which two full anthems and the service appear to have been widely disseminated. He was evidently one of the first composers to write verse anthems, of which only one is extant: *When as We Sat in Babylon*.

**FASCH, CARL FRIEDRICH CHRISTIAN (18 NOVEMBER 1736–3 AUGUST 1800).** German conductor and composer, son of **Johann Friedrich Fasch**. An accomplished keyboard player, he was appointed second harpsichordist at the court of Frederick the Great in 1756, advancing to first accompanist when **Carl Philipp Emanuel Bach** left for Hamburg in 1767. In later years, as the place of music at the court declined, he devoted himself to composing and conducting choral music. A group of pupils under his direction grew into a **singing society** of some 150 members. Known as the Berlin

**Sing-Akademie**, the society played an important role in Berlin's musical life and led to the establishment of similar organizations throughout Europe. It performed works by **J. S. Bach** and other Baroque masters, sowing the seeds of the so-called Bach revival in the 19th century. A self-critical composer, Fasch destroyed many of his own compositions. Extant are one **oratorio**, a handful of **cantatas**, a dozen **psalm** settings, five **masses** (including one **Requiem**), and a few secular pieces.

**FASCH, JOHANN FRIEDRICH (15 APRIL 1688–5 DECEMBER 1758)**. German composer and *Kapellmeister*. He was a chorister in Weissenfels, then studied at the Thomasschule in Leipzig under **Johann Kuhnau**. Later, at the University of Leipzig he founded a **collegium musicum**, which became prominent in the city's musical life. Although self-taught in composition, he soon achieved recognition. After a study journey through Germany (which included a period of study with **Christoph Graupner** in Darmstadt) he held music positions in various cities (including Prague) before settling in Zerbst, where he was *Kappelmeister* from 1722 until the end of his life. As a composer he was perhaps most significant for developing a new musical language for instrumental writing, which relied on thematic development rather **contrapuntal** construction, and his fame spread to important centers such as Dresden, Prague, and Vienna. Many of his choral works are lost, among them, 9 **cantata** cycles and more than a dozen **masses**. Extant are 13 masses, some mass movements, 66 **cantatas**, a **Passion**, 7 **psalm** settings, and a **Magnificat**, among a few others.

**FAURÉ, GABRIEL (12 MAY 1845–4 NOVEMBER 1924)**. French composer, organist, pianist, and teacher, renowned especially for his songs and chamber music. He received his musical training in Paris at the Ecole Niedermeyer (1854–65), where he studied primarily church music until 1861, when **Camille Saint-Saëns** began teaching there, introducing students to the music of progressive German composers, including **Robert Schumann**, **Franz Liszt**, and **Richard Wagner**.

Upon leaving the school, he took an appointment as organist of St. Sauveur at Rennes (1866–70). After military service during the Franco-Prussian War, he worked in Paris, settling eventually at La Madeleine. He attended the salon of Saint-Saëns, where he met leading



musicians of the city. In early 1871, with several of his new friends he founded the Société Nationale de Musique, at whose meetings many of his new compositions were first performed.

Travels to Germany, England, and Switzerland during the late 1870s and early 1880s gave him first-hand acquaintance with the music of Liszt and Wagner. However, his busy schedule at La Madeleine left him little time to compose except during the summers, and success came slowly. His **Requiem**, op. 48, for S, Bar., chorus, chbr. orch., and org. (1888), was well received, and widespread fame began to come in the 1890s. In October of 1896 he succeeded **Jules Massenet** as teacher of composition at the Conservatoire, where his innovative harmonic style had a significant impact on the next generation of composers, including **Maurice Ravel** and Nadia Boulanger. His influence increased when he became director of the conservatory in 1905 (succeeding **Théodore Dubois**), a position he retained until 1920. Now famous, he continued to compose, despite declining health.

Of Fauré's 20-plus choral works, most were written in the three decades from 1870 to 1890. *Cantique de Jean Racine*, op. 11, for chorus and organ (for which he had been awarded the first prize in composition in 1865 at the Ecole Niedermeyer), provides an early demonstration of his lyric gift. Other than the Requiem, Fauré's choral works are mostly small in scale. They include numerous Latin **motets** (e.g., a handful of *Ave Maria* settings for two and three voices, which may be performed chorally, and three *Tantum ergo* settings), the *Messe basse*, for solo voices, female chorus, harmonium, and violin; as well as a few secular works, which include *Pavane*, op. 50 (1887), and a concert version of his stage work, *Caligula*, op. 52, for female vv. and orch. (1888).

Fauré was very self-critical, and therefore did not compose many large-scale works. Even the Requiem continued to evolve in stages after its first performance in 1888. Originally it comprised five movements: **Introit** and Kyrie, Sanctus, Pie Jesu, Agnus Dei, and In Paradisum. Fauré subsequently expanded the instrumentation with brass and a solo baritone, and added two movements: **Offertoire** and Libera me (an earlier composition from 1877). He premiered this version in 1893. Eventually, he (or perhaps one of his students) completed a fully orchestrated version in 1900. Interestingly, none of the three versions contain a setting of the Dies irae. Of particular interest in the two original versions is the omission of violins (with the exception of a solo violin).

**FAUXBOURDON.** A technique of harmonization used during the late Middle Ages and early Renaissance, especially by **Burgundian** composers. It consists essentially of a melody (**cantus firmus**) and two accompanying parts lying a sixth and a fourth below. The result may be described in modern terms as a series of parallel chords in first inversion. **Guillaume Dufay** often used *fauxbourdon* in his **chant** harmonizations.

**FAVORITI [IT. “FAVORED”].** A term designating the members of the solo choir in **concerted** music, as opposed to those of the larger choir (*cappella*). To emphasize the contrast between *favoriti* and *cappella*, the latter was often reinforced with doubling (*ripieno*) instruments. See also GABRIELI, GIOVANNI; SCHÜTZ, HEINRICH; VIADANA, LODOVICO.

**FAYRFAX, ROBERT (23 APRIL 1464–C. 24 OCTOBER 1521).**

English composer, who spent his career in the Royal Household Chapel of Henry VII and VIII, where he evidently received increasing recognition. His surviving vocal works include six cyclic **masses** (for five voices) two settings of the **Magnificat** (for five voices), a handful of **motets** (mostly for five voices) plus some fragments, and eight secular songs (almost all for three voices), one of which is fragmentary. His masses have no Kyrie movements (following English practice of the time), and all but one are based on a **chant cantus firmus**. Formal articulation is achieved by means of contrasting meters and textures. Evidently highly esteemed, his music continued to be copied long after his death; consequently more of his works survive than by any of his contemporaries. Three early works (one Magnificat and two motets) appear in the **Eton Choirbook**. In general, his music is more carefully planned and less florid than works by his contemporaries (emphasizing balance and clarity over technical display), and his handling of harmony is more modern sounding.

**FERRABOSCO, ALFONSO (BAPTIZED 18 JANUARY 1543; DIED 12 AUGUST 1588).** Italian composer. In the 1550s his family evidently moved to France, where he and his brothers spent their adolescent years, establishing a reputation as singers. He then settled in England, where he served the royal court from 1562 until 1578, with intermittent stays in Italy (1563–64 and 1569–71). Because he had close relationships with powerful figures in Italy, France,

and England, Ferrabosco found himself caught between competing demands for his allegiance from Protestant and Catholic forces. He was suspected of serving as a spy for Elizabeth I, and in 1578 he was imprisoned in Rome for apostasy and defection. After his release in 1580, he entered the employ of the Duke of Savoy, where he remained for the rest of his life.

Ferrabosco's most significant contribution was to bring the Italian **madrigal** to England. His works (which were more restrained than the madrigals of **Luca Marenzio** and his Italian contemporaries) were regarded highly by English composers (including **William Byrd** and **Thomas Morley**) and were often given new English texts. His influence in England continued after his permanent return to Italy in 1578, and many of his 60-plus madrigals (for five or six voices) survive solely in English sources. Two books of madrigals for five voices were published in Italy shortly before his death, but it is not possible to determine when these were actually composed. A handful of **chansons** also survive. His Latin **motets** (some 40 in all, mostly for five or six voices) were apparently intended for devotional rather than liturgical use. Among them are many **psalm** settings. About one-third of the motets are in two parts; two of them (*Benedic anima mea Domino* and the fragmentary *Inclina Domine aurem tuam*) are unusually large in scale, with 11 and six parts, respectively. Ferrabosco also wrote four settings of **Lamentations** and at least one six-voice English **anthem**: *O Remember Not Our Old Sins*.

**FERRETTI, GIOVANNI (C. 1540–AFTER 1609)**. Italian composer.

He worked as *maestro di cappella* at the cathedral in Ancona, then in northern Italy, and later at the Santa Casa in Loreto. He was known for his seven volumes of **canzoni** alla napolitana: five books for five voices (1567–85) and two books for six voices (1573 and 1575) were reprinted in Antwerp, Nuremberg, and especially England (where they influenced **Thomas Morley** and other English **madrigal** composers).

**FESTA, COSTANZO (BORN C. 1485–90; DIED 10 APRIL 1545)**.

Italian composer, who worked in the **Sistine Chapel** (1517–45), and was one of the first native Italians to rival **Franco-Flemish** composers of **polyphony** in Italy. He was one of the earliest **madrigal** composers; some 100 works survive, the vast majority of these for three or (more often) four voices. Much of his sacred music was evi-

dently written for the papal chapel. Extant are 4 **masses** (mostly for four voices, one of these employing secular tunes as **cantus firmus**), 12 four-voice **Magnificats** (including one cycle on each of the eight tones), 8 **Lamentations** for four to seven voices, some 60 **motets** for three to eight voices (most of them for four to six voices), and some 12 **vesper hymns**.

**FÉVIN, ANTOINE DE (C. 1470–1511/12).** French composer who worked at the court of Louis XII. Like **Josquin des Prez**, he laid out his works in contrasting imitative and **homophonic** sections, and frequently articulated their formal designs with passages for paired voices. Although several of his works are also attributed to others, he was evidently a progressive composer. In his **masses** he favored **parody** technique over the older **cantus firmus** style, and his **motets**, too, seldom rely on cantus firmi for their structure. Among his extant work are some 10 masses and 18 motets (mostly for four voices), and nearly 20 **chansons** (mostly for three voices), which often incorporate a preexisting popular tune in the tenor. *See also* FÉVIN, ROBERT DE.

**FÉVIN, ROBERT DE (FLOURISHED 1500–15).** French composer, apparently the brother of **Antoine de Févin**. His three extant **masses** (all for four voices) show **contrapuntal** skill; two of them are based on works by **Josquin des Prez**.

**FINCK, HEINRICH (1444/45–9 JUNE 1527).** German composer who worked at the royal court in Poland, then spent his senior years (from 1510) in Stuttgart, Salzburg, and Vienna. Many of his works are lost or survive in fragmentary form; nevertheless, it is clear from the works that remain that he was willing to adapt to new stylistic trends over the course of his long career. Extant complete works include 4 **masses** (in widely ranging styles, utilizing three to seven voices), 2 **Magnificat** settings, a variety of **motets**, including 4 motet cycles for the **Proper of the Mass**, 24 **hymns**, and at least 28 **polyphonic** German songs (*Tenorlieder*). The songs and hymns survive in such great number because they were printed by Hieronymus Formschneider (1536) and Georg Rhaw (1542), respectively.

**FINE, IRVING (3 DECEMBER 1914–23 AUGUST 1962).** American composer, conductor, educator, and writer. After studies at Harvard University, he taught there (1939–50), before settling at Brandeis University, where he continued until his death. He also taught composition

at the Berkshire Music Center (1946–57). These activities brought him into close association with **Leonard Bernstein**, **Igor Stravinsky**, and **Aaron Copland**. Although he later experimented with serialism, much of his work followed neo-Classical models. His choral works include two sets entitled *Three Choruses from Alice in Wonderland*: Series 1 for 3–4 vv. and pf. (1942; arranged with orch. 1949), Series 2 for SSA and pf. (1953); *The Choral New Yorker*, for S, A, Bar., 3–4 vv., and pf. (1944); *A Short Alleluia*, for SSA (1945); *The Hour Glass*, a song cycle for SATB (1949); *McCord's Menagerie*, for TTB (1957); and choral arrangements of Copland's *Old American Songs*, for 2–4 vv. and pf. (1952).

**FINN, WILLIAM JOSEPH (7 SEPTEMBER 1881–20 MARCH 1961)**. Irish-American choral conductor who specialized in the sacred **polyphony** of the 16th century. A Catholic priest, Finn founded the Paulist's Choristers of Chicago (an ensemble of men and boys) in 1904. In 1918 he founded the Paulist Choristers of New York. He authored *The Art of the Choral Conductor* (Evanston: Summy-Birchard, 1960); his ideas on choral tone—specifically, that individual voices can be matched with the color of particular orchestral instruments and should be developed accordingly—are summarized in Howard Swan, “The Development of a Choral Instrument,” *Choral Conducting: A Symposium*, 2nd ed., Harold Decker and **Julius Herford**, eds. (Englewood Cliffs, N. J.: Prentice-Hall, 1988).

The report of his distaste for conductors who browbeat their singers (reported in a *Times Magazine* article of 24 July 1944), is humorous enough to merit a lengthy quotation:

Father Finn attributes his transcendent choral effects to the cajoling rather than the browbeating of his talent. His rehearsals are continuously good-humored. He is a genius at making singers relax. For martinet **choirmasters** Father Finn has nothing but contempt. Writes he, in his effulgent Hibernian prose: “Sometimes [these conductors] seem content to fabricate their figures in ice, hankering to muse in temperatures below zero, phrasing frozen notations with icicle-batons. From the arctics and antarctics which they explore, they bring a refrigeration that benumbs artistic sensibilities. Many an auditorium is converted into a “thrilling region of thick-ribbed ice,” the loges and stalls becoming igloos of inadequate shelter during sequences of gelid **motets**, sleet-sheeted symphonies, and polar-cold **oratorios**.”

**FINNEY, ROSS LEE (23 DECEMBER 1906–4 FEBRUARY 1997).**

American composer and educator. A man of broad musical interests, he played cello, piano, and guitar, and studied with several influential composers, including Nadia Boulanger, Alban Berg, and Roger Sessions. His early eclectic style was replaced during the 1940s with a more pronounced Americanism. In 1949 he was appointed composer-in-residence at the University of Michigan, after which time he increasingly employed serial techniques (applying these even to elements other than pitch). He composed in all genres. He was particularly fascinated with memory as a significant factor in musical perception and experience. His experiments led to the composition of a trilogy for chorus and orchestra: *Earthrise, a Trilogy Concerned with the Human Dilemma: Still Are New Worlds*, for Bar., chorus, tape, and orch. (1962); *The Martyr's Elegy*, for high voice, chorus, and orch. (1967); and *Earthrise*, for solo vv., chorus, and orch. (1978). Other choral works include *Pilgrim Psalms*, for chorus and orch. or org. (1945); *Words to be Spoken: Modern Canons* (1946); *Spherical Madrigals* (1947); *Immortal Autumn*, for T and chorus (1952); *Edge of Shadow*, for chorus and insts. (1959); and *The Remorseless Rush of Time*, for chorus and orch. (1969).

**FINNISSY, MICHAEL (17 MARCH 1946– ).** English composer and virtuoso pianist. His manner of using avant-garde techniques has linked him with the “new complexity,” a term used to characterize music in which all musical dimensions are simultaneously treated to developmental processes, expressed in complex notation. However, not all of his works are formidable to the performer. His eclectic style draws on widely divergent sources (especially folk materials), then transforms them in proliferating detail. His music is forceful, and direct in expression—often espousing social causes.

Choral works include *Cipriano*, for T, 9 vv., and SATB (1974); *Australian Sea Shanties*, set 1, for SAB (1983); *Ngano*, for Mez., T, double SATB, fl., and 2 perc. (1984); *Haiyim*, for SATB, and 2 vc. (1984); *Maldon*, for Bar., SATB, 2 trbn., 2 perc., and org. (1990); *Anima Christi*, for Ct/C, SATB, and org. (1991); *Seven Sacred Motets*, for SATB/4 solo vv. (1991); *The Cry of the Prophet Zephaniah*, for Bar., TB, 2 tpt., 2 trbn., and 2 vc. (1992); *Vertue*, for SA and pf. (1993); and *Golden Sleep*, for T, Bar., and SATB (1996).

**FINZI, GERALD (14 JULY 1901–27 SEPTEMBER 1956).** English composer, remembered especially for his song cycles and choral music. Having experienced the deaths of his father, several brothers, and a teacher during his formative years, he became introspective, seeking solace in the works of such poets as Thomas Hardy, whose texts he began to set with great sensitivity. The elegiac tone of most of his works can be traced to his consciousness of the transience of life (he himself was diagnosed with Hodgkin's Disease in 1951). In many respects he was a lyrical pastoralist, following in the path of **Ralph Vaughan Williams, Edward Elgar, Hubert Parry, and Charles Villiers Stanford**. Thus his music was not progressive for its time; nevertheless its substance (especially Finzi's masterful handling of language and poetic imagery) has increasingly been recognized.

A pacifist and prodigious collector of music and books, Finzi viewed the creative artist as civilization's most important representative. He was influential in reviving 18th-century English music, making it available in published editions. Although born to Jewish parents and himself an agnostic, he wrote church **anthems** for chorus and organ: *Lo, the Full, Final Sacrifice* (1946, with orch. 1947), *My Lovely One* (1948), *God Is Gone Up* (1951), *Welcome Sweet and Sacred Feast* (1953); a **Magnificat** (with org., 1952; arr. with orch., 1956); and the longer Christmas **cantata**, *In terra pax*, for S, Bar., chorus, str., hp., and cymbals (1954, arr. with full orch., 1956). Other large-scale works include *For St. Cecilia*, for T, chorus, and orch. (1947); and *Intimations of Immortality*, for T, chorus, and orch. (1938, 1950). Among his shorter secular works are *Seven Partsongs* for unaccompanied chorus (1934–37).

**FISCHER, JOHANN KASPAR FERDINAND (?6 SEPTEMBER 1656–27 AUGUST 1746).** German composer born in Bohemia, known especially for *Ariadne Musica*, a published collection of 20 preludes and **fugues** for organ in 18 different keys. He wrote in a mixed style: his vocal works are Italianate, his organ works Germanic, and his orchestral and other keyboard works influenced by **Jean-Baptiste Lully**.

Fischer began his career as *Kapellmeister* in Schlackenwerth (Bohemia). In the early 1690s he was evidently appointed to the court of Margrave Ludwig Wilhelm of Baden, which was located for a time in Schlackenwerth (the hometown of the margrave's wife). In 1705 the

court moved to Rastatt (Germany). However, Fischer did not receive an official appointment there until 1715, after which he retained the position until his death.

Unfortunately, vocal works survive only from his Schlackenwerth years. Among them are eight **masses** (mostly for soloists, chorus, instruments, and **continuo**, and demonstrating considerable **contrapuntal** skill), six **offertories** (most of them with instruments), three **introits**, **psalm** settings (published in 1701), and a set of **litanies** (published in 1711), among a few others. Most of these works are accompanied by chamber ensemble.

**FISK JUBILEE SINGERS.** A black American vocal ensemble of Fisk University in Nashville, Tennessee, an educational institution founded in 1866 for newly freed slaves. The original ensemble of nine musicians was formed in 1871 by George L. White to raise money for the university. Named after the biblical “Year of Jubilee,” during which all slaves were set free, the group soon achieved worldwide renown for their artistic performances of traditional black **spirituals**.

**FISSINGER, EDWIN (15 JUNE 1920–16 OCTOBER 1990).** American choral composer and conductor. Having received degrees from the American Conservatory of Music in Chicago (specializing in composition), he taught there before moving on to doctoral studies at the University of Illinois. From 1957 until 1967 he taught at the University of Illinois at Chicago Circle, serving as chair of the music department and directing choral ensembles. He subsequently taught and served as chair of the music department at North Dakota State University (Fargo) until his retirement in 1985.

Fissinger achieved national recognition as a composer and editor of choral music, with reportedly 170-plus choral compositions and arrangements to his credit. An ongoing publishing project dedicated to making Fissinger’s music available has begun at North Dakota State University, where his papers reside.

**FLORENTINE CAMERATA [CAMERATA OF COUNT GIOVANNI DE’ BARDI].** An academic salon in Florence during the latter half of the 1500s, whose members were particularly interested in replicating the theatrical impact of music in ancient Greece. This interest led to the invention and cultivation of **recitative** style by composers such as Jacopo Peri (1561–1602).



**FLUMMERFELT, JOSEPH (24 FEBRUARY 1937– )**. American choral conductor. From 1971 until his retirement in 2004, he served as conductor of the Westminster Choir at **Westminster Choir College** of Rider University in Princeton. Since 1977 he has served as director of choral activities for the Spoleto Festival in Charleston, South Carolina; for 23 years he was the **chorus master** for the Festival dei Due Mondi in Spoleto, Italy. He is chorus master for the New York Philharmonic, founder and conductor of the New York Choral Artists, and former music director of **Singing City in Philadelphia**. His choirs can be heard on dozens of recordings, including more than 20 with the New York Philharmonic.

**FOGGIA, FRANCESCO (1604–7 JANUARY 1688)**. Italian church composer, active in 17th-century Rome. Having trained as a choirboy in Rome, he went on to serve at the courts of the Elector Ferdinand Maximilian at Cologne, Duke Maximilian I of Bavaria at Munich, and Archduke Leopold of Austria at Brussels. By 1628 he was back in Italy, where he worked at several churches before attaining the position of *maestro di cappella* at San Giovanni in Laterano (Basilica of St. John Lateran, Rome). He served there from 1637 until 1661, establishing a considerable reputation. From 1661 to 1677 he worked at San Lorenzo in Damaso (Basilica Saint Lawrence in the House of Damasus), before concluding his career at the Basilica di Santa Maria Maggiore. Between 1646 and 1681 Foggia published some one dozen volumes of **motets** (including small-scale works for a few solo voices and **continuo**), **masses** (for three to nine voices with continuo), and other liturgical works. His involvement with the Oratorio del SS Crocifisso (a Roman oratory where the **oratorio** latino was first developed) resulted in *David fugiens a facie Saul* and *Tobiae*; in these oratorios the chorus plays a more significant role than was usual at the time. Some 60 works appear in other collections issued during his lifetime, attesting the high esteem in which he was held by his contemporaries. Foggia's works demonstrate considerable **contrapuntal** skill (for which he was known), strong rhythms, and clear harmonic direction.

**FORD, THOMAS (BORN C. 1580; BURIED 17 NOVEMBER 1648)**. English composer and viol player, who served Prince Henry and then Prince Charles (who was crowned king in 1625) until the start of the English Civil War in 1642. Apart from two **anthems** and

four **canons** appearing in published collections of 1614 and 1652, respectively, most of his vocal works remain (evidently undeservedly) in manuscript. His surviving vocal ensemble works include 19 anthems (for three to six voices), 4 sacred canons, and 35 **partsongs** (for three voices).

**FORMES FIXES.** Structural forms specifying patterns of poetic and musical repetition in medieval French (secular) vocal pieces, each with refrain; in particular, **ballade**, **rondeau**, and **virelai**.

**FOSS, LUKAS (15 AUGUST 1922–1 FEBRUARY 2009).** American composer, conductor, and pianist. Born in Berlin, he took early lessons in piano and theory. In 1933 his family moved to Paris, where he studied piano, flute, composition, and orchestration. In 1937 he emigrated to the United States, where he enrolled at the Curtis Institute, and took additional studies with Fritz Reiner and Sergey Koussevitzky (conducting), and **Paul Hindemith** (composition). Early recognition as a composer came with his **cantata** *The Prairie*, for S, A, T, B, chorus, and orch. (1944), which was premiered by **Robert Shaw** and his Collegiate **Chorale**. In 1953 he received an appointment as professor of composition and conducting at the University of California, Los Angeles (succeeding **Arnold Schoenberg**). In the 1960s he began serving as conductor of various orchestras, including the Buffalo Philharmonic Orchestra (1963–70), the Brooklyn Philharmonic Orchestra (1971–91), the Kol Israel Orchestra of Jerusalem (1972–76), and the Milwaukee Symphony Orchestra (1981–86). He also appeared widely as a guest conductor of other orchestras in the United States and abroad, and as a lecturer at educational institutions.

As a composer Foss was curious about a wide variety of styles, and receptive to new trends. In his own works he moved from an eclectic, neo-Classical style (often characterized by American populism) through avant-garde experimentation during the 1960s and 1970s (characterized by improvisation, indeterminacy, and serialism), and back to a more traditional approach, which nevertheless retained some features of his experimental period.

In addition to the cantata mentioned above, his choral works include *Cool Prayers* (1944); *Behold I Build an House*, with org./pf. (1950); *Adon olom*, with **cantor** and org. (1951); *A Parable of Death*, with narr., T, and orch. (1952); *Psalms*, with orch./2

pf. (1956); *Fragments of Archilochos*, for Ct., male spkr., female spkr., 4 small choruses, large chorus ad lib., mand., gui., and 3 perc. (1965); *Three Airs for Frank O'Hara's Angel*, for S, female chorus, fl., pf., 2 perc. (1972); *Lamdeni mi* [Teach me], with 6 insts. (1973); *American Cantata*, with T and orch. (1976); *And Then the Rocks on the Mountain Began to Shout* (1978, after the brass qnt. of the same year); *De profundis* (1982); and *With Music Strong*, with orch. (1988).

**FOSTER, STEPHEN (4 JULY 1826–13 JANUARY 1864).** Pre-eminent 19th-century American songwriter, some of whose parlor songs and songs for minstrel shows were later arranged for choir. He was the first composer in the United States to subsist on the income from the sale of his compositions. Of nearly 300 works, the ones to become most famous were those dealing with themes of the black American South.

Living in Allegheny City (now Pittsburgh), Cincinnati, and New York, Foster learned the musical styles of various immigrant groups (Scottish-Irish, German, Italian) but had little personal experience of the South, and so relied largely on his own second-hand impressions to write the lyrics and music of his songs, many of which transcend the prejudices of the time to convey universal human emotions. His most famous pieces include *Beautiful Dreamer*, *Camptown Races*, *Jeannie with the Light Brown Hair*, *Massa's in de Cold Ground*, *My Old Kentucky Home*, *Old Folks at Home (Swanee River)*, *Oh! Susanna* (which became the unofficial theme song of the California Gold Rush and its related westward expansion), and *Old Black Joe*. See also SPIRITUAL.

**FRANCK, CÉSAR (10 DECEMBER 1822–8 NOVEMBER 1890).**

French composer, organist, and teacher, whose fame rests primarily on a few of his later keyboard works and the Symphony in D minor. He was born in Liège (later part of Belgium). Because he showed early musical promise, his father, hoping to establish him as a famous virtuoso, enrolled him at the local conservatory in 1830 (where he soon won prizes), and presented him in concert, locally and in Brussels and Aachen (1835). In 1835 the family moved to Paris, but the conservatory did not admit him until 1837 on the grounds of his father's nationality. Once enrolled, he again soon won prizes for piano (1838) and **counterpoint** (1840).

Franck experienced only modest success as a composer, however, and he became estranged from his parents. To support himself, he taught (both privately and institutionally) and worked as a church organist and artistic representative of the organ builder, Cavaillé-Coll, gaining a considerable reputation for his skill at improvisation. Eventually, a loyal band of followers began to promote his music (especially through concerts of the Société Nationale de Musique), and in the 1870s his reputation as a composer began to grow. In 1872 he was appointed professor of organ at the Paris Conservatory, where he taught until his death, attracting students interested in composition as well as the organ.

Franck's choral works are almost exclusively sacred. Large-scale works include the **oratorios** *Ruth*, for solo vv., chorus, and orch. (1846; rev. 1871); *Rédemption*, for S, female vv., spkr., and orch. (1872, rev. significantly in 1874); and *Les béatitudes*, for solo vv., chorus, and orch. (1879). In addition, a chorus is employed in the symphonic poem *Psyché* (1888; arr. pf. 4 hands, 1893). The **cantatas** *Cantique de Moïse*, *Plainte des Israélites*, and *La tour de Babel*, as well as the oratorio *Les sept paroles du Christ* were left in manuscript. Among approximately 15 other (mostly small-scale) works are *Messe à 3 voix*, for STB and orch. (1860, rev. for reduced orchestration in 1872); *Ave Maria*, for STB and org. (1863); *Trois offertoires*, with org. and other instruments (1861); and *Psalm 150*, for chorus, org., and orch. (1883).

**FRANCK, MELCHIOR (C. 1579–1 JUNE 1639).** Prolific German composer of the Protestant Reformation. In 1601 he moved to Nuremberg, where he met **Hans Leo Hassler**, and thus came under the influence of both the northern **polyphonic** style and the Venetian **antiphonal** style, as exemplified by **Orlande de Lassus** and passed on to Hans Leo Hassler via **Leonhard Lechner**. In 1602/3 Franck moved to Coburg, where he served as *Kapellmeister* for Duke Johann Casimir of Saxe-Coburg. During the Thirty Years' War his working conditions worsened, but he remained with the court, even after Johann Casimir died childless in 1633, and his brother, Johann Ernst, Duke of Saxe-Eisenach, who inherited Saxe-Coburg, curtailed musical activities, maintaining a primary residence in Eisenach.

Over 1,450 of Franck's compositions have been identified. Most of the vocal works are **motets** in a conservative (often imitative),

yet expressive, style. Many are based on **chorales**; most are German settings of biblical texts, and even the Latin settings provide German translations. Some are antiphonal, though they do not necessarily allow spatial separation of the choirs.

Frank published more than 40 volumes of motets (mostly for four to eight voices) during his lifetime. Only four of these collections employ an organ **continuo**. In fact, most of his motets can be performed without instruments. An early collection, called *Contrapuncti* (1602), contains **fugues** for four voices or instruments.

He also published over a dozen collections of secular works (including one with 11 **quodlibets**); most of the pieces call for four to six voices. Many of these volumes also contain instrumental dances; their influence on the vocal pieces is evident from the latter's dance-like character.

Although Franck's works are relatively conservative when compared with those of contemporaries such as **Heinrich Schütz**, they were very popular in his day and frequently reprinted.

**FRANCO-FLEMISH SCHOOL.** Composers of **counterpoint** from the Low Countries during the 15th and 16th centuries; also the style of counterpoint cultivated by them. Also called "Netherlanders," they were revered throughout Europe for their skill, and many were hired by leading courts and churches in Italy, France, Germany, Spain, and elsewhere. Leading composers included **Guillaume Dufay**, **Gilles Binchois**, **Antoine Busnoys**, **Jean de Ockeghem**, **Jacob Obrecht**, **Heinrich Isaac**, **Pierre de la Rue [La Rue]**, **Josquin des Prez**, **Nicolas Gombert**, **Adrian Willaert**, **Clemens non Papa**, and **Orlande de Lassus**. *See also* AGRICOLA, ALEXANDER; ARCADELT, JACQUES; BRASSART, JOHANNES; CICONIA, JOHANNES; CRECQUILLON, THOMAS; GHIZEHEM, HAYNE VAN; KERLE, JACOBUS; LECHNER, LEONHARD; LUPI, JOHANNES; MANCHICOURT, PIERRE DE; MARTINI, JOHANNES; MONTE, PHILIPPE DE; MOUTON, JEAN; REGNART, JACOB; RICHAFORT, JEAN; ROGIER, PHILIPPE; RORE, CYPRIANO DE; SENFL, LUDWIG; SWEELINCK, JAN PIETERSZON; TINCTORIS, JOHANNES; WEERBEKE, GASPAR VAN; WERT, GIACHES DE.

**FROTTOLA.** A major indigenous Italian genre (cultivated c. 1470–1530), which led to the **madrigal**. It is characterized by a treble-

dominated, **homophonic** texture, **syllabic** declamation, and strophic form. Its poetry has little independent literary value, and usually presents stereotypical amorous, humorous, or satirical themes. **Word-painting** is limited, given the strophic form.

Frottola went by various names in printed collections of the time. More than two dozen volumes of such works appeared between 1504 and 1531, including 11 books (of which the 10th book no longer survives) published between 1504 and 1514 in Venice by Ottaviano Petrucci. Early examples of the genre are for three voices; later ones call for four. Since the text often appears only in the top voice, we may assume that the lower voices were often played in some manner. Occasional inclusion of animal sounds foreshadowed the **chanson**.

A reaction against the poor texts was led by Cardinal **Pietro Bembo**, whose goal was to bring back the literary style of **Franco Petrarch**. With more expressive texts, the frottola became less chordal and more imitative, allowing for closer text-music associations.

The frottola was cultivated particularly in Mantua, where Isabella d'Este exercised great influence as a patron of the arts. The most significant composers were **Marchetto Cara** and **Bartolomeo Trombocino**. Northern European composers who wrote frottole included **Josquin des Prez**, **Alexander Agricola**, and **Loyset Compère**. The frottola's sacred counterpart was the **lauda**, and many composers of the frottola also wrote laude.

**FRYE, WALTER (FLOURISHED C. 1450–1475)**. English composer who served Charles the Bold, Duke of Burgundy. His few extant works (some of which are attributed to others, and which survive primarily in Continental manuscripts) include four **masses** (most of them for three voices, all of them based on **cantus firmi** in the tenor and employing motto techniques), four Latin **motets**, three **ballades**, and one **rondeau**. Characterized by the prevailing triadic consonance for which English music had been famous since the time of **John Dunstable**, they appear to have been widely admired and disseminated in Europe. His influence is evident from the reappearance of his three-voice motet *Ave regina celorum mater Regis angelorum* in the works of later composers: some added voices to it, while **Jacob Obrecht** and **Alexander Agricola** borrowed its tenor.

**FUGUE (ADJ. FUGAL).** A composition or musical passage in imitative style for a fixed number of vocal or instrumental parts, built on a single primary theme, called a subject. A formal fugue (as opposed to a passage in fugal style) begins with an exposition, in which the subject is introduced successively in each of the “voices.” Often the subject is followed by a countersubject, a distinctive **contrapuntal** line that regularly accompanies the subject. After the first statement of the subject, a second voice enters, usually on the dominant (fifth) scale degree, while the original voice continues with the countersubject. The effect is that of statement and answer, or leader (*dux*) and follower (*comes*). Fugal answers are said to be *real* if they are literal repetitions and thus imply a new key, *tonal* if they are adjusted to stay in the original key. The exposition is concluded when all parts have presented the subject in turn. The rest of the fugue alternates statements of the subject (often in new keys) with contrasting passages called episodes, which (though often built of musically related material presented in sequential fashion) do not state the subject or countersubject explicitly. Special fugal devices include augmentation (presenting the subject in lengthened rhythmic values), diminution (presenting the subject in shortened rhythmic values), and stretto (overlapping entries of the subject for increased tension). In a permutation fugue the subject combines with several countersubjects in a manner resembling a **canon**. The art of the fugue was cultivated especially during the 17th and 18th centuries, and may be regarded as one of the greatest musical achievements of the Baroque era. The master of the form was **Johann Sebastian Bach**.

**FULL ANTHEM.** *See* ANTHEM; ENGLISH CATHEDRAL MUSIC OF THE REFORMATION AND RESTORATION.

**FUX, JOHANN JOSEPH (1660–13 FEBRUARY 1741).** Austrian composer and theorist, whose treatise on **counterpoint**, *Gradus ad Parnassum*, has been widely used in the instruction of music theory and composition ever since it was written. Although of humble origins, Fux received a broad education at Jesuit institutions in Graz and Ingolstadt, which continued until 1687. Details regarding his activities in the following years are not known, but it is clear that by 1695 he had made connections with influential members of the imperial court in Vienna, which led to employment there as a composer. He served three emperors during his lifetime: Leopold I (d. 1705), Joseph I (d. 1711),

and Charles VI. In 1705 he was appointed assistant *Kapellmeister* at St. Stephen's Cathedral (Vienna); in 1712 he advanced to the position of *Kapellmeister*, which he retained until 1714. At the imperial court his duties included composing liturgical music, fulfilling commissions for opera and **oratorio**, writing music for other courtly events, and administrative tasks.

In *Gradus ad Parnassum*, which he published in 1725, Fux elucidated his conviction that new musical trends should be grounded in the best of traditional styles and techniques (as embodied particularly in the music of **Giovanni Pierluigi da Palestrina**). He was a prolific composer himself, though he apparently produced little before his appointment to the imperial court. It is obvious that he focused on sacred music: his 16 extant operas are vastly outnumbered by some 84 **masses**, 5 **Requiem** masses (one of them—written in 1720 for the widow of Leopold I—was performed repeatedly in the following years), dozens of complete or partial **Vespers** settings, and another 200 **motets**, **antiphons**, **litanies**, etc. Also surviving are a dozen oratorios (which feature some large-scale choral movements).

Although Fux advocated the *stile antico* as the true foundation of church music, almost all of his vocal works call for instruments, mixing instrumental and vocal styles. Some of the smaller works were evidently intended for solo performance—especially those written for one or two voices with a few instruments.

Fux was much admired during his lifetime by other leading composers, including **Johann Sebastian Bach**. Among his students were **Jan Dismas Zelenka** and **Georg Wagenseil**.

– G –

**GABRIELI, ANDREA** (?1532/33–30 AUGUST 1585). Italian composer and organist, uncle of **Giovanni Gabrieli**. Little is known about his personal or professional life. He was probably born in Venice. In 1557 he competed for an organ position at San Marco (St. Mark's Basilica) but the position went to **Claudio Merulo**. In 1562 he traveled to Frankfurt with a retinue from the Bavarian court of Duke Wilhelm V for the coronation of Maximilian II, along with **Orlande de Lassus**, who was employed by the duke. He was evidently hired as an organist at San Marco in 1566, following the appointment



of **Gioseffo Zarlino** as *maestro di cappella*. (The other organist at the church was still **Claudio Merulo**.)

Gabrieli wrote in all musical genres. He was influential in developing the **polychoral concertato** style for which St. Mark's became famous—no doubt the acoustical and architectural characteristics of the cathedral (in which groups of performers are spatially separated) and the frequent need for ceremonial music contributed to this musical development. His choral works include 6 **masses** (for four and six voices) and a series of mass movements (requiring five to 16 voices in as many as four choirs), some 120 **motets** (mostly for four to eight voices, more than 20 of which also appear with other texts), some 175 **madrigals** (for three to 12 voices, most of them for five or six voices), and choruses for a 1585 staged production of Sophocles's *Oedipus tyrannus* in Italian translation. Many of his works were published before his death or in the decades immediately following—either in volumes devoted to his works alone (e.g., the volumes published in 1587 and 1589 by his nephew, **Andrea Gabrieli**) or in collections of works by a variety of composers. Andrea Gabrieli's influence was extended through the work of his students, who included **Giovanni Gabrieli** and **Hans Leo Hassler**.

**GABRIELI, GIOVANNI (BORN C. 1554–57; DIED AUGUST 1612)**. Italian composer and organist. Along with **Adrian Willaert**, **Andrea Gabrieli**, and **Claudio Merulo**, he made the Venetian **concertante** style renowned throughout Europe. A nephew of Andrea Gabrieli, he was probably born in Venice, and evidently had a close relationship with his uncle. In the 1570s he was in Munich, where he likely studied with **Orlande de Lassus**, probably until 1579, when the duke died. In 1584 he became temporary organist at San Marco (St. Mark's Basilica), succeeding Merulo; in 1585 he successfully competed for the permanent position, which he retained until his death. When Andrea died later that year, Giovanni succeeded him as principal composer. That year he was also appointed as organist to the Scuola Grande di San Rocco (a confraternity founded to assist Venetian citizens in time of plague). He held the position simultaneously with the St. Mark's post until his death. His international fame drew many students to Venice; among the most influential in Germany was **Heinrich Schütz**.

Giovanni wrote some secular music, including 32 extant **madrigals** (12 of them for five voices, the others calling for three to 15 voices), several of which also appear with sacred texts. However, most of his efforts were directed toward providing music for sacred **services**, especially for grand ceremonial occasions (often celebrations of the **Mass** or **Vespers**), when important dignitaries were present. For these he wrote large-scale works that combined instrumental and vocal ensembles in a splendid concertante style that extended the techniques of Andrea, with greater use of dissonance, wider range of tonalities, greater contrasts of color, and greater thematic development. Since some of the **polychoral** works have bass lines reaching down to low C, it has been speculated that (despite the inclusion of texts) these lines were played by instruments. Among more than 100 extant sacred vocal works are a few individual mass movements (for 12 voices), 7 **Magnificats** (for eight to 33 voices) and many **motets** (most of them for eight or more voices). One of these is *In ecclesia*, included in the collection *Sacrae Symphoniae*. He also wrote canzonas and sonatas for instrumental ensemble, and canzonas, toccatas, and ricercars for keyboard.

**GÄCHINGER KANTOREI.** A German choir named after the town of Gächingen on the outskirts of Stuttgart. Founded in 1954 by **Helmuth Rilling**, the choir has grown to international stature through its many critically acclaimed recordings and international tours—often accompanied by the **Bach-Collegium Stuttgart**, an orchestra founded by Rilling in 1965.

**GADE, NIELS WILHELM (22 FEBRUARY 1817–21 DECEMBER 1890).** Danish composer, conductor, violinist, and educator. Having begun his career as a violinist, he gained an increasing reputation as a composer after he won a competition sponsored by the Copenhagen Music Society in 1840 with the concert overture *Efterklange af Ossian* [Echoes of Ossian]. His career received a considerable boost from **Felix Mendelssohn** and **Robert Schumann**. The former performed his first symphony in 1843 with the Leipzig Gewandhaus Orchestra, and the latter wrote approvingly about him in the *Neue Zeitschrift für Musik*.

Gade was subsequently engaged as assistant conductor of the Gewandhaus Orchestra and as a teacher at the Leipzig Conservatory.

Under German influence, he began writing in a more international (and consequently less Nordic) style. Upon Mendelssohn's sudden death in 1847, Gade succeeded him as primary conductor of the Gewandhaus Orchestra, but he returned to Copenhagen in 1848 at the outbreak of the Prussian-Danish war. In 1850 he became director of the Copenhagen Musical Society, which he revitalized by establishing a permanent orchestra and chorus. With these forces he introduced masterpieces to Danish audiences, among them, **Johann Sebastian Bach's** St. Matthew **Passion** and **Ludwig van Beethoven's** Ninth Symphony.

As a composer, Gade's output consists primarily of symphonies, chamber music, keyboard works, and choral compositions. Among nearly 30 choral works are more than a dozen **cantatas** for soloists, choir, and orchestra, some of which are based on Danish folk legends, for example, *Elverskud* (1854) and *Balders drøm* [Baldur's Dream]. Two of them, *Zion* (1874) and *Psyke* (1882), were composed for the Birmingham Festival. He also wrote 5 sets of **partsongs** (27 pieces) for male chorus and 1 set (five pieces) for mixed chorus.

**GAFFURIUS, FRANCHINUS (14 JANUARY 1451–25 JUNE 1522).** Italian theorist, composer, and *maestro di cappella*. His numerous published theoretical treatises were internationally influential for more than a century. Born in Lodi, he studied at the local Benedictine monastery before being ordained as a priest. A scholarly interest in music theory and practice emerged already during his student years. Reading widely, he began to synthesize the material he encountered with ideas of his own. Because of its breadth, the most significant of his works is *Practica musicae* (1496); Gaffurius later summarized it in an Italian version entitled *Angelicum ac divinum opus musice* (1508). The events of his life took him to Mantua, Verona, Genoa, Naples, and Milan, where he became *maestro di cappella* at the cathedral in 1484, and university professor a little more than a decade later. He evidently composed little before assuming the position at the Milan cathedral. His choral works (extant in four **choirbooks**) include about 18 **masses**, 11 **Magnificats**, about 50 **motets**, and some **hymns**. Only a handful of secular works survive.

**GAGLIANO, MARCO DA (1 MAY 1582–25 FEBRUARY 1643).** Italian composer. Born in Florence, he received his education at a leading city confraternity and then served for over three decades

as *maestro di cappella* at the city's cathedral (San Maria del Fiore) and the Medici court (from 1608 and 1609, respectively). In 1607 he founded one of the city's academies, whose members included leading musical and literary figures. He was one of the earliest opera composers, particularly renowned for *Dafne*, whose 1608 premiere in Mantua was highly successful.

Gagliano published six volumes of **madrigals** during his lifetime. His madrigals typically employ limited **polyphonic** imitation; their frequent **homophonic** textures and **syllabic** declamation demonstrate his stated concern for intelligibility of the text. He also wrote a great deal of sacred music, much of which still remains in manuscript. Six volumes of (primarily) **motets** and **masses** appeared during his lifetime; many of these are for four voices or six voices. One volume, *Sacrarum cantionum . . . liber secundus* (for one to six voices, 1622/23), employs **continuo** and florid vocal writing, suggesting that the works were intended for private use at the Medici court. Though renowned during his lifetime, Gagliano has since been eclipsed by **Claudio Monteverdi** and other contemporaries.

**GALA CHORUSES (GAY AND LESBIAN ASSOCIATION OF CHORUSES)**. A not-for-profit organization formed in 1982 to support gay, lesbian, bisexual, and transgender choruses, and the gay, lesbian, bisexual, and transgender (GLBT) choral movement's mission of promoting harmony among people of diverse backgrounds and lifestyles.

**GALILEI, VINCENZO (BORN ?LATE 1520s; BURIED 2 JULY 1591)**. Italian theorist, composer, lute player, singer, and teacher; father of the famous astronomer. He was a leader in the **Florentine movement** to replicate the union of music and poetry in ancient Greek theater for maximum rhetorical impact. Having studied with **Giuseffo Zarlino** in Venice, he later took issue with some of his teacher's theories. His most influential work was *Dialogo*, in which he criticized **counterpoint** for its inability to achieve a focused rhetorical effect because of its multiple melodic lines. He was instrumental in devising **monody**—a style that attempted to recreate the classical Greek presentational style from written descriptions of it. His own compositions included two books of **madrigals** for four and five voices.

**GALLUS, JACOBUS**. See HANDL, JACOBUS.

**GALUPPI, BALDASSARE (18 OCTOBER 1706–3 JANUARY 1785).** Italian composer, famous especially for his operas. Born in Venice, he studied with **Antonio Lotti**, and worked in opera houses as a harpsichord player and music arranger. In 1740 he was appointed to a position at the **Ospedale dei Mendicanti**, where he taught, conducted, and composed sacred music. In 1748 he received an appointment at San Marco (St. Mark's Basilica). While he wrote much sacred music for the Ospedale and the cathedral, his focus remained on opera—especially on comic opera, which was then becoming popular. His operas quickly became popular in Italy and beyond; by the mid-1750s he was one of the most famous composers in Europe. Increasingly busy, he resigned his position at the Ospedale in 1751. In 1762 he was appointed chief director of music at St. Mark's and director of music at the Ospedale degli Incurabili. In 1764 he was recruited by the Russian court of Catherine the Great. He began working there the following year, producing not only operas but also some liturgical music, which was influential on native composers such as the young **Dmytro Bortniansky**. In late 1768 Galuppi returned to Venice to resume his former duties. Thereafter he focused primarily on the sacred music, which, although including perhaps hundreds of works (**masses, motets, oratorios, Magnificats**, and other liturgical pieces), has not yet been studied systematically. Nevertheless, it is clear that he worked in a wide range of styles: **counterpoint** in the *stile antico*, **fugue, polychoral** writing, and the *galant* idiom of contemporary opera.

**GARDINER, [SIR] JOHN ELIOT (20 APRIL 1943– ).** English conductor. Early in his career he developed an interest in historically informed performance. In 1964, while still a student at **King's College**, Cambridge, he founded the **Monteverdi Choir**. He later studied with Thurston Dart in London and Nadia Boulanger in Paris. In 1967 he marked the 400th anniversary of **Claudio Monteverdi's** birth with a performance of Monteverdi's **Vespers** in his own new edition. In 1968 he formed the Monteverdi Orchestra to complement the choir. The group was succeeded in 1978 by the English Baroque Soloists, an ensemble of period instruments. Gardiner's other conducting appointments have included the CBC Vancouver Orchestra (1980–83), Opéra de Lyons (1983–88), the Göttingen **Handel Festival** (1981–90), and the NDR [Nord Deutscher Rundfunk] Symphony

Orchestra (1991–94). For the 25th anniversary of the Monteverdi Choir in 1989, he undertook a world tour, performing Monteverdi's Vespers.

In 1990 Gardiner founded the Orchestre Révolutionnaire et Romantique to perform 19th-century repertoire on period instruments. In 1993 he gave the modern premiere of **Hector Berlioz's** *Messe solennelle*, a work lost for more than 150 years. For the 250th anniversary of **Johann Sebastian Bach's** death in 2000, he undertook a "Bach **Cantata** Pilgrimage," performing all of Bach's sacred cantatas in more than 60 churches throughout Europe and the United States. As a conductor of operas, Gardiner has frequently performed rarely heard works or new editions of more familiar ones. His more than 250 recordings span a wide breadth of literature.

**GARDNER, JOHN (LINTON) (2 MARCH 1917–)**. English composer and teacher. Having completed his education at Exeter College of Oxford University, he served as a bandmaster and navigator in the armed forces during World War II, and then worked as a répétiteur at Covent Garden before teaching at Morley College (1952–76), St. Paul's Girls' School (1962–1975), and the Royal Academy of Music (1956–86).

Gardner's musical style is eclectic, with frequent inclusion of popular elements. Among the works for chorus and orchestra are *Cantiones sacrae*, op. 12 (commissioned for the **Three Choirs Festival**, 1951–52); *The Ballad of the White Horse*, op. 40 (1959); *Herrick Cantata*, op. 49 (1961); *The Noble Heart*, op. 59 (1964); *Cantata for Christmas*, op. 82 (1966); **Mass** (in D), op. 159 (1982); *Cantata for St. Cecilia*, op. 195 (1991); and *A Burns Sequence*, op. 213 (1993). Unaccompanied works or choral compositions with few instruments include *A Latter Day Athenian Speaks*, op. 51, significant for its **contrapuntal** style (1961); *The Shout*, op. 67 (1964); **Mass** (in C), op. 70 (1965); *Cantata for Easter*, op. 105, with org. and perc. (1970); *Seven Songs to Poems by Stevie Smith*, op. 126, with wind qnt. (1976); *Open Air Suite*, op. 132, with brass band (1976); and *Stabat mater*, op. 210, with org. and timp. (1993). Most widely performed is *Tomorrow Shall Be My Dancing Day*, op. 75/2, with pf. (1965).

**GASCONGNE, MATHIEU (FLOURISHED EARLY 16TH CENTURY)**. French composer. Little is known about his life except that he was employed at the royal chapel of Francis I in 1517–18. Extant

vocal works include 8 **masses** for four voices (only the **Benedictus** survives for one), some 15 **motets** (not counting three **contrafacta**), and some 16 **chansons** (mostly for three voices).

**GASPARINI, FRANCESCO (19 MARCH 1661–22 MARCH 1727).**

Composer and teacher. His early career was spent in Rome. In 1701 he was appointed *maestro di coro* at the **Ospedale** della Pietà in Venice, where he hired **Antonio Vivaldi** and established the school's reputation as the finest of its kind in Italy. By 1716 he had settled again in Rome. In 1726 he began duties as *maestro di cappella* at San Giovanni in Laterano (Basilica of St. John Lateran). His career was largely focused on operatic composition. In addition to more than 60 operas and about 75 chamber **cantatas**, extant works include some 35 larger cantatas and **oratorios**, 7 **masses**, and about 60 liturgical pieces, over half of which are for two or three voices with **continuo**. He wrote in both the strict **contrapuntal** style and in the newer **concerted** style (of his masses, one is a **canonic** work, four are called *messa concertata*). He was highly regarded as a teacher, and his theoretical manual on playing the figured bass, *L'armonico pratico*, was reprinted several times until 1802. His students included **Domenico Scarlatti** and **Johann Joachim Quantz**.

**GASPARINI, QUIRINO (1721–30 SEPTEMBER 1778).** Italian composer who worked as *maestro di cappella* of Turin Cathedral from 1760 until his death. Among his extant choral works are 11 **masses**, 3 **Requiem** settings, 3 **Magnificats**, and other liturgical music.

**GASSMANN, FLORIAN LEOPOLD (3 MAY 1729–20 JANUARY 1774).** Bohemian composer. Having established his reputation in Italy as an opera composer, he became **Christoph Willibald von Gluck**'s successor at the Viennese imperial court in 1763. On a trip to Italy a few years later, he met **Antonio Salieri**, whom he brought back as his student. He founded the Tonkünstler-Societät, Vienna's first musical society, writing the **oratorio**, *La Betulia liberata*, for one of its first public concerts (29 March 1772). That year he was appointed to the position of court *Kapellmeister*. Other extant choral works include five **masses** (two of which are *missae solemnis*, one a *missa brevis*, and one a **Requiem**); a *Stabat mater*, for four voices and **continuo**; a **Vespers**, for double choir, orchestra, and organ; and approximately 50 other sacred works, among them, **motets**, **psalm** settings, **graduales**, **offertories**, and **hymns**.

**GASTOLDI, GIOVANNI GIACOMO (C. 1554–4 JANUARY 1609).** Italian composer. In 1588 he succeeded **Giaches de Wert** as *maestro di cappella* in Mantua, after having served there in lesser capacities for more than 15 years. He is credited by **Michael Praetorius** and **Thomas Morley** with inventing the vocal **balletto**, which was taken up especially by English composers such as **Thomas Morley**. His fame rested primarily on his two volumes of balletti, one for five voices (1591, reprinted approximately 30 times) and one for three voices (1594). Despite the overwhelming reputation of these works, he actually published more music of other types: surviving compositions include an additional 9 volumes of secular works for three to 10 voices (among them, many **madrigals** and **canzonettas**) and some 15 volumes of sacred works (among them, **masses**, **motets**, **psalm** settings, and **Vespers** music). His style was almost invariably accessible (with textures emphasizing **homophony** and simple **counterpoint**), suiting both popular taste and the spirit of the Counter-Reformation.

**GATTERMEYER, HEINRICH (9 JULY 1923– ).** Austrian composer. He studied music at the Vienna Conservatory, and German language and literature at the University of Vienna. In 1964 he began teaching at the Conservatory, where he was appointed professor of composition in 1977. For nearly 25 years he worked as a choral director. His compositions usually employ freely organized tonality (but also occasional serialism) in an eclectic mix of styles governed by the desire to achieve immediacy of expression. Choral works include the **oratorios** *Weihnachtsoratorium*, for S, A, T, B, SATB, and orch. (1951); *Der Turmbau zu Babel*, for Bar., SATB, and orch. (1960, rev. 1964, 1976, 1983); *Provokationen*, for spkr., Bar., TB, str., and perc. (1971); *De profundis*, for Mez., SATB, and orch. (1975); and *Gesänge Hiobs*, for SATB, fl., cl., and pf. (1980)—the latter three with libretti written by the composer; and the *Missa Bernardi*, for TB and str. (1959); *Missa Sancta Barbara*, for SATB, fl., cl., bn., 2 hn., 2 tpt., 3 trbn., and perc. (1981); and *Ignatius-Messe*, for S, T, B, SATB, hn., 2 tpt., trbn., tuba, and str. (1993). Additional works include *Asinus rex* for solo vv., SATB, fl., cl., 2 tpt., str., and perc. (1955); **Te Deum**, for solo vv., SATB, and orch. (1963); *Lieder unserer Heimat*, for TB (1965); *Morgenlied* for SATB and orch. (1970); *Trakl-Fragmente*, for SATB and pf. (1974); and various works for male chorus.



**GAWTHROP, DANIEL E. (21 OCTOBER 1949– )**. American composer, active also as a broadcaster, clinician, adjudicator, church musician, conductor, teacher, and writer. He studied organ performance and composition at Michigan State University and Brigham Young University. His many choral compositions (dozens of which were commissioned) have been performed widely by choral ensembles that include the **American Boychoir**, the **Gregg Smith Singers**, the **Mormon Tabernacle Choir**, the **Paul Hill Chorale**, the **Turtle Creek Chorale**, and the United States Air Force **Singing Sergeants**.

**GEIST, CHRISTIAN (C. 1650–27 SEPTEMBER 1711)**. German composer and organist, active in Copenhagen, Göteborg, and Stockholm. His extant vocal ensemble works include more than 40 **motets** (three-quarters of which employ Latin texts). Scored for one to five voices with **obbligato** instruments and **continuo**, these works usually follow the Italian **concerto** model. Three of seven German-texted works are **chorale** settings.

**GENIN, VLADIMIR (31 MARCH 1958– )**. Russian composer. His interest in Russian folklore and history, influenced by the nationalism of Georgy Sviridov, has led to both staged and unstaged choral works. Among them are *Plach po Andreyu Bogolyubskomu, Velikomu knyazyu Vladimirskomu* [Lament for Andrey Bogolyubsky, Grand Prince of Vladimir], for voices and chorus, commissioned by the Vladimir Chamber Choir to mark the millennium of Russia's adoption of Christianity (1987); *Ispoved' blazhennogo Avgustina* [The Confession of St. Augustine], for voices, narrator, and chorus (1990); *Posledneye puteshestviye* [The Last Journey], a chamber **cantata** for B, chorus, and orch. (1994); *Song of the Sky Loom* (1989); *And There Shall Be Delay No Longer* (1990); and *Remember Me O Lord* (1990).

**GENZMER, HARALD (9 FEBRUARY 1909–16 DECEMBER 2007)**. German composer. After World War II he taught at conservatories in Freiburg (1946–57) and Munich (1957–74). An interest in accessibility and amateur music-making was no doubt influenced by **Paul Hindemith**, with whom he studied at the Berlin Conservatory. Among his many choral works are **Mass** in E, for S, A, Bar., vv., and orch. (1953); *Südamerikanische Gesänge*, for 4–9 vv. (1957); *Ostermesse*, for S, B,

chorus, and orch. (c. 1960); *Jiménez-Kantate*, for S, chorus, and orch. (1962); *Irische Harfe*, for 4–8 voices (1965); *Deutsche Messe*, for mixed chorus and org. (1973); *Petrarca-Chöre* (1974); *Oswald von Wolkenstein*, for S, B, chorus, and orch. (1976); *Geistliche Kantate*, for S, male chorus, org., and perc. (1979); and *Kantate 1981* (on English Baroque poetry), for S, chorus, and orch. (1981).

### **GERSHWIN, GEORGE (26 SEPTEMBER 1898–11 JULY 1937).**

American composer, pianist, and conductor. Born to Russian immigrants, he grew up in New York. In 1914 he dropped out of school to work for Jerome H. Remick & Co., a music publishing firm on **Tin Pan Alley**, selling songs by performing them for potential customers. By 1917 he was working on Broadway as a rehearsal pianist, and in 1918 he was hired by Harms Publishing Company to compose songs. Many of his vocal works were written in collaboration with his older brother, lyricist Ira Gershwin. Success on Broadway came quickly. Not accepting the separation of popular and classical styles, he brought jazz into the concert hall with *Rhapsody in Blue*, for piano and orchestra. While continuing to compose songs for musical theater, he turned more and more to concert music, which led to increasing fame at home and abroad. His greatest vocal work, the American folk opera, *Porgy and Bess*, opened on Broadway in the fall of 1935, less than two years before his untimely death. The popularity of Gershwin's songs has led to numerous choral arrangements, among them, medleys of pieces from *Porgy and Bess*. Two **madrigals**, *The Jolly Tar and the Milkmaid* (for S, T, mixed chorus, and pf.) and *Sing of Spring* (for mixed chorus), were both written for the film *A Damsel in Distress* (1937).

### **GESUALDO, CARLO, PRINCE OF VENOSA AND COUNT OF CONZA (C. 1561–8 SEPTEMBER 1613).**

Italian nobleman and composer. The scandal that erupted in 1590, when he murdered his first wife and her lover, caused him to go into seclusion at his estate in Gesualdo (near Naples) and dedicate himself to music composition. In 1594 he remarried, this time to Leonora d'Este of Ferrara. The city was a progressive musical center, home of **Luzzasco Luzzaschi**, who was admired for his serious, expressive **madrigals**. There Gesualdo participated in the musical activities of the court until resettling at his estate in early 1596.

His compositions include 6 books of madrigals for five voices (published between the years 1595 and 1611, and comprising some 122 individual works), 2 volumes of *Sacrarum cantionum* for five to seven voices (both published in 1603, each containing 24 **motets**), the *Responsoria* (published in 1611 and containing 26 works), some works published posthumously (including one volume of madrigals for six voices), and others left in manuscript.

Gesualdo's madrigals—especially the later ones—are characterized by irregularity, fragmentation, unrestrained chromaticism, and wide leaps in the voices. He evidently preferred epigrammatic poetry to pastoral or narrative texts (avoiding the **Petrarchan** sonnet and epic poetry). In his choice of poets Gesualdo showed an independence that led him from more popular writers in his first two volumes (especially common was Torquato Tasso) to minor poets or texts written by himself in later ones. Often he reshaped the poems by leaving out sections (or, on the other hand, repeating passages), so that he could compose at will. This approach resulted in a sectional format that is highly variegated in harmonic construction and tempo. He employed little **word-painting**. Books 1 and 2 (1594) show his early style, which is relatively conventional. Books 3 and 4 (1595, 1596) show Ferrarese influence: the madrigals are more fragmented, unconventional, and unpredictable. Books 5 and 6 (1611) contain extremely chromatic works, in which structure and coherence nearly disintegrate. A well-known example from Book 6 is *Moro lasso*.

Gesualdo's sacred works, too, are intensely expressive. The 27 *Tenebrae Responsories* of 1611 are essentially *madrigali spirituali*, in which strange leaps, sharp dissonances, and sudden chromatic shifts highlight the emotion-laden images of the **Passion** account. His musical style was apparently a reflection of his turbulent personal life. Isolated and afflicted by depression at the end, he died heirless.

**GHERARDELLO DA FIRENZE.** *See* ITALIAN TRECENTO.

**GHIZEHEM, HAYNE VAN (BORN C. 1445; DIED 1476–97).**

**Franco-Flemish** composer who worked for Charles the Bold of Burgundy. Some 20 extant **chansons** have been attributed to him, though only half that number with any certainty. They are generally treble-dominated works for three voices in **rondeau** form. Some of them were widely disseminated. Among these are *Allez regrets* and *De tous biens plaine*, which each appear in some 25 sources, and

which were used by several other composers as the basis for their own works.

**GIBBONS, ORLANDO (BAPTIZED 25 DECEMBER 1583; DIED 5 JUNE 1625).** English composer and keyboard player. He received his training as a chorister at **King's College**, Cambridge (under his brother Edward, who was Master of the Choristers), then served in the **Chapel Royal** from 1603 until his death in 1625 (court records indicate he served as a Gentleman of the Chapel from 1605, and as an organist from 1615). In 1623 he received an appointment at **Westminster Abbey**.

As a composer he was known primarily for his church music. The first of his two **services** was widely disseminated and some of his 40 **anthems** have remained in the Anglican repertory to this day. The most famous of these is perhaps the full anthem *Hosanna to the Son of David* (for six voices) and the verse anthem *This Is the Record of John*. His music demonstrates a keen grasp of **contrapuntal** technique, a certain seriousness, and (although he was not interested in overt **word-painting**, chromaticism, or decoration), great sensitivity to the meaning and inflection of the text.

In the dozen extant **madrigals** he avoids light, satirical poetry; the most famous example is *The Silver Swanne*, included in the only volume published by the composer, *The First Set of Madrigals and Mottets, apt for Viols and Voyces*, for five voices (1612). His **consort songs** include the unusual *The Cryes of London*, for five voices and five viols, which incorporates the cries of contemporary London street hawkers.

**GIBBS, CECIL ARMSTRONG (10 AUGUST 1889–12 MAY 1960).** English composer. In 1919 he commissioned Walter de la Mare to write a play, *Crossings*, for the Wick School at Hove, where he was teaching. Adrian Boult, who conducted Gibbs's music for the performance, was so impressed that he raised financial support for Gibbs, allowing him to pursue composing full time. For a year he studied at the Royal College of Music under Boult, **Charles Wood**, and **Ralph Vaughan Williams**. From 1921 to 1939 he taught at the conservatory. He was active as a festival adjudicator, and served as the vice president of the British Federation of Music Festivals from 1937 to 1952. His choral works include numerous ones for chorus and orchestra, some 35 **anthems**, as well as **motets**, carols, and **psalm** settings, and about 100 **partsongs**.

**GILBERT, [SIR] WILLIAM SCHWENCK.** See SULLIVAN, ARTHUR.

**GINASTERA, ALBERTO (11 APRIL 1916–25 JUNE 1983).** Argentinean composer. He studied in Buenos Aires at the Williams Conservatory and the National Conservatory, graduating from the latter in 1938. Having already received considerable recognition with the successful 1936 premiere of his ballet *Panambi*, he soon achieved national stature, and in 1941 he received a faculty appointment at the National Conservatory. Encountering opposition from the new Juan Peron regime after World War II, he decided to visit the United States, where he stayed from December 1945 to March 1947, supported by a previously awarded Guggenheim grant. During this time he studied under **Aaron Copland** at Tanglewood, and visited several leading schools of music. Upon his return to Argentina, he held a number of teaching and administrative posts. He served as dean of musical arts and sciences at the Catholic University of Argentina (1958–63), and as first director of the Latin American Center for Advanced Musical Studies at the Instituto Torcuato di Tella (1963–71), where he encouraged the study of avant-garde techniques. Despite international renown, he encountered repeated opposition at home, and in 1971 he moved to Switzerland, where he settled with his new wife, the Argentinean cellist Aurora Natola.

In his music, Ginastera combined traditional nationalist elements with increasingly subjective, abstract, and avant-garde techniques. His choral works include early neo-Classical works such as *Psalm 150*, op. 5 (submitted in 1938 to the National Conservatory as his graduation piece) and *Lamentaciones de Jeremias Propheta* [The **Lamentations** of Jeremiah], op. 14 (1946). Later works include *Music from Bomarzo*, op. 34a, a suite for chorus and orchestra based on his controversial (and banned) opera of the same name (1970); and *Turbae ad passionem gregorianam*, a **Passion oratorio** for T, Bar., B-Bar., chorus, boys' chorus, and orch. (1974), premiered in 1975 by the **Mendelssohn** Club Chorus of Philadelphia under **Robert Page**.

**GIOVANNELLI, RUGGIERO (C. 1560–7 JANUARY 1625).** Italian composer, active in Rome. In 1594 he succeeded **Giovanni Pierluigi da Palestrina** as *maestro di cappella* of the **Cappella Giulia** at the Basilica of St. Peter. His extant choral works include many **madrigals**: three volumes for five voices were published successively in

1586, 1593, and 1599 (republished as one set in 1606), two volumes for four voices were published in 1585 and 1589, respectively, and additional madrigals appeared elsewhere. He also wrote **villanellas**, **canzonettas** (both secular and spiritual), and **laude**. His madrigals (especially the first two sets for five voices and those for four voices) are lighter than the works of many of his contemporaries, apparently influenced by the canzonet style. Sacred works include five **masses** for four to 12 voices, and dozens of **motets** for two, five, eight, or 12 voices (two volumes published successively in 1593 and 1604). While the five-voice motets generally employ the conservative, **polyphonic** style, other sacred works embrace **polychoral** and **concertante** techniques.

**GIPPS, RUTH (20 FEBRUARY 1921–23 FEBRUARY 1999)**, English pianist, oboist, composer, and conductor. At the Royal College of Music she studied composition under **Ralph Vaughan Williams**, and trained as a pianist and oboist. Encouraged to pursue conducting by the conductor of the City of Birmingham Orchestra, she became **chorus master** of the City of Birmingham Choir and later conductor of an amateur orchestra in that city. In 1948 she graduated from the University of Durham with a doctorate in music. She taught at Trinity College, London (1959–66), the Royal College of Music (1967–77), and Kingston Polytechnic (1977–79). As a composer, she was particularly successful in orchestral and chamber genres. Her choral works include *The Temptation of Christ*, op. 6, for S, T, SATB, and orch. (1939); *Rhapsody without Words*, op. 18, for S, small orch. (1941); *The Cat*, op. 32, for A, Bar., double chorus, and orch. (1947); *The Prophet*, op. 35, for spkr., S, B, chorus, children's chorus, and orch. (1950); *Goblin Market*, op. 40, for S, S, SSA, and str. orch. (1953); and **Magnificat** and **Nunc Dimittis**, op. 55, for SSTAB and org. (1959).

**GLEE**. An unaccompanied **partsong**, usually for male voices in three or more parts (with an alto part sung by falsettists), which flourished in England from about 1750, when **catches** fell out of favor, until the early 1900s. The performance and writing of glees was initially encouraged by male catch clubs who, in rediscovering the beauty of English **madrigals**, began seeking new partsongs of commensurate artistic worth. In general, the glee was modeled after the madrigal, with its emphasis on giving individual expression to each text phrase.

More modern characteristics included detailed dynamic markings, multisectional forms, and subject matter that ranged beyond romantic love. Glee clubs later gave rise to the term *glee club*, signifying the kind of chorus performing them; glee clubs became especially popular at colleges in the United States. Present-day glee clubs with notable reputations include those at Cornell University, **Harvard University**, Ohio State University, the **University of Michigan**, and Yale University.

**GLICK, SRUL IRVING (8 SEPTEMBER 1934–17 APRIL 2002).**

Canadian composer, radio producer, conductor, and teacher. He was born in Toronto to a Russian emigré who served as a **cantor** in several of the city's synagogues. He studied composition at the University of Toronto and took further lessons with **Darius Milhaud** in Aspen, and with Louis Saguer and Max Deutsch in Paris. From 1962 to 1986 he worked for the Canadian Broadcasting Company (CBC) as a music producer. In 1969 he became the choir director at Toronto's Beth Tikvah Synagogue, and in 1978 he became the composer-in-residence there. Consequently, his compositions include nearly 200 liturgical pieces (many of them choral), written in a lyrical and expressive style that synthesizes Jewish and classical musical traditions.

As a composer, he is known for his choral works, which have been performed by leading Canadian choirs. Works include *Northern Sketches*, for SATB, vn., vc., and pf. (1982); *The Hour Has Come*, for SATB and orch. (1985); *Sing unto the Lord a New Song*, a suite of **psalm** settings for SATB and hp./pf./orch. (1986); *Canticle of Peace* (1987); *Songs of Creation*, for SATB, brass qnt., 4 perc., and org. (1989); *Moments in Time*, for Tr. chorus and pf. (1990); *In Memoriam Leonard Bernstein*, for SATB and pf. (1993); *Triumph of the Spirit*, for SATB and orch. (1995); *In Memory of Yitzhak Rabin: We Miss You, Shalom* (1997), not to mention many pieces left in manuscript.

**GLINKA, MIKHAIL (20 MAY/1 JUNE 1804–15 FEBRUARY 1857).**

Russian composer, rooted in 18th-century European classicism, who pointed the way to a nationalist style. He formed an early conception of Russian musical traditions from hearing peasant singing, church choirs, and church bells. Experience with the music of German and Austrian Classical composers was followed by a

three-year stay in Italy (1830–33), where he became thoroughly conversant with Italian opera. Studies in Germanic **counterpoint** led to a new seriousness, and ultimately to a Russian manner, which came to expression in the opera *A Life for the Tsar* (1836). The success of the opera led to an appointment at the Court Chapel Choir, a male establishment, for which he recruited singers in 1838. However, he left the position at the end of 1839. His second (and last) opera, *Ruslan and Lyudmila* (1842) was only moderately successful. The next decade saw several international trips, including two lengthy stays in Paris (where he became a close acquaintance of **Hector Berlioz**), one in Spain, and visits to Warsaw and Berlin.

Despite his significance for the development of a Russian nationalist style and a lifelong interest in writing art songs, Glinka left only about a dozen choral pieces, most of them secular. Examples include *Come di gloria al nome*, for SATB and str. (c. 1828); *Velik nash Bog* [Our God Is Great], a polonaise for SATB and orch.; *Kheruvimskaya* [Cherubic **Hymn**], for six-part chorus (1837); and *Yekteniya pervaya*, [First **Litany**], for SATB (?1856).

**GLUCK, CHRISTOPH WILLIBALD VON (2 JULY 1714–15 NOVEMBER 1787)**. Bohemian composer, active especially at the imperial court in Vienna and in Paris. Highly revered throughout Europe in his day, he is remembered especially for his reform operas. Other than choral movements in his operas, he left virtually no choral music.

**GOMBERT, NICOLAS (C. 1495–C. 1560)**. **Franco-Flemish** composer. Reportedly a student of **Josquin** des Prez, he spent much of his life in the chapel of Emperor Charles V—as a singer (from 1526), Master of the Children (from 1529), and as unofficial court composer. He traveled with the court chapel to Spain, Italy, Austria, and Germany. He was reportedly exiled to the galleys for misconduct around 1540 but returned by 1547 (though little is known of his subsequent career).

His musical style is characterized by pervading imitation involving most of five or six voices (unlike Josquin, who often wrote reduced textures in which pairs of voices alternate), largely **syllabic** declamation, overlapping phrases, and dense textures that stress the lower range. Extant works include 10 **masses** (one is incomplete), more than 160 **motets**, and 8 **Magnificats**. Almost all of the masses are



based on motets or **chansons**. The borrowed material is treated freely but systematically, with sections of material appearing in the same order as in the original. Reduced scoring typically appears in parts of the Credo and Sanctus, while an expanded texture is typical of the final Agnus Dei statement.

Gombert's motets, many of which employ nonliturgical, biblical texts, are classical examples of imitative technique (*see* POINTS OF IMITATION). **Ostinato**, **canon**, **cantus firmus**, and double texts rarely appear. In general the works are characterized by continuously flowing, placid lines (without obvious seams), equal treatment of the voices, occasional indifference to text accents, and pungent dissonances. They are musically expressive yet not dramatic. The Magnificat settings (one on each of the eight **church modes**) alternate **polyphonic** sections for four voices (sometimes expanded at the end), with intoned passages. Like the motets, most of the more than 70 surviving chansons favor imitative textures and seldom stress **word-painting**.

**GÓRECKI, HENRYK (6 DECEMBER 1933– )**. Polish composer, whose individualistic style has continued to evolve, while always emphasizing expressiveness. Early in his career he became known in Poland as a leading composer of the avant garde. During the 1960s he began to move away from serialism, stressing technical and formal clarity. From 1970 until 1986 he focused largely on vocal music, a shift that also involved a greater emphasis on melody, a more consonant (diatonic and **modal**) harmonic language, and the incorporation of elements from Polish folk and sacred music, giving his music an individualistic, nationalist voice. Often his works are characterized by sustained textures and dense **counterpoint**.

Choral works include Epitafium, op. 12, for chorus and insts. (1958); Do matki (Ad matrem), op. 29, for S, chorus, and orch. (1971); Symphony no. 2 "Kopernikowska" [Copernican], op. 31, for S, Bar., chorus, and orch. (1972); Euntes ibant et flebant op. 32, a psalm setting for chorus (1972); Dwie piosenki [Two Little Songs], op. 33 (1972); Amen, op. 35 (1975); Beatus vir op. 38, for Bar., chorus, and orch. (1979); Szeroka woda [Broad Waters] op. 39 (1979); Miserere, op. 44 (1981, rev. 1987); Wieczór ciemny się uniża [Dark Evening Is Falling], op. 45 (1981); Wisło moja, Wisło szara [My Vistula, Gray Vistula], op. 46 (1981); Trzy kołysanki [Three Lulla-

bies], op. 49 (1984); Ach, mój wianku lewandowy [O, My Garland of Lavender], op. 50 (1984); Idzie chmura, pada deszcz [Cloud Comes, Rain Falls], op. 51 (1984); Pieśni Maryjne [Marian Songs], op. 54 (1985); Pod Twoją obronę [Under Your Protection], op. 56 (1985); Na Anioł Pański biją dzwony [The Bells Ring Out for the Angelus Domini], op. 57 (1986); Pieśni kościelne (1986); Totus Tuus, op. 60 (1987); Przybądź Duchu Święty [Come Holy Spirit], op. 61 (1988); Salve, sidus Polonorum, op. 72, for chorus, perc., 2 pf., and org. (2000); and Lobgesang, for chorus and glock. (2000).

**GOSSE, JOHN (27 DECEMBER 1800–10 MAY 1880).** English organist, composer, and teacher. He received his early music education in the **Chapel Royal**. In 1838 he became organist at **St. Paul's Cathedral**, and in 1856 one of the composers to the Chapel Royal. He is remembered for his **glees** and sacred music, the latter category including 45 **anthems**, a half-dozen **services**, a **Magnificat** and **Nunc Dimittis** (1854), and 2 **Te Deum** settings (1857, 1872).

**GOSSEC, FRANÇOIS-JOSEPH (17 JANUARY 1734–16 FEBRUARY 1829).** French composer and conductor who began his career as a court composer before working independently as a conductor of subscription concerts and operas. He then became one of the leading composers of the French Revolution. Having been born in Hainaut (a historical region in the Low Countries, now a province in southwestern Belgium), he sang as a chorister in several church and chapel choirs (including Antwerp Cathedral) before moving to Paris in 1751, where he became a violin and bass player in the private orchestra of Le Riche de la Pouplinière, a rich financier and highly influential patron of the arts. La Pouplinière's music director at the time was **Jean Philippe Rameau**. When Rameau fell out of favor in 1753, the orchestra was led briefly by **Johann Stamitz**, until Gossec assumed the leadership in 1756, retaining it until La Pouplinière's death in 1762.

After 1761 Gossec wrote numerous theatrical works, while continuing to compose instrumental pieces. In 1769 Gossec founded the Concert des Amateurs, an orchestra that soon gained international renown. In 1773 he relinquished the position to assume joint directorship of the **Concert Spirituel**, where he served until 1777, performing some of his own compositions. Other administrative and conducting posts followed, including a position as inspector of teaching and professor of composition at the Paris Conservatoire upon its creation in 1795.

During the Revolutionary period, Gossec wrote grandiose music for public outdoor ceremonies honoring the revolution, often using vast forces. This love of the spectacular, which had already emerged in *Messe des morts* (1759), reached greater expression in works such as the **Te Deum**, which was performed on the first anniversary of the fall of the Bastille by 1,000 singers and a large orchestra. In addition to the choral works already mentioned, his extant compositions include more than 35 revolutionary pieces for choir and instruments (often band), 2 **masses**, a **Requiem**, the **oratorio** *La nativité* (1774), **motets**, and some secular pieces.

**GOUDIMEL, CLAUDE (BORN 1514–20; DIED 28–31 AUGUST 1572).** French composer and music publisher/editor. He is known to have been in Paris by 1549, when he was a student at the university. During the early 1550s he worked for the music publisher Nicolas Du Chemin. He evidently converted to Protestantism sometime before 1557, when he moved to the Huguenot city of Metz. He died 15 years later in Lyon, during the St. Bartholomew's Day massacres. He is remembered for his (mostly four-part) **psalm** settings. Most of these are based on the Genevan psalter in French translation. The traditional melodies are incorporated in various ways, including as **cantus firmus** in the topmost voice, which was unusual for the time. Psalm settings surviving complete include 67 in **motet** style, appearing in eight volumes (1551–66), and a set of all 150 psalms, in essentially note-against-note style (1564, reissued in various guises). He also wrote 3 **masses**, some motets, and 69 **chansons** for three and four voices.

**GOUNOD, CHARLES-FRANÇOIS (17 JUNE 1818–18 OCTOBER 1893).** Prolific French composer, who wrote in many genres. He is now best known for the opera, *Faust*, and a descant melody to the first prelude of **Johann Sebastian Bach's** *Well-Tempered Clavier*, Book I. His compositions are often informed by a religious enthusiasm that prizes simplicity and emotional transparency, and which therefore sometimes gives way to sentimentality.

As a child he showed promise in drawing and music (especially composition). Once enrolled at the Paris Conservatory, he studied with a series of teachers. Winning the Prix de Rome, he traveled to Italy in 1840, where he was unimpressed with the operas of **Gaetano Donizetti** and **Vincenzo Bellini**, but enamored with the **counter-**

point of **Giovanni Pierluigi da Palestrina** and with the religious legacy of Rome in general, which inspired him to write a **mass** with orchestral accompaniment and a ten-part, unaccompanied **Te Deum**. A visit to Austria and Germany brought him under the influence of **Felix Mendelssohn**.

Upon his return to Paris in 1843, Gounod took up a church position, where he hoped to begin a revival of sacred music. He began seminary studies, intending to enter the priesthood, but abandoned his plans by the time of the 1848 Revolution. Widening his social circle allowed him to try his hand at opera, but without success. In 1851 he became director of the Paris **Orphéon**, a network of egalitarian **choral societies** for the middle class, and the director of vocal instruction in Paris's public schools. These positions led him to write unaccompanied choral music and patriotic choruses, and to organize and conduct mass **choir festivals**. During this time he became a significant mentor to **Georges Bizet** and **Camille Saint-Saëns**. A second failed opera was followed by two symphonies and the well-received *Messe solennelle de Sainte Cécile* (1855). The initial 1859 Parisian production of the opera *Faust* was only moderately successful. However, its success in Germany and elsewhere led eventually to approval in Paris as well. Of the five operas that followed, the most successful was *Roméo et Juliette*, whose premiere during the International Exposition of 1867 led to international renown.

Often suffering from despondency, Gounod twice returned to Rome to find renewed inspiration in the city's mixture of Christian and Classical culture. The first of these trips (1862) was followed by the writing of an opera on the subject of early Christian martyrs, and the **oratorio** *La rédemption*. During the Franco-Prussian War (1870–71) Gounod and his family took refuge in England. The victory of the Germans (due in part to their superior technology), reinforced Gounod's conviction that true progress lay not in technological complexity but in pursuing "the simplicity of truth and the truth of simplicity," a philosophy he readily applied to musical composition, rejecting what he regarded as self-aggrandizing artifice.

In London Gounod was commissioned to write a choral work for the opening of Royal Albert Hall (1871). The resulting patriotic **motet**, *Gallica*, a lament on the destruction of Jerusalem, was highly successful, leading to an invitation for him to become the leader of a newly formed choral society at Albert Hall. For three years he was

closely associated with a singer and teacher, Georgina Weldon, who took it upon herself to act as his champion and caretaker, advising him on business matters such as the collection of royalties. During this time he composed many works (including choral works for a choral society Weldon founded under his patronage). When he eventually escaped back to Paris in 1874, he found himself enmeshed in a legal wrangle with the possessive Weldon.

During his later career, his religious works were more successful than his operas; especially in Victorian England, where he was regarded as the successor to **George Frideric Handel** and **Felix Mendelssohn**. There he conducted 270 singers in a successful 1882 premiere of the oratorio *La rédemption*, which soon became popular elsewhere. He was commissioned to write a second oratorio, *Mors et vita*. While he was unable to conduct the 1885 premiere because of legal action by Weldon, he did conduct it the following year at Albert Hall in a performance requested by the Queen. In addition to these two oratorios, so popular with the middle class, Gounod's other choral music includes some 20 **masses** (among which are 3 **Requiems** and the popular *Messe solennelle de Sainte Cécile*, for S, T, B, SATB, orch., and org. [1855]); oratorios and **cantata**-like works; and some 150 motets, **partsongs**, and smaller devotional works.

His style ranges from austere, **a cappella** writing (influenced by **chant** and the sacred music of Renaissance masters) to the extravagantly Romantic (with virtuosic instrumental parts, grandiose effects, and lush, chromatic harmonies). A populist strain is often evident, especially in the works written for choral societies.

**GRADUALE [GRADUAL]**. A relatively elaborate **responsorial chant** in the Roman **Mass**, sung after the Epistle on most Sundays of the church year. The historical core repertory contains 105 graduales. All but one (*Locus iste*) use biblical texts: 94 use **psalm** texts (4 are psalm compilations), and 10 use other biblical texts. Other chants were subsequently added to the core repertory, among them, *Benedicta et venerabilis* for the votive Mass of the Virgin Mary and *Requiem aeternam* for the Mass for the Dead.

**GRAINGER, PERCY (8 JULY 1882–20 FEBRUARY 1961)**. Australian pianist and composer who lived in the United States for most of his career. His highly autonomous philosophy of life (emphasizing an “all-roundedness” that prized sex, athleticism, ethnic purity, lan-

guages, and art) led to an eccentric lifestyle and nontraditional musical values. After studies in Frankfurt (1895–1901), he established a career as pianist and composer in London (1901–14), while returning to Australasia on two occasions. Often he gathered folksongs during his travels. With the beginning of World War I, he moved to the U.S., where he became popular and financially successful. During the 1930s he became increasingly active as an educator.

Believing that music should be freed from standardization, classification, and specialization (all of which he associated with elitism), Grainger pursued an individualistic path that included arranging folk material and the works of others, developing a system of “elastic scoring” (so that his pieces could be performed with almost any combination of available instruments), and increasingly adventurous experiments to “free” music from the traditional strictures of Western art music (the results ranging from “beatless music” to “gliding tones,” and ultimately, to the invention of electronic music machines). He claimed to aim at a “**polyphonic** chord style,” in which free part-writing produced mild dissonances. In addition to arrangements of folksongs, he wrote original choral works, such the *Kipling Jungle Book Cycle*, for chorus and chbr. orch. (1898–1947).

**GRAND MOTET.** *See* MOTET.

**GRANDI, ALESSANDRO (1586–AFTER JUNE 1630).** Italian composer. With the exception of a few years at San Marco (St. Mark’s Basilica) in Venice (1604–8) he spent his early career in Ferrara, where he held several appointments as *maestro di cappella*, the last one being at the city’s cathedral (1615–17). In 1617 he moved back to Venice, where he worked under **Claudio Monteverdi** at the cathedral. In 1627 he became *maestro di cappella* at Santa Maria Maggiore in Bergamo. Having his own choir and access to instrumentalists there, he could compose in the grand style he had learned in Venice. Nevertheless, of his more than 200 **motets** with **continuo** (and often violins), two-thirds are for one or two voices in the new **concertato** and **monodic** styles; others are for four or five voices. His works with instruments were imitated by other composers; especially also by **Heinrich Schütz**, who took the **sacred concerto** style back to Germany after his second visit to Venice. Grandi’s other works include five **masses** for three, four, and eight voices with continuo, **Magnificats**, and dozens of **psalm** settings. Of more than 85

**madrigals** with continuo, most are for one or two voices. Grandi's influence and popularity is evident from the fact that his works continued to be printed in Italy, Germany, and the Low Countries long after his death.

**GRAU, ALBERTO (19 JANUARY 1938–)**. Venezuelan choral conductor and composer, born in Spain. He and his third wife, **Maria Guinand**, have led the development of choral music in Venezuela. He founded the **Schola Cantorum** of Caracas in 1967, then formed the Fundación Schola Cantorum and the Movimiento Coral Cantemos—organizations devoted to training conductors and establishing amateur choirs affiliated with educational and corporate institutions. His own compositions include several pieces for equal voiced choirs and a *Stabat mater* for unaccompanied eight-part chorus.

**GRAUN, CARL HEINRICH (C. 1703–8 AUGUST 1759)**. German composer. After receiving his musical training at the Dresden Kreuzschule, he remained in the city, establishing a considerable reputation as a singer and composer. In 1724 he received an appointment as a tenor at the court in Brunswick-Wolfenbüttel, where his responsibilities included composing. In particular, he was sought after for his skills in the Italian operatic style, which was being cultivated in Dresden. Although promoted to vice *Kapellmeister* in 1731, he moved on in 1735 to the court of the Prussian Crown Prince Frederick in Ruppín. When Frederick became king in 1740, he sent Graun to Italy to engage an opera troupe. Upon his return, he was promoted to court *Kapellmeister* in Berlin, a position that involved primarily composing theatrical works for the court opera.

Graun's public fame as a composer of religious music came relatively late in his career. In 1754 a recently formed music society called the Musikübende Gesellschaft performed his **Passion oratorio** *Ein Lämmlein geht und trägt die Schuld*. It was followed the next year by *Der Tod Jesu*, a Passion oratorio that immediately became popular and was soon performed elsewhere; its performance in Berlin established a performance tradition that continued until the end of the following century. Just as popular was his **Te Deum**, performed on 15 May 1757, to celebrate the Prussian victory at Prague in the Seven Years' War. So popular were these two works that his newfound public fame as a religious composer overshadowed his earlier fame

as a court composer of operas and instrumental works. Other extant works include a dozen **cantatas** and the Passion oratorio *Kommt her und schaut* (c. 1729).

**GRAUPNER, CHRISTOPH (13 JANUARY 1683–10 MAY 1760).**

German composer. He received his formal music training as a boarding student at the Thomasschule in Leipzig under **Johann Schelle** and **Johann Kuhnau** (1694–1704). In Leipzig he also became a friend of **Georg Philipp Telemann**, director of the **collegium musicum**. In 1706 he moved to Hamburg, where he established himself as a successful opera composer. In 1709 he accepted the position of vice *Kapellmeister* at the court in Hesse-Darmstadt, advancing to *Kapellmeister* in 1712, upon his predecessor's death. In Darmstadt Graupner composed operas, many **cantatas**, and much instrumental music.

In 1723 he was offered the position of **Kantor** at the Thomaskirche in Leipzig, when Telemann, the favored candidate, withdrew—**Johann Sebastian Bach** was the council's third choice). However, the Landgrave refused to release him, and provided inducements to stay, so Graupner declined the position. Remaining in Darmstadt, he continued to compose prolifically, attracting gifted students, among them, **Johann Friedrich Fasch**. His surviving works for vocal ensemble include over 1,400 cantatas, 24 secular cantatas, and a few **motets** with instruments.

**GRECHANINOV, ALEXANDR TIKHONOVICH (13/25 OCTOBER 1864–4 JANUARY 1956).**

Russian composer. He began musical studies in 1881 at the Moscow Conservatory against his father's wishes. In 1890 a disagreement with one of his teachers caused him to leave Moscow for the St. Petersburg Conservatory, where he studied under **Nikolai Rimsky-Korsakov** until 1893. In 1896 he returned to Moscow, achieving considerable success there as a composer, writing in many of the genres of his day. The aftermath of the Bolshevik Revolution led him to settle in Paris (1925). After some visits to the United States, he moved to New York in 1940, becoming an American citizen in 1946. Of considerable significance is his Russian liturgical music, which includes four Liturgies of St. John Chrysostom, **masses**, and **motets**, among other works. Some of his later sacred compositions incorporate orchestral accompaniment,



making them ineligible for performance in the Orthodox liturgy. His ecumenical tendencies are evident also in such works as *Et in terra pax*, op. 166, a Roman Catholic mass for chorus and org. (1942) and *Missa oecumenica*, op. 142, a Latin mass for 4 solo vv. chorus, orch., and org. on liturgical melodies of Orthodox, Gregorian, and Hebrew origin (1933–36).

**GREENE, MAURICE (12 AUGUST 1696–1 DECEMBER 1755).**

English composer and organist remembered primarily for his church music. Having served as a choirboy under **Jeremiah Clarke** at **St. Paul's Cathedral**, he became organist there in 1718. In 1727 he followed **William Croft** as organist and composer at the **Chapel Royal**. In 1731 Greene's professional reputation became tarnished through his involvement in the celebrated Giovanni Bononcini scandal, in which that composer tried to pass off a **madrigal** by **Antonio Lotti** as his own, with Greene's help.

During the last five years of his life, Greene devoted himself to accumulating a great number of English sacred works, ancient and modern, apparently intending to present copies of the projected anthology to every cathedral in the country. He never finished the project, but instead willed the material to **William Boyce**, who made use of it in his collection, *Cathedral Music*.

Throughout his career, Greene occupied second place to **George Frideric Handel**, the royal family remaining steadfast in their preference for the latter. Nevertheless, Greene's posthumous reputation has been unfairly influenced by **Charles Burney's** criticisms of his music. Among his choral works are over 100 **anthems** (24 of them orchestrally accompanied), **service** music (mostly settings of the **Te Deum**), 3 **oratorios**, and **catches**.

**GREGG SMITH SINGERS.** A choral ensemble formed in 1955 by **Gregg Smith**, then a graduate teaching assistant in music at the University of California at Los Angeles (UCLA). Since the early 1970s, the choir has been based in New York City. It has toured widely in the United States and Europe, and has recorded extensively, winning three Grammy and two Montreux awards. Specializing in works of the 20th century, it had a close association with **Igor Stravinsky** until his death in 1971. The choir's commitment to the performance of contemporary American music is reflected in many of its recordings, which feature

(in addition to the music of Stravinsky), works by **Stephen Foster**, Victor Herbert, **Charles Ives**, **Aaron Copland**, **William Schuman**, **Elliott Carter**, **Ned Rorem**, and **Gregg Smith**, among many others.

**GREGORIAN CHANT (PLAINSONG, PLAINCHANT).** The term is generally applied to the corpus of **monophonic**, unaccompanied chant used in the Roman Catholic Church as standardized during the Medieval era and preserved in manuscripts dating back to about 900 AD. It remains the official liturgical music of the Catholic Church. It is nonmetrical, **modal**, and unhurried, and has historically been sung by male clerics. Its traditional association with Pope Gregory I (590–604) arose from a reference to “Gregory” in books of chant texts copied by Frankish scribes from Roman sources that are no longer extant. While the Frankish **cantors** interpreted this reference to mean Gregory the Great, the original Roman authors may have had Pope Gregory II (715–31) in mind.

**GRETCHANINOFF, ALEXANDER.** *See* GRECHANINOV, ALEXANDR TIKHONOVICH.

**GRÉTRY, ANDRÉ-ERNEST-MODESTE (8 FEBRUARY 1741–24 SEPTEMBER 1813).** French composer famous for his opéras comiques in the years prior to the French Revolution. His works exemplify sensitivity to the inflection of the French language and great flexibility and imagination in working out the musical implications of the librettos on every level (especially as they relate to form and melody). His nonoperatic choral works include primarily a half-dozen **motets** composed early in his career while he was a student in Rome.

**GRIEG, EDVARD HAGERUP (15 JUNE 1843–4 SEPTEMBER 1907).** Norwegian composer, pianist, and conductor. In 1858 he enrolled at the Leipzig Conservatory, where he befriended **Frederick Delius**. After completing his studies, he returned to his homeland in 1862. While his upbringing had been largely Danish in orientation, he was introduced to Norwegian peasant music in 1865 when he befriended Rikard Nordraak, a passionately patriotic composer. Soon he was caught up in the idea of establishing a distinctly Norwegian musical style. He became active as a conductor and in 1867 co-founded the Norwegian Academy of Music with Otto Winter-Hjelm. His own compositions were warmly received by **Franz Liszt**, whom

he met several times. In 1874 Henrik Ibsen invited him to compose incidental music for his play, *Peer Gynt*. The resulting music, for solo vv., chorus, and orch., was substantial, and brought significant recognition to the composer.

By the mid-1880s he was established well enough that he could devote himself fully to composing and performing. Despite delicate health, he undertook lengthy concert tours, conducting and playing his own music. His fame continued to grow in the last years of his life, and he received numerous honors and distinctions. He met other leading composers, including **Piotr Ilyitch Tchaikovsky** and **Johannes Brahms**, and developed a friendship with **Percy Grainger**.

Grieg was especially interested in writing for the solo voice, and his 170 songs attest that he was essentially a lyricist. He wrote some half-dozen works for choir and orchestra. Among them are *Christie-Kantate*, for TTBB and military band (1868); *Foran sydens kloster* [Before a Southern Convent], op. 20, for S, A, female chorus, and orch. (1871); *Landkjending* [Land-Sighting], op. 31, for Bar., TTBB, orch., and org. ad lib. (1872, rev. 1873, 1881); and *Den bergtekne* [The Mountain Thrall], op. 32, for Bar., 2 hn., and str. (1878). He also wrote some two dozen smaller-scale works to Norwegian texts, most of them for unaccompanied male voices. Examples include *Album for mandssang, fritt efter norske folkeviser* [Album for Male Voices, Freely Arranged from Norwegian Folksongs], op. 30 (1878); *Holberg-kantate*, for male vv. with Bar. (1896); and *Fire salmer* [Four **Psalms**; Vier Psalmer], op. 74, for Bar. and mixed vv. (1906).

**GROUND BASS [GROUND, BASSO OSTINATO].** A bass figure that is continuously repeated throughout a piece, providing unity to the structure. The use of ground bass was common in the Baroque era.

**GUBAYDULINA, SOFIYA ASGATOVNA (24 OCTOBER 1931– ).** Russian composer living in Germany. She was born in the Tatar Republic of the Soviet Union to a Tatar father (her grandfather was a mullah) and a Russian mother, and subsequently received her training at the Kazan and Moscow conservatories, graduating from the latter in 1959. Composing in an avant-garde style and often drawing on religious and mystical themes, she was

criticized by her professors, although **Dmitri Shostakovich** encouraged her to continue on her chosen path. After graduation she found little acceptance from official government-controlled institutions. In 1975 she cofounded Astrea, an improvisation group that experimented with traditional instruments of Central Asia. Eventually, she was allowed to travel to the West, and when the Soviet totalitarian regime collapsed at the end of the decade, she began to travel abroad regularly. As her music became known through performances and recordings, her stature grew enormously. In 1992 she moved to Germany.

Gubaydulina's style (which is often uncompromisingly difficult) synthesizes Eastern and Western traditions, a characteristic evidently derived from her family's dual cultural origins. Despite the frequent use of Eastern folk instruments, texts are often in Latin, Italian, or German. The concept of inner personal struggle toward spiritual integration and creative wholeness in the face of adversarial forces is central to her work. Her choral compositions include *Noch' v Memfise* [Night in Memphis], a **cantata** for Mez., male chorus, and orch. (1968); *Laudatio pacis*, an **oratorio** for S, A, T, B, spkr., 2 choruses, and orch. (1975); *Posvyashcheniye Marine Tsvetayevoy* [Hommage à Marina Tsvetayeva] (1984); *Likuyte pred Gospoda* (Jauchzt vor Gott) [Rejoice before God], for chorus and org. (1989); *Alleluja*, for boys' v., chorus, org., and orch. (1990); *Aus dem Stundebuch*, for spkr., male chorus, vc., and orch. (1991); *Lauda*, for A, T, Bar., spkr., chorus, and orch. (1991); *Teper' vsegda snega* [Now Always Snow], for chbr. chorus and chbr. ens. (1993); *Sonnengesang*, for chbr. chorus, vc., 2 perc., and cel. (1997); *Johannes-Passion* (originally in Russian), for S, T, Bar., B, 2 choruses, and orch. (2000); and *Johannes-Ostern*, for S, T, Bar., B, two mixed choirs, org., and orch. (2001).

**GUERRERO, FRANCISCO** (?4 OCTOBER 1528–8 NOVEMBER 1599). Next to **Tomás Luis de Victoria**, the leading Spanish composer of Latin church music in the late Renaissance. At the age of 13 he was hired as a chorister at Seville Cathedral. Four years later, on the recommendation of **Cristóbal de Morales**, with whom he had studied, he became the music director at Jaén Cathedral. In August of 1549 he returned to Seville, where he received an appointment

as a singer at the cathedral. In 1551 he was made associate to the music director, Pedro Fernández (who was then about 70 years old), and in 1554 he was guaranteed the right to succeed him. Traveling and working throughout Spain and Portugal (sometimes in the company of the royal court), he became widely regarded as a significant composer, and he was able to publish his works in various European centers, including Seville, Venice, and Paris.

In March 1574 Guerrero finally succeeded Fernández as music director at the cathedral. Despite the responsibilities of the position he traveled even more widely: a trip to Rome, which lasted more than a year (1581–82) and which resulted in two volumes of music being published there (in 1582 and 1584, respectively), was followed in 1588 by a trip to the Holy Land via Venice. By August of 1589 he was back in Seville, considerably poorer due to expenses incurred in publishing his works and because he had twice fallen prey to maritime pirates while en route. Although he was incarcerated briefly in 1591 for unpaid debts, the cathedral chapter came to his rescue by agreeing to pay his creditors.

His extant choral works include some 19 **masses** and about 150 **motets** and other liturgical pieces (including numerous **Magnificat** settings), some of which he reissued in subsequent publications. He also wrote secular pieces; some of these were later refitted with sacred texts. Due to their singable lines and functional harmonies (which foreshadowed later usage), his compositions remained popular for centuries in Spanish territories—especially in Latin America after 1700.

**GUINAND, MARIA (3 JUNE 1953– )**. Venezuelan choral conductor, educator, and administrator. After graduating with bachelor's and master's degrees in music from the University of Bristol (1976, 1983), she became an energetic choral leader in Venezuela. A wide array of responsibilities have included serving as artistic director of the Fundación **Schola Cantorum** de Venezuela, conducting the Cantoría Alberto Grau and the Schola Cantorum de Venezuela, and teaching choral conducting at the Universitario Simón Bolívar. Her choirs have toured extensively, garnering national and international honors. She has been highly visible internationally as a guest conductor, lecturer (emphasizing Venezuelan and Latin American choral music), and choral arts administrator. *See also* GRAU, ALBERTO.

## – H –

**HAILSTORK, ADOLPHUS (17 APRIL 1941– )**. American composer and educator. He studied at Howard University, the Manhattan School, and Michigan State University in East Lansing (where he earned the Ph.D. degree in 1971). He also took lessons with Nada Boulanger. His teaching appointments have included Youngstown (Ohio) State University (1971–76), Norfolk (Virginia) State University (1977–2000), and Old Dominion University in Norfolk, Virginia (from 2000). He writes in a variety of styles, sometimes including musical elements from his native African American heritage. His choral works include *In Memoriam Langston Hughes* (1967); *Set Me as a Seal upon Thy Heart* (1979); *A Carol for all Children* (1983); *Five Short Choral Works* (1984); *Songs of Isaiah* (1987); *The Song of Deborah* (1993); *Let the Heavens Be Glad* (1996), among others. All of the pieces listed are for unaccompanied SATB chorus.

**HAIRSTON, JESTER (9 JULY 1901–18 JANUARY 2000)**. African American actor, composer, arranger, and choral conductor. He began studies at the Massachusetts Agricultural College (now the University of Massachusetts) but dropped out for lack of funds. He later enrolled as a music student at Tufts University, graduating in 1929. Upon moving to New York, he met **Hall Johnson**, who taught him to value the heritage of the African American **spiritual**. As Johnson's assistant, he helped prepare the choir to perform in the Broadway musical *Green Pastures* (1930). In 1935, when moviemakers decided to turn the musical into a film (1936), Hairston traveled with the choir to Hollywood. In Los Angeles he met Dmitri Tiomkin, a Ukrainian-born film score composer and conductor, who invited him to conduct the choir in Frank Capra's *Lost Horizon* (1937). A 20-year collaboration with Tiomkin followed.

Throughout his life, Hairston dedicated himself to preserving the music of black American slaves and memorializing the slave experience out of which it grew. He continued to conduct choirs into his nineties, traveling internationally for the U.S. State Department. His choral works include more than 300 **spirituals**, the most famous of which is perhaps *Amen*, written for the movie, *Lilies of the Field* (1963).

**HALFFTER, CRISTÓBAL (24 MARCH 1930–)**. Spanish composer and conductor. After spending some of his childhood in Germany because of the Spanish Civil War, he attended the Madrid Conservatory, graduating in 1951. He worked in Spanish radio, then taught at the Conservatory from 1960 to 1966, at which time he resigned to pursue composing and conducting more fully. His many compositions trace a stylistic development that moves from the inherited traditions of **Manuel de Falla** to modernistic techniques from abroad with which he gradually familiarized himself. While he continued to explore new styles throughout his career (including aleatoric and electroacoustic techniques) he also showed an interest in referencing music of the Renaissance and Baroque.

Halffter's choral works include *Antífona pascual a la virgen "Regina coeli,"* for 4 solo vv., chorus, and orch. (1952); *Two Motets: Ave Maria, Panis angelicus* (1954); *Misa ducal*, for chorus and orch. (c. 1955); *Pater nostra* (1960); *In expectatione resurrectionis Domini*, for Bar., mixed choir or male choir, and orch. (1965); *Misa para la juventud* (1965); *In memoriam Anaick*, for narrator, chorus, and insts. (1967); *Symposion*, for Bar., chorus, and orch. (1968); *Yes, Speak Out, Yes*, for 6 spkr., S, Bar., 2 mixed choirs, and 2 orchs., requiring 2 conductors (1968); *Gaudium et spes-beunza*, for 2 choirs and tape (1973); *Hommage a Salvador Dali*, for chorus and pf. (1974); *Oración a Platero*, for spkr., children's chorus, chorus, 5 perc., recorder, and tape (1974); *Officium defunctorum*, for Tr., chorus, and orch. (1978); *Jarchas de dolor de ausencia*, for 12-voice unacc. choir with finger crotales or cymbals (1979); *Beati*, for women's double chorus (1984); *Dona nobis pacem*, for chorus and insts. (1984); *Beati* (1990); *Preludio para Madrid '92*, for chorus and orch. (1991); *Veni, Creator Spiritus*, for mixed choir, ensemble choir, and insts. (1992); and *La del alba sería*, for solo vv., chorus, and orch. (1997), among others.

**HALL, FREDERICK DOUGLASS (14 DECEMBER 1898–28 DECEMBER 1982)**. American composer, arranger, and conductor. Not to be confused with his namesake, Frederick Douglass (the ex-slave who became an eloquent abolitionist during the Civil War), Hall became known internationally as a choral conductor and leader of choral workshops. His study of African American and West African music led to many arrangements of **spirituals** and African folksongs. He also wrote original works, among them, the **oratorio** *Deliverance*.

**HALL JOHNSON CHOIR.** *See* JOHNSON, HALL.

**HAMBRAEUS, BENGT (29 JANUARY 1928–22 SEPTEMBER 2000).** Swedish composer who spent the last part of his career in Canada. From 1944 to 1948 he studied organ with Alf Linder. In 1950 he graduated from the University of Uppsala with a degree in musicology, art history, and religious studies, and in 1956 he completed his doctorate. From 1957 until 1972 he worked as a producer for Swedish Radio. In 1972 he was appointed professor of composition at McGill University in Montreal. While he composed extensively in many genres, he focused especially on the organ. In the 1950s he began exploring modernist trends, including serialism and electroacoustic techniques. Despite adventuresome aspects, his music retains a sense of tradition.

Hambraeus's choral works include *Triptychon* (1950); *Crystal Sequence*, for S, chorus, 2 tpt., perc., and 12 vn. (1954); *Responsories*, for T, chorus, 2 org., and church bells (1964); *Praeludium-Kyrie-Sanctus*, for T, 2 org., 2 choruses, and church bells (1966); *Motetum archangeli Michaelis*, for chorus and org. (1967); *Constellations V*, for 2 S, chorus, and org. (1983); *Symphonia sacra in tempore Passionis*, for chorus, 3 fl., 3 tpt., 3 trbn., tuba, and 3 perc. (1986); *Apocalypsis cum figuris secundum Dürer 1498 ex narrationem Apocalypsis Joannis*, for B, chorus, and org. (1987); *Five Psalms* (1987); *Echoes of Loneliness*, for chorus, va., and perc. (1988); *St. Michael's Liturgy—In Memoriam Henry Weman (1897–1992)*, for 2 org., 3 trbn., elec. bass gui., 1 perc., chorus, liturgist, and congregation (1992); and *Songs of the Mountain, the Moon, and Television*, for chorus and orch. (1993).

**HAMMERSCHMIDT, ANDREAS (1611/12–2 OCTOBER 1675).**

German composer. Born in Bohemia, he moved with his parents to Germany during the Thirty Years' War when Bohemia became Catholic again. By 1629 the family had settled in Freiburg, where Andreas evidently received his education. In 1633–34 he served as organist at the court of Count Rodolf von Büнау in Weestenstein, Saxony. By 1635 he was back in Freiburg as organist at the Petrikirche. In November of 1639 he moved on to become the organist at the Johanniskirche in Zittau, where he evidently stayed for the rest of his life.



Hammerschmidt worked closely with the local **Kantor**, and despite the deprivations of the war, he was able to compose a great deal of music, which brought him considerable renown. The church contained three organs and so was ideal for the **concerted** style of music for which Hammerschmidt became known. He published 14 volumes of vocal works containing more than 400 individual pieces. Most of them are sacred works with German texts. Many of them employ the **concerto** principle, whether written for only one or two voices and **continuo** or for larger forces. Some of them anticipate the German church **cantata** with their heterogeneous texts and sectional forms. Also included are 16 Latin *missae breves* for five to 12 and more voices (all except one consisting of paired Kyrie and Gloria only). His secular vocal publications consist of three volumes entitled *Weltliche Oden*; they contain 68 solo songs, duets, and trios with violin **obbligato**.

**HANDEL, GEORGE FRIDERIC (23 FEBRUARY 1685–14 APRIL 1759)**. German-born composer who spent much of his career in England, counted as one of the greatest composers of the high Baroque. He wrote works of every type, but a few of his instrumental works and **oratorios** have tended to overshadow all the others. Born in Halle, he studied organ, harpsichord, and composition under **Friedrich Zachow**. Leaving Halle in the summer of 1703, he established himself as a budding opera composer in Hamburg when **Reinhard Keiser** left the city for a while. His most successful work of the time was the German opera, *Almira*. From 1706 to 1710 he lived in Italy (in particular, Rome, Florence, and Naples), where he met important composers, including Arcangelo Corelli. In Rome he wrote the oratorios *Il trionfo del Tempo e del Disinganno* and *La resurrezione*, as well as sacred and secular **cantatas**. In Florence, Naples, and Venice, he established himself as an important new theatrical composer with *Rodrigo*, *Galatea* (a dramatic cantata), and *Agrippina*. In 1710 he moved back to Germany, where he accepted a position as **Kapellmeister** to the Elector of Hanover. Generous terms of employment allowed him to travel to Düsseldorf and London that same year.

In London, opera in the Italian style was just being established, and Handel was able to make his mark with *Rinaldo*, the first Italian opera to be composed originally for that city. It was a great success. In June 1711 he returned to Hanover. He stayed only until the end of

1712, when he returned to England with the understanding that his stay would be temporary. Nevertheless, Handel settled in London, producing more operas as well as choral works, including the **Te Deum** and *Jubilate* (1713), written in celebration of the peace of Utrecht. In June of 1713 he was dismissed from his Hanover post. By the end of the year he had entered the service of Queen Anne, whose health was failing. Nevertheless, the Elector (who was heir to the English throne) continued to hold him in high esteem, and when the Elector assumed the English throne as King George I on 1 August 1714, Handel was kept on; he even received retroactive pay from the Hanover position. In 1717 he became chapel master to James Brydges, later Duke of Chandos, for whom he wrote the so-called Chandos **anthems** (two of which are based on earlier anthems, and another one constituting a revision of the *Utrecht Jubilate*), and a **Te Deum**. About this time he also wrote a setting of **Barthold Heinrich Brockes's Passion** libretto. He recycled some of the music in his first English oratorio, *Esther* (1718), and in 1719 evidently sent the score to **Johann Mattheson** in Hamburg for a performance.

That same year Handel was commissioned to contract singers for the Royal Academy of Music, a joint stock company newly established with help from the king for the purpose of producing Italian operas. The first season began in 1720, and thereafter Handel supported himself primarily by composing operas (later, oratorios) for the public. As composer for the Academy, he shared duties with others, principally Giovanni Bononcini. Handel gained prominence over Bononcini after the Jacobite conspiracies were uncovered (putting all Catholics under suspicion), but ultimately rivalry among the two principal singers (the diva Francesca Cuzzoni, who first appeared in January of 1723, and Faustina Bordoni, who arrived in 1726), opposition from some of the directors and subscribers who were tiring of continued demands for more support, and a turn in the public taste (marked by the successful London production of John Gay's *Beggar's Opera*, which satirized Italian opera and the Academy's troubles) led to financial failure in 1728.

However, Handel was slow to give up Italian opera. In 1729, under the king's patronage, he began a second academy. Despite numerous obstacles—the establishment of a rival company (supported by the Prince of Wales and other gentry) and unrelenting financial pressures—Handel continued to produce Italian operas. Eventually,

he wrote over 40 of them. However, the escalating rivalries and financial challenges ultimately caused him to switch to English oratorio—a genre he is credited with inventing, and an outgrowth of his ongoing activity as a composer of choral music. In 1732 two earlier works, the **masque**, *Acis and Galatea*, and his first English oratorio, *Esther*, were revived in London performances. Nevertheless, Handel did not turn decisively to oratorio until 1739, after having suffered a stroke in 1737 and having gone to Germany for convalescence. Once committed to the genre, he penned many English oratorios and music dramas (secular theatrical works for concert performance) in rapid succession: *Saul* (1739), *Israel in Egypt* (1739), *Messiah* (1742), *Samson* (1743), *Semele* (music drama, 1744), *Joseph and His Brethren* (1744), *Hercules* (music drama, 1745), *Belshazzar* (1745), *Occasional Oratorio* (1746), *Judas Maccabaeus* (composed to celebrate the victory against the second Jacobite rebellion, 1747), *Joshua* (1748), *Alexander Balus* (1748), *Susanna* (1749), *Solomon* (1749), *Theodora* (1750), *The Choice of Hercules* (music drama, 1751), *Jephtha* (1752), and *The Triumph of Time and Truth* (1757).

Most popular has been *Messiah*, an atypical work in that it does not have a plot in the usual sense (as is also the case with *Israel in Egypt*). Instead, the libretto, prepared by Charles Jennens, tells the story of Jesus's mission (except for the account of his birth) in an indirect manner, by means of scriptural texts (most taken verbatim from the King James Version of the Old Testament, though some modified according to the Book of Common Prayer). Its purpose is didactic: to demonstrate that Jesus fulfilled Messianic prophecies of the Old Testament and to contemplate the ultimate redemption to be found in him.

Handel's other oratorios follow more predictable narrative outlines, with most plots being taken from Old Testament accounts. The oratorios' style and formal structures are essentially operatic—Italian-style **recitatives** alternate with **arias** (but now in English), and the orchestral writing provides color. New, however, are the choruses, which comment on or participate in the action, and which are modeled largely after the English anthem. In fact, Handel's first two English oratorios, *Esther* (rev. version 1732) and *Deborah* (1733), each include two of his previously composed coronation anthems. Another influence on Handel's oratorios was the German Passion oratorio, an example of which Handel had composed c. 1716 (the

so-called Brookes Passion mentioned above—*Der für die Sünde der Welt gemartete und sterbende Jesus*).

Handel also wrote other choral works: orchestrally accompanied **odes**, **motets**, anthems, and other liturgical works, many of them intended for particular ceremonial occasions. From his time in Italy there are three **Vespers psalm** settings: *Dixit Dominus*, *Laudate pueri Dominum*, and *Nisi Dominus*. The first of these is particularly wide-ranging in technique and effect. His English sacred works include the *Utrecht Te Deum* and *Jubilate* (for the Peace of Utrecht, 1713), 11 anthems on psalm texts for James Brydges, Duke of Chandos (whose chamber ensemble did not include altos or violas—Handel later reworked several of the anthems with expanded instrumentation for the **Chapel Royal**), and four outstanding coronation anthems for the enthronement of King George II and Queen Caroline, performed at **Westminster Abbey** on 11 October 1727: *Let Thy Hand Be Strengthened*, *My Heart Is Inditing*, *The King Shall Rejoice*, and *Zadok the Priest* (sung at every subsequent British coronation). Later sacred works include wedding anthems, a funeral anthem for Queen Caroline (*The Ways of Zion Do Mourn*)—which quotes fragments of **Lutheran chorales** and music of other German composers (including **Jacobus Handl**'s funeral motet *Ecce quomodo moritur justus*), and the *Dettingen Te Deum* of 1743, a large-scale work that borrows a considerable amount of material from a *Te Deum* by Francesco Antonio Urio. Among Handel's odes are *Ode for the Birthday of Queen Anne* (1713), *Alexander's Feast* (1736), and *Ode for St. Cecilia's Day* (1739).

Handel's music demonstrates his gift for melody, harmonic design, and dramatic effect. Handel's style, which did not change much over the course of his life, synthesizes elements of international trends current during his early career. Throughout his life he borrowed musical material from others without acknowledgment. The extent of this practice is still not fully known. He also often made major revisions to works before they were performed.

After Handel's death his choral works (especially the oratorios) were held up as examples of the sublime in music. Beginning in 1784, English commemoration festivals celebrated and consolidated this sense of sublime grandeur with large-scale performances of Handel's oratorios, which in turn helped stimulate interest in these works on the Continent. The establishment of English **choral societies** in

the 1800s further strengthened the veneration accorded *Messiah* and others of the oratorios, leading to even more massive festival performances, which became celebrations of national pride. It was not until after World War I that a reevaluation of Handel's works, seeing them in dramatic rather than religious terms, occurred.

**HANDEL AND HAYDN SOCIETY.** See SINGING SOCIETIES.

**HANDL [GALLUS], JACOBUS (BORN 15 APRIL–31 JULY 1550; DIED 18 JULY 1591).** Composer who worked in Austria, Moravia, and Bohemia (the latter two now part of the Czech Republic). He received training at various monasteries and is reported to have served as a choirboy in 1574 at the imperial court chapel in Vienna; however, his age at the time argues against this claim. From 1579/80 to 26 July 1585 he served as **choirmaster** to the Bishop of Olomouc, Moravia. Shortly after 1585 he became the **Kantor** of St. Jan na Brzehu in Prague, where he remained until his death. Acknowledged as an expert in the intricacies of **Franco-Flemish counterpoint** (including **canonic** technique), he was also famous for his **polychoral** works, which call for as many as 24 voices. Most of his approximately 500 compositions are sacred. A total of 374 **motets** (for four to 24 voices) appear in *Opus musicum*, a four-volume collection of pieces for the festivals of the liturgical church year. Also extant are 20 **masses** for four to eight voices, and 100 secular pieces on moralizing texts: three volumes for four voices called *Harmoniae morales* (1589–90), and one volume for five, six, and eight voices called *Moralia* (1596). He often used borrowed material; for example, many of the masses are **parodies** of his own motets or those of others. He was skillful in handling large-scale forms, inventive in his harmonic language, and imaginative in the use of **word-painting**. In many ways his music represents a culminating synthesis of Renaissance sacred styles.

**HANSON, HOWARD (28 OCTOBER 1896–26 FEBRUARY 1981).** American composer, educator, and conductor. After studies at Luther College (Wahoo, Nebraska), the Institute of Musical Art (later the Juilliard School), and Northwestern University, he taught at the College of the Pacific. Upon winning the Rome Prize in 1921, he went to Italy for three years, where he studied orchestration (with **Ottorino Respighi**) and Italian visual art. Upon returning to the United States, he served as director of the Eastman School of Music from 1924 until 1964. As a conductor and educator, he consistently promoted Ameri-

can music, and in 1964 he founded the Institute of American Music at the Eastman School for that purpose. He extended his influence also through his involvement in various national music organizations, particularly in the area of arts advocacy.

His choral works, like his other compositions, are generally neo-Romantic in style. Those with orchestra include *North and West*, op. 22, a textless symphonic poem, for chorus obbl. and orch. (1923); *The Lament for Beowulf*, op. 25 (1925); *Three Songs from Drum Taps*, op. 32, on a Walt Whitman text, for Bar., chorus, and orch. (1935); *The Cherubic Hymn*, op. 37 (1949); *Song of Democracy*, op. 44, on a Whitman text (1957); *Song of Human Rights*, op. 49 (1963); *Psalm 121*, for Bar., chorus, and orch. (1968, arr. for mixed chorus, 1969); *Streams in the Desert* (1969); *The Mystic Trumpeter*, on a Whitman text, for nar., chorus, and orch. (1970); the **oratorio** *New Land, New Covenant* (1976); and Symphony no. 7 “The Sea,” on a Whitman text (1977). Other choral works include *How Excellent Is Thy Name*, op. 41, for female vv. and pf. (1952); and *Psalm 150*, for male chorus (1965).

**HANUŠ, JAN (2 MAY 1915–30 JULY 2004)**. Czech composer who also worked as a music editor, involved especially with the complete editions of **Antonín Dvořák** and **Leoš Janáček**. His music, which builds on the national styles of his predecessors, is characterized by a loosely tonal harmonic language, lyricism (punctuated by sharp dissonances), and dramatic expressiveness. Choral compositions include the **cantatas** *The Earth Is Speaking*, op. 8 (1940), and *Song of Hope*, op. 21 (1948)—both of which call for soloists, chorus, and orchestra; *Fragments from Prometheus II*, op. 54b, a vocal suite for reciter, vocal soloists, choirs, orchestra, and electronics (1974); *Opus spirituale pro juventute*, op. 65, a set of 10 sacred works for children’s choir (1977); the **oratorio** *Ecce homo*, op. 97 (1980); Symphony no. 7 (“The Keys of the Kingdom”), op. 116—which includes choral settings of the **Te Deum** and the Beatitudes; *Flos florum*, op. 118, a set of 3 Latin **motets** for unaccompanied chorus (1992, rev. 1999); and 8 **masses**—among them, **Requiem**, op. 121, for soloists, chorus and orchestra (1994).

**HARBISON, JOHN (20 DECEMBER 1938–)**. American composer. He was educated at Harvard University, the Berlin Conservatory, and Princeton University. In 1969 he was appointed to the faculty of the

Massachusetts Institute of Technology. His musical style is eclectic and ever changing yet controlled, avoiding displays of personal emotion while stressing structural and **contrapuntal** clarity. Important influences include the music of **Johann Sebastian Bach** (especially the **cantatas**) and **Igor Stravinsky** as well as jazz. He has composed in most genres. His choral works (many of which were composed in connection with his involvement as principal guest conductor of **Emmanuel Music**, Ensemble-in-Residence at Emmanuel Episcopal Church, Boston, include *Ave Maria*, for female chorus (1959); *Music When Soft Voices Die*, for chorus and hpd./org. (1966); *Five Songs of Experience on Poems of William Blake*, for SATB, 2 perc., and str. qt. (1971); **Nunc Dimittis**, for male chorus (1975); *The Flower-Fed Buffaloes*, for Bar., chorus, fl., cl., t sax., vn., vc., db., and perc. (1976); *The Flight into Egypt*, a cantata for S, Bar., chorus, org., and orch. (1968)—for which he won the Pulitzer Prize; *Ave verum corpus*, for SSATB and opt. str. qnt./str. orch. (1990); *Two Emmanuel Motets* (1990); *Communion Words* (1994); *O Magnum Mysterium* (1992); *Concerning Them Which Are Asleep*, for SSATBB (1994); *Juste judex*, for Bar., A, chorus, and orch. (fifth movement of **Requiem der Versöhnung**); *Recordare*, for S, A, T, B, and orch. (from *Requiem der Versöhnung*, 1995); *Emerson*, for double chorus (1995); *Veni creator spiritus*, for male chorus (1996); *Four Psalms*, for S, Mez., T, B, chorus, and orch. (1999); and *We Do Not Live to Ourselves* (2002).

**HARLEM BOYS CHOIR.** See BOYS CHOIR OF HARLEM.

**HARNONCOURT, NIKOLAUS (6 DECEMBER 1929–).** Austrian conductor, cellist, and viol player. In 1952, while still a cellist in the Vienna Symphony Orchestra (1952–69), he formed **Concentus Musicus Wien**, an ensemble dedicated to presenting early music on period instruments, which is largely responsible for launching the “authentic instrument movement.” Beginning in 1962, the ensemble began making recordings, which included **Johann Sebastian Bach**’s St. John **Passion** (1965), **Mass** in B minor (1968), St. Matthew **Passion** (1970), and Christmas **Oratorio** (1972). Together with Gustav Leonhardt, Harnoncourt recorded all of Bach’s sacred **cantatas** (1971–90), using males to sing almost all of the treble parts. In more recent years he has applied historically informed perspectives to the repertoire of the Classical and Romantic eras. In 1972 he was

appointed professor at Salzburg University and the Salzburg Mozarteum. His ideas have been disseminated in lectures, articles, and books, among them, *Musik als Klangrede: Wege zu einem neuen Musikverständnis* (Salzburg: Residenz Verlag, 1982; English translation by Mary O'Neill as *Baroque Music Today*, Portland: Amadeus Press, 1988).

**HARRIS, ROY (12 FEBRUARY 1898–1 OCTOBER 1979).** American composer, best remembered for his symphonies and chamber music. He composed in a bold, programmatic style, with broad melodies (often reminiscent of American **hymn** tunes or folksongs) and rugged, asymmetrical rhythms, resulting in music that is distinctively American in color. Melodies are often “**polymodal**”—a tendency evidently arising from the composer’s interest in **chant** and Renaissance **polyphony**. Harmonies are based on the overtone series (with intervals of fourths and fifths playing an important role), while formal procedures are essentially organic, with phrases germinating from preceding material.

Harris often revised his works and/or borrowed material from earlier compositions, resulting in pieces that are musically related. Of some 50 choral compositions (most of which are to secular texts), more than a dozen are with orchestra. Among them are *Folksong Symphony* (Symphony no. 4) (1940); *Freedom’s Land*, for Bar., SATB, and orch. (1941, also for male vv. and band, 2 versions, 1942); and Symphony no. 10 (*Abraham Lincoln*), for speaker, SATB, brass, 2 pf., and perc. (1965, movts. 1–3 rev. for unison vv. and pf., 1965). A similar number of pieces with piano and/or other instruments include the Easter **motet**, *Alleluia*, for SATB, brass, and org. (1945, rev. SATB, and org., 1946, rev. SATB, str., and org., 1947); the Hebrew-texted *Mic chomocho*, for T/Bar., SATB, and org. (1946); and a **mass** for male vv. and org. (1948). Among some 18 unaccompanied works are a half-dozen to texts by Walt Whitman, among them, *Symphony for Voices* (1935), *Whitman Triptych* (1938), *Year That Trembled* (1941), and *Freedom, Toleration* (1941). Other significant works include *Freedom’s Land*, for vv./female vv., and pf./org. ad lib. (1941).

**HARVARD GLEE CLUB.** American collegiate male chorus. It was founded in 1858 as a small ensemble by students associated with the University Pierian Sodality, an organization preoccupied with



celebrating brandy, cigars, and the serenading of young women. Until the end of the century, the loosely organized group sang lighthearted repertoire, often to the accompaniment of a few instruments (banjos, mandolins, etc.). In 1912 members who were also singing in the Harvard University Choir persuaded **Archibald T. Davison**, the conductor and university organist, to coach the Glee Club. He raised the choir's musical standard, expanded its repertoire, and occasionally combined the choir with the **Radcliffe Choral Society** to perform large choral-orchestral works. In 1917 choir members asked Davison to become the group's official conductor, agreeing to allow him control of the repertoire.

Thereafter the choir's renown grew quickly, and in 1921 it accepted an invitation from the French government to undertake an extensive performance tour of France, an event that was covered broadly in the French and American press. Since then the choir (which now numbers about 65) has toured regularly throughout the United States and abroad. It has also continued to perform large-scale works for choir and orchestra. From 1917 until the mid-1970s, it collaborated regularly with the Boston Symphony Orchestra. Since the mid-1930s it has made recordings.

The Harvard Glee Club has had remarkably few conductors: Archibald T. Davison (1919–33), G. Wallace Woodworth (1933–58), Elliot Forbes (1958–70), F. John Adams (1970–78), and Jameson N. Marvin (since 1978). Composers who have written (or have been commissioned to write) works for the choir include **Francis Poulenc**, **Darius Milhaud**, **Virgil Thomson**, **Randall Thompson**, **Gustav Holst**, **Elliot Carter**, **Leonard Bernstein**, **Irving Fine**, **John Harbison**, **Toru Takemitsu**, **John Tavener**, **Stephen Paulus**, Steven Sametz, **Morten Lauridson**, and **Dominick Argento**.

**HARVEY, JONATHAN (3 MAY 1939– )**, English composer. He was educated at Cambridge and Glasgow Universities, and subsequently taught at Southampton University, University of Sussex, and Stanford University (U.S.). His compositional style has evolved through the successive influences of **Béla Bartók**, **Benjamin Britten**, **Arnold Schoenberg**, **Anton Webern**, **Olivier Messiaen**, **Karlheinz Stockhausen**, and Milton Babbitt. His mature works have also been influenced by the writings of Rudolf Steiner (1861–1925), who believed that, as contemplation provides a path to experiencing the spiritual world, so the essential quality of a note expands into harmony and melody, ultimately touching the spirit.

Although known especially for his electroacoustic music, Harvey has composed in most genres. Much of his music avoids functional harmonies: in his words, “the bass moves into the middle.” His choral works (many of which are sacred) form a significant part of his output, and include *Cantata I*, for S, Bar., SATB, str., and org. (1965); *Iam Dulcis Amica*, SSATBB (1967); *Carol*, for 4 vv. (1968); *Ludus amoris (Cantata IV)*, for S, T, spkr., SATB, and orch. (1969); *Cantata VI: On Faith*, for SATB and str. (1970); *Cantata VII: On Vision*, for S, T, SATB, orch., and tape (1971); *The Dove Descending*, for SATB and org. (1975); *Sobra un extasis de alta contemplacion (St. John of the Cross)*, for SATB (1975); *I Love the Lord*, for SSAATTBB (1976); **Magnificat** and **Nunc Dimittis**, for 2 SATB and org. (1978); **Hymn**, for SATB and orch. (1979); *O Jesu Nomen Dulce* (1979); *Resurrection*, for 2 SATB and org. (1980); *The Path of Devotion*, for SATB and orch. (1983); *Come, Holy Ghost*, for SSAATTBB (1984); *Forms of Emptiness* (1986); *God Is Our refuge*, for SATB and org. (1986); *Lauds*, for SATB and vc. (1987); *Thou Mastering Me God*, for SATB and org. (1989); *Praise Ye the Lord* (1990); *The Angels* (1994); *Missa Brevis* (1995); *Dum transisset sabbatum* (1995); *How Could the Soul Not Take Flight*, for 2 SATB (1996); *Rumi*, for SSAATTBB (1996); *Ashes Dance Back*, for SATB, and electronics (1997); *Marahi* (1999); *Mothers Shall Not Cry*, for S, T, SA semi-chorus and chorus, orch., and electronics (2000); and *Sweet/Winterheart*, for SATB and vn. (2001). He also wrote a church opera for 16 characters, small chorus, and chamber orchestra entitled *Passion and Resurrection* (1981).

**HASSE, JOHANN ADOLPH (BAPTIZED 25 MARCH 1699; DIED 16 DECEMBER 1783).** Preeminent composer of operas in Germany and Italy from 1720 to 1770. He studied in Hamburg, then gained operatic singing experience in Hamburg and at the Brunswick court, where he held the position of *Kapellmeister*. In the early 1720s he visited several cities in Italy, settling in Naples, where he soon emerged as the leading opera composer. His bid to be appointed supernumerary *maestro di cappella* at the royal chapel succeeded in 1729, after some initial opposition. In 1730, after spending some months in Vienna, he accepted an appointment as *Kapellmeister* to the Dresden court, although he and his wife, the singer Faustina Bordoni, did not arrive until July 1731. By the end of that year he was back in Italy, where he produced new works in various cities.

Because the Dresden court went into a period of mourning after the death of August the Strong on 1 February 1733, Hasse did not begin serving as *Kapellmeister* to the new ruler until the end of that year. From then on he traveled back and forth between German territories and Italy, especially during periods when the Elector (who was also King of Poland) traveled with his retinue to Warsaw. Much of his sacred music appears to have been written for the women of the **Os-pedale** degli Incurabili in Venice, where he was named *maestro di cappella* during the latter half of the 1730s.

Hasse was a prolific composer, whose works always emphasized a beautiful vocal line. He wrote at least 11 Italian **oratorios**, almost all first performed in Dresden. Among them are *Il cantico de' tre fanciulli*, first performed in 1734 and repeated in Dresden seven times between 1734 and 1753; *I pellegrini al sepolcro di Nostro Signore*, first performed on 23 March 1742 and repeated in Dresden during nine subsequent years until 1756; and *Sant'Elena al Calvario* and *Il cantico de' tre fanciulli*, which were heavily featured in revised form during the first three seasons of the Vienna Tonkünstler-Societät (a charitable organization for musicians' widows and children, founded in 1771). Other extant sacred works include at least 15 **masses** with orchestra (including some **Requiem** settings), plus many individual mass movements; and about 90 other sacred works (most with orchestra) including **offertories**, **psalm** settings, **antiphons**, and **hymns** (including **Te Deum** settings), among other **motets**. Although his operas were not performed much after 1770, his sacred works continued to be heard in Dresden and at the court chapel in Vienna after his death.

**HASSLER, HANS LEO (BAPTIZED 26 OCTOBER 1564; DIED 8 JUNE 1612).** German composer, who brought Italian **concerted** and **polychoral** styles and forms to Germany, synthesizing them with native traditions. Having received his early training in Nuremberg (where **Leonhard Lechner** was the leading musician), he quickly established a reputation for his keyboard skills. In 1584 he traveled to Venice, where he studied under **Andrea Gabrieli**, became acquainted with **Giovanni Gabrieli**, and presumably also met other leading musicians associated with St. Marks, including **Giuseffo Zarlino** and **Claudio Merulo**. By the beginning of 1586 he was in Augsburg, where he served as chamber organist at the Catholic court of Octavian Fugger II and composed extensively. His reputation as

an expert in organ building also grew. After the death of Octavian Fugger on 31 August 1600, he returned to Nuremberg to serve as director of town music and organist at the Frauenkirche. In 1604 he moved to Ulm, where he continued to release publications of his music, even though he had no official music position. In 1608 he moved to Dresden, where he served as organist and later as *Kapellmeister* at the court of the Elector Christian II of Saxony.

Hassler's Latin sacred music includes 9 **masses** for four to 12 voices, and more than 100 Latin **motets**, most of them appearing in one of three volumes: *Cantiones sacrae de festis praecipuis totius anni*, for 4–8, 11, and 12 vv. (1591, enlarged 1597); *Sacri concentus*, for 4–12 vv. (1601, enlarged 1612); and *Melos gratulatorium*, for 5 vv. (Strasbourg, 1606). His extant German sacred works include some 100 pieces, most significantly perhaps, a set of 52 mostly **homophonic** settings of **Lutheran hymns**: *Kirchengesäng: Psalmen und geistliche Lieder* . . . (Nuremberg, 1608). Almost all are for four voices.

Hassler's extant secular works include about 25 Italian **madrigals** for five to eight voices, about as many four-voice Italian **canzonettas**, and more than 50 German pieces published in *Neüe teütsche Gesang*, for 4–8 vv. (Augsburg, 1596), *Lustgarten*, for 4–8 vv. (Nuremberg, 1601), and *Venusgarten*, for 4–6 vv. (Nuremberg, 1615). All of Hassler's published music was widely disseminated.

#### **HASTINGS, THOMAS (15 OCTOBER 1784–15 MAY 1872).**

American composer (especially of **hymns**), church music educator and **choirmaster**, and writer about music. Largely self-taught as a musician, he led **singing schools** in the state of New York, and for a time wrote a regular column on church music. In 1832 he moved to New York City, where he was influential in the movement to provide musical training for church choirs and congregations. He published many books of hymn tunes; the first of these was *Musica sacra* (1815), which went through many editions and reprints over two decades. He is estimated to have written some 1,000 hymn tunes, some of which are still used in North American hymnals (e.g., *Top-lady*—“Rock of Ages”). His 1822 *Dissertation on Musical Taste* was the first extensive musical treatise by an American author.

#### **HATFIELD, STEPHEN (19 NOVEMBER 1956– ).** Canadian choral composer, conductor, and clinician. Specializing in works for youth choirs, he is known for blending influences from diverse cultures into

an appealing and accessible idiom that celebrates the vibrant interconnectedness of life and integrates its various dimensions (including, for example, physical movement). He is active internationally as a conductor and workshop leader.

**HAUER, JOSEF MATTHIAS (19 MARCH 1883–22 SEPTEMBER 1959).** Austrian composer and self-taught theorist who developed a 12-tone system of composition about 1919. It differed from **Arnold Schoenberg's** system in that it allowed for greater freedom in the ordering of pitches. Also in contrast to Schoenberg, Hauer aspired increasingly to a depersonalized, expressionless art. Although his music was rejected during the Nazi era as decadent, it experienced renewed interest after World War II. His extant choral works include *Fünf Chorlieder*, op. 7, for male vv. and pf./org. (1914); *Lied der Liebe*, op. 24, for 3 female vv., pf., and hmn. (1923); *Lateinische Messe*, op. 44, for chorus, org., chbr., and orch; *Lateinische Messe*, op. 44 (incomplete); *Wandlungen*, op. 53, a chamber **oratorio** for 6 solo vv., chorus, and orch. (1927); *Vom Leben*, op. 57, for spkr., small chorus, and small orch. (1928); *Tanzphantasien Nos. 1–2*, op. 65, for S, A, T, B, and orch. (1932–33); *Der Menschen Weg*, op. 67 (also designated op. II)—a **cantata** for 4 solo vv., chorus, and orch. (1934, rev. 1952); *Empedokles*, op. 68, for solo vv., male chorus, and orch. (1935); and *Frühling*, op. 76/2, for chorus, vns., and vcs. (1938).

**HAYDN, FRANZ JOSEPH (31 MARCH 1732–31 MAY 1809).** Austrian composer and brother to **Johann Michael Haydn**, who spent much of his career as a court musician for the Eszterházy family. He pioneered new methods of musical construction based on motivic development, which fostered the growth of instrumental forms such as the symphony and string quartet. He is considered the first of three great Viennese Classical composers—along with **Wolfgang Amadeus Mozart** and **Ludwig van Beethoven**. Although he is now remembered primarily for his instrumental works, he was regarded just as highly for his vocal compositions during most of his lifetime.

Despite very modest beginnings he attained international fame. His first musical training was under Johann Mathias Franck, a relative of his father's by marriage. In 1739 or 1740 he became a choirboy at Vienna's St. Stephen's Cathedral under **Georg Reutter**. There he re-

mained for 10 years, receiving instruction in voice, harpsichord, and violin, but apparently not in composition. Nevertheless, his musical understanding must have benefited greatly from 10 years of continual music-making at Austria's most splendid cathedral. When his voice changed at age 17 he was released. He spent the next years as a freelance musician in Vienna, performing and teaching, while working tirelessly to teach himself composition. It was evidently during this time that he worked his way through **Johann Fux's** treatise, *Gradus ad Parnassum* (1725). At some point he became familiar with **Johann Mattheson's** *Der vollkommene Capellmeister* (1739). Through a series of fortuitous circumstances, he became well acquainted with Pietro Metastasio (the famous librettist) and **Nicola Porpora**, from whom he benefited in singing, composition, and mastering Italian. The latter connection, in turn, allowed him to meet **Christoph Willibald von Gluck** and **Georg Wagenseil**.

As Haydn's access to important patrons increased during the 1750s, his lot improved. About 1757 he received his first regular appointment as director of music for Count Morzin. In 1761 he was appointed vice *Kapellmeister* to Prince Paul Anton Esterházy, the position being newly created in deference to Haydn's elderly predecessor, who remained on the payroll. Paul Anton was a strong supporter of the music. When he died the following year, he was succeeded by an even more ardent musician—his brother, Nicolaus. In 1766 the *Kapellmeister* died, allowing Haydn to assume the position, with its added responsibilities for church music. That summer the prince moved some of his court (including Haydn and musicians) to Eszterháza, his new castle on the east side of Lake Neusiedl. In subsequent years the prince spent more and more time there, so that eventually the musicians lived there most of each year.

With his new responsibilities, Haydn began composing large-scale vocal works, including six heterogeneous **masses** and one fragment: the *Missa Cellensis* (a large work in distinct movements, begun in 1766); the *Missa "Sunt bona mixta malis"* of 1768 (a fragment in *stile antico* for chorus and **continuo** that survives only as a Kyrie and partial Gloria); the "Great Organ Mass" (1769); the *Missa Sancti Nicolai* (1772); the "Little Organ Mass" (1775–78); and the "Mariazellermesse" in C (1782); a *Stabat mater* (1767); a *Salve regina* (1771); the allegorical *cantata Applausus* (1768); and an Italian **oratorio**, *Il ritorno di Tobia* (1775), a work with many virtuosic **arias**

but only three choruses (five in a later version). From 1776 there was increasing royal demand for opera at Eszterháza.

After Prince Nicolaus died in 1791, his son and successor, Prince Anton, disbanded the orchestra and granted Haydn a year's leave to go to London with the impresario, Johann Peter Salomon. Haydn's contract was for the 1791–92 season, with concerts running from February to May. By all accounts his appearances (especially the performances of his symphonies) were a huge success. It was during this time that he heard **George Frideric Handel's** oratorios performed by massed forces in **Westminster Abbey**. Despite the disapproval of Prince Anton Eszterházy, Haydn stayed in London for an additional season. Upon his return to Austria in 1792, Beethoven came to him for lessons; these however did not continue for long. In January 1794 he returned to London. Upon Prince Anton's death that year, Haydn considered staying in London (especially in light of the acclaim he enjoyed there) but he decided to return to Austria after the 1795 season when Nicolaus II (a more musically inclined prince) offered him reappointment as *Kapellmeister*. He returned home a hero, his exalted status enhanced by the support of Baron Gottfried van Swieten.

Now his duties for the Esterházy court were light. Prince Nicolaus II spent much time in Vienna, and required of Haydn primarily the composition of a yearly mass for the Nativity of the Blessed Virgin Mary (8 September, the name-day of his wife, Princess Maria Hermenegild). The resulting six masses for soloists, choir, and orchestra are Haydn's greatest works in the genre, incorporating symphonic principles of construction. They include *Missa Sancti Bernardi von Offida* ["Heiligmesse"] of 1796; *Missa in tempore belli* ["Paukenmesse"] of 1796 (which incorporates ominous timpani figures and trumpet fanfares in the Agnus Dei, alluding to the threatening Napoleonic invasion); *Missa in angustiis* ["Lord Nelson Mass"] of 1798 (whose **Benedictus** ends with a fanfare that was evidently also intended as an allusion to the Napoleonic conflict); *Theresienmesse* (1799); *Schöpfungsmesse* (1801); and *Harmoniemesse* (1802).

Other choral works of this period include a reworked and expanded version of the *Die Sieben letzten Worte unseres Erlösers am Kreuze* [The Seven Last Words] (1796), originally composed by Joseph Friebert (now revised with help on the libretto from von Swieten); 13 **partsongs** with keyboard accompaniment for social occasions

(1796–99); two **oratorios**, *Die Schöpfung* [*The Creation*] (1798), offered in both German and English, and *Die Jahreszeiten* [*The Seasons*] (1801); and a **Te Deum** “for the Empress” of about 1800, which calls for a large orchestra. Additional liturgical works include **offertories**, Marian **antiphons**, and **hymns**, mostly written during the first half of his career. In 1794–95 he also wrote six English **psalms**.

*The Creation* was influenced by Haydn’s experience of Handel’s oratorios in London. It is the most popular of Haydn’s oratorios, notable for its imaginative orchestral writing (the chromatic introduction, depicting chaos, is particularly compelling), brilliant choral writing, and its many pictorialisms. The first two of its three parts follow the biblical account; the third part celebrates Adam and Eve’s idyllic life and praises the divine creator. *The Seasons* depicts pastoral scenes with even more vivid and varied means, with explicit (and sometimes humorous) **word-painting**.

**HAYDN, JOHANN MICHAEL (BAPTIZED 14 SEPTEMBER 1737; DIED 10 AUGUST 1806)**. Prolific Austrian composer, younger brother of **Joseph Haydn**. Like his brother, he served as a choirboy under **Georg Reutter** at Vienna’s St. Stephen’s Cathedral, where he showed early promise as an organist. He remained there until his voice changed about 1753. Although details of his life at this time are scarce, it appears that he was already composing prolifically. Sometime between 1757 and 1760 he became *Kapellmeister* at Grosswardein (now Oradea, Romania), where **Carl Ditters von Dittersdorf** later succeeded him. The death of **Johann Eberlin** in 1762 led to an appointment in 1763 at the Salzburg court of Archbishop Sigismund von Schrattenbach, where his colleagues included **Leopold Mozart**.

After Schrattenbach died in 1772, Michael Haydn evidently pleased his new superior, Prince-Archbishop Count Hieronymus von Colloredo, for he was appointed organist of the Dreifaltigkeitskirche (Church of the Holy Trinity) about 1777, much to the dismay of Leopold Mozart, who had expected his son to get the position. In 1782 he succeeded the younger Mozart as court organist. He continued to compose industriously, and gained a growing reputation as a teacher of composition. During his last years he received several royal commissions from Vienna.

Michael Haydn composed a great deal of music in all genres; nevertheless, his sacred works are considered his greatest legacy. In



addition to accomplished works in the *stile antico*, he also composed florid pieces in the theatrical Neapolitan style. From the early 1770s on, he wrote mostly in the simpler, **homophonic** style advocated by Enlightenment reformers. His extant choral works (most of them with orchestra) include at least 25 Latin **masses** (the attribution of many others is questionable) and a half-dozen German ones, some 180 **propers**, another approximately 60 Latin liturgical pieces, 50 German sacred works, 80 male **partsongs**, 30 **canons** (mostly for four voices), and a dozen or so other secular works.

**HEALEY, DEREK (2 MAY 1936–)**. British composer. A student of **Herbert Howells** at the Royal Academy of Music, he subsequently graduated with a doctorate from the University of Toronto. He taught at the universities of Victoria, British Columbia (1969–71), Toronto (1971–72), Guelph, Ontario (1972–78), and Oregon (1979–87), and at the Royal Air Force School of Music, Uxbridge (1988–96). His choral works, which are essentially neo-Classical in style, include many shorter sacred works (among them, some 20 carols), and some one dozen secular pieces. Among them are two sets of Canadian folksongs and one set of American ones (six in each set: 1973, 1998, and 2002, respectively), and *Before the World Is Old*, op. 68 (seven songs for choir and piano, 1986). Longer sacred works include the **psalm cantata** *Praise the Lord*, op. 7, for soloists, chorus, recorders, and **continuo** (1960/79); and *Discendi, amor santo*, op. 28a, for S, SATB, and org. (1967).

**HEATH, FENNO FOLLANSBEE, JR. (30 DECEMBER 1926–)**. American choral conductor, composer, and arranger. He graduated with bachelor's and master's degrees in music from Yale University (1950, 1952). From 1953 to 1992 he conducted the Yale **Glee Club** (an all male chorus until 1970, one year after the university began admitting women at the undergraduate level). During his tenure he also served as professor of choral conducting. Heath is known for his many choral arrangements (especially ones for male chorus). He also wrote original compositions, among them, *Fern Hill*, *General William Booth Enters into Heaven*, and *Lux et Veritas*.

**HEDGES, ANTHONY (5 MARCH 1931–)**. English composer and teacher. He taught at the Royal Scottish Academy of Music (1949–55) and the University of Hull (1963–95). His music ranges considerably in style and technical complexity. Choral works include

*Manchester Mass*, op. 55, for chorus, orch., and brass band (1974); *Bridge for the Living*, op. 62, for T, chorus, and orch. (1975); *The Temple of Solomon*, op. 78, for chorus and orch. (1979); *Aspects of Love*, op. 103 (1986); *I'll Make Me a World*, op. 114, for children's chorus (1990); in addition to **partsongs** and **anthems**.

**HEDWALL, LENNART (16 SEPTEMBER 1932–)**. Swedish composer, conductor, pianist, and writer. He has held various teaching and conducting appointments in Sweden. His writing on music includes extensive journalism and a doctoral dissertation in musicology. He has composed in most genres; among his choral works are *Fünf Galgenlieder* for male chorus (1959–60); *Abra-Makabra*, a **cantata** for SATB and fl., cl., bn. ad lib. (1975–76); *Sommarpsalm* (1980); *Två sånger* (1981); *Herre, lär oss betänka* (Psalms 90:12, 103:15–16); among others.

**HEILLER, ANTON (15 SEPTEMBER 1923–25 MARCH 1979)**. Austrian organist and composer. While most famous as an organist (known especially for his performances of **Johann Sebastian Bach's** organ works), he wrote much significant Catholic church music in a **polyphonic** style similar to that of **Paul Hindemith** and **Johann Nepomuk David**, progressing through increasing chromaticism to the thematic use of 12-tone rows. Among his choral works are some 10 **masses**, including two based on 12-tone technique: the *Missa super modos duodecimales*, for vv. and 7 insts. (1960), and the *Kleine Messe über Zwölftonmodelle*, for unacc. choir (1961). Other choral works include *Mixolydian Mass* (1944); *Missa in nocte*, for female/boys' vv. and org. (1949); *Tentatio Jesu*, a short **oratorio** for solo vv., vv., and 2 pf. (1952); *Missa super "Erhalt uns Herr,"* for female/boys' vv. (1953); **Te Deum**, for vv., org./winds, timp., and org. (1953); *Psalmenkantate*, for solo vv., vv., orch., and org. (1955); *François Villon*, a secular ballad for solo vv., vv., and orch. (1956); *Stabat mater*, for vv. and orch. (1968); *Geistliches Konzert*, for vv. and 6 ww. (1970); *Adventmusik*, for children's vv., ob., vn., and org. (1971); and *Passionsmusik*, for children's vv. and org. (1973).

**HEINICHEN, JOHANN DAVID (17 APRIL 1683–16 JULY 1729)**. German composer and theorist. He studied at the Thomasschule in Leipzig under **Johann Kuhnau**. According to his own testimony, he was an avid composer even as a young student. After graduation he enrolled in law at the Leipzig university, where he met **Georg**

**Philipp Telemann.** Upon graduation in 1706, he evidently began a law career in Weissenfels. However, he soon became active in the musical life of the local court, where **Johann Philip Krieger** was *Kapellmeister*. He also met **Reinhard Keiser** on occasions when the Hamburg composer came home to visit his former teacher, the organist Christian Schieferdecker. In 1709 Heinichen was invited to Leipzig to compose operas. He also assumed the directorship of a **collegium musicum** in the city. About this time he completed the first edition of his treatise, the *Neue erfundene und gründliche Anweisung . . . zu Erlernung des Generalbasses* (published 1711).

In 1710 Heinichen's growing popularity led to an appointment at the court in Zeitz, but already in that year he requested a release to visit the musical establishments at various German courts. His plan was abandoned when he received an invitation to travel to Italy. Arriving in Venice, he soon made his mark as an opera composer. Accompanied by **Gottfried Heinrich Stölzel**, who was visiting Italy at the time, he visited the four Venetian conservatories and met their music directors, among them, **Francesco Gasparini**, and **Antonio Vivaldi**. He also came into contact with **Antonio Lotti**. In 1712 he visited Rome. Once back in Venice his growing reputation came to the attention of the visiting Prince-Elector of Saxony, who engaged him as *Kapellmeister* for the Dresden court. Heinichen began his duties in 1717, and remained in the position until his death.

At the Dresden court there were two chapels: a Protestant one, and a Catholic one (the latter instituted in 1697, when August the Strong converted to Catholicism). Heinichen shared the duties of *Kapellmeister* with Johann Christoph Schmidt, who apparently took care of the Protestant chapel while Heinichen worked in the Catholic one. The musicians at Heinichen's disposal were an impressive group. Included among their number were the violinists Jean Baptiste Volumier, Johann Georg Pisendel, and Francesco Maria Veracini; the organist and composer Christian Petzold, the oboist Christian Richter; the bass player and composer **Jan Dismas Zelenka**; the flautists Pierre-Gabriel Buffardin and his student Johann Quantz; the lutenist Silvius Leopold Weiss; and Pantaleon Hebenstreit, the inventor of the pantaleon.

Because the opera company was disbanded shortly after the lavish celebrations associated with the wedding of the crown prince (September 1719) Heinichen turned to writing sacred music. His extant

choral works from the Dresden years include 12 **masses**, 2 **Requiem** settings, 8 **Magnificat**, 3 **Te Deum** settings, 3 **Lamentations**, 4 **litanies**, 2 Italian **oratorios**, 2 Italian **cantatas**, and 35 Latin **hymns** and **motets**. His 15 German church cantatas (some of which resemble sectional motets) were probably written earlier in his career. His music mixes German, French, and Italian idioms in a progressive, pre-Classical manner.

**HEININEN, PAAVO (13 JANUARY 1938– )**. Finnish composer. He trained at the **Sibelius** Academy in Helsinki (where **Einojuhani Rautavaara** was one of his teachers and where he later succeeded him as professor), the music conservatory in Cologne, and at the Juilliard School (where one of his teachers was **Vincent Persichetti**). His works have been divided into two general categories: 12-tone works and post-serial works that are loosely organized in an unpredictable manner (after c. 1975). His choral works include *The Autumns* (1970); *...cor meum...*, op. 35 (1979); *Virsi-81 [Hymn-81]*, for SATB and org. (1981); *Four Lullabies*, op. 56a, for TTBB (1986); *Readings in Music History*, op. xyz, for speaking singers (1986, rev. 1992); *Poetiikka*, op. 56b, for TTBB (1986–90); *Kasvot (Visages)*, op. 56c, for TTBB (1990); *Etydejä [Etudes]*, op. 56d, a textless work for TTBB (1990); *Tarinankulmia*, op. 67 (1994); *Me [We]*, op. 74, no. 1, for TTBB (1998); *Kaikuja [Echoes]*, op. 56/74, no. 2, a textless work for SATB (1998); *Taivas, kukkamaa [Heaven, Blooming Earth]*—three tangos for TTBB (1999); and *Toinen taivas, kukkamaa [Another Heaven, Blooming Earth]*—three tangos for TTBB (1999).

**HEINIÖ, MIKKO (18 MAY 1948– )**. Finnish composer and musicologist. He attended the **Sibelius** Academy in Helsinki (1971–75), then studied composition in Berlin, and eventually completed a doctorate in musicology at the University of Helsinki. A noted specialist on new Finnish music, he has written several books and many articles. His musical style has evolved into an engaging eclectic mix of dodecaphony, melodic borrowings, Latin-American music, jazz, and rock. It is emotional and accessible, with energetic rhythms. Choral works include *Drei finnische Volkslieder*, op. 28 (1977); *Kinerva*, op. 30, for T and male vv. (1978); *Landet som icke är/Maa, jota ei ole [The Land That Is Not]*, op. 37, for female vv., pf. (1980); *Mannerkantaatti [Continent Cantata]*, op. 45, for S, B, SATB, and orch. (1985); *I den ljusa natten [In the Light Night]*, op. 47, for male vv.

(1985); *Minimba 2*, op. 50, for male vv. (1988); *Wind Pictures* (Tuulenkuvia), op. 56, for SATB, orch., synth., and str. (1991); *Luceat*, op. 57 (1992); *Skålbordun*, op. 60, for male vv. (1993); *Non-Stop*, op. 63 (1995); *Juhlararssi hiljaisille miehille* [Festive March for Quiet Men], op. 65, for male vv. (1996); *Pikavauro Turku* [Turku Express] (2002); and *Tomunieli*, for male vv. (2003).

### **HEINRICH, ANTHONY PHILIP (11 MARCH 1781–3 MAY 1861).**

American composer, born in Bohemia. Having suffered financial losses in the wake of the Napoleonic wars, he emigrated to the United States in 1810. Further business reverses led him to take up the vocation of composer. For a while he lived in the backwoods of Kentucky. Making several treks through the American wilderness, he adopted the persona of “log-house composer,” writing descriptive works that captured his frontier experiences. A violinist and pianist, he was largely self-taught in composition. Most of the years from 1827 to 1837 were spent in Europe, where he achieved modest success. In 1837 he settled in New York, and became known as “Father Heinrich,” the “**Beethoven of America.**” His primary interest was orchestral composition, and many of his works (which are often eccentric, elaborate, and complex) call for a large orchestra. Works for vocal ensemble include some 20 smaller pieces (often with piano or organ accompaniment) and half that many works with orchestra. He is historically significant as America’s first professional composer, whose nationalist interests also set him apart.

### **HEMBERG, ESKIL (19 JANUARY 1938–26 JUNE 2004).**

Swedish composer, choral conductor, and arts administrator. After studies at the Stockholm Royal College of Music in music education, choral music, and organ (1957–64), he worked for Swedish radio (1964–70), the Institute of National Concerts (1970–83), Stora Teater, Göteborg (1984–87), and the Swedish Royal Opera (1987–96). From 1959 to 1983 he conducted the Academic Choir at Stockholm University. His many choral works combine elements such as tone clusters, glissandos, and *Sprechgesang* with traditional **counterpoint** to good effect.

Examples of Hemberg’s works (most of which are unaccompanied) include *En gång i bredd med mig*, for Bar., male vv., and wind insts. (1961–75); *Zoo*, op. 7 (1965); *Eighteen Movements*, op. 12 (1967); *Signposts*, op. 15 (1968); *Messa d’oggi*, op. 23, for solo vv. and chorus (1970); *The Gallery*, op. 20, for male vv. (1969); *Cantica*, op. 27, for solo vv., chorus, and orch. (1972, rev. 1977); *Markuspas-*

*sion*, op. 25, for solo vv., chorus, and orch. (1972–84); *Sörmländsk sommar*, op. 33, for 4 solo vv. and chorus (1973); *Österbottnisk visbok*, op. 39, for male vv., hn., cl., db., and perc. (1975); *Med Gud och hans vänskap*, op. 41, for priest, congregation, SATB, tpt., and org. (1976); *Three Ohio Gospels* op. 21 (1976); *Swedish Emigrant Ballads*, for chorus and pf. (1976); *Kvinder*, op. 46, a **cantata** for S, Bar., female chorus, and orch. (1979); *Tre sånger i juli*, op. 47, for male chorus/SATB (1978, rev. 1982); *Concerning My Negotiations with Myself and with God*, op. 51, for S, A, T, B, 2 SATB, and org. (1980); *Andliga övningar*, op. 53, for male chorus (1981); **Mozart-variationer**, op. 57 (1981); *Lützens Te Deum*, op. 59, for 2 SATB and 3 trbn. (1982); **Magnificat primi toni**, op. 61, for solo v. and 2 SATB (1982); *Bless the Lord O My Soul (Psalm 103)*, op. 65, for SATB and handbells (1983); *Tre körer ur Gräsen i Thule*, op. 66 (1984); *Psalm 150*, op. 69, for SATB, va. d'amore, and vc. (1985); **Requiem aeternam**, op. 73 (1987); *San Francisco Peace Cantata*, op. 75, for S, A, T, B, SATB, tpt., and crotales (1989); *Psalm 96*, op. 77 (1992); *Thou Who Are Over Us*, op. 78, no. 1 (1992); *Requiem aeternam*, op. 78, nos. 2–3 (two SATB versions, 1992); *Requiem*, op. 82 (1994); *Tre citat*, op. 85 (1995); *Tre kärlesdikter*, op. 90, for Bar., and male chorus (1997); *Psalm 23*, op. 87, no. 2 (1998); and *Three Songs at Ease, Please*, op. 94 (1998).

**HENZE, HANS WERNER (1 JULY 1926– )**. German composer, whose music often voices political and sociological concerns. He was the oldest son in a home where freedom was limited and Nazi doctrines were enforced. Nevertheless, he was able to acquaint himself somewhat with art music and great literature. Having taken piano lessons from his father as a child, he was allowed in 1942 to enroll in a music school, where he took lessons in piano, percussion, and music theory. During this time he availed himself of every opportunity to hear concerts and visit the theater. He reveled especially in **Wolfgang Amadeus Mozart**'s operas. Contemporary music from outside of Germany, however, was unavailable. He was conscripted into the Nazi army, and later interned in a British war camp, where his opposition to fascist values grew as he gained knowledge of the world beyond Germany.

Since his father had died on the eastern front, Henze began providing for his family, while continuing to compose avidly. Fortuitously,

he was given the opportunity to enroll at the Heidelberg Institute of Protestant Church Music, where he received a thorough grounding in composition, orchestration, and music history (including an introduction to the music of **Paul Hindemith**, **Béla Bartók**, and **Igor Stravinsky**). In 1946 he took in the first Darmstadt summer courses for new music. Increasingly, he moved in the direction of more modern composers such as Stravinsky. While he embraced dodecaphony early on, he opposed rigid adherence to the system. His fame grew and he was soon receiving many commissions. During the rest of the 1940s and early 1950s he focused especially on theatrical works and ballet.

In 1953 Henze escaped to Italy for rejuvenation. Reassessing his work, he turned to a simpler musical language and style. With Austrian poet Ingeborg Bachmann, who joined him in the summer of 1953, he developed views about the interactions between music and words. He distanced himself from the rigidity of the Darmstadt avant garde, exploring a wider range of musical idioms, including jazz. By the mid-1960s his operas and symphonies were acclaimed in Europe and America.

During the late 1960s and the 1970s Henze became a political activist, embracing socialist causes and concerns, which were reflected in his compositions. He dedicated the **oratorio** *Das Floss der "Medusa"* to Che Guevara. Unfortunately the 1968 premiere was halted by a riot. In 1976 in the Tuscan town of Montepulciano, Henze founded a music festival named the Cantiere Internazionale d'Arte. Increasingly famous, and receiving ever more professional honors and invitations, he began revising and consolidating his life's work.

Although he is most famous for his operas, ballets, symphonies, and concertos, Henze also wrote numerous choral works. They include *Fünf Madrigäle*, for small chorus and 11 insts. (1947); *Chor gefangener Trojer*, for chorus and orch. (1948, rev. 1964); *Wiegenlied der Mutter Gottes*, for solo boy's v./unison boys' chorus, and 9 insts. (1948); *Szenen und Arien*, for S, T, chorus, and orch. (1956) [from opera *König Hirsch*]; *Jüdische Chronik*, for 2 spkr., A, B, chbr. chorus, and chbr. orch. (1960); *Novae de infinito laudes*, for S, A, T, Bar., chorus, and ens. (1962); *Cantata della fiaba estrema*, for S, chbr. chorus, and 13 insts. (1963); *Lieder von einer Insel*, for chbr. chorus, trbn., 2 vc., db., chbr. org., perc., and timp. (1964); *Muzen Siziliens*, for chorus, 2 pf., winds, and timp. (1966); *Das Floss der*

“*Medusa*,” for S, Bar., spkr., chorus, 9 boys’ vv., and orch. (1968, rev. 1990); *Mad People’s Madrigal*, for 12-pt. chorus (1974–76, from the stage work *We Come to the River*); *Orpheus behind the Wire*, for 8-/12-pt. chorus (1983); *Hirtenlieder*, for S, S, Mez., T, Bar., and B) or chbr. chorus (1995, from the opera *Venus and Adonis*); and the Ninth Symphony (1997), which calls for a chorus in the seventh movement.

**HERBST, JOHANN ANDREAS (BAPTIZED 9 JUNE 1588; DIED 24 JANUARY 1666).** German theorist and composer. After growing up in Nuremberg, where he was probably influenced if not taught by **Hans Leo Hassler**, he held *Kapellmeister* positions in Butzbach (1614–19), Darmstadt (1619–23), Frankfurt (1623–36), his hometown of Nuremberg (1636–44), and again in Frankfurt (from 1644 to his death). His historical importance rests primarily on two treatises: *Musica practica*, a practical guide to singing in the Italian style with emphasis on ornamentation, published in 1642, which contains information also found in **Michael Praetorius’s** *Syntagma musicum*, vol. 3; and *Musica poetica*, which has the distinction of being the first book in German on composition, and contains instructions regarding the use of musical-rhetorical figures. A third treatise, *Compendium musices*, on the rudiments of music, is lost.

Herbst’s music introduced the **concertato** style and the **basso continuo** to Germany—but apparently neither the solo vocal **concerto** nor **recitative**. Several of his published collections are lost. Extant works include *Theatrum amoris*, a collection of **madrigal**-like works for five and six voices (1613); *Meletemata sacra*, a volume of **motets** for three to seven voices (1619); and individually preserved **cantatas**, **chorales**, **chorale concertos**, and motets.

**HERFORD [GOLDSTEIN], JULIUS (21 FEBRUARY 1901–17 SEPTEMBER 1981).** American choral conductor, choral pedagogue, and pianist of German birth. Born Julius Goldstein, he studied piano and composition at the Stern Conservatory, Berlin (1917–23). In 1939 he immigrated to the United States. Taking the name Herford, he taught at various institutions including the Teachers College of Columbia University, the Juilliard School of Music, the Berkshire Music Center, Union Theological Seminary, Manhattan School of Music, and **Westminster Choir College**. In 1964 he received an appointment at Indiana University, where he taught until retirement in 1971.



He was one of the most influential choral pedagogues in American choral history, best remembered for courses he taught on the history and analysis of choral works. His students included **Elaine Brown**, **Margaret Hillis**, **Robert Shaw**, and **Roger Wagner**.

**HESELTINE, PHILIP.** See WARLOCK, PETER.

**HÉTU, JACQUES (8 AUGUST 1938–).** Canadian composer. He studied at the University of Ottawa (1955–56), the Conservatoire de Musique et d'Art Dramatique de Montréal (1956–61), the École Normale de Musique de Paris (1961–63), and the Conservatoire National Supérieur de Musique de Paris, where his teachers included **Olivier Messiaen** (1962–63). He has taught at the Université Laval in Québec City (1963–77), the Université de Montréal (1972–73, 1978–79) and the Université du Québec in Montreal (1979–2000). His choral works include *Les Djinnns*, op. 22, for small mixed chorus, large mixed chorus, pf., and 6 perc. (1975); *Missa pro trecentesimo anno*, op. 38, for mixed chorus, org., and orch. (1985); *Les illusions fanées*, op. 46 (1988); *Passage*, op. 65 (1999); and *Hear My prayer, O Lord* (from **Psalm** 102), op. 66 (2000).

**HILL, JACKSON (23 MAY 1941–).** American composer and musician. He completed his music education at the University of North Carolina, Chapel Hill (BA 1963, MA 1966, Ph.D. 1970). From 1968 he taught at Bucknell University (Lewisburg, Pennsylvania), where he conducted the orchestra and served as chair of the music department. He has made a specialty of Japanese traditional music, which (along with Renaissance **polyphony**) has influenced his own works. His choral pieces are simpler and more traditional than his instrumental compositions. They include **Magnificat** and **Nunc Dimittis**, for chorus and org. (1972); *The New Age* (Festival **Ode**), for chorus and concert band (1972); *O salutaris Hostia* (1973); *In Mystery Hid* (1974); *Tantum ergo* (1974); *O God, Beneath Thy Guiding Hand*, for chorus and org. (bicentennial **anthem**, 1976); *Three Motets for Holy Week* (1977); *Missa brevis* (1977); *Song of the Sea* (1977); *Arise, Shine*, for chorus and org. (1977); *Three Tennyson Lyrics* (1981–89); *Voices of Autumn* (Aki no ko-e) (1982); *Medieval Lyrics*, for chorus and brass qt. (1985); *Love Is Life* (1985/87); *God's Grandeur*, for chorus and org. (1986); *Surge, et illuminare, Jerusalem*, for chorus and opt. brass (1987); *Carol of the Manger*, for chorus and org. (1988); *Home of My Soul* (1992); *O Light Invisible* (1994); *Gifts of*

*the Spirit*, for chorus and org. (1996); *Remembered Love, Unforgotten Dreams*, for AATBBB (2004); and *When Spring Is Born at Last* (2004); among some two dozen others.

**HILLIER, PAUL (9 FEBRUARY 1949– )**. English singer, conductor, and writer. Interested in a wide range of musical expression, he studied at the Guildhall School of Music and Drama, then in 1973, founded the Hilliard Ensemble, a small vocal ensemble devoted largely to early music. He directed the group until the late 1991, when he became active in the United States. In 1990 he founded the Theatre of Voices, a small ensemble dedicated to the performance of modern music. From 1996 to 2003 he was director of the Early Music Institute at Indiana University, and from 2001 to 2007 he conducted the **Estonian Philharmonic Chamber Choir**. He became chief conductor of Ars Nova Copenhagen in 2003 and artistic director of the National Chamber Choir of Ireland in 2008.

**HILLIS, MARGARET (1 OCTOBER 1921–5 FEBRUARY 1998)**. American conductor, founder of the **Chicago Symphony Chorus**. Although hoping to become an orchestra conductor, she was advised to pursue a career in choral music because the orchestral field was dominated by men. Accordingly, after graduating from Indiana University, she studied choral conducting at the Juilliard School, and independently with **Robert Shaw**. She subsequently taught choral conducting at the Juilliard School (1951–53) and Union Theological Seminary (1950–60). In 1954 she formed the **American Choral Foundation**. In 1957 she was recruited by Fritz Reiner, conductor of the Chicago Symphony Orchestra, to organize a symphony chorus. Under her meticulous leadership, the Chicago Symphony Chorus won nine Grammy awards. As her reputation grew, Hillis received invitations to conduct various American orchestras, including the St. Paul Chamber Orchestra, the Milwaukee Symphony, the National Symphony, and the Baltimore Symphony. In 1977 she conducted **Gustav Mahler's** Eighth Symphony in Carnegie Hall, when Georg Solti fell ill.

**HILTON, JOHN (BORN 1599; BURIED 21 MARCH 1657)**. English church musician and composer. His extant choral works include a published volume of secular works for three voices entitled *Ayres or Fa La's* (1627) and a popular collection of **catches**, **rounds**, and **canons** for three and four voices entitled *Catch That Catch Can*

(1652, reprinted several times), which includes 42 of his own pieces and some by others. Some sacred music attributed to him may be by his father (also named John Hilton). Included are several whole or partial **services**, 5 full **anthems** for three, four, and seven voices, and 12 verse anthems (8 of them incomplete), among a few other works.

**HINDEMITH, PAUL (16 NOVEMBER 1895–28 DECEMBER 1963).** German composer, theorist, educator, violin and viola player, and conductor. He grew up in a home where rigid musical discipline was enforced by his father. His initial lessons were on the violin, and he entered the Hoch Conservatory in Frankfurt as a violin student; later he added composition to his studies. In 1914 he began playing violin in the Frankfurt Opera Orchestra; in this capacity he became acquainted with many of the conductors of his day. After military service in World War I, he returned to the orchestra, but (at his own request) as a violist. He now saw himself primarily as a composer. A successful concert of his works in 1919 led to an offer from the music publisher, Schott, who remained his publisher from that point on. In the 1920s, his musical style began to evolve. Abandoning the idioms of late Romanticism, he embraced Expressionism, writing highly dissonant and agitated works. These were followed by compositions that took up the aesthetic values of the “New Objectivity” (*Neue Sachlichkeit*)—musically motivated, straightforward, functionally minded works in which **polyphonic** textures are common. Even in the vocal works, meaning was expressed primarily through musical process and structure.

In 1927 Hindemith began teaching at the Berlin Conservatory, where he demonstrated an open-minded and inquisitive nature by exploring music for radio and film. He taught himself Latin and mathematics so that he could read old theory treatises, and learned how to play old instruments. During the late 1920s, when he felt increasingly alienated due to prevailing political trends in Germany, he collaborated with librettist, Gottfried Benn, to write the **oratorio**, *Das Unaufhörliche* [The Perpetual] (1931), in which the transformative (“perpetual”) principle in the creative process is exalted. Gradually, as he became increasingly interested in providing music for young people and amateurs, he adopted a more accessible style. He called this music “Sing- und Spielmusik”—rejecting the term *Gebrauchsmusik*, which was often used by others.

In 1933, after the National Socialists had come to power, much of his music was banned. In response, Hindemith composed his operatic masterpiece, *Mathis der Maler*, which probes the relationship between the artist and his world, concluding that the artist's chief social responsibility is to remain faithful to his gift. In 1938 Hindemith emigrated to Switzerland. Before that, however, while his compositional activity was restricted, he worked out a theoretical system governing the melodic and harmonic relationships of pitches, based on principles of acoustical principles. The first part of the resulting work, *Unterweisung im Tonsatz*, appeared in 1937. One practical result was a reengagement with harmony as a means of expression.

In 1940 Hindemith emigrated to the United States. A series of invited lectures at Yale University led to a visiting appointment there in 1940. The following year, the university made his position permanent, and gave him considerable freedom in designing his courses. He founded the Yale **Collegium Musicum**, whose performances gave impetus to the development of historically oriented performance in the U.S. Continuing to compose prolifically (often on commission), he was soon famous, not only in the U.S., but abroad. In 1946 (the year that he became an American citizen) he wrote *When Lilacs Last in the Door-yard Bloom'd*, a **requiem** employing Walt Whitman's poem (written in memory of Abraham Lincoln). Commissioned by **Robert Shaw**, the work pays tribute to President Franklin D. Roosevelt (who had died in 1945) and those who had fallen in World War II.

During the following years, Hindemith found himself increasingly at odds with modernist trends, which he believed emphasized technique over artistic expression. In 1953 he moved back to Switzerland. Although he had accepted a position at the University of Zurich already some years earlier, his interest in teaching waned, and he became increasingly active as a conductor. In his compositions he began to embrace a wider spectrum of idioms and techniques. He paid ever greater homage to old genres, especially the **motet** and **madrigal**, and incorporated ancient techniques: for example, the **Mass** for unaccompanied chorus (1963) uses *fauxbourdon*, **isorhythm**, and rhetorical musical figures. At the same time, he mixed early and modern music in his own performances to show aspects of unity that overarched differences of style, genre, and historical origin. **Contrapuntal** procedures and chord structures based on open

fourths and fifths remained constant elements. While Hindemith was considered to be out of touch with prevailing musical trends during the second half of the 20th century, his work attracted renewed interest after his death.

Hindemith's choral works with orchestra include *Das Unaufhörliche*, an oratorio for S, T, Bar., B, mixed chorus, children's chorus, orch., and org. (1931); *When Lilacs Last in the Door-yard Bloom'd*, a requiem for Mez., Bar., mixed chorus, orch., and org. (1946); *Apparebit repentina dies*, for mixed chorus and brass (1947); *Ite angeli veloces*, three smaller **cantatas** for A, T, mixed chorus, audience, and orch. (1953–55); *Mainzer Umzug*, for S, T, Bar., mixed chorus, and orch. (1962); and *Credo* (fragment, 1963). Works for unaccompanied chorus include *Lieder nach alten Texten* (1923); *Spruch eines Fahrenden*, for female/children's vv. (1928); *Five Choruses* (German), for male vv. (1930); *Chorlieder für Knaben* (1930); *Der Tod*, for TTBB (1931); *Wahre Liebe*, for SSATB (1936); *Five Songs on Old Texts*, for SSATB (1938); *Six Chansons* (French) (1939); *Three German Choruses*, for male vv. (1939); *Erster Schnee*, for male vv. (1939); *Variationen über ein altes Tanzlied*, for male vv. (1939); *Das Galgenritt*, for male vv. (1949); *Twelve German Madrigals*, for SSATB (1958); and a Mass for mixed chorus (1963).

**HOCKET.** A medieval **polyphonic** vocal texture or piece in which a melody is passed rapidly from one part to another. The voices perform in alternation, one voice performing a single note or small group of notes, then resting while another sounds. The result is a kind of hiccupping delivery.

**HODDINOTT, ALUN (11 AUGUST 1929– ).** Welsh composer and teacher. He learned to play the violin as a child, and in 1946 was one of the original viola players in the National Youth Orchestra of Wales. He studied at University College, Cardiff, before teaching at the Welsh College of Music and Drama in Cardiff and later at the University College, eventually rising to the rank of professor (from 1967). In 1967 he cofounded the Cardiff Festival of Twentieth-Century Music, which brought leading composers, including **Benjamin Britten** and **Olivier Messiaen**, to south Wales. In 1987 he retired from the university to focus on composing.

Hoddinott composed prolifically, working in most genres (often on commission). His musical language, which was apparently initially

influenced by **Béla Bartók**, evolved into a distinctive and wide-ranging style. His music is generally chromatic and often broodingly expressive, while structurally controlled. Serial techniques are sometimes employed but within a generally tonal framework. His choral compositions are characterized by sensitive text setting, **ostinato** motives, and large climaxes. Of some 70 works, only a dozen are unaccompanied; 20-plus are for choir and organ, while more than a dozen include orchestra. Examples include *The Bells of Paradise*, op. 117, a **cantata** for Bar., chorus, and orch. (1984); *The Legend of St. Julian*, op. 129, a cantata for nar., SATB, and orch. (1987); *Emynau Pantycelyn* [**Hymns** of Pantycelyn], op. 138, for Bar., SATB, and orch. (1990); *Vespers Canticle*, for SATB and org. (1992); *Gloria*, op. 143/2, for SATB and org. (1992); *The Gates of Heaven*, op. 143/3, for SATB and org. (1992); *Missa Sancti David*, op. 148, for SATB, org., pf. duet, and perc. (1994); *Mass of the Pilgrims*, op. 158, for Bar., SATB, pf. duet, and org. (1996); and **Magnificat** and **Nunc Dimittis**, for SATB and org. (1996).

**HOFHAIMER, PAUL (25 JANUARY 1459–1537)**. Austrian organist and composer. From 1478 he worked in Innsbruck at the court of Duke Sigmund of Tyrol. From 1489 he simultaneously served Emperor Maximilian I, which necessitated a move in 1507 to Augsburg. In 1515 he was knighted, allowing self-references of “first organist” to the emperor. When Maximilian died in 1519, he became organist at Salzburg Cathedral and organist to the Archbishop of Salzburg. His extant choral compositions are found primarily in a collection entitled *Harmoniae poeticae* (1539), which consists of 35 **homophonic** settings of **odes** by Horace.

**HOGAN, MOSES (13 MARCH 1957–11 FEBRUARY 2003)**. American pianist, choral conductor, composer, and arranger, remembered for his settings of African American **spirituals**. He studied at the Oberlin Conservatory (Ohio), the Juilliard School (New York), and Louisiana State University (Baton Rouge). Until his untimely death from a stroke, he served as artist-in-residence at Dillard University in New Orleans. An accomplished pianist (he took first place in the prestigious 28th annual Kosciuszko Foundation Chopin Competition in New York), he was also in great demand as arranger, conductor, and clinician. His choir, the Moses Hogan **Chorale**, performed internationally to critical acclaim.

**HOLLIER, DONALD RUSSEL (7 MAY 1934–)**. Australian composer and conductor. After graduating in 1955 from the New South Wales State Conservatorium of Music, he studied intermittently at the University of London, graduating with a doctorate in 1974. From 1967 to 1984 he was the head of academic studies at the Canberra School of Music. He also served as music director of the Canberra **Choral Society** and Canberra Opera. His numerous choral works include **Magnificat** and **Nunc Dimittis**, for solo vv. and double SATB (1965); *And Musick Shall Untune the Sky*, a **cantata** for solo vv., SATB, and orch. (1965, rev. 1990); *The Revelation of St. John the Divine*, an **oratorio** for Bar., double SATB, boys' chorus, brass, perc., str. orch., 3 org., and tape (1974); **Canticle in Memory of Benjamin Britten**, for chorus and pf. (1978); *Seven Psalms and Lamentations of David*, for SATB, handbells, 2 semi-choruses, soloists, 7 fl., pic., a. fl., 2 pf., and 2 perc. (1979); and *Seven New Psalms*, for 2 S, Tr. chorus, double SATB, 7 cl., 7 sax., org., 2 perc., 2 pf., and 4 elec. gui. (1986).

**HOLLIGER, HEINZ (21 MAY 1939–)**. Swiss composer, oboist, and conductor. As an internationally recognized virtuoso on the oboe, he has had pieces written for him by leading composers of the 20th century. The earliest of his own compositions were influenced by the **Second Viennese School**. Later works explore psychological and musical extremes, often bringing into question basic preconceptions about musical expression. His vocal ensemble works include *Advent*, for S, A, and chorus (1959); *Siebengesang*, for female vv., ob., orch., and electronics (1967); *Dona nobis pacem*, for 12 solo vv. (1969); *Psalm* (1971); *Die Jahreszeiten* (1979); *Scardanelli-Zyklus*, for chorus, fl., chbr. ens., and tape (1975–91); *Gesänge der Frühe*, for chorus, orch., and tape (1987); *Jisei I*, for 4 solo vv. and Japanese temple bells (1988); *Variazioni su nulla*, for 4 solo vv. (1988); *Jisei II*, for 4 solo vv. and Japanese temple bells (1989); *Alb-Cher*, for spkr., 8 vv., and chbr. ens. (1991); *Jisei III*, for 4–8 solo vv. and 4 Japanese temple bells (1992); *Dunkle Spiegel*, for Bar., 5 vv., and 5 inst. groups (1996); and *Vier Epigramme*, for 4 solo vv. and opt. mixed chorus (1999).

**HOLLOWAY, ROBIN (19 OCTOBER 1943–)**. English composer. He studied at the University of Cambridge, where he was appointed lecturer in 1975. The book *Debussy and Wagner* (1978) grew out of

his doctoral dissertation. His compositional style, which style evolved from strict serialism to a more romantic approach, is hard to classify because it draws on a wide range of historical influences and idioms. Choral works include *The Consolation of Music*, op. 38/1 (1966–77); *Cantata on the Death of God*, op. 20, for chorus and orch. (1973); *Five Madrigals*, op. 22 (1973); *Sea-Surface Full of Clouds*, op. 28, for S, A, Ct., T, chorus, and chbr. orch. (1975); *Hymn for Voices*, op. 36 (1977); *He-She-Together*, op. 38/2 (1978); *Brand*, for soloists, chorus, org., and orch. (1981); *Since I Believe* (1984); *Peer Gynt*, op. 84, for solo vv., chorus, orch., actors, mimes, dance, and film (1984–97); *Hymn to the Senses*, op. 72 (1990); *The Spacious Firmament*, op. 69, for chorus and orch. (1990); *Lord, What Is Man*, op. 77 (1991); *Missa caiensis*, op. 93, for chorus and org. (1993–2001); *The Food of Love* (1996); and *Woefully Arrayed* (1999).

**HOLM, PEDER (30 SEPTEMBER 1926– ).** Danish composer, teacher, and conductor. He taught at the conservatory in Esbjerg from 1949 to 1989, and served as the conductor of the West Jutland Symphony Orchestra from 1951 to 1981. In his work he has sought to bridge the gap between amateur and professional music-making. Among his choral works are *Tre sange* (1961); *Fem sange for kor* (1971); *Den bagvendte vise*, for equal vv., recs. vns., and guis. (1984); *Hedebys genganger* [The Specter of Hedeby], for 1 v., chorus, and orch. (1985); *Ode til aaret* [*Ode* for the Year] (1988); and *Fynske stemmer* [Voices of Funen], for chorus and ens. (1995).

**HOLMBOE, VAGN (20 DECEMBER 1909–1 SEPTEMBER 1996).** Danish composer and teacher. After studies at the Royal Conservatory in Copenhagen and the Berlin Conservatory, he studied folk music in Romania (his wife was a Romanian pianist). He later taught in Copenhagen at the Institute for the Blind (1940–49) and at the Royal Conservatory (1950–65). From 1947 until 1955 he also worked as a newspaper critic. He was a prolific composer who worked in all standard genres. His music was influenced by the folk music he had studied and by **Béla Bartók**, **Carl Nielsen**, **Jean Sibelius**, and **Igor Stravinsky**. His music is generally **contrapuntal** with **modal** harmonies. Many of his works were influenced by the principle of metamorphosis, which he understood as a process by which contrasting elements develop in complementary fashion. His choral compositions number more than 100 individual pieces. Among the



many unaccompanied ones, are 7 collections of Latin settings of Old Testament texts entitled *Liber canticorum*: op. 54 (1951), op. 59 (1953), op. 60 (1953), op. 61 (1953), op. 96a (1967), op. 158a (1984), and op. 158b (1984); 2 **cantatas**, and 2 sets of **canons**. Among the accompanied works are 12 cantatas and *Requiem for Nietzsche*, op. 84, for T, Bar., chorus, and orch. (1964).

**HOLST, GUSTAV (21 SEPTEMBER 1874–25 MAY 1934)**. English composer and teacher. As a child, he took piano lessons from his father. In 1893 he enrolled at the Royal College of Music, where his teachers included **Charles Villiers Stanford** and **Hubert Parry**. In 1895 he met **Ralph Vaughan Williams**, who became a lifelong friend and an important musical influence, especially in stimulating an interest in English folksongs. For a few years, he supported himself by playing trombone, first in the Carl Rosa Opera (1898–1900) and then in the Scottish Orchestra (1900–3). He taught himself elementary Sanskrit so that he could translate **hymns** from the Rig Veda which he then set to music. He began teaching in 1903, succeeding **Ralph Vaughan Williams** at a girls' school in Dulwich. From 1905 until his death he served as director of music at St. Paul's Girls' School in Hammersmith. In 1907 he was appointed music director at Morley College, where he remained until 1924. His first major success came with *The Planets*, an orchestral suite with wordless women's chorus—the work for which he is still most famous (1916, first public performance 1920).

Holst wrote original, unpredictable music. His early works incorporated **Wagnerian** chromaticism; later influences included not only English folksongs but apparently also the **counterpoint** of English **madrigalists**. Strong bass **ostinatos** are evident, as are exotic elements stemming from his interest in Eastern religions. Apparently determined not to repeat himself, he kept reinventing his style, synthesizing disparate idioms into highly individual, concise, even austere expressions, which were often motivated by visionary idealism.

Holst's choral works number among his finest creations. Among more than 20 works with instruments are four sets of *Choral Hymns from the Rig Veda*, op. 26, for chorus and orch. (1908–12); *Christmas Day*, a fantasy on carols for Mez., chorus, and orch. (1910); *A Dirge for Two Veterans*, for male chorus, brass, and perc. (1914); *The Hymn of Jesus*, op. 37, an ecstatic, gnostic work for 2 choruses, female semi-chorus, and orch. (1917); *Ode to Death*, op. 38, for chorus and

orch. (1919); *Short Festival Te Deum*, for chorus and orch. (1919); *First Choral Symphony*, op. 41, for S, chorus, and orch. (1924); and *A Choral Fantasia*, op. 51, for S, chorus, org., str., brass, and perc. (1930). His more than 30 smaller-scale works (often unaccompanied, and several for female chorus) include numerous sets of folksongs, as well as sets of **partsongs**, **canons**, and **anthems**. Examples include *Two Psalms*, for T, chorus, str., and org. (1912); and *Six Choral Folk Songs*, op. 36b (1916).

**HOLTEN, BO (22 OCTOBER 1948– )**. Danish composer and conductor. He studied musicology at Copenhagen University, and bassoon at the Royal Danish Conservatory. In 1979 he founded *Ars Nova*, a vocal ensemble specializing in Renaissance vocal works and new music, which earned critical acclaim with hundreds of concerts, many world premieres, and 20 recordings. In 1991 he was appointed permanent guest conductor of the **BBC Singers**. In 1996 he left *Ars Nova* and organized a new ensemble called *Musica Ficta*, with whom he performed and recorded extensively, while continuing to conduct the BBC choir. In December 2007, he was appointed conductor of the Flemish Radio Choir. He has also been active as an orchestral conductor, often conducting premieres of new works.

Holten is a prolific composer; his choral compositions include *Tallis variationer*, for 7-pt. chorus and 9 solo str. (1976); *Symphony*, for S, Bar., SATB, tpt., vc., and large orch. (1982); *The Clod and the Pebble*, for 2 mixed choruses, 3 cl., and perc. (1982); *Fem motetter*, for SATB and org. (1983); *Nordisk suite*, for 5-pt. chorus (1989); *Alt har sin tid* [A Time for Everything], for 8-pt. chorus (1990); *Regn, rusk og rosenbusk* [Rain, Rush and Rosy Bush], for 4 solo vv. and 8-pt. chorus (1991); *The Marriage of Heaven and Hell*, for 12-pt. chorus (1995); *Sønderjysk sommer symfoni* [Southern Jutlandic Summer Symphony], for S, Bar., chorus, and orch. (1993); *Visdom og galskab* [Wisdom and Folly], for S and 6-pt. chorus (1993); *Triumf att finnas till* . . . [The Triumph of Living], for 8-pt. chorus (1995); and *Imperia*, for S, B-Bar., double chorus, and orch. (1997).

**HOMILIUS, GOTTFRIED AUGUST (2 FEBRUARY 1714–2 JUNE 1785)**. German composer, organist, and **Kantor**. After completing schooling in Dresden, he enrolled as a law student in Leipzig. He was an avid composer from early on; during his time in Leipzig, he took composition and keyboard lessons with **Johann Sebastian Bach**. In

1742 he was appointed organist at Dresden's Frauenkirche; in 1755 he was appointed Kantor at the Kreuzkirche (with oversight of the city's three main churches and teaching duties at the Kreuzschule). When the Kreuzkirche was destroyed in 1760 as a result of the Seven Year's War, he focused his efforts on the Frauenkirche. His works demonstrate the pre-Classical aesthetic values of naturalness, clarity, simplicity, and symmetry, with the related preference for primacy of melody and **homophonic** textures. An outstanding music director, he raised the artistry of the 100-member choir of the Kreuzkirche to new heights. Homilius was a tireless composer. Among his extant choral works are some 60 **motets**, 215 **cantatas**, 8 **Magnificats**, a Christmas **oratorio**, and **Passion** music.

**HOMOPHONY (ADJ. HOMOPHONIC).** A musical texture in which one part (often the highest line) carries the melody while the others move together in the same rhythm, providing chordal accompaniment.

**HOMORHYTHM (ADJ. HOMORHYTHMIC).** A term for music in which all the voices or instrumental lines move in the same rhythm, that is, note against note.

**HONEGGER, ARTHUR (10 MARCH 1892–27 NOVEMBER 1955).** Swiss composer. He was born in France to Swiss parents. In 1911, after studies at the Zurich Conservatory, he enrolled at the Paris Conservatoire, where his teachers included **Charles-Marie Widor**. When his family returned to Switzerland in 1913 he remained behind, settling in Montmartre. He was one of **Les Six**, a group of composers so identified in 1920 by the critic Henri Collet (which included **Francis Poulenc** and **Darius Milhaud**), but he never shared the others' aesthetic values, in particular, their idolization of **Erik Satie**. Sudden international success came with the "dramatic **psalm**," *Le Roi David* (1921). It was originally conceived as incidental music for a biblical drama, which was so successful that Honegger and the librettist, René Morax, revised it as a concert piece, with expanded orchestration.

A disciplined craftsman, Honegger continually sought to reinterpret traditional techniques and forms. He was a skilled **contrapuntist**, drawing inspiration from **Johann Sebastian Bach**'s models. His essentially tonal language, enriched with added notes, does not preclude chromatic angularity in the melodies. A natural affinity for dramatic music is reflected in his many operas, operettas, ballets, and scores for

radio and film. It is also evident in his choral works, which include *Cantique de Pâques*, for solo vv. and female chorus (1918, orchd. 1922); *Le roi David*, for solo vv., chorus, and chbr. orch. (1921, concert version, 1922; rev. 1923—see above); *Chanson de Fagus*, for S, SATB, and pf. (1924); *Judith*, an **oratorio** for solo vv., chorus, and orch. (1927 from earlier incidental music); *Cris du monde*, an oratorio for solo vv., children's chorus, mixed chorus, and orch. (1931); *Radio-panoramique* (performed 1935 but not published); the oratorio *Jeanne d'Arc au bûcher* (1935, prologue added 1944); *Les milles et une nuits*, a **cantata** for S, T, 4 ondes martenot, and orch. (1937); *La danse des morts*, a cantata for spkr., solo vv., chorus, and orch. (1938); *Nicolas de Flue*, for chorus and band/orch. (1939); and *Une cantate de Noël*, a cantata for Bar., children's chorus, mixed chorus, and org. (1953, after sketches for unfinished *Passion de Selzach*).

**HOPKINS, SARAH (13 AUGUST 1958– )**. Australian composer and cellist. Born in New Zealand, she emigrated to Australia in 1963. She has been strongly influenced by Australian aboriginal art and music, and strives to produce a holistic union of physical and spiritual realities in her compositions and performances. She is active internationally as a clinician and performer, especially at multicultural arts festivals. Her performances often involve audience participation to create a sense of unity in which cultural differences are no longer felt. Her most famous piece is *Past Life Melodies*, for choir and optional orchestra (1991), which features two melodies sung over drones and the ancient art of harmonic-overtone singing. Other works include *Honour the Earth as Your Mother*, for chorus and orch. (2000); and *Childers Shining: Nine Songs*, for chorus and orch. (2003).

**HORNE, DAVID (12 DECEMBER 1970– )**. Scottish composer and pianist. In 1988 he won the British Broadcasting Corporation's Young Musician of the Year competition (keyboard division). He studied with **Ned Rorem** at the Curtis Institute (1989–93), then at Harvard University, earning the doctorate there in 1999. He has worked with abstract, instrumental genres as well as with vocal and theatrical ones. Choral works include *The Burning Babe*, for children's vv. (SSA) and ens. (1992); *Northscape*, a textless piece for opt. children's chorus, vn., hp., and chbr. orch. (1992); *The Lie*, for S, T, children's chorus, and ens. (1993); **Magnificat** and **Nunc Dimittis**, for SATB and org. (1993); **Mass**, for chorus and org. (1995);

*Praise Ye*, for children's chorus and org. (1995); *Pensive*, for Mez., vv., and chbr. orch. (1998); and *The Year's Midnight*, for T, chorus, and orch. (2000).

**HORVAT, STANKO (12 MARCH 1930–30 OCTOBER 2006).**

Croatian composer. He studied at the Zagreb Academy of Music and then in Paris. From 1961 he taught at the Zagreb Academy, serving as dean from 1977. He has worked in most genres. His choral works include *Jama* [The Pit], a **cantata** for B, chorus, and orch. (1971); *Kolo bola* (1977); *Proslav* [Prologue] (1980); *Zapis o o ima* (1980); *S podignutom rukom* [With Raised Hand], a cantata for male chorus and orch. (1982); and *Deux poèmes de G. Apollinaire*, for 12 vv. (1991)

**HOVHANESS, ALAN (8 MARCH 1911–21 JUNE 2000).**

American composer and conductor, born to an Armenian father and a Scottish mother. He began composing avidly while still a youth, and he also developed an early interest in meditation and mysticism. Studies at the New England Conservatory were followed in 1942 by a disappointing summer at Tanglewood, when **Aaron Copland** and **Leonard Bernstein** dismissed his work. A period of reevaluation followed, after which he began studying Armenian music and destroyed many of his works. From 1948 until the early 1950s, he taught at the Boston Conservatory. As his style evolved, he began incorporating non-Western elements including Armenian **modality**, Eastern rhythms and instruments, and aleatoric procedures. Although he was innovative and ever-changing in his formal and motivic techniques, he employed **counterpoint** throughout his stylistic evolution. His harmonies are often consonant, but added tones sometimes create dissonances, and chords do not proceed in traditional tonal ways. His orchestration, too, seldom follows traditional Western models.

Hovhaness was one of the most prolific American composers in the 20th century, continuing to produce new works into his old age. Of approximately 75 individual choral pieces, most are sacred—many of them functional pieces for church use. Some 55 pieces are accompanied; about half of these call for organ, while more than a dozen are with orchestra. Among approximately 35 unaccompanied pieces are several sets of **motets**.

**HOVLAND, EGIL (18 OCTOBER 1924– ).** Norwegian organist and composer. He studied organ and composition at Oslo Univer-

sity (1946–49), then privately with **Vagn Holmboe** in Copenhagen, **Aaron Copland** at Tanglewood, and **Luigi Dallapiccola** in Italy. Since 1949 he has been organist and **choirmaster** at the church of Glemmen in Fredrikstad. While he has experimented with aleatoric, dodecaphonic, and electronic techniques, he has always retained a certain lyricism. Many of his works can be classified as neo-Classical or neo-Romantic. Some of them demonstrate an interest in **Gregorian chant**. He is one of the leading church composers in Norway. Among his choral works are more than 100 **hymns**, 50 **introids**, and 60 **motets**. Examples include *Missa vigilate*, op. 59, for soloists, chorus, org., tape, and 2 female dancers (1967); and *Saul*, for nar. chorus and org. (1972), which uses avant-garde techniques in an accessible manner.

**HOWELLS, HERBERT (17 OCTOBER 1892–23 FEBRUARY 1983)**. English composer. Having studied at the Royal College of Music under **Charles Villiers Stanford** and **Charles Wood** (1912–17), he later taught there (1920–79). He was diagnosed with Graves Disease in 1915, and became severely ill in 1917. During the years of recovery (1917–20), he edited Tudor manuscripts as an employee of the Carnegie Trust. From 1936 until 1962 he served as director of music at St. Paul's Girls' School in Hammersmith, succeeding **Gustav Holst**. From 1954 to 1964 he taught at the University of London. His life had more than its share of suffering: he lost a close friend in World War I, and his son died from polio in 1935. This evidently affected his music, which is characterized by a pervasive tone of sorrow and loss. A particularly personal work was *Hymnus Paradisi*, in which he poured out his grief over the death of his son, using material from his earlier **Requiem**. Not until 1950 was it performed publicly at the urging of others, among them, **Ralph Vaughan Williams** and **Gerald Finzi**.

Although Howells became famous already early in his career, it was only after reaching mid-life that he composed most of the Anglican choral works for which he later became known. Among more than 200 choral compositions are some 14 works with orchestra; they include the large-scale *Hymnus Paradisi*, for S, T, SATB, and orch. (1938, rev. 1950); *Missa Sabrinensis*, for S, A, T, B, SATB, and orch. (1954); the lengthy *Stabat mater*, for T, SATB, and orch. (1963–65); the smaller-scale *An English Mass*, for SATB and orch. (1955); and a **Te Deum** (Collegium Regale), for SATB and orch. (1977; reworked version of 1944 work). Among the approximately

80 other sacred works (almost all accompanied by organ) are 19 **Magnificat** and **Nunc Dimittis** settings (including ones written for **King's College**, Cambridge [*Collegium Regale*, 1945], Gloucester [1946], and **St. Paul's Cathedral** [1951]); 9 Te Deum settings; as well as the unaccompanied **Requiem** (1932). He also wrote more than two dozen **hymn** tunes. His most famous **motet** is perhaps *Take Him, Earth, for Cherishing*, written in memory of John F. Kennedy. There are about 90 secular works, several of which comprise sets of 2–5 individual pieces.

With a sensitive ear to the acoustical properties of the cathedrals for which he was writing and a fondness for the **polyphony** of the Tudor era, Howells was the ideal composer to reinvigorate Anglican church music in the 20th century. Though employing a challenging post-Romantic chromaticism, his works clearly acknowledge a long tradition of English cathedral music.

**HRISTOV, DOBRI.** See KHRISTOV, DOBRI.

**HRUŠOVSKÝ, IVAN (23 FEBRUARY 1927– )**, Slovak composer and musicologist. He earned a doctorate from Bratislava University, and studied composition at the Academy of Music and Dramatic Art in Bratislava. As a musicologist, he has written scholarly articles about Slovak music. His early musical works employ extended tonality with **modal** elements. Those from the 1960s focus on timbre, and experiment with serial and aleatoric techniques. His later works explore traditional genres, among them, the **madrigal**. His choral works include several **cantatas**, among them, *Hiroshima*, for 2 spkr., S, chorus, and orch. (1961, rev. 1965) and *Sen o človeku* [A Dream about a Man], for spkr., S, chorus, and orch. (1964). Examples of his many other works include *Tri madrigalové impresie* [Three Madrigalian Impressions] (1966); *Canticum pro pace*, an **oratorio** for spkr., Mez., B, chorus, and orch. (1985); *Missa pro iuventute* (1994); and *Rekviem na koniec tisícročia* [**Requiem** for the End of the Millennium], for spkr., S, T, chorus, brass, perc., and org. (1997).

**HSU, TSANG-HOUEI (6 SEPTEMBER 1929–1 JANUARY 2001)**, Taiwanese composer and ethnomusicologist. Having studied the violin in Japan as a youth, he enrolled at the National Taiwan Normal University in 1949. After graduation he studied in Paris at the **École César Franck**; he also studied with **Olivier Messiaen** at the Conservatoire (1954–59). Upon his return to Taiwan, he promoted avant-

garde styles. He later became an expert on Taiwanese folk music, and in 1967 he cofounded the Center for Chinese Folk Music Research.

His choral works include the 12-tone **cantata** *Bingche xing* [Ballad of the Army Carts], op. 8 (1958–91); *Bai Qiu shi wushou* [Five Songs on Poetry by Bai Qiu], op. 12 (1961); *Zanghua yin* [Song of Burying Flowers], op. 13 (1962); *Guofu song* [Ode to the Father of the Nation], op. 15 (1965); *Xibei minyao ji* [Collection of Folksongs from the Northwest] (1965); *Senlin de shi* [Poem of the Forest], op. 25, a cantata for children (1970–81); *Shitou shan de haizi* [The Children of Lion's Mountain], op. 37, a cantata for children (1983); and *Wushou Zhongguo minyao* [Five Chinese Folksongs].”

**HUBER, HANS (28 JUNE 1852–25 DECEMBER 1921).** Swiss composer, pianist, and teacher. He studied at the Leipzig Conservatory (1870–74), during which time some of his works were published. For three years, he worked as a private music tutor in Alsace. In 1877 he settled in Basle. Continually active as a composer and pianist, he began teaching at the music school in 1889, becoming its director in 1896. From 1899 to 1902 he directed the **singing society** in Basle. In his compositional style, he followed the German Romantics. Among his choral works are the **oratorios** *Der heilige Hain* (1910) and *Weissagung und Erfüllung* (1913); several **masses** and **cantatas**; and pieces for male, female, or mixed voices. *Pandora*, a work for orchestra and chorus, became renowned throughout Switzerland.

**HUBER, KLAUS (30 NOVEMBER 1924– ).** Swiss composer. He studied at the Zurich Conservatory, and from 1961 taught at the Basle Conservatory. His music proceeds from ideological premises, and is characterized by the integration of diverse stylistic elements and a mystical introspection. Examples of his works for chorus and orchestra include the **cantata psalm** setting *Antiphonische Kantate* (1956, rev. for chorus, brass, perc., and org., 1957); and the **oratorios** *Soliloquia*, for S, A, T, Bar., B, 2 choruses, and orch. (1959–64), . . . *inwendig voller figur . . .* (1971), and *Erniedrigt-Geknechtet-Verlassen-Verachtet* (also with video/slide projections, 1975–78, rev. 1982). Unaccompanied works include a German **Te Deum** (1956) and *Kleines Requiem für Heinrich Böll*, for B-Bar. and SATB (1994), among others. A German **mass** (1969) can be performed unaccompanied, with organ, or with instruments.



**HUFSCHMIDT, WOLFGANG (15 MARCH 1934– )**. German composer. He worked as a church organist in Essen and also taught theory at the Folkwang Hochschule there, advancing to director of composition in 1971 and rector in 1988. Among his choral works are a **Mass**, for S, T, and SATB (1961); *Pfingstgeschichte*, for 4–16 vv. (1964); *Meissner Te Deum*, for S, Bar., four-voice vocal ens., 12-voice chorus, wind qnt., pf., perc., orch., and org. (1968); *Texte über Frieden*, for male chorus, 2 pf., and perc. (1969); *Stephanus*, for mixed media (1972); *Agende*, for 4 choruses, 3 priests, org., slides, and electronics (1973); and *We Shall Overcome*, for spkr./1 v., chorus, and 9 insts. (1984).

**HUMFREY, PELHAM (1647/8–14 JULY 1674)**. An English composer who spent his entire short career at the **Chapel Royal**, after the Restoration. Recruited as a boy chorister by Captain **Henry Cooke**, he so impressed Charles II that the king sent him to France and Italy for study. In 1667 he returned to take up appointments as a lutenist in the court, and a Gentleman of the Chapel Royal. Upon Cooke's death in 1672, he was appointed Master of the Children.

Humfrey's extant choral works include a few court **odes**, one **service**, and some 17 verse **anthems**. Almost all of his anthems are of the orchestral type, and contain movements for instruments alone. Where voices and strings perform together, the instruments usually simply double the vocal lines. Among the more expressive anthems are the mournful ones (e.g., *By the Waters of Babylon*). Pelham's music shows both Italian and French influence, and effectively portrays the words through angular lines and intense, often chromatic, harmonies.

**HUMMEL, JOHANN NEPOMUK (14 NOVEMBER 1778–17 OCTOBER 1837)**. Austrian pianist, composer, teacher, and conductor. A child prodigy, he studied the piano with **Wolfgang Amadeus Mozart**, living in the Mozart home. In 1788, upon Mozart's advice, Hummel embarked on a four-year grand tour with his father, visiting Bohemia, Germany, Denmark, and Great Britain. In London he studied with Clementi. Upon his return to Vienna in 1793, he studied with **Johann Albrechtsberger**, **Antonio Salieri**, and **Joseph Haydn**. For a decade, he worked feverishly at his studies, teaching, and composing.

From 1804 until 1811 he acted as *Kapellmeister* to Prince Esterházy. Evidently his sacred compositions were all written during this

time, though some of them were intended for performance in Vienna. In 1811 he returned to Vienna, where he continued to compose and have contact with **Ludwig van Beethoven**, though the relationship was strained.

Hummel resumed concertizing as a pianist to great success. From 1816 until 1818 he served as court *Kapellmeister* in Stuttgart, but found the situation frustrating. From 1819 to 1837 he worked in Weimar as *Kapellmeister* at the court, where his duties were primarily concerned with the theater. During his tenure there, he toured internationally but also found time to compose a great deal of music. As a Catholic at a Protestant court, he was not responsible for the chapel music. For this reason he evidently wrote no choral works other than a few **cantatas** for the court and the Masonic lodge during this time.

As a composer, Hummel worked in all standard genres except the symphony. His style is that of late-Classicism, characterized by harmonically-designed structures and clear, self-contained melodies, which tended to impede an organic, motivic cohesiveness. With the onslaught of Romanticism, his popularity waned rather quickly. Nevertheless, in his day, he was one of the most famous pianists in Europe, and one of the most sought-after teachers in Germany. His choral works include more than 30 compositions for soloists, choir, and orchestra, among them, 4 **masses**, 11 cantatas (most of them composed for specific occasions such as birthdays), and many other liturgical works. An additional 20 secular works are mostly unaccompanied.

**HUMPERDINCK, ENGELBERT (1 SEPTEMBER 1854–27 SEPTEMBER 1921)**. German composer. He studied at the Cologne Conservatory and at the Munich Conservatory, where one of his teachers was **Joseph Rheinberger**. In 1879 he met **Richard Wagner** in Italy, which led to an invitation to assist Wagner with a Bayreuth production of *Parsifal*. He traveled considerably throughout his life, composing, and holding various teaching appointments, including one at Frankfurt's Hoch Conservatory (1890–97). He also worked as a music critic for the *Frankfurter Zeitung*. He is primarily remembered for his opera *Hänsel und Gretel* (1893), which received wide acclaim. His musical style (not to mention his career) was influenced by Wagner, **Richard Strauss**, and **Gustav Mahler**. Although he

wrote many more songs than choral works, the latter still number about 30. All except a handful are to secular texts; seven call for orchestra, eight are for unaccompanied male chorus.

His name was adopted by a British pop singer of the 1960s and 1970s, whose real name was Arnold George Dorsey.

**HUNTER, RALPH (18 JANUARY 1921–3 JUNE 2002).** American choral conductor and arranger. He served as an arranger for Harry Belafonte and as conductor of the Collegiate **Chorale** York (an amateur choir in New York, which became known for performances of **polychoral music**), the Ralph Hunter Choir, and the Radio City Music Hall Chorus. From 1969–1987 he taught at Hunter College in New York. He was an early associate of **Robert Shaw**, and is remembered for his many choral arrangements.

**HURD, DAVID (27 January 1950– ).** American organist, composer, and church musician. He studied at the Oberlin Conservatory (Ohio), the University of North Carolina, Chapel Hill, and the Manhattan School of Music. He has held a number of church music positions in New York City as well as one at Duke University. In 1976 he was appointed to the faculty of the General Theological Seminary in New York City. His published works include a substantial number of **hymns** and **anthems**, many of which were commissioned.

**HUSA, KAREL (7 AUGUST 1921– ).** American composer and conductor of Czech birth. After attending the Prague Conservatory (1941–45), he studied with Nadia Boulanger and **Arthur Honegger** in Paris (1946–51). In 1954 he began teaching at Cornell University, where he remained until his retirement in 1992. His music, which can be either highly demanding or directed toward more modest, practical ends, is marked by rhythmic vitality and colorful orchestration. Early works are indebted to the neo-Classical style of Honegger and **Béla Bartók**; later ones explore Viennese serialism. While he has composed in all major genres except opera, his large-scale works for orchestra or symphonic band are the best known. Choral works include *Festive Ode*, for mixed/male chorus and orch./band (1955); *There Are from Time to Time Mornings*, for Bar. and chorus (1976); *Apotheosis of This Earth*, for chorus and orch. (1972, original version for concert band, 1970); *An American Te Deum*, for Bar., chorus, and band (1976, arr. for chorus and orch., 1978); *Every Day*, for SATB (1981); *Three Moravian Songs*, for SATB (1981); *Cantata*,

for TTBB and brass qnt. (1983); and *Song (Good Night)*, for SATB (2000).

**HYMN.** Most commonly, a song of Christian worship, often strophic, employing nonbiblical, metrical poetry. In the Medieval era, it was a Latin, **monophonic**, strophic composition, usually associated with the **divine office**, employing metrical poetry and mostly **syllabic** text distribution.

During the Protestant Reformation, the emphasis on congregational participation resulted in many new vernacular hymns. In Germany, **Lutheran** composers often used **chorales** as the basis for musically sophisticated works, both vocal and instrumental. Calvinists in France, the Netherlands, Germany, Scandinavia, and Scotland cultivated the singing of **psalms** in metrical paraphrase, while Protestants in England, under the leadership of Isaac Watts (1674–1748), ultimately broke away from this tradition, establishing a unique English hymnody.

During the 18th century, John and Charles Wesley (who had been influenced by **Moravian** hymn singing) established a more heartfelt English hymnody for the lower classes. Sung with great fervor to tunes that adopted the lighter style of contemporary taste, these Methodist hymns became widely popular, eventually encouraging hymn singing in the Anglican liturgy as well, despite the circumscriptions implied by the Act of Uniformity. By the Victorian era (1837–1901), hymnody was flourishing in the established Church, with one hymnal preferred over all others: *Hymns Ancient and Modern* (1861). Many Victorian hymns became staples in England as well as in the United States.

Trends unique to America were the influence of **singing schools** and **shape-note singing**. While folk hymnody flourished in the South, reformers such as **Lowell Mason** and **Thomas Hastings** advocated a more cultivated style based on European models in the North. Under the influence of the evangelistic revival movement led by Dwight L. Moody, “gospel songs,” which were written for his meetings, were transferred to worship settings, where they remained popular until the middle of the 20th century.

In the 1960s, populist trends had a significant impact on hymnody. In the Roman Catholic Church, the authorization by the Second Vatican Council of congregational singing in the vernacular led to the composition of many new hymns, which strove for simplicity

and accessibility. In Protestant churches, the influence of evangelistic campaigns had a similar effect. The charismatic renewal movement led to attempts to popularize congregational singing, especially in light of declining church attendance in traditional (“mainline”) denominations. These trends produced a general decline in artistic, literary, and theological merit. In reaction, a new flowering of hymnody has occurred, especially in Great Britain. Meanwhile, attempts to modernize old hymns by the use of inclusive language have met with opposition. On the other hand, an increased multicultural awareness has led to ever greater use of non-Western hymns.

– I –

**IL VERSO, ANTONIO (?C. 1560–C. 23 AUGUST 1621).** Italian composer, poet, and historian. With the exception of a few years in Venice, he evidently spent all of his life in Sicily. He was a prolific composer of **madrigals**, balancing the traditional **contrapuntal** style with the more extravagant, mannered idiom of the early Baroque. Many of his works are **parodies** of compositions by earlier composers, in particular, works by his teacher, **Pietro Vinci**. His sacred works appear to have been influenced by **Giovanni Gabrieli**. Many of his publications are lost; of the volumes that have survived, many are incomplete. Among the extant works are 10 books of madrigals (two volumes for three voices and the rest for five or six voices), 1 book of **villanellas** for three voices, and 3 books of **motets** and **sacred concertos** for three to 12 voices with **continuo**.

**INDIA, SIGISMONDO D’ (BORN C. 1582; DIED BEFORE 19 APRIL 1629).** Italian composer and singer. Little is known about his life. He apparently traveled extensively throughout Italy. Although he was most famous for his **monodies**, he also wrote eight books of **polyphonic madrigals** (all for five voices except a volume entitled *Le musiche e balli*, which calls for four voices and **continuo**), three books of **motets** (for two to six voices), and two volumes of **villanellas** (for three to five voices). His compositions blend stylistic elements appearing in the works of contemporaries such as **Luca Marenzio**, **Giaches de Wert**, **Carlo Gesualdo**, and **Claudio Monteverdi**.

**INGEGNERI, MARC ANTONIO (BORN 1535–36; DIED 1 JULY 1592).** Italian composer and organist. Much of his career was spent in Cremona, where he became *maestro di cappella* around 1579 and where he taught **Claudio Monteverdi**. His surviving secular works include seven volumes of **madrigals** for five or six voices. Published between 1572 and 1606 (the last book issued posthumously), these pieces are somewhat conservative, with only occasional chromaticism. Surviving sacred works appear in eight volumes for 4 to 12 voices. Two books are devoted to **masses**, and one contains **poly-choral motets** for 7 to 12 (or 16) voices with optional instruments. Most of Ingegneri's motets are **contrapuntal**; many are **chant**-based. In the later masses, **syllabic** text-setting and **homophonic** textures suggest the influence of the Tridentine reforms. For some time, his **responsories** for Holy Week (*Responsoria*, 1588) were attributed to **Giovanni Pierluigi da Palestrina**.

**INTABULATION [INTAVOLATURA, INTABULIERUNG].** An arrangement for keyboard or plucked string instrument of an existing **polyphonic** vocal piece, written in tablature, a system of notation using letters, figures, or other symbols in place of notes on staves. The term usually applies to such arrangements during the Renaissance era (1450–1600). Intabulation provides valuable information about conventions of ornamentation and the chromatic inflection of pitches (**musica ficta**), which are not specified in the vocal originals.

**INTERMEDIO.** A musical, dramatic, and/or danced event occurring between acts of a theatrical performance but not necessarily related to it: an entr'act. Intermedi were popular in the 16th and 17th centuries.

**INTERNATIONAL FEDERATION FOR CHORAL MUSIC (IFCM).** An organization founded in 1982 to facilitate communication and exchange among choral organizations and individual choral musicians worldwide. Committed to fostering intercultural understanding, it sponsors international choral festivals and competitions, conducting master classes, collaborative choral projects (such as the annual World Youth Choir), and **MUSICA**, a choral music database. IFCM serves as the official representative of choral music on the International Music Council of the United Nations Educational Scientific and Cultural Organization (UNESCO). Its primary publication is *The International Choral Bulletin*, issued quarterly in English, French, German, and Spanish.

**INTROIT.** *See* MASS.

**IRELAND, JOHN GROVE (13 AUGUST 1879–12 JUNE 1962).**

English composer and pianist. He studied with **Charles Villiers Stanford** at the Royal College of Music, where he later taught. His mature style, which was influenced by **Claude Debussy**, **Maurice Ravel**, and **Igor Stravinsky**, is characterized by (often) introspective lyricism, chromatically embellished harmonies, and careful craftsmanship. Choral works include *Vexilla regis*, for S, A, T, B, SATB, brass, and org. (1898); **Te Deum**, for SATB and org. (1907); the *Greater Love Hath No Man*, for Tr., Bar., SATB, and org. (1911)—a **motet** often sung in **services** commemorating the victims of war; *An Island Hymn*, for male voices (1915); *These Things Shall Be*, for Bar./T, SATB, and orch. (1937, commissioned by the British Broadcasting Corporation for the coronation of George VI); and *Ex ore innocentium*, for Tr. and pf./org. (1944); in addition to **services**, **hymns**, and **partsongs**.

**ISAAC, HEINRICH (BORN 1450–55; DIED 26 MARCH 1517).**

Flemish composer, contemporary of **Josquin des Prez**, **Jacob Obrecht**, **Alexander Agricola**, **Pierre de la Rue [La Rue]**, and **Gaspar van Weerbeke**. His influence was extensive, extending to **Franco-Flemish**, Italian, and German traditions. From 1485 to 1493 he served the Medici court in Florence. From 1500 to 1502 he served as court composer to the chapel of Maximilian I at Vienna, traveling with the emperor's entourage on several occasions. By 1502 he was in Ferrara, where he was considered for a position at the Este court, but **Josquin** des Prez was chosen instead. Isaac was again in the emperor's retinue in the early 1500s. From 1505 until 1508 he was in Konstanz, where the cathedral chapter commissioned him to write *Choralis Constantinus*, a cycle of liturgical **propers**. Later the work was expanded to three volumes. Most of the individual pieces are for four voices. Together they provide **polyphonic** propers for about 100 days of the year.

In 1510 Maximilian gave him a benefice near Verona. In 1514 the pope gave him an honorary appointment at the Florence Cathedral, and from 1515 he lived permanently in Florence.

Isaac's most significant contribution was his works for the **Ordinary of the Mass**. Extant are 36 mass cycles (for four to six voices), of which 16 are based on borrowed material (but seldom his own),

the other 20 on the corresponding **chants** of the Ordinary—almost all of the cycles intended for *alternatim* performance; and 13 additional Credo settings. Since few composers of the time still wrote complete masses based on the chants of the Ordinary, Isaac’s contribution of 20 such works is noteworthy. In his *Missa carminum* (a so-called **quodlibet** mass) he used various popular German songs as cantus firmi. In addition to the proper settings, more than 50 **motets** in varied styles survive. Most are chant-based; almost all are for four voices. Also extant are more than 100 (mostly secular) pieces to French, Dutch, and German texts (some are textless). Almost all are for three or four voices. The most famous are two settings of “Innsbruck, ich muss dich lassen.”

**ISELER, ELMER (14 OCTOBER 1927–3 APRIL 1998).** Canadian choral conductor and editor. He studied at Waterloo Lutheran University (now Wilfred Laurier University) and the University of Toronto, where he graduated with a Bachelor of Music degree in 1950. From 1952 until 1964 he taught orchestral and choral music in Toronto high schools. In 1955 he founded the Festival Singers of Canada, a group that became known for its rhythmic accuracy, precise intonation, balance, and tonal clarity—qualities that particularly suited Renaissance **polyphony** and 20th-century repertoire. In 1963 he was appointed conductor of the Toronto **Mendelssohn** Choir. In 1978 he left the Festival Singers and formed the Elmer Iseler Singers, a professional ensemble with whom he performed extensively. He was a champion of 20th-century works—in particular, new works by Canadian composers (many of which he commissioned). His polished performances on tours and in broadcasts, as well as his promotion of these pieces in a choral series published under his name, helped establish some of them in the standard choral repertoire.

**ISORHYTHM (ADJ. ISORHYTHMIC).** A modern term for the medieval technique of repeating a rhythmic pattern (*talea*), while simultaneously repeating a melodic pattern (*color*) of a different (often longer) length, used especially in **motets**. The nonsynchronization of *talea* and *color* obscures the repetitions to the ear, while providing formal cohesion. Isorhythm was most typically applied to the tenor part (which carried the **chant**), but was applied later to other voices as well. Additional complexities could include the rhythmic diminution of later statements of the *talea*. Composers of isorhythmic motets



in the 14th century included **Philippe de Vitry** and **Guillaume de Machaut**; later composers using the technique included **Johannes Ciconia**, **John Dunstable**, and **Guillaume Dufay**.

**ITALIAN TRECENTO.** The 14th century in Italy—a period of vigorous artistic activity. Important musical genres of the time included the **madrigal** (no relation to the Italian madrigal of the 1500s), the **caccia**, and the **ballata**. Leading composers during the early Trecento were associated with the courts at Milan, Verona, and Padua; the most important figure among them was Jacopo da Bologna (fl. 1340–c. 1386). They wrote mainly two-voice madrigals and three-voice cacce. Florence then became a primary center. Composers included Gherardello da Firenze (b. c. 1320–25; d. 1362/63), Lorenzo da Firenze (d. December 1372/January 1373), and Donato da Cascia (fl. 1350–1400). Though evidently clergy, they wrote a significant number of secular works. Lorenzo and Donato are remembered for their florid madrigals. The next generation of Florentine composers was led by **Francesco Landini**, the most significant composer of the era.

**IVES, CHARLES (20 OCTOBER 1874–19 MAY 1954).** American composer. Having studied the piano and organ as a child, he received his first paid church organ position at the age of 14. From 1894 until 1898 he attended Yale University, where he studied organ with **Dudley Buck** and composition with **Horatio Parker**. During these years he composed some works in the traditional neo-Romantic style, which Parker advocated, while experimenting with innovative techniques on his own. Upon graduation, he embarked on a career in the insurance business, an industry he considered indispensable to ensuring personal freedom in the face of life's uncertainties. This career choice also guaranteed his artistic freedom. Though not able to devote himself fully to music, he continued to work as a church organist until 1902, composing in his spare time. As a democratic idealist, he was drawn to the music of the American people—the marching bands and **hymn**-singing he recalled from childhood, and the music of **Stephen Foster**, to which his father had introduced him. His subsequent musical explorations anticipated many techniques of the avant garde, including the use of polytonality, tone clusters, quarter tones, and systems of intonation adjusted on the basis of acoustical phenomena (which resulted in the apparent inconsistent spelling of notes in his music).

By 1927 Ives had stopped composing. Although some of his works were published in the 1920s at his own expense, many others were not performed for decades. He continued to revise his pieces, however, and interest in his work began to grow gradually. By the end of his life, he was recognized as a significant, if highly original, American composer. Respect and appreciation for his work has only increased since his death.

Of Ives's extant choral works, many from his years as a church musician are apparently lost. Surviving sacred compositions include *The Celestial Country*, a **cantata** for T, Bar., 2 vocal qts. SATB, tpt., euphonium, timp., org., and str. qt./str. orch. (1902, additions c. 1913); Communion **Service**, for SATB and org. (c. 1894); *Three Harvest Home Chorales*, for SATB divisi, 4 tpt., 3 trbn., tuba, and org. (c. 1902); 10 **psalm** settings, most of them for eight-voice choir, either unaccompanied, with organ, or with miscellaneous accompaniments; and other **anthems** (mostly with organ). The psalm settings demonstrate his exploration of new procedures about 1900. In particular, *Psalm 67*, a bitonal work for SSAATTBB (c. 1899), and *Psalm 90*, for SSAATTBB, bells (4 players), and org. (1923), have entered the standard choral repertoire.

Extant secular works include some eight **partsongs** and a dozen pieces with instrumental accompaniment, including *General William Booth Enters Into Heaven*, for unison vv. divisi and chbr. orch. (arr. 1934); *He Is There!*, for unison vv. and orch. (c. 1918–21); and *Lincoln, the Great Commoner*, for unison vv. divisi and orch. (c. 1923). Symphonies nos. 4 and 5, also include optional choral parts.

– J –

**JACQUET OF MANTUA (1483–2 OCTOBER 1559).** French composer of sacred **polyphony**, active in Italy. The last three decades of his life were spent in Mantua, where he held the title of *maestro di cappella* at the Cathedral, although he was responsible solely to Cardinal Ercole Gonzaga, bishop of the city and papal representative to Emperor Charles V and the Council of Trent. His music, which was widely disseminated, was influential long after his death. It demonstrates a stylistic evolution from four-voice, sectional construction (with some **homophonic** passages) to pervading imitation in five

voices (with more **syllabic** declamation). In many respects, his music may be seen as a bridge between the styles of **Josquin** des Prez and **Giovanni Pierluigi da Palestrina**.

Most of his 25 surviving **masses** are for five voices. Many of them rework preexisting **motets**, **chansons**, or **madrigals** in evermore inventive ways. Of the more than 100 surviving motets with secure attribution, most are for four or five voices; a few are for three or six voices. A dozen are for specific occasions, among them, motets on secular texts. Also surviving are two motet-like **Passions** and a setting of **Lamentations**. Additional sacred works include a **Magnificat** and **psalm** settings published in collaboration with **Adrian Willaert** and others. Toward the end of his life, he wrote **hymns**, utilizing a simpler style evidently influenced by the principles of the Council of Trent.

**JACOPO DA BOLOGNA.** See ITALIAN TRECENTO.

**JANÁČEK, LEOŠ (3 JULY 1854–12 AUGUST 1928).** Czech composer. He received his basic education in Old Brno, where he also served as a chorister at the Augustinian monastery. Following in his family's vocational footsteps, he enrolled at the Brno Teachers' Training Institute (1869–74). In 1872, while still a student, he became conductor of the monastery choir; the following year, conductor of Svatopluk, a working-men's **choral society** (for which he wrote some of his earliest works). After completing his required two-year period of unpaid teaching, he obtained a leave to study at the Prague Organ School (1874–75). Returning to Brno in 1875, he resumed his various teaching and conducting duties. From 1876 until 1888 he conducted the Beseda choral society, a male organization, which he soon turned into a mixed choir. By adding additional singers from the monastery and Institute, he was able to expand the choir's numbers to more than 200, allowing him to program large-scale works.

Janáček's development as a composer was gradual. He studied eastern Moravian and Slovak folk music, and began incorporating folk elements in his works. He was also very interested in Russian language and culture. Recognition as a composer began to come slowly, as several choral societies started programming his choral pieces. Acclaim came finally in 1916, with the successful Prague performance of a revised version of his 1904 opera, *Jenůfa*. A rapid succession of operas followed.

Although he wrote a significant number of dramatically oriented choral works, he was primarily interested in opera and, after the success of *Jenůfa*, he focused on that genre. His early works build on the Romantic style of **Antonín Dvořák**. His mature compositions, while still tonal, employ increased dissonance and a distinctive orchestration (involving unidiomatic writing, extreme registers, and the inclusion of unusual instruments for local color), while avoiding traditional **counterpoint**.

Janáček's choral works include some nine compositions with orchestra, among them, three **cantatas**: *Amarus*, for S, T, Bar., SATBB, and orch. (1897, rev. 1901); *Na Soláni čarták* [The Čarták on Soláň], for T, TTBB, and orch. (1911, rev. 1920); and *Věčné evangelium* [The Eternal Gospel], for S, T, SSATTBB, and orch. (1914); as well as his masterpiece, *Mša glagolskaja (Glagolitic Mass)*, for S, A, T, B, SSAATTBB, orch., and org. (1927). More a celebration of Slavic culture than an expression of religious sentiment, the unconventional mass includes framing movements for orchestra, and a movement for solo organ. Although he had little interest in institutional religion, he also wrote some 15 liturgical works, many of them originating early in his career. Also extant are some 45 secular choruses, many of them for male chorus.

**JANEQUIN, CLÉMENT (C. 1485–AFTER 1558)**. French composer, remembered for his **chansons**. His early years were spent in the Bordeaux area, where he studied for the priesthood. In 1530s he moved to Angers, where for several years he was music director at the cathedral. He evidently composed a great deal during this decade, for he published several volumes of chansons. In 1549 he moved to Paris, where he became a student at the university and received appointments at the royal court. His surviving works (almost invariably for four voices) include more than 250 chansons (many of which are onomatopoeic), more than 100 French **psalm** settings and *chansons spirituelles*, and two chanson-based **masses**. A volume of **motets**, published in 1533, is lost. Popular examples of his descriptive chansons include *La Guerre*, *La Chasse*, *Le chant des Oiseaux*, *Les Cris de Paris*, and *Le Caquet des Femmes*).

**JAZZ CHOIR**. A choir devoted to singing vocal jazz.

**JOHNSON, HALL (12 MARCH 1888–30 APRIL 1970)**. African American choral director, arranger, and composer. After graduating with a music degree from the University of Pennsylvania in 1910, he

studied at the Juilliard School and the University of Southern California. In 1914 he moved to New York City, where he supported himself as a violinist and violist. In 1923 he began playing viola in the Negro String Quartet. In 1925, seeking to present African American music more authentically, he formed a choir of eight singers (originally called the Harlem Jubilee Singers). Renamed the Hall Johnson Choir, the group soon drew critical acclaim. In 1930 the choir was hired for the Broadway musical *Green Pastures*. In 1935, when moviemakers decided to turn the musical into a film, the group traveled to Hollywood, where they remained, appearing in many films during the next decade, under Johnson's leadership. In 1946 Johnson returned to New York. In 1951 the choir represented the United States at the International Festival of Fine Arts, held in West Berlin.

Throughout his career, Johnson worked to preserve and promote the African American **spiritual**. He arranged many examples of the genre, and composed some original works, among them, the folk drama *Run Little Chillun* (1933), the **cantata** *Son of Man* (1946), and the operetta *Fi-Yer* (1959).

**JOHNSON, ROBERT (C. 1500–C. 1560)**. Scottish composer. He was a Scottish priest, who apparently fled to England in the 1530s because of an accusation of heresy. His surviving works include some 10 liturgical, **contrapuntal** pieces for the Latin rite (for two, four, and five voices), some of which are of considerable length; **service** music in **homophonic** style (**Te Deum**, **Jubilate**, **Benedictus**, Creed, **Magnificat**, **Nunc Dimittis**); and a half-dozen complete English pieces (mostly for four voices), some of which evidently originated as Latin works.

**JOHNSTON, BEN (15 MARCH 1926–)**. American composer. From 1951 until his retirement in 1983, he taught at the University of Illinois. His works explore just intonation, proportions, serialism, and especially microtonality. Despite this latter characteristic, however, many of his pieces are tonal, and use traditional forms. Choral works include *Night*, for Bar., female chorus, and ens. (1955); *Prayer*, for SSA (1996); *Ci-Gît Satie*, for chorus, db., and drums (1967); *Rose* (1971); a **Mass**, for SATB, 8 trbn., and perc. (1972); *I'm Goin' Away* (1973); *Vigil*, for 6 improvising vv. (1976); *Sonnets of Desolation*, for double SATB (1980); *Journeys*, for A, chorus, and orch. (1986); *On Love*, for chorus and orch. (1986); *Mantram and Raga* (1993); and *Secret* (1994).

**JOMMELLI, NICCOLÒ (10 SEPTEMBER 1714–25 AUGUST 1774).** Italian composer. He received much of his training at conservatories in Naples, where he met **Johann Hasse**. By 1740 he had established himself as an opera composer. Sometime between 1743 and 1745, he was appointed music director of the **Ospedale degli Incurabili** in Venice, for whose young women he wrote sacred works. In the following years he produced operas in various cities, among them, Naples, Parma, Rome, and Paris.

In 1749 he was appointed *maestro di cappella* at St. Peter's Basilica in Rome, a position he took up the following year. In his new role, he began to write more sacred works, while continuing to pursue recognition as an opera composer. As his fame increased, he began to receive international offers, among them, one to become music director at the Stuttgart court, which he accepted. He took up his new duties in January of 1754.

In Stuttgart Jommelli had wide-ranging artistic control over all aspects of his productions. He expanded the orchestra, making it one of the finest in Europe. Although he was also responsible for the oversight of both Protestant and Catholic church music, he was not in charge of regular **services**, and he evidently composed few sacred works. Works that date from this time include the **Requiem** in E-flat (1756), a **Miserere** in G minor, a **Te Deum** (1763), and the **Mass** in D (1766).

By 1768 intrigues at the court caused him to begin negotiations with the Portuguese court (a contract was signed the following year). Unfortunately, his enemies in Stuttgart succeeded in ousting him while he was on a trip to Italy with his invalid wife. He spent most of his last years in Naples, where he continued to work despite ill health.

Throughout his life, Jommelli composed prolifically. Among the securely attributed choral works are 9 **oratorios** and **sacred cantatas**, 3 masses (including a requiem), individual mass movements, 6 **canticles** (including 3 Te Deum settings), two dozen **psalm** settings, 3 **Lamentations**, a set of 27 responses for Holy Week, and another two dozen liturgical works. Many of his works call for soloists and orchestra; the simplest settings have **continuo** accompaniment or an accompaniment of continuo and strings.

**JONES, KELSEY (17 JUNE 1922–10 OCTOBER 2004).** Canadian composer, harpsichordist, pianist, and teacher. He grew up in Maine, then in 1939 moved to New Brunswick (Canada), where he studied

at Mount Allison University (Sackville). Studies at the University of Toronto followed. After teaching at Mount Allison, he received an appointment at McGill University (Montreal), where he taught **counterpoint** for three decades (1954–84), and cofounded the Baroque Trio of Montreal (1955–73). His compositions are somewhat conservative, while using dissonance for effect. Examples of his choral works include *Jack and the Beanstalk*, for nar., SATB, and orch. (1954); *Nursery Suite*, for Tr., SATB, pf. 4 hands, and rhythm band (1954); *Nonsense Songs* (1955); *Songs of Time*, for SATB and pf. 4 hands (1955); *Songs of Experience* (1958); *Prophecy of Micah*, for SATB, winds, and perc. (1963); *Kishamaquac Suite* (1971); *Hymn to Bacchus*, for SATB and pf. 4 hands (1972); and *Da musica, con amore*, for SATB and brass qnt. (1977).

**JOPLIN, SCOTT (1867/68–1 APRIL 1917)**. African American composer. He is remembered for his piano rags (the most famous of which is *The Maple Leaf Rag*) and the opera *Treemonisha*. Because he was unable to get a publisher to accept the opera, he eventually published it at his own expense. Nevertheless, a full production did not occur until 1972 under **Robert Shaw**. Since then choirs have performed its choruses.

**JOSQUIN DES PREZ (BORN C. 1450–55; DIED 27 AUGUST 1521)**. The leading **Franco-Flemish** composer of his time. Many details of his life are uncertain. For this reason, and because his works were widely imitated during his lifetime, it is often difficult to be certain that works attributed to him are actually his. The problem is compounded by the wide range of styles and techniques he employed (evidently the result of a desire to continuously explore new ground), which also makes it hard to establish a work chronology.

Josquin probably originated from the area of Saint Quentin (south of Cambrai). In 1477 he was listed as a singer in the court chapel of René of Anjou in Aix-en-Provence. After his employer's death in 1480, he may have moved with the other chapel singers to the Sainte Chapelle in Paris, in service to King Louis XI. The dissemination of his works by this time suggests that his reputation as a composer was already widespread.

By 1484 he was serving the Sforza family in Milan, where he probably met **Franchinus Gaffurius**. From 1489 to about 1495 he served in the papal choir. There is speculation that he served the French king

at the end of the decade. In 1503 he traveled from France to Ferrara to assume a highly paid position in the chapel choir at the Este court. That summer the city experienced an outbreak of the plague, and it is perhaps for this reason that he decided to leave already in 1504.

The esteem in which Josquin was held by this time is clear from the fact that **Jacob Obrecht**, who was hired to replace him (and who unfortunately succumbed to the plague in 1505), received only half as much as his predecessor. Meanwhile, Josquin had been appointed provost at the collegiate church of Notre Dame in Condé-sur-Escaut (near the present-day Belgium border), where he remained for the rest of his life (1504–21).

Widespread recognition of his genius is demonstrated by the fact that Ottaviano Petrucci, the first music printer, opened each of his first four **motet** collections (1502, 1503, 1504, 1505, respectively) with a work by Josquin, and subsequently published three volumes of **masses** by him. Thereafter, works attributed to him appeared internationally in many volumes, some of them dedicated to his works alone. After his death, his influence continued to grow (reinforced by many reprints of his works), and his music came to be regarded as the supreme model of **contrapuntal** writing throughout the rest of the 16th century. Later Renaissance composers who paid homage to him by choosing his works as models for their own include **Antoine de Févin**, **Jacquet of Mantua**, **Orlande de Lassus**, **Claudio Merulo**, **Philippe de Monte**, **Cristóbal de Morales**, **Giovanni Pierluigi da Palestrina**, **Cypriano de Rore**, and **Adrian Willaert**. Of the theoretical treatises that cite his works, none had greater influence than Heinrich Glarean's *Dodecachordon* (1547).

Depending on one's view regarding attribution, there are some 22 masses and another 10 mass sections extant, most of them for four voices. Although not as progressive as the motets, in that they focus more on structure than expressiveness, the masses were nevertheless recognized in his day as masterful examples of the genre. Thus, for instance, Petrucci started his series of mass publications with three volumes devoted to examples by Josquin. Among them are **cantus-firmus** masses (in which a borrowed melody placed in the tenor provides musical unity), paraphrase masses (in which a **chant** melody provides the motivic material for all voices in an imitative texture), and masses that approach **parody** technique (in which an entire **polyphonic** fabric is borrowed and reworked). In some works, elements



from these different types are combined. In the *Missa l'homme armé super voces musicales*, a secular cantus firmus rises by step from movement to movement (C-D-E-F-G) but stays in the Dorian **mode**, and mensuration **canons** are employed for added complexity. Two masses use a technique that **Gioseffo Zarlino** later called “soggetto cavato”: vowels from the title become scale degrees. Thus the *Missa Hercules dux Ferrarie* (for Duke Ercole d'Este) is built on the **solmization** syllables re, ut, re, ut, re, fa, mi, re, and *Missa La sol fa re mi* derives most of its material from the five solmization syllables of the title (which were perhaps a pun on the words “Laise faire moy”). Paraphrase masses include the *Missa Pange lingua*, in which a Gregorian **hymn** (chant) permeates the entire musical fabric. Evidently a late work, it uses no rigid structural devices and is largely **syllabic**, with **homophonic** tutti sections for important points (e.g., “Et incarnatus”). His *Missa Malheur me bat* borrows single voices from a three-voice **chanson** for the various movements, in a manner that approaches the parody technique of the later Renaissance. In *Missa Fortuna desperata*, Josquin approximates parody technique even more closely by incorporating brief sections of the original three-voice fabric. Canonic construction is frequently found; see especially *Missa Ad fugam* and *Missa Sine nomine*.

The motets show even more varied techniques and structures. Balancing inventiveness of construction with an (increasing) emphasis on expressive text-setting, they ensured Josquin's fame long after his death. Of more than 100 surviving works, about two-thirds are for four voices, the remainder for three, five, and six voices. Textures are typically transparent, with pairs of duets alternating with tutti sections. A few works still employ a tenor cantus firmus in long notes. Despite difficulties of dating, Josquin's stylistic development can be traced: the later motets tend to be more syllabic (with motives related more directly to the declamation and meaning of the text), more thoroughly imitative, and more inventive in their harmonic language (which often appears to be similarly related to the meaning of the text). An evidently early work is *Alma Redemptoris Mater/Ave Regina Celorum*, with its old-fashioned **melismatic** duets. *Ave Maria . . . virgo serena* (which Petrucci chose to open his first volume of motets) demonstrates a rich array of imitative schemes. Two settings of Christ's genealogy, *Liber generationis* and *Factum est autem*, demonstrate Josquin's ability to work with the most uninspiring of

texts. The motet cycle *Vultum tuum deprecabuntur* (reminiscent of those composed by **Loyset Compère** and **Gaspar van Weerbeke**) provides alternatives to certain liturgical chants in the celebration of the mass; it was probably written while Josquin was working for the Sforza court.

Among the approximately 80 chansons, there are some 25 for three voices, about 30 for four voices, and approximately one dozen each for five and six voices. They exhibit an expressive power similar to that of the motets, but were not as widely disseminated—the first major publication devoted to Josquin's chansons was **Tylman Susato's** *Septiesme livre*, published in 1545, nearly a quarter century after the composer's death. The fact that some of the sources are without texts suggests that instrumental performance was common. Nevertheless, Josquin almost always based his chansons on preexisting (mostly secular) tunes, which he employed as a *cantus firmus* in imaginative ways, often in strict imitation, most especially, in canonic **counterpoint**.

Josquin's works were performed and imitated widely throughout the rest of the 16th century. While they went out of vogue with the advent of **monody** in the 17th century, and were eclipsed by the posthumous reputation of Palestrina's compositions in the 1700s and 1800s, they regained stature in the 20th century.

**JOUBERT, JOHN (20 MARCH 1927–)**. British composer of South African birth. After studies at the South African College of Music (Cape Town) and the Royal Academy of Music, he taught at Hull University (1950–62) and the University of Birmingham (1962–86). He received early recognition with two carols and an **anthem** that won the 1952 Novello anthem competition, namely, *Torches*, op. 7a (1951); *There Is No Rose of Such Virtue*, op. 14 (1954); and *O Lorde, the Maker of Al Thing*, op. 7b (1952), respectively. These pieces soon became staples in the Anglican repertory and led to many subsequent commissions. Large-scale works include *Urbs beata*, op. 42, a **cantata** for T, Bar., SATB, and orch. (1963); *The Raising of Lazarus*, op. 67, an **oratorio** for Mez., T, SATB, and orch. (1971); and 3 **choral symphonies**: *The Choir Invisible*, op. 54, for Bar., SATB, and orch. (1968); *Gong-Tormented Sea*, op. 96, for Bar., SATB, and orch. (1982); and *For the Beauty of the Earth*, op. 124, for S, Bar., SATB, and orch. (1989). Among dozens of pieces for unaccompanied choir

or with keyboard (most of them sacred) are *Missa Beata Ioannis*, op. 37, for SATB and org. (1962); Communion **Service**, op. 46, for SATB and org. (1962); **Te Deum**, op. 49, for SATB and org. (1965); and two settings with organ of the **Magnificat** and **Nunc Dimittis**: op. 57 (1969) and op. 103 (1985).

**JUBILATE. Psalm 100** (99 in the Vulgate), identified by the first word of the text in its Latin translation. In the Anglican liturgy, it has served as a substitute for the **Benedictus canticle** in Morning Prayer (**Matins**) since the 1552 version of the Book of Common Prayer.

**JUBILEE SINGERS.** See FISK JUBILEE SINGERS.

– K –

**KABALEVSKY, DMITRI (17/30 DECEMBER 1904–14 FEBRUARY 1987).** Russian composer. He studied at the Scriabin Musical Institute (1919–25) and at the Moscow Conservatory (1925–29), where he later taught. Throughout his career, he worked as a loyal member of Soviet society. He wrote patriotic music, and served as a music critic in print and on radio, remaining steadfastly conservative in his musical values. He was a key figure in the Union of Soviet Composers, and he became a leader in the field of music education for children, not only writing an important body of literature for young performers, but also developing a program for music in schools.

His choral works with orchestra include the **cantata** *Rodina velikaya* [The Great Homeland], op. 35, for Mez., B, chorus, and orch. (1942); *Pesnya utra, vesni i mira* [The Song of Morning, Spring, and Peace] op. 57, a cantata for children's chorus and orch. (1958); *Lenintsy* [Leninists], op. 63, a cantata for children's chorus, youth chorus, chorus, and orch. (1959); *Rekviyem* [**Requiem**], op. 72, for Mez., Bar., children's chorus, chorus, and orch. (1962); *O rodnoy zemlye* [About Our Native Land] op. 82, a cantata for children's chorus and orch. (1965); and the **oratorio** *Pis'mo v XXX vek* [Letter to the 30th Century], op. 93 (1972). Smaller-scale works include ones for children's chorus and piano.

**KAGEL, MAURICIO (24 DECEMBER 1931– ).** German composer, filmmaker, and playwright of Argentine birth. Born into a Jewish fam-

ily with strong leftist leanings, he was largely self-taught as a composer. In 1957 he moved to Cologne, where he established himself as an imaginative modernist composer who brought unexpected (often subversive/theatrical) dimensions to all types of musical performance. Since 1961 he has performed extensively with his Cologne New Music Ensemble, and appeared as a lecturer and teacher. In 1974 he became professor of new music theater at the Cologne Conservatory.

Kagel's choral works include *Palimpsestos* (1950); *Anagrama*, for S, A, Bar., B, speaking chorus, fl., cl., b. cl., 3 perc., cel., 2 pf., and 2 hp. (1958); *Die Mutation*, for 30 male/children's vv. and pf./hpd. (1971); *Vom hören sagen*, for 18 girls' vv. and hmn./org. (1972); *1898*, for children's vv. and insts. (1972, rev. female chorus, 1996); *Gegenstimmen*, for SATB and hpd. (1972); *Vox humana?*, a **cantata** for solo loudspkr., SA, and orch. (1979); *Mitternachtsstück*, for spkr., S, A, T, chorus, and insts. (1986; film, 1987); *Sankt-Bach-Passion*, for spkr., Mez., T, B, boys' chorus, 2 SATB, and orch. (1985)—an **oratorio** whose relatively traditional musical style is counterbalanced by Kagel's parodistic libretto, in which **Johann Sebastian Bach** is crucified; *Intermezzo*, for spkr., SATB, and insts. (1983); *Fragende Ode*, for double chorus, brass, db. ens., and perc. (1989); and *Liturgien*, for T, Bar., B, SATB, and orch. (1990).

**KAMMERCHOR STUTTGART.** A chamber choir resident in Stuttgart, Germany. Since its founding in 1968 by **Frieder Bernius**, it has been recognized for high musical standards and stylistic flexibility, winning many international awards. It has toured and recorded extensively.

**KANTOR [CANTOR].** In Germany, as well as in some other **Lutheran** countries, the term signifies the director of music in a Lutheran church or church-related educational institution. The role may include the teaching of subjects other than music.

**KAPPELLMEISTER.** The music director of a German chapel (Kapelle). In the 19th century, the term was used for a conductor of any ensemble; it has since become a derogatory characterization. *See also MAESTRO DE CAPILLA; MAESTRO DI CAPPELLA; MAÎTRE DE CHAPELLE.*

**KAY, ULYSSES (7 JANUARY 1917–20 MAY 1995).** African American composer, conductor, and educator; nephew of jazz musician Joe

“King” Oliver. He studied under **Howard Hanson**, **Paul Hindemith**, and Otto Luening. His music is neo-Classical in style, with chromatic (but tonal) harmonies and lyrical melodies. His more than 30 choral works include **cantatas** (with orchestra), pieces with organ or piano accompaniment (many of them sacred **anthems**), and unaccompanied pieces on mostly secular texts. Throughout his career, Kay received many awards and commissions, among them, one from the **American Choral Directors Association** for their first annual convention (Kansas City, 1971), for which he wrote *Parables*, scored for mixed choir and chamber orchestra.

**KEISER, REINHARD (BAPTIZED 12 JANUARY 1674; DIED 12 SEPTEMBER 1739)**. German composer, renowned for his German operas. After attending the Thomasschule in Leipzig (1685–92), he served as court composer at Brunswick-Wolfenbüttel, where he was soon busy composing operas. In 1696 or 1697, he moved to Hamburg, becoming music director of the Theater am Gänsemarkt. Over the following decades, his fortunes rose and fell with the Hamburg Opera’s changing financial state and the related changes of administration. From 1722 he was second to **Georg Philipp Telemann**, who had taken over the responsibilities of music director. At the end of 1728, Keiser succeeded **Johann Mattheson** as **Kantor** of the Hamburg Cathedral. With new responsibilities for church music and with the declining financial health of the Opera (which eventually foundered in 1738), he composed much less.

Keiser’s musical style stresses melodic expressiveness over **contrapuntal** artifice. Although he was known primarily for his operas, his church works were also influential—the **Passions**, in particular (among them, a setting of **Barthold Heinrich Brockes**’s famous libretto). **Johann Sebastian Bach** performed a St. Mark Passion attributed to Keiser at least three times, and **George Frideric Handel** borrowed many of his melodic figures (while he, in turn, borrowed from Handel and others). Most of his vocal ensemble works are evidently lost. In addition to the Passions mentioned, surviving compositions include the **oratorio** *Der siegende David* (1717); the **cantata** *Ich liege und schlaffe ganz in Frieden*, for SATB, 2 vn., 2 va., bn., and bc.; a **Te Deum**, for SATB, 3 tpt., timp., 2 ob., 2 vn., va., and bc.; and the **psalm** settings *Beati omnes qui timent Dominum*, for SATTB, 2 tpt., bn., 2 vn., 2 va., bn.; *Lauda Jerusalem* for SATB, 2

vn. and bn.; and *Laudate pueri*, for SATB, 2 vn. and bn.; among a few other works.

**KELLY, BRYAN (3 JANUARY 1934–)**. English composer. After training as a choirboy, he attended the Royal College of Music (RCM), where he studied with **Herbert Howells**. A stint at the Royal Scottish Academy was followed by an appointment to the RCM in 1963. In 1984 he moved to Italy, then later, to France. More recently, he has worked in Egypt.

Kelly has written much Anglican choral music. His style is characterized by somewhat pungent harmonies, with occasional syncopation and jazz-influenced rhythms. Choral works include three **Magnificat** and **Nunc Dimittis** settings, all for SATB and org. (1965, 1982, 2004); Communion **Service**, for SATB and org. (1967); *Partita for Voices* (1967); *Abingdon Carols* (1969); *Three London Songs* (1969); **Stabat mater**, for S, B, SATB, and orch. (1970); *At the Round Earth's Imagin'd Corners*, for T, SATB, and str. (1972); *Let There Be Light*, for S, nar., SATB, and orch. (1973); *Seven Popular Hymns*, for unison vv. and pf./org. (1976); *Latin Magnificat*, for chorus and orch. (1979); *Ring Out, Ye Crystall Sphears*, for SATB and orch. (1981); **Missa brevis**, for SATB, org., and opt. tpts. (1991); and *Dover Beach*, for SSAATTBB (1995); among many others.

**KERLE, JACOBUS (1531/32–7 JANUARY 1591)**. **Franco-Flemish** composer. By the mid-1500s he was working in Orvieto, Italy. There he met Cardinal Otto Truchsess von Waldburg, Bishop of Augsburg, who was living in Rome, and who would later play an important role in the music reforms of the Council of Trent. In 1562 he began serving the cardinal, accompanying him on his travels. Between 1565 and 1567, he served as director of music at the cathedral in Ypres (his birthplace). From 1568 until 1575 he worked in Augsburg. Thereafter he worked in Cambrai (1575–79), Cologne (1582), at the imperial court in Augsburg (1582), the court in Vienna (1582), and the imperial court in Prague (1583), where he remained until his death.

Kerle wrote in a serene, **polyphonic** style, whose simplicity, emotional restraint, and careful text declamation met the concerns of the Counter-Reformation. Some 15 volumes of music published during his lifetime are extant. Works include some 10 **masses** for four or five voices; many Latin **motets**, **hymns**, and **psalm** settings (for four to eight voices); 2 settings each of the **Te Deum** and **Magnificat**, and

*Preces speciales pro salubri generalis Concilii successu*, four-voice settings of prayers composed for the Council of Trent (1562).

**KERLL, JOHANN CASPAR (9 APRIL 1627–13 FEBRUARY 1693).** German composer and organist of considerable renown. After studies in Vienna, he worked in Brussels as court organist for Archduke Leopold Wilhelm (1647–56), during which time his employer sent him to Rome to study with **Giacomo Carissimi**. In 1656 he became vice *Kapellmeister* at the court of the Elector Ferdinand Maria in Munich, advancing to *Kapellmeister* a few months after his arrival. Due to a dispute with the Italian opera singers there, he resigned in 1673 and moved to Vienna, probably hoping to gain employment at the court of Emperor Leopold I, for he had composed several works for him previously—among them, a **mass** for the emperor’s 1658 coronation at Frankfurt, a 1669 collection of **motets** for two to five solo voices and instruments in the **concertante** style (entitled *Delectus sacrarum cantionum*), and an unaccompanied **requiem** (1669). In fact, he was soon on the royal payroll—ultimately as a court organist. After a decade in Vienna, he returned to Munich, where he remained from the mid-1680s until his death.

Among his extant vocal ensemble works are 14 complete masses (including the requiem mentioned), six of them published in a Munich collection of 1689, three Kyrie-Gloria pairs, and a Sanctus movement. Most of these are **concertante** works, usually for four, five, or six voices. His *Missa superba* calls for 8 vv., 2 vn., 4 trbn., vle., and bn.; while the *Missa a 3 chori* calls for 3 four-voice choirs, 2 clarinos, 2 cornetts, 3 trbn., 2 vn., 3 va., vle., and bc. In addition to the motets found in *Delectus sacrarum cantionum*, more than a dozen other Latin sacred works for various combinations of voices and instruments survive. Noteworthy is Kerll’s complex, chromatic **counterpoint**, which can result in sharp dissonances.

**KERN, JEROME (27 JANUARY 1885–11 NOVEMBER 1945).** American composer of popular songs for musical theater and film. He remained preeminent in the field until his untimely death, writing some 1,000 songs, the most popular of which have been performed in choral arrangements. His most successful musical was *Showboat*, which includes the songs “Ol’ Man River” and “Can’t Help Lovin’ Dat Man.”

**KHRISTOV, DOBRI (14 DECEMBER 1875–23 JANUARY 1941).** Bulgarian composer, choral conductor, and writer about music.

Initially self-taught as a musician, he began his career as a school teacher and choral conductor. He later studied with **Antonín Dvořák** at the Prague Conservatory (1900–3). In 1907 he moved to Sofia, where he served as **choirmaster** of the opera, director of the state music school (1918–20), and teacher at the State Music Academy (1922–33). From 1935 until his death, he conducted the choir at Sofia's Aleksandr Nevsky Memorial Church. Most of his choral works (which include hundreds of educational songs) are based on Bulgarian folk material. He also wrote a theoretical study of Bulgarian folk music, the first of its kind.

**KILLMAYER, WILHELM (21 AUGUST 1927–)**. German composer. Having lived in Munich since 1932, he studied with **Carl Orff**, first privately (1951–53) and then at the music conservatory (1953–54), while also studying musicology at the University of Munich (1949–52). From 1961 until 1964 he served as music director of the Bavarian State Opera. From 1969 to 1975 he worked in Frankfurt as a freelance composer of film and theater music. In 1973 he received a faculty appointment in composition at the Munich Conservatory.

Killmayer's musical style is wide-ranging. Early influences included Orff, **Igor Stravinsky**, and **Robert Schumann**. It is characterized alternately by lyricism, rhythmic intensity, austerity, stasis, and even comedy. The choral works, which manifest his interest in literature and a general historical self-consciousness, include *Vier Canzonen* (1950); *Vier Canzonen* (1952); *Canti amorosi*, for S, T, and mixed chorus (1954); *Missa brevis* (a 1954 prize-winning work that persuaded him to pursue the vocation of composer); *Lieder, Oden und Szenen*, on a text by Goethe (1962); *Geistliche Hymnen und Gesänge*, on a text by Racine (1964); *Romantische Chorlieder*, for three-part men's chorus and hn. ad lib. (1965); *Sieben rondeaux*, on a text by d'Orléans, for solo vv. and women's chorus (1966); *Laudatu I–II*, on a text by Francis of Assisi, for double chorus (1969); *Lauda*, for double chorus and opt. orch. (1968); *Cantetto* (1971); *Vier Chorstücke* (1971–90); . . . *rings Lerchenlieder wehn . . .*, on a text by Eichendorff, for men's chorus (1997); and *Pindar*, two **odes** for mixed chorus and org. (1999). Pieces in which he himself supplied the text include *Lazzi—Fünf scherzos* for women's chorus (1977); *Speranza*, for five-voice mixed chorus (1977); *Sonntagsgeschichten* (1985); *Neue Sprichwörter und Geschichten* (1987); and . . . *was dem Herzen kaum bewusst*, for men's chorus (1995).



**KING'S COLLEGE CHOIR (CAMBRIDGE).** Choir of the historic College Chapel in Cambridge, England (completed in 1547). Its 16 boy choristers and 14 choral scholars sing daily **services**, and also record and tour extensively. The choir is especially renowned for its annual Festival of Nine Lessons and Carols, which is broadcast worldwide each year on Christmas Eve. Recent conductors have included **David Willcocks** (1957–73), **Philip Ledger** (1974–82), and Stephen Cleobury (from 1982).

**KING'S SINGERS.** British six-member **a cappella** male vocal ensemble, established in 1968. Its original members were Nigel Perrin and Alastair Hume (countertenors), Alastair Thompson (tenor), Anthony Holt and Simon Carrington (baritones), and Brian Kay (bass). All except Holt (who was at Christ Church, Oxford) were choral scholars at **King's College, Cambridge**. Applying the skills of disciplined ensemble singing gained from their extensive choral training (especially under **David Willcocks**), and demonstrating versatility in performance with a wide-ranging repertoire extending from Renaissance **polyphony** to modern popular tunes arranged in close harmony, the group quickly became famous. They have toured and recorded extensively, and conducted workshops and master classes throughout the world.

**KNÜPFER, SEBASTIAN (6 SEPTEMBER 1633–10 OCTOBER 1676).** German composer and scholar. He was **Kantor** of the Thomaskirche in Leipzig and director of the city's music from 1657 until his death, when he was succeeded by **Johann Schelle**. Although he never enrolled at the university, he studied philosophy and philology with members of the faculty, and was considered one of Leipzig's academic leaders. He wrote almost only sacred music, usually in the form and style of the vocal **concerto**. His surviving **motets** and **cantatas** include some 10 Latin settings and over 50 German works, many of them calling for substantial orchestral accompaniment. Many of the German works are **chorale**-based. He also published one volume of **madrigals** (for two to four voices) and **canzonettas** (for one to three voices and instruments). Overall, his works are characterized by varied vocal scoring, thematically integrated **counterpoint**, and colorful orchestration.

**KODÁLY, ZOLTÁN (16 DECEMBER 1882–6 MARCH 1967).** Hungarian composer, ethnomusicologist, and educator. The son of

a railway station master, he grew up in the Hungarian countryside, where he became acquainted with traditional folk melodies. As a youth he showed an aptitude for languages, literature, and music. He learned to play the piano and several string instruments, and he started to compose. In 1900 he enrolled at the University of Budapest (where he studied Hungarian and German), while simultaneously studying composition at the Academy of Music. He graduated with a doctorate in 1906, having completed a dissertation on Hungarian folk music. After a brief stint in Paris (where he was strongly impressed by the music of **Claude Debussy**), he received an appointment in 1907 at the Budapest Academy, where he and **Béla Bartók** pursued the scientific collection and classification of Hungarian folk music, with the aim of developing a national style. Political turmoil followed in the wake of World War I. His fortunes rose briefly when communist forces gained control. However, when the regime collapsed in 1919, his work came under attack, and he was forced into relative isolation.

International recognition came with the success of *Psalmus hungaricus*, a setting of **Psalm 55**, paraphrased by the 16th-century Hungarian poet, Mihály Veg. The work was premiered in 1923 for the 50th anniversary of Budapest as a unified city, and performed in Zurich in 1926. In subsequent years, Kodály balanced trips abroad with his pursuits at home. He actively promoted musical literacy through sight-singing, creating many exercises and short choral pieces for young people. During the war years, he continued to work in Budapest. Afterward, he became increasingly active internationally as a conductor and lecturer. He continued to compose right up to his death.

In his music he absorbed influences ranging from **Gregorian chant** to Claude Debussy, then amalgamated these within the context of a vocally oriented style rooted in Hungarian folk idioms. Choral music forms the bulk of his output. Among the many works for unaccompanied choir are about 40 pieces for mixed choir (including the large-scale dramatic **motet** *Jézus és a kufárok* [Jesus and the Traders] (1934), about 20 works for male choir, more than 50 for treble choir, and a few for children's voices. Works with organ or other individual instruments include *Missa brevis*, for S, Mez., A, T, B, SATB, and org. (1944). Of the seven works with orchestra, the most famous are *Psalmus hungaricus*, op. 13, an **oratorio** for T, chorus, opt. children's chorus, orch., and org. (1923); *Budavári Te Deum*, an oratorio for S, opt. A, T, opt. B, chorus, orch., and opt. org. (1936); and an orchestrated version of his *Missa brevis* (1948), which had

begun as an **organ mass**, then been reworked for chorus and organ (1942).

**KOEHLIN, CHARLES (27 NOVEMBER 1867–31 DECEMBER 1950)**. French composer, teacher, and writer on music. As a student at the Paris Conservatoire, he studied with **Jules Massenet** and with **Gabriel Fauré**, who influenced him especially and whom he later honored with a biography. For much of his life, he worked as a freelance composer, teacher, lecturer, and writer. He was a passionate supporter of new music, cofounding the Société Musicale Indépendante with **Maurice Ravel** and **Florent Schmitt**, and providing leadership for the International Society for Contemporary Music. Though he never gained a permanent teaching appointment, he was influential as a private instructor. **Francis Poulenc** was among his students, and **Darius Milhaud**, a friend and admirer. A highly original individual, with libertarian values, a strong social conscience, and pantheistic mystical leanings, he developed an eclectic musical style. He viewed the compositional process in Romantic terms—as a personalized exercise energized by inspiration regarding the subject. His musical interests were wide-ranging. On the one hand he greatly admired the music of **Johann Sebastian Bach**, on the other, he enthusiastically supported progressive musical trends, including, for example, the exploration of polytonality. Although he was a prolific composer, his works music gained little recognition until the end of his life.

Koehlin's wide-ranging style is evident in his many choral works. Diverse examples include *La véranda*, op. 3, for S, SSAA, and pf./orch. (1893/1899); *Choral*, op. 69, for double chorus, org., and orch. (1918, orchestrated 1919), which he had written in memory of his mother who had died in 1917, and in which he fitted a text of his own to previously composed music; *Quelques choeurs [10] religieux a cappella, de style modal*, op. 150 (1935); *Requiem des pauvres bougres*, op. 161, for chorus, pf., org., ondes martenot, and orch. (1937); and *Quinze motets de style archaïque*, op. 225, for chorus and ww. qt. (1949).

**KOERPPEN, ALFRED (16 DECEMBER 1926– )**. German composer. Having studied composition as a youth with **Kurt Thomas** in Frankfurt, he worked briefly as an organist after the war, then moved to Hanover where he taught music, eventually becoming a

professor at the conservatory. His neo-Classical (yet wide-ranging) style is characterized by vivid expressiveness and careful attention to the text. His choral output includes an array of diverse works, sacred and secular, with and without instruments, for mixed, male, and female choirs; among them, **masses**, **motets**, **madrigals**, folksongs, and especially narrative works with soloists and speakers. Examples include the lengthy *Das Hohe Lied Salomons*, for six-voice mixed choir (1945); *Der Turmbau zu Babel*, an **oratorio** for 4 solo vv., male chorus, and orch. (1951); *Das Feuer des Prometheus*, an oratorio for 5 solo vv., mixed chorus, and orch. (1956); *Der Sonnenhymnus des Echnaton*, for three mixed choruses (1965); *Parabel vom Dornbusch*, for mixed chorus and orch. (1969); *Deutsche Messe*, for mixed choir (1972); *Das Stadtwappen*, for solo vv., mixed chorus, and orch. (1973); *Vier italienische Madrigale*, for 4 solo vv. and mixed chorus (1979); *Zauberwald*, for female chorus (1982); *Echo*, for solo vv. and 3 mixed choirs (1985); *Neun Volkslieder* (1960–89); *Drei exemplarische Geschichten*, for solo vv., spkr., and female chorus (1989); *Elia*, for mixed chorus and org. (1991); *Stephanus*, for mixed chorus and org. (1993); *Jona*, for mixed chorus and org. (1995); *Schöpfer Geist*, a **cantata** for spkr., solo vv., mixed choir, and 13 winds (1998); *Geschichten von der Sonne*, for 2 S, 2 spkr., and female chorus (2002); and *Missa brevis*, for unaccompanied choir (2005).

**KOOPMAN, TON (2 OCTOBER 1944– )**. Dutch conductor, organist, and harpsichordist. While studying organ and harpsichord at the Sweelinck Conservatory in Amsterdam (1965–70), he studied musicology at Amsterdam University. He showed an early interest in historical performance practice, and founded some early music ensembles while still a student. He taught harpsichord at the Sweelinck Conservatory from 1978 until 1988, when he was appointed to a similar position at the conservatory in The Hague. In 1979 he founded the Amsterdam Baroque Orchestra, and the Amsterdam Baroque Choir in 1992. With these period ensembles he has performed and recorded extensively, covering all of **Johann Sebastian Bach**'s existing **cantatas** (a project that included the publication of three books on the cantatas). He has also been active as a guest conductor with many prominent orchestras in Europe, the United States, and Japan.

**KORN, MICHAEL (6 MARCH 1947–29 AUGUST 1991)**. American organist and choral conductor. A graduate of the Curtis Institute of

Music in Philadelphia (where he studied orchestral conducting and opera), he founded the Philadelphia Singers (a professional choir) in 1971, the **Bach** Festival of Philadelphia in 1976, and the Association of Professional Vocal Ensembles (now **Chorus America**) in 1977, serving as its president until 1985. In his honor, Chorus America has established the Michael Korn Founder's Award for Development of the Choral Art.

**KOX, HANS (19 MAY 1930–)**. Dutch composer. The son of an organist and choral conductor, he studied at the Utrecht Conservatory and privately with **Henk Badings**. His early choral works demonstrate various Austrian influences of the early 20th century. Later ones employ controlled improvisation and spatial effects. Examples include *Chansons cruelles* (1957); *De kantate van Sint Juttemis*, for T, Bar., male vv., and pf. (1962); *Litania*, for female vv., and orch. (1962); *Zoo*, for male vv. and orch. (1964); *In Those Days*, for 2 ensembles of 4 vv. and 3 orch. ensembles (2 conductors) (1969); *Requiem for Europe*, for 4 choruses, 2 org., and orch. (1971); *Puer natus est*, for vv. and orch. (1971); *Anne Frank Cantata*, for S, C, B, chorus, and orch. (1984); *Sjoah*, an **oratorio** for S, T, B, chorus, and orch. (1989); and *Das Credo quia absurdum*, for S, B, chorus, and orch. (1995).

**KRAKOW CHAMBER CHOIR**. Polish chamber choir. Formed in 1990 by students and alumni of the Krakow Academy of Music, it began giving concerts the following year. Since then it has performed throughout Europe under its director, Stanisław Krawczyński.

**KRAUS, JOSEPH MARTIN (20 JUNE 1756–15 DECEMBER 1792)**. German composer who settled in Sweden. He was educated in music, philosophy, law, and literature, and was especially influenced by the Sturm und Drang literary movement. In 1778 he moved to Sweden, hoping to get a court appointment, but had little initial success. In 1782 Gustav III sent him on a grand tour of Europe for the purpose of studying the latest developments in theater. During the four-year trip he met **Joseph Haydn**, **Wolfgang Amadeus Mozart**, and **Christoph Willibald von Gluck**, among other leading composers. Upon his return in 1786, he was appointed head administrator at the Royal Academy of Music, and in the following year he became director of music at the court chapel. His individualistic style is characterized by lyricism, progressive harmonies, and an interest in dramatic portrayal. Among his extant choral works are sacred and secular **cantatas**, a few **motets** (including a "*Miserere*" setting); a

**requiem** (1775); the **oratorio** *Der Tod Jesus* (1776); a **Te Deum** (1776); and **canons**.

**KREBS, JOHANN GOTTFRIED (BAPTIZED 29 MAY 1741; DIED 5 JANUARY 1814).** Organist and composer. The eldest son of **Johann Ludwig Krebs**, he spent his career in Altenburg as an organist and city **Kantor**. He was a prolific composer of **cantatas**, whose simple, largely **homophonic** style evidently made them popular, not only in Altenburg, but in other German cities as well. More than 80 of them survive, as does the **oratorio** *Die Auferstehung und Himmelfahrt Jesu* (1774).

**KREBS, JOHANN LUDWIG (12 OCTOBER 1713–1 JANUARY 1780).** German organist and composer. From 1726 until 1734 he studied under **Johann Sebastian Bach** at the Thomasschule in Leipzig (where he also served as one of Bach's copyists). He then attended the University of Leipzig (1735–37) while continuing to have contact with Bach as an occasional assistant at the Thomaskirche and as a harpsichord player in Bach's **collegium musicum**. He was organist at the Marienkirche in Zwickau (1737–43), then held court positions at Zeitz (1744–55) and Altenburg (from 1755). He was admired particularly as an organist and composer of organ works. Among some one dozen surviving choral works are a **mass**, settings of the Sanctus and **Magnificat**, and **cantatas**, almost all with orchestra.

**KRENEK, ERNST (23 AUGUST 1900–22 DECEMBER 1991).** Austrian-American composer and writer on music. In 1920, after four years of study in Vienna with Franz Schreker (who stressed **counterpoint**), he followed his teacher to Berlin, where he soon gained recognition for works in a dissonant, neo-Classical style. In 1925 he visited Paris, where he met **Les Six**. The group's influence led him to simplify his style and incorporate jazz elements. An ensuing opera, *Jonny spielt auf* (1927), brought great musical and financial success, but also opposition from the emerging Nazi regime. In 1928 he settled in Vienna, where he met Alban Berg and **Anton Webern**, who influenced him to embrace serialism. When Germany annexed Austria 10 years later, he emigrated to the United States, where he taught at several institutions before settling in Los Angeles.

Krenek's style evolved as he encountered new idioms and techniques. Consequently his output covers an eclectic mix of romanticism, dissonant neo-Classicism, jazz, serialism, electronic techniques, and aleatorism, which suggest an intellectual-inspirational

dichotomy. Among his more than 40 choral works are sets of **motets**, **madrigals**, and folksongs; **masses** (including two German settings, one of which calls for orchestra); the **oratorios** *Symeon der Stylyt*, op. 78b, for solo vv., choir, and orch. (1937, rev. 1987) and *Opus sine nomine*, op. 238, for solo vv., chorus, and orch. (1980–88); *Lamentatio Jeremiae prophetae*, op. 93 (1942); works for male and female chorus (including *Cantata for Wartime*, op. 95, for female vv. and orch. [1943]), and **canons**. Among his writings is *Studies in Counterpoint Based on the Twelve-Tone Technique* (New York: G. Schirmer, 1940), a basic textbook on twelve-tone theory with examples from his own compositions.

**KRIEGER, JOHANN (BAPTIZED 1 JANUARY 1652; DIED 18 JULY 1735)**. German composer and organist, younger brother of **Johann Philipp Krieger**. In his early career, he followed his brother to positions in Bayreuth and Halle, then worked at court positions in the nearby towns of Greiz and Eisenberg before moving in 1682 to Zittau (east of Dresden) as organist at the Johanniskirche (later also becoming the town music director). He remained in Zittau for the remaining 53 years of his life. He was renowned as a composer of keyboard music, and was especially known for his skilled **counterpoint**. His surviving vocal ensemble works include one dozen church **cantatas**, a handful of **motets**, 2 **Magnificats**, and 5 Sanctus settings.

**KRIEGER, JOHANN PHILIP (BAPTIZED 27 FEBRUARY 1649; DIED 6 FEBRUARY 1725)**. German composer, keyboard player, and organist, who showed early musical promise. After initial studies in Copenhagen, he returned to Germany, taking an appointment at the Bayreuth court (though records are confusing with regard to dates). After some years in Italy, he became organist at Halle (1677). In 1680 he was appointed *Kapellmeister* at the court of Weissenfels, where he remained until his death, composing both sacred and secular works.

From 1684 Krieger kept a record of every vocal work he performed. The catalog, which was maintained by his son (and successor) after his death, lists 2,000 church **cantatas** by the composer. Unfortunately, all but 76 are lost. Krieger is significant for adopting **madrigalian** poetry for his **cantata** texts, allowing him to write **recitatives** and **arias** in the Italian style. Not coincidentally, the clergyman-poet who introduced such sacred verse in Germany, **Erdman Neumeister**, was appointed deacon to the Weissenfels court in 1704.

Thus Krieger is regarded as the father of the “new” or “reformed” cantata in Germany. Nevertheless, of Krieger’s surviving cantatas, only one has a libretto by Neumeister: *Rufet nicht die Weisheit* (1699). Also surviving is a **mass**, a **Magnificat** setting, and a few other miscellaneous sacred pieces. *See also* KRIEGER, JOHANN.

**KUHNAU, JOHANN (6 APRIL 1660–5 JUNE 1722).** German organist, composer, writer on music, lawyer, and scholar. He was organist at the Thomaskirche in Leipzig from 1684. From 1701 he was **Kantor** at the Thomaskirche and the Nikolaikirche, and teacher at the Thomasschule, succeeded by **Johann Sebastian Bach** in 1723. Although better known for his keyboard works, Kuhnau also wrote vocal works, of which only some two dozen German **cantatas** and a half-dozen Latin works survive. In his choral cantatas, elaborate choruses alternate with **recitatives**, **arias** (often of the da capo type), and occasionally **chorales**.

**KVERNO, TROND (20 OCTOBER 1945– ).** Norwegian composer and organist. Holding a degree in church music as well as one in theory and choral directing from Oslo Conservatory, he has devoted his life to church music. He has taught at the Norwegian State Academy of Music since 1973, the year of its founding. There he specializes in composition and improvisation. Although he has worked mostly within the **Lutheran** tradition, he was ordained a priest in the Old Catholic Church in 1996. Active in liturgical reform, he has written numerous **hymns** that have been adopted throughout Scandinavia and in Germany.

Kverno’s choral compositions include *Livets tre (Missa brevis octavi toni)*, for solo voice, SATB, and insts. (1972); *Rydd vei for Herren (Vigilie for St. Hans Natt)*, for children’s chorus, SATB, and insts. (1975); *Ave maris stella* (1976); *Missa fidei mysterii* (1980); *Passio Domini Nostri Jesu Christi secundum Mattheum*, for S, A, C, 4 T, Bar., 2 B, and double choir (1986); *Ave verum corpus* (1988); *Missa in sono tubae*, for solo voice, SATB, and brass (1990); *Stabat mater* (1991); *Te Deum*, for A, T, Bar., B, and male chorus (1994); *Two Sacred Pieces: Salve Regina, Symbolum Nicenum* (1996); among other **cantatas** and sacred works. His St. Matthew **Passion** is noteworthy for being one of the largest unaccompanied compositions written in Scandinavia during the 20th century. Requiring 10 soloists and double choir, it assigns the part of Jesus to a male quartet.



## – L –

**LALANDE, MICHEL-RICHARD DE (15 DECEMBER 1657–18 JUNE 1726).** French composer, harpsichordist, and organist. During the 1670s, he held several posts in Paris churches, and from 1683, he held positions of increasing importance and duration at the court Louis XIV, who favored him. Although he also composed music for instruments and the theater, he was most famous for his 77 *grand motets*—settings of Latin **psalms** for solo voices, five-part choir, and orchestra, written for the royal chapel. They were highly favored by the king, who ordered that copies be made for the court. Lalande took great care in their composition and frequently revised them later, especially after the influx of Italian music after 1700. Their inherent variety and emotional expressiveness was only enhanced by the changes, which included greater sectionalization (resulting in self-contained movements), more elaborate **arias** (often with **obbligato** accompaniment but not in da capo form), increased use of **counterpoint**, greater independence of instrumental parts, alternative endings, and adjustments to the relative emphasis of particular passages. Disseminated and performed widely, they continued to be popular long after the composer's death. Throughout the 18th century, they were performed in the royal chapel, and for decades they were an integral part of the repertoire performed at the *Concert Spirituel* in Paris (established in 1725). Forty of them were published with reduced orchestration in a posthumous engraved edition of 21 volumes (1729–34). Evidently Lalande wrote very little other vocal ensemble music.

**LAMBE, WALTER (C. 1450–1504).** English composer. Eight of his works (for four to six voices) appear in the **Eton Choirbook**, an important source of Latin sacred music in England, compiled just before 1500.

**LAMENTATIONS [LAMENTATIONES, THRENI].** The biblical lamentations of the prophet Jeremiah, some of which were traditionally sung in **Matins** of the Roman rite on Thursday, Friday, and Saturday of Holy Week. They were set **polyphonically** by leading composers from about 1450 until about 1650, after which solo settings in the operatic style began to predominate.

**LAMENTO BASS (DESCENDING CHROMATIC TETRACHORD).** A bass line that descends chromatically the interval of

a fourth, often repeated as a **ground bass** and used as a symbol of lament. Famous examples of pieces built on the lamento bass include the “Crucifixus” in **Johann Sebastian Bach’s Mass** in B Minor.

**LANDINI, FRANCESCO (C. 1325–2 SEPTEMBER 1397).** Italian composer, organist, instrument builder, singer, and poet. Blinded by smallpox as a child, he became the preeminent composer of the **Italian Trecento**, who led the **polyphonic ballata** to eclipse the **madrigal** and **caccia** in the last third of the century. During his early career, he may have worked for a time in Venice; from about 1360 until his death, he lived in Florence. Only his secular music is extant. Among surviving works are primarily 140 ballate (89 for two voices, 42 for three) and 12 madrigals (largely for two voices). It is possible that he authored his own texts. Most of his works appear in the Squarcialupi Manuscript.

**LANGLAIS, JEAN (15 FEBRUARY 1907–8 MAY 1991).** French organist and composer. Blind from infancy, he studied at the Institut National des Jeunes Aveugles (1917–30) and at the Paris Conservatoire (1927–34). From 1931 he taught organ, composition, and choral singing at the Institut. In 1945 he became organist at Ste. Clotilde, a position he retained until 1987. He performed and taught repeatedly in the United States. His choral works include six **masses** with organ accompaniment (among them, the *Mass Salve regina*, for 3 T, unison male chorus, 2 org., and 8 brass [1954], and the *Solemn Mass Orbis factor*, for SATB and org. [1969]); and more than a dozen other sacred works, among them, three **psalm** settings for solo vv., chorus, org., brass, and timp. (1965).

**LANTINS, ARNOLD DE (DIED BEFORE 2 JULY 1432).** Composer whose works appear largely in manuscripts of northern Italy, dating from the 1420s and 1430s. Although few details about his life are known, the prominence of his pieces in manuscripts suggests that he was regarded highly. In 1423 both he and **Hugo de Lantins** were members of the chapel of Malatesta di Malatestis at Pesaro; both apparently knew **Guillaume Dufay**. Surviving compositions include one **mass** cycle, a composite mass (with Gloria and Credo added by **Johannes Ciconia**), some Gloria-Credo pairs; and one dozen French **rondeaux** (for three voices), among a few other sacred and secular pieces.

**LANTINS, HUGO DE (FLOURISHED 1420s).** Composer, whose relationship to **Arnold de Lantins** is unclear. In 1423 both men were

members of the chapel of Malatesta di Malatestis at Pesaro, and both apparently knew **Guillaume Dufay**. Surviving compositions include some **mass** movements, a handful of Latin **motets**, some one dozen French **rondeaux**, and four Italian secular pieces.

**LA RUE, PIERRE DE (C. 1452–20 NOVEMBER 1518).** Franco-Flemish composer, who is noteworthy for the quantity, inventiveness, and liturgical breadth of his music. A contemporary of **Jacob Obrecht** and the more famous **Josquin des Prez**, he apparently spent his career in the Franco-Flemish region, with the exception of two trips to Spain as a diplomatic emissary for the Habsburg-Burgundian court, which he had served as a member of chapel from 1492. Many of his works are well preserved in manuscripts prepared at the court; they were also widely disseminated elsewhere through manuscripts and publications—for example, in 1503 Ottaviano Petrucci devoted a whole publication to his **masses**. La Rue was a master of **counterpoint**, being especially adept at the use of **canon** and **ostinato**, but he also used a variety of other techniques. Like Josquin, he often used paired voices in a varied (though predominantly imitative) texture. He was one of the earliest composers to use **parody** technique.

Although most of his 30 extant masses are for four voices, 11 call for five, and one for six—an indication of either a progressive stance or a relatively late time of composition. The majority use **cantus firmus**, although usually not in a strict manner. His **Requiem** mass is among the earliest **polyphonic** settings to survive. Of about two dozen securely attributed **motets**, almost all are for four voices. About half use preexisting material, and many incorporate canonic writing. Other surviving sacred works include individual mass movements (especially Credo settings), and a cycle of seven **Magnificats** on the various reciting tones—the earliest known such cycle (which, incidentally, is of the *alternatim* type, including even verses only). Surviving secular works include some two dozen securely attributed **chansons**, mostly for four voices. Although similar in style to the sacred compositions (i.e., essentially **contrapuntal**), the chansons make little use of preexisting material or canonic technique.

**LASSUS, ORLANDE DE [ORLANDO DI LASSO] (1530/32–14 JUNE 1594).** Franco-Flemish composer. He was one of the foremost representatives of the mature Franco-Flemish **polyphonic** style. A versatile and prolific composer, he wrote at least 1,500 vocal

compositions in all the major vocal genres of the time. By the end of his life he was the most influential musician in Europe, despite the fact that he apparently composed no strictly instrumental works. Of his many influential publications two stand out: five large volumes of sacred music entitled *Patrocinium musices* (1573–76) and a volume published posthumously by his sons, the *Magnus opus musicum* (1604).

Little is known of Lassus's early life. Although he was probably a choirboy in Mons (where he was born), the stories of his being kidnapped three times because of his beautiful voice are perhaps apocryphal. At the age of 12, he entered the employ of Ferrante Gonzaga, with whom he traveled to Paris, Mantua, Palermo, and Milan. He evidently lived in Milan from 1546 to 1549. About 1549 he went to Naples, where he apparently began to compose. At the end of 1551, he traveled to Rome; in 1553 he became *maestro di cappella* at San Giovanni in Laterano (Basilica of St. John Lateran), a surprising honor for someone so young. About a year later, he returned home to visit his parents, who were ill; unfortunately they died before his arrival. In 1555 he was in Antwerp. That year his works began to appear in print—a book of five-voice **madrigals** was issued by Gardano of Venice, and a collection of four-voice madrigals, **villanellas**, French **chansons**, and Latin **motets** was printed by **Tylman Susato** of Antwerp. In 1556 a book of five- and six-part motets was published in Antwerp.

From 1556 until the end of his life, he worked in Munich for Albrecht V, Duke of Bavaria (a lavish patron of the arts), and his heir, Wilhelm V. By 1563 Lassus had risen to the position of *maestro di cappella*. His steadily growing fame was due in no small part to a constant stream of publications, and the court was soon regarded as the foremost musical establishment in Europe. Visitors included **Andrea Gabrieli** (who accompanied the chapel in 1562 to the Frankfurt coronation of Maximilian II), and **Giovanni Gabrieli** (in the 1570s).

In 1570 Lassus was ennobled by the emperor. Subsequent honors included trips to the French court of Charles IX at the king's invitation (early 1570s) and a knighthood from Pope Gregory XIII (1574).

When Wilhelm V succeeded his father in 1579, he inherited a court that was deeply in debt. He consequently reduced the size of the chapel, despite a personal friendship with Lassus and his own evident musical interests. Lassus remained in Munich, however, even

refusing an offer from the Dresden court. In the 1580s he visited Italy again, where he encountered the newest musical styles and trends, in particular, the new style being cultivated at Ferrara. Nevertheless, his own music became consciously more conservative, perhaps a result of his poor health and increasing depression.

Lassus's output is staggering. Surviving works include some 60 securely attributed **masses**, 4 **Passions**, about 110 **Magnificats**, over 750 motets, nearly 260 madrigals, some 150 French chansons, about 30 villanellas, some 90 German *Lieder* (some with sacred texts, among them, **psalms**), plus **litanies**, mass **propers**, **Nunc Dimittis** settings, and other sacred music.

Although the masses were not as famous in his day as the motets, they were nevertheless highly regarded. Almost all of them are for four, five, or six voices. Most are **parody** masses, based on motets (usually his own), French chansons (mostly of the Parisian type), or Italian madrigals. They are relatively conservative in style. Among their number are numerous **syllabic missae breves**.

Most of the Magnificat settings are of the *alternatim* type, and set even verses only. In scoring, they range from four to 10 voices; most, however, are for five or six voices. About 40 of them use parody technique, with his own works often serving as models; the others are almost invariably based on the **canticle** tones. Some of these are grouped in cycles, with each of the eight tones represented.

Because of the motets' great number and variety, it is difficult to make generalizations about them. In scoring, they range from three to 12 voices. Overall, they are notable for their beauty, expressiveness, and rhetorical impact—a synthesis of Italian melody, French elegance, and northern polyphony. They tend to be succinct, with short **points of imitation** (which is less strict than that of his contemporaries), clear harmonic outlines, and frequent chordal declamation. **Canonic** and **cantus firmus** techniques, when they occur, serve expressive purposes. Many of the motets were probably performed in the Mass and the **divine offices** at the Munich court chapel; others were perhaps used in private devotional exercises. Some were obviously intended for ceremonial occasions. Related to the motets are 12 textless bicinia, which were apparently intended as instructional works in **counterpoint**. The most famous motets are perhaps the seven *Psalmi Davidis poenitentiales* for five voices (published 1584) and the highly chromatic *Prophetiae Sibyllarum* for four voices (12

works dealing with the legend of the Sibyl prophetesses who foretold the coming of Christ). The latter were performed during his lifetime, but not published until 1600.

Many of Lassus's madrigals (which are usually for four or five voices) were written in the earlier part of his career, and published by 1567. Here too, beauty, balance, and economy of expression are typical. A further publication in 1585 shows his awareness of the newer Italian styles. Some collections demonstrate a cyclical unity. A 1595 volume entitled *Lagrima di S Pietro . . . con un mottetto nel fine* comprises a cycle of *madrigali spirituali* for seven voices; it is characterized by a blend of diverse styles. Related to his madrigals are the various villanellas (sometimes "vilanesce"), which proved very popular.

Most of his chansons, which number around 150 and are chiefly for four and five voices, appear in two "miscellaneous" volumes published by the Parisian firm of Le Roy & Ballard (1576 and 1584). Ranging from the dignified to the bawdy, they proved very popular and were often reprinted, particularly also in arrangements for the lute.

Many of Lassus's *Lieder* employ sacred texts. Included among their number are those appearing in a volume of three-voice psalm settings, which were the result of a collaboration with his son Rudolf to set the texts of the *Ulenberg Psalter*. Published in 1588, their austere character reflects the Counter-Reformation purpose of the German psalter from which the tunes were taken (i.e., to combat **Lutheran hymn-singing**) and perhaps also the melancholy from which Lassus suffered at the end of his life. Of the other *Lieder*, most are for five voices.

**LAUDA.** A vernacular, nonliturgical song of religious devotion, cultivated in Italy during the Medieval and Renaissance eras. Sung by lay confraternities (especially in Florence), the lauda was initially **monophonic**. By 1430 it had become **polyphonic**—the music being borrowed from other sources and indicated in each case with a rubric rather than musical notation. Later works with their own (notated) musical settings were cultivated mostly at monasteries in or near Venice.

The form reached its peak during the age of the **frottola** (c. 1490 to 1530). Not surprisingly, the two genres resembled each other at this time and, as in the development of the frottola, three-voice works gave way to ones for four voices. The form began to lose its identity when Ottaviano Petrucci published laude with Latin texts and more complex (polyphonic) textures.

The genre's last creative phase occurred at the end of the 16th century. As a simpler alternative to the **motet** (with **syllabic, homorhythmic** text-setting), it played an important role in the religious exercises of **Filippo Neri's** Roman Congregazione dell'Oratorio and, in its dramatic manifestations, led to the development of the **oratorio**.

**LAURIDSEN, MORTEN JOHANNES (27 FEBRUARY 1943– ).**

American choral composer. From 1994 to 2001 he was composer-in-residence of the **Los Angeles Master Chorale**, and for three decades he was professor of composition at the University of Southern California. Minimalist structures, coloristic harmonies, and melodic contours influenced by **Gregorian chant** give his pieces a serene, contemplative quality. Although he is not a prolific composer, his seven vocal cycles (*Les Chansons des Roses*, *Mid-Winter Songs*, *Cuatro Canciones*, *A Winter Come*, **Madrigali: Six "Fire Songs" on Renaissance Italian Poems**, *Nocturnes*, and *Lux Aeterna*) and his sacred, unaccompanied **motets** (*O Magnum Mysterium*, *Ave Maria*, *O Nata Lux*, *Ubi Caritas et Amor*, and *Ave Dulcissima Maria*) have become staples in the choral repertoire.

**LAWES, HENRY (5 JANUARY 1596–21 OCTOBER 1662).**

English composer and singer, older brother of **William Lawes**. He worked at the **Chapel Royal** from 1626. During the Commonwealth, he taught privately. At the Restoration, he returned to court life, his **anthem** *Zadok the Priest* being used for the 1661 coronation of Charles II. He was an advocate of English music, and decried Italian musical influence in England. Although he is remembered primarily for his songs (of which more than 400 are extant), he also composed sacred choral music. Surviving works include *Choice Psalmes Put into Musick*, for three voices and **basso continuo** (a volume published in 1648 as a memorial to his brother) and some 25 anthems, of which only six are complete.

**LAWES, WILLIAM (BAPTIZED 1 MAY 1602; DIED 24 SEPTEMBER 1645).**

English composer, younger brother of **Henry Lawes**. Few details about his life are substantiated. He worked at the court of Charles I (along with his brother) until his untimely death in battle during the English Civil War. Although his fame rested mostly on his music for instruments, dance, and the theater, he nevertheless wrote much vocal music, especially secular pieces. Among them are nearly 100 works for two or more voices (some of them incomplete,

a third of them **catches**). Also extant are about 50 **anthems** and some one dozen sacred **canons**—with some exceptions, all of these are for three voices. Although none of his works were published during his lifetime, his death was mourned by the 1648 publication of *Choice Psalmes*, a volume edited by Henry, which contained 30 three-voice sacred works with **basso continuo** (among others by William), 30 pieces by Henry, and elegies by other composers.

**LAYTON, STEPHEN (23 DECEMBER 1966–)**. English conductor. He is founder and conductor of **Polyphony**, music director of the **Holst Singers**, director of music at The Temple Church (London), principal conductor of the **Netherlands Chamber Choir**, and principal guest conductor of the **Danish National Radio Choir**. He has collaborated with composers such as **John Tavener** and **Arvo Pärt** in first performances of their music, among them, the premiere of Tavener's seven-hour vigil, *The Veil of the Temple* (2003).

**LEACH, MARY JANE (12 JUNE 1949–)**. American composer. She is notable especially for her choral works, which are often haunting and ethereal, focusing on acoustic effect rather than discernible musical structure. Many are for treble voices (often in as many as eight parts). Examples include *Bruckstück*, for eight-part women's chorus, which cites material from **Anton Bruckner's** Eighth Symphony (commissioned by the Cologne Department of Culture, 1989); *Green Mountain Madrigal* (1985) and *Mountain Echoes* (1987), both for eight-part women's chorus and both inspired by **Claudio Monteverdi**; *Ariadne's Lament*, for eight-part women's chorus (1993); *O Magna Vasti Creta*, for eight-part women's chorus and str. qt. (1997); *Ceremony of the Bull*, for SSAATB and str. qt. (1998); *Minos* (1999), for T and SSAATB chorus; *Night Blossoms* for SATB chorus (2001); and *I Sing of Warfare* for T, TTBB, and str. qt. (2001).

**LECHNER, LEONHARD (C. 1553–9 SEPTEMBER 1606)**. German composer and music editor. He evidently served at the Bavarian court chapel under **Orlande de Lassus**, who greatly influenced him. He probably visited Italy, although a trip is not definitively documented. By 1575 he was an assistant teacher at St. Lorenz School in Nuremberg, where worked some 10 years, gaining a considerable reputation as a composer despite his lowly position. In 1583, to advance his career, he accepted the post of *Kapellmeister* at the Catholic court of Count Eitelfriedrich IV at Hechingen. However, as a staunch



**Lutheran**, Lechner was soon at odds with the Count, who fervently supported the Counter-Reformation. He was unsuccessful in a 1585 application to the Dresden court, and subsequently fled from the Duke's court in Hechingen to Tübingen and then to Stuttgart, where he joined the chapel choir as a tenor. In 1594, after serving many years as an assistant, he finally gaining the post of *Kapellmeister*. Unfortunately, many of the works from his Stuttgart tenure are lost.

Lechner's compositions synthesize **Franco-Flemish polyphony** with Italianate **word-painting**. Most of the surviving works originate in Nuremberg publications. Included are **motets** for four to six voices (among them, an eight-part **psalm** setting—one of the earliest German examples of Venetian-style **polychoral** writing), and **Magnificats**, among others. A 1584 book of three **parody masses** was dedicated to Count Eitelfriedrich. Especially noteworthy is a 1594 **Passion** in motet style, which incorporates the German Passion tone yet achieves considerable expressiveness.

Lechner also published numerous volumes of secular pieces with German texts for three to six voices in the style of the **villanella** and **canzonetta**, but with greater technical complexity and expressive depth. Among them is a volume that includes villanellas by **Jacob Regnart** (originally in three voices) arranged for five voices.

**LECK, HENRY (24 NOVEMBER 1946– )**. American conductor and educator specializing in children's choirs. He is active internationally as a guest conductor and choral clinician. In 1986 he founded the Indianapolis Children's Choir, which grew into a renowned program involving more than 1,000 children in 12 choirs and an early childhood division. The premier choir has toured widely at home and abroad.

**LEDGER, [SIR] PHILIP**. *See* KING'S COLLEGE CHOIR.

**LEFEBVRE, CHANNING (30 SEPTEMBER 1894–1 APRIL 1967)**.

American choral conductor, organist, composer, and choral arranger. From 1922 to 1941 he was organist and **choirmaster** of Trinity Church, New York. From 1927 to 1961 he conducted the University **Glee Club** of New York City. He taught at St. Paul's School, a secondary boarding school in Concord, New Hampshire (at that time restricted to boys), from 1941 to 1961, when he moved to the Philippines. His choral arrangements are still in use.

**LEGRENZI, GIOVANNI (BAPTIZED 12 AUGUST 1626; DIED 27 MAY 1690).** Italian composer. He is considered one of the greatest composers of the Venetian Baroque, having achieved success with sacred music, opera, and instrumental music (especially trio sonatas). Although of humble origins, he attained an international reputation by the end of his life. He served as organist at Santa Maria Maggiore in Bergamo for some time in the mid-1650s. In 1656 he was appointed *maestro di cappella* at the Accademia dello Spirito Santo in Ferrara. By about 1670, he had moved to Venice, where he worked at the Conservatory of the Mendicanti, then served as *maestro di cappella* at San Marco (St. Mark's Basilica) from 1685, having been appointed assistant a few years earlier. During these years, the roster of musicians at the cathedral reached about 70 (divided more or less equally between vocalists and instrumentalists)—its greatest recorded number.

Legrenzi's surviving vocal ensemble music is virtually all sacred. It includes **concertato** pieces for few voices; larger-scale works for solo voices, chorus, and strings; even larger **polychoral** works (e.g., his op. 9 and the *Dies irae*); and some works in the *stile antico* (including a five-part **mass** of 1689). Extant collections published during his lifetime include *Concerti musicali per uso di chiesa*, op. 1 (1654); *Harmonia d'affetti devoti libro primo*, op. 3, for 2–4 vv. (1655); *Salmi a 5*, op. 5 (1657), *Sentimenti devoti, libro secondo*, op. 6, for 2–3 vv. (1660); *Compiete con le lettanie & antifone della BV a 5*, op. 7 (1662); *Sacri e festivi concerti, messa e psalmi a due chori*, op. 9 (1667); and *Sacri musicali concerti, libro terzo*, op. 15, for 2–3 vv. (1689). A handful of Latin **oratorios** are also extant.

**LEIFS, JÓN (1 MAY 1899–30 JULY 1968).** Icelandic composer and conductor. He collected folksongs and sought to establish an Icelandic national style. His extended choral works with orchestra include *Thjóðhvöt* [Iceland **Cantata**], op. 13 (1920), and the Edda trilogy of **oratorios**, which represent an attempt to reclaim Icelandic mythology from **Richard Wagner**: *Edda I: Sköpun heimsins* [The Creation of the World], op. 20, for T, Bar., SATB, and orch. (1935–39); *Edda II: Líf guðanna* [The Lives of the Gods], op. 42, for Mez., T, B, SATB, and orch. (1951–66); *Edda III: Ragnarök* [The Twilight of the Gods], op. 65, for Mez., Bar., female chorus, male chorus, SATB, and orch. (1966–68). His numerous choral works for unaccompanied

voices (male as well as mixed) include the **Requiem**, op. 33b (1947), written upon the death of a daughter.

**LEIGHTON, KENNETH (2 OCTOBER 1929–24 AUGUST 1988).**

English composer and educator who studied with **Goffredo Petrassi**. His choral style is lyrical and diatonic. Most of his choral works were commissioned, and are on sacred texts. Examples include *A Hymn of the Nativity* (1960); *Missa Sancti Thomae*, op. 40, for SATB and org. (1962, commissioned by Canterbury Cathedral and dedicated to St. Thomas Beckett for the 800th anniversary of his consecration as Archbishop of Canterbury); **Mass** (1964); Symphony no. 2 (*Sinfonia mistica*), op. 69, for S, chorus, and orch. (1974); *Columba mea (cantata)*, op. 78, for A, T, chorus, hp./cel., and str. (1978); and *Fanfare on Newtown*, for SATB, 2 brass qts., and org. (1983, commissioned by the University of Edinburgh for its 400th anniversary).

**LEISRING, VOLCKMAR (1588–1637).**

German composer and theorist. From 1605 to 1611 he studied theology in Jena, where many of his surviving **motets** were published. Two musical treatises were published in 1611 and 1615 respectively (also in Jena). After 1618 he devoted himself to the pastoral ministry and, according to his own testimony, gave up composing. His works are conservative in style and emphasize **polychoral** textures.

**LE JEUNE, CLAUDE (BORN 1528–30; BURIED 26 SEPTEMBER 1600).**

French composer. He is remembered for his many **psalm** settings and his *musique mesurée*. As a Protestant, he worked in Paris under the protection of Huguenot nobles. He was a leading member of Baif's académie. For a time he worked at the court of François, Duke of Anjou, brother of Henri III, but he fled Paris in 1589, apparently taking refuge in La Rochelle. He later returned to serve at the court of Henri IV. His surviving works for vocal ensemble include some 350 psalms, 65 secular **chansons**, more than 40 sacred chansons, about as many Italian **canzonettas**, some 11 **motets**, 1 securely attributed **mass**, and a **Magnificat**.

**LEO, LEONARDO (5 AUGUST 1694–31 OCTOBER 1744).**

Italian composer and teacher. Active in Naples, he was a leading composer of theater and church music. His works demonstrate a more academic approach than those of **Francesco Durante** (who was regarded as his competitor in teaching and church music), emphasizing stricter and

more scholarly **contrapuntal** techniques. Choral works include six Kyrie-Gloria pairs, two **Magnificats**, a **Te Deum**, a famous *Miserere* for double choir and org. (1739), and sacred dramas and **oratorios** (which incorporated elements of his ecclesiastical style), among many others.

**LEONHARDT, GUSTAV (30 MAY 1928– )**. Dutch harpsichordist, organist, and conductor. He taught at the Vienna Music Academy (1952–55), the Amsterdam Conservatory (1954–88), and Harvard University (1969–70). Sensitive to historical performance practice, he has recorded extensively as a harpsichordist. As a conductor, he has collaborated with **Nikolaus Harnoncourt** in a complete recorded cycle of **Johann Sebastian Bach**'s sacred **cantatas**.

**LES SIX**. A group of French composers, so identified in 1920 by the critic Henri Collet. It included Georges Auric, Louis Durey, **Arthur Honegger**, **Darius Milhaud**, **Francis Poulenc**, and Germaine Tailleferre. The group's mentor was **Erik Satie**; Jean Cocteau became its spokesperson, campaigning for the development of a French nationalist style, free from German influences.

**LIDHOLM, INGVAR (24 FEBRUARY 1921– )**. Swedish composer and conductor. He conducted the Örebro Orchestra (1947–56), taught composition at the Royal Swedish Academy of Music (1965–75), and worked in various capacities for Swedish Radio (before and after his activities at the Academy). While his early compositions tended to follow neo-Classical models, he later affirmed avant-garde approaches. He was highly influential in the development of Swedish choral music during the second half of the 20th century. Choral works include *Laudi* (1947); *Four Choruses* (1953); *A cappella-bok* (a pedagogical collection begun in 1956, which includes *Canto LXXXI*); *Skaldens natt* [The Poet's Night], a symphonic **cantata** for S, chorus, and orch. (1958); *Nausikaa ensam*, for S, chorus, and orch. (1963); . . . *a riveder le stelle*, for solo voice and chorus (1973); *The Persians*, a "dramatic scena" for T, Bar., nar., and male chorus (1978); *Two Madrigals* (1981); *De profundis* (1983); and *Inbillningens värld*, for male chorus (1990).

**LIED (GERMAN "SONG"; PL. LIEDER)**. A song with a German vernacular text. The **polyphonic Lied** for voices and/or instruments retained its association with the term by virtue of a songlike character

or the use of a preexisting song melody in its construction (sometimes as **cantus firmus**). It originated in the 14th century, existed in both sacred and secular forms, and reached its peak in the 15th and 16th centuries, when it embraced both florid **counterpoint** in pervasive imitation, and treble-dominated, **homophonic** textures. Included in the latter type were simply harmonized, chordal **hymns** in the so-called cantional style. After 1650 the polyphonic *Lied* was subsumed by other vocal and vocal-instrumental forms until about 1800, when it regained an independent identity in the form of the **partsong**.

**LIEDERTAFEL.** See SINGING SOCIETIES.

**LIGETI, GYÖRGY (28 MAY 1923–12 JUNE 2006).** Hungarian composer of Jewish parentage. After studies at the conservatory in Kolozsvár (now Cluj-Napoca, Romania) (1941–43) and at the Budapest Academy (1945–49), he taught at the latter, while establishing himself as a composer of traditional folk-based works as well as more experimental ones (until the Stalinist regime made the innovation of the latter impossible). After the Hungarian revolution of 1956, he fled to Vienna. For a time, he lived in Cologne, where he familiarized himself with avant-garde techniques and serialism. In 1958 he began teaching courses in Darmstadt and in 1961 he started giving annual classes at the Academy of Music in Stockholm. From 1959 he made Vienna his home, while traveling regularly to Berlin, where he had received a scholarship. In 1972 he was a visiting professor at Stanford University. In 1973 he moved to Hamburg to take up a post at the conservatory.

Having experienced oppression under Nazi and Stalinist regimes, Ligeti embraced the freedom of the avant garde while resisting the dictates of any single system. In particular, he was fascinated by shifting masses of sound and tone colors. On the one hand, he strove for slowly changing coloristic effects; on the other, rapid mechanical ones. He referred to these two different styles as “clouds” and “clocks.” Common in his works are tone clusters and what he called *micropolyphony*—dense, homogenous textures constructed of **canons** at the unison, moving at different speeds. Toward the end of his career, he turned back to folk idioms and the related medium of the unaccompanied chorus.

Ligeti’s works for chorus include **Requiem**, for S, Mez., chorus, and orch. (1965); *Clocks and Clouds*, for female vv. and orch. (1973);

and some 20 unaccompanied choral works (or sets of works), most of them written in the 1940s and 1950s. Among the better known are *Éjszaka* [Night], *Reggel* [Morning] (1955), and *Lux aeterna*, for 16 vv. (1966), which became famous by its use in Stanley Kubrick's film *2001: A Space Odyssey*.

**LISZT, FRANZ (22 OCTOBER 1811–31 JULY 1886).** Hungarian composer, pianist, conductor, and teacher. He was the leading piano virtuoso of his time, and he strongly supported the new musical trends of his day; in particular, he championed the music of **Richard Wagner** and **Hector Berlioz**. He composed prolifically in all genres except opera and chamber music. Resisting traditional forms and techniques, he developed the process of thematic transformation for providing structural cohesion.

Although he was born to Hungarian parents and was proud of his Hungarian heritage, his native language was German; later he learned French as well. Showing early musical promise, he was taken to Vienna, where he studied piano with Carl Czerny and composition with **Antonio Salieri**. To advance the boy's career, the family traveled in 1823 to Paris, visiting important German centers on the way. As a foreigner, he was barred from enrolling at the Paris Conservatory, so his father arranged for private lessons instead.

The Liszts developed a close friendship with family members of the Erard piano firm, whose instruments were used to showcase Franz's sensational talents in concerts managed by his father. Three successful tours to England (which included performances for George IV) consolidated his reputation as a concert pianist and composer. When his father died unexpectedly in 1827 of typhoid fever, Franz became depressed and physically ill, and he retreated into religious introspection. Although he was shocked out of his lethargy by the July Revolution of 1830, his religious preoccupation continued, leading to an association with the Saint-Simonian sect, whose extreme Christian socialism appealed to him. During this time he came to know Fryderyk Chopin, Hector Berlioz, and the violinist Nicolò Paganini, whose maniacal virtuosity inspired him to similar achievements on the piano. A tumultuous love affair with Countess Marie d'Agoult scandalized some in Paris, and in 1835 the two eloped to Switzerland. By 1839, despite three children from the liaison, he was estranged from Marie, and he spent most of the following decade

touring Europe and beyond, giving solo recitals (the first performer to do so), to wildly enthusiastic audiences.

In 1847 he met Princess Carolyne Sayn-Wittgenstein at Kiev, who persuaded him to withdraw from the concert stage, and focus on composition. He consequently settled at the Weimar court with Carolyne, taking up the position of *Kapellmeister*-in-Extraordinary, which had been offered to him already some years before. His dream was to establish in Weimar a center of progressive music (which would come to be called the “New German School”). However, the town disapproved of his relationship with the Princess, and some members of the court also opposed his support for Wagner, who had fled to Switzerland because of radical political activity. For 13 years Carolyne fought to have her previous marriage annulled. Her efforts were finally successful in 1861, after she had traveled to Rome to petition the Vatican personally. This turn of events, coupled with continued opposition to Liszt’s musical efforts in Weimar (which climaxed in a fiasco at the 1858 premiere of **Peter Cornelius**’s opera, *Der Barbier von Bagdad*, which Liszt conducted), led him to abandon Weimar for Rome, where the couple planned to marry on his 50th birthday. However, in a last-minute turn of events, the papal sanction of the princess’s divorce was revoked.

Although Carolyne decided to forgo further litigation, they both remained in the city, where Liszt became preoccupied with church music. Fascinated with the **Cecilian movement** in general and **Giovanni Pierluigi da Palestrina**’s music in particular, he began to compose sacred choral works. He became a friend of Pope Pius IX, and in 1865 he took minor orders. In 1867 he completed his largest work, *Christus*, a 14-movement **oratorio** (on a libretto of biblical and liturgical texts that he selected himself), which relies on **chant** melodies rather than thematic transformation for cohesion. From 1869 until his death, Liszt divided his time between Rome and Weimar, while visiting Budapest annually to teach at the conservatory, which he had helped establish in 1875.

Liszt’s vast output is wide-ranging in style, the contrasts often linked to his changing life circumstances. A quintessential Romantic, he responded to inspiration rather than tradition or routine, and always kept in mind the effect of the performance. He often revised his works for later performances. As adversity took its toll, he turned increasingly to religion, which had attracted him since his youth. His

late works are filled with melancholy, expressed musically through dissonant chromaticism, harmonic instability, and fragmentation.

Of Liszt's choral compositions, the ones with secular texts were written almost entirely during his Weimar years (1848–60), while the religious ones were written mostly after his subsequent move to Rome. His first work for choir and orchestra is the secular *Festkantate zur Enthüllung des Beethoven-Denkmal in Bonn*, for 2 S, 2 T, 2 B, and orch. (1845). More than a dozen other secular works with orchestra include *An die Künstler*, originally for 2 T, 2 B, male vv., and wind ens. (1853; orch. version, 1854); *Zur Säcularfeier Beethovens* (the second “Beethoven **cantata**”), for S, A, T, B, mixed chorus, and orch. (1870); and two **choral symphonies**, the *Faust Symphony* (1854, final chorus added in 1857) and the *Dante Symphony* (1856). Of some 40 secular works for unaccompanied choir or with ensemble or keyboard, virtually all are for male voices.

Ten sacred works with orchestra include *Sainte Cécile*, a legend for Mez., mixed chorus ad lib., orch./pf. with hmn., and hp. (begun in 1845 for Queen Maria da Gloria of Portugal but not completed until 1874); *Missa solennis* [“**Gran Mass**”], for S, A, T, B, mixed chorus, and orch. (1858, written for the consecration of the basilica in Gran); *Die Legende von der heiligen Elisabeth*, an oratorio for S, A, 3 Bar., B, chorus, orch., and org. (1866–72); *Christus*, an oratorio for S, A, T, Bar., B, mixed chorus, orch., and org. (1866–72); *Cantico del Soldi San Francesco*, for Bar., male vv., orch., and org.; also for Bar., male vv. ad lib., pf., org./hmn. (1863, rev. 1879–82); *Ungarische Krönungsmesse* [Hungarian Coronation Mass], for S, A, T, B, mixed chorus, and orch. (1866–69, the first version performed in 1867 for the coronation of Emperor Franz Joseph I and Empress Elisabeth as king and queen of Hungary).

Among the sacred pieces for unaccompanied choir or with ensemble or keyboard accompaniment are *Missa quattuor vocum ad aequales*, for four male vv. and org. (1847); **Te Deum** (I), for male vv. and org. (1853); **Te Deum** (II), for mixed vv., org., with brass and perc. ad lib. (for the 1859 wedding of Princess Carolyne's daughter, Marie); *Missa choralis*, for mixed chorus and org. (1859–65); **Requiem**, for 2 T, 2 B, male vv., org., and brass ad lib. (1868, composed in memory of his mother and his children, Daniel and Blandine); and *Via Crucis* (the 14 stations of the cross), for solo vv., chorus, and org./pf. (1876–79).



**LITANY.** A prayer in the form of call and response, in which a leader's brief statements of invocation (to God or saints) or supplication are followed by a short, repeated congregational response. The form lends itself to *alternatim* and **polychoral** treatment, of which there are many examples. Tending to be rhythmic in nature, litanies often accompany processions. Especially popular historically were series of Marian litanies known as the *Litaniae Lauretanae* ("Litanies of Loreto"), associated since the 1550s with the Annunciation shrine of Loreto.

Litanies for the Roman rite were composed by **Franchinus Gafurius**, **Costanzo Festa**, **Philippe de Monte**, **Giovanni Pierluigi da Palestrina**, **Orlande de Lassus**, **Tomás Luis de Victoria**, **Hans Leo Hassler**, **Giovanni Gabrieli**, **Claudio Monteverdi**, **Antonio Cifra**, **Tarquinio Merula**, **Marc-Antoine Charpentier**, **Johann Fux**, **Antonio Caldara**, **Jan Dismas Zelenka**, **Johann Heinichen**, **Johann Hasse**, **Georg Reutter**, **Georg Wagenseil**, **Leopold Mozart**, **Johann Albrechtsberger**, **Michael Haydn**, **Antonio Salieri**, **Wolfgang Amadeus Mozart**, **Daniel Auber**, **Camille Saint-Saëns**, and **Francis Poulenc**, among others.

**Martin Luther's** German Litany (1529) was set by **Melchior Vulpus**, **Michael Praetorius**, **Hans Leo Hassler**, **Heinrich Schütz**, and **Johann Hermann Schein**. Litanies using other texts include two by **Carl Philipp Emanuel Bach**, and Orthodox settings by the 20th-century composers **Sergei Rachmaninoff**, **Dobri Khristov**, and **Arvo Pärt**. Litanies in the Anglican rite were generally simpler than their Italian counterparts. Examples include works by **Thomas Tallis**, **William Byrd**, and **Thomas Tomkins**.

**LLOYD, GEORGE (28 JUNE 1913–3 JULY 1998).** English composer and conductor. His career was interrupted by military service in World War II, during which he sustained severe injuries. By the time he had regained his health, his neo-Romantic musical style was considered outdated. He retired to the country, but continued to compose in his spare time. In 1973 he returned to London and full-time composition. Ironically, his music then experienced a renaissance, being appreciated by many as an alternative to modernism. His choral works (which belong to this latter period), include *The Vigil of Venus*, for S, T, chorus, and orch. (1980); *A Symphonic Mass*, for chorus and orch. (1992); *A Litany*, for S, B, chorus, and orch. (1995); *Psalm 130* (1995); and a **Requiem**, for Ct., chorus, and org. (1998).

**LOBO, ALONSO (25 FEBRUARY 1555–5 APRIL 1617).** Spanish composer. Having served as a choirboy at Seville Cathedral, he returned many years later to become assistant to the aging **Francisco Guerrero**, then *maestro de capilla* (1591). In 1593 he became *maestro de capilla* at Toledo Cathedral. In 1604 he again returned to Seville to assume the duties of *maestro*. His single publication, *Liber primus missarum*, contains six **masses** for four to six voices, and seven **motets**, for four to eight voices. Also extant are three **Passions**, **Lamentations** (for six voices), **psalms**, and **hymns**.

**LOCKE, MATTHEW (BORN 1621–23; DIED SHORTLY BEFORE 10 AUGUST 1677).** A leading English composer at the time of the Restoration, especially significant for his theatrical works. As a Roman Catholic, he was not a member of the **Chapel Royal**, but composed for it. His surviving compositions include consort music, works for the stage, 14 **psalm** settings (for three male voices and **continuo**), a dozen **anthems** (including *Be Thou Exalted Lord*, for three four-part choirs and soloists—a rare example of a **polychoral** work in Restoration England), as many Latin **motets** (most for two or three solo voices with strings and continuo), 21 devotional songs (many for two or three voices and continuo, about half with accompanying strings), and 22 secular songs. He also wrote three theoretical works, of which two are polemical.

**LOEWE, CARL (30 NOVEMBER 1796–20 APRIL 1869).** German composer and singer. Although he spent almost his entire career in Stettin, Germany (now Szczecin, Poland), he traveled widely and was well respected across Europe as a singer and song composer. When his attempts at opera were unsuccessful, he turned to **oratorio**, writing more than one dozen examples in the genre. He also wrote some 18 other sacred choral works, including a **Te Deum** for chorus and orchestra, an Easter **cantata**, and six German **psalm** settings, among other **motets**. His secular works include more than 60 individual pieces (in about 30 sets of works), about half of them for unaccompanied male chorus.

**LOJESKI, ED (16 January 1942– ).** American choral arranger, pianist, and conductor. He graduated from the University of Southern California and the California Institute of the Arts. His wide experience as a performer and show producer for leading popular artists and television programs in the United States has led to exceptional success as a choral arranger of popular vocal music.

**LONDON, EDWIN (16 MARCH 1929– )**. American composer. He studied with **Luigi Dallapiccola**, **Darius Milhaud**, and **Gunther Schuller**, among others, and in 1960 completed a Ph.D. degree in composition at the University of Iowa. As a faculty member of the University of Illinois, he founded Ineluctable Modality, a choral ensemble dedicated to presenting experimental new music. He was chair of the National Council for the American Society of University Composers from 1974 to 1981, and chairman of the music department at Cleveland State University from 1978. His wide-ranging style is often theatrical, sometimes humorous, and incorporates aleatoric effects and references to historical styles. Choral works include *Three Settings of Psalm 23*, for solo vv., SSAA, TTBB, and SATB (1961); *Four Proverbs*, for S, female vv., 2 tpt., and bn. (1968); *Bach (Again)*; *Psalm of These Days I–V*, for chorus and various insts. (1976–80), *Moon Sound Zone*, for chorus and str. qt. (1980); and *Jove's Nectar*, for chorus and various insts. (1994); among others.

**LOOMER, DIANE (23 APRIL 1940– )**. Canadian choral conductor who was born in the United States. In 1987 she cofounded *Elektra Women's Choir* (with Morna Edmundson) and in 1992 she founded the male chorus *Chor Leoni*. Both ensembles are based in Vancouver, Canada, and both have received acclaim at home and abroad. She is active internationally as a choral clinician and conductor, and has published several popular choral works and arrangements.

**LORENZANI, PAOLO (5 JANUARY 1640–28 OCTOBER 1713)**. Italian composer. He is thought to have played a pivotal role in bringing Italian influence to French music around 1700. From 1651 to 1655 he sang in the **Cappella Giulia** under **Orazio Benevoli**. He was active in Rome as a composer and *maestro di cappella* until 1675, when he assumed a similar position at the cathedral in Messina, while serving the French Duke of Vivonne, Viceroy of Sicily. When Vivonne returned to France in 1678, Lorenzani accompanied him. Despite **Jean-Baptiste Lully**'s dominance at the French court, Lorenzani found favor with Louis XIV, who sent him the following year to recruit Italian singers. Upon his return with five castrati, he took up a new position of service to the queen. His success at the French court continued until 1683, when Lully succeeded in marginalizing him. In 1694 he was elected director of the Cappella Giulia (though he had not applied for it), and he returned to Rome, taking up

his duties in the spring of 1695. He remained active until the end of his life, composing not only for the **Sistine Chapel** but also for other churches and celebrations in the city.

Much of Lorenzani's music is lost. Surviving works include 3 **Magnificat** settings (two of them for double choir), a set of Marian **litanies**, a volume of 25 **motets** published in 1693 by the French firm of Ballard, and another 10 Latin motets, most of them for only two or three voices with **continuo**.

**LORENZO DA FIRENZE.** See ITALIAN TRECENTO.

**LOS ANGELES MASTER CHORALE.** Resident choir of the Los Angeles Philharmonic. It was formed in 1964, on completion of the Los Angeles Music Center, by **Roger Wagner** and representatives of the Junior Chamber of Commerce. Wagner conducted the choir until 1984. Subsequent directors have included John Currie (1985–90), **Paul Salamunovich** (1991–2001), and Grant Gershon (from 2001).

**LOTTI, ANTONIO (1666–5 JANUARY 1740).** Italian composer. He was born in Hanover, where his father was *Kapellmeister*. By 1683 he was studying with **Giovanni Legrenzi** in Venice. From 1689 he was a paid singer at San Marco (St. Mark's Basilica), and he subsequently held increasingly prominent organist positions there. In 1736 he became *maestro di cappella* (after having bid unsuccessfully for the post three years earlier), and he continued to hold the position until his death. Among his students were **Benedetto Marcello** and **Baldassare Galuppi**.

Lotti was equally successful with opera and sacred music, preferring the historic **contrapuntal** style for the latter. After 1719, with some two dozen operas to his credit, he evidently turned exclusively to sacred composition, composing mostly for St. Mark's and the **Ospedale degli Incurabili**. Surviving choral works include dozens of **masses** and mass movements (some for only two or three voice parts) and a considerable number of **motets** and **Magnificat** settings. Much of his sacred music is unaccompanied or with organ. The motets typically contrast contrapuntal and chordal passages. Especially famous is his *Miserere* in D (one of about 12 settings by him that are extant), which was sung on Maundy Thursdays at St. Mark's from 1733 through the rest of the century and into the next. Only a few of his **oratorios** survive. Some secular pieces are extant as well, among them, **madrigals** for two to five voices.

**LOWRY, ROBERT (12 MARCH 1826–25 NOVEMBER 1899).**

American composer and compiler of gospel **hymns** for Sunday Schools, including “Shall We Gather at the River,” “I Need Thee Every Hour,” and “We’re Marching to Zion.”

**LUBOFF, NORMAN (14 MAY 1917–22 SEPTEMBER 1987).**

American choral conductor, composer, and arranger. He was born in Chicago, where he studied with **Leo Sowerby** and began his career as a singer and arranger on radio programs. He then worked in Hollywood as an arranger for television programs and motion pictures. In 1950 he formed the Walton Music Corporation to publish his music. He is best remembered as the founder and conductor of the Norman Luboff Choir, which focused particularly on his arrangements of folksongs and other light repertoire, and which achieved international acclaim through extensive recording and touring during the late 1950s and the following decades.

**LULLY, JEAN-BAPTISTE [GIOVANNI BATTISTA LULLI] (29 NOVEMBER 1632–22 MARCH 1687).**

Italian-born composer, instrumentalist, dancer, and actor, who dominated musical activities at the French court. His acclaim extended beyond France’s borders, aided in part by the prestige of French culture. Of humble origin, he was taken to France in 1646 to serve as Italian tutor to Anne-Marie-Louise d’Orléans (1627–93), a cousin of Louis XIV. He soon established himself as a fine violinist, and in 1653, a year after the Grande Mademoiselle was driven into exile for her involvement in the Fronde uprising, he entered the king’s service as a dancer and composer. His assignment brought him into close association with Louis XIV. To increase his artistic control, he obtained permission to establish his own instrumental ensemble of 16 string players, the Petit-Violons du Roi, in opposition to the Vingt-Quatre Violons du Roi. He soon established himself at the court as the principal composer of ballet. As his reputation grew, he was given increasingly prominent positions by the king. With Molière he created the comédie-ballet, which combined comic theater (which included spoken dialogue) and ballet.

At first Lully scorned the idea of large-scale dramatic works sung throughout in French. Nevertheless, as the idea became popular in Paris, he changed his mind. In 1672 he acquired patents of operatic production from their previous owners, becoming the director of the

Académie Royale de Musique (the Paris Opéra). His prerogatives gave him control of all operatic ventures in France, and he used this power to keep potential rivals at bay. With the king's support and considerable ruthlessness, Lully achieved great success with his *tragédies en musique*.

Lully's talents as a violinist, dancer, and actor contributed greatly to his success as a composer for the stage. He was particularly adept at writing music that caught the natural declamation and inflection of the French language, producing a form of **recitative** that was more lyric than its Italian counterpart (resulting also in less difference between **aria** and recitative). Although he may not have invented the French Overture (as is often claimed) he certainly established it in France and abroad.

While writing effective choruses for his theatrical works, Lully also composed significant choral works for the church. Though relatively few in number, they exerted considerable influence on other composers. Especially important are 12 surviving *grands motets*, written for the royal chapel and of appropriately regal character. They are scored for two "choirs" (each in five parts) with string orchestra. One choir comprises solo singers and emphasizes the higher range, the other consists of a larger ensemble singing in a generally lower range. Especially popular in his day were his **Te Deum**, *Miserere*, *De profundis*, and *Quare fremuerunt*. The 10 *petits motets* are for three parts and **continuo**; they were probably composed for the Convent of the Assumption in the Rue Saint-Honoré in Paris.

**LUPI, JOHANNES (C. 1506–20 DECEMBER 1539).** Franco-Flemish composer. He served as singer at Cambrai Cathedral, and from 1527 as **choirmaster**. Dismissed repeatedly from his post (primarily for an inability to control the choirboys), he was nevertheless held in high esteem as a composer, and consequently always rehired. His compositions are models of imitative **counterpoint**, generally characterized by **melismatic** text setting, thematic unity, and full textures. Surviving works include 2 **masses** for four voices, more than 30 **motets** (mostly for five or six voices), and some two dozen **chansons** (almost all for four voices, although a few five-voice works and one six-voice piece occur). A few years after his death, a collection of 15 motets (including *Salve celeberrima virgo*, his one extant motet for eight voices) was published in Paris.

**LURANO, FILIPPO DE (BORN C. 1470; DIED AFTER 1520).**

Italian composer and priest. Few biographical facts about him are known. Around 1500 he was living in Rome, where he wrote music for the 1508 wedding of a niece of Pope Julius II. By the spring of 1512, he was living in Cividale, and in 1519 he was in nearby Aquileia (both near Trieste). He was recognized for his **frottole**, of which some 35 survive.

**LUTHER, MARTIN (10 NOVEMBER 1483–18 FEBRUARY 1546).** German theologian and founder of the Lutheran Church, who placed high value on music. He became an Augustinian monk in 1505, and two years later was ordained a priest. After completing a doctorate in theology, he taught courses in Scripture at the University of Wittenberg. Having come to regard the Bible as the only infallible source of authority and having come to believe that the New Testament taught salvation by faith alone, he began pressing for church reform. He was particularly outraged by the practice of selling indulgences, and on 31 October 1517 he outlined his position on the issue in 95 theses, which he posted on the door of the castle church in Wittenberg. Despite efforts to silence him, he published further dissenting material. The confrontation came to a head with his excommunication in 1521.

After his refusal to recant at the Diet of Worms, the emperor declared Luther an outlaw. For political expediency, he was allowed to hide at the Wartburg Castle near Eisenach, where he finished his German translation of the New Testament, among other writings. In 1522 he returned to Wittenberg, where he laid the foundations of the Lutheran Church by establishing a new liturgy, issuing **hymnals**, and writing the Large and Small Catechisms (1529). The Augsburg Confession, in which Philip Melancthon (in consultation with Luther) summarized Lutheran beliefs, was presented to Emperor Charles V in 1530.

Unlike other church reformers, Luther was strongly supportive of historic church music traditions, including the use of Latin. His *Formula Missae* of 1523 provided for Latin **chant** throughout the liturgy. On the other hand, his *Deutsche Messe* of 1526, though not compulsory, provided a standardized German liturgy in the face of growing demand and liturgical experimentation, and replaced many **ordinary** and **proper** Latin prayers with German hymns. Indeed, Luther's concern that congregants participate with understanding in

the liturgy led to a great flowering of German congregational song. Some of these early **chorales** were written by Luther himself—not only the texts but also the tunes. His principal collaborator in the enterprise was **Johann Walter**.

As a singer and lute player, who thought highly of **Josquin** des Prez and **Ludwig Senfl**, Luther was predisposed to support music in the church. His own stated position was that music's proper place lay "next to theology." Together with Philipp Melancthon, Georg Rhau, and Johann Walter he reformed music education in the schools. Prospective pastors were expected to study music, and applicants for church music positions had to prove themselves in theology. The result was that music and theology became inseparably joined in Protestant Germany, providing the foundation for a strong tradition of Lutheran church music.

**LUTKIN, PETER CHRISTIAN (27 MARCH 1858–27 DECEMBER 1931)**. American music educator, organist, choral conductor, and composer. He sang in the choir of the Episcopal Cathedral in Chicago, and taught piano at Northwestern University in Evanston, Illinois (1879–81). After studies in Berlin and Paris (1881–84), he served as organist at St. Clement's Protestant Episcopal Church (1884–91) and St. James Episcopal Church (1891–97). In 1891 he resumed teaching at Northwestern University, and in 1895 he reinstated its discontinued music conservatory as a School of Music, serving as the first dean (1896–1928). His interest in choral music led him to found several choirs at the university. In 1909 he founded the annual North Shore Music Festival (1809–1932), which became internationally known under his direction. His own compositions included many **hymns** as well as choral works (often for unaccompanied choir), the best-known of which is perhaps his setting of the Aaronic blessing ("The Lord Bless You and Keep You").

**LUTOSLAWSKI, WITOLD (25 JANUARY 1913–7 FEBRUARY 1994)**. Highly regarded Polish composer, remembered almost exclusively for his instrumental works. His approach to composition was influenced by Witold Maliszewski, who taught large-scale analysis from the perspective of a psychological progression resulting from the interaction of introductory, transitional, narrative, and concluding formal elements. Many of Lutosławski's early compositions were lost during the destruction of Warsaw in World War II. After



his First Symphony was banned by the Soviet authorities for being formalist (elitist and not uplifting for the masses), he responded by composing functional and folk-based music for public consumption while experimenting privately with more radical procedures, including 12-tone techniques. In the more relaxed post-Stalin era of the mid-1950s, Lutosławski began incorporating these in his concert works. After 1960 he also began to include aleatoric **counterpoint** in his compositions. The only choral work in this mature style is *Trois poèmes d'Henri Michaux*, for chorus and orchestra (1963). Here pitches are not always specified (unlike his controlled aleatorism elsewhere), and the voice parts call for **extended vocal techniques**, including whispering and shouting.

**LUTYENS, ELISABETH (9 JULY 1906–14 APRIL 1983)**. English composer. One of the first serialist composers in England, she developed an individual style in relative isolation, while composing commercial music to support her children. Acceptance of her work came slowly, and official recognition not until 1969, when she received the City of London Midsummer Prize and was made a Companion of the Order of the British Empire. Many of her works were inspired by literature of widely divergent origins, and vocal music constitutes a large part of her output. Her choral compositions include the **motet** *Excerpta Tractatus logicophilosophici*, op. 27 (1953); *De amore*, op. 39, a **cantata** for S, T, chorus, and orch. (1957); *Encomion*, op. 54, for chorus, brass, and perc. (1963); the motet *The Country of the Stars* (1963); **Magnificat** and **Nunc Dimittis**, for male chorus (1965, rev. SATB, 1970); the motet *The Hymn of Man*, op. 61, for male chorus (1965, rev. SATB, 1970); *The Essence of Our Happinesses*, op. 69, for T, chorus, and orch. (1968); *The Tyme Doth Flete*, op. 70, for chorus, with ad lib. prelude and postlude for 2 tpt. and 2 trbn. (1968); *Verses of Love* (1970); *Voice of Quiet Waters*, op. 84, for chorus and orch. (1972); *Counting Your Steps*, op. 85, for chorus, 4 fl., and 4 perc. (1972); *It Is the Hour*, op. 111a, for SSTB (1976); and *The Roots of the World*, op. 136, for vv. and vc. (1979).

**LUZZASCHI, LUZZASCO (?1545–10 SEPTEMBER 1607)**. Italian composer and organist. He appears to have spent his entire career in Ferrara. From 1561 he worked as an organist at the Este court, advancing to the position of first organist in 1564. Although he never held the title of *maestro di cappella*, his responsibilities were

increased so that he eventually gained an authority equal to that of the music director. He was also organist at the city's cathedral, and held a similar position at the Accademia della Morte, a religious confraternity. After 1597, when control of the city passed to the Vatican (for lack of a legitimate heir), he probably remained in the city, serving the papal governor.

Luzzaschi was renowned for his skills as a keyboard player as well as his compositions, which appear to have been influenced by **Giovanni Gabrieli**, **Luca Marenzio**, and **Claudio Monteverdi**. He published seven original volumes of **madrigals** for five voices, as well as a collection of virtuosic works for one to three voices with keyboard accompaniment, evidently written for the famous "singing ladies" of Ferrara, who performed in the duke's private chamber concerts. Because a gap of 12 years (1582–94) separates the third and fourth books, it is possible to discern a difference between his early and late styles. His earlier madrigals employ loose imitation, similar to that of his teacher **Cypriano de Rore**. His later works are characterized by sectionalized contrasts of texture (**polyphonic** sections alternating with **homophonic** ones), sonority (the five voices subdivided into smaller groupings, which respond to each other), melody (which now includes more **melismas** and **word-painting**), and rhythm (the declamatory passages now including choral **recitative**). Contrary to a common misperception, he used chromaticism only occasionally to highlight expressive moments (although instances could be startling).

– M –

**MACARONIC TEXT.** A text containing a mixture of languages, especially one that combines Latin and the vernacular.

**MACDOWELL, EDWARD (18 DECEMBER 1860–23 JANUARY 1908).** American composer, known best for his smaller piano works. As a young man, he lived for 12 years in Europe, where he received conservatory training (in Paris and Frankfurt) and then established himself as a composer, publishing his first works with **Franz Liszt**'s help. In 1888 he returned to the United States, settled in Boston, and began making a name for himself with public concerts in which he

played his own works. By the end of the century, he was America's most famous composer. In 1896 Columbia University invited him to establish a department of music. However, conflict with the new university president led to his resignation already in 1904, and shortly thereafter he suffered a mental breakdown from which he never recovered.

A Romanticist using the expressive harmonic vocabulary of Liszt and **Richard Wagner**, MacDowell wrote much programmatic music (especially piano pieces), whose stimulation often came from literature. He viewed these works as responses to their extramusical sources rather than a depiction of them. In vocal genres, he was particularly drawn to the art song. He wrote no extended choral works. However, during his short tenure as conductor of New York's **Mendelssohn Glee Club** (1896–98), he wrote 27 **partsongs** for male voices (almost all with piano accompaniment) and arranged pieces by others. Also extant are 3 partsongs for female voices.

**MACHAUT, GUILLAUME DE (C. 1300–APRIL 1377).** French composer and poet of great influence. He appears to have been born in Reims, where he became a canon of the cathedral. From about 1323 he served John of Luxembourg, King of Bohemia, whom he accompanied on many journeys and military campaigns until the king's death in 1346 at the battle of Crécy. Although he was a cleric, he evidently wrote almost only secular works, and he apparently had a decisive influence on shaping the *formes fixes*. His **polyphonic** vocal works, which are well preserved in volumes whose creation he supervised and which contain many of his poems without music, include 42 **ballades** (mostly for two or three voices, and definitive for the genre), 22 **rondeaux** (for two or three voices), eight **virelais** (mostly for two voices—not counted here are his many **monophonic** virelais), and a **hocket** for three voices. He also wrote 23 **motets** (mostly for three voices, with French secular texts, and **isorhythmic**), and a cyclic **mass** for four voices, the *Messe de Nostre Dame*, comprising six movements, including the “Ite missa est.” Composed about 1360, it is the earliest known unified setting of the **Ordinary** by a single composer,

**MACMILLAN, [SIR] ERNEST (18 AUGUST 1893–6 MAY 1973).** Canadian conductor, organist, educational administrator, and composer. He showed early promise as an organist, and studied in

Toronto, Edinburgh, Oxford, and Paris. From 1919 to 1925 he was organist and **choirmaster** at Toronto's Timothy Eaton Memorial Church. In 1923 he directed the first of 30 annual performances of **Johann Sebastian Bach's** St. Matthew **Passion** in Toronto. From 1926 to 1942 he was principal of the Toronto Conservatory of Music, and from 1927 to 1952 he was dean of the faculty of music at the University of Toronto. From 1931 to 1956 he conducted the Toronto Symphony Orchestra, which became a fully professional ensemble under his leadership. In 1942 he became conductor of the Toronto **Mendelssohn** Choir. His own choral compositions include *England*, an **ode** for S, Bar., SSAATTBB, and orch. (1918); **Te Deum**, for S, A, T, B, SATB, and orch. (1936), and a few others.

**MACMILLAN, JAMES (16 JULY 1959–)**. Scottish composer. His eclectic style has been influenced by **Krzysztof Penderecki**, **Witold Lutosławski**, Roman Catholicism, and his own Scottish heritage. He has written more than 30 choral works, many of them for liturgical use. Congregational participation is intended in *St. Anne's Mass*, for unison vv./congregation, opt. SATB, and org./pf. (1985); *The Galloway Mass*, for unison vv./congregation, SATB/cantor, and org. (1996); and *Mass*, for SATB and org. (2000, commissioned by **Westminster Cathedral**). Other examples of his works include *Quickening*, for Ct., 2 T, 2 Bar., children's chorus, chorus, and orch. (1998); **Magnificat** and **Nunc Dimittis**, for chorus and org./orch. (2000); *Tenebrae Responsories* (eight-part settings of three Good Friday responsories, 2006); *Strathclyde Motets (prop-ers of the Mass)*, 2007); and a St. John **Passion**, for Bar., chorus, and orch. (2007).

**MACONCHY, ELIZABETH (19 MARCH 1907–11 NOVEMBER 1994)**. English composer of Irish descent. She studied with **Charles Wood** and **Ralph Vaughan Williams** at the Royal College of Music, and later in Prague. Inspired by the music of **Béla Bartók**, she focused especially on chamber music. She also wrote orchestral pieces, vivid works for the stage, and choral compositions. The latter include some 10 works with orchestra, among them, the dramatic **cantata** *Héloïse and Abelard*, for S, T, B, chorus, and orch. (1978); a dozen works with piano or other instruments; and some two dozen pieces (or sets of pieces) for unaccompanied choir, among them, works for children and amateurs.

**MADRIGAL.** A vocal composition of Italian origin for several voices, usually **polyphonic** in texture, with a secular text that is often amorous, satirical, or allegorical. The term is applied to two different and unrelated historic genres. The first is a poetic form with its musical setting that flourished in northern Italy during the 14th century (*see* ITALIAN TRECENTO). The second is the more familiar genre of the 16th century, which achieved international status by 1600.

The Trecento madrigal is usually for two or (very occasionally) for three voice parts. Its polyphonic texture is usually nonimitative (although **canonic** examples do occur) and **melismatic** (especially in the top voice). The text consists normally of two or three stanzas, each with three lines of seven or 11 syllables and set to repeating music, followed by a short **ritornello**. It was cultivated in northern Italy (especially in Florence) by Giovanni da Cascia, Gherardello da Firenze, and Jacopo da Bologna, and to a lesser extent, by **Francesco Landini** (in whose hands the polyphonic **ballata** eclipsed the madrigal) and **Johannes Ciconia**, among others. Examples of these early forms are found in the Squarcialupi Codex, a beautifully illuminated manuscript. The genre disappeared about 1415.

The madrigal of the 16th and 17th centuries is related to its Trecento counterpart only in name. Unlike the 14th-century form, it embraced a wide variety of text types. It appears to have developed at least partly from the **frottola** (1480–1530) and was influenced by the contemporaneous French **chanson**. Although its construction employs **points of imitation** in the manner of the **motet**, its overall character is lighter. Early madrigals (written between 1530 and 1545) tend to resemble frottole. They are basically chordal, with sections in triple meter. Most are for four voices, diatonic, and with no real **word-painting**. However, they are somewhat more polyphonic than frottole, and are through-composed. The melody is also more free than a normal frottola melody.

The madrigal's early development was strongly influenced by the ideas of Cardinal **Pietro Bembo** (1470–1547), a poet and literary theorist who was instrumental in establishing the Italian language (especially in its Tuscan form—the vernacular of **Francesco Petrararch**, Dante, and Boccaccio) as a literary language, equal in standing with Latin. He exemplified his ideas by writing poetry modeled after Petrarch (1304–1374)—establishing the principle of literary

imitation in general, and reviving the poetry of Petrarch in particular. As a result, texts became more serious.

With a few exceptions such as Sebastiano and **Costanzo Festa** (active in Rome), the first important composers of Italian madrigals were foreigners: **Philippe Verdelot** (active in Florence), **Adrian Willaert** (in Venice from 1527), and **Jacques Arcadelt** (Florence and Rome). At first Verdelot was seen as the leader of the new genre, but after the publication of Arcadelt's four-voice *Primo libro* around 1538 (now lost), his works eclipsed all others in popularity. By the mid-1540s madrigals were so popular in Italy that almost every native composer was cultivating the genre.

After 1525 Petrarchism was particularly cultivated in Venetian literary salons, resulting in a great flowering of madrigal composition in that city. The leading composer was Willaert, *maestro di cappella* at San Marco (St. Mark's Basilica). Although he published a volume of *villanesche* in 1545, his first madrigals (together with some motets, for four to seven voices) were not published until 1559. Willaert, and especially his followers (mostly native Italians, the most famous of whom was **Cypriano de Rore**), brought the madrigal to new levels of expressiveness through careful text declamation and word-painting. Most madrigals were now for five voices. Rore was the leader of this expressive trend, employing a new system of rhythmic notation (which allowed for greater rhythmic contrast), a wider range of texts, and a more chromatic harmonic language. With more than 100 madrigals to his credit, many of which were reprinted numerous times, he became the most famous madrigalist of his time. Cycles of madrigals also became popular.

Other composers who followed in Willaert's footsteps included **Philippe de Monte**, the most prolific composer of the genre with more than 1,000 madrigals for three to seven voices in 39 extant volumes (including 5 collections of *madrigali spirituali*); **Orlande de Lassus**, who composed nearly 260 madrigals and some *villanel-las*; and **Giovanni Pierluigi da Palestrina**, who composed both traditional madrigals and *madrigali spirituali*. Additional significant madrigal composers of the time included **Baldassare Donato** (Venice), **Vincenzo Ruffo** (Verona and Milan), **Alessandro Striggio** (Florence), **Costanzo Porta** (Osino and Padua), **Claudio Merulo** (Venice), **Andrea Gabrieli** (Merulo's Venetian colleague, who emphasized transparent textures in madrigals for three voices and

timbral contrasts in works for five to 12 parts), **Giovanni Gabrieli** (Venice), and **Giaches de Wert** (Mantua and Ferrara).

Some of these composers also cultivated a lighter, hybrid style (employing lighter, often pastoral texts), which incorporated aspects of the **canzona** or villanella. Among them were Giovanni Gabrieli, **Orazio Vecchi** (who was instrumental in establishing the **madrigal comedy**), and composers in Rome, among them, **Giovanni Maria Nanino**, **Felice Anerio**, and **Luca Marenzio**. In the course of time, the distinction between the *canzona* and the madrigal became blurred, so that by the 1580s there was little stylistic difference between the two. In a similar vein, **Giovanni Gastoldi** (Mantua), wrote lighter madrigals with “fa-la-la” refrains, called **balletti**, which were imitated by later English composers.

After 1580 madrigals became highly expressive, mannered, and often virtuosic. This change can be heard in Wert’s last five books of madrigals (1581–95), in which he moved away from the poetry of Petrarch to more emotional texts. In these works, a sense of balance is absent: changes are so dramatic that continuity is undermined. Instead of prevailing imitative polyphony, Wert employs duos and trios in dialogues, chordal passages with the top voice predominant, *parlando* (recitation) style, and written-out ornamentation.

This trend toward the theatrical was cultivated by **Luca Marenzio** (Rome), **Luzzasco Luzzaschi** (Ferrara), **Carlo Gesualdo** (Ferrara), and **Claudio Monteverdi** (Mantua and Venice), though in somewhat different ways. Marenzio published 17 volumes of madrigals, which were widely disseminated. For his effective use of a wide array of technical devices (including much **word-painting**) within a concise framework, and his success at bringing literary and musical dimensions into equilibrium, he is often considered the greatest madrigalist of the 16th century. In attempts at greater dramatization of intense texts, composers such as Luzzaschi and Monteverdi began violating traditional rules of **counterpoint**. In a defense of his work, Monteverdi argued that he was seeking to make music the servant of the words, and called this approach a “second practice.” **Carlo Gesualdo** (who referred to Luzzaschi as his mentor), wrote six books of madrigals in an increasingly unrestrained style, characterized by extreme chromaticism and formal fragmentation. The increasing virtuosity of many of these madrigals and the emphasis on the dramatic went hand in hand with a trend toward professional performance; such

madrigals also became the polyphonic precursors to the **recitatives** of the next century.

Other madrigal composers of the 17th century included **Felice Anerio**, **Antonio Cifra**, and Girolamo Frescobaldi (1583–1643), all in Rome. Composers outside of Italy who cultivated Italianate madrigals or related genres included, in Spain, **Francisco Guerrero** (*Canciones y villanescas espirituales*); in German-speaking territories, **Antonio Scandello**, Lassus, **Jacob Regnart**, **Jacobus Handl**, **Leonhard Lechner**, **Hans Leo Hassler**, and Johann Grabbe; in the Lowlands, **Jan Pieterszoon Sweelinck**; and in Denmark, Mogens Pedersøn and Hans Nielsen.

Monteverdi published nine books of madrigals, which show the style change from the polyphonic ideal of the 16th century to the melody- and bass-dominated textures of the Baroque, with their implied functional harmonies. In his fifth book of madrigals (1605) he began introducing the **basso continuo** as an optional support in traditional madrigals and as an essential component in six **concerted** madrigals (i.e., works with independent instrumental parts). While **Salamone Rossi** had published continuo madrigals already a few years earlier, Monteverdi's concerted madrigals were apparently the first of their type. Such works quickly became popular after 1600. Composers included Vecchi, **Giulio Caccini**, **Adriano Banchieri**, **Heinrich Schütz**, **Hans Leo Hassler**, and **Johann Hermann Schein**. The structural support of a continuo bass in these works allowed composers to feature duets and trios (the combinations of two sopranos or two tenors was especially favored), a trend that led to the solo madrigal, and ultimately to the **Florentine Camerata**'s experiments with **monody**.

England enthusiastically embraced the Italian madrigal at the end of the 16th century. Evidently, the initial impetus came from **Alfonso Ferrabosco** (an Italian composer working at the court of Elizabeth I from 1562 to 1578), from the cultivation of the sonnet sequences based on Italian models (which provided texts conducive to setting as madrigals), and from Nicholas Yonge's 1588 publication, *Musica Transalpina*, a collection of Italian madrigals, fitted with English translations. The book was modeled after a madrigal anthology entitled *Musica divina*, issued in Antwerp five years earlier, which contained 57 madrigals, primarily by Italian composers, including Marenzio, Palestrina, and Ferrabosco. More anthologies followed



(including a second volume of *Musica Transalpina*). Some were devoted to Italian works in translation, others featured madrigals by native composers.

While the English madrigal was modeled after Italian models of the 1570s, a few differences can be noted. In particular, they employed lighter poetry and a simpler musical language to make them appealing to the middle class for use in the home.

Although their overall output was small compared to that coming out of Italy, most English composers of the time wrote madrigals, the most significant being **Thomas Morley**, **Thomas Weelkes**, and **John Wilbye**. Unlike his compatriots, **William Byrd**, the most famous English composer of the time, resisted Italian trends, and though some of his pieces resemble madrigals, he never called them by that name. Morley, on the other hand, embraced the Italian style wholeheartedly, becoming, in effect, the “Father of the English Madrigal.” Many of his works are still part of the standard choral repertoire. Since he held a monopoly on music printing after 1596, he was able to help establish the English madrigal as a distinct genre, particularly with his 1601 publication, *The Triumphes of Oriana*, a collection of madrigals by 23 composers in honor of Queen Elizabeth. More serious madrigals for five and six voices were written by Weelkes, Kirbye, and Wilbye. Other important English madrigal composers included **John Dowland**, **Orlando Gibbons**, **Francis Pilkington**, **John Farmer**, **John Ward**, **Thomas Tomkins**, **John Bennet**, and **Peter Philips** (who lived and published in the Netherlands but regarded himself as English). Lesser figures included Thomas Bateson (c. 1570/75–March 1630), Richard Carlton (c. 1558–?1638), **Michael Cavendish** (c. 1565–1628), Michael East (c. 1580–1648), Giles Farnaby (c. 1563–1640), John Jenkins (1592–1678), Robert Jones (fl. 1597–1615), George Kirbye (d. 1634), Henry Lichfield (fl. 1613), and Thomas Vautor (fl. 1600–20).

While not adopting the newer Italian trends, English composers continued to write madrigals through the 1620s, long after the genre in its traditional form had gone out of fashion on the Continent (having yielded to the melody and bass-dominated textures of the Baroque). Thereafter the madrigal passed out of vogue in England rather suddenly.

Madrigals were originally performed with one singer to a part in the context of private social gatherings. However, public performances

with instrumental accompaniment (sometimes in connection with dramatic events) also occurred. These encouraged more elaborate solo writing, as well as simpler, choral textures. Instrumental participation was widespread, ranging from simple doubling of the vocal lines to substituting for some of them. **Intabulations** of madrigals were also common. While the madrigal repertoire is not, strictly speaking, choral music, it has been claimed by amateur chamber ensembles ever since the advent of **catch** and **glee** clubs.

**MADRIGAL COMEDY.** A series of light **madrigals** or similar secular vocal pieces, which outlines a story or depicts a group of characters. Examples of the former include **Orazio Vecchi's** *L'Amfiparnaso* (1597) and *Le veglie di Siena* (1604), and **Adriano Banchieri's** *La pazzia senile* (1598), *Il studio dilettevole* (1600), *Il metamorfosi musicale* (1601), and *Prudenza giovanile* (1607, reissued with minor revisions in 1628 as *Saviezza giovanile*). Examples of the descriptive form include **Alessandro Striggio's** *Il cicalamento delle donne al bucato* (1567), **Giovanni Croce's** *Triaca musicale* (1595), and Banchieri's *Barca di Venetia per Padova* (1605)

**MADRIGALE SPIRITUALE.** A **madrigal**-like setting of an Italian (occasionally Latin) devotional text, intended for nonliturgical use. Fashionable during the Counter-Reformation, *madrigali spirituali* were performed in private homes and in **oratories**. Some were **contrafacta**; others paraphrased biblical or liturgical texts. Composers included **Costanzo Festa**, **Adrian Willaert**, **Vincenzo Ruffo**, **Cypriano de Rore**, **Giovanni Animuccia**, **Philippe de Monte**, **Giovanni Pierluigi da Palestrina**, **Francisco Guerrero**, **Orlande de Lassus**, **Luzzasco Luzzaschi**, **Luca Marenzio**, **Felice Anerio**, **Carlo Gesualdo**, **Giovanni Francesco Anerio**, and **Claudio Monteverdi**, among others. *See also* LAUDA.

**MADRIGALIAN VERSE.** In the context of the German church **cantata**, it refers to the poetry that **Erdmann Neumeister** introduced in 1700, which was suitable for **recitatives** and da capo **arias**. Such texts are called "madrigalian" because the rules for their composition were the same as those for the Italian **madrigal**. These had been outlined already in 1653 by Caspar Ziegler (1621–90), a friend of both **Heinrich Schütz** and **Johann Rosenmüller**: no fixed number of lines (usually from seven to 11, rarely fewer than five or more than 16); line lengths

of six or 10 lines for masculine endings, seven or 11 for feminine ones; freedom of rhyme scheme (some unrhymed lines, but no more than three in succession); iambic meter for the most part; and renunciation of strophic structure. Whether or not such “madrigals” by post-Ziegler poets directly influenced the operatic recitative is unclear. But after Ziegler pointed out the relationship between the two genres, the terms “madrigal verse” and “recitative” were usually equated. Neumeister’s description of the recitative is very similar to Ziegler’s of the madrigal, and Neumeister also acknowledged the similarity between the two poetic genres.

**MADRIGALISM.** *See* WORD-PAINTING.

**MAESTRO DE CAPILLA.** The music director of a Spanish chapel or church. *See also* MAESTRO DI CAPPELLA; MAÎTRE DE CHAPELLE; KAPELMEISTER.

**MAESTRO DI CAPPELLA.** The music director of an Italian chapel or church. *See also* MAESTRO DE CAPILLA; MAÎTRE DE CHAPELLE; KAPELMEISTER.

**MAGDALEN COLLEGE CHOIR.** Anglican chapel choir of Magdalen College at Oxford University. Founded in 1480, the choir consists of 16 boy choristers (educated at Magdalen College School) and 12 adult academical clerks (undergraduates of the college). While the choir records and tours, its main focus is providing music for daily services.

**MAGNIFICAT.** The **canticle** of Mary, the mother of Jesus, found in Luke 1:46–55. It is named after the first word of the Latin translation: “Magnificat anima Mea Dominum” (My soul magnifies the Lord). During the Medieval era, it became part of the Roman Catholic **Vespers** liturgy (sung at the end of the **service**, with a framing **antiphon**), while Eastern Orthodox churches used it in morning services. After the Protestant Reformation, it continued as part of Vespers in the **Lutheran** liturgy, and **Evensong** in the Anglican rite.

Originally it was chanted to canticle tones (similar to **psalm** tones), the choice of which was determined by the prescribed antiphon. **Polyphonic** settings became especially popular in the Renaissance and Baroque eras, when the Magnificat became the most commonly set Latin text other than the **Ordinary of the Mass**. Since a Magnificat setting had to match the **mode** of the accompanying antiphon,

composers often wrote several, sometimes arranging them in cycles of eight (one for each tone).

The style of the Magnificat changed over time. During the 15th and 16th centuries, the text was commonly treated verse by verse in *alternatim*, the even-numbered verses being set polyphonically, the odd-numbered ones left as **chant**. With some exceptions (notably, **parody** works and compositions by English composers), settings of the Magnificat employed the canticle tone (or at least its outline) as a **cantus firmus**.

Important composers of the genre to 1600 include **John Dunstable**, **Guillaume Dufay**, **Gilles Binchois**, **Orlande de Lassus**, and **Giovanni Pierluigi da Palestrina**, among others. Lassus was especially prolific, with more than 100 settings to his credit (of which about 40 are based on material other than the traditional chant).

After 1600 composers brought theatrical and **concertato** effects to bear on the genre. The most notable settings of the early Baroque include the two that end **Claudio Monteverdi's Vespers** (1610), and **Heinrich Schütz's** work, SWV468 (before 1665). In the later Baroque, the sectional structure of concertato style in the Magnificat evolved into a sequence of discrete **arias** and choruses, as exemplified by the works of **Johann Sebastian Bach** and **Antonio Vivaldi**.

In the Classical era, composers often took a symphonic approach, obscuring the verse structure in through-composed settings that sometimes repeated music (to different sets of words) for formal reasons. The sixth and final movement of **Wolfgang Amadeus Mozart's Vesperae solennes de Confessore**, K. 339 (1780), in which the entire Magnificat text is cast in sonata-allegro form, is a case in point.

While composers of the Romantic era were less interested in the genre, those in the 20th century showed renewed interest, though employing different approaches (resulting in works that vary greatly in scale and complexity). Composers who wrote Magnificat settings included **Ralph Vaughan Williams** (1925 and 1932), **Alan Hovhaness** (1958), **Lennox Berkeley** (1968), **Krzysztof Penderecki** (1974), and **Arvo Pärt** (1989).

**MAHLER, GUSTAV (7 JULY 1860–18 MAY 1911)**. Austrian composer and conductor, renowned for his large-scale symphonies and song cycles. A great admirer of **Richard Wagner**, he held significant conducting posts with opera companies in Kassel (1883–85), Prague

(1885–86), Leipzig (1886–88), Budapest (1888–91), and Hamburg (1891–97), before becoming conductor of the Vienna Court Opera (1897–1907). From 1898 to 1901 he also conducted the concerts of the Vienna Philharmonic. In each position, his dictatorial manner and uncompromising idealism invariably generated conflict, but also raised musical standards. During his later Vienna years, he frequently absented himself to conduct premieres of his own symphonies in other cities. From 1908 to 1910 he conducted at the Metropolitan Opera in New York, and from 1909 he conducted the New York Philharmonic.

Despite his career as an opera conductor, Mahler's compositions are all symphonic, and are programmatic in orientation—motivated by a quasi-religious impulse to establish a subjective foundation for living in a world of pain and despair. Characterized by unconventional orchestration and an intense rhetorical manner in which ironic use of familiar material plays an important role, they were not fully appreciated during his lifetime, but came into their own during the turbulent latter half of the 20th century.

Four of his compositions involve the chorus. The dramatic *cantata* *Das klagende Lied*, for S, A, T, [B], mixed vv., and orch. (1878–80, rev. 1893, 1899), is one of his earliest surviving works. Mahler himself wrote the libretto, which is based on a fairy tale. He originally conceived the work in three parts; later he excised the first part, and it was the two-part version that he conducted in the work's 1901 premiere. The role of the chorus (for which Mahler wrote taxing music in eight parts), is to provide commentary in the manner of a Greek tragedy.

The Second Symphony (*Resurrection Symphony*) is a five-movement work for S, A, chorus, and orch. (1888–94), in whose final movement the singers present the first two stanzas of Friedrich Klopstock's "Resurrection" *ode* with added text by Mahler, capturing the autobiographical program: that life's aspirations are not in vain.

Symphony no. 3, for A, women's chorus, boys' voices, and orch. (1893–96, rev. 1906), is a vast paean to nature in six movements (the first of which takes up about one-third of the work's entire duration). The symphony originally had an additional movement at the end, but Mahler later removed it as well as the original programmatic titles, which suggest an ascending journey through a hierarchical universe from inanimate nature to God in heaven. A women's chorus and a

boys' chorus (representing laughing children and angels) enter in the surprisingly brief fifth movement with a text from Mahler's song cycle *Des Knaben Wunderhorn*.

The only other of Mahler's 10 symphonies to use choir is the monumental Eighth, scored for 3 S, 2 A, T, Bar., B, boys' vv., double mixed chorus, and orch. (1907). It is in two parts, the first, a huge **contrapuntal** setting of the medieval Pentecost **hymn** "Veni Creator Spiritus," the second, a portrayal of the final scene in Wolfgang Goethe's *Faust*. The voices are integral throughout the work, which expands on the theme introduced in his Third Symphony—that love is a divine gift, the ultimate agent of exaltation, purification, redemption, and transfiguration.

**MAILLARD, JEAN (FLOURISHED C. 1538–70)**. French composer.

Few biographical facts about him are known. Most of his works were published in Paris, indicating that he may have lived there. Surviving works include five regular **masses** and one **requiem** mass. All but one are for four voices. Three are based on **chansons**. Of more than 85 **motets** (mostly for four or five voices), over half are freely composed. The others are based on **chants** melodies, usually presented in long notes in the topmost voice. **Word-painting** is common. Also extant are 4 **Magnificats**, an eight-voice Credo, and more than 50 chansons, mostly for four voices.

**MAÎTRE DE CHANT**. The person responsible for training choirboys in a French chapel or church. *See also* MAESTRO DE CAPILLA; MAESTRO DI CAPPELLA; MAÎTRE DE CHAPELLE; KAPELLEMEISTER.

**MAÎTRE DE CHAPELLE**. The music director of a French chapel. The function is different from that of the *Maître de chant*. *See also* MAESTRO DE CAPILLA; MAESTRO DI CAPPELLA; KAPELLEMEISTER.

**MALIPIERO, GIAN FRANCESCO (18 MARCH 1882–1 AUGUST 1973)**. Italian composer. Having had an inconsistent formal music education, he studied the works of early Italian masters on his own, which influenced his own writing. By the end of his life, he had edited the complete works of **Claudio Monteverdi**, many volumes of **Antonio Vivaldi**'s instrumental works, and individual pieces by other early Italian composers. His style was also influenced by

**Claude Debussy's** music (which he encountered around 1908) and that of **Igor Stravinsky**. A 1913 visit to Paris (where he befriended Alfredo Casella and attended the premiere of Stravinsky's *Rite of Spring*) caused him to withdraw most of the pieces he had written to that point.

With Casella he sought to modernize Italian music, while linking it to pre-Romantic traditions. He was a prolific and innovative composer. His choral output includes some 20 works, almost all with orchestra. Among them are *La Passione*, for S, 2 T, Bar., chorus, and orch. (1935); *Magister Josephus*, a "rappresentazione da **concerto**" for S, A, T, Bar., and orch. (1957), in which **Gioseffo Zarlino** is presented as fighting against the trends of his day (allowing Malipiero to reference idioms of Zarlino's time); and *Ave Phoebe, dum queror*, for chamber chorus and 20 insts. (1964), which clothes a text by Virgil with the chromaticism characteristic of his late works.

#### **MANCHICOURT, PIERRE DE (C. 1510–5 OCTOBER 1564).**

**Franco-Flemish** composer. The few known details about his life come largely from the title pages of his publications. In 1539 he was director of the choir at Tours Cathedral; in 1545 he was *maître de chapelle* at Tournai Cathedral. In 1559 he became director of the Flemish chapel at the court of Philip II in Madrid. His extant works include 19 **masses** (mostly for four voices, and mostly of the **parody** type), more than 60 **motets** (which follow the stylistic trend of the time: from the gentle melodic lines and full textures of **Jean de Ockeghem**, to the shorter phrases and duet textures of **Josquin des Prez**, to the pervasive imitation of **Nicolas Gombert** and **Clemens non Papa**); and more than 50 **chansons** (mostly in the **contrapuntal Franco-Flemish** style).

**MÄNTYJÄRVI, JAAKKO (27 MAY 1963– )**, Finnish translator, composer, and choral conductor. An active choral musician and self-described "eclectic traditionalist," he has written much practical choral music, which uses modernist techniques only sparingly. From 2000 to 2005 he was composer-in-residence of the **Tapiola Chamber Choir**. His works include *Four Shakespeare Songs* (1984); *Dagen svalnar . . .* [Day Is Cooling] (1991/93); *Ave Maria* (1991); *Pseudo-Yoik* (1994); *Kouta* (1996); *El Hambo* (1997); *More Shakespeare Songs* (1997); *Canticum Calamitatis Maritimae*, a memorial to the victims of the 1994 sinking of the car ferry *Estonia*

(1997); *Die Stimme des Kindes*, for AATTBBBB (with countertenors) or SSAATTTBB (1998), which led to commissions from both **Chanticleer** and the **King's Singers**; *Salvat 1701*, a choral drama for SATB choir, soli, and speakers (2000); *Deux ballades de François Villon* (2001); the 40-part **motet** *Tentatio* (2006); and *Face the Music* (2007); among many others. All pieces mentioned are SATB divisi unaccompanied unless otherwise specified.

**MARCELLO, BENEDETTO (BORN 24 JUNE OR 24 JULY 1686; DIED 24 JULY 1739)**. Italian composer and writer. He is best remembered for *Il teatro alla moda* (1720), a satirical account of contemporary opera, and *Estro poetico-armonico* (1724–26), a collection of 50 Italian **psalm** settings for voices and instruments in eight volumes. Although he was a Venetian nobleman whose official career was in government service, he nonetheless established himself as a leading composer (known especially for his solo **cantatas** and the psalms settings mentioned above), a successful teacher of singing (Faustina Bordoni was among his students), and an influential writer on music (who argued for musical reform along classical lines, predating **Christoph Willibald von Gluck**'s statements by many years). His psalms were intended to bring dignity back to devotional music by reviving the timeless practices of antiquity. Over the next one-and-a-half centuries they achieved international recognition, appearing in Italian, Latin, French, English, German, Swedish, and Russian translations; they also appeared in instrumental versions. Marcello's other surviving choral works include four **oratorios**, and eight **masses** for three to eight voices (including one **Requiem**).

**MARENZIO, LUCA (1553/54–22 AUGUST 1599)**. Italian composer, renowned for his **madrigals** and **villanellas**, of which more than 400 survive. He spent most of his life in Rome. In the 1570s he was employed by Cardinal Madruzzo until his patron's death in 1578. Thereafter he served Cardinal Luigi d'Este until the cardinal died eight years later. From about 1587 to 1589, he worked for the Medici family in Florence, after which he returned to Rome. In 1595 he was assigned to the court of the Polish king at Warsaw. By 1598 he was back in Rome, where he died a year later.

Until 1580 he was known primarily as a singer, but that year he began publishing prolifically. During the following decade, he issued some 17 volumes of madrigals and villanelle: one volume of



madrigals for four voices, six volumes for five voices (including one volume of *madrigali spirituali*), four volumes for six voices, one volume for four to six voices, and five books of villanelle for three voices. These works gained a huge following. Often reprinted, they established him internationally as the unrivaled master of the genre before **Claudio Monteverdi**'s innovations in the early Baroque.

Another half-dozen volumes of madrigals appeared in the 1590s—four for five voices, and two for six voices. In these later works, he employed more serious poetry—dark and anguished texts, which he clothed in an intense musical language of jagged melodic lines, and pervasive chromaticism and dissonance. His later collections also show an increased interest in cyclic settings—for example, the 1595 volume for six voices consists essentially of two large cycles.

Marenzio's technique varied constantly with the texts he chose, which tend to have strong emotional profiles. Each phrase is treated concisely and distinctively. There is no lengthy manipulation of motives, but rather a continuously varied texture, with **homophonic** sections interrupting the **polyphonic** flow. His madrigals also incorporate much musical symbolism—not only vivid **word-painting** (which includes audacious dissonances and chord progressions for affective representations), but also *Augenmusik* and musical reflections of the text's syntactical and rhetorical structures.

Marenzio's surviving sacred works include some 70 **motets**, and settings of liturgical texts (a handful of **masses**, 2 **Magnificats**, and 2 **Te Deums**). These latter works tend to be **polychoral**, as are a few of the motets. Like the secular pieces, the sacred compositions generally employ much imagery. Many of them were published only after Marenzio's death. Some are expansive rather than concise, and are therefore judged to be early works (written before 1580).

**MARTIN, FRANK (15 SEPTEMBER 1890–21 NOVEMBER 1974)**. Swiss composer. He was born in Geneva, the youngest child of a Calvinist minister. After World War I, he lived in Zurich, Rome, and Paris, before returning to Geneva, where he studied at the Jaques-Dalcroze Institute (1925–27), then taught there (1927–38). In Geneva he also served as the director of the *Technicum moderne de musique*, a private music school (1933–39). After World War II, he lived in the Netherlands, commuting to Cologne to teach at the conservatory, where his pupils included **Karlheinz Stockhausen** (1950–57). He traveled widely, performing his own music.

Largely self-taught as a composer, Martin gradually developed a highly individualistic style that combined Germanic elements (**Johann Sebastian Bach** being an especially strong influence) with the expanded harmonies of early 20th-century French composers. He was one of the first composers to use **Arnold Schoenberg's** 12-tone technique, yet he continued to regard harmony as the most important musical determinant. Convinced that music had to have a tonal basis, he used tone rows to produce what he called “gliding tonality,” a harmonic language of ambiguous relationships and shifting tonal centers.

Of some 30 choral works, several have found a firm place in the standard choral repertoire. Especially popular is the **Mass** for unaccompanied double chorus (1922/1926). His **oratorios** include *Les dithyrambes*, for 4 solo vv., chorus, children's chorus, and orch. (1918); *Le vin herbé* (a secular chamber oratorio based on the Tristan legend), for 12 solo vv., 2 vn., 2 va., 2 vc., db., and pf. (1941); *In terra pax*, for S, A, T, Bar., B, 2 choruses, and orch. (1944); *Golgotha*, for S, A, T, Bar., B, chorus, orch., and org. (1948); and *Pilate*, for Mez., T, Bar., B, chorus, and orch. (1964). Among other choral works are *Ariel* (five songs employing texts from Shakespeare's *The Tempest*), for 4S, 4A, 4T, and 4B (1950); *Pseaumes de Genève*, for chorus, boys' chorus, orch., and org. (1958); *Ode à la musique*, for chorus, tpt., 2 hn., 3 trbn., db., and pf. (1961); and **Requiem**, for S, A, T, B, chorus, orch., org. (1972).

**MARTINI, [PADRE] GIOVANNI BATTISTA (24 APRIL 1706–3 AUGUST 1784).** Italian composer and internationally influential music theorist and teacher, active in Bologna. He was an indefatigable collector, letter writer, and composer. Among his students (whom he instructed mainly in **counterpoint**) were **Johann Christian Bach**, **Wolfgang Amadeus Mozart**, **Christoph Willibald von Gluck**, **Niccolò Jommelli**, and André Grétry; among his correspondents were Pietro Metastasio, Johann Quantz, and **Jean Philippe Rameau**. His prodigious library reportedly contained some 17,000 volumes. Of his hundreds of compositions, most remain unpublished. They evidently show his antiquarian leanings—in particular, his appreciation for the enduring, expressive qualities of **chant**. His choral works (which paradoxically tend to be **homophonic** and treble-dominated) include 32 **masses** for two to eight voices (some of them incomplete, and many with instruments), nearly 200 **psalms** for voices and instruments (some

50 for double chorus), some 26 **Magnificats**, and many other liturgical pieces. He also wrote a few **oratorios** and some secular works.

**MARTINI, JOHANNES (BORN C. 1430–40; DIED 1497).** **Franco-Flemish** composer. He spent much of his career at the ducal chapel in Ferrara. A good portion of his surviving sacred music appears in a two-volume manuscript containing double-choir **psalms**, **hymns**, and other sacred music for Lent and Holy Week, written jointly with Johannes Brebis. If the unattributed works in this source are assigned to Martini, his surviving compositions include 11 **masses** (10 for four voices, 1 for three), 68 psalms (36 for two voices, 32 for three voices), 6 **Magnificats**, some 9 other **motets**, 2 **Passions**, and some 36 secular works to French and Italian texts (two-thirds of them for three voices, the rest for four). His musical style is more conservative than that of **Josquin** des Prez, in that structural concerns take precedence over text expression. While most of his works are **contrapuntal**, the psalms are **homophonic**, as befits **antiphonal** presentation.

**MARTINÛ, BOHUSLAV (8 DECEMBER 1890–28 AUGUST 1959).** Czech composer. After unsuccessful studies at the Prague Conservatory (1906–10), he taught violin lessons, composed, and played (with increasing frequency) in the Czech Philharmonic Orchestra until 1923, when he left for studies in Paris. There he established a growing reputation as a composer. In 1941 he emigrated to the United States, where he stayed after the war ended (teaching at Tanglewood, Princeton University, and the Mannes School of Music), despite having accepted an offer of a position at the Prague Conservatory. In 1953 he returned to Europe, living first in France, then after some time, in New York and Rome. He spent his final years in Switzerland.

A prolific composer who wrote in every genre, Martinû developed a distinctive (largely neo-Classical) voice influenced by the works of **Claude Debussy** and **Igor Stravinsky**, Czech folk music, Baroque forms and techniques, Renaissance **counterpoint** (especially English **madrigals**), and jazz. As a result, his music is characterized by rhythmic energy, dissonant yet tonal harmonies, clarity, and precision. He was on the forefront of musical-dramatic experiments in radio, film, and television. His instrumental groupings are often unusual, frequently including the piano.

Martinů's choral works include some half-dozen with orchestra, among them, the **cantatas** *Česká rapsódie*, op. 118, for Bar., chorus, orch., and org. (1918); *Kytice*, op. 260, for solo vv., chorus, and orch. (1937); *Polní mše* [Field **Mass**], op. 279, for Bar., male vv., winds, pf., hmn., and perc. (1939), whose libretto by Jiří Mucha combines his own poignant text with Czech translations of liturgical texts and **psalms**; and the **oratorio** *Gilgameš*, op. 351, for spkr., solo vv., chorus, and orch. (1955). Among some 10 works with (sometimes unusual) chamber accompaniment are the small-scale cantatas *Otvírání studánek* [The Opening of the Wells], op. 354, for spkr., solo vv., female and children's vv., 2 vn., va., and pf. (1955); *Legenda z dýmu bramborové* [Legend of the Smoke from Potato Tops], op. 360, for solo vv., chorus, fl., cl., hn., accdn., and pf. (1956); and *Mikeš z hor* [Mikeš from the Mountains], op. 375, for solo vv., chorus, 2 vn., va., and pf. (1959). Among one dozen unaccompanied works are *České madrigaly*, op. 278, 8 madrigals on Moravian texts, for mixed vv. (1939); *Českých madrigalů*, op. 321, five madrigals on Czech texts, for mixed vv. (1948); and *Madrigaly* op. 380, a **partsong** book on Moravian texts, for mixed vv. (1959).

**MASON, LOWELL (8 JANUARY 1792–11 AUGUST 1872).**

American music educator, church musician, and **hymnologist**, active in Savannah, Boston, and New York. His greatest contribution to American musical life was to establish congregational singing in churches, and music education in churches and schools, by providing hymnals and instructional materials, and by organizing training classes for teachers. Distinctly European in musical orientation, he tried to elevate the musical taste of the masses with publications such as *The Boston Handel and Haydn Society Collection of Church Music* (1922), which ran to 22 editions, and many subsequent hymnals. He himself served as president and music director of the society from 1827 to 1832. In 1833 he and George James Webb founded the Boston Academy of Music. Along with **Thomas Hastings**, he resisted the less polished music of revivalism, offering as alternatives such enduring **hymns** as *Antioch* ("Joy to the World"), *Bethany* ("Nearer My God to Thee"), *Hamburg* ("When I Survey the Wondrous Cross"), and *Olivet* ("My Faith Looks Up to Thee").

**MASQUE.** A dramatic precursor to opera, very popular among the English nobility during the 1500 and 1600s, which developed around

a masked dance. Employing allegorical or mythological subjects, it combined secular poetry, music (both vocal and instrumental), dancing, and acting with elaborate stage machinery, scenery, and costumes. During the Commonwealth, public performance of masques was prohibited, although the ban was sometimes circumvented by the mounting of masque-like “concerts.” However, masques were allowed in private homes and in schools. After the Restoration, with the growing popularity of theaters (encouraged by Charles II and James II), the theater masque came into being, ultimately reaching the peak of its development in the dramas and semi-operas of **Henry Purcell**.

**MASS** [LAT. *MISSA*; FR. *MESSE*; GER. *MESSE*; IT. *MESSA*; SPAN. *MISA*]. The Roman Catholic eucharistic liturgy; also a musical setting of the sung texts of the **Ordinary of the Mass** (Kyrie, Gloria, Credo, Sanctus/**Benedictus**, Agnus Dei, and sometimes, *Ita missa est*) as opposed to the texts of the **Proper of the Mass**. The **Requiem Mass** or Mass for the Dead (Lat. *Missa pro defunctis*) follows the general outline of the normal Mass, but with the Gloria and Credo omitted, and the Dies irae added. Requiem settings also include Proper texts, since they remained constant from the Council of Trent until the Second Vatican Council.

In common usage, *Mass* (capitalized) designates the entire liturgy, *mass*, the musical genre. Of significance to the development of music is the fully sung form (High Mass) as it was practiced from about 1000 until changes were made in the wake of the Second Vatican Council (1962–65). A typical High Mass before Vatican II is outlined in table 1.

The Mass dominates the early history of Western music because the prescribed **chants** (especially those of the Proper) served as melodic material for early **polyphony**, preserved in *Musica enchiriadis* (c. 900), the Winchester Troper (11th century), manuscripts from St. Martial at Limoges, the Codex Calixtinus from Santiago de Compostela (12th century), and the *Magnus Liber Organi* (from c. 1170), among others. Often the chant melodies were troped, their **melismatic** lines intended for soloists (see CHORAL POLYPHONY).

In the 1300s, polyphonic settings of ordinaries began to appear in French manuscripts. Though small, the repertory was widely disseminated. Similar collections emerged in Italy and England. Thereafter, composers focused on the texts of the Ordinary, usually leaving the

**Table 1. High Mass before Vatican II.**

<i>Proper</i>	<i>Ordinary</i>	<i>Function</i>	<i>Performer(s)</i>
<i>Mass of the Catechumens</i>			
Introit		entrance supplication	<b>cantor</b> /choir choir
	Kyrie Gloria (omitted in Advent and Lent)	praise	choir
Collect		opening prayer	clergy
Epistle		scripture lesson	clergy
<b>Gradual</b>		<b>psalm</b> response	cantor/choir
Alleluia (or, in penitential seasons, tract)		Gospel invocation	cantor/choir
Gospel		Scripture lesson	clergy
	Credo	confession of faith	choir
<i>Mass of the Faithful</i>			
<b>Offertory</b>		procession of gifts	choir
Preface		praise	clergy
	Sanctus/Hosanna/ Benedictus/Hosanna	praise	choir
	Pater noster	Lord's Prayer	clergy
	Agnus Dei	supplication	choir
Communion		distribution of sacrament	choir
Postcommunion		closing prayer	clergy
	Ite Missa est (or, in penitential seasons, Benedicamus Domino)	dismissal	clergy/choir

provers to be sung as chant, presumably because they would be heard only on their appointed days, while polyphonic ordinaries could be sung repeatedly.

At first composers did not set the Ordinary as a coherent whole (presumably because there is no liturgical reason for doing so) and copyists usually grouped settings of like texts together in manuscripts. Notwithstanding occasional cyclic groupings in such collections (the earliest of which is the six-movement cycle known as the Tournai mass), the first work that is stylistically coherent and evidently conceived as a unit by a single composer is **Guillaume de Machaut's** four-voice *Messe de Nostre Dame* (c. 1360).

In the following century, cyclical settings became the norm, and composers found various means of unifying the five movements, despite the fact that they were separated in the liturgy (a fact obscured by modern concert performances). On the Continent, composers used the same thematic material at the beginning of each movement in one or more of the voices. Such “motto masses” or “head-motive masses” appear in northern Italian sources; examples include works by Arnold de Lantins. Ultimately of greater historical importance was **cantus firmus** technique, in which the same chant melody is used for the tenor of each movement. Presented in long note values (often in an **isorhythmic** pattern), or sometimes elaborated variously, the cantus firmus provides structural unity to the whole. The earliest surviving examples of such “cantus firmus masses” or “tenor masses,” dating from c. 1420–35, are by the English composers **John Dunstable** and **Leonel Power**. After 1440 the technique also appeared in Continental sources.

Many sources of English masses of this time have no Kyrie movements. Proposed theories to explain this phenomenon include: (1) the English Sarum rite had extended Kyrie tropes for high feasts, which were performed **monophonically** and therefore the Kyrie was not set by composers; and (2) since some polyphonic settings of English troped Kyries do exist, Continental scribes must have commonly omitted them in their manuscripts because they were unusable in their own liturgical contexts.

By the second half of the 15th century, the mass had become the most significant musical genre in Western music, developed especially by Continental composers—principally by **Guillaume Dufay** and his successors. The cantus firmus mass was by far the most widely cultivated type. Sometimes Dufay and his contemporaries combined motto and cantus firmus techniques, further increasing the cohesiveness of their works. In *Missa Se La Face Ay Pale* and *Missa L’Homme Armé* (both for four voices), Dufay used secular tunes as cantus firmus, establishing a practice that became commonplace in the later 1400s, continuing through the early 1500s, with **chansons** becoming a favorite source of melodies. The most popular tune was evidently “L’Homme armé”—more than 30 masses based on it survive, by such composers as Dufay, **Jean de Ockeghem**, **Jacob Obrecht**, **Josquin des Prez**, **Pierre de la Rue [La Rue]**, **Cristóbal de Morales**, and **Giovanni Pierluigi da Palestrina**, among others.

Occasionally composers included the propers in their cycles, producing so-called plenary cycles or proper masses; among these are two by Dufay.

**Franco-Flemish** composers dominated the genre for many years. Ockeghem's masses are models of expressive **counterpoint** and technical prowess. Characterized by seamless, nonimitative polyphony, they employ structures ranging from the use of a cantus firmus (often taken from a chanson) to complex **canonic** schemes (see, for example, the *Missa prolationum*). Ockeghem's four-voice *Missa Ma maistresse* (surviving as Kyrie and Gloria) and the five-voice *Missa Fors seurement* (a partial cycle of Kyrie, Gloria, and Credo) are two of the earliest masses to use incipient **parody** technique (borrowing more than one voice from the model—in both instances, chansons of his own). He also wrote the earliest surviving **Requiem**.

Obrecht's 27 securely attributed masses (mostly for four voices) represent the most significant part of his output. Many of them are structurally complex. Especially remarkable is the *Missa Sub tuum presidium*, which begins with three voices, then gains an additional voice in each successive movement as cantus firmi are added. Despite such complex structural schemes, his works have warm, graceful melodies, audible imitation, and a clear sense of harmony and "tonality." Some of his later works employ parody technique.

Although Josquin's masses were not as famous as his **motets**, they were nevertheless recognized in his day as masterful examples of the genre, a fact exemplified by Ottaviano Petrucci's decision to start his series of mass publications with three volumes devoted to him. Josquin cultivated all contemporary types: cantus-firmus mass (e.g., *Missa L'homme armé super voces musicales*), paraphrase mass—an important type around 1500, in which a borrowed melody provides the motivic material for all voices in an imitative texture (e.g., *Missa Pange Lingua*), canonic mass (e.g., *Missa Ad fugam*), and parody mass—historically, perhaps more correctly called imitation mass (e.g., *Missa Fortuna desperata*).

Probably the most significant contribution of Josquin and his generation was the establishment of pervasive **contrapuntal** imitation as the dominant structural technique. Thoroughgoing imitation was inherent to approaches that involved paraphrase and especially parody (where the "parodied" model was itself pervasively imitative—often now a motet instead of chanson). After Josquin's death in 1521, the



parody mass eclipsed the cantus firmus and paraphrase types on the Continent, and it remained in the forefront for the rest of the century (although English composers continued to cultivate the cantus firmus mass).

Hundreds of composers wrote masses; leaders included **Pierre de la Rue [La Rue], Jean Mouton, Jacquet, Adrian Willaert, Nicolas Gombert, Cristóbal de Morales, Vincenzo Ruffo, Clemens non Papa, Philippe de Monte, Palestrina, Francisco Guerrero, Orlande de Lassus, and Tomás Luis de Victoria**. While composers tended to prefer the parody (or “imitation”) mass, they also cultivated other types: the canonic mass, the mass based on freely invented melodic material (sometimes called *Missa sine nomine*), and the *missa brevis*.

In other geographical areas, the mass developed along slightly different lines. In England, composers continued to cultivate the cantus firmus mass, writing ornate counterpoint in five or six voices. In German-speaking lands, the most significant composer was the cosmopolitan **Heinrich Isaac**, whose dozens of masses include 20 based on the corresponding chants of the Ordinary (almost all intended for *alternatim* performance). His *Missa carminum* employs a **quodlibet**-like procedure, in which various popular German songs are used as cantus firmus. In France, chanson composers such as of **Claudin de Sermisy** and **Pierre Certon** preferred lighter textures and **homophonic** textures for their masses.

The widespread adoption of thoroughgoing contrapuntal imitation and the more frequent appropriation of **madrigals** and secular melodies as models for polyphonic masses began to raise objections among Roman church authorities, leading to a prohibition by the Council of Trent against all “seductive and impure” melodies and a stipulation that texts be intelligible. As a result, masses during the latter half of the 16th century generally avoided complex contrapuntal devices in favor of transparent textures, in which simultaneous text declamation (and consequently also homophonic writing) was more common. For his ability to meet these concerns and for his inventiveness and sheer prolific output, Palestrina came to be the most highly revered mass composer of the century. His 100-plus masses (more than half of which were published only after his death) were seen by following generations as the epitome of sacred writing, reconciling the demands of linear beauty, contrapuntal mastery, harmonic lucidity and control, and clarity of text, in a conservative yet warmly

sonorous style. About half of his masses are parody works, though his most famous one, the *Missa Papae Marcelli* (1567), is based on a freely invented theme. He also wrote more than 30 paraphrase masses, a genre that had been revived in the wake of the Counter-Reformation's emphasis on the primacy of chant.

Victoria's 20 surviving masses are expressively serious, avoiding secular influence. Lassus's approximately 60 works are wide-ranging in style, the result of a diverse array of models chosen for their construction and an imaginatively varied compositional approach. **William Byrd's** three masses (for three, four, and five voices, respectively), show little if any trace of Continental influence, yet are masterful examples of polyphony.

With the development of new musical styles around 1600, interest in the polyphonic mass waned. While composers still wrote in the *stile antico* (modernized at times with the addition of **basso continuo** and its attendant harmonic vocabulary), they also explored the new **polychoral**, **concertato**, and operatic styles in their masses. Italian trends were usually taken up in other countries. In Rome and centers with close ties to that city, composers tended to continue writing in a conservative style. Leaders included the **Anerio** and **Nanino** brothers, and **Antonio Cifra**. **Claudio Monteverdi's** three masses are similarly in the *stile antico*.

Notwithstanding a preference for tradition, Roman composers cultivated the polychoral style also, before it became intimately associated with San Marco (St. Mark's Basilica) in Venice, exemplified to some extent in the masses of **Andrea** or **Giovanni Gabrieli** and, to a greater extent, in their motets. Polychoral mass composition was then taken up enthusiastically in German-speaking territories by composers such as **Johann Kerll** and **Heinrich Biber**, and in France by **Marc-Antoine Charpentier**.

The Neapolitan *stilus mixtus* (mixed style), popular throughout much of the 18th century, juxtaposed movements for chorus in the old contrapuntal style with instrumental doubling (or, alternately, with orchestral parts that are structurally significant) with solos (often in operatic **aria** style). Inevitably, the *stilus mixtus* invited a subdivision of the mass text into smaller segments, which could be set as self-contained movements for soloists or chorus. This sectionalization led to certain conventions such as ending the Gloria and Credo with "Amen" **fugues**.

The so-called Neapolitan mass or **cantata** mass was cultivated throughout Europe. Composers, some of whom composed also in the old contrapuntal style, included **Alessandro Scarlatti**, **Johann Fux** (who preferred the strict style, but also explored the new style), **Antonio Lotti** (who wrote mostly in the *stile antico*), **Antonio Caldara**, **Francesco Durante**, **Johann Sebastian Bach** (who apparently intended his Mass in B Minor to demonstrate the *stilus mixtus* at its most diverse), **Nicola Porpora**, **Johann Hasse** (who demonstrated his skill at florid solo writing, typical of his opera arias), **Baldassare Galuppi**, **Niccolò Jommelli**, **Georg Wagenseil**, **Johann Albrechtsberger**, **Michael Haydn**, and **Antonio Salieri**.

Toward the end of the 18th century, composers adopted a symphonic approach to the mass. **Joseph Haydn** wrote masses as part of his duties for the Esterházy family, among which are six masterworks in symphonic style from the end of his career: *Missa Sancti Bernardi von Offida* (“Heiligmesse”), *Missa in tempore belli* (“Paukenmesse”), *Missa in angustiis* (“Lord Nelson Mass”), *Theresienmesse*, *Schöpfungsmesse*, and *Harmoniemesse*. In these works, the longer texts are divided into fewer movements, and the soloists are used as an ensemble rather than as individuals. **Wolfgang Amadeus Mozart**, on the other hand, wrote many *missae breves*, fulfilling the prescriptions of the reform-minded Archbishop of Salzburg (even before Joseph II abolished elaborate church music in his decree of 1783). Large-scale settings include the *Coronation Mass*, K. 317, and two unfinished works, the Mass in C minor, K. 427, and the Requiem. Leading mass composers at the beginning of the 19th century included **Luigi Cherubini** (who wrote some eight regular mass settings and two requiem masses), **Ludwig van Beethoven** (Mass in C Major and *Missa solemnis*), **Johann Hummel**, and **Franz Schubert** (who wrote two large-scale works in A-flat and E-flat, respectively).

Composers of the following generation were only peripherally interested in writing masses, since church music had become dominated by an antiquarian aesthetic (represented in the **Cecilian movement**), and since few of them worked at royal chapels (which had declined after the French Revolution). On occasions when they took up the genre, they tended to write works more suitable for the concert hall than the liturgy (a trend encouraged by the growth of **singing societies** in Great Britain and Germany). Nevertheless, isolated works of artistic worth in a variety of styles emerged: **Hector Berlioz**’s

*Messe solennelle* (1824) and *Requiem* (1837); **Charles Gounod's** *Messe solennelle de Sainte Cécile* (1855), among others; **Gioacchino Rossini's** *Petite messe solennelle* (1864); **Franz Liszt's** *Gran Mass* (1858), *Missa choralis* (1865), and *Hungarian Coronation Mass* (1869); and **Anton Bruckner's** *Masses in D minor* (1864), *E minor* (1866), and *F minor* (1868). **Johannes Brahms's** *Ein Deutsches Requiem* (1868), with its nonliturgical German text, is really an **oratorio** rather than a mass.

After 1900 composers took varied approaches to mass composition. Works that sought to capture the essence of the ecclesiastical style include **Ralph Vaughan Williams's** *Mass in G Minor for unaccompanied soloists and choir* (1921), **Frank Martin's** *Mass for unaccompanied double choir* (1926), **Francis Poulenc's** *unaccompanied Mass in G* (1937), and **Benjamin Britten's** *Missa Brevis* for boys' voices and organ (1959). In a similar vein is **Igor Stravinsky's** *Mass*, for voices and wind instruments (1948). Settings with orchestra include **Leoš Janáček's** *Glagolitic Mass* with Slavonic text (1926), and **Zoltán Kodály's** *Missa brevis* (1948). **Frederick Delius's** *A Mass of Life* (1905) employs a text by Friedrich Nietzsche; in a less radical departure, Britten incorporated English poetry by Wilfred Owen in his *War Requiem* (1962), while **Leonard Bernstein** scandalized audiences with his *Mass*, a countercultural theater piece for singers, players, and dancers (1971).

In England, a demand for choral masses resulted in many works (often with organ accompaniment and in English). Significant composers of the genre include **Charles Villiers Stanford**, **Herbert Howells**, **Kenneth Leighton**, **Edmund Rubbra**, and **Lennox Berkeley**.

Elsewhere, composers of masses were often organists: in France, **Maurice Duruflé** (1902) and **Jean Langlais** (1907); in Germany, **Johann Nepomuk David** and **Ernst Pepping**; in The Netherlands, **Hendrik Andriessen**; in Belgium, **Flor Peeters**; in Austria, **Anton Heiller**, and in Canada, **Healey Willan**, who wrote more than a dozen *missae breves*.

After the Second Vatican Council, church music was greatly popularized and localized. In many places, the pastoral climate was not conducive to the creation of new masterworks. Efforts to encourage greater congregational understanding and participation led to widespread use of the vernacular. While capable church choirs continued

to sing the great Latin masses of the past, accessible settings in appealing Latin American or African styles became popular, among them, Guido Haazen's *Missa Luba* (an arrangement of Congolese songs, Ariel Ramirez's *Missa Criolla* (employing Argentine folk idioms), and Glenn McClure's *Caribbean Mass*. Meanwhile, composers turned to other genres for their most serious efforts in sacred music.

**MASSENET, JULES (12 MAY 1842–13 AUGUST 1912).** French composer renowned for his many operas. He wrote four scenic **oratorios** on biblical stories: *Marie-Magdeleine* (1872), *Eve* (1874), *La vierge* (1878), and *La terre promise* (1899). Other surviving choral works include a small handful of sacred pieces and more than a dozen secular ones.

**MATHIAS, WILLIAM (JAMES) (1 NOVEMBER 1934–29 JULY 1992).** Welsh composer and pianist. Having studied with **Lennox Berkeley** at the Royal Academy of Music, he established his reputation as a composer first with instrumental works. Nevertheless, he is best known for his much larger choral output, much of which is written in the Anglican **anthem** tradition, employing an eclectic style that shows a penchant for vivid, often syncopated rhythms, and repetitive structuring of melodic and harmonic elements. Works with orchestra include *St. Teilo*, op. 21, a dramatic **cantata** for nar., A, T, chorus, boys' chorus, org., and chbr. orch. (1962); *This Worlde's Joie*, op. 67, for S, T, Bar., chorus, boys' chorus, org., and orch. (1974); **Te Deum**, op. 85, for S, A, T, chorus, and orch. (1981); *Lux aeterna*, op. 88, a large cantata for S, Mez., A, boys' chorus, chorus, org., and orch. (1982); and *World's Fire*, for S, B, chorus, and orch. (1989); among others. Of some 80 additional works, most are with organ accompaniment. The most famous of these is the anthem *Let the People Praise Thee, O God (Psalm 67)*, op. 87, for chorus and org., written for the 1981 royal wedding of the Prince of Wales and Lady Diana Spencer.

**MATINS.** (1) The first and longest of the eight **divine offices** in the Roman Catholic rite, originally called Vigils, and held after midnight, often at about 3:00 A.M. (2) Another name for Morning Prayer in the Anglican rite.

**MATTHESON, JOHANN (28 SEPTEMBER 1681–17 APRIL 1764).** German music critic, theorist, and composer. From 1690 to

1705 he performed with the Hamburg opera company, which produced his first opera in 1699. He was the secretary to the English ambassadors to Hamburg, Sir John Wich (1706–15) and his son (1715–41), traveling frequently on diplomatic missions. In 1715 he was appointed music director of the Hamburg Cathedral (demolished in 1804), for which he composed more than two dozen **oratorios**. Unfortunately, he had to resign in 1728, largely because of deafness. He is best remembered for his many writings, which discuss a wide range of topics from a progressive perspective, among them, the suitability of operatic style for church music, definitions of national music styles, how to apply rhetoric to musical composition, a theory and analysis of melody as the primary element of music, the realization of a **basso continuo**, and biographies of musicians. Significant publications include *Das neu-eröffnete Orchestre* (1713), *Critica musica* (24 issues of a music periodical he published from 1722 to 1725, later collected into two volumes), *Grosse General-Bass-Schule* (1731), *Kleine General-Bass-Schule* (1735), *Der vollkommene Capellmeister*, and *Grundlage einer Ehren-Pforte*, among others.

**MATTHEWS, DAVID (9 MARCH 1943– )**. English composer. Largely self-taught, he has drawn inspiration from **Michael Tippett** and **Benjamin Britten** (the latter of whom he served as an assistant), developing a lyrically expressive, tonal style. While focusing mostly on traditional instrumental forms, he has also written choral works, among which are *Stars*, op. 3, a **cantata** for SATB and orch. (1970); *Moments of Vision*, op. 68 (1978–95); *Four Hymns*, op. 20 (1980); *The Company of Lovers* (five songs), op. 25 (1980); *The Ship of Death*, op. 46, for double SATB (1989); **Vespers**, op. 66, for Mez., T, SATB, and orch. (1996); *Hurrahing in Harvest*, op. 71, for SSATBar.B (1997); *The Doorway of the Dawn*, op. 76 (1999); and *Two Choruses*, op. 101, for mixed chorus (2005).

**MATTHUS, SIEGFRIED (13 APRIL 1934– )**. German composer, best known for his operas. Having grown up in East Germany after his family fled from East Prussia ahead of the Russian army, he remains a committed German nationalist. His interest in dramatic expression can be seen in his choral works, which include *Das Manifest*, a **cantata** for S, A, T, B, chorus, and orch. (1965); *Vokalsinfonie*, for S, Bar., chorus, and orch. (1972, from the opera *Der letzte Schuss*); *Laudate pacem*, an **oratorio** for high S, S, A, T, B,

2 choruses, children's chorus, and orch. (1974, rev. 1984); *Gewandhaus-Sinfonie*, for S, boys' chorus, org., and orch. (1993); and **Te Deum**, for 6 solo vv., mixed chorus, org., and orch. (a work written for the 2005 reconsecration of the Dresden Frauenkirche, in which German texts are interwoven with the traditional Latin one); among other unaccompanied pieces.

**MAUDUIT, JACQUES (16 SEPTEMBER 1557–21 AUGUST 1627).**

French composer associated with Jean-Antoine de Baïf's Académie de Poésie et de Musique in Paris. Most of his music is lost. Surviving works include two volumes that set Baïf's verse (*Chansonnettes mesurées*, for 4 vv. [1586]; *Psaumes mesurées à l'antique*, for 4 and 5 vv. [1623]); and a **Requiem** for 5 vv. (1585). *See also* COSTELEY, GUILLAUME; LE JEUNE, CLAUDE; *MUSIQUE MESURÉE*.

**MAW, NICHOLAS (5 NOVEMBER 1935– ).**

English composer, active in the United States since the mid-1980s. His lyrical style, while employing some contemporary procedures and extended tonal harmonies, is essentially neo-Romantic. Though most of his choral pieces are small in scale and conceived for amateur choirs, they nevertheless include challenging elements. Works include *Five Epigrams* (1960); *Five Irish Songs* (1972); **Te Deum**, for Tr./S, T, SATB, congregation, and org. (1975); *Reverdie* (five songs) for TTBar.BB (1975); *The Ruin*, for double SSAATTBB and hn. (1980); *One Foot in Eden Still, I Stand*, for S, A, T, B/semi-chorus, SSAATTBB, and opt. org. (1990); and *Hymnus*, for chorus and orch. (1995–96); among a few others.

**MAXWELL DAVIES, PETER.** *See* DAVIES, PETER MAXWELL.

**MECHEM, KIRKE (16 AUGUST 1925– ).**

American composer, best known for his choral works, which number over 150. He was educated at Harvard University (where he studied with Walter Piston and **Randall Thompson**) and Stanford University; he then spent three years in Vienna, refining his skills. Interested in writing music that is intelligible and expressive, he developed an accessible style unaligned with any compositional school. His operas *Tartuffe* (1980) and *John Brown* (1989) have proven very successful. A sample of his many choral works include *Make a Joyful Noise Unto The Lord*, op. 2, no. 1, for chorus (1951); *The King's Contest*, op. 42, a dramatic **cantata** for S, T, Bar., B, and chamber ens. or orch. (1962,

rev. 1974); *Seven Joys of Christmas: A Sequence of Carols*, op. 25, for S, SSA (or SATB), or with piano or harp (1964, orch. version, 1974); *Songs of the Slave*, op. 51b, for S, B-Bar., SATB, and orch. (1985–93) [cantata suite from *John Brown*]; and *Barter*, for SA, trp (or ob.), and pf. 4-hands.

**MELISMA (ADJ. MELISMATIC).** A melodic passage in which single syllables are prolonged over many notes (as opposed to **syllabic** declamation, in which individual syllables are matched to single notes). The term is applied especially to **chant** and **polyphony**.

**MELLNÄS, ARNE (30 AUGUST 1933–22 NOVEMBER 2002).** Swedish composer and teacher. He taught music theory and orchestration for many years at the Royal College of Music in Stockholm, and was an influential leader of the avant garde in Sweden. Composing in many different genres, he constantly explored new techniques and modes of expression. Among his choral works are *Missa brevis* (1959), *Succsim* (1964/67), *Dream* (1970), *Mara mara minne* (with electronics ad lib., 1973), *Bossa buffa* (1973), *Tio ordspråk* [Ten Proverbs] (1981), *L'Infinito* (1982), and *Kosmos* [11 pieces] (1992–94), all for mixed choir. Immediately successful was *Aglepta*, for children's vv. (1969).

**MENDELSSOHN(-BARTHOLDY) [HENSEL], FANNY (14 NOVEMBER 1805–14 MAY 1847).** German composer and pianist, elder sister to **Felix Mendelssohn**. Many of her approximately 500 compositions have yet to be published. Although she was talented in her own right, prevailing cultural and family attitudes regarding women hindered her from establishing a musical career. Her choral works include more than two dozen pieces, including *Hiob*, a **cantata** for S, A, T, B, SATB, and orch. (1831); *Lobgesang*, a cantata for S, A, SATB, and orch. (1831); and *Oratorium nach den Bildern der Bibel*, for S, A, T, B, chorus, and orch. (1831). Six of her **partsongs** for mixed chorus were published just before her death under the title *Gartenlieder: Sechs Gesänge*, op. 3 (1846).

**MENDELSSOHN(-BARTHOLDY), FELIX (3 FEBRUARY 1809–4 NOVEMBER 1847).** German composer, conductor, pianist, and organist. His family was Jewish but converted to Christianity. From 1817 he studied with **Carl Friedrich Zelter**, and he began to compose prolifically soon thereafter. In 1829 (at the age of 20), he organized



and conducted two Berlin performances of **Johann Sebastian Bach's** **St. Matthew Passion** with the city's **Sing-Akademie**—the first performances of the work since Bach's death. Highly successful, the concerts inaugurated the so-called Bach revival of the 19th and 20th centuries.

Mendelssohn then spent several years traveling throughout Europe, after which he settled into the life of a professional musician. Although he was not chosen in 1833 to succeed Carl Friedrich Zelter as director of the Sing-Akademie, he soon received other prestigious offers, among them, an invitation to conduct the Lower Rhine Festival in Düsseldorf (1833), followed by the offer of a three-year position as Düsseldorf's music director. In this latter capacity he prepared monthly performances of major sacred works for Düsseldorf church services, among which were masses by **Wolfgang Amadeus Mozart**, **Joseph Haydn**, **Luigi Cherubini**, and **Ludwig van Beethoven**, and cantatas by Bach. He was particularly active in reviving the oratorios of **George Frideric Handel** and Haydn, which inspired him to undertake writing his own oratorio, *Paulus* [St. Paul]. Subsequent dissatisfaction with conditions in Düsseldorf led him to accept an offer from Leipzig to serve as municipal music director of the city and director of the Gewandhaus Orchestra. He began his duties in the fall of 1835. When his father died a few weeks later, he renewed his efforts to complete *St. Paul*, dedicating it to his father's memory. The work premiered on 22 May 1836 in Düsseldorf. Its success in Germany and in London prompted him to begin planning *Elijah*.

The next years were hectic ones, for Mendelssohn was now in great demand as a conductor throughout Germany and in England, while still having responsibilities in Leipzig. In 1841 he moved to Berlin at the invitation of Friedrich Wilhelm IV, who had recently been crowned king of Prussia, and was seeking to revitalize the arts in that city. While Mendelssohn was initially supposed to provide leadership at the Akademie der Künste, his duties remained ambiguous. In September the king appointed him *Kapellmeister*. Meanwhile, he continued to conduct concerts in Leipzig. At the end of 1842, his situation in Berlin still not clarified, he accepted a new arrangement, which put him in charge of sacred music in Berlin. For this purpose he was promised a newly organized cathedral choir. The choir was formed by May 1843, and in November Mendelssohn moved his family to Berlin. He continued to travel extensively, and

by September of the following year he had requested to be released from royal service.

His final years were preoccupied with the oratorio *Elijah*, which had been contemplated for several years. He now completed it in response to a commission from the Birmingham Music Festival, and premiered (in William Bartholomew's English translation) under Mendelssohn's direction on 26 August 1846. Upon returning to Germany, Mendelssohn immediately undertook extensive revisions. More scenic, more dramatic (without narrator), and less reliant on **chorales** than his first oratorio, *Elijah* was more comprehensible to English audiences and enjoyed greater success. The revised version was premiered in London on 16 April 1847. Mendelssohn (who was making his 10th visit to England) conducted the work six times that month. The following month he received word of the sudden death of his sister, Fanny Mendelssohn(-Bartholdy). This blow, along with the effects of constant overwork, led ultimately to his own untimely death in November. Among the works he left unfinished was the oratorio, *Christus*.

Mendelssohn's style was essentially conservative. Though technically adept, it held little of the unbridled passion to which the Romantic movement aspired. As an admirer of Bach, Handel, Haydn, and Mozart, he wrote music that prized craftsmanship over innovation (though imbued with some of the dramatic power of Beethoven and **Carl Maria von Weber**). By frequently programming masterworks of the past in his concerts, he nurtured a new historical consciousness throughout Europe.

Mendelssohn's choral works include over 130 individual pieces. Among them are dozens of **psalm** settings, five of which are large in scale: *Psalm 115*, op. 31 (originally with Latin text), for solo vv., chorus, and orch. (1830, rev. 1835); *Psalm 42*, op. 42, for solo vv., chorus, orch., and org. (1837, rev. 1837, 1838); *Psalm 95*, op. 46, for solo vv., chorus, and orch. (1838, rev. 1839, 1841); *Psalm 114*, op. 51, for 8 vv. and orch. (1839, rev. 1840); and *Psalm 98*, op. 91, for solo vv., double chorus, orch., and org. (1843). His interest in Bach's cantatas resulted in the chorale cantatas *Christe, du Lamm Gottes*, for chorus and orch. (1827); *Jesu, meine Freude*, for chorus and str. (1828); *Wer nur den lieben Gott lässt walten*, for solo v., chorus, and str. (1829); *O Haupt voll Blut und Wunden*, for solo v., chorus, and orch. (1830); *Vom Himmel hoch*, for solo vv., chorus,

and orch. (1831); *Wir glauben all' an einen Gott*, for chorus and orch. (1831); and *Ach Gott, vom Himmel sieh' darein*, for solo vv., chorus, and orch. (1832). Other examples of his experiments with historical styles include the Mozart-like *Kyrie*, for five-part chorus and orch. (1825); the **Palestrina**-influenced *Tu es Petrus*, op. 111, for A, 5 vv., and orch. (1827); and the **polychoral** *Hora est*, for 16-part chorus and **continuo** (1828). For English use he wrote the **anthem** *Hear My Prayer* (a paraphrase of Psalm 55), for S, chorus, and org. (1844). Other notable sacred works include the expressive *Verleih' uns Frieden*, for chorus and orch. (1831); the large-scale *Lauda Sion*, op. 73, for solo vv., chorus, and orch. (1846); *Sechs Sprüche*, op. 79, for double chorus (1846); and *Three Motets*, op. 69 (**Nunc Dimittis**, **Jubilate**, and **Magnificat**) for solo vv. and unacc. chorus (1847). The most significant of his secular works is the cantata *Die erste Walpurgisnacht*, op. 60, for chorus and orch. (1832). Of another approximately 60 secular pieces, half are **partsongs** for male voices.

**MENNONITE CHORAL TRADITION.** While choral singing in church has historically been resisted by Mennonites (i.e., Anabaptists named after the 16th century Dutch reformer Menno Simons), it gained a foothold around 1875 among Russian Mennonites, who had moved to the Ukraine from Prussia and Danzig at the invitation of Catherine the Great. When some of them subsequently emigrated to North America, they brought the practice with them. The first wave of settlers, who came to the United States during the 1870s (estimated at 18,000), was followed by an even larger one to Canada in the 1920s (estimated at 21,000). The largest settlements were in Kansas (U.S.) and Manitoba (Canada). Church **services** were characterized by congregational **hymn**-singing in four parts (often accompanied by instruments), which provided the educational foundation for church choirs. Frequent song festivals (*Sängerfeste*) supported the choral culture, and the establishment of colleges introduced a more sophisticated repertoire, which college choirs performed on annual tours to constituent churches.

**MENOTTI, GIAN-CARLO (7 JULY 1911–1 FEBRUARY 2007).** Italian-born American composer. His accessible style and dramatic flair are evident in his operas, especially *The Medium* (1946), *The Telephone* (1947), *The Consul* (1950), and the television opera *Amahl and the Night Visitors* (1951). His works for chorus include

*The Unicorn, the Gorgon, and the Manticore* (12 **madrigals** and a march, with instrumental interludes), for chorus, 10 dancers, and 9 insts. (1956); *The Death of the Bishop of Brindisi*, a dramatic **cantata** for S, B, children's chorus, chorus, and orch. (1963); *Landscapes and Remembrances*, a cantata for S, A, T, Bar., chorus, and orch. (1976); *Miracles*, for boys' chorus, and orch. (1979); *Missa O Pulchritudo*, for S, Mez., T, B, chorus, and orch. (1979); *A Song of Hope*, for Bar., chorus, and orch. (1980); *Moans, Groans, Cries, and Sighs*, for 6-part chorus (1981); *Muero porque no muero*, a cantata for S, chorus, and orch. (1982); *Mass for the Contemporary English Liturgy*, for congregation, SATB, and org. (1985); *My Christmas*, for male chorus, fl., ob., cl., hn., hp., and db. (1987); *For the Death of Orpheus*, for T, chorus, and orch. (1990); *Llama de Amor Viva*, for Bar., chorus, and orch. (1991); *Gloria*, for T, chorus, and orch. (1995); and *Jacob's Prayer*, for SATB and orch. (1997).

**MERULA, TARQUINIO (BORN 1594–95; DIED 10 DECEMBER 1665)**. Italian composer, organist, and violinist. He led a restless life, evidently due in part to frequent personal disputes. Much of his career was spent moving back and forth between Cremona and Bergamo. During the early 1620s he also spent some years in Poland. In his compositions he followed progressive Venetian trends. Surviving vocal ensemble music includes 6 volumes of **concerted motets**, **masses**, and **psalms** for two to 12 voices; 3 volumes of concerted **madrigals** (for as many as eight voices); and 1 volume of dialogues. He also wrote music for solo voice and instruments.

**MERULO, CLAUDIO (8 APRIL 1533–4 MAY 1604)**. Italian composer, organist, and publisher. From 1557 until 1584 he held an organist post at San Marco (St. Mark's Basilica) in Venice, serving as a colleague of **Andrea Gabrieli**. He then left for Parma, where he stayed until his death. Best-known for his organ playing and compositions, he nevertheless composed a large body of works for vocal ensemble. Surviving sacred compositions include 6 **masses** (4 of them for 5 vv., the others for 8 and 12 vv.), 6 individual mass movements, and some 134 other Latin liturgical works (most of them for 5 or 6 vv., but a significant number for 4 or 8 vv., and a few for 7, 10, or 12 vv.)—many of them **psalms** or **antiphons**. Of 4 **Magnificats**, 6 are for 8 vv., the remaining one is for 12. His secular compositions include some 110 Italian **madrigals** (more than half of them for 5 vv.).

In his sacred works Merulo employed Venetian **polychoral** and **concertato** techniques. Texts are set with clear declamation, **contrapuntal** sections alternating with occasional chordal ones, the juxtaposition of high timbres with low in varying voice combinations providing timbral contrast. While his madrigals are often serious in tone (like those of his predecessors), they also explore techniques that came to characterize the new, more dramatic madrigal: greater sectionalization, clearer tonal schemes, well-defined cadences, **homophonic** declamation, and **antiphonal** effects.

**MESSA PER ROSSINI.** A composite **Requiem** by 13 Italian composers, conceived by **Giuseppe Verdi** in honor of **Gioacchino Rossini**. The planned premiere on the first anniversary of Rossini's death (13 November 1869) at San Petronio in Bologna fell through, and the work languished in the vaults of the Casa Ricordi until 1986, when it was rediscovered by musicologist David Rosen. In September 1988 **Helmuth Rilling** conducted its first public performance at the end of the European Music Festival in Stuttgart.

**MESSIAEN, OLIVIER (10 DECEMBER 1908–28 APRIL 1992).**

French composer, organist, and teacher. In 1931 he became organist at La Trinité, Paris. After wartime imprisonment, he resumed his post and began teaching at the Paris Conservatory, where his students included **Karlheinz Stockhausen** and Pierre Boulez. Motivated by a joyous Roman Catholic faith, he explored mystical and religious themes in his music, developing a complex, highly individualistic musical language characterized by idiosyncratic rhythms (influenced by **Igor Stravinsky's** early music, ancient Greek meters, Hindu rhythms, and his own theoretical speculation), vivid colors of orchestration and harmony (in particular, modal harmonies of "limited transposition," that is, **modes** in which an intervallic pattern is repeated throughout the octave scale), imitations of birdcalls, and formal discontinuity. The result is music that does not develop a linear argument but rather fosters a particular mental state—either excitement (through rhythmic pulsation) or contemplation (through stasis).

Messiaen's choral works include *Trois petites liturgies de la Présence Divine*, for female vv., pf., ondes martenot, perc., and str. (1944), in which sonorities are mixed like colors; *Chant des déportés*, for large ST chorus and orch. (1945); *La Transfiguration de Notre*

*Seigneur Jésus-Christ*, for 100 vv., pf., vc., fl., cl., xyloimba, vib., mar., and orch. (1965–69); **Mass**, for 8 S and 4 vn. (1933, unpubd.); the communion **motet** *O sacrum convivium!*, for chorus (1937); *Chœurs pour une Jeanne d'Arc*, for double chorus (1941, unpubd.); and *Cinq rechants*, for 3 S, 3 A, 3 T, 3 B (1948), a highly complex work in which a French text is combined with nonsense syllables and rapidly articulated consonants.

**MEYERBEER, GIACOMO [JAKOB LIEBMANN BEER] (5 SEPTEMBER 1791–2 MAY 1864)**. German composer who established his reputation in Paris with French grand opera. In 1810, after receiving a legacy from a maternal relative named Meyer, he modified his surname to Meyerbeer. He grew up in Berlin, where he studied with **Carl Friedrich Zelter**, among others, and established a reputation as a virtuoso on the piano. On the advice of **Antonio Salieri**, he went to Italy in 1816. There he became enamored with **Gioacchino Rossini**'s works, after which he turned to writing Italian operas. These were successful—in particular, *Il crociato in Egitto* [The Crusade in Egypt], which premiered in 1824 in Venice and was restaged in Paris a year and a half later. After its French premiere the composer decided to make Paris his home, remaining there for much of the rest of his life, and establishing a reputation as the leading opera composer of his time.

While his focus was opera, Meyerbeer also wrote a considerable body of choral music. This includes some 26 secular works, most of them occasional pieces. About half are for male voices. Also extant are some 19 sacred works (among which are six **psalm** settings), and an additional 16 **chorale** settings. Most of his choral compositions are to German texts. While some are with orchestra, many are unaccompanied or with piano. Representative examples include *Geistliche Gesänge*, for S, A, T, B, and pf. ad lib. (1812); *Festgesang zur Errichtung des Guttenberg-Denkmal in Mainz*, for T, T, B, B, TTBB, and pf. ad lib. (1834); *Psalm 91*, for S, A, T, B, and double SATB chorus (1853); and *Pater noster* (1857).

**MILHAUD, DARIUS (4 SEPTEMBER 1892–22 JUNE 1974)**. French composer. Born into a Jewish family, he grew up in Provence, whose sights and sounds influenced his music. Particularly significant was his meeting of Paul Claudel (1868–1955), a poet and diplomat, who later furnished some of his texts. When Claudel was appointed

minister to Brazil during the war, he invited Milhaud to serve as his secretary. For a year Milhaud absorbed the sounds of Brazil, which would continue to influence his music. Returning to Paris, he became known as one of **Les Six**. When France fell to the Germans in 1940, he was forced to emigrate to the United States, where he continued to compose prolifically despite being invalidated by rheumatoid arthritis. He worked in all genres, and was particularly significant for developing polytonality.

Among some 40 choral compositions are numerous settings of texts by Claudel: *Psalm 136* (trans. Claudel), op. 53, no. 1, for Bar., chorus, and orch. (1918); *Psalm 126* (trans. Claudel), op. 72, for male vv. (1921); *Cantique du Rhône*, op. 155, for chorus/vocal qt. (1936); *Cantate de la paix*, op. 166, for children's vv. and male vv. (1937); *Les deux cités*, op. 170 (1937); and *Cantate de la guerre*, op. 213 (1940). Other works include *Les amours de Ronsard*, op. 132, for chorus/vocal qt. and small orch. (1934); Symphony no. 3 (**Te Deum**), op. 271, for chorus and orch. (1946, written in thanksgiving after World War II); and numerous compositions honoring his Jewish heritage, among them, *Service sacré*, op. 279, for Bar., reciter, chorus, and orch./org. (1947); *Le château de feu*, op. 338, for chorus and orch. (1954); *Pacem in terris* (on a text by Pope John XXIII), op. 404, for A, Bar., chorus, and orch. (1963); *Cantata from Job*, op. 413, for Bar., chorus, and org. (1965); *Les momies d'Égypte*, op. 439, a choral comedy for unacc. chorus (1972); and *Ani maamin, un chant perdu et retrouvé* (with text by Elie Wiesel), op. 441, for S, 4 reciters, chorus, and orch. (1972).

**MISERERE [LAT. "HAVE MERCY"]**. The first word of several psalms and other Latin texts; in the history of **polyphonic** composition, the most significant of these is Psalm 50 (Vulgate) (Psalm 51 in the Hebrew and Authorized Version), one of seven penitential psalms. It was assigned to the **office** of Lauds, and thus featured also at **Tenebrae**.

**MISSA**. See MASS.

**MISSA BREVIS** (pl. *missae breves*). An abbreviated setting of the **Ordinary of the Mass**. Brevity may be achieved by setting the texts **syllabically**, omitting some texts, or overlapping text phrases (especially in the Gloria and Credo). In 17th- and 18th-century **Lutheran** contexts, the term signified a setting of Kyrie and Gloria only.

**MISSA SOLEMNIS** (“SOLEMN MASS” OR “HIGH MASS”). A **Mass** in which virtually all the texts are sung, as opposed to the “Low Mass,” in which they are read. In sacred music since 1600, the term may also indicate an especially lengthy or elaborate setting of the **Mass Ordinary**.

**MODE.** (1) Any of several rhythmic patterns developed in medieval music theory for mensural music (rhythmic modes). (2) Any of several scalar and melodic categories developed in the Medieval era for the classification of **chant (church modes)**. By extension of the term, music based on scales with intervallic patterns different from those defining the major and minor scales of the Western system is referred to as modal.

**MOE, DANIEL (2 NOVEMBER 1926– )**. American choral conductor. He taught at the University of Denver and the University of Iowa (Iowa City), before becoming the director of choral activities at the Oberlin Conservatory, Ohio (1972–92). Particularly influential have been his books *Problems in Conducting* (Minneapolis: Augsburg, 1968) and *Basic Choral Concepts* (Augsburg, 1971). He also composed **service** music in a style that often employed fourths and added-note chords.

**MONDONVILLE, JEAN-JOSEPH CASSANÉA DE (BAPTIZED 25 DECEMBER 1711; DIED 8 OCTOBER 1772)**. French violinist, composer, and conductor. Famous initially for his virtuosity on the violin, he soon established himself as a significant composer. In 1740 he was appointed sous-**maître** of the royal chapel, where he served until 1758. He was a leading administrator and conductor of the **Concert Spirituel**, where his works were often performed. Especially popular were his *grands motets*, which were disseminated throughout France. Seventeen of these works survive as do numerous *petits motets*. The music to his three **oratorios** is lost.

**MONODY (ADJ. MONODIC)**. A modern term for a style of solo song with **continuo** accompaniment, cultivated in Italy during the early Baroque for the purpose of more powerfully expressing the emotions of a text, either through **syllabic** declamation or virtuosic **melismas**. **Giulio Caccini** was a leader in its development, which led to the eclipse of **polyphonic** vocal forms such as the **madrigal**. Further experiments with monody by members of the **Florentine Camerata** led to the creation of opera.



**MONOPHONY (ADJ. MONOPHONIC).** Music consisting of a single melodic line, exemplified in Western music by **Gregorian chant**.

**MONTE, PHILIPPE DE (1521–4 JULY 1603).** Franco-Flemish composer. He worked in Naples from 1542 to 1551. From 1554 to 1555 he was in England, where he served in the chapel of Philip II of Spain (consort of Mary Tudor) and befriended the young **William Byrd**. From 1568 until his death, he served at the Hapsburg court, residing in Vienna and (after c. 1580) in Prague. His prodigious output includes some 40 **masses** (for 4 to 8 voices), 250 **motets** (mostly for 5 voices but including also a volume of **polychoral** works for 6 and 12 voices), and more than 1,000 **madrigals** (for 3 to 7 voices in 39 extant volumes, including 5 collections of *madrigali spirituali*), making him the most prolific composer of the genre. His style is generally conservative: his masses are mostly of the **parody** type (based usually on serious models); his motets are technically masterful, yet restrained in style—generally expressive but avoiding extreme **word-painting**; and even his madrigals show his Franco-Flemish orientation, with imitative **counterpoint** prevailing.

**MONTEVERDI, CLAUDIO (15 MAY 1567–29 NOVEMBER 1643).** Italian composer, who excelled in all vocal genres, setting new standards of rhetorical expressiveness, especially in his **madrigals** (which exemplified the stylistic transition from the Renaissance to the Baroque) and in his operas (which established the viability of the **Florentine Camerata**'s new genre). He grew up in Cremona, where he studied with **Marc Antonio Ingegneri**, *maestro di cappella* of the city's cathedral, and where he completed his first two volumes of madrigals.

In 1590 or 1591 Monteverdi entered the service of the Duke of Mantua as a string player. There he encountered the new hyper-expressive madrigal style being cultivated by **Giaches de Wert** and others. As he began employing nontraditional writing to convey the emotion of his texts (e.g., using unprepared dissonances and disregarding **modal** unity), he came under attack from the Bolognese theorist, Giovanni Maria Artusi (c. 1540–1613). Monteverdi responded in his fifth book of madrigals, justifying such **contrapuntal** license by invoking a new, second practice (*seconda pratica*), whose primary aim was to express the text as effectively as possible, while still supporting

the traditional style (*prima pratica*) for contexts where rhetorical effectiveness was not the primary concern. In the new practice, he argued, the music serves the text; in the old, the opposite is true. The controversy served only to enhance his reputation as the leader of the new theatrical trend, a position that was even more firmly established when he completed his first opera in 1607.

Despite great renown, Monteverdi fell out of favor at the Mantuan court and was ultimately dismissed in 1612. Fortunately, he received an appointment as *maestro di cappella* at San Marco (St. Mark's Basilica) in Venice a year later. There he revitalized the music, while continuing to explore innovative ways of projecting diverse human emotional states in his madrigals and operas.

The eight books of madrigals Monteverdi published between 1587 and 1638 trace the evolution of his style. Book 1 (for five voices, 1587) contains playful works for five voices. Book 2 (for five voices, 1590—about the time of his relocation to Mantua) is in a transitional, more mature, and more expressive style (with numerous texts by Torquato Tasso), among which is the familiar *Ecco mormorar l'onde*. The madrigals of Book 3 (for five voices, 1592) are virtuosic, perhaps intended for the nearby Ladies of Ferrara. Book 4 (for five voices, 1603) shows Monteverdi's mature **polyphonic** madrigal style. It was later republished with **basso continuo** in Antwerp. Book 5 (for five voices, 1605) was published with basso continuo, and demonstrates the new functional harmonic language of the Baroque, in which the established rules of **counterpoint** are not always followed. The first madrigal of the book, *Cruda Amarilli*, had earlier fallen under the critical eye of Artusi. Monteverdi therefore responded to Artusi's criticism in this volume, differentiating between old and new musical practices (see above). The following volumes (published after his relocation to Venice) pursue the new Baroque style. Book 6 (for five voices, with one dialogue for seven voices) features the lament from the lost opera *Arianna* in a version for five voices; another major work (also a lament) is *Lagrima d'amante al sepolcro dell'amata*. The seventh book (for one to four and six voices, 1619), carries the title *Concerto*. It features chamber duets and alludes to the **monodic** style. Book 8 (*Madrigali guerrieri, et amorosi*, for one to eight voices with instruments, 1638) employs Monteverdi's newly invented "agitated style" which, he explains, consists of repeated 16th notes for words of "anger and disdain." The volume is laid out

in two symmetrical halves, with warlike madrigals constituting the first half and amorous madrigals the second. A ninth book, published posthumously in 1651, contains madrigals and **canzonets** for two or three voices.

Monteverdi's surviving sacred works include 3 **masses** (for six, four, and four voices with continuo, respectively), some 90 Latin **motets** (one third being either solos or duets in the monodic and **concertante** idioms of the new theatrical style; the remainder scored for as many as eight voices with instruments), another 57 Latin **contrafacta**, 17 *madrigali spirituali*, and the **Vespers** of 1610. Much of his sacred music appeared in three publications: the 1610 volume containing the Vespers, the *Missa In illo tempore*, and the **Magnificat** for six voices; a large volume of 1641 entitled *Selva Morale e Spirituale*; and a posthumous publication of 1650 called *Messa et salmi*. Additional works appeared in anthologies throughout his career.

The 1610 volume was dedicated to Pope Paul V, and was evidently intended to demonstrate Monteverdi's mastery of sacred styles—perhaps he hoped to obtain a new position in lieu of the one at Mantua. The mass, which **parodies** a **Nicolas Gombert** motet, is written in a deliberately archaic manner—to make sure readers follow his technique, Monteverdi lists the 10 subjects extracted from the motet. The Vespers and Magnificat, on the other hand, constitute a compendium of progressive styles, from **polychoral psalm** settings to virtuoso music for vocal soloists in the theatrical mode. Nevertheless, the two works acknowledge church tradition by employing **chant** melodies for thematic material.

The 1641 and 1650 volumes contain much additional sacred music in a wide range of styles: two more masses in the *stile antico* (for four voices with organ), vespers psalms, **canticles**, and other motets. These psalms avoid the polychoral style; most are in **concertato** style, although a few employ the *stile antico*.

It is likely that Monteverdi composed other music for St. Mark's, which has since been lost. While he is now remembered primarily for his secular music, the quality of the surviving religious works has nevertheless secured for him a historic position as a composer of sacred music as well.

**MONTEVERDI CHOIR.** English choir originally formed in 1964 by **John Eliot Gardiner** for a performance of **Monteverdi's Vespers** (1610) in **King's College** Chapel, Cambridge. While specializing in

the music of the Baroque, it has successfully broadened its repertoire and focus. It often appears with Gardiner's orchestras, the English Baroque Soloists and Orchestre Révolutionnaire et Romantique. Along with extensive recording and touring, the choir has undertaken projects of historical interest. The most ambitious of these took place in 2000: to commemorate the 250th anniversary of **Johann Sebastian Bach**'s death, the choir and the English Baroque Soloists completed a "Bach **Cantata** Pilgrimage," performing all of Bach's sacred cantatas in venues throughout Europe and the United States.

**MOORE, UNDINE SMITH (25 AUGUST 1904–6 FEBRUARY 1989)**. American composer. A graduate of **Fisk** University, she subsequently taught at Virginia State University, Petersburg (1927–72), where she cofounded the university's Black Music Center. In the 1970s she was adjunct professor at Virginia Union University. Often referred to as the "Dean of Black Women Composers," she is best known for her choral works, which reflect a deep Christian faith and often employ a tonal style derived from the **spirituals** of her youth. Her works include the **cantata** *Sir Olaf and the Erl King's Daughter*, for three-part treble chorus and pf. (1925); the **oratorio** *Scenes from the Life of a Martyr* (based on the life of Martin Luther King), for nar., soloists, mixed chorus, and orch. (1982); **partsongs**; and arrangements of spirituals.

**MORALES, CRISTÓBAL DE (BORN C. 1500; DIED BETWEEN 4 SEPTEMBER AND 7 OCTOBER 1553)**. Spanish composer renowned for his sacred music. He was *maestro di capilla* at Avila Cathedral (1526 to c. 1528) and at Plasencia (c. 1528 to 1531); he then served in the papal choir in Rome (1535–40, 1541–45). Upon returning to Spain, he served as *maestro di capilla* at Toledo Cathedral (1545–47), for the Duke of Arcos in Marchéna (1548–51), and finally at Málaga Cathedral (1551–53). His music was disseminated widely and often cited by music theorists. It remained in the repertory of the papal chapel and of churches in Spain and Latin America into the 18th century. The **Magnificat** settings were particularly popular. Surviving works include more than 20 **masses** (2 of them **Requiems**), mostly for four voices; 8 Magnificats, later published in dismembered form as a double series yielding 16 pieces (separating odd and even verses) so that they could be purchased and performed as *alternatim* settings; about 90 securely attributed **motets** (mostly

for four voices and characterized by relatively dense **polyphony**); and a half-dozen secular works.

**MORAVIAN CHORAL TRADITION.** The Moravian Church traces its origins back to 15th-century Bohemia and Moravia, but it was not established as a Protestant denomination until the 18th century, when it found roots in Germany. From 1732 enthusiastic missionary activity spread the movement throughout the world. Resulting settlements in North America included those in Bethlehem, Pennsylvania (1741), and Salem (now Winston-Salem), North Carolina (1766).

**Hymn-singing** had always played a central role in Moravian devotional and ecclesiastical life, and choral music developed naturally from the practice. During the 18th century, thousands of **anthems** in an early Classical style (with organ and orchestral accompaniment) were written by Moravian composers in Europe and North America, the most notable of whom were Christian Gregor (1723–1801), Johann Geisler (1729–1815), and Johann Freydt (1748–1807). Today a significant Moravian legacy in the United States is the **Bach Choir** of Bethlehem, Pennsylvania, and its annual Bach Festival. Established in 1898, it is the oldest Bach festival in North America.

**MORLEY, THOMAS (1557/58–EARLY OCTOBER 1602).** English composer, best remembered for his English **madrigals** and the treatise *A Plaine and Easie Introduction to Practicall Musicke* (1597). He evidently studied with **William Byrd**, although specific details are unknown. From 1583 until 1587 he was **choirmaster** and organist at Norwich Cathedral. By 1589, after completing a degree in music at Oxford, he was organist at **St. Paul's Cathedral**. From 1592 he was a Gentleman of the **Chapel Royal**. During this period of his life, he lived in the same parish as William Shakespeare; nevertheless, a connection between the two men has not been firmly established. In 1598 he received a patent to publish music and music paper, Byrd's license having expired two years earlier. From this point on he was greatly involved with music publishing. His last publication was also one of his most famous—*The Triumphes of Oriana* (1601), a collection of madrigals by 23 composers in honor of Queen Elizabeth.

Morley's own works include weighty sacred pieces (on both Latin and English texts): four Anglican **services** (including one short service and one burial service), 17 **anthems** (of both verse and full types), 7 English **psalm** settings, 14 Latin **motets**, and additional

liturgical responses. However, he is best known for his more than 105 English **canzonettas** (for two to six voices) and madrigals (of which some 23 were also issued in Italian versions). Indeed, he has been called the “Father of the English Madrigal” not only because of his own compositions, but because of his enormous influence as an editor, translator, arranger, publisher, and promoter of Italian madrigals and their English equivalents. His own madrigals are generally light in style, with little emphasis on **word-painting**. He especially favored the strophic **balletto** style of **Giovanni Gastoldi**, complete with refrains on nonsense syllables such as “fa-la-la.” Some of his most famous works, which remain in the repertory to this day, include *Sing We and Chant It; Now Is the Month of Maying; Fyre, Fyre!; I Love, Alas, I Love Thee; and My Bonnie Lass She Smileth*.

**MORMON TABERNACLE CHOIR.** American choir affiliated with the Church of Jesus Christ of Latter-day Saints, named after its permanent home in the Mormon Tabernacle on Temple Square in Salt Lake City, Utah. The choir was founded in 1847 at a general conference of the church. It received considerable impetus when a group of some 85 Welsh Mormons arrived two years later, and their leader, John Parry, was appointed conductor. A succession of short-term conductors followed: Stephen H. Goddard, James Smithies, Charles John Thomas, and Robert Sands. In 1869 George Careless, a professionally trained musician from London, was appointed director. Subsequent principal conductors have included the English-trained Ebenezer Beesley (1880–89), Evan Stephens (1890–1916), Anthony C. Lund (1916–35), J. Spencer Cornwall (1935–57), Richard P. Condie (1957–74), Jay Welch (1974–75), Jerold Ottley (1975–99), Craig Jessop (1999–2008), and **Mack Wilberg** (2008–).

The choir of some 350 members sings for the weekly national radio/television program, “Music and the Spoken Word,” and appears frequently at significant national occasions such as presidential inaugurations.

**MOTET.** Although the meaning of the term has varied considerably over time, it most commonly refers to a **polyphonic** vocal composition on a sacred (often Latin) text, with or without instruments. It originated during the 13th century in the **discant clausulae** of Notre Dame **organum**, which gained identity as independent pieces, and whose upper line (originally **chant melismas**) was soon given words

(French: “mots”). Such pieces were called motets, and their newly texted upper line, the motetus. At first the added words troped the original Latin liturgical text; later, unrelated texts were used. Thus, early motets consisted of a chant melody, carried by the tenor, and one (eventually, even two) additional voices moving at a faster pace (the third voice being called the triplum), each with its own text. The texts could be sacred and/or secular, Latin and/or French, resulting in polytextual, polylingual hybrids. (The term *double motet* is used for works with two individually texted upper voices.) For the sake of intelligibility, the chant tenors (which had lost connection with their texts) and one or another of the vocal lines were perhaps played on instruments. Rhythmic and textual differentiation among voices (the triplum being the fastest) reached its peak in the works of Petrus de Cruce (Pierre de la Croix, fl. c. 1290), the stratification aided by advances in rhythmic notation made by Franco of Cologne (fl. mid- to late 13th century).

During the 14th century (the *Ars Nova*), innovations in rhythmic notation documented by **Philippe de Vitry** allowed composers to create complex rhythmic structures. **Isorhythm** was applied to the tenors (by composers such as **Guillaume de Machaut**), and in the following century, also to the other voices (by composers such as **John Dunstable** and **Guillaume Dufay**). During the time of these latter musicians, the motet’s association with the liturgy was restored. Multiple texts fell into disuse and textures became simpler and more homogenous. Isorhythm was abandoned.

After 1450 four-voice, **contrapuntal** texture became standard—with a new contratenor or bass voice appearing below the **chant**-carrying tenor, allowing for more triadic harmonic construction. The most influential composer, by far, was **Josquin** des Prez. In his hands the motet developed into the most important genre of the time. While a few of his works (of which more than 100 survive) still relied on a tenor **cantus firmus** for their structure (laid out in long notes), most employed the technique of systemic imitation (especially between voice pairs). Balancing inventiveness of construction with an (increasing) emphasis on expressive text-setting, they greatly influenced his peers and successors, who built on his work, establishing the classical polyphonic style (the *stile antico*). Important contemporaries included **Loyset Compère**, **Alexander Agricola**, **Heinrich Isaac**, **Jacob Obrecht**, and **Jean Mouton**.

The following generation cultivated the technique of pervading imitation, giving each successive text phrase a **point of imitation** that involved all the voices. Composers included **Adrian Willaert**, **Nicolas Gombert**, **Clemens non Papa**, and **Cristóbal de Morales**, among others.

By contrast, the **Eton Choirbook** (compiled just before 1500) preserves monumental English works (mainly for five or six voices) in free, nonimitative **counterpoint**. Later English composers of Latin motets included **John Taverner** and **Thomas Tallis**; the latter's 40-voice *Spem in alium* is probably his most memorable work. Due to Henry VIII's break with the papacy and the subsequent dissolution of Catholic musical institutions, the Latin motet in England gave way to the vernacular **anthem**, although Latin works were still written by **William Byrd**, who had been influenced by the **Franco-Flemish Philippe de Monte** during the latter's visit to England in the mid-1550s.

During the High Renaissance, motet composition on the Continent was dominated by **Giovanni Pierluigi da Palestrina**, who wrote more than 300 of them (not counting **offertories** and other liturgical pieces) in a controlled, conservative style, and **Orlande de Lassus**, who wrote over 750 diverse motets of great expressiveness and rhetorical impact. Also significant were **Francisco Guerrero**, who wrote more than 100 motets, and **Tomás Luis de Victoria**, who produced some 55 works (not counting **responsories** and other motet-like pieces). In these composers' works, imitative textures generally predominate, while **homorhythmic** passages provide contrast. Many motets are for five or more voices. While composers in certain northern Italian cities had experimented with **polychoral** textures as early as the 1520s, polychoral motets with instruments were cultivated in Venice after c. 1575 by Willaert, **Andrea** and **Giovanni Gabrieli**, **Claudio Merulo**, and **Giovanni Croce**, among others.

The liturgical function of motets to this point in the genre's development is not entirely clear. They evidently substituted for traditional chants in the **divine office**, or were interpolated in the celebration of the **Mass**, whether in churches, private chapels, or homes.

After 1600, while continuing to write motets in the old contrapuntal style (though often with instrumental doublings), composers turned increasingly to the new **concerted** and **monodic** styles then in vogue, creating pieces for one or more voices, with **continuo** or



a small complement of independent instruments (usually strings), as well as grand polychoral works with instruments. Often called concerted motets, **sacred concertos**, or sacred symphonies, such pieces were cultivated in Italy by **Claudio Monteverdi**, and **Alessandro Grandi**, among others. Inevitably, concerted style led to a sectionalization of the form. By the end of the 17th century, orchestrally accompanied motets by **Alessandro Scarlatti**, **Francesco Durante**, **Leonardo Leo**, and **Giovanni Battista Pergolesi**, and others, featured **recitatives** and da capo **arias**.

In France, composers were slow to adopt **concertante** elements. One of the first to do so was **Guillaume Bouzignac**, whose approximately 100 motets were not widely disseminated. Later composers produced increasingly sectionalized *grand motets* for solo voices, chorus, and instruments; among the leaders were **Henry Du Mont**, Pierre Robert, **Jean-Baptiste Lully**, **Michel-Richard de Lalande**, and **André Campra** (all serving at the royal court), as well as by **Marc-Antoine Charpentier**, **François Couperin** (unfortunately lost), and **Jean Philippe Rameau** (only four works). For less ostentatious occasions, composers also wrote *petit motets* for few voices and instruments. This latter form of the motet was less encumbered by tradition, and therefore incorporated more French and Italian operatic features. The influence of the French motet carried over to England after the restoration of the English monarchy in 1660, manifested especially in the English verse anthem.

In Germany, the polychoral motet (with German text) flourished briefly at the beginning of the 17th century in the hands of **Michael Praetorius**, **Heinrich Schütz**, **Johann Hermann Schein**, **Samuel Scheidt**, and others. German composers also continued writing motets in the older contrapuntal style, supporting the choral texture with continuo and occasionally with doubling instruments. Some motets were based on **chorales**, using the **hymn** stanzas for their texts and the melodies as *cantus firmi*. The “Spruchmotette,” which set a German scriptural text relating to the liturgical lesson of the day, continued to be important. Some composers wrote whole cycles of such motets, covering the entire liturgical year; among them were **Melchior Vulpius**, **Christoph Demantius**, and **Melchior Franck**. **Madrigalian** elements are evident in motets by Schein, Schütz, and **Leonhard Lechner**, among others. Of particular interest is a collection of commissioned settings of **Psalm 116** by many of the leading motet com-

posers of the time, entitled *Angst der Hellen und Friede der Seelen*, published in 1623 by Burkhard Grossmann. With the deprivations of the Thirty Years' War (1618–48), German composers turned to the concerted motet for few voices. As in Italy, this type encouraged a sectionalization of the form and the introduction of foreign elements (aria, **chorale**, and eventually recitative), making the resulting works more or less indistinguishable from early German church **cantatas**. The choral motet proper continued to flourish in central Germany, however, with contributions by **Johann Pachelbel** and members of the **Bach** family—a tradition that culminated in the half-dozen works by **Johann Sebastian Bach**. By that time the German motet had been confined largely to special **services** such as weddings and funerals, having been replaced in the liturgy by the cantata.

After the Baroque era (1750), the motet declined in importance. As secular styles appeared less and less appropriate for church use, composers lost interest in sacred music. What motets were produced showed a retrospective orientation. **Michael Haydn**, **Wolfgang Amadeus Mozart**, **Felix Mendelssohn**, **Robert Schumann**, **Johannes Brahms**, and **Max Reger** contributed to the genre (in Latin or German, depending on their religious affiliation), as did composers inspired by the **Cecilian movement**, among them, **Charles Gounod**, **Franz Liszt**, **Anton Bruckner** (whose 40 motets represent the epitome of the Catholic motet in the 19th century), **Camille Saint-Saëns**, and **Gabriel Fauré**.

Twentieth-century composers included **Francis Poulenc** and **Olivier Messiaen** in France, and **Hugo Distler** and **Ernst Pepping** in Germany. Despite composers' declining interest in the motet, choirs associated with churches, schools, and civic organizations continued to perform masterworks from earlier centuries in both religious and concert settings.

**MOUSSORGSKY, MODEST.** *See* MUSSORGSKY, MODEST.

**MOUTON, JEAN (BORN BEFORE 1459; DIED 30 OCTOBER 1522).** **Franco-Flemish** composer. From 1483 he was *maître de chapelle* at the church of Notre Dame, Nesle. Between 1494 and 1502 he held posts in Saint Omer, Amiens, and Grenoble. He then entered the service of Anne of Brittany (wife of Louis XII), remaining at the royal court for the rest of his life (under both Louis XII and his successor, Francis I). One of his students was **Adrian Willaert**.

Mouton's surviving works include some 15 **masses** (which include **cantus firmus**, paraphrase, and **parody** types), about 100 **motets**, some 9 **Magnificats**, and two dozen **chansons**. Most of his works are for four voices, although some chansons for three, five, or six voices exist. In style, his music is more uniform than that of **Josquin des Prez**, an exact contemporary. Consisting of refined, serenely flowing **polyphony**, it demonstrates **contrapuntal** mastery (especially evident in the **canonic** works), a preference for full sonorities, and relatively little concern for proper text accentuation. It was widely admired, particularly also by Pope Leo X.

### **MOZART, LEOPOLD (14 NOVEMBER 1719–28 MAY 1787).**

Composer, violinist, and theorist; father of **Wolfgang Amadeus Mozart**. In 1743 he was appointed violinist in the court orchestra of the prince-archbishop of Salzburg, where he advanced eventually to the position of deputy **Kapellmeister** (from 1763). In 1756, the year of Wolfgang's birth, he published an influential textbook on violin playing, *Versuch einer gründlichen Violinschule*. After his son's talent became apparent, Leopold focused on promoting Wolfgang's career. Many of his own compositions are lost. Surviving works include a half-dozen each of **masses**, **litanies**, and **offertories**, plus a few other sacred pieces. Their style is generally dramatic, juxtaposing **stile antico counterpoint** with Italianate **arias**.

### **MOZART, WOLFGANG AMADEUS (27 JANUARY 1756–5 DECEMBER 1791).**

Austrian composer. He was born in Salzburg, which was then the capital of an independent archbishopric within the Holy Roman Empire. A child prodigy who toured Europe, he quickly assimilated the styles he encountered, while simultaneously mastering traditional techniques of composition. As a result, he developed an unrivaled universality, while accommodating the tastes of his audiences. He excelled in all genres.

When his father, **Leopold Mozart**, realized Wolfgang's genius, he determined to promote his son's talents by means of a grand tour. Leaving Salzburg in 1763, they traveled to Munich, Augsburg, Stuttgart, Mannheim, Mainz, Frankfurt, Brussels, and Paris (where they stayed for the winter), then London (where they spent 15 months and met **Johann Christian Bach**), then returned via The Hague, Amsterdam, Paris, Lyon, and Switzerland, arriving back in Salzburg in November 1766. Less than a year later, the family departed for Vi-

enna, where they spent much of the next 15 months, not arriving back home until January 1769. In October of that year, Mozart received the honorary appointment of *Konzertmeister* at the Salzburg court. In December father and son commenced a highly successful, 15-month tour to Italy, during which Wolfgang wrote an opera for Milan, and received commissions for further dramatic works. As a result, more trips to Italy followed, the second journey lasting from August until December 1771, the third from October 1772 until March 1773. With these trips the young Mozart established his command of the Italian operatic style, while continuing to compose additional vocal and instrumental works.

Thereafter, his days as a traveling prodigy were effectively over. His long-suffering employer, the prince-archbishop Count Sigismund von Schrattenbach, had died in 1771, right after Mozart's return from Italy. Schrattenbach's successor, Hieronymus Colloredo (who had taken Mozart into paid employment in August 1772) was not nearly so accommodating, and his musical reforms were restrictive (though not atypical for the time). These included shortening the **Mass**, limiting the use of instruments in churches, and generally curtailing court music. To further aggravate the situation, Colloredo favored Italian musicians over local German ones.

While Mozart composed prolifically at first, his dissatisfaction grew, coming to a head in the fall of 1777. Eager to seek a better position elsewhere, he asked for his release, whereupon both he and his father were dismissed. Accompanied by his mother while his father stayed in Salzburg, he spent the next 16 months seeking a post in Munich, Mannheim, and Paris, but without success. Saddened by the death of his mother (which had occurred while they were in Paris), he returned in January 1779 to Salzburg, where his father had been reappointed and had now secured a position for him as court organist. Some fine works for the court followed, including two masses in C major, the first of which would later be called the *Coronation Mass* (K. 417). However, because Mozart was devoting considerably more effort to projects outside the purview of the court, the archbishop continued to regard him with disfavor.

In March 1781 Colloredo summoned Mozart (who was still in Munich after the January premiere of his opera *Idomeneo*) to Venice, where the archbishop had set up temporary residence to attend the celebrations surrounding the accession of Joseph II as emperor.

A series of snubs followed, causing Mozart to finally request his discharge, which was granted in mid-1781.

Now an independent artist, Mozart soon established himself in Vienna as a keyboard virtuoso. He married Constanze Weber in 1782, and began the Mass in C minor. He played regularly at the home of Baron Gottfried van Swieten, where the music of **George Frideric Handel** and **Johann Sebastian Bach** was a staple of the repertory, and for whom he transcribed several of J. S. Bach's preludes and **fugues**. (His interest in Bach's music was renewed during a 1789 trip to Leipzig, when he obtained a copy of the **motet** *Singet dem Herrn ein neues Lied*). He also composed prolifically, producing much outstanding instrumental music (including a dozen piano concertos) and, above all, three comic operas, written in collaboration with the librettist Lorenzo Da Ponte: *Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*. During this time he evidently became a rival of **Antonio Salieri**, who served at the imperial court. However, there is no evidence for the popular legend that Salieri poisoned Mozart.

Mozart's final year saw the production of several significant compositions, among them, the opera *Die Zauberflöte*, some instrumental works, and the **Requiem**. Commissioned anonymously by Count von Walsegg-Stuppach, who planned to pass it off as his own work, the Requiem was left incomplete at Mozart's death. Finished portions included the entire "Requiem aeternam," the vocal and **continuo** parts from the Kyrie to the "Confutatis," and the first eight bars for the vocal parts of the "Lacrimosa," along with the first two measures for the violins and viola. Eager to see the commission completed because she needed to alleviate her financial situation, Constanza Mozart approached Joseph Eybler, who provided some orchestration but declined to do more, then **Franz Süssmayr**, who finished it, writing several movements himself, some of which may have been based on Mozart's sketches or instructions. Although criticized for various shortcomings, this version is still the one most commonly performed.

While Mozart's choral music is secondary to his instrumental and operatic output, it is nevertheless significant. Most of it was composed to fulfill the duties of his position in Salzburg, and was evidently influenced by the city's church music traditions (as exemplified in the works of **Johann Eberlin**). Mozart's securely attributed choral works include 8 masses, 8 *missae breves*, several Kyrie movements

(including a **canonic** setting for five soprano voices), 4 **litanies**, 2 **Vespers**, some vespers **psalms**, 2 complete **oratorios** and the first part of another one (included here is the Italian *Davide penitente*, K. 469, which is based on the Kyrie and Gloria of the Mass in C minor, with two additional **arias** composed in 1785), 3 **cantatas** (including two Masonic works: *Die Maurerfreude*, K. 471, for T, TTB, 2 ob., cl., 2 hn., and str [1785]; and *Laut verkünde unsre Freude*, K. 623, for 2 T, B, TTB, fl., 2 ob., 2 hn., and str [1791]), and some 15 short sacred works, the most famous of which is the motet *Ave verum corpus*, K. 618 (1791). Most of these works employ the popular Italian style of the time, with orchestral accompaniment and operatic vocal writing. Occasional fugues pay respect to tradition and demonstrate Mozart's command of **contrapuntal** technique. Some of his church pieces were necessarily limited by Colloredo's reforms, which (according to a letter from Mozart to **Padre Martini**) specified that a mass "with the whole Kyrie, the Gloria, the Credo, the Epistle sonata, the **Offertory** or motet, the Sanctus, and the Agnus" should last no more than three-quarters of an hour. Among his greatest choral works are the *Coronation Mass* in C, K. 417, for S, A, T, B, SATB, 2 ob., 2 hn., 2 tpt., timp., 2 vn., b., and org. (1779; evidently performed in Prague for the 1792 coronation of Francis I, and perhaps also for the 1791 coronation of his predecessor, Leopold II; the incomplete Mass in C minor, K. 427, for 2S, SATB, fl., 2 ob., 2 bn., 2 hn., 2 tpt., 3 trbn., timp., str., and org. (1782); and the likewise incomplete Requiem, K. 626, for S, A, T, B, SATB, 2 basset-hn., 2 bn., 2 tpt., timp., str., and bn. (1791).

**MULHOLLAND, JAMES (7 MARCH 1935– )**. American choral composer. In 1964 he was appointed to the faculty of Butler University (Indianapolis). His many published choral works are prized for their accessibility and overt lyricism, within the United States and beyond.

**MUNDY, JOHN (C. 1555–29 JUNE 1630)**. English composer, elder son of **William Mundy**. Securely attributed works include a published collection of 12 songs and 15 **psalms** for three to five voices (London, 1594), approximately a half-dozen Latin **motets**, and as many English **anthems**. Other works (particularly **services** and anthems) are ascribed simply to "Mundy," and could be by either John or his father.

**MUNDY, WILLIAM (C. 1528–C. 1591).** English composer, father of **John Mundy**. He apparently spent his career entirely in London, where he was head chorister of **Westminster Abbey** in 1543 and a Gentleman of the **Chapel Royal** from 1564. Securely attributed works include some English **services**, about a dozen **anthems** (some incomplete), 2 **masses**, and some 30 Latin **motets** (some incomplete), among them, settings of the **Magnificat**. Other works (particularly **services** and anthems) are ascribed simply to “Mundy,” and could be by either William or his son.

**MUSGRAVE, THEA (27 MAY 1928–).** Scottish composer of considerable versatility, who moved to the United States in the 1970s. She is known for dramatic concerti, operas, choral works, and chamber music. After graduating from the University of Edinburgh, she studied in Paris with Nadia Boulanger (1949–54) and at Tanglewood with **Aaron Copland**. She was also influenced by the music of **Charles Ives** and Milton Babbitt. Her style changed considerably during the course of her career, the diatonic (often **modal**) harmonic language of her early works giving way to increasing chromaticism, then to serialism, and eventually evolving into an expressive, post-serial style that she called “dramatic-abstract.” Examples of her choral works include *Four Madrigals* (1953); *The Five Ages of Man*, with orch. (1963); *Memento creatoris*, for chorus and opt. org. (1967); *Rorate coeli* (1974, rev. 1976); *The Last Twilight*, a theater piece for SATB, 3 hn., 4 tpt., 4 trbn., and perc. (1980); and *On the Underground* (3 sets, 1994–95).

**MUSICA.** International online database of choral music. Initially created in 1983, it was developed by the library of the Centre d’Art **Polyphonique** d’Alsace (CAPA), France. Since 1990 it has been supported by the International Center for Choral Music (ICCM), whose mandate from the **International Federation for Choral Music** (IFCM) is to create a comprehensive international database of choral music. In 1998 Musica International, a nonprofit society, was founded to develop and promote the Musica database and to transform it progressively into a virtual multimedia library.

**MUSICA FICTA [LAT. “FALSE MUSIC”].** The chromatic alterations of written notes required in the performance of Western music written before 1600. Since these pitches lay outside the standard (hexachordal) system of notes used at the time, performers had to

adjust the written pitches. Modern critical editions supply the missing accidentals, usually above the staff. Such editorial decisions interpret historical statements about harmonic consonance and voice-leading, and are subject to much scholarly controversy.

**MUSICA RESERVATA.** A term used but never clearly defined by writers from c. 1550 to 1625. It may refer to music that is particularly expressive of the text, but without unnecessary ornamentation (this appears to have been the meaning as applied to the works of **Josquin** des Prez and to the penitential **psalms** of **Orlande de Lassus**) and/or to music whose performance or comprehension is reserved for musical specialists.

**MUSICA TRANSALPINA.** The first printed collection of Italian **madrigals** fitted with English translations, edited in two volumes by Nicholas Yonge (London, 1588 and 1597). While the collections focused on Italian composers, **William Byrd** was included in Volume 1. The two anthologies played an important role in the sudden flowering of the English madrigal.

**MUSIQUE MESURÉE.** A style of music invented by the members of an académie in Paris led by Jean-Antoine de Baïf (1532–89), which tried to recapture the rhetorical power of classical music by applying the principles of metrical accentuation in ancient poetry to contemporary French verse: in musical settings long and short syllables were matched with long and short notes, respectively. *See also* COSTELEY, GUILLAUME; LE JEUNE, CLAUDE; MAUDUIT, JACQUES.

**MUSSORGSKY, MODEST (9/21 MARCH 1839–16/28 MARCH 1881).** Russian composer who helped pioneer a distinctly Russian style. Largely self-taught, he was the most original composer of the group of nationalist composers known as “The Five.” Although he is best remembered for his operas and solo songs, he also produced a handful of choral works, including *Porazheniye Sennakheriba* [The Destruction of Sennacherib], for chorus and orch. (1867, rev. 1874); *Iisus Navin* [Joshua], for A, B, chorus, and pf. (1874–77, ed. **Nikolai Rimsky-Korsakov**, 1883); *Three Vocalises*, for three female vv. (1880); and *Five Russian Folksongs*, for male vv. (1880). The choral scenes from his opera *Boris Godunov* (1869, rev. 1872) are also sometimes performed in concert.



## – N –

**NANINO, GIOVANNI BERNARDINO (BORN C. 1560; DIED MAY 1618).** Italian composer. Like his elder brother, **Giovanni Maria Nanino**, he worked in Rome. His earliest published music consists of **polyphonic madrigals** for five voices; later publications include several books of **motets** for one to five voices with **continuo**.

**NANINO, GIOVANNI MARIA (1543/44–11 MARCH 1607).** Italian composer, elder brother of **Giovanni Bernardino Nanino**. With **Giovanni Pierluigi da Palestrina** (who may have been his teacher), he was the most highly regarded composer in Rome of his time, and an influential teacher whose students included **Felice Anerio** and **Gregorio Allegri**. He was often represented in anthologies of the time, and many of his **madrigals** were reprinted. Surviving works include a book of **motets**, two of **polyphonic** madrigals, and one of **canzonettas**.

**NAYLOR, BERNARD (22 NOVEMBER 1907–19/20 MAY 1986).** English composer, organist, and conductor, active in England and Canada. He studied with **Gustav Holst** and **Ralph Vaughan Williams**. His compositions consist mostly of choral works in a traditional style characterized by restrained, chromatic **counterpoint**. They include **motets** and other sacred music in Latin and English, as well as larger works such as *The Resurrection According to St. Matthew*, for S, Bar., B, spkrs., SATB, chbr. and orch. (1967).

**NELHYBEL, VACLAV (24 SEPTEMBER 1919–22 MARCH 1996).** American composer of Czech birth. After holding various conducting positions in Czechoslovakia and Switzerland, he emigrated to the United States in 1957. His music (which includes many wind and band pieces for young performers) is characterized by **polyphonic** textures employing **modal** (often Czech-derived) thematic material, vigorous rhythms, and a propulsion achieved by means of accumulated dissonance, increased textural density, and vividly contrasting dynamics and timbres. Among his choral works are *Cantata pacis*, for 6 solo vv., chorus, winds, perc., and org. (1965); *Epitaph for a Soldier*, for solo vv. and chorus (1966); *Dies ultima*, for 3 solo vv., chorus, jazz band, and orch. (1967); *Sine nomine*, for 4 solo vv., chorus, orch., and tape (1968); *America Sings*, for Bar., chorus, and

band (1974); *Estampie natalis*, for chorus and ens. (1975); *Adoratio* (1979); *Fables for All Time*, for nar., chorus, and orch. (1980); and *Let There Be Music*, for Bar., chorus, and orch. (1982).

**NELSON, RON (14 DECEMBER 1929– )**. Prolific American composer who has written in a diversity of styles and forms. Among more than ninety published choral works are *The Christmas Story*, a **can-tata** for Bar., nar., chorus, org., brass, and perc. (1958); the **oratorio** *What Is Man?*, for S, Bar., nar., chorus, and orch./opt. versions for fewer insts. (1964); and *God Bring Thy Sword*, for chorus, org., and opt. perc. (1967).

**NENNA, POMPONIO (BAPTIZED 13 JUNE 1556; DIED BEFORE 22 OCTOBER 1613)**. Italian composer, active in Naples and Rome. He is best remembered for his **madrigals**, which employ a chromaticism reminiscent of **Carlo Gesualdo**. He published at least 9 volumes of madrigals; surviving among them are 6 volumes for five voices (1 volume published posthumously), 1 volume for four voices, and some individual **villanellas** (together comprising about 140 pieces). Also extant are 2 volumes of **responsories**.

**NERI, FILIPPO (21 JULY 1515–26 MAY 1595)**. Italian religious leader and saint. In 1548 he founded the Confraternita della SS Trinità to assist pilgrims arriving in Rome. After entering the priesthood in 1551, he began meeting with a group of laymen for the purpose of encouraging religious devotion. By 1554 the attendance at these meetings had grown so much that they were moved to the church loft, which was remodeled as a prayer hall (“**oratorio**”). In 1575 Pope Gregory XIII recognized the group officially as the Congregazione dell’Oratorio.

Neri used music to attract people to these spiritual exercises—in particular, the singing of **laude**, and later, oratorios. The earliest music director for Neri’s oratory was **Giovanni Animuccia**.

**NETHERLANDERS**. *See* FRANCO-FLEMISH SCHOOL.

**NETHERLANDS CHAMBER CHOIR [NEDERLANDS KAMER-KOOR]**. Full-time, independent, professional choir, known for its performances of a **cappella** repertoire spanning the whole of Western music history. Founded in 1937 by Felix de Nobel, the choir now sings under various conductors, who specialize in different periods of music, in concerts, tours, and recording projects. In much of the group’s early history it was known for early music performance, a

reputation regained in more recent years. It is now also known for commissioning many new works.

**NEUEN, DONALD (22 DECEMBER 1933– )**. American choral conductor. A protégé of **Robert Shaw**, he has taught at the Eastman School of Music and the University of California at Los Angeles, among other universities. Additional choral conducting appointments have included ones with the Atlanta Symphony Orchestra, the Los Angeles-based Angeles **Chorale**, and the Crystal Cathedral in Garden Grove, California. He has been active internationally as a guest conductor and choral clinician.

**NEUMEISTER, ERDMANN (12 MAY 1671–18 AUGUST 1756)**. German clergyman and poet who first wrote German **cantata** librettos suitable for setting in the operatic style, that is, with **recitatives** and Italian-style **arias**. In all, Neumeister wrote nine cycles of poetic texts for the liturgy, each containing texts for all the Sundays of the church year and other feast days. He introduced the new (**madrigalian**) type of verse in his second cycle, published in 1700 under the title *Geistliche Cantaten statt einer Kirchen-Music*.

**NIELSEN, CARL AUGUST (9 JUNE 1865–3 OCTOBER 1931)**. Danish composer, violinist, and conductor. He is best remembered for his six symphonies. His early works were influenced by Romanticism. With the onset of World War I (and the experience of discord in his personal life), he developed a sharper, more aggressive style, with pungent, chromatic dissonances, extended tonalities (including polytonal passages), and concentrated **polyphonic** writing. His output includes some 16 works for chorus and orchestra. Mostly **cantatas**, they include *Hymnus amoris*, op. 12, for S, T, Bar., B, chorus, and orch. (1896–97); *Søvnen* [Sleep], op. 18 (1904); and *Fynsk foraar* [Springtime on Funen], op. 42, for S, T, B, chorus, and orch. (1921). He also wrote some two dozen works for unaccompanied chorus (nine of them for male voices), and incidental music for plays, which utilize the chorus.

**NILES, JOHN JACOB (28 APRIL 1892–1 MARCH 1980)**. American composer, ballad singer, and collector, famous for his songs “Barbara Allen,” “Black Is the Color of My True Love’s Hair,” and “I Wonder as I Wander,” which are frequently performed in choral arrangements.

**NOBLE, WESTON (30 NOVEMBER 1922– )**. American choral conductor and pedagogue, best known for his long tenure as director of the Nordic Choir of Luther College in Decorah, Iowa (1948–2005), and as a guest director at more than 800 music festivals on four continents—conducting not only choirs but also bands and orchestras.

**NØRGÅRD, PER (13 JULY 1932– )**. Danish composer. His early works show the influence of **Vagn Holmboe** (with whom he studied) and **Jean Sibelius**. Later his style became more complex and diverse as a result of encounters with serialism, the music of India and East Asia, and the paintings of Swiss artist Adolf Wölfli. Integral to much of his work is the use of “infinity series” (whose construction allows basic tone rows and their inversions to be repeated in an indefinite number of transformations) and the concept’s analogous application to other musical elements such as harmony and rhythm. Among some 45 unaccompanied choral works (or sets of pieces) are *Wie ein Kind* (1980, rev. 1992); *Three Motets* (based on the Agnus Dei text, 1982); *Og der skal ikke mere gives tid* [And Time Shall Be No More] (employing a **macaronic text**, 1993); and a half-dozen pieces for male chorus. Among some 40 accompanied choral works are *Det skete i de dage* [It Happened in Those Days], for mixed chorus, children’s chorus, actors, recs., tpt., perc., and str. (1960); and the **oratorios** *Dommen* [The Judgment], for Mez., T, 2 Bar., B, mixed chorus, female chorus, children’s chorus, winds, perc., pf., str., and tape (1962, rev. 1965); and **Babel**, for soloists, chorus, insts., dancers, and mime ad lib. (1965, rev. 1968).

**NØRHOLM, IB (24 JANUARY 1931– )**. Danish composer. Along with other composers of **Per Nørgård**’s circle, he embraced serialism and other modern techniques after having begun in a more traditional post-**Nielsen** style. Later he juxtaposed or blended styles in a pluralistic manner. Among more than two dozen choral works are *Kenotafium*, op. 23, for 1 v., chorus, and orch. (1961); *Light and Praise*, op. 55, for solo vv., chorus, and orch. (1971); *Days’ Nightmare I–II*, opp. 57–58, for solo vv., chorus, and orch. (1971); *Songs*, op. 59, for equal vv. (1971); and *Proprium Missa Dominicae Pentecoste*, op. 71, for vv., 2 choruses, winds, and orch.; and *Sjaelfuld Sommer*, op. 146, a song cycle for mixed chorus (1997).

**NUNC DIMITTIS.** The **canticle** of Simeon (Luke 2: 29–32), sung at Compline in the Roman Catholic rite, at **Evensong** in the Anglican tradition. In the latter rite it is preceded by the **Magnificat**.

**NYSTEDT, KNUT (3 SEPTEMBER 1915– )**, Norwegian composer. In 1950 he founded Det norske solistkor [Norwegian Soloist Choir], with which he toured internationally, popularizing Scandinavian music of the time. From 1946 to 1982 he was organist and **choirmaster** at the Torshov Church in Oslo. His activities in the church music renewal movement in Norway made him much sought after in the United States. After 1960, his works began to incorporate timbral experiments (influenced by **György Ligeti** and **Krzysztof Penderecki**) within tonal frameworks. His choral compositions range from simple, functional pieces (often for church use) to more complex ones in an eclectic mix of diverse styles and techniques. Examples include *The Burnt Sacrifice*, op. 36, for reciter, chorus, and orch. (1954); *De profundis*, op. 54 (1964); *Lucis creator optime*, op. 58, for solo vv., chorus, and orch. (1968); and *Suoni*, op. 62, for four-part female chorus, fl., and mar.; among many others. Often performed is *The Path of the Just*, for mixed chorus (1968).

– O –

**OBBLIGATO.** An independent, indispensable accompanying melodic line in a musical composition.

**OBRECHT, JACOB (1457/58–BEFORE 1 AUGUST 1505).** **Franco-Flemish** composer. The most important contemporary of **Josquin des Prez**, he led an unsettled life, holding various church positions in The Lowlands. From August 1487 to about June 1488, he visited the court of Duke Ercole d'Este in Ferrara, returning there in 1504 as *maestro di cappella*. A year later he died of the plague. He is best remembered for 27 surviving, securely attributed **masses** (most of which are for four voices and almost all of which are based on a **cantus firmus**) and about as many **motets**. He also wrote more than 30 secular pieces, most of them with Dutch texts. Several of the masses incorporate complex mathematical (even numerological) principles of design. The most famous of these is the *Missa Sub tuum presidium*, which begins in three-voice texture, then gains an extra voice

in each successive movement, ending with a seven-voice *Agnus Dei*. Notwithstanding Obrecht's preoccupation with design (evident especially in the masses) his music has a directly appealing loveliness and exuberance, with fluid melodies, clearly defined phrases, stable harmonies, and frequent parallel tenths.

**OCKEGHEM, JEAN DE [JOHANNES, JEHAN] (C. 1410–6 FEBRUARY 1497).** **Franco-Flemish** composer. In 1446 he was a member of the chapel of Charles I, Duke of Bourbon. By 1451 he was at the French court, where he remained until his death, serving Charles VII, Louis XI, and Charles VIII in turn. His style is characterized by sonorous, seamless **polyphony**, in which the voices are increasingly given equal treatment, yet with little imitation among voices (though the treble-dominated **chansons** do provide exceptions). The bass line extends lower than was customary, and the tenor and countertenor often cross each other, creating a heavier texture. Surviving, securely attributed works include 14 **masses** (mostly for four voices, and many employing a secular **cantus firmus**), a handful of **motets** (mostly for four voices), and some 20 **chansons** (for three voices). One of his most extraordinary works is the *Missa Prolationem*, in which **canons** progressing from the unison to the octave are presented, with the voices imitating each other at different speeds—a result achieved by the use of different **prolations** (i.e., proportional relationships among rhythmic note values) in each voice. Freely composed masses include the *Missa Mi-Mi*, in which a descending fifth in the bass (E–A in the original, both tones being “mi” in the Guidonian system of **solmization**) serves as the motto of every movement.

Ockeghem was renowned for his extraordinary **contrapuntal** skills and other composers, such as **Jacob Obrecht** and **Pierre de la Rue [La Rue]**, paid homage to him by basing compositions on borrowed material from his works. He is also credited with having written the earliest surviving polyphonic **Requiem**.

**ODE.** In England, from the Restoration (1660) to the early 1800s, a ceremonial **cantata** for a royal celebration on occasions such as birthdays, coronations, funerals, New Year's Day, and St. Cecilia's Day. It was usually performed by members of the **Chapel Royal** and court instrumentalists. Composers of odes include **John Blow**, **Henry Purcell** (who wrote 24), **George Frideric Handel**, and **Edward Elgar**. In later times, the term has been used more indiscriminately.

**OFFENBACH, JACQUES (20 JUNE 1819–5 OCTOBER 1880).**

French composer of German origin, best remembered for his operettas. His light, tuneful style and his witty (often naughty) librettos were largely responsible for establishing the genre internationally, allowing it to evolve into the 20th-century musical. His choral works are almost entirely secular. They include the witty **oratorio** *Citrouillard au désert*, for narr., chorus, and orch. (1846); and a dozen pieces for male chorus, most unaccompanied or with piano—eight of them to German texts.

**OFFERTORY.** In the Roman Catholic Eucharist, the music sung during the offering of the bread and wine on the altar. Although offertories originally consisted of **Proper chants**, composers began writing **polyphonic** settings, often ignoring the canonical texts. Significant collections of offertories were published by **Giovanni Pierluigi da Palestrina** and **Orlande de Lassus**.

**OFFICES.** See DIVINE OFFICE.

**OPERATIC CHORUS.** The invention of opera in Florence around 1600 led to an unprecedented emphasis on solo singing, especially in the forms of **recitative** and **aria**. Choruses in operas (when they occur) are often heavily dependent on the solo voices (in both musical and dramatic terms). For this reason, choral conductors have included them in concert programs relatively infrequently. Nevertheless, some more-or-less self-contained opera choruses (e.g., hunting or drinking choruses) have become staples in the choral repertoire. One of the most popular is “Va pensiero” from **Giuseppe Verdi’s** *Nabucco*.

**ORATORIO.** An extended dramatic or narrative work in the style of an opera, usually on a sacred theme but most often not intended to be staged. Like opera, oratorio makes extensive use of solo singing (in the form of **recitatives** and **arias**) and (usually) orchestral accompaniment; in contrast to opera it generally also makes much use of the chorus. Plots are often adaptations of biblical stories, or hagiographies. Occasionally the librettos are moral or allegorical in nature.

The genre was cultivated most extensively during the 17th and 18th centuries. It was an Italian creation, one that allowed composers to bring the popular operatic style into a religious (though nonliturgical) context. It grew out of the tendency around 1600 toward increased theatricality in Italian sacred music. In particular, the impetus came

from the *Congregazione dell'Oratorio*, a religious order founded in the spirit of the Council of Trent by **Filippo Neri**, whose informal devotional meetings cultivated music that would attract the laity. It was natural to turn to the new theatrical style for this purpose.

Earliest examples of the new genre (though not yet called oratorio) appear in Giovanni Francesco *Teatro armonico spirituale di madrigali* (Rome, 1619). The music of these works is conservative—not yet distinguishing clearly between recitative and aria styles. The earliest documented use of the term *oratorio* to mean a musical composition occurred in 1640.

By mid-century composers such as **Giacomo Carissimi** were distinguishing between *oratorio volgare*, which employed Italian texts, and *oratorio latino*, which used Latin ones (the latter type being cultivated only at the aristocratic Oratorio del SS Crocifisso in Rome). Their works now included recitatives, **ariosos**, and arias, and could last up to 60 minutes.

Italian oratorios were constructed in two sections; when performed in an oratory, a sermon was presented between the two parts. Latin oratorios, on the other hand, were normally written as single units. Carissimi was the leading composer of Latin oratorios: about a dozen of his works that approximate the normative characteristics of the genre survive. Most of these recount Old Testament stories, whose characters are represented by soloists, while their narrative portions are given to soloists, ensemble, or chorus. While Carissimi made extensive use of the chorus in his oratorios (in which it often represents a group of individuals), the same cannot be said of his contemporaries.

By the end of the 1600s, oratorios were offered increasingly as quasi-secular entertainment in the palaces of the nobility, particularly during Lent, when they substituted for operas. Notwithstanding this development, they continued to be presented in oratories, as well as in Roman educational institutions. Leading composers of oratorios in Rome during this time included **Bernardo Pasquini**, **Alessandro Stradella**, **Alessandro Scarlatti**, **Antonio Caldara** and, for a short while, **George Frideric Handel**.

Oratorio flourished in other Italian cities as well, and began spreading to other countries, developing along lines similar to those of opera, with orchestral accompaniments becoming increasingly important, regular alternation of recitatives and arias becoming standard, and florid arias in da capo form becoming the norm. Important



composers in other centers (in addition to some of those already mentioned) included **Giovanni Legrenzi**, **Francesco Gasparini**, **Antonio Lotti**, and **Antonio Vivaldi**.

In central Europe (especially in Vienna), Italian oratorios were performed in Roman Catholic courts, particularly during Lent. In Vienna during the later 1600s, the popularity of the *sepolcro* (a dramatic reenactment of the Passion account, often with colorful orchestration) encouraged the composition of oratorios, whose chief composers were **Johann Fux** and **Antonio Caldara**.

In Protestant Germany, elements of the Italian oratorio were integrated into the **Lutheran *historia***, a musical setting of a Bible story (most typically, the Passion account)—the most famous examples being those by **Heinrich Schütz**. The chief center for the cultivation of oratorio in Germany during the early 1700s was Hamburg, which (not surprisingly) was also famous for its opera productions. Soon oratorios became popular in other German cities as well. Important composers included **Reinhard Keiser**, **Johann Mattheson**, and **Georg Philipp Telemann**. Passion settings of the time were also often cast in oratorio form (even if not bearing the designation); **Johann Sebastian Bach**'s two extant Passions are among their number. In Berlin, **Carl Heinrich Graun**'s Passion oratorio *Der Tod Jesu* (1755) was performed almost every year until the late 1800s. Bach designated only three of his extant works as oratorios: *Oster-Oratorium* [Easter Oratorio], BWV 249 (1725); *Weihnachts-Oratorium* [Christmas Oratorio], BWV 248 (1734–35); and *Oratorium auf Himmelfahrt* [Ascension Oratorio], BWV 11 (1735). The Christmas Oratorio consists essentially of six separate **cantatas** to be spread out over the days from Christmas to New Years Day.

In France, **Marc-Antoine Charpentier**, who had studied with Carissimi in Rome, wrote some 34 Latin oratorios, though they are called by other names. Significant in his works is the greatly expanded role of the chorus (often a double chorus), which functions as narrator, crowd, or commentator standing apart from the action.

In England, **George Frideric Handel** joined elements of the English choral tradition (in particular, the English **anthem** and ceremonial **ode**) and the German Protestant Passion (which involved the chorus in the dramatic action) with Italian operatic style to produce a string of successful oratorios after the demand for Italian operas had declined. Intended for public performance, his works make ex-

tensive use of the chorus. They are usually constructed in three acts, and begin with an overture in the French style. During Handel's day, instrumental pieces (e.g., organ concertos) were often performed between the acts.

The influence of Handel's oratorios continued after his death. They were performed at **choral festivals** on an increasingly large scale, encouraging a view of them as essentially choral works. While composers of succeeding generations were almost invariably influenced by the Handelian model (especially by its emphasis on the chorus), they also allowed the style and substance of their works to be shaped by prevailing musical trends in their individual countries.

Despite a declining interest in sacred music during the 19th century, composers continued to write oratorios, though in smaller numbers and often with retrospective elements. Oft-cited works include **Joseph Haydn's** *Die Schöpfung* [Creation] (1798) and *Die Jahreszeiten* [The Seasons] (1801); **Franz Schubert's** *Lazarus* (1820, incomplete); **Felix Mendelssohn's** *Paulus* [St. Paul] (1836) and *Elias* [Elijah] (1846); **Hector Berlioz's** *L'Enfance du Christ* (1854); **Camille Saint-Saëns's** *Oratorio de Noël* (1858); **Franz Liszt's** *Die Legende von der heiligen Elisabeth* (1862) and *Christus* (1867); **Théodore Dubois's** *Les sept paroles du Christ* (1867); **Antonín Dvořák's** *St. Ludmilla* (1886); and **Horatio Parker's** *Hora novissima* (1892).

In the 20th century many significant oratorios came from England. Among their number are **Edward Elgar's** *The Dream of Gerontius* (1900), *The Apostles* (1903) and *The Kingdom* (1906); **Ralph Vaughan Williams's** *Sancta Civitas* [The Holy City] (1925); **William Walton's** *Belshazzar's Feast* (1931); and **Michael Tippett's** *A Child of Our Time* (1941).

Other important oratorios of the modern era include **Claude Debussy's** *Le Martyre de St. Sébastien* (1911); **Arthur Honegger's** *Le Roi David* (1921); **Arnold Schoenberg's** *Die Jakobsleiter* (1922); **Igor Stravinsky's** *Oedipus rex* (an "opera-oratorio," 1927); **Paul Hindemith's** *Das Unaufhörliche* (1931); **Franz Schmidt's** *Das Buch mit sieben Siegeln* (1937); **Frank Martin's** *Le vin herbé* (1941), *In terra pax* (1944), *Golgotha* (1948), and *Le mystère de la nativité* (1959); **Olivier Messiaen's** *La Transfiguration de Notre Seigneur Jésus-Christ* (1969); **Krzysztof Penderecki's** *Paradise Lost* (an "opera-oratorio," 1978), the **Polish Requiem** (1984, rev.

1993), *Seven Gates of Jerusalem* (1996), and *Credo* (1998); and **John Tavener's** *Lamentations and Praises* (2001).

**ORBÁN, GYÖRGY (12 JULY 1947–)**. Hungarian composer of Romanian birth. His music, which has been described as neo-Romantic, combines various styles in an emotionally charged manner. Choral works include nine **masses** (one unaccompanied, the others with various instrumental forces); the **oratorios** *Regina Martyrum* (1993), *Rorate Coeli* (1993), and *Christmas Oratorio* (1998); a **Passion** (1998); **Stabat mater** settings (1987, 1995); and other **motets**. A popular piece among amateur choirs is the motet “Daemon irrepti callidus” which employs frenetic vocal **ostinatos**, contrasting lyric themes, chromatic writing, and extremes in articulation and dynamics to portray the devilish conflict portrayed in the text.

**ORDINARY OF THE MASS.** The specified texts of the Roman Catholic **Mass** liturgy that remain the same throughout the liturgical year, in contrast to those comprising the **Proper of the Mass**.

**ORFF, CARL (10 JULY 1895–29 MARCH 1982)**. German composer and music educator. He is best remembered for his developmental approach to music education, which involves group singing and spontaneous improvisation with simple percussion instruments and recorders. Supported by publications called *Orff-Schulwerk* (which provide cues for improvisation rather than a specific method), his principles and techniques became internationally popular after World War II.

As a composer, Orff wrote primarily for the stage. His most famous work is the scenic **cantata** *Carmina burana* (1936), a primitivistic setting of bawdy medieval poetry. Originally intended as a ballet with chorus, it is now most often performed in a concert setting. The composer eventually grouped it with two additional works, *Catulli carmina* (1943) and *Trionfo di Afrodite* (1953), to form the erotically themed trilogy, *Trionfi*. Other choral works include the cantata *Des Turmes Auferstehung*, for 2 Bar., orch., and org. (1920, rev. male vv., orch., and org., 1921); 2 cycles for chorus, pf., and perc.: *Cantata (Werkbuch I)* (1932, rev. 1968) and *Cantata (Werkbuch II)* (1931, rev. 1968–73); and 2 unaccompanied cycles (which demonstrate his then recently awakened interest in classical antiquity): *Catulli Carmina I* and *II* (1930 and 1931). His interest in early music is evident in *Rota* (after the medieval **round** “Sumer is icumen in”), for chorus and insts. (1972).

**ORGAN MASS.** A collection of organ versets that replace parts of the **Ordinary** and **Proper of the Mass**, performed in alternation with the remaining chorally rendered (usually **chanted**) portions. *See also* **ALTERNATIM**.

**ORGANUM.** A term used from the 9th century to about 1200 for the earliest known type of Western **polyphony**. It was constructed by adding a second melody (*vox organalis*) to an existing **chant** melody (*vox principalis*). Early organum featured two parallel voices (often separated by the interval of a fourth or a fifth) moving in note-against-note rhythm. Later examples achieved greater independence between lines by having them move in contrary motion. In the 12th century, composers began drawing out the chant in long notes beneath a florid countermelody—a style that was then differentiated from **discant**, in which the parts proceeded in a more or less note-against-note manner. The former style (sometimes referred to as “**melismatic organum**”) was a precursor of **cantus firmus** technique. The last great body of organum was compiled during the late 12th and early 13th centuries at Notre Dame (Paris) in a collection credited to Leoninus and Perotinus. While most of the pieces are for two voices, some are for three or even four voices. Attempts to modernize the collection involved replacing certain melismatic passages with **clausulae**—sections in discant style employing the standardized rhythmic modes. When these were performed independently and words were added to the upper line(s), the **motet** was born.

**ORPHEI DRÄNGAR.** Swedish male chorus, based in the Swedish University City of Uppsala. Originating in 1853, the chorus was led during the 20th century by Hugo Alfvén (1910–47), **Eric Ericson** (1951–91), and Robert Sund (appointed 1991). Known for its fine intonation, phrasing, and blend, the choir has played an important role in setting new standards of artistry for modern male choruses in Sweden and abroad.

**ORPHÉON.** *See* SINGING SOCIETIES.

**OSPEDALE (OF VENICE).** Four charitable institutions, instituted in the later Middle Ages by mendicant orders and taken over by the state in the 15th century: the Incurabili, Mendicanti, and Derelitti (or Ospedaletto), and Pietà. They emphasized the musical training of orphaned or abandoned young girls. All maintained chapels during

the 1600s; in the following century they became famous throughout Europe for the quality of their music, which included singing, organ playing, and string playing. Instruction was directed by male music masters, who also provided new works. Compositions survive primarily from the Pietà, in particular, works by **Francesco Gasparini** and **Antonio Vivaldi**.

**OSTINATO.** A melodic and/or rhythmic figure that is continuously repeated throughout a piece. A thematic bass figure that is repeated in this way is called a **ground bass**.

**OUSELEY, [SIR] FREDERICK ARTHUR GORE (12 AUGUST 1825–6 APRIL 1889).** English church musician, scholar, and composer. He dedicated his life to the revival of Anglican church music, using his personal funds to establish the College of St. Michael and All Angels, Tenbury Wells, with the goal of providing a model of the English choral **service**. As a professor of music at Oxford University, he modernized its music degrees, edited works from earlier centuries, and published scholarly treatises. His own choral works include some 13 services; 75 **anthems**; 2 **oratorios**, more than 42 **hymn** tunes, and some secular works, among which are **glees** and **partsongs**.

– P –

**PACHELBEL, JOHANN (BAPTIZED 1 SEPTEMBER 1653; BURIED 9 MARCH 1706).** German organist and composer. He served as deputy organist at St. Stephen's Cathedral, Vienna (1674), court organist in Eisenach, where he became a friend of the **Bach** family (1677), church organist in Erfurt (1678), court organist in Stuttgart (1690), town organist in Gotha (1692), and organist at St. Sebaldus's Church in Nuremberg (1695). He wrote in a southern lyrical style, light, and florid. Surviving choral works include 11 **motets** (9 German, 2 Latin; 10 are for two equal choirs); 11 German church **cantatas** (in the **sacred concerto** mold), 13 variegated **Magnificats** (11 in the concerto style, two in the motet style), other **Vespers** music, and 2 **masses**.

**PAGE, ROBERT (27 APRIL 1927– ).** American conductor. Specializing in large-scale choral works, he has served as conductor of the Philadelphia **Mendelssohn** Club (affiliated with the Philadelphia

Orchestra, 1964–78), assistant conductor and director of choruses for the Cleveland Orchestra (1971–89), and music director of The Mendelssohn Choir of Pittsburgh (1979–2005). In 1999 he founded the Robert Page Festival Singers. He has held teaching appointments at Temple University (Philadelphia) and Carnegie Mellon University (Pittsburgh).

**PAINE, JOHN KNOWLES (9 JANUARY 1839–25 APRIL 1906).**

American composer and educator. After studying for several years in Germany, he settled in Boston, where he presented organ concerts and public lectures, leading to an appointment at Harvard University. He was the first American-born composer to be recognized for large-scale concert works. Among his extant choral compositions are **Mass** [in D], for S, A, T, B, chorus, org., and orch. (1865); the **oratorio** *St. Peter*, for S, A, T, B, chorus, org., and orch. (1872); and numerous works for male chorus.

**PAISIELLO, GIOVANNI (9 MAY 1740–5 JUNE 1816).**

Italian composer, active mainly in Naples. From 1776 until 1784 he worked as *maestro di cappella* at the court of Catherine the Great in St. Petersburg, after which he returned to Naples to serve Ferdinand IV. During the turmoil of the Napoleonic invasions, he sided with the French, and his fortunes rose and fell accordingly. In 1802 he accepted Napoleon's invitation to come to Paris, where he served as Napoleon's private *maître de chapelle*. Though he was back in Naples again two years later, he maintained his relationship with Napoleon, sending him one or more sacred works each year. After the French took Naples a second time, he served the new regime until the fall of the Bonapartes in 1815.

Best remembered for his many operas, Paisiello wrote a significant amount of sacred choral music after his departure from Russia. Securely attributed extant works include more than two dozen **masses**, a **Requiem**, about 30 other liturgical pieces (including **Magnificat** and **Te Deum** settings), more than 30 **motets**, and a handful each of **cantatas** and **oratorios** (counting **Passion** settings).

**PALESTRINA, GIOVANNI PIERLUIGI DA (1525/26–2 FEBRUARY 1594).**

Italian composer, active in Rome and best remembered for his church music. After his death he was romanticized as the quintessential Catholic church composer, giving rise to the **Cecilian movement**.

He trained at Santa Maria Maggiore in Rome, after which he began a career as a cathedral organist in Palestrina, his presumed birthplace. When the Bishop of Palestrina, Cardinal Giovanni Maria del Monte, was elected Pope Julius III in 1551, Palestrina became director of the Cappella Giulia, the choir at St. Peter's Basilica. He published his first book of **masses** in 1554, dedicating it to Pope Julius. In 1555 the pope ordered his admittance to the **Sistine Chapel**, despite his married status and over the objections of its members. When Pope Julius died that same year, Palestrina's appointment was tolerated by his successor, Marcellus II. Unfortunately, Marcellus died after three short weeks, and his successor, Pope Paul IV, enforced the rules regarding celibacy, expelling Palestrina and two other singers in September of that year. The following month he became *maestro di cappella* at San Giovanni in Laterano (Basilica of St. John Lateran), a position he held until 1560, when he left abruptly, apparently because of insufficient funding for the musicians.

In 1561 Palestrina moved to Santa Maria Maggiore, and in 1566 he accepted a position at the newly established Seminario Romano. During this time he also worked for Cardinal Ippolito II d'Este at his country estate at Tivoli, near Rome (July to September 1564, August 1567 to March 1571). His growing reputation during this time was enhanced by numerous publications: a second book of masses (which included the famous *Missa Papae Marcelli*) appeared in 1567, a third volume in 1570, a book of **motets** for four voices in 1563, and one for five voices in 1569.

In 1571 he again became the director of the Cappella Giulia, a position he retained until his death. Tragedy struck in the 1570s, when plague carried away two of his three sons, and again in 1580, when his wife died. After briefly considering the priesthood, he remarried in 1581 to a fur merchant's widow—a union that provided financial security. From then until his death some 13 years later, he published many volumes of compositions. Nevertheless, many of his works remained unpublished, among them, more than half of his masses.

Palestrina's output was prodigious. In addition to providing music to the various churches that he served officially, he wrote music for other institutions, chief among them, Rome's religious confraternities. Extant, securely attributed works include 104 masses (almost all for four to six voices), more than 300 motets (most of them for four or five voices, some for six or eight voices), 68 **offertories** (all for

five voices, and judged by some to surpass the motets in refinement and inventiveness), more than 70 **hymns** (almost all for four or five voices), 35 **Magnificat** settings (mainly organized in four sets of eight, one set for each **canticle** tone—most of them for four voices, and all but one designed for *alternatim* performance in that only odd or even verses are included), some 11 **litanies** (7 of which are for eight voices), and several sets of **Lamentations**. He also wrote some 140 **madrigals** (counting the *madrigali spirituali*).

His music was influenced by the spirit of the Counter-Reformation, which saw music as a potential ally in its goal of instilling religious devotion among the faithful; more specifically, it was influenced by the 1563 guidelines of the Council of Trent, which stipulated that church music should avoid “seductive and impure” elements and that its texts be intelligible. In 1577 Pope Gregory XIII engaged him and Annibale Zoilo to revise the **chants** of the Roman Gradual and **Antiphoner**. Although the completion of the project was ultimately left to others, Palestrina’s involvement in the project demonstrates his close identification with currents of religious reform centered in Rome.

While Palestrina cultivated every type of mass (**paraphrase**, tenor, freely composed, **canonic**, and **parody**), he obviously preferred the last of these, since more than half of his extant masses fall into that category. Most of his masses are pervasively **contrapuntal**; nevertheless, examples in **homophonic** style (*Missa Papae Marcelli*, *Missa brevis* of 1570) or **polychoral** texture (four masses for eight voices) may be found.

Indeed, despite Palestrina’s posthumous reputation as a composer of classically restrained **polyphony**, the reality is that he composed in a wide variety of styles. For example, more than 70 of his extant pieces employ the polychoral style, yet he is often overlooked in discussions of that style. His motets and especially his secular madrigals often employ variegated, text-expressive writing. Especially noteworthy among the motets are the 29 five-voice settings on texts from the Song of Songs (1584), where the strong images of the poetry are treated to expressive **word-painting**. Nevertheless, the stereotypical view of Palestrina’s music as demure, perfectly balanced polyphony in a harmonically saturated texture, imbued with the spirit and melodic style of chant—while too narrow to be accurate—is not entirely off the mark.



Unlike other composers of the time, Palestrina remained famous after his death, becoming the idealized representative of “pure” church music, especially after operatic elements began to infiltrate sacred music. The legend that, with his text-sensitive *Missa Papae Marcelli*, he had narrowly averted a ban on polyphony by delegates to the Council of Trent (a story spread as early as 1607 by Agostino Agazzari, and picked up by many later writers) contributed to this view, as did the fact that his diatonic **counterpoint** became the primary pedagogical model for learning classical counterpoint during succeeding generations (codified in **Johann Fux’s** *Gradus ad Parnassum* [1725], the most influential textbook on counterpoint in the 18th and 19th centuries). While subsequent assessments of his music have modified this view—demonstrating that there is no single “Palestrina style”—they have in no way diminished the high regard accorded his vast oeuvre by performers and scholars alike.

**PARAPHRASE MASS.** *See* MASS.

**PARKER, ALICE (16 DECEMBER 1925– ).** American choral arranger, composer, conductor, and teacher. For nearly two decades she worked as an arranger for **Robert Shaw**, with whom she published countless settings of folksongs, **hymns**, and **spirituals**. She has also composed many original scores, ranging from operas to songs on texts by distinguished poets. She is in great demand as a leader of workshops that offer distinctive training for composers, conductors, and congregational song leaders.

**PARKER, HORATIO (15 SEPTEMBER 1863–18 DECEMBER 1919).** American composer and church musician. He studied with **George Chadwick** in Boston, and later with **Joseph Rheinberger** in Munich (1882–85). When he returned to the United States, he worked as a church musician and as a professor of music theory at Yale University (1894–1919). From 1904 until his death, he served as dean of Yale University’s School of Music. He also conducted various **choral societies** and **glee clubs** in the New Haven area and beyond.

During his lifetime he was viewed as one of America’s greatest composers. His music is generally conservative in style, with a chromatic manner that has come to be regarded as somewhat sentimental. A prolific composer, he is best remembered for the **oratorio** *Hora novissima*, op. 20, for S, A, T, B, SATB, and orch. (1893). Other

choral works with solo voices and orchestra include the oratorios *The Legend of St. Christopher*, op. 43 (1897) and *Morven and the Grail*, op. 79 (1915); the **cantata** *A Wanderer's Psalm*, op. 50 (1900); the lyric rhapsody *A Star Song*, op. 54 (1901); and nearly 20 additional works. Some 60 other works (or sets of pieces) include more than 30 **anthems** and **services** with organ.

**PARODY.** A term, used primarily in reference to 16th-century works, designating a composition based on the entire texture of a preexisting work (usually a **motet** or **chanson**). Such large-scale borrowing was especially important in the composition of **masses** by composers such as **Nicolas Gombert**, **Thomas Crecquillon**, **Cristóbal de Morales**, **Tomás Luis de Victoria**, **Orlande de Lassus**, and **Giovanni Pierluigi da Palestrina**.

The term is also used in reference to Baroque sacred works that derive from secular models (a fairly common occurrence in the music of **J. S. Bach**). While the practice has been criticized, especially by those who share the Romantic bias in favor of originality, more recent appraisals have led to the recognition that reworking a piece to fit a new text (carefully retaining the basic affect of the original) requires a great deal of skill and sensitivity.

**PARODY MASS.** *See* MASS; PARODY.

**PARROTT, ANDREW (10 MARCH 1947– ).** English conductor. An authority on historical performance practices, he has recorded extensively with the **Taverner** Choir and the Taverner Consort and Players, ensembles he founded. In his **Johann Sebastian Bach** recordings he follows the view espoused by **Joshua Rifkin** and others, namely, that Bach intended his **cantatas** to be performed with one musician on a part. Parrott's influential writings include the book *The Essential Bach Choir* (Rochester, New York: Boydell Press, 2000).

**PARRY, [SIR] CHARLES HUBERT (27 FEBRUARY 1848–7 OCTOBER 1918).** English composer, teacher, and writer. With **Charles Villiers Stanford** he was influential in the revival of English music at the end of the Victorian era. After beginning a career as an underwriter at Lloyd's of London, he turned to music full time in 1877. From 1883 he taught at the newly established Royal College of Music, becoming the director in 1895, a position he retained until his death. From 1900 to 1908 he served also as professor of music at Oxford University.

Although he first focused on instrumental music, he became best known for his later choral works. Some of the most notable of these are the **odes** *Blest Pair of Sirens*, for chorus and orch. (1887), *Invocation to Music*, for S, T, B, chorus, and orch. (1895), *Ode to Music*, for S, S, A, T, B, chorus, and orch. (1901), and *Ode on the Nativity*, for S, chorus, and orch. (1912); the **cantatas** *L'Allegro ed Il Pensieroso*, for S, B, chorus, and orch. (1890) and *The Pied Piper of Hamelin*, for T, B, chorus, and orch. (1905); the **oratorios** *Judith* (1888), *Job* (1892), and *King Saul* (1894); the **psalm** setting *De profundis* [Psalm 130], for S, 12 vv., and orch. (1891); the coronation **anthem** *I Was Glad* [Psalm 122] (1902 for Edward VII, rev. 1911 for George V); the **Te Deum** (D) for chorus and orch. (coronation of George V, 1911); and the **motets** *Songs of Farewell* (1916–18). He also wrote some 50 **partsongs**.

A great admirer of **Richard Wagner**, Parry embraced the social Darwinism of Herbert Spencer, which informed his view of music's development, leading to an ethnocentrism that honored Germanic music above other traditions, and contributed to his humanitarian convictions, in particular, to his sense of the composer's obligation to society. Composers influenced by his legacy include **Ralph Vaughan Williams**, **Gustav Holst**, **Herbert Howells**, **Arthur Bliss**, and **Gerald Finzi**.

**PARSONS, ROBERT (C. 1535–25 JANUARY 1571/72)**. English church musician and composer. He served as a Gentleman of the **Chapel Royal** from 1563 until his untimely death, when his place was taken by **William Byrd**. His music is characterized by a dissonance-enriched harmonic language and **contrapuntal** ingenuity. Surviving, securely attributed choral works (most of which are for five or six voices) include 10 Latin pieces (3 incomplete, one of them a **Magnificat**), 2 **services**, and 2 English **anthems**.

**PÄRT, ARVO (11 SEPTEMBER 1935–)**. Estonian composer. During his early career he used serial techniques, bringing censure from Soviet authorities; in 1968 he alienated them further by writing *Credo*, an explicitly Christian work for choir and orchestra, in which **Johann Sebastian Bach's** C-major prelude (from the first volume of *Das wohltemperirte Clavier*) is distorted by means of a chain of fifths used as a 12-tone row. During the following years he reevaluated his technique, studying **chant** and early music, while writing

little. He reemerged in the mid-1970s with a new minimalist, tonal technique that he called “tintinnabuli” (from the Latin *tintinnabulum*, bell), in which one voice (the “tintinnabular voice”) arpeggiates the tonic triad, while another moves diatonically in stepwise motion. The resulting music (most of it on Christian themes and mystical in character) is essentially static, the melody and accompaniment forming a kind of unity. Usually employed in the context of a slow tempo, the technique produces a hypnotic, meditative effect. Works from this time include *Missa syllabica* and *Cantate Domino*, both for SATB/(S, A, T, B) and org. (both 1977, rev. 1996); and *Summa*, a Credo setting for SATB/(S, A, T, B) (1977, scored for str., 1991).

In 1980, having received little support in his communist homeland, Pärt emigrated first to Vienna, then to West Berlin. A steady stream of religious works in his new style appeared; among them, a St. John **Passion**, for T, B, vocal qt. (SATB), SATB, ob., bn., vn., vc., and org. (1982); *Berliner Messe*, for mixed choir or soloists and organ, or with str. orch. (1990/91, rev. 1997/2001); **Te Deum**, for three choruses, pf., str., and tape (1985, rev. 1992); and *Miserere*, for S, A, T, T, B, SATB, 10 insts., and org. (1989, rev. 1992). Unaccompanied pieces include *Sieben Magnificat-Antiphonen* (1988), Magnificat, for S and chorus (1989), *And One of the Pharisees* (1990), *Kanon Pokajanen* (a large-scale setting of Russian Orthodox texts, 1995), *I Am the True Vine* (1996), *The Woman with the Alabaster Box* (1997), *Tribute to Caesar* (1997), *Which Was the Son of . . .* (2000), *Da pacem Domine* (2004), and *The Deer's Cry* (“Christ with Me . . .”, 2007).

**PARTSONG.** In the broadest sense, any vocal piece for several voice parts, including 16th-century vocal ensemble music and 18th-century **catches**, **rounds**, and **glees** in England. However, the term is often reserved for more-or-less **homophonic** compositions to secular texts for convivial music-making, usually without independent accompaniment. The genre flourished particularly during the 19th century in England and Germany. Notable composers included **Robert Pearsall**, **Arthur Sullivan**, **Charles Villiers Stanford**, **Edward Elgar**, **Frederick Delius**, **Peter Warlock**, **Ralph Vaughan Williams**, **Gustav Holst**, **Herbert Howells**, and **Gerald Finzi** (in England); **Franz Schubert**, **Robert Schumann**, **Carl Maria von Weber**, **Felix Mendelssohn**, **Peter Cornelius**, and **Johannes Brahms** (in Germany); **Piotr Ilyitch Tchaikovsky**, **Antonín Dvořák**, **Béla Bartók**, and

**Zoltán Kodály** (in Eastern Europe); **Horatio Parker**, **Edward MacDowell**, and **Elliott Carter** (in the U.S.); among countless others.

**PASQUINI, BERNARDO (7 DECEMBER 1637–22 NOVEMBER 1710)**. Italian composer and renowned organ and harpsichord player, who spent most of his life in Rome. His extant vocal works include 12 operas, 7 **oratorios**, and 3 **cantatas** for one to five voices.

**PASSEREAU, PIERRE (FLOURISHED 1509–47)**. French composer of **chansons**, of which more than two dozen survive. Most of them have narrative or descriptive texts (which often display somewhat coarse language and subject matter, including unsubtle puns), set in **syllabic** manner to bright rhythms and winsome melodies. *Il est bel et bon*, with its imitation of clucking hens, is undoubtedly the most popular.

**PASSION**. Settings to music of the account of Christ's crucifixion, as recorded in the Gospels of Matthew, Mark, Luke, and John. As early as the Medieval period, the Passion story was **chanted** in a semi-dramatic fashion, using three different voice ranges for the roles of the story: the part of Christ was sung in low range, that of the narrator (Evangelist) in mid-range, and that of the crowd and other individuals (*turba*) in high range. By the mid-1200s the roles of the Passion were distributed among several individuals for more realistic effect.

During the 15th century, composers began incorporating **polyphony** for the words of the crowd, occasionally also for utterances of other individuals. Such "**responsorial** Passions" (also called "choral Passions" or "dramatic Passions") were intended to help recreate for the listener a first-hand experience of the story. Composers of (Latin) responsorial Passions included **Francesco Corteccia**, **Vincenzo Ruffo**, **Orlande de Lassus**, **Tomás Luis de Victoria**, **Francisco Guerrero**, and **William Byrd**. Some Passions of the time employ polyphony for the entire text (even the narrative passages); occasionally such "through-composed Passions" or "**motet** Passions" combine all four Gospel accounts (*summa passionis*). Often a polyphonic introduction (*exordium*) and conclusion (*conclusio*) are included—these appear also in other Passion types. The earliest example of a polyphonic *summa* Passion dates from the early 1500s; it is usually attributed to Antoine de Longueval, although Johannes a la Venture and **Jacob Obrecht** have also received credit for it.

In Protestant Germany, Passions were cultivated widely by Lutheran composers. In accordance with Luther's emphasis on the vernacular, many were in German, in either responsorial or summa form. Latin-texted summa Passions occurred as well. Two responsorial works, in particular, exerted great influence throughout the 16th century and into the next: the *St. Matthew* and *St. John* settings (about 1550) attributed to **Johann Walther**, **Martin Luther's** friend and collaborator. Building on these models, succeeding composers began expanding the polyphonic component, adding a polyphonic exordium and conclusio, and later, setting Christ's words polyphonically (in the Italian manner), leaving only the narrative sections of the text as **monophony**. The first known German work of this type is **Antonio Scandello's** *St. John Passion* (1561).

Apart from Walther's works, the most famous Passion in Germany was the Longueval summa Passion, which was first published in 1538 by Rhau of Wittenberg under **Jacob Obrecht's** name and which then appeared in an additional 30 sources. Other notable German settings of the time include ones by **Leonhard Lechner** (1593) and **Christoph Demantius** (1631). Meanwhile, in Catholic Germany, **Jacobus Handl** wrote at least three summa Passions (1578, printed in 1586), while **Jacob Regnart** contributed one (about 1580).

The first known German Passion with instruments is **Thomas Selle's** *St. Matthew Passion* (1642) which, although of the old Protestant type, incorporates not only a **continuo** part throughout but also melodic instruments to accompany the voices of Christ and the Evangelist. In a continuation of the responsorial tradition, **Heinrich Schütz** wrote three remarkably expressive Passions (*St. Matthew*, *St. Luke*, and *St. John*, all dating from the mid-1660s)—without instruments but with a newly devised kind of recitation tone replacing the chanted portions and with effective choruses for the crowd. However, in his *Sieben Wortte Jesu Christi am Kreuz* (date unknown), he included two sinfonias as well as two **obbligato** instruments to accompany the part of Christ.

Around 1665, after Italian opera and **oratorio** had begun taking root in Germany (especially in the northern cities), composers began employing the new theatrical forms and techniques for heightened dramatic impact, resulting in the so-called oratorio Passion. Characterized by greater sectionalization and the use of instrumental accompaniment, oratorio Passions include sinfonias, occasional **recitatives**

(for narrative texts), and **chorales** and **arias** that reflect on the transpiring events. After **Erdmann Neumeister** introduced **madrigalian** verse into **cantata** libretti in 1700, full-fledged recitatives and da capo arias became commonplace.

For even greater dramatic effect, German poets also produced sensationalist, freely devised libretti that replaced scriptural texts with poetic paraphrases (a trend occurring also in Italy), leading to the development of the “Passion oratorio.” Famous libretti included C. F. Hunold’s *Der blutige und sterbende Jesus*, used by **Reinhard Keiser** in a 1704 setting (which **Johann Sebastian Bach** performed while he was in Weimar), and **Barthold Heinrich Brockes**’s highly popular *Der für die Sünden der Welt gemarterte und sterbende Jesus*, set by **Reinhard Keiser** (1712), **Georg Philipp Telemann** (c. 1716), **George Frideric Handel** (1717), **Johann Mattheson** (1718), **Johann Friedrich Fasch** (1723), and **Gottfried Heinrich Stölzel** (1725), among other composers. Bach’s two extant Passions (the St. John Passion of 1724 and the St. Matthew Passion of 1727)—often cited as culminating examples of the genre—were of the former type, however, mixing scriptural texts with **hymn** stanzas and freely composed poetry.

After about 1730, under the influence of pre-Classical trends, Passion oratorios became more lyrical. In Italy, Pietro Metastasio’s “La Passione di Gesù Cristo” was set by **Antonio Caldara**, **Niccolò Jommelli**, and **Giovanni Paisiello**, among other composers. In Germany, the most famous setting was **Carl Heinrich Graun**’s *Der Tod Jesu* (1755).

After 1800, as interest in sacred music waned, so did the Passion tradition. Most subsequent settings of the Passion story were intended as concert works. Notable examples include **Ludwig van Beethoven**’s *Christus am Ölberge* (1803). In the wake of a reawakened historical interest, **choral societies** revived older works, among them, Bach’s two Passions. In Great Britain, **John Stainer**’s Passion **cantata**, *Crucifixion* (1887), became enduringly popular. Some composers began to base their works on historical models. Examples include **Hugo Distler**’s *Choral-Passion* (1933), modeled after Schütz, and **Ernst Pepping**’s *Passionsbericht des Matthäus* (1950), whose double choir dialogue is reminiscent of Bach’s St. Matthew Passion. Ambitious works from the later 20th century include **Krzysztof Penderecki**’s *Passio et mors Domini nostri Jesu Christi secundum*

*Lucam* (1965) and **Arvo Pärt's** *Passio Domini nostri Jesu Christi secundum Joannem* (1982).

**PATTERSON, PAUL (15 JUNE 1947–)**. English composer. Since 1969 he has taught at the Royal Academy of Music. In the 1970s he adopted the bold textural techniques and graphic notation of Polish composers such as **Krzysztof Penderecki**. His choral works of that decade include *Kyrie*, op. 13, for SATB and pf. duet (1972); *Time Piece*, op. 16, for 6 male vv. (1973); **Requiem**, op. 19, for SATB and orch. (1975); and *Voices of Sleep*, op. 40, for S, SATB, and orch. (1979). His later works are more traditional in style, among which are *Mass of the Sea*, op. 47, for S, B, SATB, and orch. (1983); ***Stabat mater***, op. 57, for Mez., SATB, and orch. (1986); **Magnificat** and **Nunc Dimittis**, op. 59, for SATB and org. (1986); **Te Deum**, op. 65, for S, SATB, boys' vv., and orch. (1988); *The End*, op. 68, for ATB (1989); and Magnificat, op. 75, for SATB, brass, org., and perc. (1994).

**PAULUS, STEPHEN (24 AUGUST 1949–)**. American composer. His teachers included **Dominick Argento** at the University of Minnesota. A prolific composer, he has written extensively for chorus in a conservative yet pointed style—both large-scale works such as *Voices*, for soloists, chorus, and orch. (1988) and *To Be Certain of the Dawn*, a holocaust memorial **oratorio** for SSAATTBB, SSA children's chorus, S, Mez., T, Bari, SSAATTBB, SSA children's chorus, orch., and shofar (2005); and a great many short pieces such as **partsongs** and carols. Most of his works reflect a spiritual orientation.

**PEARSALL, ROBERT LUCAS (14 MARCH 1795–5 AUGUST 1856)**. English composer and antiquarian. After practicing law for a few years, he turned to music in 1925, while in Germany recuperating from a slight stroke. For four years he studied composition in Mainz, during which time he developed considerable skill in writing **counterpoint** and became caught up in the **Cecilian movement**.

From 1830 to 1842 Pearsall lived in Karlsruhe, from where he traveled extensively, pursuing his antiquarian interests. During a visit to England, he became a founding member of the Bristol **Madrigal Society** (1937), and he subsequently devoted considerable effort to composing madrigals (first in the style of **Thomas Morley's** **balletts**, then in an expanded manner) and **partsongs**.



Around 1842 Pearsall acquired a castle near Rorschach, Switzerland, where he became friendly with the monks of nearby St. Gallen and also with those in Einsiedeln. The result was a significant body of music for the Roman Catholic Church.

In total, Pearsall wrote than 50 Latin pieces (among them, a **Requiem** for 4 vv., wind insts., and organ, which he considered his best work), 6 English **services**, a dozen English **anthems**, more than 20 madrigals (among which are the eight-voice *Great God of Love* and *Lay a Garland on Her Hearse*), and some 60 partsongs, not to mention **hymns** (many for the St. Gallen hymnal) and other sacred pieces.

**PEETERS, FLOR (4 JULY 1903–4 JULY 1986)**. Belgian composer, organist, and teacher. World-renowned as an organ recitalist and teacher, he composed more than 60 choral works (almost all sacred). Among them are Latin **motets**, some eight **masses** (all with organ), a **Te Deum**, a **Magnificat**, and pieces with Dutch texts. Greatly influenced by **chant**, **Franco-Flemish polyphony**, and Flemish folksong, his music is rooted in tradition and typically lyrical, yet not without modern elements.

**PEÑALOSA, FRANCISCO DE (C. 1470–1 APRIL 1528)**. Spanish composer. From 1498 he served the court chapel of King Ferdinand. In 1505 the king sought to obtain a position for him at Seville Cathedral, but the appointment was contested for several years. From 1517 to 1521 he was a member of the papal choir in Rome under Leo X, after which he returned to his position in Seville. Extant sacred compositions include 6 complete tenor **masses**, 6 **Magnificats**, 5 **hymns**, 3 **Lamentations**, and nearly two dozen **motets**. Almost all of the sacred works are for four voices. Also extant are 11 **villancicos**, mostly for three voices.

**PENDERECKI, KRZYSZTOF (23 NOVEMBER 1933– )**. Polish composer and conductor. From 1958 he taught at the Academy of Music in Kraków; from 1972 until 1987 he served as its director. Numerous residencies at other academic institutions included one at Yale University (1973–78).

He attracted international attention early on with several prize-winning compositions, among them, *Psalms of David*, for chorus, perc., cel., hp., 2 pf., and 4 db. (1958)—a piece notable for its jazzy rhythms and interesting scoring. In subsequent works he established

himself as a leader of the Polish avant garde, using graphic notation, extended instrumental and vocal techniques, and textural writing (where sound masses are juxtaposed for expressive effect), in an eclectic mix that often served political-religious expressive ends.

International fame came with the St. Luke **Passion**, for S, Bar., reciter, children's chorus, 3 choruses, and orch. (1966)—a work that incorporated his earlier *Stabat mater*. Subsequent works included *Dies irae*, for S, T, B, chorus, and orch. (in memory of Auschwitz victims, 1967); *Utrenia*, for S, Mez., T, B, B profundo, 2 choruses, and orch., a sequel to the Passion, which incorporates aspects of Eastern Orthodox rites (1971); **Magnificat**, for 7 male vv., boys' chorus, 2 choruses, and orch. (1974); a **Te Deum**, for S, Mez., T, B, chorus, and orch., which was dedicated to his friend, Pope John Paul II (1980); **Polish Requiem**, for S, A, T, B, chorus, and orch. (1984, rev. 1993); *Seven Gates of Jerusalem*, an **oratorio** for 2S, A, T, B, reciter, 3 choruses, and orch. (1996); and *Credo*, for S, 2 Mez., T, B, children's chorus, chorus, and orch. (1998), among more than a dozen other pieces.

Stylistic shifts evident in the course of his career make it difficult to plot a coherent stylistic development. While Penderecki adopted a more lyrical musical language after 1975, persistent intervallic and rhythmic repetition, a chromatic melodic language based on sequences of semitones and tritones, and somber instrumentation kept the music from losing its modernistic edge. In any case, it is clear that rhetorical impact (often with overtones of protest) characterizes his entire oeuvre. *See also* EXTENDED VOCAL TECHNIQUES.

### PEPPING, ERNST (12 SEPTEMBER 1901–1 FEBRUARY 1981).

German composer active in the church music renewal movement in Germany. From 1934 he taught at the Kirchenmusikschule in Berlin-Spandau. His music is typically neo-Baroque in style, combining **Bach-like polyphony** with an expanded diatonic harmony reminiscent of **Paul Hindemith**. Choral works include the *Spandauer Chorbuch* (20 volumes of choral pieces for two to six voices, 1934–38), 3 German **masses** (1928, 1929, 1938), of which the so-called *Choralmesse* of 1928 actually comprises a series of **chorale motets** corresponding to the **Mass Ordinary**, a St. Matthew **Passion** (1950), and many other **motets** and liturgical works, most of them to German texts and almost all of them without accompaniment. An exception is the **Te Deum**, for solo vv., chorus, and orch. (1956). He also wrote

some secular pieces, among which are some demanding works, as well as a set of 33 folksongs for two- or three-part female/children's chorus (1943).

**PEPUSCH, JOHANN CHRISTOPH (1667–20 JULY 1752).** German composer and theorist, who settled in London around 1704. A learned music antiquarian, he composed instrumental pieces as well as music for operas and **masques**, including probably the overture to John Gay's *The Beggar's Opera*. From 1715 to 1731 he was organist and composer to the Duke of Chandos. Surviving choral works include one **ode** (*Great Phoebus . . .* for S, A, 2 T, B, SSATB, ob., tpt., 2 vn., va., and bn.), a **Magnificat**, 3 Latin **motets**, and about 10 verse **anthems** written for the Duke of Chandos.

**PERGOLESI, GIOVANNI BATTISTA (4 JANUARY 1710–16 MARCH 1736).** Italian composer, best remembered for the impact his works had on the development of comic opera after his untimely death. Having studied with **Francesco Durante** in Naples, he became one of the first composers to write in the *galant* style of the pre-Classical period, and his reputation grew enormously after his death—especially popular was his intermezzo *La serva Padraona*. Extant choral works, which mix elements of the *stile antico* with those of Neapolitan opera, include some seven works for soloists, chorus, and orchestra, among which are two **masses** (1731 and 1734), both surviving in several versions, and **psalm** settings for **Vespers**. His most famous sacred work, the *Stabat mater*, is scored for soprano and alto soloists, str., and org., and therefore falls outside the choral repertory.

**PERSICETTI, VINCENT (6 JUNE 1915–14 AUGUST 1987).** American composer, educator, and pianist. A graduate of the Curtis Institute and the Philadelphia Conservatory, he later taught composition at the latter (1941–47) and at the Juilliard School (from 1947). His fluency in a wide range of compositional techniques resulted in an eclectic stylistic mix. His choral works, which demonstrate a particular sensitivity to text and typically employ diatonic melodies with pandiatonic or polytonal harmonies, include **Magnificat** and **Nunc Dimittis**, op. 8, for mixed chorus and pf. (1940); an unaccompanied **mass**, op. 84 (1960); *Stabat mater*, op. 92, for SATB and orch. (1963); **Te Deum**, op. 93, for SATB and orch. (1963); *The Creation*, op. 111, an **oratorio** for S, A, T, Bar., SATB, and orch.

(1969); *Hymns and Responses for the Church Year* (vol. 1, 1955; vol. 2, 1987); several **cantatas**; and numerous shorter works, among which are several to texts by e.e. cummings.

**PETIT MOTET.** See MOTET.

**PETRARCH, FRANCESCO (20 JULY 1304–18 JULY 1374).** Italian poet and celebrated literary scholar. Although most of his writings were in Latin, it was his Italian poetry that became the inspiration for **Pietro Bembo** and other Italian poets of the 16th century, who wished to establish Italian as a literary language. Petrarch's own Italian verse was used in **frottole** and **madrigals** by **Adrian Willaert** and many other composers.

**PETRASSI, GOFFREDO (16 JULY 1904–2 MARCH 2003).** Italian composer. Trained as a boy chorister in 16th-century **polyphony**, he later encountered the contemporary world of Italian music as a student at the Conservatorio di Santa Cecilia in Rome. His early works show the neo-Classical influence of **Paul Hindemith**, **Igor Stravinsky**, and Alfredo Casella, and often exhibit a certain monumentalism. In later works he explored the opposition of styles, including tonal, neo-Classical, and 12-tone approaches. In his choral compositions, **modal** vocal writing is often juxtaposed with chromaticism in the instrumental parts. Notable choral works with accompaniment include **Magnificat**, for S, chorus, and orch. (1940); *Coro di morti*, a “dramatic **madrigal**” for male vv., brass, 3 pf., perc., and 5 db. (1941); *Noche oscura*, a **cantata** for chorus and orch. (1951); *Orationes Christi*, for chorus, brass, vas, and vcs. (1975); and *Kyrie*, for chorus and str. (1986). Unaccompanied works include *Nonsense* (1952); *Sesto non-senso* (1964); *Motetti per la Passione* (1965); and *Tre cori sacri* (1983).

**PFAUTSCH, LLOYD (14 SEPTEMBER 1921–3 OCTOBER 2003).** American choral conductor and composer. From 1958 to 1992 he was professor of sacred music and director of choral activities at Southern Methodist University in Dallas, Texas. For 25 years he conducted the Dallas Civic Chorus, which he founded. Choral clinics and workshops extended his influence throughout the U.S. His compositions include, above all, many church **anthems**.

**PHILIPPINE MADRIGAL SINGERS.** Philippine chamber choir. Founded in 1963 by Andrea O. Veneracion, the choir is composed

mostly of students, faculty, and alumni of the University of the Philippines. It has gained international acclaim by winning many international choral competitions. As resident artists of the Cultural Center of the Philippines, the ensemble promotes its country's musical culture through international tours (often two per year) and recordings. Its performances are marked by eclectic programming and ensemble cohesiveness (made the more remarkable because of its tradition of singing without a conductor).

**PHILIPS, PETER (1560/61–1628).** English composer and organist. Trained as a choirboy at **St. Paul's Cathedral**, London, he fled England in 1582 because of his Roman Catholic faith. He resided in Rome for a while, then traveled throughout Europe for five years in the service of Lord Thomas Paget, an English Catholic. In 1591 he settled in Antwerp, where he supported himself by giving lessons on the virginal. His choral compositions include some 50 Italian **madrigals** (most of them for six or eight voices) and almost 300 Latin **motets** with organ **continuo**: some for five-part or double choir, others for one or more voices with instruments in the **concertato** style. Philips's allegiance to Rome is evident in his work as editor of *Les rossignols spirituels* (1616), a Counter-Reformation **hymnal** that featured settings of popular tunes for the religious instruction of children, and in his adherence to Roman styles of writing in both his sacred and secular works.

**PHILLIPS, PETER (15 OCTOBER 1953–).** English choral conductor and writer. In 1973 he founded the **Tallis Scholars**, an ensemble specializing in the sacred music of the Renaissance. With this group he recorded the complete English **anthems** of **Thomas Tallis**. He has also worked closely with **John Taverner**, conducting several first performances of his works.

**PILKINGTON, FRANCIS (C. 1570–1638).** English lutenist, composer, and curate, who published one volume of (solo) lute songs (1605), which include alternative versions for four voices, and two volumes of **madrigals**, one for three to five voices (1613/14) and one for three to six voices (1624). Examples of his madrigals include *Have I Found Her?* and *Care, for Thy Soule* (in which Pilkington used a text **William Byrd** had set three-and-a-half decades earlier).

**PINKHAM, DANIEL (5 JUNE 1923–18 DECEMBER 2006).**

American composer and harpsichordist. He studied with **Archibald T. Davison**, Walter Piston, and **Aaron Copland** at Harvard University (1940–44) and with **Paul Hindemith**, **Arthur Honegger**, and **Samuel Barber** at Tanglewood. He also studied privately with Nadia Boulanger (1941–47). In 1958 he became music director at King's Chapel in Boston, and in 1959 he began teaching at the New England Conservatory. The influence of **Igor Stravinsky** and **Paul Hindemith**, as well as his interest in early music is evident in his earlier works. Later stylistic developments included increased chromaticism, exploration of 12-tone techniques, and experiments with electronic tape.

Often-cited works from a prodigious output of more than 200 pieces include *Wedding Cantata*, for SATB and instr. (1956); *Christmas Cantata* for SATB and brass (1957, later rearranged in three parts for treble or male voices); *Easter Cantata* for SATB, brass, and perc. (1957); *Festival Magnificat* and *Nunc Dimittis* for mixed chorus with opt. org. or brass (1963); *Requiem* for SATB, a short work for brass and db. (or org.) (1963); *Stabat mater*, for S, chorus, and orch. (1964); *St. Mark Passion*, for solo vv., chorus, and orch. (1965); *In the Beginning of Creation*, for mixed chorus and tape (1970); *Daniel in the Lion's Den*, for T, Bar., B, nar., mixed chorus, 2 pf., perc., and tape (1972); a half-dozen other cantatas; some 18 **psalm** settings; and many other **motets** and smaller pieces.

**PISANO, BERNARDO (12 OCTOBER 1490–23 JANUARY 1548).**

Italian composer, singer, and classical scholar. After training as a cathedral chorister in Florence, he became Master of the Choristers at the cathedral school, then *maestro di cappella*. One of his students was **Francesco Corteccia**. In 1514 he began singing in the papal choir in Rome while continuing to serve in Florence. His extant compositions include **responsories** for the **Tenebrae services** of Holy Week and some 30 secular works; among them are **ballatas** and **canzonettas** (composed before 1515) and pieces in early **madrigal** style, to texts by **Francesco Petrarch**, published as *Musica di messer Bernardo Pisano sopra le canzone del Petrarcha* (Venice, 1520), the first printed volume of secular music containing the works of a single composer.

**PITONI, GIUSEPPI (18 MARCH 1657–1 FEBRUARY 1743).** Italian composer and writer on music, who spent almost all of his career in Rome. His incredibly large oeuvre includes some 270 **masses** and mass movements (4–8 vv.); over 205 **introits** (4 vv.); over 230 **graduales**; over 210 **offertories** (1–2, 4–5, 8 vv.); 37 **litanies** (4–5, 8 vv.); about 780 **psalm** settings (3–5, 8, 16 vv.); about 220 **canticles** (4–5 vv.); over 250 **hymns** (1, 4–5, 8 vv.); more than 235 **motets** (1–4, 6, 8–9 vv., some with insts.); 25 **Lamentations**; about 640 **antiphons** (1–4 vv.); in addition to some other liturgical pieces. He composed in both the traditional *stile antico* and the newer **concertato** and **polychoral** styles, a distinction often made clear in the titles of the pieces.

**PIZZETTI, ILDEBRANDO (20 SEPTEMBER 1880–13 FEBRUARY 1968).** Italian composer, conductor, and critic. Though he was briefly associated with progressive trends typified by **Gian Francesco Malipiero** and Alfredo Casella, he became a traditionalist, being influenced by **Claude Debussy** and Italian music of the Renaissance. Although best remembered for his operas, he also wrote significant choral pieces. They include half a dozen works with orchestra, among which are *Epithalamium*, for solo vv., chorus, and orch. (1939); *Cantico di gloria* “Attollite portas,” for 3 choruses, choirs, 22 winds, 2 pf., and perc. (1948); *Vanitas vanitatum*, for solo vv., male chorus, and orch. (1959); and *Filiae Jerusalem, adjoro vos*, for S, female chorus, and orch. (1966). Nearly a dozen unaccompanied works (which demonstrate his interest in **polyphony**) include *Messa di requiem* (1922); *De profundis* (1937); *Tre composizioni corali* (1943); and *Due composizioni corali* (1961).

**PLAINSONG.** See GREGORIAN CHANT.

**PLENARY MASS.** A mass setting that includes texts of both the **Mass Proper** and **Mass Ordinary**.

**POHJOLA, ERKKI (4 JANUARY 1931–19 JANUARY 2009).** Finnish choral conductor and music educator, considered a pioneering figure in Finnish music education and in the international children’s and youth choir movement. In 1963 he founded the **Tapiola Children’s Choir**, which he directed for more than three decades. In 1964, after meeting **Zoltán Kodály** and **Carl Orff**, he began a program to reform music education, which became an international

model of excellence. He also established links with leading contemporary composers, encouraging them to write for children's and youth choirs.

**POINTS OF IMITATION.** A style of **polyphony** in which each successive phrase of text is given a characteristic melodic and rhythmic gesture, which is then treated imitatively by the other voices; also individual passages of such imitative **counterpoint**.

**POLYCHORAL STYLE.** A type of **antiphonal** writing in which the musical forces are divided into distinct, sometimes spatially separated, groups. It came to be associated with Venice because of its extensive cultivation at San Marco (St. Mark's Basilica), whose separate choir galleries (each with its own organ) lent themselves well to the effect. The emergence of polychoral music signified a shift away from the **polyphonic** ideal of the 16th century to the **homophonic** textures typical of the Baroque era. **Adrian Willaert**, *maestro di cappella* at St. Mark's from 1527 until his death in 1562, is regarded as the founder of the style, although he was not the first to use it. He was the most influential composer and teacher of his generation, and his students included **Cypriano de Rore**, **Andrea Gabrieli**, **Claudio Merulo**, and **Gioseffo Zarlino**.

The practice originated during the first half of the 16th century in northern Italian cities, among which were Treviso, Ferrara, and Bergamo. By mid-century, polyphonic publications began appearing elsewhere. In 1548 Dominique Phinot published five **motets** for two equal four-voiced choirs in Lyons; over the next two decades, these were often reprinted in German anthologies. Nevertheless, it was Willaert's publication of *Salmi spezzati* (1550) that stimulated a widespread cultivation of the style and established the polychoral **Vespers psalm** as a major genre in the latter half of century. In Munich, **Orlande de Lassus** used the technique in motets, **masses**, **Magnificat** settings, and even Marian **antiphons**, influencing both **Andrea** and **Giovanni Gabrieli**. In their ceremonial motets they explored imaginative combinations of voices and instruments for greater contrast. With their efforts the style became unequivocally identified with St. Mark's Cathedral during the late 1500s and early 1600s. In addition to Willaert's students mentioned above, composers of polychoral works at St. Mark's included **Baldassare Donato**, **Giovanni Croce**, and Giovanni Bassano, among others.



In the meantime, the style spread throughout Italy and abroad. It was used in Rome by **Giovanni Pierluigi da Palestrina** (who seemed more interested in expanded sonorities than antiphonal effects) and in Spain by **Tomás Luis de Victoria**, from where it traveled to Latin America. Some composers incorporated echo effects, among them were **Ignazio Donati**, **Claudio Monteverdi** (e.g., in the 1610 *Vespers*), and **Giovanni Croce**. In Germany, **Lutheran** composers such as **Hans Leo Hassler**, **Michael Praetorius**, **Johann Hermann Schein**, **Samuel Scheidt**, and **Heinrich Schütz** wrote polychoral works to both German and Latin texts after it had already begun to give way to the **sacred concerto** in Venice. In England, choirs were traditionally divided into two blocks: the *decani* seated on the congregation's right (near the dean) and the *cantoris* seated on the congregation's left (near the **cantor**). Nevertheless, English composers generally did not exploit the full antiphonal potential of divided-choir writing.

Some composers carried the concept to monumental extremes. Works famous for their sheer size include **Thomas Tallis's** *Spem in alium*, for 40 voices in eight five-part choirs (an obvious exception to the foregoing statement) and the 53-part *Missa salisburgensis* for voices and instruments, written for Salzburg Cathedral (now thought to be by **Heinrich Biber** instead of **Orazio Benevoli**, to whom it had been previously attributed).

In Italy, the technique continued to be used into the 1700s in concertos, as well as in **cantatas** and motets, where the emphasis on contrast led to increasingly sectionalized structures. Examples include works by **Antonio Vivaldi** and **Baldassare Galuppi**. Elsewhere, it was used by **Johann Sebastian Bach** (in his motets as well as in the *St. Matthew Passion*) and by **George Frideric Handel** (in his **oratorios**). Composers of later generations used the technique more sparingly, reserving it for monumental works. Examples include **Hector Berlioz's** *Te Deum* and **William Walton's** *Belshazzar's Feast*. See also CORI SPEZZATI.

**POLYPHONY (ADJ. POLYPHONIC)**. A term used to signify (1) music in multiple parts (as opposed to **monophony**), or (2) music in which multiple lines move independently, each one carrying melodic interest (as opposed to **homophony**). The term is used especially with regard to music before 1600. In most contexts it is more or less synonymous with **counterpoint**, although the latter term is used

more commonly in reference to later music such as Baroque **fugues**. The earliest type of recorded polyphony in Western music was medieval **organum**. Thereafter, ecclesiastical music was characterized by polyphony (much of it **chant**-based). The 16th century has often been called the “golden age of polyphony.” It was dominated first by **Franco-Flemish** composers, and later by native Italians, the most notable of whom was **Giovanni Pierluigi da Palestrina**. Other masters of the style were **Orlande de Lassus**, **Tomás Luis de Victoria**, and **William Byrd**.

After 1600 polyphony began to give way to harmonically conceived music. With the rise of opera, secular elements crept into sacred genres. In the 19th century, a reaction set in, giving birth to the **Cecilian movement**, which sought to store **chant** and polyphony to its former place in the Catholic Church. *See also* CHORAL POLYPHONY, ORGANUM, *STILE ANTICO*.

**POOLER, FRANK (29 MARCH 1926– )**. Innovative American choral director and composer. For many years he was the director of choral activities at California State University, Long Beach. He is best remembered for championing new music and “choralography”—rudimentary stage movements for choral performances. Hundreds of his choral pieces are preserved in the university’s Frank Pooler Collection.

**PORCO, ROBERT (25 MARCH 1941– )**. American choral conductor. He has served as head of the choral department at Indiana University (1980–98), artistic director and conductor of the Indianapolis Symphonic Choir (1989–98), conductor of the Cincinnati May Festival Chorus (from 1989), and director of choruses for The Cleveland Orchestra (from 1998).

**PORPORA, NICOLA (ANTONIO) (17 AUGUST 1686–3 MARCH 1768)**. Italian composer and internationally renowned singing teacher. Born and trained in Naples, he established himself there before moving to Venice, where in 1726 he became director at the **Ospedale degli Incurabili**. From 1733 to 1737 he was in London, where he composed operas in opposition to **George Frideric Handel**. After his return to Italy, he held positions at various Ospedali in Venice, then taught at the conservatory in Naples. After a few years in Dresden (1747–51), he moved to Vienna, where his students included **Joseph Haydn**.

As a composer Porpora was most famous for his operas, which are characterized by florid vocal display. His choral works include some 5 **masses**, sacred dramatic works (chiefly **cantatas** and **oratorios**), and some 40 Latin sacred works, mostly for female soloists, choir, strings and **continuo**. The latter incorporate a range of styles including simple **homophony**, **contrapuntal** choral writing, and virtuosic solo parts.

**PORTA, COSTANZO (1528/29–19 MAY 1601)**. Italian composer and teacher. His sacred works demonstrate great **contrapuntal** skill. Surviving are 15 **masses** for four to 13 voices (employing both **parody** and **cantus firmus** techniques), hundreds of **motets** for four to eight voices, **polychoral psalm** settings for eight or 16 voices, **litanies**, and **responsories**. Also extant are more than 150 **madrigals** for four or five voices.

**PORTER, COLE (9 JUNE 1891–15 OCTOBER 1964)**. American songwriter. Born into a wealthy family, he attended Yale and Harvard Universities, then settled in Paris after World War I. His most successful work was the musical comedy *Kiss Me, Kate* (1948). The popularity of his songs has led to some choral arrangements, among them, “Begin the Beguine” from the musical *Jubilee* (1935).

**POULENC, FRANCIS (7 JANUARY 1899–30 JANUARY 1963)**. French composer and pianist. He was counted among **Les Six**, a group of composers so identified in 1920 by the critic Henri Collet, which included **Arthur Honegger** and **Darius Milhaud**. Largely self-taught, he was influenced initially by **Igor Stravinsky**. In his later works he became increasingly lyric. He was especially effective as a composer of art songs, composing more than 100 pieces now considered to be masterpieces of the 20th century. After the death of a close friend in 1936, he returned to the Catholic Church, a reorientation that resulted in a steady stream of religious choral works, many of which have become staples in the repertoire.

Poulenc’s music is largely diatonic and melodious, tonal or **modal**, but with 20th-century dissonances. Diminished seventh chords are common. Despite a fundamental lyricism, part writing is angular, resulting in a unique harmonic piquancy.

His sacred choral works include *Litanies à la vierge noire*, op. 82, for SSA and org. (1936, arr. SSA, str. orch., and timp., 1947); **Mass** in G, op. 89 (1937); *Quatre motets pour un temps de pénitence*, op.

93 (1938–39); the individual motets *Exultate Deo*, op. 109 (1941) and *Salve regina*, op. 110 (1941); *Quatre petites prières de Saint François d'Assise*, op. 142, for male vv. (1948); *Laudes de Saint Antoine de Padoue*, op. 172, for male vv. (1957–59); *Quatre motets pour le temps de Noël*, op. 152 (1950–51); and *Ave verum corpus*, op. 154, for treble vv. (1952). Large-scale works with orchestra include *Stabat mater*, op. 148, for S, chorus and orch. (1951); *Gloria*, op. 177, for S, chorus, and orch. (1960); and *Sept répons des ténèbres*, op. 181, for child S, male vv., children's vv., and orch. (1961).

Secular pieces include *Chanson à boire*, op. 31, for TTBB (1922), *Sept chansons*, op. 81, for mixed chorus (1936); *Petites voix*, op. 83, for SSA (1936); the **cantatas** *Sécheresses*, op. 90, for chorus and orch. (1937), *Figure humaine*, op. 120, for 12 vv. (a work inspired by the French resistance movement and published secretly in 1943 during the Nazi occupation), and *Un soir de neige* op. 126, for 6 vv. (1944); and *Chansons françaises*, op. 130, for mixed voices (1945–46).

**POWER, LEONEL (DIED 5 JUNE 1445).** English composer and theorist. He was a leader in the development of the unified **mass cycle**; his *Missa Alma Redemptoris mater* is the earliest known example. His works (along with those of **John Dunstable**) were influential in establishing full chordal sonorities in England as well as on the Continent during the first half of the 15th century.

Securely attributed surviving works include about 45 pieces of music and a treatise on **discant**. More than two dozen of his works are mass cycles, pairings, or individual mass movements (almost all surviving in the Old Hall Manuscript). The others are Latin **motets**. Most of his works are for three voices. Many are **chant**-based, the tune (which is usually a Sarum chant) frequently appearing in the middle of the texture. While some of the mass movements employ **isorhythm**, none of the securely attributed motets do so.

**PRAETORIUS, HIERONYMUS (10 AUGUST 1560–27 JANUARY 1629).** German composer, organist, and music editor. In 1582 he was appointed assistant organist to his father at the Jacobikirche in Hamburg; upon his father's death in 1586, he advanced to first organist, a position he retained until his death. His surviving choral works include 6 **masses** (5 of which are of the **parody** type), 9 **Magnificats** (covering all eight tones and providing music for the even-numbered

verses), and more than 100 **motets** (for five to 20 voices). Almost all of the motets are to Latin texts. About half of them are **polychoral**. Though these do not have independent instrumental writing, they represent some of the earliest examples of Venetian-style works published in north Germany.

Praetorius was known also for compiling the *Melodeyen Gesangbuch* (Hamburg, 1604), a collection of 88 four-part German **chorale** settings by the organists of Hamburg's four main churches. Containing 21 of his own harmonizations, it is the earliest known German volume to specify organ accompaniment to congregational singing of chorales.

**PRAETORIUS, MICHAEL (?15 FEBRUARY 1571–15 FEBRUARY 1621)**. German composer and theorist. In 1595 he was appointed organist at the court of Duke Heinrich Julius of Brunswick-Wolfenbüttel; in 1604 he advanced to the position of *Kapellmeister*. After the duke's death in 1613, he spent a few years in Dresden at the court of the Elector of Saxony, Johann Georg. There he met **Heinrich Schütz**. During his final years, though officially employed in Wolfenbüttel, he traveled a great deal to various courts in Germany, acting as a director and consultant. His itinerant work brought him into contact with many musicians, one of whom was **Samuel Scheidt**.

Throughout his life Praetorius constantly studied the latest musical styles and practices. A versatile and prolific composer, he devoted his efforts almost entirely to sacred music, focusing especially on **chorale** settings and Latin pieces for the **Lutheran** liturgy.

His approach was systematic, comprehensive, pedagogical, and practical. The *Motectae et Psalmi* (1607) contains 52 Latin **motets** in the traditional *stile antico* for four to 16 voices. In the nine-part *Musae Sionae* (1605–10) he compiled and arranged more than 1,200 chorales, partly for eight to 12 voices (in the splendid Venetian **polychoral** style), partly for two, three, or four parts (in a much simpler style). Four volumes of Latin liturgical works followed in 1611: *Missodia Sionia*, for two to eight voices; *Hymnodia Sionia*, for three to eight voices, containing more than 130 Latin **hymns** (a few of which are arranged for organ) and featuring **canonic** technique; *Eulogodia Sionia*, for two to eight voices; and *Megalynodia Sionia*, for five to eight voices, containing 14 **Magnificats**—many of them **parodies**, some of which are modeled after **madrigals** by **Orlande de Lassus** and **Luca Marenzio**. Some of the Magnifi-

cat settings have chorale insertions for Christmas and Easter. In 1613 he published the *Kleine und Grosse Litaney*, for five to eight voices, as well as *Urania*, which presents 19 well-known chorales in arrangements for two to four choirs, and detailed instructions regarding *alternatim* practice.

In his final collections Praetorius introduced the Italian **concerted** style. Publications include *Polyhymnia caduceatrix et panegyrica*, for 1–21 vv. and bc., containing 40 chorale **concertos** in the style of **Giovanni Gabrieli** (1619); *Polyhymnia exercitatrix seu tyrocinium*, for 2–8 vv. and bc., containing 14 exercises to Latin and German texts for learning the ornamented singing style; and *Puericinium*, for 3–14 vv. voices (1621), in which the stanzas of 14 pieces are treated in a varied manner, foreshadowing the chorale **cantata**. His last work is a Latin setting of Psalm 116 for five voices, commissioned by Burkhard Grossmann for *Angst der Hellen und Friede der Seelen* (1623), a collection of settings of the same psalm by many of the leading motet composers of the time.

Of particular historical importance is Praetorius's theoretical treatise *Syntagma musicum* (3 vols., 1614–18), which provides an encyclopedic account of a wide array of topics. Volume 1 (written in Latin) provides histories of ecclesiastical and secular music. Volume 2 (in German) classifies all the instruments known to the author. Volume 3 (in German) covers music in theory and practice. A fourth volume on **counterpoint** was never completed.

**PRECES.** A series of short prayers in the form of **versicles** and responses. In the Anglican rite they are prayers offered at **Matins** and **Evensong**.

**PROKOFIEV, SERGEI (11/23 APRIL 1891–5 MARCH 1953).**

Russian composer. After the Bolshevik Revolution (1917), he lived for a while in the West, returning to the Soviet Union in 1936. A highly individualistic composer, he is best remembered for his stage and instrumental works. Among his choral compositions (which are influenced neither by church tradition nor Russian Romanticism) are some 10 works for soloists, chorus, and orchestra. They include *Cantata for the 20th Anniversary of the October Revolution*, op. 74, for two choruses, orch., military band, accordion band, and perc. band (1937); and most significantly, *Alexander Nevsky*, op. 78, a cantata for Mez., chorus, and orch. (1939). An additional one dozen

individual pieces are with piano or unaccompanied. They include *Seven Songs and a March*, op. 89, for vv. and pf. (1941–42); and *Soldiers' Marching Song*, op. 121 (1950).

**PROPER OF THE MASS.** The specified texts of the Roman Catholic Mass liturgy that vary according to the particular feast or season of the year, in contrast to those comprising the **Ordinary of the Mass**.

**PSALM.** A lyrical poem or poetic prayer, one of 150 found in the Old Testament book of Psalms. In Christian liturgies they are often sung **antiphonally**. Verse paraphrases of these texts are called metrical psalms. Confusion sometimes arises over their numbering. The Vulgate (the official Latin version of the Bible) follows the Septuagint (the ancient Greek translation of the Jewish scriptures), while most modern Bibles follow the Masoretic Text (the Hebrew text as revised during the 6th to 10th centuries). A comparison of the two numbering systems shows the following differences:

Vulgate	Masoretic
Psalms 1–8	Psalms 1–8
Psalm 9	Psalms 9–10
Psalms 10–112	Psalms 11–113
Psalm 113	Psalms 114–115
Psalm 114	Psalm 116, vv. 1–9
Psalm 115	Psalm 116, vv. 10–19
Psalms 116–145	Psalms 117–146
Psalm 146	Psalm 147 vv. 1–11
Psalm 147	Psalm 147, vv. 12–29
Psalms 148–150	Psalms 148–150

**PUCCINI, GIACOMO (22 DECEMBER 1858–29 NOVEMBER 1924).** Italian composer, best remembered for his verismo operas. Of his very few choral works the most significant is *Messa a quattro*, for T, Bar., chorus, and orch. (1880), in which diverse textual passages are set in dramatically contrasting ways.

**PURCELL, HENRY (?10 SEPTEMBER 1659–21 NOVEMBER 1695).** English composer. As a boy he served as a chorister in the **Chapel Royal**, first under **Henry Cooke**, then under **Pelham Humfrey**. After the latter's death he studied with **John Blow**. In 1679 he

succeeded Blow as organist of **Westminster Abbey**—apparently the elder musician resigned to create a vacancy for his young student. In 1682 Purcell accepted a position as organist of the Chapel Royal, while continuing to work at Westminster Abbey.

During his brief lifespan he wrote many songs, **anthems**, dramatic works, **odes**, works for harpsichord and string or wind ensembles, and **catches**. His writing is often vigorous, sometimes very chromatic, with frequent **cross relations**. Most of his sacred music was written before the death of Charles II in 1685, after which the Chapel Royal declined under James II as well as William and Mary.

Purcell's sacred works include **services** (among them, a complete morning and evening service, and several simple yet effective funeral sentences), and some 65 **anthems**, most of which are of the "verse" type, almost half of these accompanied by strings (suggesting that they were written for the Chapel Royal). Among the more famous of his anthems are *I Was Glad* (1685 full anthem) and *My Heart Is Inditing* (1685 orchestral anthem), both written for coronation services.

After 1690 Purcell concentrated on music for the theater, although he continued to produce odes (most of them birthday pieces for Queen Mary) and wrote a few sacred works, including the famous **Te Deum** and *Jubilate* (for St. Cecilia's Day, 1694). He wrote over 50 works for the stage. The most famous of these (though atypical in that it is sung throughout) is the **masque**, *Dido and Aeneas*, composed for a girl's boarding school about 1689. Much of Purcell's other dramatic music was written as introductory or incidental music for plays. In his four semi-operas (*The History of Dioclesian*, *King Arthur*, *The Fairy Queen*, and *The Indian Queen*) the music is more elaborate and often integral to the plot, but the main characters usually still speak their lines. A chorus from *The Libertine*, "In These Delightful Pleasant Groves," has remained in the choral repertoire.

Throughout his career Purcell wrote welcome songs and odes—in all there are about two dozen, all orchestrally accompanied, the most famous probably being *Come, Ye Sons of Art, Away*, for 4 solo vv., SATB, 2 rec., 2 ob., ?2 tpt., ?timp., str., and bc. (1694). Purcell also wrote more than 40 sacred pieces for domestic use (scored for one to four voices, most of them with **continuo** accompaniment) and more than 50 catches (most for three voices).



## – Q –

**QUILTER, ROGER (1 NOVEMBER 1877–21 SEPTEMBER 1953).** English composer, best known for his songs. His choral pieces include mostly unaccompanied **partsongs** for various voice combinations. Some are arrangements of his songs for solo voice.

**QUODLIBET.** A piece of music in which familiar tunes (and/or texts) are quoted, either simultaneously or successively.

## – R –

**RACHMANINOFF, SERGEI (20 MARCH/1 APRIL 1873–28 MARCH 1943).** Russian composer, pianist, and conductor. After the Russian Revolution of 1905, he moved to Dresden. In 1910, after a concert tour to the United States, he returned to his homeland, but the Bolshevik Revolution of 1917 caused him to leave once again, at which time he set up residences in Switzerland and the United States.

Best remembered for his piano concertos and symphonies, he was the last great representative of Russian Romanticism—though with a distinctive voice characterized by soaring lyricism, lush harmonies, distinctive orchestration, and expressive breadth. Choral works constitute a relatively small part of his output. Most notable examples include *Liturgy of St. John Chrysostom*, op. 31, for unaccompanied choir (1910); *The Bells*, op. 35, a **choral symphony** for S, T, Bar., chorus, and orch. (1913); and his most famous choral work, the *All-Night Vigil*, op. 37, for unaccompanied choir (1915), a **chant**-based setting of the fixed portions of the Orthodox evening **service** (**Vespers, Matins, and Prime**).

**RADCLIFFE CHORAL SOCIETY.** A female chorus at Harvard University. It was founded in 1899 by the first president of Radcliffe College, an institution for women affiliated with Harvard University (which formally merged with Harvard in 1999). The choir tours each year and collaborates frequently with the **Harvard Glee Club** and other Harvard choirs for performances of major works.

**RAMEAU, JEAN PHILIPPE (BAPTIZED 25 SEPTEMBER 1683; DIED 12 SEPTEMBER 1764).** French composer and theorist. As a composer he is best remembered for his dramatic works. These were

written only after he was 50 years old, however. Rameau's early career was spent mainly as an organist in various provincial centers. In 1722, when he settled permanently in Paris, it was to oversee the publication of *Traité de l'harmonie*, a lengthy treatise exploring the nature of harmony from the perspective of natural physical principles.

From 1733 his efforts were devoted largely to producing a steady stream of dramatic works (which were the source of considerable controversy), while continuing to publish more theoretical works. As early as 1735 he came under the patronage of Le Riche de la Pouplinière, a rich financier and highly influential supporter of the arts. Although the terms of his appointment are unclear, it seems that he acted more or less as the director of music in Pouplinière's household. The arrangement ended in 1753, when he fell out of favor with his employer.

Despite Rameau's early career as a church organist, he apparently wrote very few choral works. Surviving works consist of four *grands motets* (two of which are incomplete): *Deus noster refugium* (Psalm 46), for S, S, Ct., T, T, B, SSCtTB, fl., ob., 2 vn., va., b., and bn. (c. 1714; vocal line of final récit missing); *In convertendo Dominus* (Psalm 126), for S, Ct., Bar., B, SSCtTBar.B, 2 fl., 2 ob., bn., 2 vn., 2 va., b., and bc. (survives only in extensive revision for *Concert Spirituel* [1751], which employs Psalm 69:31 as the text for the fifth movement); *Laboravi clamans* (Psalm 69:2), for S, A, Ct., T, B, and bc., published in *Traité de l'harmonie* (1722; probably a fragment from a lost *grand motet* that included the entire psalm: *Salvum me fac Deus*); and *Quam dilecta tabernacula* (Psalm 84), for S, S, Ct., T, Bar., B, SSCtTBar.B, 2 fl., bn., 2 vn., va., b. viol, and bc. (?1713–22). The four works are characterized by self-contained movements, elaborate **arias** and ensemble pieces, **contrapuntal** choruses, and imaginative orchestral writing.

**RAMINSH, IMANT (18 SEPTEMBER 1943– )**. Canadian choral composer of Latvian birth. His style is lyrical and tonal, with rich harmonies (sometimes described as quasi-Impressionistic), full textures, expressive melodies that are frequently **modally** based, lilting rhythms, and a sensitive handling of the text. Of more than 80 choral pieces (many written for Canadian choral ensembles), most have English texts. About two-thirds have piano accompaniment. Many

are for treble chorus. Notable examples include *Ave, Verum Corpus* (1972, arr. female chorus, pf., and org., 1992, male chorus, 1998, chorus, and str., 2000); **Magnificat** no. 1, for Mez., chorus, and pf. (1983, arr. with orch., 1990); **Magnificat** no. 2, for Mez. and chorus (1985); *I Will Sing unto the Lord (Psalm 104)*, for treble chorus, mixed chorus, and pf. (1988, arr. with orch., 1998, arr. with str., 2000); *Missa brevis*, for S, female chorus, and pf./orch. (1989, arr. S, chorus, and orch., 1998), and *Veni, Creator Spiritus*, for chorus, 2 tpt., 2 trbn., b. trbn., timp., and org. (1993).

**RAUTAVAARA, EINOJUHANI (9 OCTOBER 1928– )**. Finnish composer. Educated in both musicology (University of Delaware) and composition (**Sibelius** Academy), he is a prolific composer who has written in a wide variety of genres, demonstrating considerable versatility in combining traditional, and modern international styles. His music is often accessible, and frequently mystical in effect. He himself authored or compiled most of his choral texts.

Examples of his many choral compositions include *Missa duodecanonica* (1963); *Nattvarden* [Communion] (1963); *True and False Unicorn*, for 3 spkrs., chbr. chorus, ens., and tape (1971); *Vigilia, ehtoopalvelus* [Vigil, Night Watch] (Orthodox liturgy), for solo vv. and chorus (1971, concert version 1996); *Vigilia, aamupalvelus* [Vigil, Morning Watch] (Orthodox liturgy), for solo vv. and mixed chorus (1972, concert version 1996); **Magnificat**, for solo vv. and mixed chorus (1979); *Marjatan jouluvirsi* (1995; taken from his 1975 stage work *Marjatta matala neiti*, which is based on the Finnish national epic, the Kalevala); and *Elämän kirja* [A Book of Life], 11 songs (with texts in five languages) for solo vv. and male chorus (1972).

**RAVEL, MAURICE (7 MARCH 1875–28 DECEMBER 1937)**. French composer. He studied with **Gabriel Fauré** at the Paris Conservatoire, where his fifth unsuccessful attempt to win the Prix de Rome for composition caused a scandal that forced the resignation of the director, **Théodore Dubois**, who was then replaced by Fauré. Ravel's nonconformist style is characterized by refinement, economy, precision, clarity, and objectivity. In his early career he had a close friendship with **Igor Stravinsky**, which cooled later on, however. He shared an Impressionistic musical language with **Claude Debussy** (extended chords are integral and **modal** melodies are common), but steadfastly

maintained his individuality. He had wide-ranging interests—he was fascinated with exotic music as well as with music of the past, while remaining open to modern influences such as jazz and bitonality. He often employed dance-inflected rhythms and he was an imaginative orchestrator. Of his mere half-dozen choral works, the most often performed are the *Trois chansons* for unaccompanied mixed chorus (1915), which were perhaps inspired by French **chansons** of the Renaissance.

**RECITATIVE.** A vocal passage or movement (normally for a single solo voice) in a work of operatic style, in which the text is declaimed in a manner approximating the inflection of natural speech. Its rhythm, in contrast to that of the **aria**, is metrically irregular, and its text is set **syllabically**. It usually carries the dramatic action forward by means of narration or direct speech. During the 17th and 18th centuries, recitatives could be for voice and **continuo** alone (*recitativo semplice* or, by the later 18th century, *recitativo secco*) or for voice with accompanying instruments (*recitativo accompagnato*). Choral recitative is found in the music of **Andrea** and **Giovanni Gabrieli**, **Claudio Monteverdi**, and **Heinrich Schütz**, among others.

**RED ARMY CHORUS (A. V. ALEXANDROV RUSSIAN ARMY TWICE RED-BANNERED ACADEMIC SONG AND DANCE ENSEMBLE).** A Russian performing ensemble (formed in the late 1920s), which serves as the official choir of the Russian armed forces. It consists of a male chorus, orchestra, and dance ensemble. Its repertoire ranges from Russian folk tunes to church music, operatic **arias**, and popular music. After the USSR disintegrated in 1991, the ensemble continued to perform, acting as cultural ambassadors for Russia.

**REGER, MAX (19 MARCH 1873–11 MAY 1916).** German composer, pianist, organist, conductor, and teacher. One of the last German romanticists, he composed prolifically despite a relatively short life marked by considerable personal and professional turbulence. From 1901 he lived in Munich, where he taught at the Akademie der Tonkunst (from 1904). From 1907 until 1911 he served as director of music at the University of Leipzig. From 1911 to 1914 he was conductor of the Meiningen Orchestra. He was strongly influenced by the music of **Johann Sebastian Bach**, **Ludwig van Beethoven**,

and **Johannes Brahms**, whose formal procedures he emulated while employing a highly chromatic language that pushed tonality to its limits—evidently an influence of **Richard Wagner**. His emphasis on absolute music and, in particular, his penchant for complex **counterpoint** brought considerable criticism, especially from supporters of the “New German School” of **Franz Liszt** and his circle. Although Catholic, he was greatly preoccupied with the **Lutheran chorale**—especially in his many organ works.

Reger composed over two dozen choral works (comprising more than 100 individual pieces). Among them are four **chorale cantatas** (1903–5); *Weihegesang*, for A, chorus, and wind orch. (1908); *Psalm 100*, op. 106, for chorus, orch., and org. (1909); *Die Nonnen*, op. 112, for chorus and orch. (1909); *Die Weihe der Nacht*, op. 119, for A, male vv., and orch. (1911); *Acht geistliche Gesänge*, op. 138, for 4–8 vv. (1914); *Zwei Gesänge*, op. 144, for solo vv., chorus, and orch. (1915); and many other sacred pieces.

**REGNART, JACOB (BORN C. 1540–1545; DIED 16 OCTOBER 1599).** Franco-Flemish composer, active in Austria and Bohemia. He spent most of his career serving the emperors Maximilian II and Rudolf II. From 1582 he worked for Archduke Ferdinand in Innsbruck (first as vice *Kapellmeister*, then as *Kapellmeister*). After Ferdinand died in 1596, he returned to the imperial court in Prague, where he served as vice *Kapellmeister* under **Philippe de Monte**.

A prolific composer, Regnart was especially admired for his *Teutsche Lieder* for three voices. These initially appeared in three volumes (1574, 1577, 1579). Written in the style of the **villanella**, they proved highly popular, and were reprinted several times in various editions. Some were also used in arrangements by other composers. His other secular publications include a volume of **madrigal**-like German pieces for five voices (1580), and two volumes of Italian *canzone* (1574, 1581)—essentially also madrigals, which later appeared in German translation.

Though less popular, Regnart’s sacred works constitute an even larger body of works. Surviving publications include at least seven volumes of **motets** and **masses**, ranging in their scoring from four to 12 voices. Left in manuscript are some 20 masses, a St. Matthew **Passion**, some 100 **hymns**, additional motets, and 2 **odes**.

**REQUIEM.** Traditionally, a setting of the Roman Catholic **mass** for the dead [Lat. *Missa pro defunctis*], which includes not only texts from the **Ordinary of the Mass** but also some from the **Proper of the Mass**, because they too remained constant from the Council of Trent (1545–63) to the Second Vatican Council (1962–65). The name derives from the first text sung (**Introit**) in the Tridentine version: “Requiem aeternam dona eis, Domine” (“Eternal rest grant to them, O Lord”). A requiem mass follows the general outline of the normal mass liturgy, but with the Gloria and Credo omitted, the “Dies irae” (“Day of Wrath”) added, and the Agnus Dei altered.

Requiem masses may be performed on the day of someone’s burial, later memorial **services**, and on All Souls Day (November 2), which commemorates all faithful departed. The texts for the Requiem mass include:

Introit: “Requiem aeternam”

Kyrie

**Gradual:** “Requiem aeternam”

Tract: “Absolve, Domine”

**Sequence:** “Dies irae, dies illa” (The subsequent text may be divided into several subsections: “Tuba mirum,” “Liber scriptus,” “Quid sum miser,” “Rex tremendae,” “Recordare,” “Ingemisco,” “Confutatis,” “Lacrimosa.”)

**Offertory:** “Domine Jesu Christe”

Sanctus-**Benedictus**

Agnus Dei (altered)

Communion: “Lux aeterna luceat eis”

On solemn occasions, additional texts are sometimes added at the conclusion of the mass: “Libera me” (a **responsory** from the Absolution) and “In paradisum” (an **antiphon** for accompanying the body as it is taken from the church).

The first surviving **polyphonic** Requiem is by **Jean de Ockeghem** (after 1450), suggesting that composers were slow to set the Requiem text polyphonically. Subsequent Renaissance composers treated the text in a conservative manner, favoring **cantus firmus** and **chant paraphrase** techniques over **parody** construction with its associated imitative textures. Individual works vary considerably with respect to the texts chosen for polyphonic treatment.

Many Catholic composers wrote Requiem settings; during the Renaissance these included **Jean Richafort**, **Pedro Escobar**, **Pierre de la Rue** [La Rue], **Cristóbal de Morales**, **Giovanni Pierluigi da Palestrina**, **Orlande de Lassus**, and **Tomás Luis de Victoria**.

After 1600 some composers continued employing the *stile antico*, among them, **Eustache du Caurroy** and **Giovanni Francesco Anerio**. More modern procedures were used by **Heinrich Biber** and **Johann Kerll**. Requiems dating from the 18th century include those by **Niccolò Jommelli** (1756), **François-Joseph Gossec** (1760), **Johann Hasse** (1763), **Michael Haydn** (1771), **Wolfgang Amadeus Mozart** (uncompleted at his death in 1791, finished later by **Franz Süssmayr**), and **Luigi Cherubini** (1816, 1836). Of these, Mozart's setting has gained the greatest renown, despite its fragmentary status. **Hector Berlioz's** monumental setting (1837) and **Gabriel Fauré's** chamber-like one (1877, 1887–93) are also famous. Other important settings include those by **Franz Liszt** (1868), **Giuseppe Verdi** (1874), **Antonín Dvořák** (1890), **Maurice Duruflé** (1947), and **Igor Stravinsky** (*Requiem Canticles*, which set only part of the liturgy [1966]). By virtue of their grand scale and occasional textual liberties, several of these settings are better suited to the concert hall than the church.

Requiems that augment or replace the traditional text with non-liturgical (or even nonreligious) ones include **Heinrich Schütz's** *Musikalische Exequien* (1636), **Johannes Brahms's** *Ein deutsches Requiem* (1868), **Frederick Delius's** *Requiem*, **Paul Hindemith's** *When Lilacs Last in the Door-yard Bloom'd* (1946), **Benjamin Britten's** *War Requiem* (1962), **Krzysztof Penderecki's** *Polish Requiem* (1984), and **John Rutter's** *Requiem* (1990). See also *REQUIEM DER VERSÖHNUNG*.

**REQUIEM DER VERSÖHNUNG.** A collaborative work by 14 composers, among them, **Luciano Berio**, **John Harbison**, **Krzysztof Penderecki**, **Wolfgang Rihm**, and **Alfred Schnittke**. Commissioned by the **Bachakademie**, Stuttgart, in commemoration of the 50th anniversary of the end of WWII, it was premiered in 1995 by the **Gächinger Kantorei Stuttgart**, **Krakow Chamber Choir**, and the Israel Philharmonic Orchestra, **Helmuth Rilling** conducting. See also *MASS; REQUIEM*.

**RESPIGHI, OTTORINO (9 JULY 1879–18 APRIL 1936).** Italian composer, best known for his orchestral works. He took a few com-

position lessons with **Nikolai Rimsky-Korsakov** in St. Petersburg (where he was first violist in the opera orchestra), and studied briefly with **Max Bruch** in Berlin. From 1913 until 1935 he was professor of composition at the Liceo Musicale di Santa Cecilia (later known as the Conservatorio di Santa Cecilia), serving as director from 1924 until 1926. A generally conservative composer, he often incorporated archaic elements in his works, clothing them in lush tonal harmonies and colorful orchestral timbres. Among his few choral works are *Christus*, op. 24, a **cantata** for T, Bar., male chorus, and orch. (1899) and *Lauda per la natività del Signore*, op. 166, for S, Mez., T, chorus, pic., fl., ob., eng. hn., 2 bn., triangle, and pf. 4 hands (1930).

**RESPONSORIAL.** Responsive; often the **antiphonal** alternation of **cantor** with choir and/or congregation. *See also* RESPONSORY.

**RESPONSORY.** A **psalm**, **canticle**, or other sacred musical text sung by a **cantor** and choir (or congregation) in an alternating manner, the cantor singing the verses and the choir responding. *See also* RESPONSORIAL.

**REUTTER, GEORG (BAPTIZED 6 APRIL 1708; DIED 11 MARCH 1772).** Austrian composer. He received his early musical training from his father (also named Georg), who in 1686 had succeeded **Johann Kerll** as organist at St. Stephen's Cathedral in Vienna, had become court organist in 1700, then had served as vice **Kapellmeister** at the cathedral (from 1712), advancing to the rank of **Kapellmeister** in 1715 (after **Johann Fux** had left the position). Subsequent studies with **Antonio Caldara** and a trip to Italy gave the younger Georg a thorough grounding in Italian operatic style.

In 1720 his father passed the St. Stephen's organ position (which had been denied him several times under Fux's administration) on to him. In 1738, upon his father's death, Georg assumed the position of **Kapellmeister** at the cathedral, where his students included **Joseph** and **Michael Haydn**.

He became increasingly influential at the imperial court, eventually attaining the rank of court **Kapellmeister** in 1769. For three decades he was the leading church musician in Vienna. His influence, which touched Joseph Haydn, **Wolfgang Amadeus Mozart**, and **Ludwig van Beethoven**, was augmented by a prodigious output: dozens of operas and serenatas, some 10 **oratorios**, 80 **masses**, 6 **Requiems**,



125 **motets**; also many **psalm** settings, **antiphons**, **graduales**, **offertories**, **canticles**, **litanies**, and other liturgical pieces—in all, more than 550 sacred works.

**RHEINBERGER, JOSEPH (GABRIEL) (17 MARCH 1839–25 NOVEMBER 1901)**. German composer, organist, conductor, and teacher. A prodigiously prolific composer, he is best remembered for his organ works. From 1864 until 1877, he was conductor of the Munich **Oratorio** Society. From 1867 until his death, he taught at the conservatory in Munich. In 1877 he became court *Kapellmeister* in that city. As a Catholic church composer, he wrote much sacred music in a style reminiscent of **Johannes Brahms**. Choral works include some one dozen **masses** (many with organ), **Requiem** settings, *Stabat mater* settings, the **cantata** *Der Stern von Bethlehem*, op. 164, for solo vv., chorus, orch., and org., **motets**, and other sacred pieces. He also wrote secular works, among them, some with orchestra, and many sets of **partsongs**, most of them for male chorus.

**RICHAFORT, JEAN (BORN C. 1480; DIED AFTER 1547)**. **Franco-Flemish** composer. Few details about his life are known with certainty. He had ties with the French court under Louis XII and François I (c. 1509–16). From 1542 until 1547 he was *maître de chapelle* of St. Gilles in Bruges. His music, which builds on the **contrapuntal** style of **Josquin** des Prez, was widely disseminated throughout the 1500s. Among his works are 2 **masses** for four voices and a **Requiem** for six (which borrows a **chant**-based **canon** from Josquin), some 37 **motets** (mostly for four or five voices), and 18 **chansons** (for three to five voices).

**RICHTER, KARL (15 OCTOBER 1926–15 FEBRUARY 1981)**. German organist, harpsichordist, and conductor. In 1946 he was appointed **choirmaster** of the Christuskirche in Leipzig, and a year later he became organist at the Thomaskirche. From 1951 he taught at the music conservatory in Munich. He is best remembered for his recordings with the Munich Bach Choir and Munich Bach Orchestra of **Johann Sebastian Bach**'s vocal works, which are notable for their expressiveness, while disregarding trends of the time toward historically informed performance practice.

**RIDOUT, GODFREY (6 MAY 1918–24 NOVEMBER 1984)**. Canadian composer. He studied with **Healey Willan** at the Toronto

Conservatory, where he later taught. From 1948 he taught at the University of Toronto. He produced many radio drama scores and orchestral arrangements of popular music for the Canadian Broadcasting Corporation, and some film scores for the National Film Board. His eclectic style, while grounded in the music of such English composers as **Arthur Sullivan**, **Edward Elgar**, and **Gustav Holst**, is nevertheless boldly original, with bright, tonal melodies, striking harmonies, syncopated rhythms, and brilliant orchestration—giving it an appealing, North American character. His most effective choral works are those with orchestra. They include the dramatic symphony *Esther*, for S, Bar., SATB, and orch. (1952); *Pange lingua*, for SATB and orch. (1960); *Cantiones mysticae no. 3 “Dream of the Rood,”* for Bar./T, SATB, orch., and org. (1972); among others.

**RIFKIN, JOSHUA (22 APRIL 1944– )**. American musicologist and conductor. He has been at the forefront of the debate about the size of **Johann Sebastian Bach**'s performing forces, arguing that Bach's **cantatas** and **oratorios** were originally intended to be rendered by soloists; that even ensemble movements were performed one to a part. He has supported this position with performances and recordings, demonstrating that it is feasible in practice.

**RIHM, WOLFGANG (13 MARCH 1952– )**. German composer. He was influential in the trend among German composers away from the structuralism of composers such as Pierre Boulez and **Karlheinz Stockhausen**, towards immediacy of expression—a movement sometimes referred to as the “neue Einfachheit” (“New Simplicity”) or “neue Subjektivität” (“New Subjectivity”). He has written in most genres; his choral works include, among others, *Dies*, for S, A, T, Bar., 2 spkrs., mixed chorus, children's chorus, speaking chorus, and orch. (1984); *Communio (Lux aeterna)*, for Tr., A, chorus, and orch. (11th movement of *Requiem der Versöhnung*); and *Deus Passus (Passion after St. Luke)*, for solo vv., chorus, and orch. (2000).

**RILLING, HELMUTH (29 MAY 1933– )**. German conductor, **chorus master**, and organist; cofounder of the Oregon Bach Festival (1970) and founder of the International Bach Academy of Stuttgart (1981). In 1954 he established the **Gächinger Kantorei**; in 1965, the Bach-Collegium (an orchestra of modern instruments). In 1957 he was appointed organist and choral director at the Gedächtniskirche

in Stuttgart. In 1969 he began teaching at the music conservatory in Frankfurt and conducting the Frankfurter Kantorei. With these organizations and others he has recorded all of **Johann Sebastian Bach**'s ensemble works. He has appeared throughout the world with his ensembles or as a guest conductor, performing a wide-ranging repertoire. Throughout his career he has stressed the importance of making performances meaningful to the contemporary listener. For this reason he has downplayed the importance of period instruments and techniques.

**RIMSKY-KORSAKOV, NIKOLAI (6/18 MARCH 1844–8/21 JUNE 1908)**. Russian composer, conductor, editor, and teacher. Despite a lack of formal training in composition (he received informal tutoring from Mily Balakirev), he quickly gained a reputation as one of Russia's leading composers, being grouped with four other nationalist composers in what collectively came to be known as "The Five" (the others were Balakirev, Aleksandr Borodin, César Cui, and **Modest Mussorgsky**). In 1871 he was appointed to a position at the St. Petersburg Conservatory, where he taught himself in secret. From 1883 to 1894 he served as Balakirev's deputy at the imperial court chapel, which led him to compose a substantial body of sacred music.

Rimsky-Korsakov was highly influential as an editor of Russian music, as a teacher of two generations of Russian composers (among them, **Igor Stravinsky**), and as the author of textbooks on harmony and orchestration. As a composer, he is best remembered for vividly descriptive orchestral works and (in Russia) for his operas. His choral works are all on Russian texts; among them are several collections of secular **partsongs**, a few pieces with orchestra, and collections of unaccompanied sacred works comprising some 40 individual pieces.

**RITORNELLO**. An instrumental interlude, periodically repeated. In vocal compositions of the Baroque era, it functions as introduction, interlude, and/or conclusion. In the Baroque instrumental concerto, the term designates a repeated passage for full orchestra (*tutti*), which alternates episodically with contrasting material.

**ROBERT, PIERRE (BORN C. 1618; BURIED 30 DECEMBER 1699)**. French composer. Trained at Notre Dame, he returned there in 1653 as *maître de chapelle*. He continued in the position until 1663, when Louis XIV appointed him one of four *sous-maîtres* in his royal

chapel. In 1672 he was appointed *compositeur de la musique*, a position he held jointly with **Henry Du Mont**. In 1683 he resigned from the royal chapel for reasons unknown. All of his surviving works are sacred. Chief among them are 24 *grands motets* published in 1684 by order of the king (along with 12 works by **Jean-Baptiste Lully**). Also extant are 10 *petits motets* for two to four voices, published as a set in 1688, and two other small-scale motets.

**ROBERT SHAW CHORALE.** See SHAW, ROBERT.

**ROGER WAGNER CHORALE.** See WAGNER, ROGER.

**ROGIER, PHILIPPE (C. 1561–29 FEBRUARY 1596).** Franco-Flemish composer, active in Spain. In 1592 he became a chorister in the chapel of Philip II, where he remained for the rest of his career, becoming vice *maestro de Capilla* in 1584 and advancing two years later to the position of *maestro de capilla*. Unfortunately, of the hundreds of his pieces known to have existed in the early 17th century (including especially *motets*, *chansons*, and *villancicos*), only a few survive: 7 *masses* (for four to 12 voices), 20 *motets* (for four to 12 voices), a few *psalm* settings, and a handful of *chansons* (for five or six voices). In style the *motets* resemble the works of **Clemens non Papa** and **Nicolas Gombert**, while the *chansons* show progressive, adventurous traits in harmony and rhythm, including extensive syncopation.

**ROMERO, MATEO [BORN MATTHIEU ROSMARIN] (C. 1575–10 MAY 1647).** Spanish composer of Franco-Flemish birth. In 1586 he became a singer in the chapel of Philip II. Shortly after the ascension of Philip III in 1598, he became the *maestro de capilla*. He held the post until retiring in 1633, along with other positions at the court. During those three decades, he introduced the new styles being developed in Italy. His surviving compositions include some 11 *masses* (5 of them for eight voices, the others for four or five), 3 *Magnificat* settings (for eight voices), 16 *motets* (for four to 16 voices) and 9 *villancicos* (for four or five voices). A good number of them include *continuo* parts. Also extant are several dozen secular works for two or more voices.

**RONDEAU.** One of the French *formes fixes*, with the pattern AbaAabAB (where letters designate musical units, and the use of uppercase letters indicates repetition of text as well as music).

**RORE, CYPRIANO DE (BORN 1515/16; DIED 11/20 SEPTEMBER 1565).** Franco-Flemish composer. He may have studied with **Adrian Willaert** in Venice. By 1546, when he was evidently appointed *maestro di cappella* at the court of Duke Ercole II in Ferrara, he had already published many **motets** and **madrigals**. He remained in Ferrara until 1558, when he made two trips to his homeland. Shortly after returning to Italy in 1559, Ercole II died. When he was not reappointed by Ercole's successor, Alfonso II, he moved in 1560 to the Farnese court in Parma. In 1563 he succeeded Willaert as *maestro di cappella* at San Marco (St. Mark's Basilica) in Venice but, finding the position unsatisfactory, returned to Parma the following year.

Rore is best remembered for more than 100 surviving madrigals, whose increasingly expressive harmonic and melodic language greatly influenced the development of the genre. Also surviving are more than a dozen Latin-texted secular compositions, some of which were published in books of madrigals.

While some of his works appeared in volumes devoted to his music alone, many were published in anthologies. It is clear that he was very famous: frequent references to him as "il divino Cipriano" and the fact that his works continued to appear in print for four decades after his death attest to his enduring renown.

He was one of the first composers to prefer five-voice texture. His early madrigals often use **Petrarchan** texts; after 1550, however, he turned to the works of contemporary poets, which allowed him to explore a greater emotional range. It was these highly expressive works that later led **Claudio Monteverdi** to identify him as a founder of the *seconda pratica*.

Rore's Latin motets (which are beset by problems of attribution) number about 50 (some 35 of which are for five voices). Most of them seem to have been written early in his career. Styles range from prevailing imitation to a combination of **polyphonic** and **homophonic** passages. His four securely attributed **masses** (all but one for five voices) include two in which he demonstrated his skill in traditional Franco-Flemish polyphony and paid tribute to **Josquin** des Prez. The *Missa Vivat felix Hercules*, as in Josquin's similar mass, employs a soggetto cavato as **cantus firmus** (its notes consisting of **solmization** syllables suggested by the title), while the seven-voice *Missa Praeter rerum seriem* is based on one of Josquin's motets. The other

two masses are in a chordal style typical of his later work. Both are **chanson**-based **parody** masses. His few other liturgical pieces include two **Magnificats** and a handful of four-voice **psalm** settings. A St. John **Passion** of 1557 may also be his.

**ROREM, NED (23 OCTOBER 1923–)**. American composer and writer. After studying at Northwestern University (1940–42) and the Curtis Institute (1943), he served as secretary and music copyist to **Virgil Thomson**, then graduated from the Juilliard School (BA 1947, MM 1949). For two summers he studied with **Aaron Copland** at Tanglewood (1946, 1947). From 1951 until 1957 he lived in Paris, where he studied with **Arthur Honegger** and became acquainted with **Francis Poulenc**. Inspired by these models he developed a primarily diatonic, though harmonically enriched style. Best remembered as a composer of songs, he also wrote a sizeable body of choral works, among which are some one dozen pieces with orchestra, about 30 works (or collections of pieces) with keyboard (many of them with organ), and about as many unaccompanied pieces (or sets of pieces), on both sacred and secular texts.

Examples of works with orchestra or instrumental ensemble include *Little Prayers*, for S, Bar., SATB, and orch. (1973); *An American Oratorio*, for T, SATB, and orch. (1983); *A Whitman Cantata*, for male vv., brass, and timp. (1983); *Homer* (Three Scenes from *The Iliad*), for SATB, fl., ob., bn., tpt., pf., and 3 str. (1986); **Te Deum** (with text from the Book of Common Prayer), for SATB, 2 tpt., 2 trbn., and org. (1987); and *Goodbye My Fancy*, an oratorio for Mez., Bar., SATB, and orch. (1990). Compositions with keyboard include some half-dozen **psalm** settings with organ, among them, *Truth in the Night Season* [Psalm 92:1–5] (1966). Examples of unaccompanied works include *From an Unknown Past*, comprising seven choruses (1951), and *Missa brevis*, for S, A, T, B, and SATB (1973).

**ROSENMÜLLER, JOHANN (BORN C. 1619; BURIED 12 SEPTEMBER 1684)**. German organist, composer, and teacher who spent much of his career in Italy, and helped bring Italian style to Germany. He was a teaching assistant at the Thomasschule, Leipzig, from 1642; and organist at Leipzig's Nikolaikirche, 1651–55. In 1658, after escaping from prison for alleged homosexual misconduct, he moved to Venice, where he served as composer at the **Ospedale della pietà**, 1678–82. Toward the end of his life, he returned to Germany, where

his works were widely disseminated. His surviving vocal works are almost all sacred, and include **mass** movements and **canticle** settings with instruments, German funeral songs (for five voices), and works that may variously be called **concerted motets** or **cantatas**: 2 volumes of *Kernspüche* (with both Latin and German texts) for one to five voices, strings, and **continuo**, 100-plus Latin works for one to 10 voices with instrumental accompaniment, and 30-plus German works with similar scoring. Much of his music has apparently survived only in German sources, the main one being the **Bokemeyer Collection**.

**ROSETTI, ANTONIO (C. 1750–30 JUNE 1792)**. Bohemian composer and double bass player. Evidently his birth name was Rösler or Rössler; he adopted the Italian form sometime before 1773. After receiving a Jesuit education in Bohemia, he moved to the Augsburg area, where he joined the court orchestra of Kraft Ernst, Prince von Oettingen-Wallerstein. In 1781 he was granted a leave of absence to visit Paris, which established his reputation, especially as a composer of symphonies. He returned to Wallerstein in the following year. In 1785 he advanced to the position of *Kapellmeister*, after which he focused on improving church music at the court. Although best remembered for his instrumental works, his choral compositions are significant. Surviving works include the **oratorios** *Der sterbende Jesus* (1786) and *Jesus in Gethsemane* (1790), a few **cantatas**, more than a dozen **masses**, four **Requiem** settings (one of which was sung at a 1791 memorial **service** for **Wolfgang Amadeus Mozart** in Prague), a **Te Deum**, additional liturgical works, and a few secular pieces.

**ROSSI, SALAMONE (?19 AUGUST 1570–C. 1630)**. Italian composer and instrumentalist. His vocal ensemble music consists of a volume of **canzonettas** for three voices (1589), a volume of **madrigals** for four voices (1614), a book of **balletti** for three voices (1617), and five volumes of madrigals for five voices (1600–22). The madrigals are generally conservative in style, notwithstanding the inclusion of a chitarrone tablature in the first volume for five voices, and **continuo** parts in subsequent ones (though only those in the later volumes have figures). Additional works include *Hashirim asher lish'lomo* (The Songs of Solomon [Rossi]), containing 33 **polyphonic** settings of Hebrew **psalms**, **hymns**, and synagogal songs for three to eight voices; and the trio-like *Madrigaletti per cantar a due soprani o tenori*, op. 13, principally for two voices and continuo (1628).

**ROSSINI, GIOACCHINO ANTONIO (29 FEBRUARY 1792–13 NOVEMBER 1868).** Italian composer known for his operas, especially *The Barber of Seville* (1816), *Cinderella* (1817), *Semiramide* (1823), and *William Tell* (1829). He began his career in Bologna, then conquered Venice, Naples, London, and Paris, where he became music director of the Théâtre Italien. When the Bourbon monarchy was overthrown in 1830, he had to litigate to have his commissions honored. In 1836 he moved back to Italy, where he composed little for nearly two decades. Plagued by ill health, he decided to return to Paris in 1855, where his health improved and where he began to compose again.

Rossini's relatively few choral works include primarily a *Stabat mater*, for soloists, chorus, and orch. (1832—six of the 12 movements spurious; rev. 1841, all movements by Rossini); *Trois choeurs religieux*, for female vv. and pf. (1844); and *Petite messe solennelle*, for four solo vv., chorus 8 vv., 2 pf., and hm. (1863; rev. with orch., 1869); among various other **cantatas**, incidental music, **hymns**, and choruses. During his later years he composed more than 150 chamber pieces for private performance, which he would not permit to be published. Among these are *Péchés de vieillesse*—"Sins of Old Age," as he called them, which include piano pieces, songs, and works for vocal ensemble.

**ROUND.** A **canon** at the unison or octave, for three or more voices. *See also* CATCH.

**RUBBRA, EDMUND (23 MAY 1901–14 FEBRUARY 1986).** English composer, pianist, critic, and teacher. He composed prolifically, working in most genres. Having studied with **Gustav Holst**, he developed a style that was conservative, yet original. His music demonstrates a gift for melody and a predilection for **counterpoint**, **modal** harmonies, organic formal procedures (rather than predetermined ones), and meditative effects (rather than dramatic ones).

Much of his choral music (which includes some 90 individual pieces) was informed by his religious affinities, which ranged from Roman Catholicism to Buddhism and Taoism. Examples of his many unaccompanied works include *Five Motets*, op. 37, for voice combinations ranging from SAB to SSAATTBB (1934); *Nine Tenebrae Motets*, op. 72 (1951–61); *Festival Gloria* (Latin), op. 94, for S, Bar., and SSAATTBB (1957); *Lauda Sion*, op. 110, for S, Bar., and



SSMTTBB (1960). Examples of accompanied works include *The Dark Night of the Soul*, *The Morning Watch*, op. 55, for SATB and orch. (1946); *Song of the Soul*, op. 41/1, for C, SATB, and small orch. (1942); and *Inscape*, op. 122, for SATB, strs., and hp./pf. (1965).

Other liturgical compositions by Rubbra include the *Missa cantuariensis*, op. 59, for SSAATTBB with org. in the Credo (1945); the unaccompanied *Missa in honorem Sancti Dominici*, op. 66, for SATB (1948, composed in celebration of his conversion to Catholicism); 3 *missae breves*; and **canticle** settings, among them, an English **Magnificat** and **Nunc Dimittis**, op. 65, for SATB and org. (1949) and a Latin **Te Deum**, op. 115, for SSAATTBB (1962).

In view of his many sacred works, the paucity of **psalm** settings is surprising. Of special significance to the composer was his **choral Symphony** no. 9 (*Sinfonia sacra*), which combines symphonic writing and an **oratorio**-like form to recount the story of Christ's crucifixion, resurrection, and ascension.

**RUFFO, VINCENZO (C. 1508–9 FEBRUARY 1587)**, Italian church musician and composer. He was trained in Verona, where he later became music director at the Accademia Filarmonica and *maestro di cappella* at the cathedral. From 1563 to 1572 he was *maestro di cappella* at the cathedral in Milan. There he came under the influence of Cardinal Carlo Borromeo, Archbishop of Milan, a leader in the post-Tridentine push to simplify the textures of sacred vocal works for the sake of textual intelligibility. A prolific composer, he wrote many volumes of both sacred and secular works before turning exclusively to sacred composition in 1563. His **madrigals** (most of which are for five voices) are lively, yet harmonically conservative. In his sacred works he employed a style reminiscent of **Clemens non Papa** and **Nicolas Gombert** until he came under the influence of Borromeo, when he switched to a more chordal style (especially in his **masses**), becoming an influential supporter of the aesthetic ideals of the Counter-Reformation.

**RUTTER, JOHN (24 SEPTEMBER 1945– )**. English composer, choral conductor, editor, and arranger. From 1976 he was director of music at Clare College, Cambridge, where he himself had been a student. In 1979 he turned to working full time as a composer and choral conductor. Two years later he founded the Cambridge Singers, a professional choir with whom he has since recorded extensively.

Rutter is a prolific choral composer, writing in an accessible, tonal style, characterized by a natural lyricism, amiable harmonies, and idiomatic accompaniments—qualities that have made his works highly popular and commercially successful, especially in North America. His many small pieces include original scores and arrangements of folksongs, often with piano accompaniment. Among larger-scale works are *The Falcon*, for chorus, opt. boys' chorus, and orch. (1969); *Gloria*, for chorus, brass ens., timp., perc., and org. (1974, arr. chorus, orch., 1988); **Requiem**, for S, SATB, chbr. orch./org., fl., ob., hp., vc., timp., glock.; **Magnificat**, for S/Mez., chorus, and orch./org. (1990); and *Mass of the Children*, for S, Bar. children's choir, SATB, and orch./chbr. ens. (2003). He edited the 1893 version of **Gabriel Fauré's** Requiem and, with **David Willcocks**, four volumes of *Carols for Choirs* (Oxford University Press).

– S –

**SACRED CONCERTO.** In the Baroque era, a sacred work for voices and instruments. As the genre developed, it increasingly exploited the principle of contrast inherent in the **concerto** principle. During the 17th century in German-speaking lands, *Geistliches Konzert* designated a work for voices and instruments, usually in sections, and on a biblical text. Sacred concertos were composed by **Andrea** and **Giovanni Gabrieli**, **Heinrich Schütz**, **Johann Pachelbel**, and **Dietrich Buxtehude**, among many others. *See also* CONCERTANTE; CONCERTATO STYLE.

**SAINT OLAF CHOIR.** The premier choral ensemble of St. Olaf College (Northfield, Minnesota), an undergraduate institution associated with the Evangelical **Lutheran** Church in America (ELCA). It was founded in 1912 by **F. Melius Christiansen**, who originally named it the St. Olaf Lutheran Choir. He directed the choir until 1943, when he was succeeded by his son, Olaf C. Christiansen. Subsequent conductors have included Kenneth Jennings (from 1968) and **Anton Armstrong** (from 1990). Since its inception, the choir has specialized in a **cappella** performance of sacred choral literature. It has achieved widespread renown through its annual appearances in the

St. Olaf Christmas Festival, aired internationally on radio and television, and through its extensive tours.

**SAINTE PAUL'S CATHEDRAL CHOIR OF LONDON.** A choir of boys and men responsible for singing the **services** at St. Paul's Anglican church in London—the cathedral of the Diocese of London. The church's associated school is home to the boys of the choir. The present building, designed by court architect Sir Christopher Wren after the Great Fire of London destroyed its predecessor in 1666, saw its first service in 1697. Notable music directors and organists of the past have included **Thomas Morley**, **Jeremiah Clarke**, **Maurice Greene**, and **John Stainer**.

**SAINTE-SAËNS, CAMILLE (9 OCTOBER 1835–16 DECEMBER 1921).** French composer, organist, and self-taught polymath. Having shown great musical promise early in life, he became a prolific composer who worked in all genres. From 1857 until 1877 he was organist at La Madeleine, where he became renowned for his organ improvisations. During his early career, he was regarded as a progressive composer—he was much influenced by **Franz Liszt**, and he initially defended the music of **Richard Wagner**. However, he was also an ardent French patriot. From 1871 he served as a founding member of the Société Nationale de Musique, established to promote French instrumental music. In 1886, when **César Franck** and others took control of the society in order to program foreign music, he resigned. From about this time, his adherence to classical traditions (not to mention a caustic tongue) served to marginalize him. Although an innovator in several respects, he resisted the modernism of **Claude Debussy** and **Darius Milhaud**. His own works are of a generally conservative style, the most distinctive aspect being their imaginative harmonic language. **Counterpoint** is pervasive.

While best remembered for his instrumental works, Saint-Saëns also composed a significant amount of vocal music, including a **mass** (1856) and a **Requiem** (1878), both of them for solo voices, chorus, and orchestra; 3 complete **oratorios** inspired by **George Frideric Handel**: *Oratorio de Noël* (1858), *Le Déluge* (1875), and *The Promised Land* (1913); some 40 Latin **motets** (most with organ; many of them for soloists rather than chorus); 9 French **canticles**; and some 40 small secular works, among them, a handful of **cantatas** and a dozen pieces for unaccompanied male voices.

**SALAMUNOVICH, PAUL (7 JUNE 1927–)**. American choral director. As a youthful chorister, he was grounded in the singing of **chant**, which influenced both the repertoire in which he later specialized and the techniques he used. In 1949 he became director of music at St. Charles Borromeo in North Hollywood, where he remained throughout his career. For more than two decades, he worked closely with **Roger Wagner**; succeeding him at St. Charles, and serving as his assistant conductor for both the Roger Wagner Chorale and the **Los Angeles Master Chorale**. In 1991 he was appointed director of the latter, a position he retained until 2001, when he was named music director emeritus. For 18 years he taught at Mount St. Mary's College, and for 27 he was at Loyola Marymount University. He oversaw the choral music in more than 100 films and television productions, and he extended his influence through countless choral workshops.

**SALIERI, ANTONIO (18 AUGUST 1750–7 MAY 1825)**. Italian composer who spent much of his life in Vienna. Born in Italy, he was taken to Vienna in 1766 as a protégé of the composer **Florian Leopold Gassmann**, who had been visiting Venice. Through Gassmann's influence he gained the patronage of Emperor Joseph II, allowing him to establish himself as a composer of opera, not only in Vienna, but later also in Italy and France. Upon Gassmann's death in 1774, Joseph named him *Kammerkomponist* and music director of the Italian opera. In 1788 he appointed him court *Kapellmeister*. While Salieri had been acting as his ailing predecessor's deputy for some time, the new appointment (which he retained until retiring in 1824), caused him to focus increasingly on sacred music. Many composers took lessons from him, among them, **Ludwig van Beethoven**, **Franz Schubert**, and **Franz Liszt**. Salieri and **Wolfgang Amadeus Mozart** evidently became rivals after the latter moved to Vienna, but there is no evidence for the popular legend that Salieri poisoned Mozart.

Salieri's choral works include some 100 sacred pieces, which were not widely disseminated. Among them are 5 complete **masses** (4 with orchestra, 1 unaccompanied), 1 complete **Requiem**, 3 **Te Deums**, 2 **Magnificats**, and about 80 other liturgical pieces (**graduales**, **offertories**, **psalms**, **litanies**, and **introits**). Generally, they embrace the democratic liturgical ideals of the time (made explicit in the Josephine reforms), which emphasized simplicity and intelligibility. Thus, they avoid the vocal extravagances of opera. He also wrote

secular choruses with piano or instrumental accompaniment, more than 180 vocal **canons** (mostly for three voices), and many duets, trios, and quartets (mostly unaccompanied).

**SALMANOV, VADIM (4 NOVEMBER 1912–27 FEBRUARY 1978)**. Russian composer. A graduate of the Leningrad Conservatory, he returned there to teach, after serving in World War II. Although best remembered for his instrumental oeuvre, he also wrote choral works, some of them influenced by folk melodies. Compositions include *Lebyodushka* [The Hen Swan], choral **concerto** no. 1; *Dobriy molodets* [A Good Lad], choral concerto no. 2, for chorus, eng. hn., and accdn.; *In memoriam, De profundis*, for S, chorus, and org. (1973); and many unaccompanied pieces.

**SANDSTRÖM, SVEN-DAVID (30 OCTOBER 1942– )**. Swedish composer. He studied with **Ingvar Lidholm**, **György Ligeti**, and **Per Nørgård** at Stockholm's Royal College of Music, where he later taught. For 20 years he sang in the Hågersten **Motet** Choir of Stockholm. His works include many expressive choral compositions. Examples include *A Cradle Song/The Tyger* (1978); **Requiem** "De ur alla minnen fallna" [The Totally Forgotten], for S, A, T, Bar., girls' choir, SATB, orch., and tape (1979); *High Mass*, for 3 S, 2 Mez., SATB, org., and orch. (1994); the **oratorio** *Moses*, for S, A, T, Bar., B, SATB, and orch. (1997); among numerous smaller pieces.

**SARTI, GIUSEPPE (BAPTIZED 1 DECEMBER 1729; DIED 28 JULY 1802)**. Italian composer. He was one of the foremost opera composers at the end of the 18th century. From 1755 until 1765, he was **Kapellmeister** at the court of King Frederik V in Copenhagen, where he also became director of the Italian opera company. After the king's death, he spent some years in Italy, serving for a time as **choirmaster** at the **Ospedale** della Pietà in Venice. He returned to Copenhagen in 1768, where he rejoined the royal chapel until 1775, when he was dismissed for political reasons. In 1779 he became **maestro di cappella** of Milan Cathedral, where his students included **Luigi Cherubini**. In 1784 he succeeded **Giovanni Paisiello** as director of the Russian imperial chapel in St. Petersburg. During the early 1790s, he was exiled to the Ukraine due to court intrigues, but in 1793 Catherine the Great restored him to favor, appointing him director of a music conservatory that was based on Italian models. He remained in Russia for the rest of his career.

Sarti's extant choral music includes **masses** (some with orchestra; one, which he submitted for the Milan competition, is for eight unaccompanied voices); individual mass movements; a handful or more each of **Requiems**, **Magnificats**, **Te Deums**, and **oratorios** (among them, a Russian Te Deum with orchestra and cannons, as well as a Russian oratorio, *Tebe cheruvimy i serafimy vzyaiut strunnymi golosami* [Cherubim and Seraphim Sing to You Like String Instruments], for 2 choirs, orch., and cannons); a complete setting of the Russian liturgy for two unaccompanied choirs; and many other **motets**, **psalms**, **Lamentations**, **hymns**, **antiphons**, and **intros**.

**SATEREN, LELAND (13 OCTOBER 1913–10 NOVEMBER 2007)**. American composer and conductor of Norwegian **Lutheran** cultural heritage. From 1946 he taught at Augsburg College in Minneapolis, where he directed the Augsburg Choir. From 1950 he also served as chair of the music department, retiring in 1979. In addition to promoting Scandinavian choral works, he composed hundreds of pieces himself, some of them employing nontraditional procedures, including aleatorism. His influence on the music of the American Lutheran Church supplemented that of others such as Paul Fetler (1920– ), Walter Pelz (1926– ), Carl Schalk (1929– ), and Paul Manz (1919– ).

**SCANDELLO, ANTONIO (17 JANUARY 1517–18 JANUARY 1580)**. Italian composer and cornet player. He joined the Dresden court chapel in 1549. A few years later, he converted to **Lutheranism**, and in 1568 he became court *Kapellmeister*. His surviving compositions include at least 8 **masses**, about one dozen Latin **motets**; 3 printed collections of sacred and secular *Lieder*, a St. John **Passion**, an Easter historia (which influenced **Heinrich Schütz**'s setting); and 2 volumes of **canzoni**.

**SCARLATTI, ALESSANDRO (2 MAY 1660–22 OCTOBER 1725)**. Italian composer, best known for his **cantatas** and operas. He is often regarded as the founder of the Neapolitan school of opera in the 18th century; nevertheless his operas were criticized in their day for being too complex, and not entertaining enough.

Much of his youth was spent in Rome, where his musical talent attracted powerful patrons. In 1684 he became music director at the court of the Viceroy of Naples where, despite resistance from native musicians, he was able to elevate opera to rival that in Venice

(1684–1702). Pressed by financial concerns, he continued to look for other positions, however. From 1703 until 1708 he worked in Rome, composing mainly **oratorios** and cantatas, since the political-religious climate in Rome at the time was not supportive of opera. In 1708, following the Austrian takeover of Naples (due to the intrigues of Cardinal Vincenzo Grimani, Austrian ambassador to the Holy See, who now became the new viceroy of Naples), Scarlatti was able to regain his former position in that city. He was based there for the rest of his life, although commissions and opera productions occasionally drew him back to Rome.

Scarlatti was equally fluent in the *stile antico* and the modern **concertato** style. Almost all of his surviving oratorios are for vocal soloists; among those with choir is a Latin St. John **Passion** setting, for A, B, SATB, str., and bn. (c. 1680). Of 10 **masses** that survive complete, five are unaccompanied and three are with **continuo** alone; among the latter is a **Requiem** setting. Only two masses (one of them for double choir) call for strings. Of some 100 extant complete **motets** (often for SATB or SSATB), almost all are with violins and continuo, or with organ. Also extant are 8 unaccompanied **madrigals** for SSATB. *See also* SCARLATTI, DOMENICO.

### SCARLATTI, DOMENICO (26 OCTOBER 1685–23 JULY 1757).

Italian composer and harpsichord player, son of **Alessandro Scarlatti**. In 1798 he began serving Maria Casimira, the former Queen of Poland, who was living as an exile in Rome. In 1713 he became assistant director of the **Cappella Giulia**, and in the following year, he advanced to the position of *maestro* when that position became vacant. In 1714 he also began working for the Marquis de Fontes, the Portuguese ambassador, an engagement that led in 1719 to appointment as director of the royal chapel at the court of João V in Lisbon. There he taught members of the royal family. When one of these, the Infanta Maria Barbara, married Spanish Crown Prince Ferdinando in January 1729, Domenico remained in her employ. He followed the couple to Spain, where he spent the rest his career, continuing to serve Maria Barbara and Ferdinando after they acceded to the throne in 1746.

While he is best remembered for his many keyboard sonatas, Domenico Scarlatti also composed choral pieces, primarily during his Roman and Lisbon periods, when he was working as a church musi-

cian. Among surviving works are two complete **masses** (one with organ, the other unaccompanied), an unaccompanied **Magnificat**, a **Te Deum** in eight parts, a *Stabat mater* in 10 parts with **continuo** (which, like the accompanied mass, mixes older and newer stylistic elements), and some one dozen other **motets**, most of them with continuo, or unaccompanied.

**SCAT SINGING.** A vocal jazz technique in which singers improvise melodies to nonsense syllables.

**SCHAFER, R. MURRAY (18 JULY 1933– ).** Canadian composer and writer. He worked as a freelance journalist and BBC interviewer in Europe from 1956 until 1961, when he returned to Canada. Largely self-taught in composition, he was composer-in-residence at Simon Fraser University (1965–75), before retiring to rural northern Ontario. His iconoclastic music is often inspired by philosophical, literary, or mythological sources. It demonstrates an interest in the cultures of other peoples, and is particularly preoccupied with the nature of sound in all its manifestations, its effect on human beings, and the phonetic qualities of language.

Schafer's works are often strikingly original, employing **extended vocal techniques**, the acoustic use of space, electronic sound, graphic notation, and aleatoric techniques. Examples of his choral pieces include *Gita*, for SATB, brass, and tape (1967); *Threnody*, for 5 child spkrs., youth chorus, youth orch., and tape (1966); *Epitaph for Moonlight*, for SATB and bells (1968); *Miniwanka (Moments of Water)*, for youth SA/SATB (1971); *Gamelan*, for 4 vv. (1979); *Seventeen Haiku*, for SATB (1997); and the dramatic **oratorio** *Apocalypse* (in two parts: *John's Vision*, for soloists, choruses, winds, perc., and org; and *Credo*, for 12 SATB choirs and tape (1977).

**SCHEIDT, SAMUEL (BAPTIZED 3 NOVEMBER 1587; DIED 24 MARCH 1654).** German composer and organist. Along with **Heinrich Schütz** and **Johann Hermann Schein**, he helped establish Italian vocal styles in Protestant Germany, combining traditional **counterpoint** with the new Italian **concerto** style.

He worked as organist at the Mortizkirche in his hometown of Halle, then in 1609, after studies in Amsterdam with **Jan Pieterszoon Sweelinck**, became court organist at the court of Margrave Christian Wilhelm of Brandenburg in Halle. In 1618 he collaborated



with **Michael Praetorius** and **Heinrich Schütz** to provide special **concerted** music for Magdeburg Cathedral. The following summer, he met the two again when he gave the dedicatory recital for the new organ at the Stadtkirche in Bayreuth. In late 1619 or early 1620 he was appointed court *Kapellmeister* in Halle. After 1625 he suffered personal and professional misfortune due to the Thirty Years' War, despite his being appointed in 1628 to the newly created civic post of *director musices*, which included oversight of the music at the Marktkirche, the city's principal church. By 1638 peace had returned, and Scheidt was able to resume duties as court *Kapellmeister*.

Scheidt published seven volumes of sacred works. Over 180 compositions survive, many of them in multiple parts (for a total of over 250 separately catalogued pieces). The *Cantiones sacrae* of 1620 contains **polychoral motets** for eight voices without **continuo** on Latin and German texts. Since some of the bass parts are very low, instrumental substitution and/or doubling was probably intended. Nearly half of the pieces are settings of German **chorales**. *Pars prima concertuum sacrorum* (1622) contains grand Venetian-style **sacred concertos** (including two reworkings of motets from the *Cantiones sacrae* and three **Magnificat** settings), for solo voices, chorus, and instruments (i.e., continuo and **obligato** parts, as well as specified instrumental doublings). On the other hand, the four volumes of *Geistliche Concerte* (1631–40) are small-scale **concertato** settings, most of them for three (presumably solo) voices with continuo. Many are settings of German chorales: the third volume, in particular, focuses on chorales, arranging them according to the liturgical calendar; it also includes three Magnificat settings for Christmas, Easter, and Pentecost, each with seasonally appropriate German interpolations. In the second (1634) volume of *Geistliche Concerte*, the composer provides an index of six projected volumes, noting that the motets to be included are reductions of previous versions for multiple choirs and instruments (almost all presumably lost). Also intended for solo performance are the 12 intimate sacred concertos of *Liebliche Krafft-Blümlein* (1635), for two voices and continuo.

**SCHEIN, JOHANN HERMANN (20 JANUARY 1586–19 NOVEMBER 1630)**. German composer and poet. With **Samuel Scheidt** and **Heinrich Schütz** he was influential in introducing Italian stylistic elements (**monody**, **concertato** writing, figured bass) into the

music of Protestant Germany. He was a chorister in Dresden at the court chapel of the Elector of Saxony, then from 1603 until 1607 he attended an electoral school in Schulpforta, where the **Kantor** had recently been Erhard Bodenschatz—the compiler of a collection of Renaissance **motets** that was later expanded under the name *Florilegium Portense* (1618–21). After four years of study at the University of Leipzig, he worked briefly in Weissenfels, before obtaining a position in 1615 as **Kapellmeister** at the Weimar court. The very next year he was named Kantor of the Thomasschule in Leipzig, a post he retained until his early death.

Schein composed both sacred and secular vocal music, publishing similar sacred and secular volumes in alternation. More than 100 motets survive in various collections: *Cymbalum Sionium . . .* (1615) includes 30 Latin and German works in traditional **polyphony**, ranging in scoring from five vocal parts to **polychoral** textures in eight and 12 parts; *Opella nova . . .*, for three to five voices and **continuo** (an instrumental bass line duplicating the continuo is counted as one of the “voices”), is a 1618 collection containing mostly **chorale**-based pieces; *Fontana d’Israel, Israelis Brünlein . . .*, for five to six voices and continuo, is a 1623 collection of highly expressive settings in the style of Italian **madrigals** with **basso seguente**; and *Opella nova, ander Theil . . .*, for three to six voices, insts., and continuo, is a 1626 volume comprising primarily settings of biblical texts (a third of the volume is devoted to chorale-based pieces). In addition, Schein published over 200 chorale harmonizations with figured bass in *Canntional oder Gesangbuch Augspurgischer Confession*, for four to six voices (1627, enlarged 1645), dozens of which have text, melody, and harmonization by Schein himself.

Schein’s secular publications (for which he supplied his own texts) include *Venus Kränzlein*, a collection of **homophonic partsongs** for SSATB with the melody in the top voice, along with some instrumental pieces (1609); *Musica boscareccia, oder Wald-Liederlein*, strophic settings of pastoral poetry for SSB (the bass line is both texted and figured) in three successive volumes (1621, 1626, 1628), which may be performed in various vocal and instrumental configurations, thus reflecting the traditions of both the **villanella** and small vocal **concerto**; *Diletti pastorali, Hirten Lust*, comprising madrigals for SSATB with (dispensable) continuo (1624)—the first collection of its kind published in Germany; *Studenten-Schmauss*, five homophonic drinking songs

for SSATB (1626), whose vocal bass parts are figured; and some occasional pieces.

**SCHELLE, JOHANN (BAPTIZED 6 SEPTEMBER 1648; DIED 10 MARCH 1701).** German composer. He was **Kantor** of the Thomaskirche in Leipzig and music director of the city from 1677 until his death, when he was succeeded by **Johann Kuhnau**. One of his important achievements was replacing the Latin pieces performed after the Gospel reading with German Gospel **cantatas** (and later **chorale cantatas**), despite determined opposition from the mayor. His surviving vocal works include about 50 German church cantatas, 5 **motets**, a **Magnificat**, and a few Latin works. Characteristic of his cantatas is modern poetry, five-part vocal writing, stylistic diversity, and a simpler **counterpoint** than that offered by his predecessor, **Sebastian Knüpfer**. Some of his works are grand in scale and effect: one is the 26-part cantata *Lobe den Herrn*, for 10 voices (double choir) and large orchestra including 4 trumpets (clarini), 3 trombones, and 2 cornettinos.

**SCHICKELE, PETER (17 JULY 1935– ).** American composer, arranger, and humorist. After lessons with **Roy Harris** and **Darius Milhaud**, he studied at the Juilliard School with **Vincent Persichetti**, later teaching there himself (1961–65). He is most famous for inventing the persona of “P. D. Q. **Bach**,” through which he lampoons historical musical conventions with clever parodies. Representative choral works under this pseudonym include the **cantata** *Iphigenia in Brooklyn*, for bargain-Ct., 3 double reeds, tpt. mouthpiece, wine bottle, str. qt., and hpd.; *Liebeslieder Polkas*, for SATB and pf. 5 hands; the dramatic **oratorio** *Oedipus Tex*, for S, A, T, B, SATB, and orch; and the oratorio *The Seasonings*, for S, A, T, B, SATB, 2 slide whistles, 2 kazoos, tromboon, windbreaker, shower hose, foghorn, 2 tpt., timp., and str. Works published under his own name include *Mass for Men’s Voices*, for BBB (1957); *Three Choruses from Cummings*, for SATB (1960); *The Flow of Memory*, for Mez., fl., b. cl., vn., and pf. (1963); *Ceremony*, a cantata for Bar., SATB, and jazz ens. (1985); among others.

**SCHMELZER, JOHANN HEINRICH (BORN C. 1620–23; DIED 1680).** Austrian composer and violinist, active in Vienna. Few biographical details about him are known with certainty. In 1671 he

became vice *Kapellmeister* at the Hapsburg court, advancing to *Kapellmeister* toward the end of 1679, at which time the court moved to Prague to escape the plague. Despite these precautions, Schmelzer caught the disease and died shortly thereafter.

Over 170 sacred vocal works listed in the catalog of Emperor Leopold I's private collection are lost. Surviving works include some 13 **masses**, and about as many other liturgical pieces. Also extant are a few **sepolcri** (**Passion** reenactments popular in Vienna).

**SCHMIDT, FRANZ (22 DECEMBER 1874–11 FEBRUARY 1939).**

Austrian composer. A highly respected cellist and pianist, he taught at the Vienna Conservatory, then became its director (1925–27) and later its rector (1927–31). He was influenced by Austrian composers such as **Anton Bruckner** and **Max Reger**, and by his German-Hungarian parentage. Of his few choral works, the most significant is the apocalyptic **oratorio** *Das Buch mit sieben Siegeln* (1937).

**SCHMITT, FLORENT (28 SEPTEMBER 1870–17 AUGUST 1958).**

French composer, pianist, and critic. He studied with **Théodore Dubois**, **Jules Massenet**, and **Gabriel Fauré** at the Paris Conservatoire (1889–1900), winning the Prix de Rome in his final year. During this time he also began a lifelong friendship with **Maurice Ravel**. Independent of mind, eager to travel, and open to new ideas, he wrote in a forceful style that preferred passion over sentimentality, extreme contrast over lyricism, and vivid (even exotic) instrumentation. Influenced by the works of **Richard Strauss**, he in turn helped prepare the way for the music of **Igor Stravinsky**, **Maurice Ravel**, and **Arthur Honegger**. Not surprisingly, his music did not escape criticism.

Among one dozen choral works with orchestra is *Psalm 47* (Psalm 46 in the Vulgate), op. 38, for S, 8-part chorus, orch., and org. (1904)—a highly expressive French setting, featuring imitative **counterpoint**, but also unconventional elements such as agitated rhythms, wild accents, adventurous harmonies, and bold contrasts. Some nine works with chamber ensemble or keyboard include a **Mass**, op. 138, for four voices and organ (1958). Among another nine unaccompanied works are a set of five **motets**, op. 60 (1914–17 [orig. with organ]) and *Psaume 112 et 2 cantiques*, op. 135, for male chorus/4 male vv. (1956).

**SCHNITTKE, ALFRED (24 NOVEMBER 1934–3 AUGUST 1998).**

Russian composer of German-Jewish parentage. He received his first music lessons in Vienna, where his family lived from 1946 until 1948. Upon their return to Russia, he studied at Moscow's October Revolution Music College (1949–53) and at the Moscow Conservatory (1953–61). He then taught at the latter for a decade (1962–72). Initially influenced by **Dmitri Shostakovich** and **Gustav Mahler**, he later adopted a polystylistic approach with which he could portray a sense of alienation and isolation by juxtaposing music of diverse origins and styles. He gained fluency in a wide range of styles by writing music for film—an involvement that continued throughout much of his life. His relationship with Soviet authorities was uneasy. Nevertheless, his reputation grew, and after 1980 he was able to travel increasingly. In 1990 he settled in Hamburg. Despite a series of strokes he continued to compose until his death.

Schnittke's choral works are largely religious in theme (he was baptized a Roman Catholic in 1982), and rely more on inherited traditions than on polystylism. Often large in scale, they include the student **oratorio** *Nagasaki*, for Mez., chorus, and orch. (1958); **Requiem**, for solo vv., chorus, and inst. ens. (1975); Symphony no. 2 (*St. Florian*), for solo vv., chbr. chorus, and orch. (1979); Symphony no. 4, for solo vv., chorus, and chbr. orch. (1983); the Faust **cantata** *Seid nüchtern und wachet . . .*, for solo vv., chorus, and orch. (1983); *Concerto*, for mixed chorus (1985); *Stikhi pokayanniye* [Penitential **Psalms**] (1987); and *Agnus Dei*, for 2 S, female chorus, and orch. (1991); among others. He also contributed an unfinished "Lux aeterna" for the collaborative *Requiem der Versöhnung*.

**SCHOENBERG, ARNOLD (13 SEPTEMBER 1874–13 JULY**

**1951).** Austro-Hungarian composer, who changed the course of music history with his work in atonality and serialism. He grew up in Vienna, the oldest of three children in a Jewish family. Largely self-taught in composition, he led composition classes in Vienna and intermittently in Berlin (1901–3, 1911–15, 1926–33). Despite support from **Richard Strauss** and **Gustav Mahler**, his own compositions met with strong opposition because of their pervading dissonance. In 1933, with the rise of anti-Semitism, Schoenberg formally reembraced his Jewish faith, and emigrated to the United States. He eventually settled in Los Angeles, at the University of California, where he taught until 1944, when ill health forced him into retirement.

Schoenberg's stylistic changes were the result of continual exploration and self-evaluation. His choral works reflect this developmental process. In his early works, he employed a chromatic, post-**Wagnerian** harmonic language. Examples include the extravagantly scored *Gurre-Lieder*, for solo vv., choruses, and orch. (1901, orchestration finished 1911), a work that he insisted should be sung in English when performed in North America and England, and *Friede auf Erden*, op. 13, for SSAATTBB and insts. ad lib. (1907, acc. 1911). Then, feeling inexorably driven by a sense of personal artistic integrity and historical inevitability, he moved from this heightened chromaticism to Expressionist atonality—evident in such works as the **oratorio** *Die Jakobsleiter*, for solo vv., choruses, and orch. (1917–22, left unfinished after war service). There Schoenberg identifies with the “chosen one,” who must speak prophetically despite rejection.

Realizing the need for greater structure in the absence of tonality, he then developed his historically pivotal 12-tone technique. The earliest choral works to employ serialism are *Vier Stücke*, op. 27; and *Drei Satiren*, op. 28, for (mostly unaccompanied) mixed choir (1925). He followed these pieces with *Three Folk Songs*—tonal settings for unaccompanied mixed chorus (1929). Also in serial style is *Moses und Aron*, op. 3, an opera (on his own libretto) originally conceived as an oratorio, of which he completed only two acts (1932).

In later years, many of Schoenberg's works were religiously motivated. The textless *Genesis Prelude*, op. 44, for SATB and orch. (1945), was commissioned by Hollywood composer and arranger Nathaniel Shilkret, as part of a collaborative project proposing to set the entire Bible. It employs 12-tone technique and is laid out in the form of a large prelude and double **fugue**. *Kol nidre*, op. 39, is an English setting of the Jewish liturgy (with alterations and introduction by the composer), for speaker, chorus, and orch. (1938), composed in a tonal style and intended for practical use, but rejected for that purpose because of its textual alterations. *A Survivor from Warsaw*, op. 46, for narr., male chorus, and orch. (1947), was a response to events of the Holocaust. Although employing serial technique, it is reasonably accessible. Among his last works are the three unrelated choruses of op. 50: *Dreimal tausend Jahre*, for SATB (1949); *De profundis*, a Hebrew setting of **Psalms** 130 that mixes singing and speech, for SSATBB (1950); and *Moderner Psalm*, for speaker, chorus, and orch. (1950, inc.). *The Three Folksongs*, op. 49 (1948),

are new settings of melodies that he had previously arranged in 1929. Other choral works include *Der deutsche Michel*, for male vv. (1914 or 1915); *Sechs Stücke*, op. 35, for male vv. (1929–30); some early **partsongs**; and unfinished fragments.

**SCHOLA CANTORUM [LAT. “SCHOOL OF SINGERS”]**. During the Medieval period, the term signified the choir that sang during solemn papal ceremonies. The term has since been adopted by choir schools with similar educational objectives, such as the Parisian Schola Cantorum (Vincent d’Indy, 1894) and the Schola Cantorum Basiliensis (August Wenzinger, 1933), and by choirs specializing in the performance of early music.

**SCHUBERT, FRANZ (31 JANUARY 1797–19 NOVEMBER 1828).**

Austrian composer. Though he was highly talented, he did not achieve widespread recognition during his lifetime, due apparently to a shy disposition, a lack of steady employment and/or influential supporters, and a short life span. An astonishingly prolific composer, he is best remembered for his songs, symphonies, piano pieces, and chamber works.

Born in Vienna, he studied from 1808 to 1813 under **Antonio Salieri** at the Imperial College. Then, after a 10-month training course, he began teaching in his father’s school. During these early years, he composed at a historically unprecedented rate. By the fall of 1816 he had written hundreds of highly expressive German songs with accompaniment. In that year he left teaching for the independent life of a freelance musician in the inner city, throwing in his lot with Franz von Schober, a fascinating but hedonistic dabbler in the arts. With Schober’s help he began to make important acquaintances, among them, the baritone Johann Michael Vogl, who became an influential interpreter of his songs. After returning home briefly in 1817, Schubert worked for some five months for Count Johann Karl Esterházy, at the family’s summer residence in Zseliz (now Želiezovce in Slovakia). When he returned to Vienna toward the end of 1818, he settled with his friend, the poet Johann Mayrhofer, rather than with his family.

Gradually his stature in Vienna increased, aided by the support of a close circle of friends. During the early 1820s, he tried unsuccessfully to establish himself in opera. Recurring ill health (evidently the result of his hedonistic lifestyle) plagued him from early 1823 until his untimely death nearly six years later.

Schubert's choral music includes, above all, secular **partsongs** and choruses, which occupied him throughout his life. About two-thirds of the 150 extant pieces are for male voices; approximately half of the total are accompanied. Many became favorites with 19th-century **singing societies**. Well-known examples include *La pastorella al prato*, for TTBB and pf.; *Widerspruch*, for TTBB and pf.; *Nacht-helle*, for T, TTBB, and pf.; *Ständchen*, for A, SSAA or TTBB, and pf.; the **Handelian** *Mirjams Siegesgesang*, for S, SATB, and pf.; and *Gesang der Geister über den Wassern*, transmitted in both four- and eight-part versions for male chorus.

Among some 40 sacred compositions are 6 **masses**. In these he omitted some canonical phrases—either for personal reasons or to conform to Viennese practice. Four are early works in the Austrian *missa brevis* tradition; undoubtedly, the most famous of these is the Mass in G, for S, T, B, SATB, str., and org. (1815). During his early years, he also wrote an **oratorio**-like *Stabat mater* with German text, for S, T, B, SATB, and orch. (1815); a **Magnificat**, for S, A, T, B, SATB, orch., and org. (1815); and other liturgical pieces.

Later significant choral works include the unfinished dramatic oratorio *Lazarus*, for 3 S, 2 T, B, SATB, and orch. (1820); and two symphonic masses: the Mass in A-flat, for S, A, T, B, SATB, orch., and org. (completed 1822); and the Mass in E-flat, for S, A, T, B, SATB, and orch. (1828). Throughout these large-scale works (which appear to have arisen from an inner compulsion rather than external factors), his gift for melodic and harmonic invention is evident. He also continued to compose Latin sacred works, bringing their total to about 30. One of the last of these is *Intende voci*, an **offertory** for T, SATB, and chbr. orch. (1828).

**SCHULLER, GUNTHER (22 NOVEMBER 1925– )**. American composer, horn player, conductor, writer, educator, publisher, and record producer. Some of his works synthesize jazz and traditional styles, resulting in what he called “third stream” music. Among his relatively few choral pieces are *Sacred Cantata (Psalm 98)*, for SATB and chbr. orch. (1966), which includes spoken, whispered, and shouted lines; the **oratorio** *The Power within Us*, for nar., Bar., chorus, and orch. (1971), which relates Cabeza de Vaca's experiences in the New World—including the ruthless subjugation of the natives by the Spanish; *Poems of Time and Eternity*, for chorus and 9 insts.



(1972); and *Thou Art the Son of God*, for SATB, fl., eng. hn., cl., hn., tpt., perc., vn., vc., and db. (1987); among a half-dozen others.

**SCHUMAN, WILLIAM (4 AUGUST 1910–15 FEBRUARY 1992).**

American composer. After studying with **Roy Harris** at the Juilliard School, he taught at Sara Lawrence College (1935–45), where he directed the chorus during most of his tenure. He then served as president of Juilliard (1945–62). In both institutions he initiated curricular changes that focused on processes of creative discovery. From 1962 to 1969 he served as founding president of Lincoln Center, after which he devoted himself to composition.

While best remembered for his symphonic works, he wrote some two dozen choral works. In 1943 *A Free Song*, a two-movement **cantata** for SATB and orch. (1942), on a text by Walt Whitman, won the first Pulitzer Prize for music. Subsequent Whitman settings include several works for unaccompanied mixed chorus: *Carols of Death* (1958), *Declaration Chorale* (1971), and *Perceptions* (1982). Two works on texts by Genevieve Taggard are for mixed chorus and orchestra: *Prologue* (1937) and *This Is Our Time* (1940). Light-hearted compositions (all unaccompanied) include *Five Rounds on Famous Words* (1956–69), *Mail Order Madrigals* (1971), and *Esses: Short Suite for Singers on Words Beginning with S* (1982). Works for female chorus (some of which are also available in SATB arrangements) include *Prelude*, with soprano solo (1939); *To Thy Love*, a choral fantasy on old English **rounds** (1973); *Requiescat*, with pf. (1942); *Holiday Song*, with pf. (1942); *The Lord Has a Child*, with pf. (1956, rev., SATB, brass qnt., 1990); and *Concerto on Old English Rounds*, for vla., women's chorus, and orch. (1974). Works for male chorus include *Truth Shall Deliver* (1946) and *Deo ac veritati* (1963). The cantata *Casey at the Bat*, for S, Bar., chorus, and orch. (1976) was revised from the opera *The Mighty Casey*. Other works include the cantata *On Freedom's Ground*, for Bar., chorus, and orch./band (1985); and a handful of early unaccompanied pieces, among them, a **Te Deum** (1944).

**SCHUMANN, ROBERT (8 JUNE 1810–29 JULY 1856).** German composer and music critic, renowned especially for his piano music, songs, and some of his symphonic and chamber pieces. The son of a bookseller and publisher, he developed a keen interest in literature, which played an important role in his development as

a musician and influential exponent of Romanticism in music. In 1828, his father having died two years earlier, he began a course in law at the University of Leipzig. He had little interest in his university studies, however, and by 1830 had turned decisively to music. In 1840, he married Clara Wieck, the daughter of his piano teacher, and a brilliant pianist, after going to court to overrule her father's objections.

From late 1844 to 1850, the couple lived in Dresden. During this time he directed two **choral societies**: the Dresden **Liedertafel** (1847–48), giving rise to some works for male chorus, and the Verein für Chorgesang, a mixed-voice **singing society** that he founded, which grew to some 65 members (1847–50). From 1850 to 1854, the couple lived in Düsseldorf, where Robert served as municipal music director, conducting the orchestra and chorus (*Gesangverein*) of the Allgemeiner Musikverein, while continuing to compose. In 1853 the couple welcomed **Johannes Brahms** into their home, encouraging him and promoting his music in Robert's journal *Neue Zeitschrift für Musik*. The following year Robert's mental condition (which had been more or less precarious all his life) worsened alarmingly. At his own request, he was placed in a lunatic asylum, where he died some two-and-a-half years later.

In temperament and musical orientation, Robert was the quintessential Romantic. Nevertheless, both he and Clara were keenly interested in the music of **Johann Sebastian Bach**, and they served as influential participants in the so-called Bach revival. Furthermore, Robert's literary activities prompted a keen interest in vocal music.

Among his works for chorus are about 20 with orchestra. They include the **oratorio** *Das Paradies und die Peri*, op. 50 (1843); *Scenen aus Goethes Faust* (1853)—a stylistically varied work in seven scenes with overture; *Adventlied*, op. 71 (1848); *Requiem für Mignon*, op. 98b (1849); *Nachtlied*, op. 108 (1849); *Der Rose Pilgerfahrt*, op. 112 (1851); 4 orchestral-choral ballades: *Der Königsson*, op. 116 (1851), *Des Sängers Fluch*, op. 139 (1852), *Vom Pagen und der Königstochter*, op. 140 (1852), and *Das Glück von Edenhall*, op. 143 (1853); *Neujahrslied*, op. 144 (1850); *Missa sacra*, op. 147 (1853); and a Requiem, op. 148 (1852). He also wrote sets of **part-songs** for convivial music-making, among them, 7 sets for mixed choir, 2 sets for female voices, and 6 for male chorus, in addition to a few individual pieces.

**SCHUSTER, JOSEPH (11 AUGUST 1748–24 JULY 1812).** German composer and conductor. From 1765 to 1768, and again from 1774 to 1777, he lived in Italy, where he established a reputation as an opera composer. In 1772 he received an appointment as church composer in Dresden, and from 1781 (after returning from Italy the second time) he worked in the Dresden court theater and chapel. In 1787 he was appointed court *Kapellmeister* (together with Franz Seydelmann, a colleague since his first trip to Italy). His surviving sacred choral works include 5 Italian **oratorios**, 25 **masses**, 14 **offertories**, 5 **Magnificats**, 15 Marian **antiphons**, 2 **litanies**, a *Stabat mater* setting, and 2 **hymns**. Published during his own lifetime was the **cantata** *Lob der Musik*, for solo voice, choir, and orch. (1784).

**SCHÜTZ, HEINRICH (BAPTIZED 9 OCTOBER 1585; DIED 6 NOVEMBER 1672).** German composer. Together with **Michael Praetorius**, **Johann Hermann Schein**, and **Samuel Scheidt**, he was responsible for introducing Italian styles into Protestant Germany. Over 500 of his compositions survive, all of which involve voices, most of them employing sacred texts. Throughout a long career, he demonstrated a mastery of the changing styles of his time. He was especially adept at capturing the inflections of the German language in his settings. Interestingly, he rarely used **chorales**.

While still in his youth, his talent was noticed by the Landgrave Moritz of Hessen-Kassel, who took over his education in 1599 and employed him as a choirboy. Later he sent him to Venice to study with **Giovanni Gabrieli** (1609–13). In 1611, while still in Italy, Schütz issued his first publication, a collection of Italian **madrigals**. Upon returning to Germany, he reentered Moritz's service, but was soon recruited by Elector Johann Georg I of Saxony—an initial visit to Dresden being followed in 1615 by a two-year appointment. Continued wrangling between the Landgrave and the Elector ended in the Elector's favor, and at the beginning of 1617, Schütz's position in Dresden was made permanent. Because Michael Praetorius, the nominal director, had primary duties in Wolfenbüttel, Schütz served as de facto *Kapellmeister* until 1621, gaining the actual title at Praetorius's death.

In 1619 Schütz published his second collection, the **polychoral** *Psalmen Davids* (26 works). In 1623 he published the first of his three extant **oratorios**, *Die Auferstehung unsres Herren Jesu Christi*,

for 3 S, 2 A, 3 T, 2 B, 4 viols, and bc. A volume of 41 **polyphonic** Latin **motets** for four voices and (largely optional) **continuo** followed in 1625 under the title *Cantiones sacrae*. In September of that same year, his wife died. This blow hit him hard, and he spent much of the following year finding solace in completing the *Becker Psalter* (1628, 2nd ed. 1640, rev. and enlarged 1661).

By the end of the 1620s, Dresden was beginning to feel the effects of the Thirty Years' War. In 1628, leaving his two daughters in the care of their maternal grandmother, Schütz traveled a second time to Venice to study the styles then in vogue. Though it is clear that he mastered **Claudio Monteverdi's concertato** style during this visit, it has not been established that he actually studied with Monteverdi in person. In 1629 he returned to Germany, but not before publishing *Symphoniae sacrae*, a collection of small-scale Latin-texted **monodies** and **sacred concertos** for solo voices and instruments (1629, 20 works). More compositions in a similar vein followed, their smaller dimensions no doubt influenced by the deprivations of the war: *Symphoniae Sacrae* (vol. 1, 1629, 20 works to Latin texts; vol. 2, 1647, 27 works to German texts) and *Kleine Geistliche Konzerte* (vol. 1, 1636, 24 works; vol. 2, 1639, 32 works). In vol. 3 of *Symphonie Sacrae* (1650, 21 works to German texts), he revisited the large-scale Venetian concerto for solo voices and instruments.

Other important works include the *Musicalische Exequien* (1636), a funeral **service** in three parts (a German burial service for solo voices and chorus employing scriptural and chorale texts, a double-choir motet on verses from Psalm 73, and the German **Nunc Dimittis** juxtaposed with scriptural texts sung by a three-voice choir "in the distance"), three **Passions** (St. Matthew, St. Luke, and St. John, c. 1664–66), and two additional oratorios: *Die sieben Wortte* (c. 1645) and *Historia der . . . Geburt Gottes und Marien Sohnes, Jesu Christi* (1664). A volume of motets in the *stile antico*, for five, six, and seven voices, reminiscent of the 1625 publication, was issued in 1648 as *Geistliche Chor-Music* (29 works). Among his final works are *Zwölff geistliche Gesänge* (1657) and the lengthy motet composed in anticipation of his death, a setting of Psalm 119 for double chorus (1671).

With the exception of two extended visits to Copenhagen in 1633 and 1642, Schütz spent almost the entirety of his career in service to the Dresden court. Though war and its attendant lingering economic hardship forced him to leave a substantial number of his works unpublished,

his available music ensured an influential legacy in Protestant Germany, which continued until the time of **Johann Sebastian Bach**.

**SCULTHORPE, PETER (29 APRIL 1929– )**. Australian composer. Influenced by East Asian (especially Balinese) music, Australian aboriginal culture, and later by **Krzysztof Penderecki**, he has developed a national style that rejects atonality and 12-tone serialism, while employing a variety of rhythmic procedures and timbres, and elegiac melodies, to produce vivid, pictorial works. Examples of his choral writing include *Night Piece* for mixed chorus and pf. (1966); *Sun Music* [originally *Sun Music II*], for SATB, pf., and perc. (1966); *Sea Chant*, for unison vv., opt. high insts., and perc. (1968, arr. unison vv., and orch., 1975); and *Child of Australia*, for spkr., S, chorus, and orch. (1988).

**SECOND PRACTICE (SECONDA PRATICA)**. See MADRIGAL; MONTEVERDI, CLAUDIO.

**SECOND VIENNESE SCHOOL**. A generalization usually understood to refer to the group of composers who studied with **Arnold Schoenberg**, adopting 12-tone serial composition. The term implies that these composers were building on the legacy of **Joseph Haydn**, **Wolfgang Amadeus Mozart**, **Ludwig van Beethoven**, and later Austro-German composers.

**SELLE, THOMAS (23 MARCH 1599–2 JULY 1663)**. German composer. After studying at the University of Leipzig, he held various positions in northwest Germany before being appointed in 1641 as the civic director of church music in Hamburg and the **Kantor** at the Johanneum. His vocal ensemble compositions include, above all, more than 280 sacred works to Latin and German texts, employing the various forms of his day. His St. Matthew **Passion** (1642) is the earliest known setting to incorporate **obligato** instruments (which accompany the voice of Christ and the Evangelist), while the second of his two St. John settings (1643) was the first to include instrumental interludes. Selle is also noted for writing a manual of vocal pedagogy, *Kurtze doch grüntliche Anleitung zur Singekunst* (c. 1642).

**SENFL, LUDWIG (C. 1486–C. 1543)**. Swiss-born church musician, composer, and editor, active in the court chapel of Emperor Maximilian I (1496–1519), where he eventually succeeded **Heinrich Isaac** as court composer (1517), then in the chapel of Duke Wilhelm of

Bavaria in Munich (from 1523 until his death). Probably a student of Isaac, he copied and eventually completed Isaac's *Choralis Constantinus*. He was an influential representative of the **Franco-Flemish polyphonic** style in German-speaking Europe, praised by musicians, theoreticians, and scholars alike.

Among Senfl's many surviving works are 7 **masses** (mostly for four voices), a **Magnificat** cycle (one for each **mode**), more than 150 **Proper** settings, some 70 **Vespers** settings, 125 other **motets**, more than 250 German *Lieder* (most of them for four voices and almost all to secular texts—some of them arrangements of popular songs), 40 Latin **odes**, and a few other pieces to Italian, French, and Latin texts. His motet-like works (which almost invariably employ Latin texts) imitate the polyphonic style of **Josquin** des Prez and Isaac, in some cases even borrowing their **cantus firmi**. Nevertheless, they maintain succinct structures, allowing the text to be presented clearly. Other characteristics of his works include rich sonorities and songlike lines (which often move in parallel thirds or sixths). His Latin **odes**, which explore classical meters in strict **homophony**, were widely used in schools during the 16th century.

**SEPOLCRO [AZIONE SACRA, RAPPRESENTAZIONE SACRA]**. A short, **oratorio**-like setting of the **Passion** account in the Italian language, usually performed dramatically, the main element of the scenery being the a replica of Christ's sepulcher. The genre was popular in Vienna during the later 1600s.

**SEQUENCE**. In the Roman Catholic liturgy, a type of Latin **hymn**. A medieval accretion to the **Proper of the Mass**, it was sung after the Alleluia in the liturgy, until the 16th century, when the Council of Trent (1542–63) disallowed all **sequences** except *Victimae paschali laudes* for Easter, *Veni Sancte Spiritus* for Pentecost, *Lauda Sion* for Corpus Christi, and *Dies irae* for **Requiem masses**. One other, the *Stabat mater*, was reinstated in 1727.

**SERENATA**. An 18th-century dramatic work, lying somewhere between a **cantata** and an opera in length, often on a pastoral, allegorical, or mythological subject. It was usually performed as private courtly entertainment, often outdoors at night, aided by artificial light. Movements that are labeled *coro* are usually intended for an ensemble of principals rather than for a chorus per se.

**SERMISY, CLAUDIN DE (C. 1490–13 OCTOBER 1562).** French composer. He spent most of his career at the French royal court, where he served several successive monarchs. He was also associated with the Sainte Chapelle du Palais in Paris. Widely renowned in his day, he is best remembered for his **chansons**, of which more than 150 securely attributed pieces survive, most of them for four voices. These delicate and sophisticated works are considered to represent the pinnacle of the lyrical type of “Parisian” chanson. Their popularity resulted in wide dissemination in both vocal and instrumental versions.

Other surviving works include a dozen **masses** (mostly of the **parody** type) and a **Requiem**, 80 **motets** (mostly for four voices), a cycle of **Magnificat** settings (one for each of the eight tones), a **polyphonic** St. Matthew **Passion**, and other liturgical pieces, most of them for Holy Week. His music is characterized by consonant harmonies, gracious melodies, and formal lucidity. **Polyphonic** considerations are subject to an overall sensitivity to the inflection and meaning of the text, and a concomitant desire to present it clearly.

**SERVICE.** A public act of religious worship following prescribed rules. In the Anglican context, the term refers to a musical setting of some or all of the **canticles** for Morning Prayer (**Matins**) and **Evensong**, parts of the **Ordinary** of Holy Communion, and sentences from the Burial Service. Service settings are unified by their musical style and their **mode** or key. The stylistic developments and representative composers of service music are essentially the same as those pertaining to the English **anthem**. For an account of the Anglican service’s historical origins and an itemization of its musical components *see* ENGLISH CATHEDRAL MUSIC OF THE REFORMATION AND RESTORATION.

**SHAPE-NOTE NOTATION.** Musical notation in which note heads of varying shapes are assigned to individual degrees of the musical scale (according to various systems of **solmization**) to aid singers who have little musical expertise in sight-singing. Many **hymnals** with such notation were published in rural America during the 1800s, the most famous of which was *The Sacred Harp* (1844). Both four-shape and seven-shape systems were used in shape-note notation; of the two, the four-note system was the more common one.

**SHAW, ROBERT (30 APRIL 1916–25 JANUARY 1999).** American conductor, best remembered for his choral performances and recordings. While a student at Pomona College in California (1934–38), he directed the student **glee** club. His work was noticed by **Fred Waring**, who invited him to come to New York to organize the Fred Waring Glee Club. In 1941 he founded the Collegiate **Chorale**, an amateur ensemble in New York of more than 100 singers, which he directed until 1954. He also founded and directed the Robert Shaw Chorale (1948–65), a professional ensemble with whom he toured and recorded extensively, and for whom he commissioned works by many composers, including **Béla Bartók**, **Darius Milhaud**, **Aaron Copland**, **Samuel Barber**, **Benjamin Britten**, and **Lukas Foss**. From 1956 he was assistant conductor under George Szell of the Cleveland Orchestra, where he organized a remarkable orchestra chorus. From 1967 to 1988 he was conductor of the Atlanta Symphony Orchestra.

Shaw's techniques and innovations (such as seating a choir in mixed quartets for better blend) have been widely imitated in the United States, and his arrangements of folksongs and **spirituals** (many made in collaboration with **Alice Parker**) have provided high-quality repertoire for schools and colleges. His professional choir (along with the **Roger Wagner** Chorale) provided the inspiration for the founding of similar groups by **Gregg Smith**, **Dale Warland**, and others.

**SHCHEDRIN, RODION (16 DECEMBER 1932– ).** Russian composer. His works synthesize a wide range of styles and techniques, while incorporating Russian literary and folk traditions. Examples of his choral works include the satirical **cantata** *Byurokratiada*, for solo vv., chorus, and orch. (1963); the **oratorio** *Lenin v serdtse narodnom* [Lenin in the Heart of the People], after folksong texts, for solo vv., chorus, and orch. (1969); *Zapechatlyonnii angel* [The Sealed Angel], a setting of Orthodox texts for unaccompanied chorus and shepherd's reed pipe (1988); *Moleniye* [Prayer], on a text by Yehudi Menuhin, for chorus and orch. (1991); and unaccompanied choruses to texts by Aleksandr Pushkin and others.

**SHEPPARD, JOHN (C. 1515–DECEMBER 1558).** English composer. Little is known of his life, except that he was a Gentleman of the **Chapel Royal**, ending his career under Mary Tudor (r. 1553–58).



His Latin-texted works (which survive in greater number than his English ones) include some 5 **masses** (4 for four voices, 1 for six voices), 2 **Magnificat** settings, and some 65 **motets** for four or more voices (several of them incomplete but restorable by the addition of the **chant**). Surviving English works include 3 incomplete **services** plus individual pieces for the service (often incomplete), 15 **anthems** (about half of them incomplete), 41 **psalm** tunes, and 1 secular piece. Sheppard liked full sonorities; his Latin motets for many-voiced choir and his services for the English rite are noteworthy for their splendor.

**SHOSTAKOVICH, DMITRI (12/25 SEPTEMBER 1906–9 AUGUST 1975)**. Russian composer, best remembered for his 15 symphonies, chamber works, and concertos. Although supportive of socialist ideals, he came under criticism from the Stalinist regime for writing music that was formalistic (i.e., elitist and not uplifting for the masses). While he tried to accommodate himself to Soviet demands (even withdrawing some of his works), his relationship with government authorities remained uneasy. Three of his symphonies employ chorus: no. 2, op. 14 [To October], for B, with chorus in finale (1927); no. 3 [The First of May], op. 20, with chorus in finale (1929); and no. 13 [Babiy Yar], op. 113, for B, B chorus, and orch. (1962). The last of these, whose texts deal with genocide during World War II, is exceedingly somber and intense. Other choral works include the **oratorio** *Pesn o lesakh* [Song of the Forests], op. 81, for T, B, boys' chorus, chorus, and orch. (1949), written with his critic's demand for socialist realism in mind; *Ten Poems*, op. 88, for mixed chorus (1951), employing turn-of-the-century revolutionary poetry; *Nad rodinoy nashey solntse siyayet* [The Sun Shines over Our Motherland], op. 90, a **cantata** for boys' chorus, chorus, and orch. (1952); and *Vernost* [Loyalty], op. 136—eight ballads for male chorus (1970); among a dozen or so other works, many of them on patriotic themes.

**SHOW CHOIR**. A choir that combines dancing and singing in its performances.

**SIBELIUS, JEAN (8 DECEMBER 1865–20 SEPTEMBER 1957)**. Finnish composer, best remembered for his symphonies. Although he learned Finnish only after the age of 11, he became enamored with

the mythology and landscape of his native country, leading to the composition of profoundly nationalist works. Widespread resentment at Russian domination inspired him to write *Kullervo*, op. 7, a **choral symphony** for S, Bar., male chorus, and orch. (1892), based on the national epic *Kalevala*. This piece marked the beginning of a lifelong quest to establish a national style that reached beyond a literal quotation of folksong to its animating essence. On the other hand, Sibelius also desired to be accepted by the European mainstream. These two somewhat contradictory impulses led him to hover between traditional European neo-Romanticism and Finnish neo-primitivism. Ultimately, he became alienated from the more sensationalist modernism of composers such as **Igor Stravinsky**, **Arnold Schoenberg**, causing him to withdraw artistically during the final decades of his life, so that after the late 1920s he produced only a handful of small pieces.

While secondary to his symphonic works, Sibelius's choral works are numerous: more than 70 pieces, both accompanied and unaccompanied, especially **cantatas** and many **partsongs**, survive. Nearly half are for male chorus. Some are overtly political, siding with the national resistance: *Islossningen i Uleå älv* [The Breaking of the Ice on the Oulu River], op. 30, for reciter, male chorus, and orch. (1899); *Har du mod?* [Do You Have courage?], op. 31/2, for male chorus and orch. (1904; rev. male chorus and pf., 1912); *Atenarnes sång* [Song of the Athenians], op. 31/3, originally for boys' chorus, male chorus, ww., brass, db., and perc. (1899); *Isänmaalle* [To the Fatherland], for unacc. chorus (1900, arr. male chorus, 1908); and *Jääkärien marssi* [Jäger March], op. 91a, for male chorus and pf. (1917, arr. orch., male chorus ad lib., 1918). Late works include three cantatas for mixed chorus and orchestra: *Oma maa* [Our Native Land], op. 92 (1918), *Jordens sång* [Song of the Earth], op. 93 (1919), and *Maan virsi* [**Hymn** to the Earth], op. 95 (1920). An earlier cantata of considerable expressiveness is *Tulen synty* [The Origin of Fire], op. 32, for male chorus and orch. (1902).

**SING-AKADEMIE.** A Berlin **choral society** formed in 1791 by **Carl Friedrich Fasch**. In 1800 **Carl Friedrich Zelter** took over its direction, remaining at the helm until his death in 1832. The society performed many works by **Johann Sebastian Bach**, **George Frideric Handel**, and other historical composers. Its most famous performance was the 1829 revival of Bach's St. Matthew **Passion**,

organized and led by the young **Felix Mendelssohn**. The term *Singakademie* was later appropriated by other choral societies. *See also* SINGING SOCIETIES.

**SINGING CITY.** A Philadelphia choral ensemble dedicated to fostering a sense of community among its singers and audiences. Founded as a racially integrated choir in 1948 by Elaine Brown, it grew out of the Fellowship House movement, which believed that differences among races, religions, and cultures could be bridged by bringing people together in shared activities. Brown conducted Singing City until her retirement in 1987. The choir currently numbers over 100.

**SINGING SCHOOLS.** Instructional sessions for singing and music reading in Colonial America. *See also* BILLINGS, WILLIAM; HASTINGS, THOMAS; MASON, LOWELL.

**SINGING SERGEANTS.** Official chorus of the United States Air Force. Formed in 1945 from within the ranks of The United States Air Force Band, the chorus is now a fully professional ensemble. All members are sergeants in the United States Air Force. The choir has performed for every American president since Harry S. Truman, and has toured extensively at home and abroad.

**SINGING SOCIETIES (CHORAL SOCIETIES).** Organizations founded to perform choral works in a concert or convivial setting. Their rise coincided with the proliferation of large-scale festival performances of **George Frideric Handel's** oratorios, especially in English and German-speaking countries.

The most influential early society was the Berlin **Sing-Akademie**, founded in 1791 by **Carl Friedrich Christian Fasch**, and led after his death by **Carl Friedrich Zelter**. Of particular importance in England was the establishment in 1806 of the Birmingham Oratorio Choral Society, which supplied singers for the triennial festival in Birmingham and sang in other venues between festivals. It became a model for many other English societies, including the Norwich Choral Society (1824). In the United States, the movement caught on quickly with the founding of Boston's **Handel and Haydn Society** (1815).

In Germany, many societies were restricted to men. The first of these was founded in 1808 by Zelter from his larger Sing-Akademie (the inaugural meeting was in January of 1809). He named it a *Lie-*

*dertafel* (“song-table”), evidently in reference to the convivial and nationalistic nature of the group’s gatherings. Soon similar male choral organizations sprang up throughout Germany—in Frankfurt an der Oder (1815), Leipzig (1815), Thüringen (1818), Magdeburg (1819), Münster (1822), Hamburg (1823), Minden (1824), Bremen (1827), and Bielefeld (1831), to name some of the earliest ones.

In France, the equivalent of the *Liedertafel* was the *orphéon*. It developed through the work of Guillaume Louis Bocquillon Wilhem (1781–1842), a teacher of singing in schools. In 1833 he founded a choral society in Paris for the benefit of his students. It developed rapidly into a national movement known as L’Orphéon, and by 1900 there were more than 2,000 societies in the country.

**SISTINE CHAPEL CHOIR.** *See* CAPPELLA SISTINA.

**SIXTEEN, THE.** English choral ensemble of 16 singers and period-instrument orchestra. Since its founding in 1979 by conductor Harry Christophers, the choir has established an enviable reputation through highly acclaimed recordings and tours. Dedicated especially to the performance of early music, it also conducts annual “Choral Pilgrimages,” mounting performances of early English **polyphony** in the cathedrals for which the music was originally intended.

**SLØGEDAL, BJARNE (13 JUNE 1927– ).** Norwegian composer, conductor, and organist, who initiated the International Church Music Festival at Kristiansand Cathedral (southwest of Oslo). In the U.S. his best-known work is the **motet**, *Antiphone de morte*.

**SMETANA, BEDRICH (2 MARCH 1824–12 MAY 1884).** Czech composer who devoted himself to creating a national opera style. Except for some periods in Sweden (the most extensive of which was from 1856 to 1859), he spent his career in Prague, where he became a self-conscious nationalist. Having received his formal education in German, he worked assiduously to improve his command of Czech. From 1863 to 1865 he conducted the Czech **choral society** Hlahol, which had recently been established. Most of his choral works were written for this group.

In 1866 he achieved a cherished dream of being appointed principal conductor of the Royal Provincial Czech Theater (known as the Provisional Theater), the first permanent Czech professional stage. He worked there for eight years (the last two as artistic director),

conducting not only operas but also orchestral concerts. Having to resign in 1874 because of deafness (a result of syphilis) did not stop him from composing. The last decade of his life saw him produce his widely admired cycle of six symphonic poems, *Má Vlast* (My Country), three more operas, string quartets, and nine more works for chorus, including *Píseň na moři* (Song of the Sea) and two pieces written for the 20th anniversary of the Prague Hlahol: *Věno* (Dedication) and *Modlitba* (Prayer).

While ultimately regarded as the foremost musical representative of Czech nationalism, Smetana was nevertheless indebted to Western European traditions; **Franz Liszt**, a friend and mentor throughout his life, was a particularly significant influence. He drew very little on folk music, although he did employ popular dance rhythms such as the polka. Nevertheless, the enduring qualities of his work earned him a permanent place in the hearts of the Czech people, and laid the groundwork for **Leoš Janáček** and other more explicitly nationalist composers.

Smetana's choral works, which comprise some 18 individual pieces, focus on nationalist texts and themes. Most are unaccompanied; fully a dozen are for male chorus. Examples include *Tři jezdci* [The Three Riders], for TTBB (1862); *Odrodilec*, for TTBB, TTBB (1863, rev. for soloists and TTBB, 1864); and *Rolnická* [Farming], for TTBB (1868). The only work with orchestra is the third and final version of *Česká píseň* [Czech Song], for SATB and orch. (1878).

**SMITH, CRAIG (31 JANUARY 1947–14 NOVEMBER 2007)**. Founder and director of **Emmanuel Music**, Ensemble-in-Residence at Emmanuel Episcopal Church, Boston. Between 1970 and 1977, he presented the complete set of **Johann Sebastian Bach's** sacred **cantatas** in their liturgical setting. Thereafter, Bach's cantatas continued to be part of the weekly **services**. With stage director Peter Sellars he recorded staged versions of various works, including some Bach cantatas. He also collaborated regularly with choreographer Mark Morris and his Dance Group.

**SMITH, GREGG (21 AUGUST 1931– )**. American composer and choral conductor. While enrolled at the University of California at Los Angeles (UCLA), he studied composition privately with Leonard Stein (a student of **Arnold Schoenberg**). After graduating in 1954, he continued in the graduate degree program in composition, study-

ing with **Lukas Foss**. The choral director at UCLA encouraged him to become involved in choral conducting, and in 1955 he formed the **Gregg Smith Singers**, a professional choir, based first in Los Angeles, then (from the early 1970s) in New York. With this group he toured internationally and made more than 100 recordings. He became an expert on the music of **Arnold Schoenberg** and **Igor Stravinsky**, recording many of the latter's choral pieces in the decade before the composer's death in 1971.

Throughout his career, Smith encouraged the development and preservation of American choral music—premiering many new works by contemporary composers. He himself produced dozens of original choral works and hundreds of choral arrangements.

**SMYTH, DAME ETHEL (22 APRIL 1858–8 MAY 1944)**. English composer and writer. She studied at the Leipzig Conservatory, and received encouragement from **Johannes Brahms**, **Piotr Ilyitch Tchaikovsky**, **Edvard Grieg**, and Clara **Schumann**. Passionate by nature, she led a turbulent personal life, which included a militant campaign for women's suffrage. Her musical style was indebted to German romanticism, especially the music of Brahms. While her main interest was opera, she also wrote significant choral works. They include *The Song of Love*, op. 8, a **cantata** for S, T, chorus, and orch. (1888); **Mass** in D, for S, A, T, B, chorus, and orch. (1891, rev. 1925); *A Spring Canticle*, for chorus and orch. (1901); *Hey Nonny No!*, for chorus and orch. (1910, rev. 1920); *Sleepless Dreams*, for chorus and orch. (1910); *The March of the Women*, for unison vv. (1910); *The Prison*, for S, B, chorus, and orch. (1930); and a few **partsongs**.

**SOLER, ANTONIO (BAPTIZED 3 DECEMBER 1729; DIED 20 DECEMBER 1783)**. Catalan composer and organist. In 1752 he joined the Hieronymite monastic order at El Escorial (near Madrid), becoming the permanent organist there. Some years later he became the *maestro de capilla*—probably in 1757 at the death of Padre Gabriel de Moratilla. Since Ferdinand VI (with his consort Maria Bárbara, who took lessons from **Domenico Scarlatti**) and, later, Carlos III liked to spend each autumn at El Escorial, Soler may have studied with Scarlatti. He was a prolific composer of keyboard works and church music. Surviving works include 10 **masses**, 5 **Requiems**, 51 **psalms**, 13 **Magnificats**, 14 **litanies**, and much other liturgical

music. Also extant are more than 130 **villancicos**, many of them for the feast days of St. Lawrence (patron saint of El Escorial) and St. Jerome (patron saint of the Hieronymite order).

**SOLMIZATION.** A system of designating pitches with syllables to indicate melodic intervals. Its purpose is to facilitate music learning. The first system was developed by Guido of Arezzo (b. c. 991; d. after 1033). Today the two primary systems in the Western world are “fixed doh” (in which the syllable *doh* is assigned to the note C regardless of tonality) and “moveable doh” (in which *doh* is assigned to the tonic). The “tonic sol-fa” system was propagated during the latter half of the 19th century by the English Congregationalist minister John Curwen, who devoted his life to perfecting and teaching the method.

**SOMERS, HARRY (11 SEPTEMBER 1925–9 MARCH 1999).**

Canadian composer. He studied at the University of Toronto, then won scholarships for studies in Paris (1949–50 and 1960, the former period with **Darius Milhaud**) and Rome (1969–71). Never holding permanent employment, he supported himself with various part-time jobs, among them, music copyist, radio and television broadcaster, and educational consultant. An interest in non-Western culture was reinforced by a 1971 journey through India, Nepal, Thailand, and Bali, and by his second wife, the actress Barbara Chilcott, who was involved with non-Western religions and philosophy. Rather than following English cathedral traditions, as transmitted by such composers as **Healey Willan**, he drew together an eclectic array of styles gleaned from contemporary figures in Europe and the United States, combining them with elements of Baroque **counterpoint** and **Gregorian chant**.

Best remembered for his operas, Somers nonetheless exerted considerable influence with his choral works, which number more than 20. Diverse examples include the metrically varied **anthem** *God, the Master of This Scene* (1962); *Gloria*, for SATB, 2 tpt., and org. (1964); *Wonder Song* (1964), a whimsical unaccompanied piece for use in schools; the ever-popular *Songs from the Newfoundland Outports*, for SATB and pf. (1969); *Kyrie*, for S, A, T, B, chorus, 8 insts., perc., and tape (1972), in which the phonetic sounds of the text supersede their semantic meaning; *Trois chansons de la nouvelle-France*, for mixed choir and piano (1976); and *Limericks*, for Mez.,

SATB, and ens. (1980), a bawdy tribute to Willan on the centenary of his birth. Noteworthy, too, is *Chura-Churum*, for 8 vocal soloists, fl., hp., pf., and 4 perc. (1985), an avant-garde piece in which the vocalists sing into individual microphones, each connected to different loudspeakers located around the hall. The singers move from one microphone to another, rendering phonemes from a Sanskrit text combined with other vocal sounds.

**SORIANO, FRANCESCO (1548/59–19 JULY 1621).** Italian composer. He was a choirboy under **Giovanni Pierluigi da Palestrina** at San Giovanni in Laterano (Basilica of St. John Lateran), then later served the Gonzaga family in Mantua, as well as several notable churches in Rome. From 1599 to 1601 he was *maestro di cappella* at San Giovanni in Laterano and from 1603 to 1620 he was *maestro* of the Cappella Giulia (St. Peter's). In 1611 a papal commission appointed him and **Felice Anerio** to complete the revision of **chant** books begun by Palestrina and Annibale Zoilo.

Soriano was one of the more conservative composers in the generation after Palestrina, emphasizing full textures and **contrapuntal** techniques. Surviving works include a volume of **motets** for eight voices (1597), a volume of **masses** for four, five, six, and eight voices (among them, a double-choir arrangement in eight voices of Palestrina's *Missa Papae Marcelli*); a volume of **polychoral psalms** and motets for eight, 12, and 16 voices, with **continuo** (1616); some **Passion** and **Magnificat** settings (1619); 3 volumes of **counterpoint**-laden **madrigals** for four to six voices (1581, 1592, 1601); and a volume of contrapuntal works entitled *Canoni et obliqui*, for three to eight voices (1610).

**SOWERBY, LEO (1 MAY 1895–7 JULY 1968).** American composer and church musician. After studies at the American Conservatory in Chicago, he won the American Prix de Rome, which allowed him to spend three years in Italy (1921–24). After returning to the United States, he taught at his alma mater (1925–62), while serving as organist and **choirmaster** at St. James's Episcopal Cathedral (1927–62).

Sowerby's works employ Baroque **contrapuntal** forms and an occasionally pungent harmonic language (sometimes evidently derived from American folk music or jazz). His many choral works include *A Liturgy of Hope*, a **cantata** for S and male chorus (1917); an untitled cantata on **psalm** verses (1924); *The Vision of Sir Launfal*, for



chorus and orch. (1925); *Great Is the Lord* a cantata setting of **Psalm** 48 for chorus, orch., and org. (1933); *Forsaken of Man*, a cantata for chorus and org. (1939); *Canticle of the Sun*, a cantata for chorus and orch. that garnered him a Pulitzer Prize (1944); *Christ Reborn*, a cantata for chorus and org. (1950); *The Throne of God*, for chorus and orch. (1956); *The Ark of the Covenant*, a cantata for chorus and org. (1961); *Solomon's Garden*, for chorus and orch. (1964); *La corona*, for chorus and orch. (1965, not completed); not to mention more than 100 **anthems**, several communion **services**, and many **canticle** settings.

**SPIRITUAL.** A religious communal song, associated with American revivalism from about 1740 to 1900. Heartfelt texts and folk-like melodies differentiated it from traditional **hymns** and metrical **psalms**, the semantic distinction evidently originating from two parallel biblical passages (Ephesians 5:19 and Colossians 3:16) and reflected in publications such as Joshua Smith's *Divine Hymns and Spiritual Songs* (c. 1784, 2nd ed. 1793).

Spirituals were cultivated in rural America by both whites and blacks. "White spirituals" included the variants of folk hymn, religious ballad, and camp-meeting spiritual. While all are characterized by subjective, experientially oriented texts, the camp-meeting type tends to be especially fervent, for revival meetings of the time emphasized religious ardor over doctrinal considerations. Blacks and whites intermingled within such outdoor camps (while conducting separate religious meetings), evidently exchanging musical elements and influences, for white and black spirituals exhibit similar characteristics: **modally** inflected melodies, simplicity, frequent repetition, refrains, and tag lines. These traits allowed large groups of people with little literary or musical sophistication to learn the songs easily—presumably often by means of "call-and-response" presentation.

While many white spirituals were passed on orally, some were also preserved in the **shape-note** collections used in rural **singing schools**. The genre never became popular in urban areas.

The "black spiritual" grew out of African American congregational worship in the Deep South; many were also sung as work songs. Not surprisingly, the conditions of slavery inspired many songs about death and heaven. Many were, in fact, codified expressions of protest. Thus "Canaan" represented not only heaven but also the free

North, and the “River Jordan” not only the line between this life and the hereafter, but also a body of water (such as the Ohio River or Mississippi River), which had to be crossed on the flight to freedom.

While many spirituals are imbued with a sense of melancholy, others are buoyant, rhythmic, and often syncopated; frequently they are in a call-and-response form, in which a leader exhorts followers to renewed faith (e.g., “Didn’t my Lord deliver Daniel?”). In performances of the time, the third, fifth, and seventh scale degrees were often inflected by flattening. Clapping was common, and special vocal effects (e.g., a vocal rasp or the use of shrill falsetto) were added for emotional impact.

Whether or not the black spiritual had roots in African tribal music has been the subject of some scholarly debate. However, one accompanying element is universally attributed to African ancestry: the plantation “ring shout,” an ecstatic circular dance with hand-clapping.

After the abolition of slavery in America, black spirituals were introduced to a wider audience by the **Fisk Jubilee Singers**, a touring ensemble (from 1871) who began adding harmonized arrangements of spirituals to their programs. These were very popular, leading to considerable international renown for the group. The burgeoning interest in the black spiritual, reinforced by publication, made the genre a staple in the standard choral repertory. In the process, however, the spiritual’s spontaneous performance traditions were lost.

While the spiritual’s popularity continued to increase into and during the 20th century, especially in the hands of such skilled composers and arrangers as **Henry Thacker Burleigh**, **Jester Hairston**, **Moses Hogan**, and **André Thomas**, its role in black churches waned, being supplanted increasingly (under the influence of ragtime, blues and jazz, and the rise of Pentecostalism) by the instrumentally accompanied black gospel song. The latter had originated in the meetings of such white revivalists as Dwight L. Moody and Ira Sankey; nevertheless, it achieved a distinctive “black” countenance through the extensive use of syncopation.

**SPOHR, LOUIS (5 APRIL 1784–22 OCTOBER 1859).** German composer and violinist. While he undertook frequent international tours throughout his career (first as a violinist, then as a conductor), he also held several permanent positions, including that of *Konzertmeister* in Gotha (1805–12), director of the orchestra at the Theater

an der Wien (1813–15), *Kapellmeister* at the Frankfurt theater (1817–19), and *Kapellmeister* in Kassel (from 1822 until his retirement). In Kassel, he was primarily in charge of opera. However, he also directed an established series of subscription concerts. To facilitate the performing of choral works, he founded the Cäcilienverein, a **singing society**. As a composer, while operating within traditional Classical forms, he amalgamated various French and German elements: **Wolfgang Amadeus Mozart**'s late chromaticism intensified, **Luigi Cherubini**'s bold harmonic colors, and a rhapsodic lyricism learned from the French school of violin playing (founded by the internationally famous violinist, Giovanni Battista Viotti [1755–1824]). The overall result was a flexible emotional expressiveness—the very quality prized above all by the Classical aesthetic.

Spohr was particularly popular in England, where he appeared on five separate visits (1839–53). With **Felix Mendelssohn**, he was regarded in Germany and England as the upholder of the Classical tradition. He was widely regarded as a skilled and effective conductor, leading to frequent invitations to lead music festivals.

Spohr's choral compositions form a significant part of his output. His **oratorios**, which were considered unsurpassed in their day, include *Das jüngste Gericht* (1812), *Die letzten Dinge* (1826), *Des Heilands letzte Stunden* (**Passion** oratorio, 1835), and *Der Fall Babels* (1840). Other works include a **mass**, op. 54, for five solo vv. and double chorus (1821); six **psalm** settings (one set of three [op. 85], for unaccompanied double chorus); a **Jubilate**, for S, chorus, vn. solo, and orch. (1815); two settings of *Vater unser* [Lord's Prayer] (1829, 1845), the later one for a double chorus of male voices and wind orch; *Selig alle, die im Herrn entschliefen*, for male voices (1844); and an incomplete **requiem**, for solo voices, chorus, and orch. (1858). Among a half-dozen secular works with accompaniment are two with 4-hand piano: *Schill*, for male voices (1840), and the festival song *O sel'ge Zeit*, for mixed chorus (1850). Another festival song, *Es schwebt im lichten Strahlenkranze*, calls for S, chorus, vn., and pf. (1832, pub. with new text in 1887). The unaccompanied sacred works are very taxing. They appear to be influenced by Spohr's contact with Anton Thibaut, a legal scholar and amateur musician who directed an amateur chorus in Heidelberg, performing works from the 16th to 18th centuries in an attempt to stimulate an interest in the sacred styles of earlier music. Also surviving are 33

**partsongs** (some of them published in sets), more than half of them specifically for male voices.

**SPRECHGESANG** [**SPRECHSTIMME**]. A type of vocal production lying between speech and song (employing approximate pitches). It was invented by **Arnold Schoenberg**.

**STABAT MATER DOLOROSA** [LAT. “**SORROWFULLY HIS MOTHER STOOD**”]. A medieval poem, traditionally attributed to the Franciscan Jacopone da Todi (d. 1306), and used in the Roman Catholic rite from the late 15th century as a **sequence** and **office hymn**. Although the Council of Trent (1543–63) removed it from the liturgy (along with most other sequences), Pope Benedict XIII restored it in 1727.

Among the earliest musical settings are those by **John Browne**, **William Cornysh**, and **Richard Davy** in the **Eton Choirbook**; subsequent notable settings in the *stile antico* include those by **Josquin des Prez**, **Giovanni Pierluigi da Palestrina**, and **Orlande de Lassus** (the latter two both in eight parts). Later settings (many with orchestral accompaniment) include ones by **Marc-Antoine Charpentier**, **Antonio Caldara**, **Giovanni Battista Pergolesi** (for soprano and alto soloists), **Joseph Haydn**, **Gioacchino Rossini**, **Franz Liszt** (part of his **oratorio** *Christus*), **Giuseppe Verdi** (as the second of his *Quattro Pezzi Sacri*), **Charles Gounod**, **Antonín Dvořák**, **Giuseppe Verdi**, **Charles Villiers Stanford**, **Karol Szymanowski**, **Zoltán Kodály**, **Virgil Thomson**, **Francis Poulenc**, **Vincent Persichetti**, **Krzysztof Penderecki** (later incorporated into his **St. Luke Passion**), **Arvo Pärt**, and others.

**STAINER, [SIR] JOHN (6 JUNE 1840–31 MARCH 1901)**. English organist, composer, and scholar. He was a chorister at **St. Paul’s Cathedral**, then held positions as organist at St. Michael’s College, Tenbury (1857–60), and **Magdalen College**, Oxford (1860–72), before returning to St. Paul’s as organist (1872–88). His contributions to Anglican church music included raising musical standards at the cathedral, editing early music manuscripts in the Bodleian Library, Oxford, and composing 22 **services** (4 of them **chant** services), more than 150 **hymn** tunes, numerous **anthems**, 3 **cantatas**, and 2 **oratorios**, the most famous of which is *The Crucifixion*. He also wrote some **madrigals** and **partsongs**.

**STAMITZ, JOHANN WENZEL ANTON (BAPTIZED 19 JUNE 1717; BURIED 30 MARCH 1757).** Bohemian composer and violinist. A leading Classical symphonist, he established the reputation of the court of the Elector of Palatine at Mannheim as a center of orchestral performance and composition. Best remembered for his instrumental works, he also wrote a handful of liturgical works with orchestra, among them, a **mass** and two **litanies**.

**STANFORD, [SIR] CHARLES VILLIERS (30 SEPTEMBER 1852–29 MARCH 1924).** Irish composer, teacher, and conductor. With **Hubert Parry** he led the revival of English music at the end of the Victorian era. A prolific composer, he steadfastly resisted modern trends, preferring a lyric, diatonic style. His influence was extended through several generations of British composers who studied with him at the Royal College of Music and Cambridge University, among them, **Charles Wood, Ralph Vaughan Williams, Gustav Holst, Coleridge-Taylor, Frank Bridge, John Ireland, Arthur Bliss, and Herbert Howells**. An active conductor, he directed the Cambridge University Musical Society (1873–93), the **Bach** Choir (1886–1902), orchestra concerts and opera performances at the Royal College of Music (after his appointment there in 1883), the Leeds Philharmonic Society (1897–1909), and the Leeds Triennial Festival (1901–10).

Stanford's choral compositions include more than 30 works with orchestra, many of them written for provincial music festivals. Examples of sacred works with orchestra include 2 **oratorios**, 2 **masses**, 2 **psalm** settings, 1 **requiem**, 1 **Te Deum** setting, and a *Stabat mater*. Secular works with orchestra (many of them with a nautical theme) include *Elegiac Ode*, op. 21 (1884); the choral ballad *The Revenge*, op. 24 (1886); *Songs of the Sea*, op. 91, for baritone and male chorus (1904); the choral overture *Ave atque vale*, op. 114 (1909); and *Songs of the Fleet*, op. 117, for baritone and mixed chorus (1910). Some 60 additional sacred works include 6 **services** (one originally conceived for orchestra) as well as **anthems** and **canticles** (most of these with organ), not to mention **hymn tunes**, carols, and **chants**. Especially well known are the Latin **motets**, op. 38: *Justorum animae* (4 vv.), *Coelos ascendit hodie* (8 vv.), and *Beati quorum via* (6 vv.). He also wrote more than 120 individual **partsongs**. Especially noteworthy among these are three sets dating from 1910: opp. 110, 119, and 127 (the first comprising four songs, the latter two having eight each). Perhaps the most famous single piece is op. 119, no. 3—*The Bluebird*.

**STILE ANTICO** [IT. “OLD STYLE”]. A historically conscious term designating **polyphony** written in the manner of **Giovanni Pierluigi da Palestrina** and other conservative composers of the High Renaissance. Its opposite is *stile moderno*, used to refer to sacred music written after 1600 in an up-to-date style. Music that blends newer and older elements was said to be in the *stile misto* (mixed style).

**STOCKHAUSEN, KARLHEINZ (22 AUGUST 1928–5 DECEMBER 2007)**. German composer, considered to be the leader of the electronic avant garde. He was also a pioneer in the application of serial technique to all musical parameters, in the techniques of indeterminacy, and in musical spatialization. His catalog of works includes more than 40 choral pieces, many of which have been extracted from *Licht*, an ambitious cycle of seven operas for the days of the week. Almost all of his scores and recordings are available exclusively from Stockhausen-Verlag.

**STOLTZER, THOMAS (BORN C. 1480; DIED EARLY 1526)**. German composer. From 1522 until his death, he was director of music to the King of Hungary in Ofen (now Budapest). He wrote Latin **motets** and other Roman Catholic liturgical music, as well as some German-texted works (suggesting sympathy with the **Lutheran** Reformation). His music was widely disseminated; it was especially popular in Saxony. Surviving works include 4 **chorale**-based **masses** (without Credos), a three-voice Kyrie movement, 5 **Magnificats**, some 55 other Latin motets (many incomplete or fragmentary), some 40 Latin **hymns**, 19 Latin **psalms** (5 of them *fauxbourdon* settings), 4 German psalms (for five and six voices), 4 sacred **Lieder**, and 10 secular ones. Most of his compositions are for four voices, and they are usually based on a **cantus firmus**. His earlier motets show the influence of **Heinrich Finck** (with whom he may have studied), while his later ones employ techniques of imitation and contrast typical of late **Franco-Flemish polyphony**. Many use numbers in a symbolic way. His 14 Latin and 4 German psalm motets are considered his greatest compositions.

**STÖLZEL, GOTTFRIED HEINRICH (13 JANUARY 1690–27 NOVEMBER 1749)**. German composer and theorist. He studied theology at the University of Leipzig, then worked as a music teacher in Breslau. In 1713 he traveled to Italy, where he met **Francesco Gasparini** and **Antonio Vivaldi** in Venice, and **Domenico Scarlatti**

in Rome. On his return journey he traveled via Innsbruck and Linz to Prague (1715), where he was active for three years, composing dramatic works, **oratorios**, **masses**, and instrumental music. Declining an offer from the court at Dresden, he went to Bayreuth, where he wrote music for the 200th anniversary of the **Lutheran** Reformation (1717). By 1718 he was court *Kapellmeister* in Gera. That same year he applied unsuccessfully for a position at the court in Sondershausen. Shortly thereafter he secured a similar position at Saxe-Gotha. The appointment was made on February 24, 1720, and he remained in Gotha until his death.

Stölzel's reputation was widespread. Contemporary writings name him as a leading German composer. **Johann Sebastian Bach** himself evidently valued his music, for he included Stölzel's Partita in G minor (adding his own trio to the minuet) in his *Clavier-Büchlein* for **W. F. Bach**, and the **aria** "Bist du bei mir" (now attributed to Stölzel) in his 1725 *Clavierbüchlein* for Anna Magdalena.

Stölzel's output was prodigious. Although much of it has been lost, his oeuvre originally included at least 12 liturgical **cantata** cycles (some of them double cycles), 7 **Passions**, Latin church works, secular cantatas, 18 dramatic works (operas, pastorales, etc., almost all with German libretti), and a great deal of chamber music. He also wrote a treatise on **canon** (published during his own lifetime) and *Abhandlung vom Recitativ*, the first major treatise on **recitative**. Surviving works are found largely in copies made for the court at Sondershausen. They include two Passion oratorios (one a setting of the **Barthold Heinrich Brockes**'s libretto), masses (mostly *missae breves*), a German **Te Deum**, a **Magnificat**, more than 440 sacred **cantatas** (10 fragmentary), 12 secular cantatas, and other pieces.

**STRADELLA, ALESSANDRO (3 APRIL 1639–25 FEBRUARY 1682)**. A prolific Italian composer with a colorful biography, who wrote much vocal music. Surviving works include 6 **oratorios**, 18 sacred Latin **motets** (for one to four voices with instruments), and 8 **madrigals** (with or without **continuo**). Most of some 175 extant **cantatas** are for solo voice and continuo.

**STRAUSS, RICHARD (11 JUNE 1864–8 SEPTEMBER 1949)**. German composer and conductor. Best remembered for his tone poems and operas, he employed sensuous orchestration and Wagnerian chromatic harmony for unsurpassed pictorial and psychological

expression, while often adhering to Classical forms. Despite late Romantic influences, he was averse to the concept of transcendent, metaphysical ideals. He thus parted ways not only with **Richard Wagner**, but also with **Gustav Mahler** and the younger **Arnold Schoenberg**, composing a body of contrasting works that convey the profundities, ambiguities, and inconsistencies of modern life, of an earthbound humanity struggling to rise above religious superstition.

Strauss's surviving choral works, while not well known, are significant. Among nine accompanied compositions are *Wandrer's Sturmlied*, for 6 vv. and orch. (1884, inspired by **Johannes Brahms's** *Gesang der Parzen*); the expansive **cantata** *Taillefer*, op. 52, for S, T, Bar., 8 vv., and orch. (1903); *Bardengesang*, op. 55, for 12 male vv. and orch. (1905); *Hymne*, for four female vv., brass band, and orch. (1897); *Die Tageszeiten*, op. 76, for TTBB and orch. (1928); and *Olympische Hymne*, for SATB and orch. (1934, associated with the 1936 games in Berlin). Half of his 18 unaccompanied works are for male chorus; among them are *Zwei Gesänge*, op. 34, for 16 vv. (1897); *Drei Männerchöre*, op. 45 (1899); *Zwei Männerchöre*, op. 42 (1899); *Sechs Volksliedbearbeitungen* (1906); *Cantate* (1914); and *Drei Männerchöre* (1935). Other notable works include *Deutsche Motette*, op. 62, for S, A, T, B, and 16 vv. (1913)—whose extreme ranges and chromatic **counterpoint** make the piece notoriously difficult; and *An den Baum Daphne*, for 9 vv. (1943)—which reuses themes from the opera *Daphne*.

**STRAVINSKY, IGOR (5/17 JUNE 1882–6 APRIL 1971)**. Russian-born composer, conductor, pianist, and writer. He became a citizen of France in 1934, and of the United States in 1945. Born to a leading Russian operatic bass, he developed a lifelong appreciation for the interaction of music with theater and literature. In 1902, after showing some compositions to **Nikolai Rimsky-Korsakov**, the latter took him on as a private student, tutoring him in orchestration and serving generally as his mentor. Widespread, almost instant, renown came with three ballets written for the impresario Sergey Diaghilev and his Ballets Russes: *The Firebird* (1910), *Petrushka* (1911), and the *Rite of Spring* (1913), all of which were first performed in Paris. His earliest surviving choral piece was completed in 1912. Entitled *Zvezdolikiy* (Le roi des étoiles) [Star-Face], for male chorus and large orchestra, it was not premiered until 1939.



Cut off from Russia by World War I, Stravinsky and his family stayed in Switzerland. With the Russian Revolution of 1917, it became clear that his exile would be permanent. A preoccupation with his homeland evidently led to the composition of *Podblyudniye* [Four Russian Peasant Songs], for female voices (1914–17; rev. for equal vv. and 4 hrs., horns, 1954); and the ballet **cantata** *Svadebka* (*Les noces*) [The Wedding], for S, Mez., T, B, SATB, 4 pf., and perc. ens. (begun 1914; its “neo-Classical” instrumentation completed 1923), which is similarly based on Russian folk idioms and peasant folksongs.

In 1920 Stravinsky and his family moved to France. Rethinking issues of style, Stravinsky began favoring structure over individualistic expression of emotion, invoking the musical past, but with modern harmonies and rhythmic construction. This new neo-Classical orientation (lasting until 1951), was evidently related to a “religious conversion,” which led him to return formally to the Orthodox communion in 1926. His new interest in religious ritual can be detected in *Oedipus Rex*, an opera-**oratorio** on a Latin text for nar., solo vv., male chorus, and orch. (1927, rev. 1949); and it is made explicit in both *Otche nash*, an unaccompanied Slavonic setting of the Lord’s Prayer (1926, rev. as *Pater noster*, 1949) and *Symphony of Psalms*, for mixed choir and orch. (1930). Other works of the time include the Slavonic *Simvol veri* [Symbol of Faith] (1932, rev. as *Credo*, 1949) and *Bogoroditse devo* [Blessed Virgin] (1934, rev. as *Ave Maria*, 1949). Both are for unaccompanied mixed choir. In 1934 he completed *Perséphone*, a melodrama in three scenes for spkr., T, SATB, and TrA, a work whose arbitrary inflection of the text offended the librettist, André Gide.

Throughout these years Stravinsky traveled on concert tours to sustain an income, conducting or playing his own works. In the fall of 1939, having experienced bereavement during the previous year in the deaths of his daughter, wife, and grandmother, he emigrated to the United States. In 1940 he remarried; a year later the couple settled in Los Angeles. Forced into a new economic paradigm, he wrote works for the marketplace, among them, the short biblical “cantata” *Babel*, for male nar., male vv., and orch. (1944), intended as part of a composite work called *Genesis Suite*, a project instigated by Nathaniel Shilkret (a recording conductor for RCA Victor), for which **Arnold Schoenberg** provided the prelude, and **Darius Milhaud**, the

movement *Cain and Abel*. Here, too, Stravinsky insisted on writing nonrepresentational, objective music.

A longing for his homeland evidently led him back to ritualistic sacred music. His **Mass**, for TrATB, 2 ob., eng. hn., 2 bn., 2 tpt., and 3 trbn. (1944–48), is for the Roman rite rather than the Orthodox one (since the latter forbids instruments), and employs deliberately archaic elements and techniques, including **chant**, *fauxbourdon*, troping, and **antiphony**. In keeping with the work's liturgical purpose, the composer specified children's voices for the treble parts. The work deliberately avoids emotional expression; indeed Stravinsky intended it as a corrective to the sentimentalism of **Wolfgang Amadeus Mozart's** masses, some of which he had recently encountered.

Stravinsky's musical style and cultural orientation took a major turn under the influence of Robert Craft—a young New Yorker and advocate of Schoenberg's music, who became Stravinsky's personal assistant and constant companion, living with the family from the end of 1949. Craft's influence on the composer soon became obvious. In 1952 Stravinsky wrote *Cantata*, for S, T, female vv., 2 fl., ob., ob. and eng. hn., and vc. The work demonstrates his awakening interest in serialism—evident its **canonic** procedures, which include both retrograde and inverted motion. *Canticum sacrum*, for T, Bar., chorus, and orch., followed in 1955. It was one of Stravinsky's first pieces to use a 12-note row. Commissioned by the Venice Biennale, it was premiered in San Marco (St. Mark's Basilica) the following year. Its five-movement, symmetrical structure (perhaps influenced by the cathedral's five-domed architecture), is made explicit by outer movements that mirror each other in retrograde fashion, and a triptych of movements—exhortations to the virtues of charity, hope, and faith—forming a central arch. As a companion piece, Stravinsky wrote *Chorale Variations on "Vom Himmel hoch"* by **J. S. Bach**, an arrangement for mixed chorus and orchestra of Bach's original organ work, but with enriched harmonic structure and contrapuntal texture.

A fascination with **Carlo Gesualdo** resulted in *Tres sacrae cantiones*, for mixed chorus (1957–59), a reconstruction of three **motets** for which Stravinsky supplied the sextus and bassus parts. In 1958 he completed *Threni: id est Lamentationes Jeremiae prophetae*, for S, A, 2 T, 2 B, chorus, and orch. It was his first piece based entirely on a 12-tone row. The work's dark orchestration (which sees the

instruments play in various combinations but never all together) contributes to an overall severity of effect, and although the row is treated in a transparent manner (perhaps to achieve the repetitive effect of a **litany**), the work is notoriously difficult to sing in tune. Its choral writing includes chanted passages on single pitches, which are sometimes left indeterminate.

Stravinsky's last works were nearly all religious. A preoccupation with the sound as well as the structures of Renaissance vocal music (especially also their canonic and **isorhythmic** structures) were influential on his final choral works, which continued to strive for freedom from subjective influence. *A Sermon, a Narrative, and a Prayer*, for A, T, spkr., chorus, and orch. (1961), which, like *Threni*, includes some unpitched chanting, was followed by the unaccompanied ***Antthem*** "*The Dove Descending Breaks the Air*" (1962). *Introitus (T. S. Eliot In Memoriam)*, for male vv., pf., hp., 2 timp., 2 tam-tams, va., and db. (1965), is a short, brooding setting of "**Requiem** aeternam," while *Requiem Canticles*, for A, B, chorus, and orch. (1966), sets fragments of the traditional requiem text. Symmetrical in structure, with three instrumental movements serving as outer and center pillars for six choral movements, it features two distinct tone rows, and employs a variety of choral writing, encompassing massive chords, antiphonal effects, chordal murmuring to indeterminate rhythms, and chromatic, angular vocal lines. It was his last major work.

Throughout his long career, Stravinsky kept reacting to the music of others. His stubborn insistence that music (especially sacred music) should be free of subjective elements—that its value lies in its objective qualities, which can appeal directly to the spirit—may well have been related to his feelings of alienation, which arose from a life spent in exile. Although his serial works have not been widely performed or enthusiastically received, his earlier neo-Classical pieces have greatly influenced other 20th-century composers.

**STRIGGIO, ALESSANDRO (BORN C. 1536/37; DIED 29 FEBRUARY 1592).** Italian composer and instrumentalist. Born in Mantua, he served from 1559 at the Medici court in Florence, where he soon supplanted **Francesco Corteccia** as principal composer. In 1567 the Duke of Florence sent him as an emissary to the English court for a brief visit; his travels also took him to Vienna, Munich, and Paris. In 1574 he visited Austria and Bavaria, and it is evident that he traveled

frequently to the Este court at Ferrara. In 1587 he returned to Mantua, where he essentially stayed until his death.

His works include **intermedi** for state celebrations, seven books of **madrigals** for five and six voices (three published posthumously), a **madrigal comedy**, a **mass** for five voices, and a 40-voice **motet**, *Ecce beatam lucem*, which was performed with specified instrumental doublings in 1568 at the marriage of Duke Albrecht IV of Bavaria.

**STROZZI, BARBARA (1619–11 NOVEMBER 1677)**. Italian composer and singer. The adopted (perhaps biological) daughter of the Venetian poet Giulio Strozzi, she occupied a position in Venetian intellectual circles somewhere between a patron and courtesan. She played an active role in her father's Accademia degli Unisoni. Having studied with **Pietro Cavalli**, she was known for her singing, and most of her surviving works are for solo voice. She published one volume of **madrigals** for two to five voices (1644).

**SUGÁR, REZSŐ (9 OCTOBER 1919–22 SEPTEMBER 1988)**. Hungarian composer. Having studied with **Zoltán Kodály** at the **Liszt** Academy of Music (1937–42), he taught at the Budapest Conservatory (1949–68), then at the Liszt Academy (1968–79). Among his choral works are three **oratorios**, *Hunyadi: hősi ének* [Hunyadi: Heroic Song], for S, A, T, Bar., children's chorus, chorus, and orch. (1951); *Paraszti háború* [Peasant War], for nar., chorus, and orch. (1976); and *Savonarola*, for T, 2 Bar., 2 B, chorus, children's chorus ad lib., and orch. (1979); and the ballad *Kőműves Kelemen*, for S, Bar., chorus and orch. (1958).

**SULLIVAN, [SIR] ARTHUR SEYMOUR (13 MAY 1842–22 NOVEMBER 1900)**. English composer and conductor, best remembered for his operettas, especially those written in collaboration with the dramatist W. S. (William Schwenck) Gilbert (1836–1911). In 1854 Sullivan became a chorister in the **Chapel Royal**; he then studied at the Royal Academy of Music and the Leipzig Conservatory, after which he served as a church organist in London (1861–72).

His first success in comic opera came with *Cox and Box* (1867), and his collaboration with Gilbert began directly thereafter. By the 1870s he had achieved considerable renown. He invariably conducted the opening performances of his operettas, and he also conducted for

many other organizations. From 1876 to 1881 he was principal of the National Training School (forerunner of the Royal College of Music), and from 1880 to 1898 he was the chief conductor of the Leeds Festival. For three seasons he conducted the Philharmonic Society of London (from 1885).

Although Sullivan ultimately became most famous for his many light works for the stage—the most popular being *HMS Pinafore* (1878), *The Pirates of Penzance* (1879), and *The Mikado* (1885)—he set much store by his “serious” compositions. Among 10 works with orchestra are the **masque** *Kenilworth* (for the 1864 Birmingham Festival); the **oratorios** *The Prodigal Son* (for the 1869 Worcester Festival) and *The Light of the World* (for the 1873 Birmingham Festival, rev. 1890); the sacred music drama *The Martyr of Antioch* (for the 1880 Leeds Festival); two **Te Deum** settings (1872 and 1900, the former including a setting of “Domine salvam fac reginam”); the **cantatas** *On Shore and Sea* (1871) and *The Golden Legend* (for the 1886 Leeds Festival); and two **odes** for ceremonial occasions (1886 and 1887). Church works include 2 **services**, some 17 **anthems**, and more than 50 **hymn** tunes, among them, *Coronae* (“Crown Him with Many Crowns”) and *St. Gertrude* (“Onward, Christian Soldiers”). He also wrote more than 30 **partsongs**, among them, *The Long Day Closes* for male voices.

**SUSA, CONRAD (26 APRIL 1935–)**. American composer. He served as composer-in-residence for the Old Globe Theater, San Diego (1959–94), and taught composition at the San Francisco Conservatory (from 1988). Examples of his many choral works include *Chanticleer’s Carol*, for unaccompanied male chorus (1983); *Landscapes and Silly Songs* for mixed chorus, with a text by Federico Garcia Lorca (1987); **Magnificat** and **Nunc Dimittis**, for mixed chorus and organ (1987), and the popular *Carols and Lullabies*, for SATB, gui., hp., and perc. (1992).

**SUSATO, TYLMAN (BORN C. 1510–15; DIED 1570 OR LATER)**. Music publisher and composer. His Antwerp firm was the first successful music publishing house in the Low Countries. From 1543 to 1561 he issued 22 volumes of **chansons**, 19 volumes of **motets**, 3 of **masses**, and 11 entitled *Musyck boexken*—a series comprising, in turn, secular Dutch songs, dances based on popular tunes, and souterliedekens (Dutch metrical **psalms**). Composers honored with

volumes dedicated exclusively to their works include **Josquin** des Prez, **Thomas Crecquillon**, **Clemens non Papa**, **Orlande de Lassus**, and Susato himself.

**SÜSSMAYR, FRANZ XAVER (1766–17 SEPTEMBER 1803)**. Austrian composer. In the late 1780s he moved to Vienna, where he performed in the court chapel and taught music privately. In 1790 or 1791 he took occasional lessons in composition from **Wolfgang Amadeus Mozart**, and assisted him as a copyist. After Mozart's death he studied with **Antonio Salieri**. His works include Italian and German operas, 3 regular masses, 2 requiems, **Te Deum** and **Vespers** settings, and **cantatas**. He is now best remembered for completing Mozart's Requiem (at Constanze Mozart's request). He probably supplied the orchestration from the Kyrie to the end of the **offertory** (finishing work begun by Joseph Eybler and probably Maximilian Stadler), and completed the "Lacrymosa" from the ninth measure onward (ignoring Mozart's sketch for a **fugal amen**), as well as the Sanctus, **Benedictus**, Agnus Dei, and the communion, for which he reused music from the **Introit** ("Lux aeterna") and Kyrie fugue ("Cum sanctis"), respectively.

**SUZUKI, MASAOKI (29 APRIL 1954– )**. Japanese organist, harpsichordist, and conductor. After graduating from the Tokyo National University of Fine Arts and Music (1977, 1979), he studied with **Ton Koopman** and others in Amsterdam. In addition to extensive concerting on the organ and harpsichord, he has made his mark as a conductor. In 1990 he founded the Bach Collegium Japan, an ensemble of voices and period instruments specializing in the works of **Johann Sebastian Bach**. In 1995 he began recording all of Bach's **cantatas** with this group, the results of which have been critically acclaimed for their refinement and interpretive insight.

**SVIRIDOV, GEORGY VASIL'YEVICH (3/16 DECEMBER 1915–6 JANUARY 1998)**. Russian composer. He attended the Leningrad Conservatory, where his teachers included **Dmitri Shostakovich**. He focused especially on vocal music, forging a new national style characterized by traditional harmonies (extended harmonies giving way to more **modal** ones), lyric melodies, and Russian folk material. In his late works he turned to religious and visionary texts.

Examples of his choral compositions with orchestra or instrumental ensemble include *Poëma pamyati Sergeya Yesenina* [Poem

in Memory of Sergey Yesenin] (1956), *Pateticheskaya oratoriya* [**Oratorio** Pathétique] (1959), *Kurskiye pesni* [Kursk Songs] (1964), *Derevyannaya Rus'* [Wooden Russia] (1964), the **cantata** *Sneg idyt* [The Snow Is Falling] (1965), the oratorio *Pyat' pesen Rossii* [Five Songs about Russia] (1967), *Vesennyya kantata* [Spring Cantata] (1972), *Pushkinskiy venok* [A Pushkin Wreath] (1979), and *Nochniye oblaka* [Night Clouds] (1981). Unaccompanied works include *Pyat'khorov na slova russkikh poëtov* [Five Choruses on Words by Russian Poets] (1958); *Tri khora* [Three Choruses] (1973), the virtuosic choral concerto *Kontsert pamyati A. A. Yulova* [Concerto in Memory of A. A. Yurlov] (1973), and the monumental *Pesnopeniya i molitvi* [**Canticles** and Prayers], based on liturgical texts (1997).

**SWAN, HOWARD (29 MARCH 1906–19 SEPTEMBER 1998).**

American choral conductor. Sometimes referred to as the “Dean of American Choral Directors,” he exerted widespread influence due to his artistic command, personality, and humanitarian spirit. From 1934 to 1971 he directed choirs at Occidental College (California), raising them to national stature. From 1971 to 1977 he was coordinator of graduate music studies at California State University, Fullerton, and he later served as lecturer in choral music at the University of California, Irvine. His sense of integrity and high view of the artistic and human role of the choral director is reflected in a collection of his writings and speeches entitled *Conscience of a Profession: Howard Swan, Choral Director and Teacher* (Chapel Hill: Hinshaw Music, 1987).

**SWAYNE, GILES (30 JUNE 1946–).** English composer. His teachers included **Nicholas Maw**, **Harrison Birtwistle**, and **Olivier Messiaen**, but he was influenced most decisively by a visit to The Gambia and southern Senegal in 1981–82. From 1990 to 1996 he lived in Ghana with his second wife, a Ghanaian, after which he settled in London. Many of his pieces, while undergirded with sophisticated structures, are designed to be accessible to children or amateurs. Examples of his diverse choral output include *CRY*, op. 27, for 28 amp. solo vv. (1979); *Count-Down*, op. 30 (to a wordless text), for 16-part chorus and 2 perc. (1981); **Magnificat**, op. 33, for SSAATTBB (1982); *Missa Tiburtina*, op. 40, for SATB (1985); **Nunc Dimittis**, op. 44, for SATB and org. (1986); *O magnum mysterium*, op. 45, for boys' vv. and org. (1986); two settings of “Veni creator” with organ (both

1987); *No Quiet Place*, op. 55, for children's vv., 2 solo vv., 6–12 xyl., vn., va., and vc. (1989); *No Man's Land*, op. 56, for B, SATB, b. cl., 1 perc., hp., vn., vc., and db. (1990); *The Song of the Tortoise*, op. 59, for nar., SATB, children's vv., descant recs., children's perc. group, and chbr. orch. (1992); *The Tiger*, op. 68, for SATB (1995); *The Silent Land*, op. 70 (with text from the Latin **Requiem Mass** and Christina Rossetti), for SATB and vc. (1996); and *HAVOC*, op. 83, for Ct., fl., chorus (incl. 2S, Mez., and T soloists), **continuo** group (mar., hp., cel., theorbo), 7 str., ww., brass, and perc. (1999, commissioned for the 75th anniversary of the **BBC Singers**); and others, some of which employ unison chorus.

**SWEDISH RADIO CHOIR.** Professional a **cappella** choir based in Stockholm. Founded in 1925, it achieved international stature under the direction of **Eric Ericson** (1952–82). Subsequent conductors have included Anders Öhrwall, Gustaf Sjökvist, Tõnu Kaljuste, Stefan Parkman, and Peter Dijkstra. The choir of 32 singers has often been engaged by orchestral conductors such as Claudio Abbado and Riccardo Muti for concerts, tours, and recordings.

**SWEELINCK, JAN PIETERSZOOM (?MAY 1562–16 OCTOBER 1621).** Dutch organist, composer, and teacher, who assumed his mother's family name. Sometime before 1580 he succeeded his father as organist of the Old Church in Amsterdam, a position he retained until his death. He was one of the most celebrated organists of his day, famous especially for his improvisations, and he was highly sought after as a teacher and as a consultant on organ construction. He pioneered the modern technique of treating the organ pedal as an independent voice, creating fully worked-out **fugues**. These laid the groundwork for the composers of the so-called north German organ school, culminating in the works **Johann Sebastian Bach**. One of his many students was **Samuel Scheidt**.

As a composer of vocal works (all of which were published), he was one of the last in the line of **Franco-Flemish** composers. Surviving works include more than 150 French metrical **psalm** settings for four to eight voices, which are based on the melodies of the Genevan Psalter (evidently intended for private gatherings where French was the preferred language, although some were later reissued in German translation); nearly 40 Latin five-voice **motets**, without **cantus firmus**—one volume with a **continuo** part that functions like a **basso**



**seguente**; more than 30 French **chansons**; 19 Italian **madrigals**; and 8 **canons**.

**SWINGLE, WARD (21 SEPTEMBER 1927–)**. American conductor and arranger. Born in Mobile, Alabama, he showed early musical promise, becoming enamored particularly with jazz. After graduating from the Cincinnati Conservatory of Music, he studied in Paris on a Fulbright scholarship (1951). In 1956 he settled there and began performing with the Blue Stars (1957–61), a jazz group that was succeeded by the Double Six (1959–61). In 1962, he and Christiane Legrand formed the Swingle Singers, employing some of the same studio musicians. Seeking to improve their musicianship and sight-reading by performing intricate instrumental works vocally, the group (with Legrand as lead singer) turned to the music of **Johann Sebastian Bach** and other classical composers, applying the principle of **scat singing**, and adding a light rhythmic instrumental background. Widespread recognition soon followed, through international tours and recordings.

In 1973 the French group disbanded, and Swingle formed a new, smaller group in England, Swingles II. With this ensemble he performed a more diverse repertory, including **madrigals**, early jazz, and popular songs, as well as new music by contemporary composers such as **Luciano Berio**, whose *Sinfonia* (originally commissioned by the New York Philharmonic) the group performed many times. They also began performing without instruments.

**SWINGLE SINGERS.** *See* SWINGLE, WARD.

**SYLLABIC STYLE.** A type of text setting employing one note per syllable. It contrasts with **melismatic** style, in which single syllables are prolonged over florid passages of many notes. The term is applied especially to **chant** and **polyphony**.

**SYMPHONIC CHORUS (PHILHARMONIC CHORUS).** A choir affiliated with a symphony orchestra. In the wake of **Ludwig van Beethoven's** *Choral Symphony*, the growth of large-scale works for choir and orchestra intended for public concert halls gave rise to a proliferation of **choral societies** that could supply the vocal forces required. Today virtually all major orchestras have affiliated choruses. Notable examples include the London Philharmonic Choir; the Atlanta, Cleveland, Dallas, Houston, San Francisco, and **Chicago**

**Symphony Choruses**; the Tanglewood Festival Chorus (affiliated with the Boston Symphony Orchestra); and the **Los Angeles Master Chorale**.

**SZYMANOWSKI, KAROL (3 OCTOBER 1882–29 MARCH 1937).**

Polish composer. In 1901 he left his family home in the Ukraine to study music in Warsaw, where he helped found Young Poland in Music, a group dedicated to encouraging progressive trends and lofty ideals in Polish music. He immersed himself in the music of the “New German School,” traveling widely and composing in a style reminiscent of **Max Reger** and **Richard Strauss**. A 1914 visit to Sicily and North Africa kindled an interest in exotic idioms, which, reinforced by encounters with modern French and Russian music (**Claude Debussy**, **Maurice Ravel**, and late Alexander Skryabin), served to broaden his style (while still leaving traces of German post-Romantic language with its attendant transcendentalism). However, the Russian Revolution of 1917, which saw the destruction of his family home, caused him to abandon music for some years. By 1920 the family had moved to Warsaw. Dogged by financial difficulties, the composer visited Paris, London, and New York.

Once back in Poland, he began developing a nationalist musical style, incorporating Polish folk idioms in his compositions—an approach he had opposed before. As his works began receiving international exposure (he visited Paris regularly), his artistic stature grew, leading to short-lived appointments as director of the Warsaw Conservatory (1927–29), and as rector of the Warsaw Academy (1930–32). Unfortunately, his final years were beset with deteriorating health and severe financial difficulties.

Of Szymanowski’s relatively few choral works, three call for female chorus: the **cantata** *Demeter*, op. 37b, for A, female chorus, and orch. (1917, reorchd. 1924); *Agave*, op. 39, an incomplete cantata for A, female chorus, and orch. (1917); *Veni creator*, op. 57, for S, chorus, org., and orch. (1930); and *Litania do Marii Panny* [**Litany** to the Virgin Mary], op. 59, for S, female chorus, and orch. (1933). Other works include the Symphony no. 3, “Pieśń o nocy” [The Song of the Night], op. 27, for T/S, chorus, and orch. (1916); *Stabat mater*, op. 53, for solo vv., chorus, and orch. (1926)—the most often performed of his choral pieces; and *Pieśni kurpiowskie* [Kurpie Songs], for unaccompanied chorus (1929).

## – T –

**TAKEMITSU, TORU (8 OCTOBER 1930–20 FEBRUARY 1996).**

Japanese composer, who encountered Western music during and after military service in World War II. From 1951 he worked with other Japanese composers and artists in an experimental workshop, collaborating on mixed media projects. Writing prolifically for various media (especially also for film, radio, and television), and collaborating regularly with leading performers, he soon gained international recognition. In his early work he avoided references to traditional Japanese music, but under the influence of John Cage he began using native instruments. A masterful manipulator of instrumental timbres, he developed a style that draws on diverse influences, including jazz, popular music, avant-garde procedures, and traditional Japanese music, in a harmonic idiom influenced by his early preoccupation with the music of **Claude Debussy** and **Olivier Messiaen**. Nevertheless, his works reflect a Japanese aesthetic, characterized by slow organic growth.

Takemitsu composed relatively few choral works—about 20 in all. Almost all are for unaccompanied mixed chorus. Works include *Sayonara* (1954, rev. 1984); *Kaze no uma* [Wind Horse] (1966); *Chiisana sora* [Small Sky] (1981); *Chiisana heya de* [In a Small Room] (1981); *Koi no kakurenbo* [Hide-and-Seek in Love] (1982); *Mienai kodomo* [An Invisible Child] (1981); *Shibafu* [Grass], for male chorus (1982); *Tsubasa* [Wings] (1983); *Shima e* [To Islands] (1983); *Shinda otoko no nokoshita mono wa* [What a Dead Man Left Behind] (1965, rev. 1984); *○ to △ no uta* [Song of Circles and Triangles] (1984); *Tezukuri kotowaza* [Handmade Proverbs], for male vv. (1987); *My Way of Life: In Memory of Michael Vynner*, for Bar., chorus, and orch. (1990); and *Asu wa hare kana, kumori kana* [Will It Be Sunny or Cloudy Tomorrow?] (1992).

**TALLIS, THOMAS (BORN C. 1505; DIED 20/23 NOVEMBER**

**1585).** English composer. He held positions at various churches in Dover and London, then around 1543 he became a Gentleman of the **Chapel Royal**, serving under Henry VIII, Edward VI, Mary Tudor, and Elizabeth I. As organist, he shared his duties with **William Byrd**. In 1575 the two composers were granted a 21-year monopoly to print music and music paper. They immediately issued their first publica-

tion, *Cantiones sacrae*, a volume of 34 **motets** (mostly for five and six voices), dedicated to Queen Elizabeth—each composer contributing one piece for every year of her reign.

Tallis's career spanned the turbulent religious transitions of 16th-century England. It is possible that he remained a secret Catholic throughout his career. Nevertheless, he provided music in accordance with the changing liturgical and doctrinal demands of the time; he also seems to have been influenced by developing trends on the Continent.

His works include more than 40 Latin motets (most of them for five voices), 3 **masses** (for four, five, and seven voices), 2 **Magnificats**, and 2 sets of **Lamentations**, ranging in style from **melismatic**, imitative **polyphony** to **syllabic homophony**. Some works alternate sections in contrasting styles. His most famous motet, the 40-voice *Spem in alium* (whose structure suggests that it was intended to be sung “in the round”) may have been inspired by **Alessandro Striggio**'s similarly monumental work, for the two men probably met when the latter visited London in 1567.

Tallis was one of the first composers to write for the new Anglican rite (both before and after Mary Tudor's reign), leading the way toward a simpler, more chordal and syllabic style, as demanded by the reformers. English works in this manner include 9 **psalm** settings in four voices. His English **service** music includes a **litany** for five voices, the **Preces** and Responses, and some simple polyphonic psalm settings for Christmas. Of some 22 English **anthems** that survive complete, many are **contrafacta** of previously composed Latin motets. *See also* ENGLISH CATHEDRAL MUSIC OF THE REFORMATION AND RESTORATION.

**TALLIS SCHOLARS.** British vocal ensemble, specializing in unaccompanied performance of Renaissance sacred **polyphony**. Founded in 1973 by **Peter Phillips**, the group has gained international recognition for its performances and its recordings, which are issued on its own label, Gimell.

**TAMBERG, EINO (27 MAY 1930– ).** Estonian composer, whose works combine neo-Classical features with a forceful expressiveness. His choral compositions include several with orchestra: *Rahva vabaduse eest* [For Freedom of the People] (1953), the two

**oratorios** *Kuupaisteoratorium* [Moonlight Oratorio] (1962) and *Amores* (1981); *Vivat “Estonia”* (1981), *Alma mater* (1982), and the **cantata** *Leivakantaat* [Bread Cantata] (1986).

**TAN DUN (18 AUGUST 1957– )**. American composer of Chinese origin. His works combine Western and Chinese elements, both stylistic and spiritual. Choral compositions include *2000 Today: A World Symphony for the Millennium*, S, chorus, children’s chorus, non-Western insts., and orch. (1999); and *Water Passion after St. Matthew*, for S, B-Bar., vn., vc., perc., sampler, SATB, and sound designer (2000), a work commissioned by the Oregon **Bach** Festival.

**TAPIOLA CHAMBER CHOIR**. Finnish choir founded in 1984 by former members of the Tapiola Choir (an acclaimed school choir based in Espoo, Finland). The independent, 36-member choir has received international critical acclaim for its vocal finesse, diverse and adventurous programming (which includes many works by Finnish composers), and ambitious recordings. In 2005 the Synfonia Tapiola Baroque orchestra was formed to facilitate performing music from the 17th and 18th centuries with period instruments. From 2000 to 2005 **Jaakko Mäntyjärvi** served as the choir’s composer-in-residence.

**TAPIOLA CHILDREN’S CHOIR**. Finnish choir founded in 1963 by **Erkki Pohjola**. Through its recordings and extensive international tours, the choir has become world renowned for its exceptional sound.

**TAVENER, [SIR] JOHN (28 JANUARY 1944– )**. English composer, who studied with **Lennox Berkeley** at the Royal Academy of Music. He is known primarily for his choral works, which form the major part of his output, numbering over 100 pieces. They range from simple carols to monumental works with orchestral accompaniment. Many are imbued with a profound religious mysticism.

Tavener came to prominence with the 1968 premiere of *The Whale*, a dramatic **cantata** influenced by **Igor Stravinsky** and **Olivier Messiaen**. Further recognition came with *Introit for 27th March, the Feast of St. John Damascene*, for S, A, chorus, and orch. (1968), and *Celtic Requiem*, for high S, children’s chorus, chorus, and orch. (1969), in which children’s games are juxtaposed with the requiem text. *Ultimos ritos*, for Mez., 12 Bs, S, A, T, B, 5 male spkrs., chorus,

brass ens., orch., and tape, incorporates two earlier works, *Coplas* and *Nomine Jesu* (both 1970), a monumental meditation on the Christian theme of “dying to self” employing cruciform proportions and material from the “Crucifixus” of **Johann Sebastian Bach’s Mass in B Minor**. Works with similar themes include *Responsorium in Memory of Annon Lee Silver*, for 2 Mez., 2 fl., and chorus (1971), and *Ma fin est mon commencement*, for chorus, trbns., perc., and vcs. (1972).

In 1978 Tavener joined the Russian Orthodox Church. Thereafter his works relied more heavily on Eastern influences such as Byzantine drones and Orthodox **chant**, and were often characterized by ritualistic stasis and nondevelopmental construction. Notable works of the time include *Canticle of the Mother of God*, a setting of the **Magnificat** in Hebrew and Greek (1976), and *Liturgy of St. John Chrysostom* (1977). A great flowering of sacred choral music followed. Selected examples include *Funeral Ikos* (1981); *The Great Canon of St. Andrew of Crete*, for B solo and chorus (1981); *Ikos of Light*, for choir and string trio (1984); the *Orthodox Vigil Service*, for celebrants, chorus, and handbells (1984); *Magnificat and Nunc Dimittis* (1986); *Akathist of Thanksgiving*, a large-scale work for solo vv., chorus, perc., org., and str. (1987); *God Is with Us*, for chorus and org. (1987); *The Uncreated Eros* (1988); *Resurrection*, for solo vv., chorus, brass, perc., org., and str. qt. (1989); *Today the Virgin Bears a Child* (1989); *A Christmas Round* (1990); *We Shall See Him as He Is*, for S, 2 T, chorus, 2 tpt., timp., str., and org. (1992); *A Village Wedding*, for ATTB (1992); *The Apocalypse*, for three groups: S, B, 10 tpt., 4 trbn., 2 db. trbn., gongs, and tam-tam; 7 Ct., 80 Trs., and 5 rec; and Tr., A, T, 7 groups of 7 male vv., sax., bells, str. qt., vns., dbs., and org. (1993); *Song for Athene* (1993, sung at the funeral of Diana, Princess of Wales); *Notre Père*, for children’s chorus (1996); and the monumental, seven-hour *The Veil of the Temple*, for soloists, four choirs, and several orchestras (2003).

**TAVERNER, JOHN (C. 1490–18 OCTOBER 1545)**. English composer, whose music represents the culmination of pre-Reformation English **polyphony**. From 1526 he served as director at Cardinal College in Oxford (now Christ Church), where Cardinal Wolsey’s new foundation made provision for a large choir. However, after 1529, when Cardinal Wolsey fell out of favor with Henry VIII, the choral **service** declined. For a time Taverner served the parish church

of St. Botolph, Boston, where the Guild of St. Mary maintained a cathedral-sized choir of some 30 members. However, political events interfered there, too, so that the guild's income diminished. By 1537 Taverner had evidently retired from the position, being well enough situated financially to continue living in the town.

His surviving choral works include eight **masses** (among them, the large-scale *Missa Gloria tibi Trinitas* and *Missa Corona spinea*, both for six voices, and the four-voice *Western Wynde Mass*, in which a popular tune is used as tenor **cantus firmus** through 36 variations, nine in each of four movements), some individual mass movements, nearly a dozen votive **antiphons** (some fragmentary), 3 **Magnificat** settings (two fragmentary), another dozen Latin sacred works, and some 7 English adaptations of Latin works, including 2 services based on his masses. Many of his works are grand in scale, with florid polyphony undergirded by a cantus firmus predominating. His simpler compositions seem to have been written in response to the new ideological principles of Archbishop Cranmer's reforms. *See also* ENGLISH CATHEDRAL MUSIC OF THE REFORMATION AND RESTORATION.

**TCHAIKOVSKY, PIOTR ILYITCH (25 APRIL/7 MAY 1840–25 OCTOBER/6 NOVEMBER 1893).** Russian composer, renowned especially for his symphonies and ballets. In general his music is characterized by vivid orchestration and intense lyricism, giving it an emotional immediacy that has made it enduringly popular.

After studies in St. Petersburg (first law, then music), he taught at the Moscow Conservatory (1866–78). While stirred by the aesthetic goals of "The Five," a group of Russian nationalist composers headed by **Nikolai Rimsky-Korsakov**, he developed a more cosmopolitan personal style, which reconciled Western and Russian idioms. For 14 years he was supported financially by Nadezhda von Meck, a wealthy widow, allowing him to devote himself to composition and to extensive travel.

Tchaikovsky's choral works form a relatively small part of his output. Most significant are the **a cappella** liturgical works composed shortly after the emotional upheaval of his disastrous marriage in 1877: the *Liturgy of St. John Chrysostom*, op. 41 (1878); the *All-Night Vigil* [**Vespers**], op. 52 (1881); *Nine Sacred Pieces* (1885); *Otche nash* [Our Father] (late 1880s); and *Angel vopiyashe* [An

Angel Cried Out] (1887). Largely **homophonic** in style, these works initiated a flurry of composition for the Orthodox liturgy by Russian composers. Tchaikovsky's preoccupation during this time with Russian Orthodox music also led to his editing of the complete church music of **Dmytro Bortniansky** (1881).

Some half-dozen of his choral works are occasional pieces; among their number are *Cantata in Commemoration of the Bicentenary of the Birth of Peter the Great*, for T, chorus, and orch. (1872); and *Moskva* [Moscow], a coronation cantata for Mez., Bar., chorus, and orch. (1883). Of some 15 additional works, most are for unaccompanied chorus.

#### TE DEUM LAUDAMUS [LAT. "WE PRAISE YOU, GOD"].

Lengthy Latin **hymn** of thanksgiving, sometimes called the **canticle** of Ambrose and Augustine, from the medieval legend that the two saints sang it in alternation as an improvised prayer at the baptism of Augustine by Ambrose. In the Roman Catholic rite, it is sung at the end of **Matins** on Sundays and feast days. Vernacular versions were produced by **Martin Luther** and Thomas Cranmer, the latter prescribing it for Morning Prayer in the Anglican rite. **Polyphonic** settings (usually for *alternatim* performance) were not common until the 16th century. After 1600 many composers wrote festal settings (often elaborate in scale, with soloists and orchestra); notable settings include those by **Jean-Baptiste Lully** (1677), **Marc-Antoine Charpentier** (4 settings, c. 1670–90), **Henry Purcell** (1694), **George Frideric Handel** (1713 and 1743), **Carl Heinrich Graun** (1757), **Joseph Haydn** (c. 1800), **Dmytro Bortniansky** (14 unaccompanied settings for single or double chorus, written after 1779), **Hector Berlioz** (1855), **Georges Bizet** (1858), **Anton Bruckner** (1885), **Antonín Dvořák** (1896), **Giuseppe Verdi** (1898), **Charles Villiers Stanford** (1898), **Arthur Sullivan** (1872 and 1900), **Hubert Parry** (1900 and 1911), **Ralph Vaughan Williams** (1928 and 1937), **Zoltán Kodály** (1936), **Benjamin Britten** (1934 and 1944), and **William Walton** (1953).

**TELEMANN, GEORG PHILIPP (14 MARCH 1681–25 JUNE 1767)**. Self-taught German musician credited with being the most prolific composer of all time. While overshadowed by **Johann Sebastian Bach** in the judgment of history, Telemann was the more revered



man in his day. He was influential in establishing the pre-Classical style, with its emphasis on major tonalities, slower harmonic rhythm, transparent **counterpoint**, imaginative instrumentation, and simple, natural-sounding melodies.

His fame began early in life. Soon after he entered the University of Leipzig as a law student in 1701, his musical gifts were discovered, and he was asked to compose for the two principal churches in Leipzig: the Nikolaikirche and the Thomaskirche. Shortly thereafter he founded a 40-member **collegium musicum**, which gave public concerts, and in 1702 he became the director of the Leipzig opera. In 1704 he was appointed organist and music director at the New Church, a responsibility that had previously been within the jurisdiction of the **Kantor** of the Thomaskirche. All of these developments undermined the work of **Johann Kuhnau**, the city's music director and Kantor of the Thomaskirche, who consequently complained to the city council that students were abandoning him for the opera.

From 1705 to 1708 Telemann worked as **Kapellmeister** to Count Erdmann II in Sorau (now Poland), where he learned to write in the French style and where he encountered Polish and Moravian folk music. There he also met **Erdmann Neumeister**, the poet who first wrote German **cantata** librettos suitable for setting in the operatic style. By the end of 1708, he was employed by Duke Johann Wilhelm of Saxe-Eisenach. In 1712, citing a heavy workload and professional insecurity, Telemann left the Eisenach court for the position of city music director in Frankfurt. There his duties included providing music for the Barfüsserkerche and the Katharinenkerche, writing music for civic occasions, and providing musical instruction to students (both privately and at the Latin school).

In 1721 the city of Hamburg invited him to become Kantor at the Johanneum Lateinschule and music director of the city's five main churches, a post similar to the one Bach held in Leipzig. Upon his arrival he immediately began giving independent public concerts. He started directing a collegium musicum once again, and in 1722 began working as the director of the Opera. When his activities met with opposition from some church officials, he successfully applied for the post of Thomaskantor in Leipzig, which had become vacant with Kuhnau's death. However, upon receiving a pay raise from the Hamburg officials, Telemann elected not to move. His continued impulse for self-determination led to numerous legal battles for the right to

sell printed texts of his **Passions** and other works, as well as the right to accept ancillary positions at the courts of Bayreuth and Eisenach. By thus refusing to be restricted to his official duties, he helped define new paths of autonomy for later generations of composers.

Telemann's productivity was unrivaled. In Hamburg he was required to write two cantatas per week, cantatas for civic occasions, a Passion each year, an **oratorio** and a secular serenata for the yearly celebrations of the Hamburg militia commandant (*Kapitänsmusik*), as well as instrumental and operatic works. While Bach reportedly composed five liturgical cycles of cantatas, Telemann wrote at least 20 (over half of which survive more or less complete), publishing four of them as well as the **arias** from a fifth cycle. In all, about 1,400 cantatas survive, encompassing a wide variety of styles and forms. His surviving Passions include 23 liturgical Passions (biblical accounts of the Passion mixed with **chorales** and free poetry) and 6 Passion oratorios (oratorios with freely written librettos), the 3 most famous of the latter type being his *Brockes-Passion*, *Seliges Erwägen*, and *Der Tod Jesu*. Other surviving oratorios include 9 oratorio-serenata pairs for the militia commandant and 10 other oratorios on allegorical texts (intended for public performance in a secular setting).

Telemann's other extant sacred music, much of it apparently written before he moved to Hamburg, includes some 15 German and Latin **motets** (mostly for SATB voices and **continuo**), some 30 German and Latin **psalm** settings (for one to four voices with instruments, covering a wide variety of styles, forms, and instrumentations), a few **masses** (some chorale-based), and a Latin **Magnificat**. His surviving secular music includes cantatas (mostly for solo voice) and 9 complete operas.

**TENEBRAE [LAT. "DARKNESS"]**. A special **divine office** combining **Matins** and Lauds for Thursday, Friday, and Saturday of Holy Week, often held on the preceding evenings of these days. Fifteen **psalms** are sung, a candle being extinguished after each one. From the 15th century on, texts frequently chosen for **polyphonic** setting included ones from the **Lamentations** of Jeremiah (assigned to Matins), and the **Benedictus** and *Miserere* (assigned to Lauds).

**THEODORAKIS, MIKIS (29 JULY 1925–)**. Greek composer. After imprisonment and exile for helping the communist side in the Greek Civil War, he studied at the Paris Conservatoire, where his teachers

included **Olivier Messiaen**. He returned to Greece in 1960, but was exiled again when the country fell under military rule in 1967. Only after the junta fell in 1974 was he able to return to his homeland.

Theodorakis's music combines popular and Greek idioms with Western tonal elements. Among his choral works are unaccompanied liturgical works for the Greek Orthodox Church and large-scale works with soloists and orchestra. Examples include *Tropario tis Kassianis* [Kassiani's **Hymn**], for divisi SATB (1942); the **oratorio** *3e tou dekemvri* [Third of December] (1945); Symphony no. 3, for Mez., vv., and orch. (1945–81); Symphony no. 2 [The Song of the Earth], for orch., pf., and chbr. vv. (1981); *Kata Saddoukaion pathe* [Sadducees **Passion**], a **cantata** for actor, B, T, Bar., B, vv., and orch. (1982); *Leitourgia tou agiou ioannou tou chrysostomou* [missa greca], for **cantor**, nar., and SATB (1982); Symphony no. 7 (*Spring Symphony*), for S, Mez., T, B, vv., and orch. (1983); *Akolouthia eis kekoimimenous*, a nonliturgical **Requiem** employing the traditional text of John of Damascus, for S, 2 Mez., T, Bar., vv., and ch. org. (1984); and Symphony no. 4 (*Symphony of Choral Odes*), for S, A, nar., vc., vv., and orch. (1987).

**THOMANERCHOR LEIPZIG.** All-male choir of the Leipzig Thomaskirche. Founded in 1212, it is the city's oldest cultural institution. After the Reformation, the choir's fame grew, making Leipzig the center of Protestant church music in Germany. The choir's most illustrious **choirmaster** was **Johann Sebastian Bach** (who served 1723–50). Important directors before him included **Johann Hermann Schein** (1616–30), **Sebastian Knüpfer** (1657–76), **Johann Schelle** (1677–1701), and **Johann Kuhnau** (1701–22). Noteworthy directors since Bach's time have included **Johann Friedrich Doles** (1756–89), A. E. Müller (1804–9), Moritz Hauptmann (1842–68), Gustav Ernst Schreck (1893–1918), Karl Straube (1918–39), Günther Ramin (1940–56), **Kurt Thomas** (1957–60), Erhard Mauersberger (1961–72), Hans-Joachim Rotzsch (1972–91), and Georg Biller (since 1992).

Müller was responsible for resurrecting Bach's vocal compositions (which had fallen into disuse), while Hauptmann and Schreck expanded the activities of the choir beyond the Sunday **service**, making it an ensemble of national standing. International tours and radio broadcasts under Karl Straube (1918–39) further extended the choir's

reputation. Today the choir is 80 voices strong and continues the traditions established during the 20th century: weekly performances of Bach's **cantatas** and **motets** at Saturday **Vespers**, annual performances of Bach's Christmas **Oratorio** and **Passions**, recordings, radio and television broadcasts, and international concert tours.

**THOMAS, KURT (25 MAY 1904–31 MARCH 1973).** German choral conductor, teacher of choral conducting, and composer. He held various positions in Leipzig, Berlin, Frankfurt, and Detmold, before becoming **Kantor** of the Thomaskirche in Leipzig (1955–61). He subsequently left East Germany, resuming a former position at Frankfurt's Dreikönigskirche, and becoming director of the Frankfurt Kantorei and the Cologne **Bachverein**.

Before World War II Thomas was active as a composer, providing models of works in post-Reformation forms for the German Protestant church renewal movement. Thereafter, he was most influential as a choral conductor and choral pedagogue. Particularly noteworthy is his *Lehrbuch der Chorleitung* (Handbook of Choral Directing, 1935–48).

His choral compositions include an unaccompanied Latin **Mass** (1925), a St. Mark **Passion** (1926), the **cantata** *Jerusalem, du hochgebaute Stadt* (1929), *Auferstehungs-Oratorium* (1934), the **oratorio** *Saat und Ernte* (1938), **motets** (among which are settings of **Psalms** 137 and 150), and some secular works.

**THOMPSON, RANDALL (21 APRIL 1899–9 JULY 1984).** American composer and educator. After studies with **Archibald T. Davison** and others at Harvard University (AB 1920, MA 1922), and with Ernest Bloch in New York, he took lessons with **Gian Francesco Malipiero** in Italy. He subsequently held academic positions at several prestigious institutions: Wellesley College (1927–29), University of California at Berkeley (1937–39), Curtis Institute (1939–41), University of Virginia (1941–46), Princeton University (1946–48), and Harvard University (1948–65).

Thompson is best remembered for his many choral works, most of which were written on commission and intended for concert performance. His music is characterized by an expressive immediacy, achieved through diatonic harmonies enriched with **modal** inflections, vocally oriented melodic lines, effective sonorities, sensitive

text-setting, well-placed dramatic climaxes, and occasional humor—all of which have contributed to a widespread appeal. Among his most often-performed choral works are *Pueri hebraeorum*, for 8 female vv. (1928); *Americana* (from *The American Mercury*), for 4–8 vv. and pf. (1932, orchd. 1940); *The Peaceable Kingdom*, for 4–8 vv. (1936); *Tarantella*, for male vv. and pf./orch. (1937); *Alleluia*, for 4 vv. (1940); *The Testament of Freedom*, for 4 male/mixed vv. and pf./orch./band (1943); *The Last Words of David*, for 4 mixed/male vv. and orch./pf. (1949); *Frostiana*, a cycle of 7 **partsongs** on texts by Robert Frost, for various combinations of voices and pf./orch. (1959); *The Best of Rooms*, for 4 vv. (1963); and *A Concord Cantata*, for 4 vv. and pf./orch. (1975). He also wrote a **Requiem** for 4–12 vv. (1958) and a St. Luke **Passion** (**oratorio** in 10 scenes), for 2 solo vv., 4 vv., and orch. (1965).

**THOMSON, VIRGIL (25 NOVEMBER 1896–30 SEPTEMBER 1989)**. American composer and critic. While a student at Harvard University, he worked as assistant and accompanist for **Archibald T. Davison**, director of the **Harvard Glee Club**. From 1925 to 1940 he lived mostly in Paris, where he was associated with **Les Six** and Gertrude Stein. Upon returning to the United States, he worked as music critic for the *New York Herald-Tribune* (1940–54).

As a composer, he was most influenced by **Erik Satie**; while he employed a range of successive styles, he consistently emulated Satie's unpretentiousness, meticulousness, directness of expression, and wit. Thomson did not consider himself religious; nevertheless, many of his choral works are sacred. Diverse examples of more than 30 choral works (comprising more than 45 individual pieces) include a **Requiem** for double chorus and orch. (1960); *The Nativity as Sung by the Shepherds*, for A, T, B, SATB, and orch. (1967); and *Hymns from the Old South*, for SATB/SSA (1949)—the most well known of the latter collection being “My Shepherd Will Supply My Need.”

**THOROUGH BASS.** *See* BASSO CONTINUO.

**THREE CHOIRS FESTIVAL.** *See* CHORAL FESTIVALS.

**TIN PAN ALLEY.** A group of New York City-centered music publishers and songwriters dominating American popular music in the late 1800s and early 1900s. Among the most famous composers were **Irving Berlin**, **George Gershwin**, **Jerome Kern**, and **Cole Porter**.

**TINCTORIS, JOHANNES (C. 1435–BEFORE 12 OCTOBER 1511).** Franco-Flemish theorist and composer. Around 1460 he was employed briefly at Cambrai Cathedral, where he doubtlessly had contact with **Guillaume Dufay**. By 1472 he was serving at the court of Ferdinand I of Naples, tutoring the king's daughter, Beatrice. Little is known about the last 20 years of his life.

He is best remembered for a dozen theoretical works, among them, *Terminorum musicae diffinitorium*, a dictionary of musical terms, written about 1473. His other treatises are significant for their detailed discussions of notation, **counterpoint**, philosophical matters, and the music of his day (in particular, the works of **Antoine Busnoys** and **Jean de Ockeghem**).

Tinctoris's own compositions show considerable skill. Extant are four **masses**, among them, two for three voices (written in high and low clefs, respectively), a four-voice mass without Kyrie and Agnus Dei, and his most celebrated work, a *Missa L'homme armé* for four voices. Also surviving are a set of **Lamentations** for four voices, and a few **motets**. Of some 10 secular pieces, half are for two voices. They are evidently instructional pieces, for some of them appear as examples in his treatises.

**TIPPETT, [SIR] MICHAEL (2 JANUARY 1905–8 JANUARY 1998).** English composer. From 1923 to 1928 he studied at the Royal College of Music, where his teachers included **Charles Wood**. Having been influenced toward social activism by his family upbringing, he became involved in left-wing causes during the economic depression of the 1930s. During World War II he was an uncompromising pacifist. Meanwhile, in working through issues of personal identity, he was drawn toward Jungian psychology.

As a composer Tippett developed slowly. By the late 1930s he had reached a highly individual style that drew on music of the past—in particular, on elements of the English Renaissance and the Baroque. Characterized by diatonic-**modal** harmonies, lyricism, **polyphonic** textures, and lilting, prosodic rhythms, his style grew out of a conviction that the role of art in the modern world is to heal the human psyche from the damage done by scientific rationalism and mass technology. While he modified his style later on, he held a lifelong preoccupation with **counterpoint**, and he remained open to other cultural traditions (e.g., American popular styles and genres, including jazz).

Success came with the 1944 premiere of *A Child of Our Time*, an **oratorio** for S, A, T, B, chorus, and orch. (1941), which makes reference to **Johann Sebastian Bach's Passions** with **spirituals** used in the manner of **chorales**. The work (whose libretto was written by the composer) was prompted by the assassination of the German diplomat Ernst vom Rath, which led to the Nazi pogrom of 9 November 1938 ("Krystalnacht"); it explores the Jungian theme of finding wholeness through a self-awareness that recognizes and balances the opposing qualities of light and darkness found in every human personality.

In the 1960s Tippett adopted a more modernist musical style, characterized by concision, forceful expression, and dialectical juxtaposition of material instead of developmental growth. While influenced by **Igor Stravinsky**, his new orientation did not preclude subjectivism (or directionality), as is evident in *The Vision of St. Augustine*, for Bar., chorus, and orch. (1965); and in *The Mask of Time* (1982), for S, Mez., T, Bar., chorus, and orch. (1982)—both narratives of the human condition.

Among some one-and-a-half dozen other choral works are *Two Madrigals*, for unaccompanied mixed chorus (1942); *Plebs angelica*, a **motet** for eight-part, unaccompanied choir (1944); *The Weeping Babe*, a motet for S and mixed chorus (1944); **Magnificat** and **Nunc Dimittis**, for mixed chorus and org. (1961); and *The Shires Suite*, for chorus and orch. (1970).

**TOMKINS, THOMAS (BORN 1572; BURIED 9 JUNE 1656)**. English composer. He studied with **William Byrd** and worked at Worcester Cathedral (1596–1646) and the **Chapel Royal** (from c. 1620). Much of his music survives in a posthumous collection entitled *Musica Deo Sacra*, published in 1668 by his son, Nathaniel. Included are 5 **services** (morning and evening **canticles**), more than 90 **anthems**, and other service music. Of the anthems, about half are of the verse type, with prominent and occasionally complex organ accompaniments. Of the services, the third, fourth, and fifth are extended verse services. The third service is the most extended of them all, and it expands, at times, to 10 independent parts.

All of Tomkins's works are conceived **polyphonically**, their conservative style evidently influenced by the composer's reverence for Byrd. Noteworthy are the sure handling of texture and structure, and

the frequent emergence of **cross relations**. Conservatism is especially evident in the **madrigals** (which number more than two dozen, almost all of them surviving in a 1622 collection entitled *Songs of 3. 4. 5. and 6. Parts*), for they make no use of the newer Italian idioms. Examples include the popular *See, See the Shepherd's Queen* and his contribution to **Thomas Morley's** *The Triumphes of Oriana* (1601), *The Fauns and Satyrs Tripping*.

**tone-painting.** See WORD-PAINTING.

**TORMIS, VELJO (7 AUGUST 1930– ).** Estonian composer, known for his choral works. He trained at the Tallinn and Moscow conservatories, then taught at the Tallinn Music School (1955–60) and the Tallinn Music High School (1962–66). From 1969 he devoted himself exclusively to composition.

During the Soviet years in Estonia (1944–91), amateur choral singing (reinforced by gigantic national song festivals held every five years) helped the country maintain a national identity in the face of Russian cultural imperialism. Tormis's music played an important role in this struggle. Characterized by dissonant harmonies and vigorous rhythms, it is firmly rooted in Estonian folk idioms.

Tormis devoted himself especially to choral music, producing hundreds of works, most of them for unaccompanied choir. Among his choral compositions are **partsong** cycles, such as *Eesti kalendrilaulud* [Estonian Calendar Songs] (1967); and more than 20 **cantatas**, including *Kalevipoeg* [The Son of Kalev], for T, Bar., SSAATTBB, and orch. (1959); and *Päike, maa ja meri* [Sun, Earth, and Sea], for S, SATB, double chorus, and orch. (1970). The most frequently performed pieces are perhaps *Maarjamaa ballaad* [The Ballad of Mary's Land], for TTTTTTBBBB (1969); and *Raua needmine* [Curse upon Iron], for T, B, SSSSAAAATTTTBBBB, and shaman drum (1972, rev. 1991). His works have been promoted especially by the Estonian Philharmonic Chamber Choir under Tõnu Kaljuste.

**TRECENTO.** 14th century in Italy. See ITALIAN TRECENTO.

**TRIUMPHES OF ORIANA.** A collection of **madrigals** by 23 composers, apparently intended to honor Queen Elizabeth I, published in 1601 by **Thomas Morley**. Each piece ends with the words "Long live fair Oriana," following a pattern established in the Italian collection *Il trionfo di Dori* (1592).



**TROMBONCINO, BARTOLOMEO (1470–AFTER 1534).** Italian composer and court musician, active in Mantua (until 1489), Florence, Ferrara, and Venice. With **Marchetto Cara** he is remembered mainly for his **frottole**, of which some 170 survive. His extant sacred works include an *alternatim* **motet** setting of the **canticle** of Zechariah, a set of **Lamentations**, and 17 **laude** (9 Italian and 8 Latin ones).

**TSCHESNOKOFF, PAVEL.** *See* CHESNOKOV, PAVEL.

**TUDWAY, THOMAS (C. 1650–23 NOVEMBER 1726).** English composer and organist. He was conscripted as a child into the **Chapel Royal**, where he served with **John Blow**, **Pelham Humfrey**, **William Turner**, and **Michael Wise**, under **Henry Cooke**. In 1670, after leaving the court, he became organist at **King's College**, Cambridge, where he was also the Master of the Choristers until 1680, and later appointed a professor of music. He is known chiefly for his six-volume anthology of cathedral music, representing a range of composers from **Christopher Tye** to **George Frideric Handel**. Tudway's own compositions include over 20 verse **anthems** (4 with orchestral accompaniment), some **services**, a few secular songs (among them, **catches**), and a birthday **ode** for Queen Anne, whom he had offended with punning words, resulting in a suspension from his university duties for some months in 1706 and 1707.

**TUNDER, FRANZ (1614–5 NOVEMBER 1667).** German organist and composer. He served as court organist in Gottorf (1632), and at the Marienkirche in Lübeck (1641 until his death, when he was succeeded by his son-in-law, **Dietrich Buxtehude**). His surviving vocal compositions include 7 Latin works for one or more voices with string accompaniment (at least one of them an arrangement of a **motet** by an Italian composer), and 10 German works for one to six voices with string accompaniment, which could be called **cantatas**, although they are not yet of the new type that included **recitatives** and operatic **arias**. Six of them are **chorale**-based. Tunder was instrumental in instituting the *Abendmusik* concerts so famous during Buxtehude's time.

**TURNER, WILLIAM (1651–13 JANUARY 1740).** English composer and singer. He served in the **Chapel Royal** for most of his life, first as boy chorister, then from 1669 as a countertenor. He concur-

rently served at **St. Paul's Cathedral** (from 1687) and **Westminster Abbey** (from 1699). From 1672 he served as a member of the King's Private Musick. His surviving compositions include more than 40 **anthems** (three-quarters of which are unaccompanied), 3 **odes**, a **motet**, 3 **services**, and a few **hymns** and **chants**.

**TURTLE CREEK CHORALE.** An American male chorus of over 200 singers in Dallas, Texas. It has attracted a wide audience with polished performances and recordings of accessible repertoire. A member of **GALA**, it promotes the support of the gay community.

**TUSKEGEE CHOIR.** See **DAWSON, WILLIAM**.

**TYE, CHRISTOPHER (C. 1505–BEFORE 15 MARCH 1573).**

English church musician and composer. In 1537 he was appointed a lay clerk at **King's College**, Cambridge, having completed a bachelor of music degree there a year earlier. From 1543 to 1561 he was **choirmaster** at Ely Cathedral. In 1545 he received the Mus.D. from the University of Cambridge. He was apparently associated with the **Chapel Royal** and evidently a friend of Edward VI.

Tye's music (like that of **Thomas Tallis** and **John Sheppard**) spans the turbulent religious transitions of his time. Among some one dozen Latin works that survive complete are the four-voice *Mass Western Wind*, the six-voice *Mass Euge bone*, and **motets**, which include the **psalm** settings *Omnes gentes, plaudite* (Psalm 46) and *Miserere mei, Deus* (Psalm 56), both for five voices. His English works include some 15 complete **anthems** for four or five voices, ranging widely in style and scale. Another publication, *The Actes of the Apostles* (1553), sets his own metrical paraphrase of the biblical book of the same name. Dedicated to Prince Edward (later Edward VI), it may have been intended for private use. His Evening **Service** is derived from (or composed by) Osbert Parsley.

– U –

**UNITED STATES AIR FORCE SINGING SERGEANTS.** See **SINGING SERGEANTS**.

**UNITED STATES ARMY CHORUS.** An all male, professional chorus. Established in 1956 as the vocal counterpart to the United

States Army Band, “Pershing’s Own,” the choir of some 28 members performs a diverse repertoire at events hosted by the State Department and Department of Defense, as well as at other ceremonial state occasions.

**UNITED STATES NAVY CHORUS (THE UNITED STATES NAVY BAND “SEA CHANTERS” CHORUS).** Official chorus of the United States Navy. Formed in 1956 to complement the United States Navy Band, the chorus was originally an all-male ensemble, charged with perpetuating songs of the sea. In 1980 women were added to their number, and the choir’s repertoire was expanded. In addition to appearing at ceremonial state occasions, they promote the heritage and tradition of the United States Navy in a wide variety of concert venues.

**UNIVERSITY OF MICHIGAN GLEE CLUB.** American collegiate male chorus. Founded in 1859, it draws members from a wide range of academic disciplines at the university. The choir performs a diverse repertoire, collaborating with other university choirs and touring annually; the Friars, an eight-member vocal ensemble from within the group, maintains an even more ambitious performing schedule. Conductors who have had a particularly significant impact on the choir’s development include Philip Duey (1947–69) and Jerry Blackstone (1988–2002). Since 2005 the choir has been directed by Paul Rardin.

– V –

**VANCOUVER CHAMBER CHOIR.** Canadian choir, based in Vancouver. The 20-member professional choir was established in 1971 by Jon Washburn, who serves as artistic and executive director. It is known for its eclectic repertoire (which includes many new commissioned works), partnerships with critically acclaimed artists, and innovative educational programs (among which is the National Conductors’ Symposium for advanced choral conductors).

**VARÈSE, EDGAR (22 DECEMBER 1883–6 NOVEMBER 1965).** American composer of French birth. He spent his boyhood in Paris, Burgundy, and Turin, then lived in Paris and Berlin. In 1915 he

emigrated to the United States, settling in New York. To promote new music he successively founded the International Composers' Guild (1921–27) and the Pan American Association of Composers (1928–34), associations that organized performances of music by **Béla Bartók**, Alban Berg, **Carlos Chávez**, **Charles Ives**, **Francis Poulenc**, **Maurice Ravel**, **Arnold Schoenberg**, **Anton Webern**, and others. A futurist enamored with the promise of science, he pioneered innovative techniques of sound production, exploring timbres that blur the distinction between music and noise. His works are dissonant, rhythmically asymmetrical, and nonthematic. Simultaneously holding a lifelong interest in the distant past, he cultivated early music in his intermittent involvements as a choral conductor.

Although highly influential, Varèse left only a dozen complete compositions—unfortunately, works written before his emigration were lost in a fire. Among extant works are three choral pieces: *Ecclesiastical* (on a Mayan tribal incantation), for B (solo or unison chorus), 8 brass, pf., org., 2 ondes martenots, and 6 perc. (1934); *Etude pour Espace*, for chorus, 2 pf., and perc. (1947); and the unfinished *Nocturnal* (with a text comprising phrases from Anaïs Nin's *The House of Incest* and meaningless syllables by the composer), for S, B chorus, and small orch. (1961, completed from notes and sketches by Choun Wen-Chung, 1973).

**VASKS, PĒTERIS (16 APRIL 1946–)**. Latvian composer. Known especially for his programmatic instrumental music, he has also written some two dozen choral works, almost all unaccompanied. Many are on themes of nature. Since the end of Communist rule, he has turned increasingly to sacred texts, using a minimalist style akin to that of **Henryk Górecki**. Works include the *Pater noster*, for chorus and opt. str. (1991, 1995); *Dona nobis pacem*, for SATB and str. (1996; arr. SATB and org., 1997; SATB, 7 insts., 1997); and a **mass** for eight-part mixed chorus (2000).

**VAUGHAN WILLIAMS, RALPH (12 OCTOBER 1872–26 AUGUST 1958)**. English composer, conductor, writer, and teacher, who played a key role in the 20th-century revival of English music. He studied at the Royal College of Music (RCM) with **Hubert Parry** (from 1890), then at Trinity College, Cambridge, with **Charles Wood** (from 1892), and again at the Royal College of Music with **Charles Villiers Stanford** (from 1895), during which time he began

a lifelong friendship with **Gustav Holst**. In 1897 he visited Berlin, where he took lessons with **Max Bruch**, and in 1908 he studied for three months with **Maurice Ravel** in Paris.

Throughout, Vaughan Williams wrote choral music. During the early 1900s he collected and arranged English folksongs for publication and edited *The English Hymnal* (1906). He gained professional recognition with *Toward the Unknown Region*, for chorus and orch. (1906), and established his reputation in England with *A Sea Symphony* (like the former work, on a Walt Whitman text), for S, Bar., SATB, and orch. (1909, last rev. 1923). Other well-known choral works from this time are *Five Mystical Songs*, for Bar., SATB, and orch. (1911); *Fantasia on Christmas Carols*, for Bar., SATB, and orch. (1912); and *Five English Folksongs*, elaborately set for unaccompanied chorus (1913).

In 1919 he became a teacher at the RCM, and soon thereafter began conducting the **Bach** Choir (1920–28). More works for chorus followed, including the unaccompanied **Mass** in G minor (1921) and *Flos campi*, a wordless suite for solo viola, small SATB chorus, and small orch. (1925). Subsequent choral works include *Five Tudor Portraits*, a choral suite for A/Mez., Bar., SATB, and orch. (1935); the **cantata** *Dona nobis pacem*, for S, Bar., SATB, and orch. (1936)—a work in which he reused his earlier setting of Whitman’s “Dirge for Two Veterans” and combined Latin and biblical texts with English ones to create an antiwar statement that foreshadowed **Benjamin Britten**’s *War Requiem*; *Serenade to Music* (on a passage from William Shakespeare’s *The Merchant of Venice*), originally for 16 soloists and orch. (1938); *Fantasia on the Old 104th*, for pf., SATB, and orch. (1949); *Three Shakespeare Songs* (1951); and *Hodie*, a Christmas cantata for S, T, Bar., SATB, boys’ chorus, and orch. (1954).

In all, Vaughan Williams wrote more than 40 works for chorus and orchestra, over a dozen works with piano or organ accompaniment, approximately two dozen unaccompanied works, and some 30 arrangements of folksongs; not to mention many **hymn tunes** and carols for common use. Described as a “cheerful agnostic,” he nevertheless wrote significant sacred works. In addition to the Mass in G, he wrote **service** music, **psalm** settings (among them, *O Clap Your Hands*, for mixed chorus, brass, and org. [1920]), and other **motets** and **anthems**. His influence on English music can hardly be

overstated. Drawing inspiration from folksong and vocal music of the English Renaissance, he forged a style that was quintessentially English, while highly personal. Characterized by pastoral lyricism, **modally** inflected harmonies, and **contrapuntal** textures, it was criticized as old-fashioned by some modernists, while continuing to appeal widely to performers and audiences.

**VECCHI, ORAZIO (BAPTIZED 6 DECEMBER 1550; DIED 19 FEBRUARY 1605).** Italian composer. He served as *maestro di cappella* at Modena Cathedral (1584–86 and 1593–1605), and from 1598 also as director of music at the Este court. In his own day he was best known for six published volumes of **canzonettas** (for three, four, and six voices)—almost all of them strophic works, their **homophonic** textures occasionally enlivened with simple imitative passages. Other major secular publications, encompassing diverse styles and forms, include *Selva di varia recreatione*, for three to 10 voices, some with lute (1590); his best-known work, the **madrigal comedy** *L'Amfiparnaso, comedia harmonica*, for five voices (1597), which features nine characters, each speaking a different dialect; *Il convito musicale*, for three to eight voices (1597); and *Le veglie di Siena* (1604). He also published two books of **madrigals** (1583 and 1589, for six and five voices, respectively). His *Dialoghi da cantarsi et concertarsi con ogni sorte di stromenti*, for seven and eight voices, was published posthumously in 1608.

Vecchi's church music comprises **masses** (for six and eight voices), a **Magnificat** (for five voices), three volumes of **motets** (for four to 10 voices), as well as one volume of **Lamentations** and one of **hymns** (both for four voices). These works demonstrate his mastery of a wide array of styles and techniques, including imitative **polyphony** (with homophonic passages providing contrast), **cantus firmus** structures, **polychoral** writing, and *fauxbourdon*, often producing vivid portrayals of their texts.

**VENITE.** In the Anglican rite, a **canticle** (**Psalm** 95 [94 in Vulgate]) sung or chanted in English) at **Matins**; in the Roman rite, the opening **chant** of Matins. It derives its name from the first word of the Latin text. *See also* DIVINE OFFICE.

**VERDELLOT, PHILIPPE (BORN C. 1480–85; DIED ?1530–32, BEFORE 1552).** French-born composer. Though little is known of his life, his works were evidently widely appreciated, many of them

appearing in **parodies** by other composers. He probably spent much of his career in Italy. From 1521 he was in Florence, where he served as *maestro di cappella* at the cathedral from 1523.

He was a key figure in the development of the **madrigal**. Of more than 130 madrigals securely attributed to him, most are for four voices, though some 35 call for five voices, and 19 are for six voices. They employ chordal writing or imitative (even florid) **counterpoint**, in equal measure, sometimes mixing the two styles. Of four surviving **chansons**, one is fragmentary, another simply adds a fifth voice part to **Janequin's** *La guerre*. Also surviving are two extant **masses** (both based on **Jean Richafort's** *motet Philomena praevia*) and a **Magnificat**, all for four voices. Of some 50 motets, about half are for four voices, the rest for five to eight voices).

### VERDI, GIUSEPPE (9/10 OCTOBER 1813–27 JANUARY 1901).

Foremost Italian composer of opera in the 19th century; his most famous works include *Rigoletto* (1851), *Il trovatore* (1853), *La traviata* (1853), *Un ballo in maschera* (1859), *La forza del destino* (1862) *Don Carlos* (1867), *Aida* (1871), *Otello* (1887), and *Falstaff* (1893). In these and other operas, he demonstrated an ability to enhance the dramatic value of the genre (especially with respect to the characterization of individuals), while retaining the primacy of beautiful vocal lines.

Verdi's most famous choral work is a **Requiem**, for S, A, T, B, mixed voices, and orch. (1874), written during a fallow period in his operatic career, and originating as an expression of his ardent nationalism. A few years earlier, he had invited 12 of his country's most distinguished composers to join him in writing a composite Requiem in honor of **Gioacchino Rossini**, who had just died. In a broader sense, the work was meant to honor Italy's great musical heritage and resist a growing fascination in Italy with Germanic "symphonic" trends. Though the *Messa per Rossini* was completed, plans for its premiere (to be held on the first anniversary of Rossini's death, 13 November 1869) fell through.

Accordingly, when the Italian patriot and poet Alessandro Manzoni died in 1873, Verdi renewed his plans to create a nationalist work by composing a requiem in his honor. Incorporating his contribution to the Rossini project (the "Libera me"), he completed the work in time for its premier on 22 May 1874—one year to the day after Manzoni's

death. It was an immediate success, and during 1874 and 1875 the composer himself conducted performances of it in Paris, Vienna, and London. Although theatrical, the work is not entirely operatic in style, for its many choral movements rely more on **contrapuntal** writing than their operatic counterparts do.

This emphasis on **counterpoint** and **wordpainting**—evidently a celebration of Italy’s glorious musical heritage—is evident also in Verdi’s subsequent choral works: *Pater noster*, for SSATB (1880), and four works that Verdi grouped together for publication in 1898 under the title *Quattro pezzi sacri: Ave Maria* (SATB), *Laudi alla Vergine Maria* (for S, S, A, A), **Te Deum** (SATB, SATB, and orch.), and *Stabat mater* (SATB and orch.). Choral works written earlier in his career include *Messa di Gloria*, for S, A, T, B, mixed vv., and orch. (1834); *Inno popolare*, for TTB and pf. (1848); and *Inno delle nazioni*, for solo v., mixed vv., and orch. (1862).

Since Verdi included many choruses and ensemble movements in his operas, it is not surprising that some of them have gained a firm place in the choral repertory. Of these the most famous are undoubtedly “Va, pensiero” (“Chorus of the Hebrew Slaves”) from *Nabucco*, which became a nationalist rallying cry during his lifetime, and “Vedi! Le fosche notturne,” the so-called “Anvil Chorus” from *Il trovatore*.

**VERSE ANTHEM.** See ANTHEM; ENGLISH CATHEDRAL MUSIC OF THE REFORMATION AND RESTORATION.

**VERSICLE.** A short sentence said or sung in the Christian liturgy, which is followed by a response from the congregation or choir (e.g., “The Lord be with you” / “And with thy Spirit”). See also PRECES.

**VESPERS.** The evening prayer **service** of many Christian liturgies. The texts specified in the Roman rite (particular **psalms**, which may vary from day to day, and the **Magnificat**) have been set by various composers. See also DIVINE OFFICE.

**VIADANA, LODOVICO GROSSI DA (C. 1560–2 MAY 1627).** Italian composer. He served as *maestro di cappella* at several lesser Italian churches, including Mantua Cathedral. A pioneer of the sacred vocal **concerto**, he was one of the first composers to regularly include a **continuo** part (often functioning as a **basso seguente**),



which allowed for various performance options, depending on the availability of singers.

A prolific composer, he published some two dozen volumes of primarily sacred works, ranging in scale from **motets** for a few voices to large **polychoral psalm** settings. Examples of the former include *Cento concerti ecclesiastici* (1602) and *Concerti ecclesiastici, libro secondo* (1607). Both are for one to four voices and continuo; the latter includes the *Missa dominicalis*, scored unusually for solo voice and continuo. A third volume, *Il terzo libro de' concerti ecclesiastici*, for two to four voices and continuo, followed in 1609. Larger-scale works are found in **Motecta**, for eight voices (1597); *Salmi campagnoli con li sicut erat*, for four and eight voices with continuo (1612); and *Salmi per cantare e concertare*, for five solo voices, three four-voice choirs, and instruments—three organs and chitarrone for the continuo part, plus strings, cornetts, bassoons, and trombones to reinforce the vocal lines (1612). Also extant are two published books of **canzonettas** (1590, 1594) and many individual pieces in collections.

**VICTORIA, TOMÁS LUIS DE (1548–20 AUGUST 1611)**. Spanish composer, organist, and priest, active in Italy and Spain. He was a choirboy at Avila Cathedral until c. 1565, when he was sent to the Jesuit Collegio Germanico in Rome. There he enrolled as a singer and probably came to know **Giovanni Pierluigi da Palestrina**, then *maestro di cappella* at the nearby Seminario Romano. For some 20 years he served Roman ecclesiastical institutions in various capacities, including that of singer and organist at Santa Maria di Monserrato (1569–?1575); teacher and later *maestro di cappella* at the Collegio Germanico (1573–?1577); and chaplain at the Church of San Girolamo della Carità (1578–85), where he worked with **Filippo Neri**. By 1587 he was back in Madrid, where he served as chaplain to the Dowager Empress María (sister of King Philip II) at the Monasterio de las Descalzas (a convent). He was also the director of the convent choir until 1604; from then until his death he served in the less demanding position of organist.

Although less prolific than his contemporaries, Palestrina and **Orlande de Lassus**, Victoria wrote a sizable body of works that were highly regarded and widely disseminated, especially in Spanish-speaking territories, including those in the New World. He evidently

wrote only sacred works, all of them to Latin texts. Although he published 11 volumes (covering almost everything he wrote), they often repeat pieces from previous prints, so that the total number of his works is actually smaller than would appear. In all, securely attributed works total 20 **masses** (among them, 2 **Requiems**, one of these, a famous six-voice setting for the Empress), 18 **Magnificats**, one **Nunc Dimittis**, 9 **Lamentations**; more than 100 **motets** (including **responsories**, **antiphons**, and **psalms**), 37 **hymns**, 2 **Passions**, and 3 exuberant, **polychoral sequences**. Most of his masses, which are scored for four to nine voices, are of the **parody** type (12 using his own works for models). With the exception of two polychoral examples, all of the Magnificat settings call for four voices, and are written for *alternatim* performance (i.e., they include odd or even verses only). The motets are mostly for four or five voices, notable exceptions being the 8 psalm settings, which call for eight or more voices (though in his later editions Victoria also provided organ parts so that the organ could substitute for one of the choirs, if necessary).

In style, Victoria's music is less restrained (and hence, more expressive) than Palestrina's. It makes more use of **homophony**, and the harmonic colors (accomplished by means of signed accidentals, and often prompted by the texts) are more interesting. Few works are based on **chant**. The mood is usually cheerful, though devout. Some works (e.g., *Vere languores nostros*) are highly poignant. His writing also tends to be concise, with effective, sometimes surprising, contrasts and is further characterized by functional **modality**, clear cadences, and **word-painting**.

**VIENNA BOYS CHOIR.** See WIENER SÄNGERKNABEN.

**VIENNA SINGAKADEMIE.** See SINGING SOCIETIES.

**VIERNE, LOUIS (8 OCTOBER 1870–2 JUNE 1937).** French organist and composer. Although nearly blind, he was appointed titular organist of Notre Dame Cathedral in 1900. He taught many of France's leading organists, but was passed over twice for a professorship at the Conservatoire (first in favor of Eugène Gigout, then in favor of his former student **Marcel Dupré**). He is best remembered for six solo organ symphonies. His choral works include *Messe solennelle*, op. 16, for chorus and two organs (1900), in which he omitted the Credo, focusing on the more emotive texts of the **Ordinary**; *Praxinoé*, op. 22,

for solo vv., chorus, and orch. (1905); and *Cantique à Saint-Louis de Gonzague* (1926).

**VILLA-LOBOS, HEITOR (5 MARCH 1887–17 NOVEMBER 1959).** Brazilian composer who melded European styles (including some Baroque harmonic and **contrapuntal** procedures, in homage to **Johann Sebastian Bach**) with Brazilian melodic and rhythmic elements to create a national style. He learned the idioms of urban Brazilian popular music as a youthful guitarist in Rio de Janeiro street bands, and later as a cellist in a theater orchestra. Between 1905 and 1913 he made numerous treks into Brazil's interior, where he encountered native folk music. Once back in Rio, he composed prolifically, and soon established himself as a controversial, antiestablishment figure, whose nationalist musical efforts were both criticized and praised. He became friends with **Darius Milhaud** (who lived in Rio from 1917 to 1918) and in 1919 met the pianist Artur Schnabel, who began playing his music in concerts around the world. Having already composed a large number of works, Villa-Lobos moved to Paris in 1923. There he met **Maurice Ravel**, Vincent d'Indy, **Manuel de Falla**, **Igor Stravinsky**, **Sergei Prokofiev**, **Edgar Varèse**, and others, and solidified his international reputation.

In 1930 he moved back to Brazil, where he held a series of official positions in music education. In 1942 he became the director of the newly established National Conservatory of Orpheonic Singing, and in 1945 he helped found the Brazilian Academy of Music. From the mid-1940s on, he promoted his own works internationally by traveling tirelessly as a conductor, and his fame increased steadily until his death.

Aside from works for children, choral compositions feature less prominently in his vast output than other types. Examples include *Chôros no. 3*, for male vv., cl., sax., bn., and 3 hn. (1925); *Chôros no. 10*, for chorus and orch. (1926); *Chôros no. 14*, for chorus, band, and orch. (1928); *Missa São Sebastião*, for 3 vv. (1937); *Descobrimento do Brasil no. 4*, for chorus and orch. (1937, from film score); Symphony no. 10 (*Sumé pater patrium*), for T, Bar., B, chorus, and orch. (1952); and dozens of unaccompanied sacred pieces.

**VILLANCICO.** A Spanish poetic and musical form in which several stanzas are framed by a refrain (similar to the Italian **ballata** and the French **virelai**). Originating in the late 15th century, it was typically

rustic or popular in nature. Early examples were often **homophonic** and treble dominated. In the 16th century, composers began employing imitative **polyphony**. The genre was soon cultivated widely, and after 1550, under the influence of the Counter-Reformation, villancicos with religious texts became common, being performed on feast days in processions or during the liturgy. Christmas villancicos were particularly popular—“Ríu, ríu, chíu” (1556) being a well-known example. After 1600 composers in Spain, Portugal, and Latin America wrote villancicos in great numbers. Dominant characteristics during this time included triple meter (with hemiolas and syncopations), **syllabic** declamation, and **homorhythmic** textures. By 1700 villancicos had become large in scale, with structures, forms, and instrumentation similar to those of Italian vocal **concertos**, often with narrative or dramatic elements. Toward the end of the 18th century, when religious authorities began banning vernacular works in church, the genre declined. Eventually, the only religious genre with vernacular texts to remain was the **oratorio**. After the 19th century the term *villancico* simply came to mean a Christmas carol.

**VILLANELLA (VILLANESCA).** A generic term for the light, secular, strophic vocal pieces originating in Naples and flourishing from about 1540 to about 1650. Before c. 1565 such works were called villanescas. The subject matter was usually rustic and amorous, and the tone, comic or satiric. Some of the earliest publications were by Giovanni Domenico da Nola (two books, 1541, reprinted 1545), Vincenzo Fontana (1545), Giovanthomaso Cimello (1545), Giovan Tomaso di Maio (1546), and Rinaldo Burno (1546).

The early villanella usually had three relatively high, unaccompanied voices. It was **homophonic** in texture, treble-dominated, and had lively rhythms with **syllabic** text declamation. The lower voices were triadic, often moving in parallel motion (producing consecutive fifths).

The genre was very popular, influencing the **canzonetta** and later the **madrigal**. It spread to England, where **Thomas Morley** called his pieces canzonets, and to Germany, where **Jacob Regnart** published several volumes entitled *Kurtzweilige teutsche Lieder* . . . (some of which are for as many as five voices). Later composers of the genre from outside Naples who wrote in expanded texture of four or more voices included **Adrian Willaert**, **Orlande de Lassus**, **Luca Marenzio** (who published 115 of them between 1584 and 1587), **Leonhard**

**Lechner**, and **Adriano Banchieri**, among others. In the 1600s the term *villanella* was sometimes used to describe solo songs as well as **partsongs**. *See also* BALLETO; CANZONETTA; MADRIGAL.

**VINCI, PIETRO (C. 1525–AFTER 14 JUNE 1584)**. Italian composer and teacher, best known for his **madrigals**. He is considered the founder of the Sicilian **polyphonic** school (one of his students was **Antonio Il Verso**). Although originally from Sicily, Vinci probably lived in Naples around 1560. He then served as *maestro di cappella* at Santa Maria Maggiore in Bergamo (1568–80), before returning to the island. His surviving works include 1 book of **masses** for four voices (including both **parody** and **cantus firmus** types), 6 volumes of **motets** for four, five, and eight voices (including **Lamentations**), and 11 volumes of madrigals for three to six voices (among them, one book of *madrigali spirituali*), which are of great stylistic range.

**VIRELAI**. One of the French *formes fixes*, with the pattern Abba-Abba-Abba-A (where letters designate musical units, and the use of uppercase letters indicates repetition of text as well as music).

**VITRY, PHILIPPE DE (31 OCTOBER 1291–9 JUNE 1361)**. French diplomat, political advisor, and administrator; composer and musical theorist. He is traditionally credited with writing *Ars nova* (c. 1320), a treatise whose title was later applied to French music from c. 1315 to 1375. It elucidated a new system for notating rhythms that allowed composers to specify complex rhythmic patterns, which characterize his own **motets** as well as those of **Guillaume de Machaut** and other contemporary composers.

**VIVALDI, ANTONIO (4 MARCH 1678–27/28 JULY 1741)**. Italian composer and violinist, recognized for establishing the Baroque concerto. The son of a violinist at San Marco (St. Mark's Basilica) in Venice, he was ordained a priest in 1703. For three separate terms he served as *maestro di violino* at the **Ospedale della Pietà** (1703–9, 1711–16, and 1735–38). When **Francesco Gasparini**, the *maestro di coro*, took a sick leave in 1713, never to return, Vivaldi was given the opportunity to compose sacred vocal music.

He established his early reputation primarily with the publication of concertos (especially his *L'estro armonico*, op. 3 [1711], a collection of 12 concertos—four each for one, two, and four solo violins), but he soon entered the world of opera. Travels took him to Mantua

(where he briefly served at the court of the Hapsburg governor), Rome (during which time he was asked to keep writing music for the Pietà in Venice), and other important centers, including perhaps Prague and Vienna. His most famous works, the four programmatic concertos known as “The Seasons,” appeared by 1725 as part of *Il cimento dell’armonia e dell’invenzione*, op. 8. His continued travels probably contributed to the brevity of his final term at the Pietà, although the institution’s governors occasionally still invited him to provide works for performances there. His final travels took him as far away as Amsterdam and to Vienna, where he died.

Known in his own day as a virtuoso on the violin, Vivaldi is now best remembered for his approximately 500 concertos, nearly half of which are for solo violin and strings. In his own day, he was also successful in opera; some 50 works still survive. Although he composed a considerable body of additional vocal music, most of it is for soloists. Works with chorus are often written in the so-called Neapolitan or **cantata** style, in which the text is segmented into self-contained movements. These works, too, rely a great deal on vocal soloists. Furthermore, in the choral movements, primary melodic material is often given to the violins, while the vocal ensemble is relegated to providing a **homophonic** background.

Surviving choral works include several **mass** movements: Kyrie, RV 587, for two choirs (both for S, A, 4 vv., str., and bn.); Gloria, RV 588, for S, S, A, T, B, 4 vv., tpt., 2 ob., 2 vn., 2 va., 2 vc., str., and bn. (three movements adapted from a Gloria by Giovanni Maria Ruggieri); the ever-popular Gloria, RV 589, for S, S, A, 4 vv., tpt., ob., vn. (ad lib.), str., and bn. (the first movement adapted from a Gloria by Ruggieri (rv Anh.23); and Credo, RV 591, for 4 vv., str., and bc. **Psalm** settings and other **Vespers** music with chorus include *Domine ad adiuvandum me festina*, RV 593, for two “choirs” (S, 4 vv., 2 ob., str., and bn.; 4 vv., str., and bn.); *Dixit Dominus*, RV 594, for two “choirs” (S, A, T, B, 4 vv., 2 tpt., 2 ob., str., and bn.; S, 4 vv., str., and bn.); *Beatus vir*, RV 598, for S, S, A, 4 vv., str., and bn.; *Laudate pueri Dominum*, RV 603, for two “choirs” (S, 4 vv., fl., str., bn.; 4 vv., str., and bn.); *In exitu Israel*, RV 604, for 4 vv., str., and bn.; *Credidi propter quod locutus sum*, RV 605, for 5 vv., str., and bn. (mostly adapted from Rv Anh. 35); *Laudate Dominum omnes gentes*, RV 606, for 4 vv., str., and bn.; *Laetatus sum*, RV 607, for 4 vv., str., and bn.; *Lauda Jerusalem*, RV 609, for 2 choirs (S, 4 vv.,

str., and bn.; S, 4 vv., str., and bn.); and **Magnificat**, RV 610, for S, S, A, T, 4 vv., 2 ob., str., and bn. (surviving in three additional arrangements, one [RV 610a] calling for two “choirs”; another [RV 611, for S, A, 4 vv., str., and bn.] containing several substituted movements. His one surviving **oratorio** is *Juditha triumphans devicta Holofernes barbarie*, RV 644 (1716).

**VULPIUS [FUCHS], MELCHIOR (BORN C. 1570; BURIED 7 AUGUST 1615)**. German composer, teacher, and writer, who preferred the Latin form of his family name (Fuchs). From 1596 until his death, he worked in Weimar as the municipal **Kantor** and as a teacher at the Lateinschule (grammar school). A prolific composer of **Lutheran** church music, he wrote some 200 **motets** (Latin and later German) and 400 **hymns**. Four volumes of his Latin motets survive, three of which are entitled *Cantiones sacrae*. Scored for four to eight or more voices, they employ the styles of **Orlande de Lassus** and Venetian **polyphony**. He also wrote three volumes of German *Spruchmotteten*—motets on scriptural texts related to the liturgical lessons of the church year (1612–21). Calling mostly for four voices, they complement an earlier cycle for five and six voices by Andreas Raselius (1594).

Especially significant for the development of the Lutheran **hymn** was Vulpius’s *Kirchen Geseng und geistliche Lieder . . .*, for four and five voices. First published in 1604, it was expanded for a second printing in 1609, the latter edition containing 31 melodies by Vulpius himself. Also extant is a **responsorial** St. Matthew **Passion** (1613).

– W –

**WAGENSEIL, GEORG CHRISTOPH (29 JANUARY 1715–1 MARCH 1777)**. Austrian composer, keyboard player, and teacher. In 1739, on the recommendation of his teacher **Johann Fux**, he was appointed composer at the Hapsburg court in Vienna, where he also served in other musical capacities, remaining there for the rest of his life. While he was particularly important for his role in developing the Classical symphonic style (his symphonies gaining international recognition), he also established a reputation in opera. Significantly, his theatrical works foreshadowed some of **Christoph Willibald von Gluck**’s operatic reforms.

Most of his choral works were written early in his career. Among surviving works are 19 **masses** (including one **Requiem**), which range stylistically from unaccompanied pieces to brilliantly scored **concerted** works, while consistently demonstrating a mastery of **contrapuntal** techniques. Some 90 additional liturgical works include **antiphons, offertories, hymns, graduales, sequences, introits, and canticles.**

**WAGNER, RICHARD (22 MAY 1813–13 FEBRUARY 1883).**

German composer who revolutionized the course of Western music, because others either emulated and extended his techniques or reacted to them. He is remembered for his music dramas (operas), which are notable for their grandness of conception, integration of poetic, visual, musical, and dramatic elements (resulting in a *Gesamtkunstwerk*, “total artwork”), continuous (often **contrapuntal**) vocal-symphonic fabric, orchestral expansion, use of symbolic leitmotifs in cyclical (often dramatically developmental) ways, and highly chromatic harmonic language. He wrote almost only operas, the most famous being *Der fliegende Holländer* (1841), *Tannhäuser* (1845), *Lohengrin* (1848), the four works of *Der Ring des Nibelungen* (*Das Rheingold* [1854], *Die Walküre* [1856], *Siegfried* [1869], and *Götterdämmerung* [1874]), *Tristan und Isolde* (1859), *Die Meistersinger von Nürnberg* (1867), and *Parsifal* (1882). Among his seven choral works are occasional pieces for court performance, including *Das Liebesmahl der Apostel*, a scene for male voices and orchestra (1843); *Der Tag erscheint*, for TTBB and brass, written for the unveiling of a royal monument (1843); *Gruss seiner Treuen an Friedrich August den Geliebten*, another royal tribute for male voices and brass (1844); and *An Webers Grabe*, a work for unaccompanied male voices, written in honor of the German opera composer, **Carl Maria von Weber** (1844). A few of his **opera choruses** have also gained a place in the choral repertory, the most famous probably being the “Pilgrim’s Chorus” from *Tannhäuser*.

**WAGNER, ROGER (16 JANUARY 1914–17 SEPTEMBER 1992).**

American choral director of French birth. Brought to Los Angeles at age seven, he returned to France in 1931 for further musical studies, which included organ lessons with **Marcel Dupré**. In 1937, after service in the French army, he returned to Los Angeles, becoming



organist and **choirmaster** at St. Joseph's Church. From 1942 to 1949 he also served as music director at St. Charles Borromeo Church in North Hollywood. In 1946 he established the Roger Wagner Chorale, later the source of the **Los Angeles Master Chorale** (which he conducted until 1986, when he became conductor laureate). He toured and recorded extensively with the Wagner Chorale, and made many appearances on radio, television, and motion picture soundtracks. His influence was further extended through the publication of his choral arrangements. Recognized as an authority on the music of **Josquin des Prez**, he was particularly admired for his performances of early music and the French repertory. From 1951 to 1966 he was head of the music department at Marymount College, Los Angeles, and from 1959 to 1981 he was director of choral music at University of California at Los Angeles (UCLA). For his contribution to sacred music Pope Paul VI honored him in 1966 with a knighthood (Commander in the Order of St. Gregory).

**WALKER, GWYNETH VAN ANDEN (22 MARCH 1947– )**. A prolific American composer whose choral output includes some 200 pieces (including some 50 for treble choir), which often identify with people in ordinary walks of life. Most are three to five minutes in duration and have a piano or small-ensemble accompaniment. Lengthier works include *New England Journey*, for SATB, pf., and opt. perc. (2006); *Songs to the Lord of Peace* (2006), for SATB and pf. (2006); and *The Golden Harp*, for SATB and str. qt. (1999).

**WALTER, JOHANN (1496–25 MARCH 1570)**. German composer. A personal acquaintance of and musical advisor to **Martin Luther**, Walter made his most significant musical contribution with *Geystliches gesangk Buchleyn*, a German **hymnal** (1524) that became very popular and was reprinted in many new editions.

**WALTON, [SIR] WILLIAM (29 MARCH 1902–8 MARCH 1983)**. English composer best remembered for his orchestral music. Born into a poor family, he was taken underwing by Osbert and Edith Sitwell, who provided him with a cultural education, which included a trip in 1920 to Italy. As a composer he was largely self-taught, though his experiences as a choirboy in his father's church choir and later at Christ Church Cathedral at Oxford informed much of his later style.

The total number of Walton's choral works is only 20, the most famous being *Belshazzar's Feast*, a dramatic **cantata** for Bar., eight-part choir, and orch. (1931, rev. 1931, 1948, 1957). Commissioned by the British Broadcasting Corporation, it established his reputation in England and abroad. With a cleverly constructed biblical libretto by Osbert Sitwell, the work implied parallels between the decadence and downfall of Belshazzar, King of Babylon, and conditions in Edwardian society.

Among Walton's other works are an impressive unaccompanied piece from his youth, *A Litany* (1916, rev. 1930); *Set Me as a Seal upon Thine Heart* (1938); *The Twelve*, for SATB and org. (1965); *Missa brevis*, for SSAATTBB and org. (1966); *Jubilate Deo*, for SSAATTBB and org. (1972); and *Magnificat* and *Nunc Dimittis*, for SATB and org. (1974).

**WARD, JOHN (C. 1589–BEFORE 31 AUGUST 1638).** An English composer who wrote serious **madrigals** and sacred music (some accompanied by viols) and much music for viols alone (which was widely disseminated during the 17th century). In 1613 he published *The First Set of English Madrigals . . . apt both for Viols and Voyces, with a Mourning Song in Memory of Prince Henry* for three to six voices, dedicating the work to his patron, Sir Henry Fanshawe. Among his sacred works are two long **services** plus some individual service movements, and about 20 **anthems**. His style in both sacred and secular works is generally serious, with much **word-painting**, effective dissonances for moments of pathos, and frequent passages in parallel thirds and sixths. Among his most expressive madrigals are *Come, Sable Night* and *If the Deep Sighs*.

**WARING, FRED (9 JUNE 1900–29 JULY 1984).** Popular American bandleader, choral conductor, and radio and television personality. Although he began his career as a bandleader, he is remembered primarily for the choral performances of his group, The Pennsylvanians. Waring's influence on American choral music has also been felt through Shawnee Press, which he founded, and through his summer choral workshops, which stressed deliberate diction, among other techniques.

**WARLAND, DALE (14 APRIL 1932–).** American choral conductor, founder and music director of the Dale Warland Singers, a professional choir based in Minneapolis-St. Paul. A strong supporter of new

music, he commissioned over 270 choral works during his choir's life span (1972–2005). Before devoting himself full-time to the Singers, he served for 19 years as director of choral music at Macalester College, St. Paul. As an editor, he established choral series with G. Schirmer, Hal Leonard, Earthsongs, Colla Voce, and Walton Music. His work has been recognized with numerous awards, and he is in demand internationally as a guest conductor, lecturer, composer, and clinician.

**WARLOCK, PETER [PHILIP ARNOLD HESELTINE] (30 OCTOBER 1894–17 DECEMBER 1930).** English composer, editor, and writer about music.

Though named Philip Heseltine, he composed under the pseudonym Peter Warlock. Largely self-taught musically, he was greatly influenced by **Frederick Delius**; he also admired Bernard van Dieren and **Béla Bartók**. His keen interest in early music led to hundreds of published editions and a book on **Carlo Gesualdo**, among several other books. He also wrote 73 articles, and many letters, of which approximately 1,000 survive. His personal life was unstable: he was often unemployed, he dabbled in the occult, and he had stormy relationships with others, including (especially) the writer D. H. Lawrence.

Among his two dozen choral pieces are several for eight-part mixed choir and some memorable carol settings. An early secular piece, *The Full Heart*, for S and SSAATTBB (1916, rev. 1921), pays tribute to Gesualdo with complex chromatic writing.

**WASHBURN, JON.** See VANCOUVER CHAMBER CHOIR.

**WATSON HENDERSON, RUTH (23 NOVEMBER 1932– ).** Canadian composer, pianist, and organist. She began composing while serving as the accompanist for **Elmer Iseler**'s Festival Singers (1968–79). When the Toronto Children's Chorus was founded in 1978, she became its accompanist in turn, and subsequently wrote many pieces for young singers. Her output includes more than 80 choral works. Examples include the **Missa Brevis** for SSATTBar.B (1976), *Voices of Earth*, for chbr. choir, SATB, children's choir, and 2 piano/orch. (1991); *Clear Sky and Thunder*, a children's drama for SSA, fl., pf., and perc. (1983); and **Magnificat** for SATB and org. (2002).

**WEBER, CARL MARIA VON (?19 NOVEMBER 1786–5 JUNE 1826).** German composer and conductor. Most famous as a composer of operas (after the success of *Der Freischütz*), he was influential in establishing various programmatic instrumental forms and the related techniques of vivid Romantic orchestration. Among his extant choral works are some 45 pieces for vocal ensemble (most of them unaccompanied, among them, 11 **canons**). Widely popular were his patriotic **partsongs** for unaccompanied male chorus, op. 42 (Berlin, 1816). For **Carl Friedrich Zelter**'s male *Liedertafel* he wrote *Das Turnierbankett (Füllet die Humpen, muthige Knappen)*, an extended work for 2 T, B, and two four-voice male choruses (1812). Among his **cantatas** (accompanied by orchestra) are *Der erste Ton* (1808, rev. 1810), in which the SATB chorus enters only for the **fugal** ending (the preceding text is delivered by a reciter); the patriotic *Kampf und Sieg* (1815); and *Jubel-Cantate*, a celebratory work for the 50th anniversary of the ascension of Friedrich August I of Saxony to the throne. Weber's liturgical music consists of three **mass** settings, two of which are mature works: the festive Mass in E (1818), sometimes called the *Freischützmesse* because of similarities with the opera, and the Mass in G (1819), a less dramatic work, and one that places more emphasis on the vocal solo roles.

**WEBERN, ANTON (3 DECEMBER 1883–15 SEPTEMBER 1945).** Austrian composer who, with Alban Berg, helped establish **Arnold Schoenberg**'s 12-note compositional technique. Although he gained experience as a choral conductor in Vienna, he composed only a few works for chorus. Among them is *Entflieht auf leichten Kähnen*, op. 2 (1908, rev. pf. qt. and hmn. 1914), which is in a chromatic, post-Romantic style. In his new serialist style are *Das Augenlicht*, a **cantata** for op. 26, for SATB and orch. (1935); Cantata no. 1, op. 29, for S, SATB, and orch. (1939); and Cantata no. 2, for S, B, SATB, and orch. (1943), the latter two works characterized by strict **canonic** procedures, symmetry, and **word-painting**.

**WECKMANN, MATTHIAS (C. 1616–24 FEBRUARY 1674).** German composer who studied with **Heinrich Schütz** in Dresden and served as one of the chapel organists there. In 1655 he successfully auditioned for the organ posts at the Hamburg's St. James's Church (Jacobikirche) and its associated St. Gertrude's Chapel. In 1660 he

founded a **collegium musicum**, which became very successful. His few surviving compositions are highly regarded, and he is considered to be an important link between **Heinrich Schütz** and later Protestant composers in Germany, especially **Johann Sebastian Bach**. Extant vocal works include 12 sacred works, most of them for two or three solo voices with instruments. Two are Latin **hymn** settings; 10 employ German texts. The latter tend to be settings of scripture (he avoided **chorale** or poetic texts), the phrases being divided into distinct sections that vary widely in instrumentation, style, and genre (e.g., **polyphonic** or **polychoral** sections, declamatory passages in both older and newer **recitative** styles, **arias** in the contemporary style, and instrumental sections).

**WEELKES, THOMAS (BAPTIZED 25 OCTOBER 1576; BURIED DECEMBER 1623)**. English composer and organist. He was employed as organist at Winchester College from 1598 to c. 1601; then at Chichester Cathedral until January of 1617, when he was dismissed for habitual drunkenness. His music shows a mastery of musical imagery (especially evident in the **madrigals**), **contrapuntal** technique (often used to majestic ends), and architectural planning. His music is more complex and adventurous than that of his predecessors. For example, it appropriates the extreme chromatic style of the Italians for passionate expressions. Changing meters and simultaneous contrasting meters are common. However, Weelkes also wrote light, satirical works in a style similar to **Thomas Morley**'s.

Although he wrote at least 9 **services** (more than any other major composer of his time), none of them survive complete. Of some 45 surviving, securely attributed **anthems**, more than half are fragmentary. The ones remaining show a preference for five or more voices. Of approximately 90 madrigals, most are scored for three or five voices; the rest call for four or six. A masterful example for six voices is *As Vesta Was from Latmos Hill Descending*, his contribution to Thomas Morley's *The Triumphes of Oriana*.

**WEERBEKE, GASPAR VAN (C. 1445–AFTER 1516)**. **Franco-Flemish** composer who spent his career at the Sforza court in Milan and at the papal court in Rome, where he was a colleague of **Josquin des Prez**. He wrote mainly sacred music. Extant works include 8 **masses**, 2 Credo movements, 1 **Magnificat**, 22 **motet** cycles (simple **polyphonic** works with largely **syllabic** declamation that were de-

signed to replace sections of the **mass**), 20 polyphonic motets, and a handful of secular works.

Weerbeke is noteworthy for his readiness to incorporate Italian style into Franco-Flemish polyphony; this is especially evident in the **homophonic** motets, which resemble **laude**. Most of his works were printed during his own lifetime (a good number by Ottaviano Petrucci), demonstrating the high regard in which they were held.

**WEILL, KURT (2 MARCH 1900–3 APRIL 1950)**. German composer who emigrated to the United States in 1935. A leading figure in the development of modern musical theater, he wrote a few choral works, mostly in the 1920s. They include *Recordare*, op. 11, for SATB and 3-part children's chorus (1923); *Das Berliner Requiem*, a radio **cantata** for T, Bar., male chorus, and wind orch. (1928); *Der Lindberghflug*, a cantata for T, Bar., chorus, and orch. (1929, based on a withdrawn radio score); *Zu Potsdam unter den Eichen*, for TTBB (1929, arr. from *Das Berliner Requiem*), *The Ballad of Magna Carta*, a radio cantata for T, B, chorus, and orch. (1940); *Die Legende vom toten Soldaten*, for SATB (1929); and *Kiddush*, for T, SATB, and org. (1946). A handful of his stage works also give the chorus a prominent role.

**WELLESZ, EGON (21 OCTOBER 1885–9 NOVEMBER 1974)**. Austrian composer, musicologist, and teacher. An expert on Byzantine **chant**, he settled in Oxford when the Nazis invaded his homeland. As a composer he worked in all genres, writing in a style somewhat reminiscent of **Anton Bruckner** and **Franz Schmidt**. Many of his choral compositions grew out of his conversion to Catholicism. Works with orchestra include *Gebet der Mädchen zu Maria*, op. 5, for S and female vv. (1910); the **cantata** *Mitte des Lebens*, op. 45 (1931); *Duineser Elegie*, op. 90, (1963); the cantata *Mirabile mysterium*, op. 101 (1967); and *Canticum sapientiae*, op. 104 (1968). Works with organ include **Mass** in F, op. 51 (1934); *Proprium missae "Laetare,"* op. 71 (1953); and *Festliches Praeludium*, op. 100 [on a Byzantine **Magnificat**] (1966). He also wrote *Kleine Messe*, op. 80a, for female vv. and pf. (1958); the unaccompanied *Missa brevis*, op. 89 (1963); and a few other works, among them, two sets of pieces for male chorus on German texts (one sacred, the other secular).

**WERT, GIACHES DE (1535–6 MAY 1596)**. **Franco-Flemish** composer active in Italy, especially in Mantua and Ferrara. Brought to

Italy as a boy, he worked in Novellara before being appointed in 1565 as *maestro di cappella* at the ducal chapel in Mantua, a post he retained for the rest of his career, while developing strong ties with Ferrara.

Despite the responsibilities of his position at the basilica, Wert found time to compose 16 volumes of secular works (all but one published during his lifetime), which include more than 200 works, most of them for five voices. As a result, he became known primarily as a composer of **madrigals**. Dedicated to various members of the nobility, they show a clear stylistic evolution. His early works are similar to the madrigals of **Cypriano de Rore**. Those in *Il quarto libro* (1567) begin to employ more **homophony** and textural contrast. *Il sesto libro* (1577) includes two long works in a declamatory style that Wert apparently invented. With *Il settimo libro* (1581), a marked stylistic transition becomes evident. Here Wert moves away from the poetry of Francesco Petrarch in favor of more emotional texts by Torquato Tasso and Battista Guarini, producing works that are highly expressive, virtuosic, and mannered. No longer is imitative **polyphony** the prevailing texture. Instead, Wert writes duets and trios in dialogues, chordal passages in which the top voice is predominant, and parlando passages. The sense of balance is now lost; changes are so dramatic that continuity is weakened. All of these characteristics point to the Baroque style, and there is little doubt that these late works influenced **Claudio Monteverdi**, who was already living in Mantua from about 1590.

Wert's sacred pieces were written for the specific requirements of the basilica's liturgy, and are often set in *alternatim* fashion. With the exception of three books of **motets**, they remained unpublished during his lifetime. Nevertheless, the amount of material is considerable, comprising over 200 individual pieces. Besides motets, they include 7 **masses**, 5 **Magnificats**, and a **hymn** cycle of 127 pieces.

**WESLEY, SAMUEL SEBASTIAN (14 AUGUST 1810–19 APRIL 1876)**. English organist and composer of Anglican cathedral music. He was named after his father, Samuel Wesley, and his father's hero, **Johann Sebastian Bach**. During his career he held many different organ positions, the high number apparently due to an abrasive personality. His music is bold and original (at least for Anglican cathedral music of the time), with interesting, sometimes dissonant,

harmonies, **aria**-like solo writing, **fugal** textures (influenced by Bach), and choral **recitative**-like passages—all used to underscore the devotional and dramatic meaning of the text.

Included among Wesley's surviving choral works are whole or partial **services** (particularly noteworthy is his Service in E), 37 **anthems** (all with organ accompaniment), 180-plus **hymn** tunes, 39 **chants**, and a handful each of Latin sacred pieces, English **glees**, and English **partsongs**. A memorable example of his shorter anthems is *Wash Me Thoroughly*. Others include *The Wilderness* and *Let Us Lift Up Our Heart*, both for solo vv., mixed choir, and org.

**WESTENBERG, RICHARD (26 APRIL 1932–20 FEBRUARY 2008)**. American organist and conductor. In 1964 he founded Musica Sacra, a professional choir of some 30-plus members in New York. Having completed a master's degree in musicology at the University of Minnesota (1956) and then studied in Paris with Nadia Boulanger and **Jean Langlais**, he was sensitive to trends in the field of historical performance practice. While commanding a vast repertoire from medieval to 20th-century works, he became known for his interpretations of **George Frideric Handel's** *Messiah*. His academic appointments included ones at the Mannes College of Music (1971–77), the Juilliard School (1977–89), and Rutgers University (1986–92).

**WESTMINSTER ABBEY CHOIR (THE CHOIR OF WESTMINSTER ABBEY, LONDON)**. Comprised of some 30 boys (who attend the associated Choir School) and 12 professional adult singers (called lay vicars), the choir sings daily choral **services** and at royal, state, and national occasions taking place in Westminster Abbey—the country's most famous Gothic church. In addition, the choir performs extensively in concerts at home and abroad.

**WESTMINSTER CATHEDRAL CHOIR OF LONDON**. Choir of the mother church of the Roman Catholic Archdiocese of Westminster in London. Dedicated to furnishing music for the liturgy, it is known for its expertise in 16th century **polyphony**. The first Master of Music was Richard Terry, who directed the choir from 1902 until 1924. The Cathedral's associated choir school is home to the boys of the choir.

**WESTMINSTER CHOIR COLLEGE**. A professional music school with a choral emphasis in Princeton, New Jersey. It traces its origins



to a choir formed in 1920 at Westminster Church of Dayton, Ohio, by **John Finley Williamson**. Classes for Protestant church directors followed in 1926. The resulting school moved in 1929 to Ithaca, New York, and to Princeton in 1932. It adopted its present name in 1939, and joined Rider College (now Rider University) in 1991. The Symphonic Choir of the college is known for its performances with the New York Philharmonic, among other orchestras.

**WHITACRE, ERIC (2 JANUARY 1970– )**. American composer and conductor. After studying with John Corigliano at the Juilliard School of Music, he rapidly gained popularity in the choral world with evocative works employing extended chords with quartal, quintal, and secondal harmonies, unconventional chord progressions, aleatoric devices, mixed rhythms, and **canonic ostinatos**. Among his more popular pieces (many of which are scored for eight choral parts or more) are *Water Night* (1996), *Cloudburst*, with handbells, perc., and piano (1993), *Sleep* (2000), *Leonardo Dreams of His Flying Machine*, for SSATB and perc. (2001), *Lux Aurumque* (2001), and *A Boy and a Girl* (2002).

**WHITE, ROBERT (C. 1538–NOVEMBER 1574)**. English composer who worked as Master of Choristers at Chester Cathedral, then from 1570, at **Westminster Abbey**. All of his surviving choral compositions are sacred; nearly half are Latin **psalm** settings. Altogether, there are some 20 Latin pieces (over half of them fragmentary) and 8 English ones. Three of the latter employ the same music (“O How Glorious”). Most of his works call for five or six voices.

**WIDOR, CHARLES-MARIE (21 FEBRUARY 1844–12 MARCH 1937)**. French organist, composer, and teacher; known primarily for his organ works. In 1870 he became organist at St. Sulpice in Paris, where he continued for 64 years. In 1890 he became professor of organ at the Paris Conservatoire, succeeding **César Franck**. Later, when **Théodore Dubois** became director of the Conservatoire, Widor succeeded him as professor of composition. His choral works include a **mass** (for double choir and 2 org.), a handful of other sacred works (usually with 1 or 2 org.), and a few secular works.

**WIENER SÄNGERKNABEN (VIENNA BOYS CHOIR)**. Boys choir with an associated school in Vienna. Founded in 1498, it formerly provided music for the Austrian imperial court chapel. Today it

comprises four choirs (all boys with unchanged voices), which share equally in the duties of performing locally, touring, and recording.

**WILBERG, MACK (20 FEBRUARY 1955– )**. American pianist, choral composer and arranger, and music director of the **Mormon Tabernacle Choir** (from 2008). His choral settings often include imaginative piano accompaniments (some for four hands).

**WILBYE, JOHN (BAPTIZED 7 MARCH 1574; DIED SEPTEMBER/NOVEMBER 1638)**. English composer. Little is known about his life. He was one of England's finest **madrigalists**, and one of the few to be supported by a patron family (the Kytsons of Hengrave Hall, outside Bury St. Edmunds).

Wilbye's surviving works include two books of madrigals (1598, 1609) containing 58 pieces for three to six voices, and a handful of sacred pieces. His expressive manner (which came to full development in the madrigals of his second volume and relied a great deal on the technique of sequential repetition) was unsurpassed; he was especially effective at conveying changing emotional states. Often he varied the vocal texture—in contrast to **Thomas Weelkes**, who favored more consistently full textures—and he used alternations between major and minor sonorities (but without extensive chromaticism) to good effect. Enduring favorites include *Adieu, Sweet Amaryllis*; *Flora Gave Me Fairest Flowers*; *Love Me Not for Comely Grace*; and *Weep, O Mine Eyes*. His contribution to **Thomas Morley's** *The Triumphes of Oriana* was the six-voice *The Lady Oriana*.

**WILLAERT, ADRIAN (C. 1490–7 DECEMBER 1562)**. Composer of the **Franco-Flemish** school, active in Italy. He was the most important composer and teacher in Europe between **Josquin** des Prez and the age of **Orlande de Lassus** and **Giovanni Pierluigi da Palestrina**. According to his student **Giuseffo Zarlino**, he went to Paris to study law, but then became a member of Louis XII's royal chamber, where he apparently studied with **Jean Mouton**. Around 1514 he visited Rome, and was subsequently hired by the d'Este family of Ferrara—first by Cardinal Ippolito I d'Este then, upon the cardinal's death in 1520, by Duke Alfonso. Evidently, the Cardinal's influence helped Willaert make many contacts throughout Europe.

On 12 December 1527 he was appointed *maestro di cappella* at San Marco (St. Mark's Basilica) in Venice. There he had at his

disposal at least 16 adult singers, in addition to boy choristers. Students came from all over Europe to study with him; many became influential—among them, **Cypriano de Rore** (who succeeded him as *maestro di cappella*) and **Baldassare Donato**.

Willaert's wide influence is demonstrated by the fact that he was often sought out for his opinions on compositional matters. While he did not invent the **polychoral** style, a set of eight polychoral **psalm** settings published in 1550 as part of a collection entitled *I salmi . . . a uno et a duoi chori* were pivotal in popularizing the style across Europe and establishing its association with Venice.

Willaert worked in a wide variety of genres, both sacred and secular. His **motets**, polychoral psalm settings, and Italian **madrigals** were highly influential. He left only about 10 **masses** (many of them based on motets by Mouton), but approximately 170 motets (most for four or five voice parts but some for as many as eight), and over 50 **hymns** and psalms. The motets were widely circulated and discussed in print. They are considered the greatest among his works (especially those published from 1539 onward), being admired for their smooth integration of all voice lines, careful (usually **syllabic**) text declamation, masterful **counterpoint** (including both imitative and nonimitative writing, complex **canons**, the use of **chant** material stated either as **cantus firmus** or in paraphrase), and other structural devices.

Willaert's approximately 65 **chansons**, for three to six voices, usually incorporate previously existing material—either French melodies or **polyphonic** material by other composers. Of some 55 extant madrigals (usually for four to six voices) the most weighty are 25 works included in a 1559 publication called *Music Nova* (which atypically also includes many motets). Their texts are almost exclusively sonnets by **Francesco Petrarch**. Their expressiveness and careful declamation is couched in a dense, continuous, and largely nonimitative polyphony. Very popular were Willaert's **canzone villanesce**—rustic, colloquial songs. While his predecessors had written villanesce in three voices, Willaert almost invariably employed four.

Willaert's large body of work and his many students helped establish his reputation. Especially important in this regard were the writings of Zarlino, which established the contrapuntal style of his teacher as the standard, even as late as **Claudio Monteverdi's** day.

**WILLAN, HEALEY (12 OCTOBER 1880–16 FEBRUARY 1968).**

Canadian composer and teacher, who has been called that country's "Dean of Composers." Born in England, he spent most of his career in Toronto, where he served as organist and **choirmaster** at the Anglican Church of St. Mary Magdalene, head of the Theory Department at the Toronto Conservatory of Music, and professor of music at the university.

A highly prolific composer, Willan wrote many **masses** and mass movements (including 14 *missae breves*)—most of these in English, dozens of full or partial settings of the **canticles**, more than 30 **motets**, over 40 **anthems** (including *O Lord, Our Governor* for the coronation of Elizabeth II in 1953), more than 30 **hymn**-anthems, over two dozen hymn tunes, over 40 to hymn tunes, and **plainsong** adaptations. Many of his short anthems and motets were written for the **Lutheran** Church in the U.S. His larger works include *An Apostrophe to the Heavenly Hosts* (Easter liturgy), for unaccompanied double chorus with semi-chorus (1921); *The Mystery of Bethlehem*, a **cantata** for S, B, SATB, and org., with 10 winds, drums, hp./pf., and glock. ad lib. (1923); **Te Deum** in B-flat, for SSAATTBB and orch. (1937); and the *Coronation Suite*, for SSATB and orch. (1952). He also wrote dozens of **partsongs** and choral folksong arrangements.

Willan's large-scale choral works are characterized by the lush harmonies and spacious dimensions of Romantic predecessors such as **Hubert Parry** and **Charles Villiers Stanford**. His smaller works, on the other hand, demonstrate his adherence to the values of Anglo-Catholicism, with its love for **chant** and Renaissance **polyphony**. His own choral performances of Renaissance music in both church and concert settings had great influence on choral singing and repertoire in Canada.

**WILLCOCKS, [SIR] DAVID (30 DECEMBER 1919– ).**

English choral conductor, organist, and teacher. After serving as a boy chorister at **Westminster Abbey**, he studied at the Royal College of Music, then became an organ scholar at **King's College**, Cambridge, completing his studies there after wartime military service. He became organist at Salisbury Cathedral in 1947 and at Worcester Cathedral in 1950. In 1957 he returned to Cambridge to become the organist of King's College Chapel and to direct the chapel choir, whose

already fine reputation and repertoire he extended with international tours and broadcasts. From 1960 to 1998 he was the conductor of the **Bach** Choir in London, with whom he premiered works by contemporary British composers and toured abroad. He served as director of the Royal College of Music from 1974 to 1984. In 1977 he was knighted.

Willcocks's choral arrangements of Christmas carols are widely known. Most of them were conceived for the annual Festival of Nine Lessons and Carols held on Christmas Eve at King's College, heard and seen around the world through television and radio broadcasts. Many of the carols are published in anthologies entitled *Carols for Choirs* (Oxford: Oxford University Press, 1968–80).

**WILLIAMSON, JOHN FINLEY (23 JUNE 1887–28 MAY 1964).**

Founder of **Westminster Choir College**.

**WILLIAMSON, MALCOLM (21 NOVEMBER 1931–2 MARCH 2003).**

Australian composer, pianist, and organist, who settled in London. After converting to Catholicism in 1952, he wrote many works with religious or humanitarian themes. Examples from among more than two dozen choral works include *Symphony for Voices*, (1962), written in a modified serialist style; *The Brilliant and the Dark*, a concert opera for female vv. and orch. (1966); four **masses**: *Mass of the Feast of Christ the King*, for chorus and orch. (1977), *Mass of St. Margaret of Scotland*, for SATB and org. (1980), *Mass of the People of God*, for SATB and org. (1981), and *Mass of St. Etheldreda*, for SATB and org. (1990); the **psalm** setting *Carols of King David*, for unison chorus, congregation, and org. (1970); Symphony no. 3 "The Icy Mirror," a **cantata** for S, Mez., 2 Bar., chorus, and orch. (1972); *The Dawn Is at Hand*, for SATB and orchestra—a **choral symphony** resulting from a meeting with Australian Aboriginal poet Oodgeroo Noonuccal (1989); and the unaccompanied *Requiem for a Tribe Brother*, written in honor of Noonuccal's son (1992).

**WILSON, HARRY ROBERT (18 MAY 1901–24 SEPTEMBER 1968).**

American choral composer and educator who published numerous books on choral practice, including *Artistic Choral Singing: Practical Problems in Organization, Technique and Interpretation* (New York: G. Schirmer, 1959).

**WISE, MICHAEL (C. 1647–24 AUGUST 1687).** English composer. He was recruited as a child chorister for the **Chapel Royal** by Captain **Henry Cooke**. After his voice changed, he worked at Salisbury Cathedral (1668), then returned to the court in 1676 as a Gentleman of the Chapel Royal while continuing his duties in Salisbury. In 1687, after the Fire of London, he was also appointed Master of the Choristers at **St. Paul's Cathedral**. He wrote almost only sacred music; in particular, a few **services** and about a dozen **anthems**. None of the surviving anthems have orchestral accompaniment; most are for three voices and organ.

**WOLF, HUGO (13 MARCH 1860–22 FEBRUARY 1903).** Austrian composer known for his highly expressive art songs, in which a natural declamation of the text is clothed in chromatic harmonies. Not counting arrangements of his songs, his surviving works for chorus include five accompanied compositions (three with soloists and orchestra: *Die Stunden verrauschen*, for solo vv., mixed vv., and orch. [1878, inc.]; *Christnacht*, for solo vv., mixed vv., and orch. [1889]; and *Elfenlied*, for S, female vv., and orch. [1891]); and some one dozen **partsongs**, a handful of which are for male voices.

**WOOD, CHARLES (15 JUNE 1866–12 JULY 1926).** Irish composer and teacher known for his Anglican church music. He studied in London at the newly established Royal College of Music under **Hubert Parry**, **Charles Villiers Stanford**, and **Frank Bridge**, and later taught there. He was a founding member of the Irish Folk-song Society (1904), and he collaborated with the Rev. G. R. Woodward to publish *The Cowley Carol Book*, *The Cambridge Carol Book*, *An Italian Carol Book*, and the **hymn** book *Songs of Syon*. His own choral works include a **mass**, a **Passion**, a dozen **cantatas** (including *Dirge for Two Veterans* on a text by Walt Whitman), at least two dozen **anthems** (including *Hail, Gladdening Light* for double chorus), and many settings of the evening **canticles**.

**WORD-PAINTING.** Musical depiction of the literal or figurative meaning of the words in a vocal composition, especially in compositions of the Renaissance and Baroque eras. Similar terms include *tone-painting* (which refers to capturing the mood of a text more generally) and *madrigalism* (which refers to obvious word-painting of the type found in Renaissance **chansons** and **madrigals**). Word-painting

can range from obvious onomatopoeic or literal representations (e.g., the battle sounds or street cries in **Janequin's chansons**), to general rhetorical gestures (e.g., ascending, descending, exclamatory, or circulatory figures), to more obscure representations, including ones that are visual rather than aural (such as **Johann Sebastian Bach's** use of sharps to represent ideas related to the Cross, and three-part structures or textures to depict the Trinity, or some Renaissance composers' use of black notes to depict night, and white notes to depict eyes). In the works of composers such as **Josquin des Prez**, **Claudio Monteverdi**, and **Bach**, word-painting went beyond the facile representation of the meanings of individual words to a true integration of musical language and textual meaning.

– X –

**XENAKIS, IANNIS (?29 MAY 1922–4 FEBRUARY 2001)**. French composer and architect born of Greek parents. Because of his activities in the Greek resistance movement, after World War II he was forced to flee to France, where he studied music with **Arthur Honegger**, **Darius Milhaud**, and **Olivier Messiaen**. The latter encouraged him to apply his training in architecture and mathematics to musical composition. Xenakis was a pioneer in computer and electronic music, and he was influential among European composers in replacing traditional concepts of sound with radical ones derived from mathematical and scientific concepts.

Xenakis's choral compositions, many of which employ classical Greek texts or phonemes, include *Oresteia*, on a text by Aeschylus, for children's choir, mixed chorus with musical accessories, and 12 instrumentalists (1966); *Medea*, incidental music on a text by Seneca, for male chorus playing cymbals, and five instrumentalists (1967); *Nuits*, for unaccompanied voices, his first vocal work to treat voices like instruments, calling for nonlyrical sounds on abstract phonemes in extreme ranges and dynamics (1968); *Cendrées*, on phonemes by the composer, for mixed choir and 73 instrumentalists (1974); *Serment-Orkos*, on a text by Hippocrates (1981); *Knephas*, on phonemes by the composer (1990); and *Sea-Nymphs*, on phonemes from William Shakespeare's *The Tempest* (1994); among a dozen others.

## – Y –

**YOUNG, ROBERT (20 APRIL 1923– )**. American composer who taught at Baylor University for more than 30 years until retiring in 1993. With Elwyn A. Weinandt he coauthored *The Anthem in England and America* (New York: The Free Press, 1970). His 90-plus published choral works are favored by North American choirs for their accessibility and lyricism.

## – Z –

**ZACHOW, FRIEDRICH WILHELM (BAPTIZED 14 NOVEMBER 1663; DIED 7 AUGUST 1712)**. German organist and composer in Halle (from 1684), whose town choir and orchestra served three churches on alternating Sundays. He is known as the teacher of **George Frideric Handel**, who incorporated some of Zachow's music in his own works. Zachow's surviving vocal works include 29 **cantatas** (for one to six voices with instruments) and a few Latin pieces. The cantatas cover a range of styles representing the transition from the pre-operatic cantata to the reformed type (which allowed for **recitatives** and **arias** in the Italian style). His **chorale** movements are rarely of the simple type found **Johann Sebastian Bach's** cantatas; most of them embellish the **hymn** with **obbligato** accompaniment or **contrapuntal** imitation.

**ZAIMONT, JUDITH LANG (8 NOVEMBER 1945– )**. American composer and pianist. After studying piano at the Juilliard School and composition at Queens College (New York), Columbia University, and independently in Paris, she held teaching posts at Queens College, Baltimore's Peabody Conservatory of Music, Adelphi University, and the University of Minnesota (1992–2005). Her music is essentially tonal (with frequent five- and six-note chords) and lyrical, but has become more chromatic and angular over time. Choral works include *Man's Image and His Cry*, for A, Bar., SSATB, and orch. (1968); *The Chase*, for solo piano and SSATB (1972); *Sunny Airs and Sober*, a set of **madrigals** for SSATB (1974); *Moses Supposes*, for SA youth chorus and perc. (1975); *Sacred Service for the Sabbath Evening*, a large-scale work for Bar./A, SSATB, and orch./pf. (1976);



*The Tragickal Ballad of Sir Patrick Spens*, for solo vv., SSAATTBB, and pf., (1980); *Serenade: To Music*, for SSATTB (1981); *Lamentation*, for Mez., Bar., SSAATTBB, pf., and perc. (1982); *Parable: A Tale of Abram and Isaac*, for S, T, Bar., SSATTB, and org. (1986); *The Spirit of the Lord*, for solo vv., SSAATTBB, opt. brass qnt., and org. (1992); *Miracle of Light*, for SATB, fl., and hp. (1995); *VOICES*, a **cantata** for solo vv., SATB, 2 hn., 3 tpt., 2 trbn., 2 tuba, 2 perc., and synth. (1996); *Meditations at the Time of the New Year*, for solo vv., SATB/SSATB, glock., and tubular bells (1997); *Remembrance*, for large chorus T, Mez., S, SSAATTBB, Eng. hn., vc., org., and perc. (2007); and *The Spirit Moves in Me*, for solo vv., SATB, pf., perc., and str. qt. (2008).

**ZARLINO, GIOSEFFO (?31 JANUARY 1517–4 FEBRUARY 1590)**. Leading music theorist of the 16th century, especially with regard to **counterpoint**. His seminal work, *Le istitutioni harmoniche* (1558), synthesized speculative theory and aurally guided practice, and it established the contrapuntal style of his teacher, **Adrian Willaert**, as the standard. From 1565 until his death Zarlino was *maestro di cappella* of San Marco (St. Mark's Basilica) in Venice, having succeeded **Cypriano de Rore** (a fellow student under Willaert), who resigned the position. Zarlino's own students included **Claudio Merulo** and Giovanni Artusi. His compositions are generally less expressive or innovative than those of his teacher or his contemporaries—although they show great attention to the natural rhythms and accents of their texts. Among his surviving works are some 40 **motets** (mostly for five or six voices, often **canonic**, with or without **cantus firmus**), and 13 **madrigals**, which tend to be conservative in style. *See also* MONTEVERDI, CLAUDIO.

**ZEISL, ERIC [ERICH] (18 MAY 1905–18 FEBRUARY 1959)**. American composer of Austrian birth. Born into a Jewish family, he fled his homeland in 1938, eventually settling in Los Angeles. His music is characterized by lyricism, vivid orchestration, and dramatic expression. Choral works include *Afrika singt* (c. 1930); *Requiem concertante*, for S, A, T, B, SATB, and orch. (1934); *Spruchkantate [Cantata of Verses]*, for SATB and orch. (1935); *Requiem ebraico* (Psalm 92), for S, A, Bar., SATB, and org./orch. (1945)—composed in response to the death of his father and other relatives in a Nazi concentration camp; *Four Songs for Wordless Chorus*, for SA, pf./str.,

hp./pf., tpt., and timp. (1948); and *From the Book of Psalms*, for T, TB, and orch. (1952).

**ZELENKA, JAN DISMAS (BAPTIZED 16 OCTOBER 1679; DIED 22/23 DECEMBER 1745).** Czech composer and violone player, who worked at the Catholic court church in Dresden. A public institution, the church had been established in 1697 by the elector of Saxony, Friedrich August I (“August the Strong”), upon converting to Catholicism so that he could assume the Polish crown. Zelenka served as **Johann Heinichen**’s assistant until the latter’s death in 1729, and hoped to succeed him as *Kapellmeister*. However, the position went to **Johann Hasse** instead, due to the royal household’s increasing desire to reestablish opera, which had ceased in 1720.

Zelenka wrote mostly sacred vocal music, which is usually accompanied by instruments and focuses on expression of the text. It was much admired by his contemporaries, including **Johann Sebastian Bach** and **Georg Philipp Telemann**. It demonstrates **contrapuntal** mastery (Zelenka had studied with **Johann Fux** in Vienna) and is highly original, with daring harmonic progressions, rhythmic inventiveness, and imaginative orchestration. More than 150 of his choral works survive, including 20 **masses** (plus additional **Requiem** settings), individual mass movements, **litanies**, responses, **hymns**, processions, **Magnificat** and **Te Deum** settings, some 40 **psalm** settings, **motets**, and other liturgical music.

**ZELTER, CARL FRIEDRICH (11 DECEMBER 1758–15 MAY 1832).** German composer, conductor, and teacher. In 1791 he joined the Berlin **Sing-Akademie**, a **singing society** founded in that year by **Carl Friedrich Fasch**. He succeeded Fasch as director in 1800, remaining at the helm of the organization for more than 30 years. In 1807 he formed the Ripienschule, which made possible the performance of larger works with instrumental accompaniment. In the following year, he established from the larger Sing-Akademie a *Liedertafel*—the first convivial society for the performance of male-voice choral music, whose inaugural meeting was held in January of 1809.

Zelter’s promotion of **Johann Sebastian Bach**’s music led to the 1829 performance of Bach’s St. Matthew **Passion** under **Felix Mendelssohn** (one of his students). This event is often regarded as the beginning of the so-called Bach revival. His own choral compositions consist of a dozen or more works for mixed chorus (both sacred

and secular) and numerous works for male chorus, whose sturdy character was praised by his close friend, the German writer Johann Wolfgang von Goethe.

**ZIMMERMANN, HEINZ WERNER (11 AUGUST 1930– ).** German composer. In 1963 he was appointed principal of the Spandau Church Music School (Berlin). From 1975 to 1996 he taught composition at the Hochschule für Musik und Darstellende Kunst in Frankfurt. His works, which are almost entirely vocal, are (to use his own words) “polystylistically **polyphonic**,” combining prosodic text-setting, **counterpoint**, jazz elements, and montage procedures. Characteristic features include the use of pizzicato double bass and a **cantus firmus** in augmentation. Examples of his colorful choral output include *Psalmkonzert*, a **cantata** for B-Bar., chorus, children’s chorus, 3 tpt., vib., and db. (1957), which is stylistically reminiscent of **Hugo Distler**; **Magnificat**, for chorus, vibraphone, db., and hpd. (1970); *Psalm 13*, for chorus, org., and db. (1973); and *Wachet auf, ruft uns die Stimme*, a **motet** for unaccompanied 12-part mixed chorus (1979). Major works include the **oratorio** *The Bible of Spirituals* (employing the texts of 16 American spirituals), for S, A, T, B, chorus, children’s chorus, and orch. (1987); *Missa profana* for S, A, T, B, chorus, jazz group, elec. noises, and orch. (1977); and the five-movement *Symphonia sacra* (Symphonie des Lichtes), for S, T, B, jazz combo, chorus, and orch. (1995).

# Bibliography

## CONTENTS

General Music Reference Works	482
General Studies of Choral Music	487
Studies of Choral Practice	489
Studies of Church Music Traditions	491
Studies of Genres and Styles	496
Bibliographies, Indexes, Anthologies, and General Guides to Choral Repertoire	501
Studies of Individual Composers, Conductors, Choirs, and Choral Events	504
Famous Choral Composers	504
Other Composers, Conductors, Choirs, and Choral Events	522

## INTRODUCTION

Since the dictionary can provide only basic information on the various aspects of choral music, readers are directed to the bibliography, which cites both comprehensive and detailed types of studies. It is extensive, but by no means exhaustive, for while choral music is a relatively specialized field, the literature devoted to it is vast, especially when scholarly articles are considered in addition to books.

In compiling the bibliography, English sources were favored, although a few in other languages, especially German, were included. Furthermore, precedence was given to more recently published works, and to authors and publishers with widely established reputations. Not included were most doctoral dissertations, since they are not easily accessed. Nevertheless, dissertations comprise a large body of important research,

and enterprising readers can hunt them down at Doctoral Dissertations in Musicology-Online (<http://www.chmtl.indiana.edu/ddm/>). Should readers be interested in yet more titles, they might consult the bibliographies provided in such authoritative sources as *The New Grove Dictionary of Music and Musicians*, *The Oxford Companion to Music*, and *Die Musik in Geschichte und Gegenwart*.

The bibliography begins with general reference works on music. Most of these are studies of particular eras in the history of Western music. Some focus on particular national or cultural groups. A few are concerned with the contributions of women. Among all of them, the most comprehensive and readily available is *The New Grove Dictionary of Music and Musicians*, an encyclopedia of 29 volumes, which is updated online.

A list of general sources on choral music follows. Due to the relative paucity of books on the history and literature of choral music, this list is dominated by journal articles. As one might expect, these usually have a narrower focus; most restrict themselves to a particular national or historical context. Nevertheless, the array of topics is exceedingly broad, while emphasizing (as does the dictionary itself) choral music of the Western world. Readers may wish to begin with historical surveys; important recent publications of this type include Dennis Shrock's *Choral Repertoire* (2009), and two books by Nick Strimple: *Choral Music in the Twentieth Century* (2002) and *Choral Music in the Nineteenth Century* (2008).

Studies related to choral practice are cited next. Most of these deal with aspects of historical performance practice; others cover conducting and rehearsal techniques, or techniques related to specialized repertoires (e.g., chant). A good starting point for readers interested in historical performance practice is Bernard Sherman's *Inside Early Music: Conversations with Performers* (1997), while an enduring classic in the field is Robert Donington's *The Interpretation of Early Music* (1989). Readers interested in choral conducting might begin with the well-rounded and thoughtful *Choral Conducting: A Symposium*, edited by Harold Decker and Julius Herford (1988).

A list of sources dealing with various church music traditions should prove useful for the study and performance of choral genres or of individual works whose identity is intimately related to their religious or liturgical origins. There is some overlap between this category and ones that follow, so that a few titles could also have been assigned there. This situation is acknowledged in the instruction *See also Bibliographies*,

*Indexes, Anthologies, and General Guides to Choral Repertoire; Studies of Genres and Styles.* Readers' individual interests will determine which sources to pursue first.

A list of studies focusing on choral genres and styles comes next. Here are included not only the familiar genres of anthem, mass, madrigal, motet, oratorio, and so forth, but also the polychoral style, the African-American spiritual, the Lutheran chorale, the sacred harp tradition, and the phenomenon of *musica ficta* (which obviously also impinges upon choral practice), to name a few examples. Here too, readers' individual interests will determine where to begin.

Bibliographies, indexes, anthologies, and general guides to choral repertoire are listed next. These should prove particularly useful to the practicing choral musician. Some of the works cited focus on a particular choral voicing (e.g., repertoire lists for male voices), others on a particular genre or historical or geographical context. While some include annotations and could therefore have been appropriately assigned elsewhere (e.g., to *Studies of Church Music Traditions; Studies of Choral Genres and Styles*), they appear here because of their general similarity to and affinity with bibliographies and catalogs. Especially useful for scholars are the "Guides to Research" for individual composers, published by Garland Press or Routledge.

The section following cites studies of particular composers, conductors, or choirs. It is divided into two parts. Sources devoted to individual major choral composers are listed first. Composers here include Johann Sebastian Bach, Ludwig van Beethoven, Hector Berlioz, Johannes Brahms, Benjamin Britten, Anton Bruckner, William Byrd, Edward Elgar, George Frederic Handel, Franz Joseph Haydn, Josquin des Prez, Orlando de Lassus (Orlando di Lasso), Franz Liszt, Felix Mendelssohn, Claudio Monteverdi, Wolfgang Amadeus Mozart, Giovanni Pierluigi da Palestrina, Francis Poulenc, Henry Purcell, Franz Schubert, Heinrich Schütz, Igor Stravinsky, Ralph Vaughan Williams, and Tomás Luis de Victoria. Then comes an extensive list of sources dealing with other composers, conductors, choirs, and music events. These are listed alphabetically by author's last name. Good starting points for reading about individual composers are the books issued by the university presses of Oxford and Cambridge.

Two short lists round out the bibliography. The first cites choral journals, the second a list of websites, whose titles adequately explain their function and focus.

## GENERAL MUSIC REFERENCE WORKS

- Abraham, Gerald, ed. *The Age of Beethoven, 1790–1830*. Vol. 8 of *New Oxford History of Music*. London: Oxford University Press, 1982.
- , ed. *The Age of Humanism, 1540–1630*. Vol. 4 of *New Oxford History of Music*. London: Oxford University Press, 1968.
- , ed. *Concert Music, 1630–1750*. Vol. 6 of *New Oxford History of Music*. London: Oxford University Press, 1986.
- , ed. *Romanticism, 1830–1890*. Vol. 9 of *New Oxford History of Music*. London: Oxford University Press, 1990.
- Anderson, E. Ruth. *Contemporary American Composers: A Biographical Dictionary*. 2nd ed. Boston: G. K. Hall, 1982.
- Bagdanskis, Jonas. *The Lithuanian Musical Scene*. Vilnius, Lithuania: Mintis Publishers, 1974.
- Banfield, Stephen, ed. *The Twentieth Century (The Blackwell History of Music in Britain, vol. 6)*. Oxford: Blackwell, 1996.
- Behague, Gerard. *Music in Latin America: An Introduction*. Englewood Cliffs, N.J.: Prentice Hall, 1979.
- Blume, Friedrich, ed. *Die Musik in Geschichte und Gegenwart*. 1st ed. 16 vols. Kassel: Bärenreiter Verlag, 1949–1979.
- Boyd, Malcolm, ed. *Music and the French Revolution*. Cambridge: Cambridge University Press, 1992.
- Bray, Roger, ed. *The Sixteenth Century (The Blackwell History of Music in Britain, vol. 2)*. Oxford: Blackwell, 1995.
- Budds, Michael J., ed. *Jazz and the Germans: Essays on the Influence of “Hot” American Idioms on 20th Century German Music*. Monographs and Bibliographies in American Music, No. 17. Hillsdale, N.Y.: Pendragon Press, 2002.
- Buelow, George J. *A History of Baroque Music*. Bloomington: Indiana University Press, 2004.
- Burkholder, J. Peter, Donald Jay Grout, and Claude V. Palisca. *A History of Western Music*. 7th ed. New York: W. W. Norton, 2006.
- Butt, John. *Music Education and the Art of Performance in the German Baroque*. Cambridge: Cambridge University Press, 1994.
- Caldwell, John. *Oxford History of English Music*. Vol. 1, *From the Beginnings to c. 1715*. Oxford: Clarendon Press, 1991.
- Carter, Tim, and John Butt, eds. *The Cambridge History of Seventeenth-Century Music*. Cambridge: Cambridge University Press, 2006.
- Cook, Nicholas, and Anthony Pople, eds. *The Cambridge History of Twentieth-Century Music*. Cambridge: Cambridge University Press, 2004.
- Cooper, Martin, ed. *The Modern Age 1890–1960*. Vol. 10 of *New Oxford History of Music*. London: Oxford University Press, 1974.

- Crocker, Richard, and David Hiley, eds. *The Early Middle Ages to 1300*. Vol. 2 of *New Oxford History of Music*. 2nd ed. London: Oxford University Press, 1990.
- Czigany, Gyula, ed. *Contemporary Hungarian Composers*. Budapest: Editio Musica, 1970.
- Dahlhaus, Carl. *Nineteenth-Century Music*. Translated by J. Bradford Robinson. Berkeley: University of California Press, 1991.
- De Lerna, Dominique-René. *A Bibliography of Black Music*. 4 vols. Westport, Conn.: Greenwood Press, 1981–1984.
- Downs, Philip G. *Classical Music: The Era of Haydn, Mozart, and Beethoven*. New York: W. W. Norton, 1992.
- Fallows, David. *Songs and Musicians in the Fifteenth Century*. Aldershot, Hampshire, UK: Variorum, 1996.
- Feofanav, Dmitry, and Allan Ho. *Biographical Dictionary of Russian/Soviet Composers*. New York: Greenwood Press, 1989.
- Ficher, Miguel, Martha Furman Schliefer, and John M. Furman, eds. *Latin American Classical Composers: A Biographical Dictionary*. Lanham, Md.: Scarecrow Press, 2002.
- Finscher, Ludwig, ed. *Die Musik in Geschichte und Gegenwart*. 2nd ed. 26 vols., 2 index vols., and supplement. Kassel: Bärenreiter Verlag, 1994–2008.
- Galloway, Frank, and David Tunley, eds. *Australian Composition in the Twentieth Century*. Melbourne: Oxford University Press, 1978.
- Gardavsky, Čenek, ed. *Contemporary Czechoslovak Composers*. Prague: Panton, 1965.
- Gilliam, Bryan. *Music and Performance during the Weimar Republic*. Cambridge: Cambridge University Press, 1994.
- Gradenwitz, Peter. *The Music of Israel: From the Biblical Era to Modern Times*. 2nd ed., revised and expanded. Portland, Ore.: Amadeus Press, 1996.
- Green, Mildred Denby. *Black Women Composers: A Genesis*. Boston: Twayne Publishers, 1983.
- Grinde, Nils. *A History of Norwegian Music*. Translated by William H. Halverson and Leland B. Sateren. Lincoln: University of Nebraska Press, 1992.
- Haar, James, ed. *European Music 1520–1640*. Woodbridge, UK: Boydell Press, 2006.
- Halstead, Jill. *The Woman Composer*. Brookfield, Vt.: Ashgate, 1997.
- Hamm, Charles. *Music in the New World*. New York: W. W. Norton, 1983.
- Hammond, Frederick. *Music and Spectacle in Baroque Rome*. New Haven, Conn.: Yale University Press, 1994.
- Harrison, Frank L. *Music in Medieval Britain*. 4th ed. Buren, The Netherlands: Knuf, 1980.
- Hertz, Daniel. *Haydn, Mozart, and the Viennese School, 1740–1780*. New York: W. W. Norton, 1995.



- Heintze, James R. *American Music before 1865 in Print and on Records: A Biblio-discography*. Brooklyn: Institute for Studies in American Music, Conservatory of Music, Brooklyn College of the City University of New York, 1990.
- Hill, John Walter. *Baroque Music: Music in Western Europe, 1580–1750*. New York: W. W. Norton, 2005.
- Hirshberg, Jehosh. *Music in the Jewish Community of Palestine, 1880–1948*. Oxford: Clarendon Press, 1995.
- Hitchcock, H. Wiley. *Music in the United States: A Historical Introduction*. 4th ed. Upper Saddle River, N.J.: Prentice Hall, 2000.
- Ho, Allan, and Dmitry Feofanov. *Biographical Dictionary of Russian/Soviet Composers*. Westport, Conn.: Greenwood Press, 1989.
- Hodgson, Anthony. *Scandinavian Music: Finland and Sweden*. London: Associated University Presses, 1984.
- Hoppin, Richard H. *Medieval Music*. New York: W. W. Norton, 1978.
- Hughes, Dom Anselm, and Gerald Abraham, eds. *Ars Nova and the Renaissance 1300–1540*. Vol. 3 of *New Oxford History of Music*. London: Oxford University Press, 1960.
- Johnstone, H. Diack, Roger Fiske, eds. *The Eighteenth Century (The Blackwell History of Music in Britain, vol. 4)*. Oxford: Blackwell, 1991.
- Kappel, Vagn. *Danish Composers*. 3rd ed. Copenhagen: Det Danske Selskab, 1967.
- Karas, Joža. *Music in Terezin 1941–1945*. Stuyvesant, N.Y.: Pendragon Press, 1985.
- Kater, Michael H. *The Twisted Muse: Musicians and Their Music in the Third Reich*. Oxford: Oxford University Press, 1997.
- Kennedy, Michael, and Joyce Bourne. *The Oxford Dictionary of Music*, rev. ed. Oxford: Oxford University Press, 1994; reprinted with corrections, 1999.
- Keren, Zvi. *Contemporary Israeli Music*. Bar-Ilan: Bar-Ilan University Press, 1980.
- Kingman, Daniel. *American Music: A Panorama*. New York: Schirmer Books, 1990.
- Krebs, Stanley Dale. *Soviet Composers*. New York: W. W. Norton, 1970.
- Lafite, Peter, ed. “Musik in Österreich nach 1945.” *Österreichische Musik Zeitschrift*, October 1990; continued in November 1990 and March–April 1991.
- Lang, Paul Henry, and Nathan Broder, eds. *Contemporary Music in Europe: A Comprehensive Survey*. New York: W. W. Norton, 1965.
- Lang, Paul Henry, ed. *Problems of Modern Music*. New York: W. W. Norton, 1960.

- LaPage, Jane Weiner. *Women Composers, Conductors, and Musicians of the Twentieth Century: Selected Biographies*. 3 vols. Lanham, Md.: Scarecrow Press, 1980–1988.
- Latham, Alison, ed. *The Oxford Companion to Music*. Oxford: Oxford University Press, 2002.
- Lewis, Anthony, and Nigel Fortune, eds. *Opera and Church Music 1630–1750*. Vol. 5 of *New Oxford History of Music*. London: Oxford University Press, 1975.
- Lindholm, Steen. “Danish Choral Music since 1900.” *Nordic Sounds* 3 (1995).
- Livermore, Ann. *A Short History of Spanish Music*. New York: Vienna House, 1972.
- Longyear, Rey M. *Nineteenth-century Romanticism in Music*. 3rd ed. Englewood Cliffs, N.J.: Prentice-Hall, 1988.
- MacMillan, Keith, and John Beckwith, eds. *Contemporary Canadian Composers*. Toronto: Oxford University Press, 1975.
- Marco, Tomas. *Spanish Music in the Twentieth Century*. Cambridge, Mass.: Harvard University Press, 1993.
- Meyers, Michael. *The Politics of Music in the Third Reich*. New York: Peter Lang, 1991.
- Morgan, Robert P. *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*. New York: W. W. Norton, 1991.
- Nettl, Bruno. *Heartland Excursions: Ethnomusicological Reflections on Schools of Music*. Urbana: University of Illinois Press, 1995.
- Nicholls, David. *American Experimental Music 1890–1940*. Cambridge: Cambridge University Press, 1991.
- , ed. *The Cambridge History of American Music*. Cambridge: Cambridge University Press, 1999.
- Pekacz, Jolanta T. *Music in the Culture of Polish Galicia, 1772–1914*. Rochester, N.Y.: University of Rochester Press, 2002.
- Plantinga, Leon. *Romantic Music: A History of Musical Style in Nineteenth-Century Europe*. New York: W. W. Norton, 1984.
- Randel, Don Michael, ed. *The Harvard Dictionary of Music*. 4th ed. Cambridge, Mass.: The Belknap Press of Harvard University Press, 2003.
- Rockwell, John. *All American Music: Composition in the Late Twentieth Century*. New York: Alfred A. Knopf, 1983.
- Rosen, Charles. *The Classical Style: Haydn, Mozart, Beethoven*. New York: W. W. Norton, 1972.
- Rothmuller, Aron Marko. *The Music of the Jews*. New York: A. S. Barnes, 1960.
- Rubin, Emanuel, and John H. Baron. *Music in Jewish History and Culture*. Sterling Heights, Mich.: Harmonic Park Press, 2006.

- Sabaneyeff, Leonid. *Modern Russian Composers*. Translated by Judah A. Joffe. New York: International Publishers, 1927.
- Sadie, Julie Anne. *Companion to Baroque Music*. London: Dent & Sons, 1990.
- Sadie, Julie Anne, and Rhian Samuel. *The New Grove Dictionary of Women Composers*. London: Macmillan, 1994.
- Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. 2nd ed. 29 vols. London: Macmillan Publishers, 2001.
- Samson, Jim, ed. *The Cambridge History of Nineteenth-Century Music*. Cambridge: Cambridge University Press, 2001.
- Schwarz, Boris. *Music and Musical Life in Soviet Russia, 1917–1970*. New York: W. W. Norton, 1972.
- Simms, Bryan R. *Music of the Twentieth Century: Style and Structure*. New York: Schirmer Books, 1986.
- Sitsky, Larry. *Music of the Repressed Russian Avant-Garde, 1900–1929*. Westport, Conn.: Greenwood Press, 1994.
- Slonimsky, Nicolas and Laura Kuhn, eds. *Baker's Biographical Dictionary of Musicians*. 9th ed. 6 vols. New York: Schirmer Books, 2001.
- Smith, Richard Langham, and Caroline Potter, eds. *French Music since Berlioz*. Aldershot, Hampshire, UK: Ashgate, 2006.
- Spink, Ian, ed. *The Seventeenth Century (The Blackwell History of Music in Britain, vol. 3)*. Oxford: Blackwell, 1992.
- Štěpánek, Vladimír, and Bohumil Karásek. *An Outline of Czech and Slovak Music*. Prague: Orbis, 1964.
- Strohm, Reinhard, and Bonnie J. Blackburn. *Music As Concept and Practice in the Late Middle Ages*. Vol. 3/1 of *New Oxford History of Music*. London: Oxford University Press, 2001.
- Stuckenschmidt, H. H. *Twentieth-Century Music*. Translated by Richard Deveson. New York: McGraw-Hill, 1969.
- Temperley, Nicholas, ed. *The Romantic Age, 1800–1914*. The Athlone History of Music in Britain (Ian Spink, general editor), vol. 5. London: Athlone Press, 1981. Reissued as *The Blackwell History of Music in Britain*, vol. 5. Oxford: Blackwell, 1988.
- Thomson, John Mansfield. *The Oxford History of New Zealand Music*. Auckland: Oxford University Press, 1991.
- Walker, Paul. *Church, Stage, and Studio: Music and Its Contexts in Seventeenth-Century Germany*. Ann Arbor, Mich.: UMI Research Press, 1990.
- Watkins, Glenn. *Soundings: Music in the Twentieth Century*. New York: Schirmer Books, 1987.
- Wellesz, Egon, and Frederick Sternfeld, eds. *The Age of Enlightenment, 1745–1790*. Vol. 7 of *New Oxford History of Music*. London: Oxford University Press, 1973.
- Yoell, John H. *The Nordic Sound: Explorations into the Music of Denmark, Norway, Sweden*. Boston: Crescendo Publishing, 1974.

## GENERAL STUDIES OF CHORAL MUSIC

- Anderson, Martin. "Estonian Identity." *Choir and Organ* (March-April 2001); continued (May-June 2001).
- Beckmann-Collier, Aimee. "Sacred Choral Music in the Classical Era." *Choral Journal* 31/9 (April 1991): 5–8.
- Berger, Melvin. *Guide to Choral Masterpieces: A Listener's Guide*. New York: Doubleday, 1993.
- Bowers, Teresa. "The Golden Age of Choral Music in the Cathedrals of Colonial Mexico." *Choral Journal* 40/9 (April 2000): 9–13.
- Brown, Howard Mayer. "Choral Music in the Renaissance." *Early Music* 6/2 (1978): 164–169.
- Buechner, Alan. *Yankee Singing Schools and the Golden Age of Choral Music in New England, 1760–1800*. Boston: Boston University for The Dublin Seminar for New England Folklife, 2003.
- Cain, Noble. *Choral Music and Its Practice*. New York: M. Widmark and Sons, 1932.
- Colijn, Helen. *Song of Survival: Women Interned*. Ashland, Ore.: White Cloud Press, 1995.
- Conlon, ed. *Wisdom, Wit and Will: Women Choral Conductors on Their Art*. Chicago: GIA Publications, 2009.
- DeVenney, David P. "The American Choral Tapestry: The Land and Its Settlers." *Choral Journal* 42/8 (March 2002): 23–30.
- . "The American Choral Tapestry, Part II: Setting America's Bard." *Choral Journal* 43/5 (December 2002): 25–29.
- . "The American Choral Tapestry, Part III: Honoring America's Heroes." *Choral Journal* 43/7 (February 2003): 9–14.
- Dolskaya-Ackerly, Olga. "Aesthetics and National Identity in Russian Sacred Choral Music: A Past in Tradition and Present in Ruins." *Choral Journal* 42/5 (December 2001): 9–24.
- Eanes, Christopher. "Angels of Song: An Introduction to Musical Life at the Venetian *Ospedali*." *Choral Journal* 49/8 (February 2009): 71–81.
- Ferguson, J. Scott. "Slovak Choral Music." *Choral Journal* 42/5 (December 2001): 37–44; continued in 42/7 (February 2002): 27–33.
- Forbes, Elliot. "Americana." *American Choral Review* 16/4 (1974).
- Gordon, Eric. A. "GALA: The Lesbian and Gay Community of Song." *Choral Journal* 30/9 (April 1990): 25–32.
- Gosta, Predrag, and John Haberlen. "The Hungarian School of Choral Composers, 1950–2000." *Choral Journal* 41/1 (August 2000): 29–35.
- Graves, Dan. "Singing Out of the Silence: A Survey of Quaker Choral Music." *Choral Journal* 34/5 (December 1993): 15–24.
- Green, Edward. "The Principle of Chromatic Saturation in the Late Choral Music of Mozart and Haydn." *Choral Journal* 46/12 (June 2006): 34–50.

- Hemberg, Eskil. *Swedish Choirs at Home and Abroad. Tradition and Progress in Swedish Music*. Translated by Brian Willson. New York: Schirmer Books, 1973.
- Jacobs, Arthur, ed. *Choral Music. A Symposium*. New York: Penguin Books, 1963; repr. 1978.
- Jacobson, Joshua R. "East Meets West: Choral Composers of the Eastern Mediterranean School." *Choral Journal* 33/10 (May 1993): 9–17.
- . "Music in the Holocaust." *Choral Journal* 36/5 (December 1995): 9–21.
- Jones, Jeremy D. "A Brief Historical Overview of the European Tradition of Male Singing Societies and Their Influence on the Development of Collegiate Glee Clubs in America." *Choral Journal* 48/10 (April 2008): 41–48.
- Kalisch, Shoshana, and Barbara Meister. *Yes, We Sang! Songs of the Ghettos and Concentration Camps*. New York: Harper and Row, 1985.
- Kingsbury, Stephen A. "Tempo and Mensural Proportion in the Music of the Sixteenth Century." *Choral Journal* 42/9 (April 2002): 25–33.
- Kroeger, Karl. "The Moravian Choral Tradition: Yesterday and Today." *Choral Journal* 19/5 (January 1979): 5–12.
- Lang, Paul Henry. "Choral Music in the 20th Century." *American Choral Review* 19/2 (April 1977).
- . "Selected Essays and Reviews on Choral Music." *American Choral Review* 17/2 (April 1975).
- Ledeč, Jan. "Contemporary Czech Choral Creation." *Choral Journal* 21/9 (May 1981): 25–34.
- Luhring, Alan A. "Toward a Periodization for Choral History." *Choral Journal* 24/8 (April 1984): 5–21; continued 24/9 (May 1984): 11–36.
- McIntyre, John. "Twentieth-Century Latin American Choral Music: An Introductory Survey." *Choral Journal* 33/10 (May 1993): 27–36.
- Mees, Arthur. *Choirs and Choral Music*. Honolulu: University Press of the Pacific, 2004; reprinted from the 1901 edition.
- Meredith, Victoria. "A Canadian Choral Tradition." *Choral Journal* 44/10 (May 2004): 15–27.
- . "The Pivotal Role of Brahms and Schubert in the Development of the Women's Choir." *Choral Journal* 37/7 (February 1997): 7–12.
- Minear, Paul Sevier. *Death Set to Music: Masterworks by Bach, Brahms, Penderecki, Bernstein*. Atlanta, Ga.: John Knox Press, 1987.
- Morehen, John. "The English Consort and Verse Anthems." *Early Music* 6/3 (July 1978): 381–383.
- Morosan, Vladimir. *Choral Performance in Pre-Revolutionary Russia*. Ann Arbor, Mich.: UMI Research Press, 1986.
- Norton, Kay. "Choral Music during the 1930s." *American Music Research Center Journal* 1, 1991.
- Palmer, Anthony J. "Choral Music in Japan: A Hybrid Art." *Choral Journal* 35/5 (December 1994): 35–41.

- Puderbaugh, David. "How Choral Music Saved a Nation: The National Song Festivals of Estonia's Soviet Occupation." *Choral Journal* 49/4 (October 2008): 29–43.
- Sandborg, Jeffrey. "Finnish Choral Music." *Choral Journal* 22/8 (April 1982): 11–15.
- Sharp, Timothy W. "Moravian Choral Music." *Choral Journal* 30/3 (October 1989): 5–12.
- Shrock, Dennis. *Choral Repertoire*. Oxford: Oxford University Press, 2009.
- Silantien, John. "The Victorian Part-Song: A Reappraisal." *Choral Journal* 23/2 (October 1982): 5–9.
- Silva, Vladimir. "Twentieth-Century Brazilian Choral Music." *Choral Journal* 43 (August 2002): 9–15.
- Snyder, Kerala J. "Lübeck Abendmusiken," *Achthundert Jahre Musik in Lübeck*, II, eds. Arnfried Edler, Werner Neugebauer, and Heinrich W. Schwab. Lübeck: Amt für Kultur (1983): 63–71.
- Steinberg, Michael. *Choral Masterworks*. Oxford: Oxford University Press, 2005.
- Strimple, Nick. *Choral Music in the Nineteenth Century*. Pompton Plains, N.J.: Amadeus Press, 2008.
- . *Choral Music in the Twentieth Century*. Pompton Plains, N.J.: Amadeus Press, 2002.
- Summer, Robert J. *Choral Masterworks from Bach to Britten: Reflections of a Conductor*. Lanham, Md.: Scarecrow Press, 2007.
- Swain, Joseph P. *Historical Dictionary of Sacred Music*. Lanham, Md.: Scarecrow Press, 2006.
- Ulrich, Homer. *A Survey of Choral Music*. New York: Harcourt Brace Jovanovich, 1973.
- Westlund, John O. "Pious Orgies: The Grand Musical Festivals of England: 1820–1830." *Choral Journal* 31/3 (October 1990): 19–25.
- Whittemore, Joan. "The Revision Repertoire of the *Ospedale Veneziani*." *Choral Journal* 34/8 (March 1994): 9–13.
- Wolverton, Vance. "Breaking the Silence: Choral Music of the Baltic Republics. Part I: Estonia." *Choral Journal* 38/7 (February 1998): 21–28.
- . "Breaking the Silence: Choral Music of the Baltic Republics. Part II: Latvia." *Choral Journal* 38/9 (April 1998): 37–44.
- . "Breaking the Silence: Choral Music of the Baltic Republics. Part III: Lithuania." *Choral Journal* 38/10 (May 1998): 23–29.
- Young, Percy. *The Choral Tradition*. London: Hutchinson, 1962.

## STUDIES OF CHORAL PRACTICE

- Sherman, Bernard D. *Inside Early Music: Conversations with Performers*. New York: Oxford University Press, 1997.

- Boursy, Richard. "The Mystique of the Sistine Chapel Choir in the Romantic Era." *Journal of Musicology* 11 (1993): 277–329.
- Brown, Howard Mayer, and Stanley Sadie. *Performance Practice: Music after 1600*. New York: MacMillan Press Music Division, 1990.
- Campbell, Robert M. "Guidelines and Techniques of The Barbershop Harmony Society." *Choral Journal* 28/10 (May 1988): 5–10.
- Carroll, Joseph R. *The Technique of Gregorian Chironomy*. Toledo, Ohio: Gregorian Institute of America, 1955.
- Caswell, Austin Baldwin. "The Development of Seventeenth-Century French Vocal Ornamentation and Its Influence upon Late Baroque Ornamentation Practice." Ph.D. diss., University of Minnesota, 1964.
- Cooper, Timothy G. "Two Neglected Aspects of Renaissance Motet Performance Practice" [A discussion of embellishment and instrumental doubling]. *Choral Journal* 27/4 (November 1986): 9–12.
- Cyr, Mary. *Performing Baroque Music*. Portland, Ore.: Amadeus Press, 1992.
- Decker, Harold, and Julius Herford, eds. *Choral Conducting: A Symposium*, 2nd ed. Englewood Cliffs, N.J.: Prentice-Hall, 1988.
- Donington, Robert. *Baroque Music, Style and Performance: A Handbook*. New York: W. W. Norton, 1982.
- . *The Interpretation of Early Music*, rev. ed. London: Faber, 1989.
- . *A Performer's Guide to Baroque Music*. London: Faber, 1973.
- Gajard, Dom Joseph. *The Solesmes Method: Its Fundamental Principles and Practical Rules of Interpretation*. Translated by R. Ecile Gabain. Collegeville, Minn.: Liturgical Press, 1960.
- Garretson, Robert L. *Choral Music: History, Style, and Performance Practice*. Upper Saddle River, N.J.: Prentice-Hall, 1993.
- . "The Falsettists." *Choral Journal* 24/1 (September 1983): 5–7.
- Jerold, Beverly. "Why Most A Cappella Music Could Not Have Been Unaccompanied." *Choral Journal* 40/7 (February 2000): 21–27.
- Kinchen, James Benjamin, Jr. "Black Gospel Music and Its Impact on Traditional Choral Singing." *Choral Journal* 27/1 (August 1986): 11–19.
- Lambert, Kevin J. "Performance Practice of Early-American Choral Music: A Reassessment." *Choral Journal* 37/2 (September 1996): 29–33.
- Lorentzen, Bent. *New Choral Dramatics*. Copenhagen: Wilhelm Hansen; New York: Walton Music, 1973.
- McGee, Timothy J. *Medieval and Renaissance Music: A Performer's Guide*. Toronto: Toronto University Press, 1985.
- Morehen, John, ed. *English Choral Practice, 1400–1650*. Cambridge: Cambridge University Press, 1995.
- Moses, Don. V., with Robert W. Demarec, Jr. "Articulation in Late Baroque Choral Music." *Choral Journal* 27/10 (May 1987): 17–30.
- O'Regan, Noel. "The Performance of Roman Sacred Polyphonic Music in the late Sixteenth and early Seventeenth Centuries: Evidence from Archival Sources," *Performance Practice Review* 8/2 (1995): 107–146.

- Parrott, Andrew. "Grett and Solompne Singing—Instruments in English Church Music before the Civil War." *Early Music* 6/2 (April 1978): 182–187.
- Phillips, Peter. "Performance Practice in 16th-Century English Choral Music." *Early Music* 6/2 (April 1978): 195–199.
- Plank, Steven E. *Choral Performance. A Guide to Historical Practice*. Lanham, Md.: Scarecrow Press, 2004.
- Powell, Newman Wilson. "Rhythmic Freedom in the Performance of French Music from 1650 to 1735." Ph.D. diss., Stanford University, 1958.
- Reeves, Anthony R. "Ornamentation and French Baroque Choral Music." *Choral Journal* 46/6 (December 2005): 67–75.
- Sandborg, Jeffrey R. *English Ways: Conversations with English Choral Conductors*. Chapel Hill, N.C.: Hinshaw Music, 2001.
- Shasberger, Michael. "Musica: The Evolution of a Library." *Choral Journal* 44/8 (March 2004): 7–11.
- Valentin, Erich. *Handbuch der Chormusi*, rev. ed. 2 vols. Regensburg: Gustav Bosse, 1984.
- Weidenaar, Gary. "Solmization and the Norwich and Tonic Sol-fa Systems." *Choral Journal* 46/9 (March 2006): 24–33.
- Wilford, Lawrence. "Overtone Singing: The Key to *Past Life Melodies*." *Choral Journal* 40/3 (October 1999): 43–44.
- Williamson, Richard. A. "Reawakening the Romantic Spirit: Nineteenth-Century Sources on Expression." *Choral Journal* 46/11 (May 2006): 10–24.
- Wright, Craig. "Performance Practices at the Cathedral of Cambrai 1475–1550." *Musical Quarterly* 64/3 (1978): 295–328.

## STUDIES OF CHURCH MUSIC TRADITIONS

See also Bibliographies, Indexes, Anthologies, and General Guides to Choral Repertoire; Studies of Genres and Styles.

- Adams, Charles B. *Our Moravian Hymn Heritage: Chronological Listing of Hymns and Tunes of Moravian Origin in the American Moravian Hymnal of 1969*. Bethlehem, Pa.: Moravian Church of America, 1984.
- Ameln, Konrad. *The Roots of German Hymnody of the Reformation Era*. St. Louis, Mo.: Concordia, 1964.
- Anderson, Robert and Gail North. *Gospel Music Encyclopedia*. New York: Sterling, 1979.
- Benham, Hugh. *Latin Church Music in England, c. 1460–1575*. London: Barrie & Barrie, 1975.
- Blume, Friedrich. *Protestant Church Music: A History*. German ed. 1965. New York: W. W. Norton, 1974.
- Brill, Nicholas P. *History of Russian Church Music, 988–1917*. Bloomington, Ill.: Brill, 1980.



- Bruce, Dickson, Jr. *And They All Sang Hallelujah: Plain-Folk Camp Meeting Religion, 1800–1845*. Knoxville: University of Tennessee Press, 1974.
- Cornwall, J. Spencer. *Stories of Our Mormon Hymns*. Salt Lake City, Utah: Deseret Book Company, 1975.
- Daniel, Ralph T. *The Sources of English Church Music, 1549–1660*. London: Stainer and Bell for the British Academy, 1972.
- Dearnley, Christopher. *English Church Music, 1650–1750*. New York: Oxford University Press, 1970.
- Dexter, Keri. 'A good Quire of voices': *The Provision of Choral Music at St George's Chapel, Windsor Castle, and Eton College, c. 1640–1733*. Aldershot, Hampshire, UK: Ashgate, 2002.
- Dürr, Alfred, and Walther Killy. *Das Protestantische Kirchenlied im 16. und 17. Jahrhundert: Text-, musik- und theologiegeschichtliche Probleme*. Wiesbaden: In commission with O. Harrasowitz, 1986.
- Ellinwood, Leonard. *The History of American Church Music*. New York: Da Capo Press, 1970.
- Epstein, Dena. *Sinful Tunes and Spirituals*. Urbana: University of Illinois Press, 1977.
- Farrow, Michael G. *Psalm Verse of the Orthodox Liturgy: Antiphonal, Entrance, Prokeimena, Alleluia, and Communion [sic] Hymn Verses and Their Biblical Citations According to Both the Greek and Slav Usages*. Torrance, Calif.: Oakwood Publications, 1997.
- Fassler, Margot E., and Rebecca Baltzer, eds. *The Divine Office in the Latin Middle Ages: Methodology and Source Studies, Regional Developments, Hagiography*. New York: Oxford University Press, 2000.
- Flender, Reinhard. *Hebrew Psalmody: A Structural Investigation*. Jerusalem: Magnes Press, Hebrew University, 1992.
- Gardner, Johannes von. *Russian Church Singing*. 2 vols. Guilford, Conn.: Orthodox Music Press, 1980.
- Gatens, William J. *Victorian Cathedral Music in Theory and Practice*. Cambridge: Cambridge University Press, 1986.
- Gissel, Siegfried. *Untersuchungen zur mehrstimmigen protestantischen Hymnenkomposition in Deutschland um 1600*. Kassel: Bärenreiter, 1983.
- Goff, James R. *Close Harmony: A History of Southern Gospel*. Chapel Hill: University of North Carolina Press, 2002.
- Gradenwitz, Peter. *The Music of Israel: From the Biblical Era to Modern Times*, rev. ed. Portland, Ore.: Amadeus Press, 1996.
- Habbi, Antun. *Short Course in Byzantine Ecclesiastical Music*. Newton, Mass.: Greek Melkite Catholic Diocese of Newton, 1988.
- Hannick, Christian. "Reference Materials on Byzantine and Old Slavic Music and Hymnography." *Journal of the Plainsong and Medieval Music Society* 13 (1990): 83–89.

- Harris, Michael W. *The Rise of Gospel Blues: The Music of Thomas Andrew Dorsey in the Urban Church*. New York: Oxford University Press, 1992.
- Harvey, Louis-Charles. "Black Gospel Music and Black Theology." *The Journal of Religious Thought* 43:2 (Fall-Winter, 1986–1987), 19–37.
- Hayburn, Robert F. *Papal Legislation on Sacred Music 95 A.D. to 1977 A.D.* Collegeville, Minn.: Liturgical Press, 1979.
- Herl, Joseph. *Worship Wars in Early Lutheranism: Choir, Congregation, and Three Centuries of Conflict*. Oxford: Oxford University Press, 2004.
- Hustad, Donald P. *Jubilate! Church Music in the Evangelical Tradition*. Carol Stream, Ill.: Hope Publishing, 1981.
- Hutchings, Arthur. *Church Music in the Nineteenth Century*. London: Herbert Jenkins, 1967.
- Idelsohn, Abraham Z. *Jewish Music in its Historical Development*. New York: Schocken Books, 1967.
- Jackson, Irene V. *Afro-American Religious Music*. Westport, Conn.: Greenwood Press, 1979.
- Jones, Arthur C. *Wade in the Water: The Wisdom of the Spirituals*. Maryknoll, N.Y.: Orbis Books, 1993.
- Jones, Ferdinand, and Arthur C. Jones, eds. *The Triumph of the Soul: Cultural and Psychological Aspects of African American Music*. Westport, Conn.: Praeger, 2001.
- Le Huray, Peter. *Music and the Reformation in England: 1549–1660*. New York: Oxford University Press, 1967.
- Leonard, Neil. *Jazz: Myth and Religion*. New York: Oxford University Press, 1987.
- Liebergen, Patrick M. "The Cecilian Movement in the 19th Century." *Choral Journal* 21/9 (May 1981): 13–16.
- Lindsley, Charles Edward. "Early Nineteenth-Century American Collections of Sacred Choral Music, 1800–1810." Ph.D. diss., University of Iowa, 1968.
- Lockwood, Lewis. *The Counter-Reformation and the Masses of Vincenzo Ruffo*. Vienna: Universal Edition, 1970.
- Loeppky, Ian. "On the History and Future of Hymnody from the Mennonite Tradition: An Interview with Marily Houser Hamm." *Choral Journal* 50/1 (August 2009): 8–17.
- Long, Kenneth. *The Music of the English Church*. London: Hodder and Stoughton, 1991.
- Mahrenholz, Christhard, and Oskar Söhngen. *Handbuch zum evangelischen Kirchengesangbuch*. 3 vols. Göttingen: Vandenoek & Ruprecht, 1953–1970.
- Marshall, Robert L. *Luther, Bach, and the Early Reformation Chorale*. Atlanta, Ga.: Pitts Theological Library, 1995.
- Miller, Kiri, et al. *The Chattahoochee Musical Convention, 1852–2002: A Sacred Harp Historical Sourcebook*. Carrollton, Ga.: Sacred Harp Museum, 2002.

- Moore, David A. "Victorian Anthems of the Oxford Movement: Composers and Theologians in Dialogue." *Choral Journal* 34/5 (December 1993): 9–14.
- Morosan, Vladimir. "One Thousand Years of Russian Church Music: An Introduction." In *Monuments of Russian Sacred Music*, series 2, vol. 1, *One Thousand Years of Russian Church Music*, edited by Vladimir Morosan. Washington, D.C.: Musica Russica, 1991.
- Music, David W. "The Singing School, the Oxford Movement, and the Church Choir in America." *Choral Journal* 48/12 (2008): 33–40.
- Nettl, Paul. *Luther and Music*. Translated by Frida Best and Ralph Wood. Philadelphia, Pa.: Muhlenberg Press, 1948.
- Neufeld, Bernie. *Music in Worship: A Mennonite Perspective*. Scottsdale, Pa.: Herald Press and Faith and Life Press, 1998.
- Nielsen, Aldon L. *Black Chant: Languages of African-American Postmodernism*. Cambridge: Cambridge University Press, 1997.
- Parks, Edna D. *Early English Hymns: An Index*. Metuchen, N.J.: Scarecrow, 1972.
- Perry, David W. *Hymns and Tunes Indexed by First Lines, Tune Names, and Metres Compiled from Current English Hymnbooks*. Croydon, England: Hymn Society of Great Britain and Ireland and Royal School of Church Music, 1980.
- Phillips, Peter. *English Sacred Music 1549–1649*. Oxford: Gimell, 1991.
- Rainbow, Bernarr. *The Choral Revival in the Anglican Church, 1839–1872*. Rochester, N.Y.: Boydell & Brewer, 1970.
- Rankin, Susan, ed. *Music in Medieval English Liturgy*. Oxford: Oxford University Press, 1993.
- Reagon, Bernice Johnson. *If You Don't Go, Don't Hinder Me: The African American Sacred Song Tradition*. Lincoln: University of Nebraska Press, 2001.
- Reynolds, Christopher. *Papal Patronage and the Music of St. Peters, 1380–1513*. Irvine: University of California Press, 1995.
- Riedel, Johannes. *The Lutheran Chorale: Its Basic Traditions*. Minneapolis, Minn.: Augsburg Publishing House, 1967.
- Roberts, John Storm. *Black Music of Two Worlds*. New York: Praeger, 1972.
- Roche, Jerome. *North Italian Church Music in the Age of Monteverdi*. Oxford: Clarendon Press, 1984.
- Schalk, Carl. *Luther and Music: Paradigms of Praise*. St. Louis, Mo.: Concordia, 1988.
- Schiller, David M. *Bloch, Schoenberg, and Bernstein: Assimilating Jewish Music*. Oxford: Oxford University Press, 2003.
- Scott, David. *The Music of St. Paul's Cathedral*. London: Stainer and Bell and Galaxy Music Corp., 1972.
- Seeley, Gilbert. "German Protestant Choral Music Since 1925." DMA diss., University of Southern California, 1969.

- Shaw, H. Watkins. *Eighteenth Century Cathedral Music*. London: Hodder and Stoughton, 1970.
- Sherr, Richard. *Papal Music and Musicians in Late Medieval and Renaissance Rome*. Oxford: Clarendon Press, 1998.
- Smith, C. Henry. *The Story of the Mennonites*. 4th ed., rev. and enlarged by Cornelius Krahn. Newton, Kans.: Mennonite Publication Office, 1957.
- Smrzík, Stephen. *The Glagolitic or Roman-Slavonic Liturgy*. Cleveland, Ohio: Slovak Institute, 1959.
- Southern, Eileen J. "Musical Practices in Black Churches of Philadelphia and New York, ca. 1800–1844." *Journal of the American Musicological Society* 30/2 (1977): 296–312.
- Spencer, Jon Michael. *Protest and Praise: Sacred Music of Black Religion*. Minneapolis, Minn.: Fortress Press, 1990.
- Spink, Ian. *Restoration Cathedral Music 1660–1714*. Oxford: Clarendon Press, 1995.
- Stevens, Denis. *Tudor Church Music*. New York: Merlin, 1955; rept. 1966.
- Stevenson, Robert M. *Protestant Church Music in America: A Short Survey of Men and Movements from 1564 to the Present*. New York: W. W. Norton, 1966.
- . *Spanish Cathedral Music in the Golden Age*. Berkeley: University of California Press, 1961.
- Swan, Alfred J. *Russian Music and Its Sources in Chant and Folksong*. London: 1973.
- Taft, Robert F. *The Liturgy of the Hours in East and West: The Origins of the Divine Office and Its Meaning for Today*. Collegeville, Minn.: Liturgical Press, 1986.
- Telzner, David, and Gabriel Sivan. *The Kaddish: Its History and Significance*. Jerusalem: Tal Orot Institute, 1995.
- Temperley, Nicholas. *The Music of the English Parish Church*. New York: Cambridge University Press, 1983.
- Unverricht, Hubert. *Der Caecilianismus: Anfänge, Grundlagen, Wirkungen: Internationales Symposium zur Kirchenmusik des 19. Jahrhunderts*. Tutzing, Germany: H. Schneider, 1988.
- Wellesz, Egon. *A History of Byzantine Music and Hymnography*, rev. ed. London: Oxford University Press, 1961.
- Wienandt, Elwyn A. *Choral Music of the Church*. New York: Free Press, 1965.
- Wilson, Ruth Mack. *Anglican Chant and Chanting in England, Scotland, and America, 1660 to 1820*. Oxford: Clarendon Press and Oxford University Press, 1996.
- Wright, Craig. *Music and Ceremony at Notre Dame of Paris, 500–1550*. New York: Cambridge University Press, 1991.

- Yeats-Edwards, Paul. *English Church Music: A Bibliography*. London: White Lion, 1975.
- Young, Alan. *Woke Me Up This Morning: Black Gospel Singers and the Gospel Life*. Jackson: University Press of Mississippi, 1997.
- Zim, Rivkah. *English Metrical Psalms: Poetry as Praise and Prayer, 1535–1601*. Cambridge: Cambridge University Press, 1987.

## STUDIES OF GENRES AND STYLES

- Arnold, Denis, and Elsie Arnold. *The Oratorio in Venice*. London: Royal Musical Association, 1986.
- Beckwith, R. Sterling. "How to Write a Russian Mass." *American Choral Review* 10/4 (1968): 178–185.
- Bent, Margaret. *Counterpoint, Composition, and Musica Ficta*. New York: Routledge, 2002.
- Berger, Karol. *Musica Ficta: Theories of Accidental Inflections in Vocal Polyphony from Marchetto da Padova to Gioseffo Zarlino*. Cambridge: Cambridge University Press, 1987.
- . *Theories of Chromatic and Enharmonic Music in Late Sixteenth-Century Italy*. Studies in Musicology 10. Ann Arbor, Mich.: UMI Research Press, 1980.
- Block, Geoffrey. *Enchanted Evenings: The Broadway Musical from "Show Boat" to Sondheim*. New York: Oxford University Press, 1997.
- Bolton, Jacklin Talmage. "Religious Influences on American Secular Cantatas, 1850–1930." Ph.D. diss, University of Michigan, 1964.
- Bossuyt, Ignace. *Flemish Polyphony*. Leuven, Belgium: Davidsfonds, 1994.
- Boyer, Horace Clarence. *How Sweet the Sound: The Golden Age of Gospel*. Washington, D.C.: Elliott & Clark, 1995.
- Bukofzer, Manfred. "The Beginnings of Choral Polyphony," *Studies in Medieval and Renaissance Music*. New York, 1950, 176–189.
- Carver, Anthony F. *"Con Spezzati": The Development of Sacred Polychoral Music to the Time of Schütz*. 2 vols. Cambridge: Cambridge University Press, 1988.
- Cobb, Buell E., Jr. *The Sacred Harp: A Tradition and Its Music*. Athens: University of Georgia Press, 1989.
- Cole, Malcolm S. "Afrika Singt: Austro-German Echoes of the Harlem Renaissance." *Journal of the American Musicological Society* 30 (1977): 72–95.
- Cone, James H. *The Spirituals and the Blues*. 2nd ed. Maryknoll, N.Y.: Orbis Books, 1991.

- Crocker, Richard L. *An Introduction to Gregorian Chant*. New Haven, Conn.: Yale University Press, 2000.
- Cumming, Julie E. *The Motet in the Age of Du Fay*. Cambridge: Cambridge University Press, 2003.
- Cummings, Anthony M. "Toward an Interpretation of the Sixteenth-Century Motet." *Journal of the American Musicological Society* 34 (1981): 43–59.
- Curtis, Marvin V. "African-American Spirituals and Gospel Music: Historical Similarities and Differences." *Choral Journal* 41/8 (March 2001): 9–21.
- . "The Lyric of the African-American Spiritual: The Meaning behind the Words." *Choral Journal* 37/1 (August 1996): 15–19.
- Curtis, Marvin V., and Lee V. Cloud. "The African-American Spiritual: Traditions and Performance Practices." *Choral Journal* 32/4 (November 1991): 15–22.
- Cusic, Don. *The Sound of Light: A History of Gospel Music*. Bowling Green, Ohio: Bowling Green State University Popular Press, 1990.
- Daniel, Ralph T. *The Anthem in New England before 1800*. Evanston, Ill.: Northwestern University Press, 1966.
- Daniel, Thomas. *Der Choralatz bei Bach und seiner Zeitgenossen: eine historische Satzlehre*. Cologne: Dohr, 2000.
- Dox, Thurston. "American Concert Oratorios." *Research Memorandum Series* 163 (July 1993).
- Einstein, Alfred. *The Italian Madrigal*. Princeton, N.J.: Princeton University Press, 1949/R1971.
- Everist, Mark. *French Motets in the Thirteenth Century: Music, Poetry and Genre*. Cambridge: Cambridge University Press, 1994.
- Falck, Robert. *The Notre Dame Conductus: A Study of the Repertory*. Henryville, Pa.: Institute of Mediaeval Music, 1981.
- Fenlon, Iain, and James Haar. *The Italian Madrigal in the Early 16th Century: Sources and Interpretation*. Cambridge: Cambridge University Press, 1988.
- Fischer, Kurt von. *Die Passion: Musik zwischen Kunst und Kirche*. Kassel: Bärenreiter, 1997.
- Foster, Myles Birket. *Anthems and Anthem Composers: An Essay upon the Development of the Anthem from the Time of the Reformation to the End of the Nineteenth Century*. London: Novello, 1901.
- Geck, Martin. *Deutsche Oratorien 1800 bis 1840*. Wilhelmshaven: Heinrichshofen, 1971.
- Gregoryk, Joan. "Mode and Method: A Choral Conductor's Guide to Concert Performance Practices of Sacred Harp." *Choral Journal* 47/4 (October 2006): 38–49.
- Haar, James, ed. *Chanson and Madrigal 1480–1530: Studies in Comparison and Contrast*. Cambridge, Mass.: Harvard University Press, 1964.

- Hiley, David. *Western Plainchant: A Handbook*. Oxford: Clarendon Press; New York: Oxford University Press, 1993.
- Hirt, Charles C. "Graeco-Slavonic Chant Traditions Evident in the Part-Writing of the Russian Orthodox Church." Ph.D. diss., University of Southern California, 1946.
- Jackson, George Pullen. *White Spirituals in the Southern Uplands*. Chapel Hill: University of North Carolina Press, 1933.
- Jeppesen, Knud. *Counterpoint: The Polyphonic Vocal Style of the Sixteenth Century*. Translated by Glen Haydon. New York: Prentice-Hall, 1939; rept. Dover, 1992.
- Karp, Theodore. *The Polyphony of Saint Martial and Santiago de Compostela*. Berkeley: University of California Press, 1992.
- Kelly, Thomas F. *Plainsong in the Age of Polyphony*. Cambridge: Cambridge University Press, 1992.
- Kerman, Joseph. *The Elizabethan Madrigal*. American Musicological Society, 1962; New York: Oxford University Press, 1965.
- Krummacher, Friedhelm. *Die Choralbearbeitung in der protestantischen Figural-musik zwischen Praetorius und Bach*. Kassel: Bärenreiter, 1978.
- Laird, Paul R. *Towards a History of the Spanish Villancico*. Warren, Mich.: Harmonic Park Press, 1997.
- Lang, Paul Henry. "The Symphonic Mass." *American Choral Review* 17/2 (1976), special issue: 7–38.
- Lefferts, Peter. M. *The Motet in England in the Fourteenth Century*. Ann Arbor, Mich.: UMI Research Press, 1986.
- Leichtentritt, Hugo. *Geschichte der Motette*. 1st ed. 1908. Hildesheim: Georg Olms, 1967.
- Lester, Joel. *History of Compositional Theory in the Eighteenth Century*. Cambridge, Mass.: Harvard University Press, 1992.
- Liemohn, Edwin. *The Chorale through Four Hundred Years*. Philadelphia, Pa.: Muhlenberg Press, 1953.
- Lockwood, Lewis. "On 'Parody' as Term and Concept in 16th-Century Music," *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*. Edited by Jan LaRue and others. New York: W. W. Norton (1966): 560–575.
- . "A View of the Early 16th-Century Parody Mass," in *Queens College 25th Anniversary Festschrift*. Edited by Albert Mell. Flushing, N.Y.: Queens College (1964): 53–78.
- Lovell, John, Jr. *Black Song, The Forge and the Flame: The Story of How the Afro-American Spiritual Was Hammered Out*. 2nd ed. New York: Paragon House, 1986.
- Lowsky, Edward Elias. *Secret Chromatic Art in the Netherlands Motet*. New York: Russell & Russell, 1967.

- Luce, Harold T. *The Requiem Mass from Its Plainsong Beginnings to 1600*. Tallahassee: Florida State University Press, 1958.
- Macey, Patrick. "The Lauda and the Cult of Savonarola." *Renaissance Quarterly* 45 (1992): 439–483.
- . "Savonarola and the Sixteenth-Century Motet." *Journal of the American Musicological Society* 36 (1983): 442–452.
- MacIntyre, Bruce C. *The Viennese Concerted Mass of the Early Classic Period*. Ann Arbor, Mich.: UMI Research Press, 1986.
- McGuinness, Rosamond. *English Court Odes 1660–1820*. Oxford: Oxford University Press, 1971.
- Meconi, Honey, ed. *Early Music Borrowing*. New York: Routledge, 2003.
- Meier, Bernhard. *The Modes of Classical Vocal Polyphony*. Translated by Ellen S. Beebe. New York: Broude Bros., 1988. Original 1974.
- Moll, Kevin N. *Counterpoint and Compositional Process at the Time of Dufay: Perspectives from German Musicology*. New York: Garland, 1997.
- Moore, Allan, ed. *The Cambridge Companion to Blues and Gospel Music*. Cambridge: Cambridge University Press, 2003.
- Newcomb, Anthony. *The Madrigal at Ferrara, 1579–1597*. Princeton, N.J.: Princeton University Press, 1980.
- Otte, Paul R. "The English Anthem." *Choral Journal* 18/8 (April 1978): 16–28.
- Owens, Jessie Ann. *Composers at Work: The Craft of Musical Composition, 1450–1600*. Oxford: Clarendon Press, 1996.
- Pahlen, Kurt. *The World of the Oratorio: Oratorio, Mass, Requiem, Te Deum, Stabat Mater, and Large Cantatas*. Translated by Judith Schaefer. Portland, Ore.: Amadeus Press, 1990.
- Pesce, Dolores, ed. *Hearing the Motet: Essays on the Motet of the Middle Ages and Renaissance*. Oxford: Oxford University Press, 1996.
- Pozzi, Giovanni. *Alternatim*. Milan: Adelphi, 1996.
- Reagon, Bernice Johnson, ed. *"We'll Understand It Better By and By": Pioneering African American Gospel Composers*. Washington, D.C.: Smithsonian Institution Press, 1992.
- Rees, Owen. *Polyphony in Portugal c.1530–c.1620: Sources from the Monastery of Santa Cruz, Coimbra*. New York: Garland Science, 1995.
- Riedel, Johannes. *The Lutheran Chorale: Its Basic Traditions*. Minneapolis, Minn.: Augsburg Fortress, 1967.
- Robertson, Alec. *Requiem: Music of Mourning and Consolation*. New York: Praeger, 1968.
- Robins, Brian. "Catch and Glee Culture in Eighteenth-Century England." *Early Music* 48 (October 2007) 18–19.
- Roche, Jerome. *The Madrigal*. London: Hutchinson, 1972; 2nd ed. Oxford: Oxford University Press, 1990.



- Sanders, Ernest H. *French and English Polyphony of the 13th and 14th Centuries: Style and Notation*. Aldershot, Hampshire, UK: Ashgate, 1998.
- Schenbeck, Lawrence. "Liturgical Chant." *Choral Journal* 42/8 (March 2002): 63–65; continued in 43/1 (August 2002): 59–61.
- Schenbeck, Lyn. "Musique mesurée: Music of Elegance and Simplicity." *Choral Journal* 37/3 (October 1996): 17–20.
- Schmidt-Görg, Joseph. *Geschichte der Messe*. Cologne: Arno Volk Verlag, 1967.
- Silantien, John Joseph. "The Part-Song in England, 1837–1914." DMA diss., University of Illinois, 1980.
- Smallman, Basil. *The Background of Passion Music: J. S. Bach and His Predecessors*. 2nd ed. New York: Da Capo Press.
- Smith, Timothy Alan. "The Southern Folk-Hymn, 1800–1860: Notes on Performance Practice." *Choral Journal* 23/7 (March 1983): 23–29.
- Smither, Howard E. *The History of the Oratorio*. 4 vols. Chapel Hill: University of North Carolina Press, 1977–2000.
- Soto, Richard. "Juan del Encina's Villancicos: Accessible Miniatures from Spain's Golden Age." *Choral Journal* 42/10 (May 2002): 37–42.
- Sparks, Edgar H. *Cantus Firmus in Mass and Motet, 1420–1520*. Berkeley: University of California Press, 1963.
- Spradling, Diana. "A Definition of the Vocal Jazz Group: An Ensemble of Solo Singers, One-on-a-Mic." *Choral Journal* 50/1 (August 2009): 50–53.
- Stanislaw, Richard. "The Part Assignments in Nineteenth-Century Four-Shape Tune Books." *Choral Journal* 18/6 (February 1978): 14–21.
- Stein, David B. "The French Te Deum from 1777–1744." *Choral Journal* 18/8 (April 1978): 5–14; continued in 18/9 (May 1978): 5–11.
- Stephan, Wolfgang. *Die burgundisch-niederländische Motette zur Zeit Ockegheims*. Kassel: Bärenreiter, 1937; rept. 1973.
- Thomas, André J. "A Brief Analysis of Masses by Black Composers: Baker, Bonds, Ray, and Walker." *Choral Journal* 27/5 (December 1986): 7–11.
- . *Way Over in Beulah Lan': Understanding and Performing the Negro Spiritual*. Dayton, Ohio: Heritage Music Press, 2007.
- Tischler, Hans. *Conductus and Contrafacta*. Ottawa: Institute of Mediaeval Music, 2001.
- Trice, Patricia J. "Choral Arrangements of Spirituals: Birth and Perpetuation of a Genre." *Choral Journal* 37/1 (August 1996): 9–13.
- . "Unaccompanied Choral Arrangements of African-American Spirituals: The 'Signifying' Tradition Continues." *Choral Journal* 34/7 (February 1994): 15–21.
- Tunley, David. *The Eighteenth-Century French Cantata*. 2nd ed. New York: Oxford University Press, 1997.
- Ward, Lynn Halpern. "The Motetti Missales Repertory Reconsidered." *Journal of the American Musicological Society* 39 (1986): 491–523.

- Westendorf, Craig Jon. "The Textual and Musical Repertoire of the *Spruchmottette*." DMA diss., University of Illinois at Urbana-Champaign, 1986.
- Wienandt, Elwyn A., and Robert H. Young. *The Anthem in England and America*. New York: Free Press, 1970.

### BIBLIOGRAPHIES, INDEXES, ANTHOLOGIES, AND GENERAL GUIDES TO CHORAL REPERTOIRE

See also Studies of Church Music Traditions; Studies of Choral Genres and Styles.

- Anderson, Michael J. *A Classified Index of American Doctoral Dissertations and Dissertation Projects on Choral Music Completed or Currently in Progress through 1989*. Monograph No. 6. Lawton, Okla.: American Choral Directors Association, 1990.
- Biezaisi, Eriks, and Margarita Biezaisi. *Skandarbu Katalogugs*. Latvian Composers Catalogue. Adelaide: Muzikas Kratuves Izdevums, 1992.
- Bloesch, Richard J., and Weyburn Wasson. *Twentieth-Century Choral Music: An Annotated Bibliography of Music Appropriate for College and University Choirs*. Monograph No. 9. Lawton, Okla.: American Choral Directors Association, 1997.
- Blyth, Alan, ed. *Choral Music on Record*. Cambridge: Cambridge University Press, 1991.
- Bryden, John R., and David G. Hughes. *An Index of Gregorian Chant*. Cambridge, Mass.: Harvard University Press, 1969.
- Chase, Robert. *Dies Irae: A Guide to Requiem Music*. Lanham, Md.: Scarecrow Press, 2003.
- Cloud, Lee V. "Choral Works by African-American Composers." *Choral Journal* 33/2 (September 1992): 44–48.
- Commanday, Robert Paul. "Repertory for Men's Choruses: Romantic Music." *American Choral Review* 4/2 (1962).
- Davis, Oma Grier. "A Selected, Annotated Bibliography of Te Deums in the Library of Congress, and a History of This Hymn in Ceremonial Music since 1600." Ph.D. diss., University of Iowa, 1967.
- DeVenney, David P. *American Choral Music Since 1920*. Berkeley: Fallen Leaf Press, 1994.
- . *American Masses and Requiems: A Descriptive Guide*. Berkeley: Fallen Leaf Press, 1990.
- . *Early American Choral Music: An Annotated Guide*. Berkeley: Fallen Leaf Press, 1988.
- . *Nineteenth-Century American Choral Music*. Berkeley: Fallen Leaf Press, 1987.

- . *Source Readings in American Choral Music*. Missoula, Mont.: College Music Society, 1995.
- DeVenney, David P., and Craig R. Johnson. *The Chorus in Opera. A Guide to the Repertory*. Metuchen, N.J.: Scarecrow Press, 1993.
- Dorsey, Scott. *The Choral Journal: An Index to Volumes 19–32*. Monograph No. 7. Lawton, Okla.: American Choral Directors Association, 1992.
- Dox, Thurston J. *American Oratorios and Cantatas: A Catalog of Works Written in the United States from Colonial Times to 1985*. 2 vols. Metuchen, N.J.: Scarecrow Press, 1986.
- Hays, Alfred, ed. “Passion Settings of the German Baroque; A Guide to the Printed Editions.” *Research Memorandum Series* 114 (October 1974).
- Hines, Stuart. “New Music for Chorus with Overtone Singing.” *Choral Journal* 47/10 (April 2007): 20–31.
- Hutcheson, Robert J. “Twentieth-Century Settings of the Passion. An Annotated Bibliography.” *Research Memorandum Series* 127 (March 1979); continued 129 (November 1979).
- John, James, and Emily John. “With Harp and Voice: An Annotated Bibliography of Harp/Choral Works.” *Choral Journal* 50/1 (August 2009): 30–38.
- Kean, Ronald M. “Multicultural and Ethnically Inspired Choral Music: An Annotated List.” *Choral Journal* 33/10 (May 1993): 45–54.
- Kitz, Mitchell, ed. *Canadian Choral Music Catalogue*. Toronto: Canadian Music Centre, 1993.
- Kjelson, Lee, and James McCray. *The Conductor’s Manual of Choral Music Literature*. Van Nuys, Calif.: Alfred Publishing, 1985.
- Kroeger, Karl. *American Fuging-Tunes, 1770–1820: A Descriptive Catalog*. Westport, Conn.: Greenwood Press, 1993.
- Osborne, William. *American Singing Societies and Their Partsongs: Ten Prominent American Composers of the Genre (1860–1940) and the Seminal Singing Societies that Performed the Repertory*. Monograph No. 8. Lawton, Okla.: American Choral Directors Association, 1994.
- Paine, Gordon. *The Choral Journal: An Index to Volumes 1–18*. Monograph No. 3. Lawton, Okla.: American Choral Directors Association, 1978.
- Reynolds, Robert D. “Textless Choral Music.” *Research Memorandum Series* 145 (August 1987).
- . “Textless Choral Music.” *Choral Journal* 41/2 (September 2000): 19–34.
- Robinson, Ray. *Choral Music: A Norton Historical Anthology*. New York: W. W. Norton, 1978.
- Rosewall, Michael. *Directory of Choral-Orchestral Music*. New York: Routledge, 2006.
- Ruden, Jan Olof. *Swedish Choral Music: A Selective Catalogue*. Stockholm: Swedish Music Information Centre, 1987.

- Sachs, Joel. "A Checklist of the Works of Johann Nepomuk Hummel." *Notes*, 2nd ser., 30/4 (1974): 732–754.
- Sharp, Avery T. "A Descriptive Catalog of Selected, Published Eighteenth-through Twentieth-Century Stabat Mater Settings for Mixed Voices with a Discussion of the History of the Text." Ph.D. diss., University of Iowa, 1978.
- and James Michael Floyd. *Choral Music: A Research and Information Guide*. New York: Routledge, 2001.
- Svövérfy, Joseph, and Eva C. Topping. *A Guide to Byzantine Hymnography: A Classified Bibliography of Texts and Studies*. Brookline, Mass.: Classical Folia Editions; Leyden: E. J. Brill, 1978.
- Temperley, Nicholas. *The Hymn Tune Index: A Census of English-Language Hymn Tunes in Printed Sources from 1535 to 1820*. 4 vols. Oxford: Clarendon Press; New York: Oxford University Press, 1998.
- Threlfalt, Robert, and Geoffrey Norris. *Catalogue of the Compositions of S. Rachmaninoff*. Brookfield, Vt.: Scholar Press, 1982.
- Tiemstra, Suzanne Spicer. "Anthologies, Collections, and Series of Latin American Choral Music." *Research Memorandum Series* 170 (January 1997).
- . *The Choral Music of Latin America: A Guide to Compositions and Research*. Westport, Conn.: Greenwood Press, 1992.
- Tortolano, William. *Original Music for Men's Voices*. Metuchen, N.J.: Scarecrow Press, 1981.
- Turbet, Richard. *Tudor Music: A Research and Information Guide*. New York: Garland, 1994.
- Turner, Ronald A. *A Study Guide to Anthem Literature: History and Performance Practice*. Louisville, Ky.: Southern Baptist Theological Seminary, 1981.
- Wachsmuth, Karen. *A Bibliography of Twentieth-Century Hungarian Choral Music*. Monograph No. 13. Lawton, Okla.: American Choral Directors Association, 2002.
- Wasson, D. DeWitt. *Hymntune Index and Related Hymn Materials*. Lanham, Md.: Scarecrow Press, 1998.
- Werf, Hendrick van der. *Integrated Directory of Organa, Clausulae, and Motets of the Thirteenth Century*. Rochester, N.Y.: Hendrick van der Werf, 1989.
- Werning, Daniel J. *A Selected Source Index for Hymn and Chorale Tunes in Lutheran Worship Books*. St. Louis, Mo.: Concordia, 1985.
- White, Evelyn Davidson. *Choral Music by African American Composers: A Selected, Annotated Bibliography*. Lanham, Md.: Scarecrow Press, 1996.
- Whitten, Lynn. *A Classified Annotated Bibliography of Articles Related to Choral Music in Five Major Periodicals through 1980*. Monograph No. 4. Lawton, Okla.: American Choral Directors Association, 1982.

Yeats-Edwards, Paul. *English Church Music: A Bibliography*. London: White Lion, 1975.

## STUDIES OF INDIVIDUAL COMPOSERS, CONDUCTORS, CHOIRS, AND CHORAL EVENTS

### Famous Choral Composers

*Bach, Johann Sebastian*

- Alwes, Chester. "J. S. Bach's 'Lutheran' Masses: Aspects of Chronology and Structure." *Choral Journal* 29/7 (February 1989): 5–11.
- Ambrose, Z. Philip, ed. and trans. *The Texts to Johann Sebastian Bach's Church Cantatas*. Neuhausen-Stuttgart: Hänssler, 1984.
- Arnold, Denis. *Bach*. Oxford: Oxford University Press, 1984.
- Boyd, Malcolm, ed. *Bach*. Oxford: Oxford University Press, 1999.
- Butt, John. *Bach: Mass in B Minor*. Cambridge: Cambridge University Press, 1991.
- , ed. *The Cambridge Companion to Bach*. Cambridge: Cambridge University Press, 1997.
- Chafe, Eric T. *Analyzing Bach Cantatas*. Oxford: Oxford University Press, 1999.
- . *Tonal Allegory in the Music of J. S. Bach*. Berkeley: University of California Press, 1991.
- Cook, Grant W., III. "Bach in Boston: The Emergence of the *St. Matthew Passion*, from 1868 to 1879." *Choral Journal* 41/9 (April 2001): 21–33.
- Crist, Stephen A. "Recitatives and Arias in Bach's Leipzig Church Cantatas." *Choral Journal* 41/4 (November 2000): 9–20.
- Curtis, John. "Bach and Graupner: The Audition Cantatas." *Choral Journal* 39/7 (February 1999): 9–15.
- David, Hans T. and Arthur Mendel, eds. *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*. Revised and enlarged by Christoph Wolff. New York: W. W. Norton, 1998.
- Dreyfus, Laurence. *Bach's Continuo Group*. Cambridge, Mass.: Harvard University Press, 1987.
- Dürr, Alfred. *Johann Sebastian Bach's St. John Passion: Genesis, Transmission and Meaning*. Translated by Alfred Clayton. Oxford: Oxford University Press, 2000.
- . *The Cantatas of J. S. Bach*. Translated by Richard D. P. Jones. Oxford: Oxford University Press, 2005.
- Folan, Thomas. "Bach's G Minor Mass: Aspects of Parody." *American Choral Review* 40/1 (Spring 1998).

- Geck, Martin. *Johann Sebastian Bach. Life and Work*. Translated by John Hargraves. New York: Harcourt, 2006.
- Hamer, Brian. "Bach's Use of the Chiasm in the *St. John Passion*." *Choral Journal* 41/4 (November 2000): 29–36.
- Hochreiter, Karl. *Performance Practice of the Instrumental-Vocal Works of Johann Sebastian Bach*. Translated by Melvin P. Unger. Lanham, Md.: Scarecrow Press, 2002.
- Leaver, Robin A. *J. S. Bach and Scripture, Glosses from the Calov Bible Commentary*. St. Louis, Mo.: Concordia, 1985.
- Marissen, Michael. *Lutheranism, Anti-Judaism, and Bach's St. John Passion*. New York: Oxford University Press, 1998.
- Melamed, Daniel R. *Hearing Bach's Passions*. New York: Oxford University Press, 2005.
- . *J. S. Bach and the German Motet*. Cambridge: Cambridge University Press, 1995.
- and Michael Marissen. *An Introduction to Bach Studies*. New York: Oxford University Press, 1998.
- Meyer, Ulrich. *Biblical Quotation and Allusion in the Cantata Libretti of Johann Sebastian Bach*. Studies in Liturgical Musicology, No. 5. Lanham, Md.: Scarecrow Press, 1997.
- Parrott, Andrew. *The Essential Bach Choir*. Rochester, N.Y.: Boydell Press, 2000.
- Rathey, Markus. "Christmas 1723: Johann Sebastian Bach's Artistic Evolution." *Choral Journal* 48/1 (July 2007): 14–23.
- Rilling, Helmuth. "Bach's Significance." Translated by Gordon Paine. *Choral Journal* 25/10 (June 1985): 7–14.
- Sargent, Martha. "Bach Cantatas for Choirs." *Choral Journal* 41/4 (November 2000): 39–45.
- Stauffer, George B. *Bach: The Mass in B Minor (The Great Catholic Mass)*. New York: Schirmer Books, 1997.
- Steinitz, Paul. *Bach's Passions*. New York: Charles Scribner's Sons, 1978.
- Stokes, Richard, trans. *Johann Sebastian Bach: The Complete Church and Secular Cantatas*. Introduction by Martin Neary. Lanham, Md.: Scarecrow Press, 2004.
- Unger, Melvin P. "Bach's First Two Leipzig Cantatas: The Question of Meaning Revisited." *BACH. Journal of the Riemenschneider Bach Institute* (Spring-Summer/Fall-Winter 1997): 87–125.
- . *Handbook to Bach's Sacred Cantata Texts, an Interlinear Translation with Reference Guide to Biblical Quotations and Allusions*. Lanham, Md.: Scarecrow Press, 1996.
- . *J. S. Bach's Major Works for Voices and Instruments: A Listener's Guide*. Lanham, Md.: Scarecrow Press, 2005.

Wolff, Christoph. *Johann Sebastian Bach: The Learned Musician*. New York: W. W. Norton, 2000.

———, ed. *The World of the Bach Cantatas; Johann Sebastian Bach's Early Sacred Cantatas*. New York: W. W. Norton, 1997.

*Beethoven, Ludwig van*

Arnold, Denis, and Nigel Fortune, eds. *The Beethoven Companion*. London: Faber, 1971.

Breuning, Gerhard von. *Memories of Beethoven: From the House of the Black-Robed Spaniards*. Edited by Maynard Solomon and translated by Henry Mins and Maynard Solomon. Cambridge: Cambridge University Press, 1992.

Cook, Grant William, III. "Beethoven's Choral Director, Ignaz Karl Dirzka (1779–1827)." *Choral Journal* 46/6 (December 2005): 48–53.

Cook, Nicholas. *Beethoven: Symphony No. 9*. Cambridge: Cambridge University Press, 1993.

Cooper, Barry. *Beethoven*. Oxford: Oxford University Press, 2000.

———, ed. *The Beethoven Compendium*. 2nd ed. London: Thames and Hudson, 1996.

Drabkin, William. *Beethoven: Missa Solemnis*. Cambridge: Cambridge University Press, 1991.

Fiske, Roger. *Beethoven's "Missa solemnis"*. New York: Charles Scribner's Sons, 1979.

Forbes, Elliot. "Beethoven's Choral Music: A Reappraisal." *American Choral Review* 24/2–3 (April and July 1982).

Kerst, Friedrich. *Beethoven: The Man and the Artist, as Revealed in His Own Words*. Translated and edited by Henry Edward Krehbiel. New York: Dover, 1964.

Kinderman, William. *Beethoven*. Oxford: Oxford University Press, 1995.

Lang, Paul Henry, ed. *The Creative World of Beethoven*. New York: W. W. Norton, 1971.

Lester, Joel. "Revisions in the Autograph of the *Missa Solemnis* Kyrie." *Journal of the American Musicological Society* 23/3 (1970): 420–438.

Lockwood, Lewis. *Beethoven: The Music and the Life*. New York: W. W. Norton, 2003.

Ohl, John F. "Beethoven: *Missa Solemnis*." *Choral Journal* 21/6 (February 1981): 9–17.

Robbins, Landon H. C. *Beethoven: A Documentary Study*. Translated by Richard Wadleigh and Eugene Hartzell. New York: Macmillan/Collier, 1975.

Solomon, Maynard. *Late Beethoven: Music, Thought, Imagination*. Berkeley: University of California Press, 2003.

- Stanley, Glenn. *The Cambridge Companion to Beethoven*. Cambridge: Cambridge University Press, 2000.
- Stolzfus, Fred. "Beethoven's *Mass in C*: Notes on History, Structure, and Performance Practice." *Choral Journal* 23/3 (November 1982): 26–30.
- Sullivan, J. W. N. *Beethoven: His Spiritual Development*. New York: Vintage Books, 1960.
- Thayer, Alexander Wheelock. *The Life of Beethoven*. Edited by Elliott Forbes. 2 vols. Princeton, N.J.: Princeton University Press, 1964.

### *Berlioz, Hector*

- Albright, Daniel. *Berlioz's Semi-Operas: "Roméo et Juliette" and "La Damnation de Faust"*. Rochester, N.Y.: University of Rochester Press, 2001.
- Bloom, Peter. "Berlioz and the 'Prix de Rome' of 1830." *Journal of the American Musicological Society* 34/2 (1981): 279–304.
- . *The Life of Berlioz*. Cambridge: Cambridge University Press, 1998.
- , ed. *Berlioz Studies*. Cambridge: Cambridge University Press, 1992.
- Cairns, David. *Berlioz 1803–1832: The Making of an Artist*. Volume 1 of 2. London: A. Deutsch, 1989; 2nd rev. ed., Berkeley: University of California, 2000.
- . *Berlioz 1832–1869: Servitude and Greatness*. Volume 2 of 2. London: Allen Lane/The Penguin Press, 1999; Berkeley: University of California Press, 2000.
- Cone, Edward T. "Berlioz's Divine Comedy: The *Grande Messe des morts*," *Nineteenth-Century Music* 4/1 (1980): 3–16. Reprinted in *Music: A View from Delft*, edited by Robert Morgan. Chicago: University of Chicago Press, 1989 (pp. 139–157).
- Di Grazia, Donna M. "Volcanic Eruptions: Berlioz and His *Grand Messe des morts*." *Choral Journal* 43/4 (November 2002): 27–52.
- Findlay, Meredith Claire. *The Requiem Masses of Luigi Cherubini and Hector Berlioz: Their Place in History*. Northampton, Mass.: Smith College, 1974.
- Holoman, D. Kern. *Berlioz*. Cambridge, Mass.: Harvard University Press, 1989.
- Janower, David. "Tonal Unity in Berlioz's *Requiem*." *Choral Journal* 26/8 (March 1986): 31–36.
- Kean, Ronald. "Medievalism in Hector Berlioz's *Grande Messe de morts*." *Choral Journal* 43/5 (December 2002): 7–23.
- Langford, Jeffrey, and Jane Denker Graves. *Hector Berlioz: A Guide to Research*. New York: Garland, 1989.
- Macdonald, Hugh. *Berlioz*. London: J. Dent, 1982.
- . "Berlioz's *Messe solennelle*," *Nineteenth-Century Music* 16/3 (Spring 1993): 267–285.



- . “Berlioz’s Napoleonic *Te deum*.” *Choral Journal* 43/4 (November 2002): 9–17.
- O’Neal, Melinda. “Berlioz’s *L’Enfance du Christ: trilogie sacrée, Op. 25: A Conductor’s Analysis for Performance*.” D.Mus. diss., Indiana University, 1987.
- Rushton, Julian. “Ecstasy of Emulation: Berlioz’s *Messe solennelle* and His Debt to Lesueur.” *Musical Times* 140/1868 (Autumn 1999): 11–18.
- . “The Genesis of Berlioz’s *La Damnation de Faust*.” *Music and Letters* 56 (1975): 129–146.
- . *The Music of Berlioz*. Oxford: Oxford University Press, 2001.
- Stark, Eric. “Berlioz’s *La Damnation de Faust: The Dramatic Function of its Elements with Emphasis on the Chorus and Orchestra as Providers of Time and Place Cues*.” D.Mus. diss., Indiana University, 2001.

### *Brahms, Johannes*

- Avins, Styra, ed. *Johannes Brahms: Life and Letters*. New York: Oxford University Press, 1997.
- Bell, A. Craig. *Brahms: The Vocal Music*. Madison, N.J.: Fairleigh Dickinson University Press, 1996.
- Botstein, Leon, ed. *The Compleat Brahms: A Guide to the Musical Works of Johannes*. New York: W. W. Norton, 1999.
- Breden, Sharon. “Brahms on Death and Destiny: Philosophical, Theological, and Musical Implications.” *Choral Journal* 38/2 (September 1997): 9–14.
- Clive, Peter. *Brahms and His World: An Annotated Bibliography of Primary and Secondary Sources*. Lanham, Md.: Scarecrow Press, 2006.
- Daverio, John. “The ‘Wechsel der Töne’ in Brahms’s *Schichalslied*.” *Journal of the American Musicological Society* 46/1 (1993): 84–113.
- DeVenney, David. “Writings on the Choral Music of Johannes Brahms.” *Research Memorandum Series* 139 (September 1985); continued 147 (February 1988).
- Frisch, Walter, ed. *Brahms and His World*. Princeton, N.J.: Princeton University Press, 1990.
- Hancock, Virginia. *Brahms’s Choral Compositions and His Library of Early Music*. Ann Arbor, Mich.: UMI Research Press, 1983.
- John, James. “Brahms and the ‘Clara Emblem’: Musical Allusion as a Key to Understanding the Thematic Sources at the Heart of *Ein deutsches Requiem*.” *Choral Journal* 44/5 (December 2003): 15–27.
- . “Poetry and Text Setting in Brahms’s *Nanie, Op. 82*.” *American Choral Review* 47/2 (Summer/Fall 2005).
- Kross, Siegfried. “The Choral Music of Johannes Brahms.” *American Choral Review* 25/4 (October 1983).

- Locke, Benjamin. "Christiane: Cryptography in Brahms's *Ein deutsches Requiem*." *Choral Journal* 39/2 (September 1998): 9–14.
- . "Melodic Unity in Brahms's *Schaffe in mir Gott, ein rein Herz*." *Choral Journal* 27/9 (April 1987): 5–7.
- Luhring, Alan A. "Dialectical Thought in Nineteenth-Century Music as Exhibited in Brahms's Setting of Hölderlin's *Schicksalslied*." *Choral Journal* 25/8 (April 1985): 5–13.
- MacDonald, Malcolm. *Brahms*. New York: Schirmer Books, 1990.
- Melamed, Daniel R., and Virginia Hancock. "Brahms's Kyrrie and *Missa canonica*. Two Discussions of the Mass Movements and Their Publication." *Choral Journal* 28/9 (April 1988): 11–15.
- Moore, Michael. "Brahms's *A German Requiem* and the Matter of Aesthetic Meaning." *Choral Journal* 47/10 (April 2007): 8–19.
- Musgrave, Michael. *Brahms: A German Requiem*. New York: Cambridge University Press, 1996.
- . *A Brahms Reader*. New Haven, Conn.: Yale University Press, 2000.
- . *The Cambridge Companion to Brahms*. Cambridge: Cambridge University Press, 1999.
- Notley, Margaret. *Lateness and Brahms: Music and Culture in the Twilight of Viennese Liberalism*. Oxford and New York: Oxford University Press, 2006.
- Seller-McKenna, Daniel. *Brahms and the German Spirit*. Cambridge, Mass.: Harvard University Press, 2004.
- Swafford, Jan. *Johannes Brahms. A Biography*. New York: Alfred A. Knopf, 1999.

### *Britten, Benjamin*

- Alwes, Chester. "Words and Music: Benjamin Britten's 'Evening Primrose.'" *Choral Journal* 45/1 (August 2004): 27–33.
- Carpenter, Humphrey. *Benjamin Britten: A Biography*. New York: Charles Scribner's Sons, 1992.
- Cooke, Mervyn. *Britten: War Requiem*. Cambridge: Cambridge University Press, 1996.
- Elliott, Graham. *Benjamin Britten: The Spiritual Dimension*. London: Oxford University Press, 2006.
- Evans, Peter. *The Music of Benjamin Britten: An Analytic Commentary*. Minneapolis: University of Minnesota Press, 1979.
- Hodgson, Peter J. *Benjamin Britten: A Guide to Research*. New York: Routledge, 1996.
- Holst, Imogen. *Britten*. 3rd ed. London: Faber, 1980.
- Kuster, Andrew Thomas. "Benjamin Britten's Poetic Alterations." *Choral Journal* 40/7 (February 2000): 9–13.

- Lundergan, Edward J. "Christ's Nativity: An Early Choral Suite by Benjamin Britten." *Choral Journal* 48/12 (June/July 2008): 18–30.
- . Lundergan, Edward J. "Musical Metaphor: Cyclic-Interval Structures in Britten's *War Requiem*." *Choral Journal* 38/7 (February 1998): 9–20.
- Nash, Ethan. "Understanding and Performing Bernstein's *Chichester Psalms*." *Choral Journal* 49/8 (February 2009): 9–31.
- Riddles, Mark. "The Instruments Are by Their Rhimes: An Examination of the Text in Britten's *Rejoice in the Lamb*." *Choral Journal* 36/7 (February 1996): 17–22.
- Rupprecht, Philip. *Britten's Musical Language*. Cambridge: Cambridge University Press, 2002.
- Sieck, Stephen. "Benjamin Britten's First Twenty Years: Reconciling the Public and Private Narratives." *Choral Journal* 48/12 (June/July 2008): 9–17.
- . "Early Signs of a Gift for Drama: Benjamin Britten's *A Boy Was Born*, Op. 3." *Choral Journal* 45/2 (September 2004): 8–16.
- Sinclair, Frances T. "Celebration of Youth and Innocence: Benjamin Britten's *Welcome Ode*." *Choral Journal* 39/10 (May 1999): 9–14.
- Unger, Mel. "Britten's *Hymn to St. Cecilia*: An Exegesis." *Choral Journal* 22/8 (April 1982): 17–21.
- Whittall, Arnold. *The Music of Britten and Tippett*. Cambridge: Cambridge University Press, 1990.
- Zobel, Elizabeth Warden. "Textural Density and Expression in Benjamin Britten's *War Requiem*." *Choral Journal* 45/7 (February 2005): 89–93.

### *Bruckner, Anton*

- Albrecht, Theodore. "Anton Bruckner and the Liedertafel Movement." *American Choral Review* 22/1 (January 1980).
- Jackson, Timothy L., and Paul Hawkshaw, eds. *Bruckner Studies*. Cambridge: Cambridge University Press, 1997.
- Johnson, Stephen. *Bruckner Remembered*. London: Faber, 1998.
- Harrandt, Andrea. "Bruckner and the Liedertafel Tradition: His Secular Music for Male Voices." *Choral Journal* 37/5 (December 1996): 15–21.
- Howie, Crawford. *Anton Bruckner: A Documentary Biography*. Lewiston, N.Y.: Mellen Press, 2002.
- , Timothy Jackson, and Paul Hawkshaw, eds. *Perspectives on Anton Bruckner*. Aldershot, Hampshire, UK: Ashgate, 2001.
- Matthews, Theodore K. *The Masses of Anton Bruckner: A Comparative Analysis*. Ann Arbor, Mich.: University Microfilms, 1975.
- Miller, Ronald L. "The Motets of Anton Bruckner." *Choral Journal* 37/2 (September 1996): 19–25.

- Simpson, Robert Wilfred Levick. *The Essence of Bruckner*. 2nd ed. London: David & Charles, 1967.
- Watson, Derek. *Bruckner*. London: J. M. Dent, 1975.
- Weinert, William. "Bruckner's Mass in F Minor: Culmination of the Symphonic Mass." *Choral Journal* 37/2 (September 1996): 9–16.
- Williamson, John, ed. *The Cambridge Companion to Bruckner*. Cambridge: Cambridge University Press, 2004.

### *Byrd, William*

- Andrews, Herbert Kennedy. *Technique of Byrd's Vocal Polyphony*. London: Oxford University Press, 1964.
- Brown, Alan, and Richard Turbet, eds. *Byrd Studies*. Cambridge: Cambridge University Press, 2006.
- Burton, Sean. "Sacred and Political Duality: An Analysis of Selected Motets from William Byrd's *Gradualia*." *Choral Journal* 47/6 (December 2006): 6–20.
- Fellowes, Edmund H. *William Byrd*. London: Oxford University Press, 1948.
- Harley, John. *William Byrd, Gentleman of the Chapel Royal*. Aldershot, Hampshire, UK: Scolar Press, 1997.
- Holst, Imogen. *Byrd*. London: Faber, 1972.
- Kerman, Joseph. *The Masses and Motets of William Byrd*. Berkeley: University of California Press, 1978.
- Turbet, Richard. *William Byrd: A Guide to Research*. Garland Composer Resource Manuals 7. New York: Garland, 1987.

### *Elgar, Edward*

- Anderson, Robert. *Elgar*. New York: Schirmer Books, 1993.
- Craggs, Stewart R. *Edward Elgar: A Source Book*. Brookfield, Vt.: Scolar Press, 1995.
- Foster, Michael. *Elgar's Gigantic Work: The Story of the Apostles Trilogy*. London: Thames, 1995.
- Grimley, Daniel M., and Julian Rushton, eds. *The Cambridge Companion to Elgar*. Cambridge: Cambridge University Press, 2005.
- Houtchens, Alan, and Janis P. Stout. "'This Dreadful Winnowing-Fan': Rhetoric of War in Edward Elgar's *The Spirit of England*." *Choral Journal* 44/9 (April 2004): 9–19.
- Kennedy, Michael. *The Life of Elgar*. Cambridge: Cambridge University Press, 2004.

- Kent, Christopher. *Edward Elgar: A Guide to Research*. New York: Garland, 1993.
- McGuire, Charles E. *Elgar's Oratorios: The Creation of an Epic Narrative*. Aldershot, Hampshire, UK: Ashgate, 2002.
- McVeagh, Diana. *Elgar the Music Maker*. Rochester, N.Y.: Boydell & Brewer, 2007.
- Monk Raymond, ed. *Elgar Studies*. Aldershot, Hampshire, UK: Scolar Press, 1990.
- Moore, Jerrold N. *Edward Elgar: A Creative Life*. Oxford: Oxford University Press, 1984.
- Neufeld, Gerald. "Structure, Symbolism, and Thematic Transformation in Edward Elgar's *The Dream of Gerontius*." *Choral Journal* 36/8 (March 1996): 9–14.
- Young, Percy M. "Edward Elgar: Music for the Catholic Liturgy." *American Choral Review* 28/1 (January 1986).
- . *Elgar, Newman, and the Dream of Gerontius: In the Tradition of English Catholicism*. Aldershot, Hampshire, UK: Scolar Press, 1995.

#### *Handel, George Frederic*

- André, Don. A. "G. F. Handel's *Brockes Passion* of 1716." *Choral Journal* 31/8 (March 1991): 27–33.
- Burrows, Donald, ed. *The Cambridge Companion to Handel*. Cambridge: Cambridge University Press, 2008.
- . *Handel and the English Chapel Royal*. London: Church Music Society, 1985; rept. London: Oxford University Press, 2005.
- . *Handel: Messiah*. Cambridge: Cambridge University Press, 1991.
- Dean, Winton. *Handel's Dramatic Oratorios and Masques*. London: Oxford University Press, 1959; rept. 1990.
- Deutsch, Otto Erich. *Handel: A Documentary Biography*. London: Adam and Charles Black, 1955.
- Dixon, G. "Handel's Music for the Carmelites: A Study in Liturgy and Some Observations on Performance." *Early Music* 15/1 (February 1987): 16–24.
- Doyle, Roger O. "Handel of Brook Street." *Choral Journal* 25/10 (June 1985): 20–22.
- Hurley, David R. *Handel's Muse: Patterns of Creation in His Oratorios and Musical Dramas, 1743–1751*. Oxford: Oxford University Press, 2001.
- Jordan, James, Jr. "Handel's Coronation Anthems." *American Choral Review* 30/3 (Summer 1988).
- Lock, William. "Handel's Chandos Anthems." *Choral Journal* 25/8 (April 1985): 28–35.

- Paiement, Nicole A. "Handel's Dixit Dominus—History, Style and Performance." *American Choral Review* 33/1 (Winter/Spring 1991).
- Parker, Mary Ann. *G. F. Handel: A Guide to Research*. New York: Routledge, 2005.
- Schaub, Carol J. "A Guide to Handel's London." *Choral Journal* 28/2 (September 1987): 32–39.
- Shaw, Watkins. *A Textual and Historical Companion to Handel's "Messiah."* London: Novello, 1965.
- Smith, Ruth. *Handel's Oratorios and Eighteenth Century Thought*. Cambridge: Cambridge University Press, 1995.
- Young, Percy M. *The Oratorios of Handel*. London: Dobson, 1949.

### *Haydn, Franz Joseph*

- Chusid, Martin. "Some Observations on Liturgy, Text, and Structure in Haydn's Late Masses." In *Studies in Eighteenth-Century Music: A Tribute to Karl Geiringer on His Seventieth Birthday*. Edited by H. C. Robbins Landon and Roger E. Chapman. New York: Oxford University Press, 1970 (pp. 125–135).
- Demaree, Robert W., and Don V. Moses. "A New View of Haydn: A Twenty-First Century Reassessment of the Masses of Joseph Haydn." *Choral Journal* 50/2 (September 2009): 38–51.
- Gilbert, Nina. "Haydn's First Mass: A Practical Introduction to His Style." *Choral Journal* 25/9 (May 1985): 19–23.
- Grave, Floyd K. and Margaret G. Grave. *Franz Joseph Haydn: A Guide to Research*. New York: Garland, 1990.
- Johnson, Eric A. "Franz Joseph Haydn's Late Masses: An Examination of the Symphonic Mass Form." *Choral Journal* 42/7 (February 2002): 19–24.
- Jones, David Wyn, ed. *Haydn*. Oxford: Oxford University Press, 2002.
- Lamkin, Kathleen. "Haydn's Musicians at the Esterházy Court, 1796–1802." *Choral Journal* 50/2 (September 2009): 24–37.
- Landon, H. C. Robbins. *Haydn: Chronicle and Works*, 5 vols. London: Thames, 1976–1980.
- and David Wyn Jones, *Haydn: His Life and Music*. Bloomington: Indiana University Press, 1988.
- Larsen, Jens Peter. "Haydn's Early Masses: Evolution of a Genre." *American Choral Review* 24/2–3 (April and July 1982).
- MacIntyre, Bruce C. *Haydn: The Creation*. New York: Schirmer and Prentice Hall International, 1998.
- McGrann, Jeremiah W. "Haydn, A Prince, and Beethoven's Mass in C." *Choral Journal* 50/2 (September 2009): 8–23.

- Schenbeck, Lawrence. *Joseph Haydn and the Classical Choral Tradition*. Chapel Hill, N.C.: Hinshaw Music, 1996.
- Sisman, Elaine R., ed. *Haydn and His World*. Princeton, N.J.: Princeton University Press, 1997.
- Sutcliffe, W. Dean, ed. *Haydn Studies*. Cambridge: Cambridge University Press, 1998.
- Temperley, Nicholas. *Haydn: The Creation*. Cambridge: Cambridge University Press, 1991.

### *Josquin des Prez*

- Alwes, Chester. "Josquin's *Ave Maria* . . . *virgo serena*: A Question of Proportion." *Choral Journal* 33/3 (October 1992): 29–30; continued in 33/4 (November 1992): 15–16.
- Clutterham, Leslie. "Dating Josquin's Enigmatic Motet *Illibata Dei virgo nutrix*." *Choral Journal* 38/3 (October 1997): 9–14.
- Godt, Irving. "Motivic Integration in Josquin's Motets." *Journal of Music Theory* 21 (1977): 264–292.
- Hall, Barbara L. "The *Missa Pange lingua* of Josquin des Prez: An Approach to Renaissance Performance Practice." *Choral Journal* 26/7 (February 1986): 5–10.
- Noble, Jeremy. "The Function of Josquin's Motets." *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 35 (1985): 9–31.
- Osthoff, Helmuth. *Josquin Desprez*. 2 vols. Tutzing: Schneider, 1962–1965.
- Paulk, Jason. "Unifying Elements in the Masses of Josquin des Prez." *Choral Journal* 46/8 (February 2006): 53–61.
- Robinson, Sydney Charles. *Josquin des Prez: A Guide to Research*. New York: Garland, 1983.
- Sherr, Richard, ed. *Josquin Companion*. New York: Oxford University Press, 2000.
- Thompson, Douglas E. "A Summary of Current Debates Regarding Josquin's Biography and the Attribution of *Absalon, fili mi*." *Choral Journal* 42/1 (August 2001): 25–31.

### *Lasso, Orlande de [Orlando di Lasso]*

- Bergquist, Peter, ed. *Orlando di Lasso Studies*. Cambridge: Cambridge University Press, 1999.
- Cook, Larry. "Polychoral Compositions of Orlando di Lasso." *Choral Journal* 20/2 (October 1979): 5–9.
- Denis, Arnold. "The Grand Motets of Orlandus." *Early Music* 6/2 (April 1978): 170–181.

- Erb, James. *Orlando di Lasso: A Guide to Research*. New York: Garland, 1990.
- Leuchtman, Horst. *Orlando di Lasso*. 2 vols. Wiesbaden: Breitkopf & Härtel, 1976–1977.
- Roche, Jerome. *Lassus*. Oxford Studies of Composers. New York: Oxford University Press, 1982.

### *Liszt, Franz*

- Arnold, Ben. *The Liszt Companion*. Westport, Conn.: Greenwood Press, 2002.
- Friddle, David. "Franz Liszt's Oratorio *Christus*." *Choral Journal* 46/5 (November 2005): 89–99.
- Hamilton, Kenneth, ed. *The Cambridge Companion to Liszt*. Cambridge: Cambridge University Press, 2005.
- Saffle, Michael. *Franz Liszt: A Guide to Research*. New York: Routledge, 1991.
- Studebaker, Donald. "The Liszt 'Requiem.'" *Choral Journal* 23/9 (May 1983): 19–21.
- Walker, Alan. *Franz Liszt*. 3 vols. New York: Alfred A. Knopf, 1983–1997.
- Watson, Derek. *Liszt*. New York: Schirmer Books, 1989.
- Williams, Adrian. *Portrait of Liszt: By Himself and His Contemporaries*. New York: Oxford University Press, 1990.

### *Mendelssohn, Felix*

- Blunt, Wilfrid. *On Wings of Song. A Biography of Felix Mendelssohn*. New York: Charles Scribner's Sons, 1974.
- Campbell, Robert M. "Mendelssohn and Goethe: The First Walpurgis Night." *American Choral Review* 33/1 (Winter/Spring 1991).
- . "Mendelssohn's Te Deum in D." *American Choral Review* 28/2. (April 1986).
- Cooper, John M. *Felix Mendelssohn Bartholdy: A Guide to Research with an Introduction to Research Concerning Fanny Hensel*. New York: Routledge, 2001.
- . "Mendelssohn's Valediction." *Choral Journal* 49/10 (April 2009): 34–47.
- Curtis, John. "Thematic Transformation in Mendelssohn's *Lobgesang*." *Choral Journal* 44/7 (February 2004): 21–25.
- Edwards, Frederick George. *The History of Mendelssohn's Oratorio "Elijah"*. London: Novello, 1896.
- Griggs-Janower. "Mendelssohn's Chorale Cantatas: A Well-kept Secret." *Choral Journal* 33/4 (November 1992): 31–33.



- Jacob, Heinrich Eduard. *Felix Mendelssohn and His Times*. Translated by Richard and Clara Winston. Englewood Cliffs, N.J.: Prentice-Hall, 1963.
- Janisch, Joseph H. "An Investigation of Nineteenth-Century Musical Performance Practice as It Pertains to the *Festgesang: An Die Künstler*, Opus 68, by Felix Mendelssohn-Bartholdy." *Choral Journal* 44/4 (November 2003): 51–55.
- Kimber, Marian Wilson. "Performing *Athalia*: Mendelssohn's Op. 74 in the Nineteenth-Century Choral World." *Choral Journal* 49/10 (April 2009): 8–23.
- Mercer-Taylor, Peter. *The Cambridge Companion to Mendelssohn*. Cambridge: Cambridge University Press, 2004.
- . *The Life of Mendelssohn*. Cambridge: Cambridge University Press, 2000.
- Reichwald, Siegwart. "Lost in Translation: The Case of Mendelssohn's *Psalm 95*." *Choral Journal* 49/9 (March 2009): 28–47.
- Robinson, Ray. "'Quis desiderio sit': A Newly Discovered Work by Felix Mendelssohn." *Choral Journal* 35/10 (1994): 27–30.
- Seaton Douglas, ed. *The Mendelssohn Companion*. Westport, Conn.: Greenwood Press, 2001.
- Seaton, Douglass. "'But I Don't Like It': Observations and Reflections on the Two Finales of *Elijah*." *Choral Journal* 49/10 (April 2009): 24–33.
- Sposato, Jeffrey S. "A New History of Mendelssohn's *Psalm 42*." *Choral Journal* 49/9 (March 2009): 9–27.
- . *The Price of Assimilation: Felix Mendelssohn and the Nineteenth-Century Anti-Semitic Tradition*. New York: Oxford University Press, 2005.
- Todd, R. Larry. *Mendelssohn. A Life in Music*. New York: Oxford University Press, 2003.
- . *Mendelssohn and His World*. Princeton, N.J.: Princeton University Press, 1991.
- and Angela R. Mace. "Mendelssohn and the Free Chorale." *Choral Journal* 49/9 (March 2009): 48–69.
- Town, Stephen. "Mendelssohn's 'Lobgesang': A Fusion of Forms and Textures." *Choral Journal* 33/4 (November 1992): 19–26.
- Werner, Jack. *Mendelssohn's "Elijah": A Historical and Analytical Guide to the Oratorio*. London: Chappell, 1965.
- White, Chris D. "Mendelssohn's *Der zweite Psalm*, 'Warum toben die Heiden': Personal Perspective or Political Enlightenment?" *Choral Journal* 39/2 (September 1998): 17–22.

### *Monteverdi, Claudio*

- Arnold, Denis. *Monteverdi*. London: Octagon, 1963; 3rd ed., rev. edited by Tim Carter. Oxford: Oxford University Press, 1990.

- and Nigel Fortune, eds. *The New Monteverdi Companion*. London: Faber, 1985.
- Conlon, Joan Catoni. *Performing Monteverdi: A Conductor's Guide*. Chapel Hill: Hinshaw Music, 2001.
- Fabbri, Paolo. *Monteverdi*. Translated by Tim Carter. 2nd ed. Cambridge: Cambridge University Press, 1994.
- Kurtzman, Jeffrey G. *The Monteverdi Vespers of 1610: Music, Context, Performance*. Oxford: Oxford University Press, 1999.
- Tomlinson, Gary. *Monteverdi and the End of the Renaissance*. Berkeley: University of California Press, 1987.
- Whenham, John. *Monteverdi: Vespers (1610)*. Cambridge: Cambridge University Press, 1997.

### *Mozart, Wolfgang Amadeus*

- Anderson, Ronald. "Marriner on Mozart." *Choral Journal* 26/1 (August 1985): 23–26.
- Campbell, John W. "Mozart and the Baron: Musical Patronage at Work." *Choral Journal* 35/10 (May 1995): 17–22.
- Cassel, David C. "Some Performance Suggestions for the Mozart *Missae breves* and Others of His Works." *Choral Journal* 26/1 (August 1985): 7–11.
- Catanzaro, Christine D. "On the Performance of Mozart's Salzburg Masses." *Choral Journal* 34/3 (October 1993): 9–15.
- Cottle, Andrew. "Mozart's Arrangement of *Messiah*." *Choral Journal* 31/9 (April 1991): 19–24.
- Crabb, R. Paul. "Mozart's *Grand Mass in C Minor* K. 427/417a." *Choral Journal* 26/1 (August 1985): 7–22.
- Dean, Scott. "Mozart for the Church Musician." *Choral Journal* 46/12 (June 2006): 77–80; Part II in 47/1 (July 2006): 37–42; Part III in 47/2 (May 2008): 45–52.
- Eisen, Cliff. *Wolfgang Amadeus Mozart: A Guide to Research*. New York: Routledge, 2009.
- Guittar, Forrest. "Mozart, Catholic Faith, and Freemasonry." *Choral Journal* 31/9 (April 1991): 27–30.
- Gutman, Robert. *Mozart: A Cultural Biography*. New York: Harcourt Brace, 1999.
- Karna, Duane R. "Mozart's Three Settings of *Regina Coeli*." *American Choral Review* 48/2 (Summer/Fall 2006).
- Keefe, Simon P., ed. *The Cambridge Companion to Mozart*. Cambridge: Cambridge University Press, 2003.
- Landon, H. C. Robbins, ed. *The Mozart Compendium: A Guide to Mozart's Life and Music*. New York: Schirmer Books, 1990.

- Long, Janice. "Missa Brevis in F Major, K. 192 [by] Wolfgang Amadeus Mozart." *Choral Journal* 18/6 (February 1978): 5–7.
- Newton, Timothy. "Mozart's Evolving 'Great' *Mass in C Minor*, K427/417a." *Choral Journal* 46/12 (June 2006): 52–73.
- O'Neal, Melinda. "An Introduction to Performance Practice Considerations for the Mozart *Requiem*." *Choral Journal* 31/9 (April 1991): 47–56.
- Rayl, David. "An Annotated Listing of Mozart's Smaller Sacred Choral Works." *Choral Journal* 31/9 (April 1991): 11–17.
- Rosselli, John. *The Life of Mozart*. Cambridge: Cambridge University Press, 1998.
- Shenbeck, Lawrence. "Baroque Influence in Mozart's Masses." *American Choral Review* 20/1 (January 1978) and 20/4 (October 1978).
- Solomon, Maynard. *Mozart: A Life*. New York: Harper Collins, 1995.
- Studebaker, Donald. "On Mozart's Vespers." *American Choral Review* 33/2 (Summer/Fall 1991).
- Suderman, Mark J. "Comparisons between the *Requiems* of Florian Leopold Gassmann and Wolfgang Amadeus Mozart." *Choral Journal* 31/9 (April 1991): 33–41.
- Trame, Richard H. "For What Confessor Saint Did Mozart Compose His *Vesperae solennes de Confessore*, K. 339?" *Choral Journal* 26/3 (October 1985): 5–6.
- Welch, Susan C. "Mozart's Missa Solemnis K. 262: An Overlooked Masterpiece." *Choral Journal* 30/1 (September 1989): 9–13.
- Wolff, Christoph. *Mozart's Requiem: Historical and Analytical Studies, Documents, Score*. Berkeley: University of California Press, 1994.

### *Palestrina, Giovanni Pierluigi da*

- Boyd, Malcolm. *Palestrina's Style: A Practical Introduction*. Oxford: Oxford University Press, 1973.
- Garratt, James. *Palestrina and the German Romantic Imagination: Interpreting Historicism in Nineteenth-Century Music*. Cambridge: Cambridge University Press, 2002.
- Lockwood, Lewis, ed. *Palestrina: Pope Marcellus Mass*. Norton Critical Scores. New York: W. W. Norton, 1975.
- Marvin, Clara. *Giovanni Pierluigi da Palestrina: A Guide to Research*. New York: Routledge, 2002.
- Roche, Jerome. *Palestrina*. Oxford: Oxford University Press, 1971.
- Schaefer, Edward. "A Reexamination of Palestrina's Role in the Catholic Reformation." *Choral Journal* 35/1 (August 1994): 19–25.

### *Poulenc, Francis*

- Barrow, Lee G. "Francis Poulenc's 'Grand Choral Symphony.'" *Choral Journal* 39/9 (April 1999): 21–28.

- Buckland, Sidney, and Myriam Chimènes, eds. *Francis Poulenc: Music, Art, and Literature*. Aldershot, Hampshire, UK: Ashgate, 1999.
- Daniel, Keith. "The Choral Music of Francis Poulenc." *American Choral Review* 24/1 (January 1982).
- Ivry, Benjamin. *Francis Poulenc*. London: Phaidon Press, 1996.
- Keck, George. *Francis Poulenc: A Bio-Bibliography*. New York: Greenwood Press, 1990.
- Mellers, Wilfrid H. *Francis Poulenc*. Oxford: Oxford University Press, 1993.
- Schmidt, Carl B. *Entrancing Muse: A Documented Biography of Francis Poulenc*. Hillsdale, N.Y.: Pendragon Press, 2001.
- . *The Music of Francis Poulenc: A Catalogue*. Oxford: Oxford University Press, 1995.

### *Purcell, Henry*

- Adams, Martin. *Henry Purcell: The Origins and Development of His Musical Style*. Cambridge: Cambridge University Press, 1995.
- Holman, Peter. *Henry Purcell*. Oxford: Oxford University Press, 1994.
- Jones, Erik Reid. "The Victorian Revival of Purcell's Music: Publications and Publishers." *Choral Journal* 36/1 (August 1995): 19–23.
- Meredith, Victoria. "Magic and Majesty: Spirited Choruses in Henry Purcell's Semi-Operas." *Choral Journal* 36/1 (August 1995): 9–17.
- Price, Curtis, ed. *Purcell Studies*. Cambridge: Cambridge University Press, 2006.
- White, J. Perry. "The Life and Vocal Music of Daniel Purcell: A Reevaluation." *Choral Journal* 26/1 (August 1985): 27–33.
- Zimmerman, Franklin B. *Henry Purcell: A Guide to Research*. New York: Garland, 1989.

### *Schubert, Franz*

- Badura-Skoda, Eva. "On Schubert's Choral Works." *American Choral Review* 24/2–3 (April and July 1982).
- Black, Leo. *Franz Schubert: Music and Belief*. Rochester, N.Y.: Boydell & Brewer, 2005.
- Curtis, John J. "Franz Schubert's Mass in A-flat Major: A Consideration of the Composer's Revisions." *Choral Journal* 36/7 (February 1996): 9–16.
- Gibbs, Christopher H. *The Cambridge Companion to Schubert*. Cambridge: Cambridge University Press, 1997.
- Heider, Anne Harrington. "A Survey of Schubert's Part-Songs for Mixed Voices." *American Choral Review* 22/3 (July 1980).
- Jacobson, Joshua R. "Franz Schubert and the Vienna Synagogue." *Choral Journal* 38/1 (August 1997): 9–15.

- McKay, Elizabeth Norman. *Franz Schubert: A Biography*. Oxford: Oxford University Press, 1996.
- Marek, George R. *Schubert*. New York: Viking, 1985.
- Newbould, Brian. *Schubert: The Music and the Man*. Berkeley: University of California Press, 1997.
- Perkins, Tim. "The Development of the Early Romantic Choral Song and the Contribution of Franz Schubert." *Choral Journal* 21/9 (May 1981): 20–24.
- Reed, John. *Schubert: The Final Years*. New York: St. Martin's Press, 1972.

### *Schütz, Heinrich*

- Buelow, George J. *A Schütz Reader: Documents on Performance Practice*. New York: American Choral Foundation, 1985.
- Cook, Larry. "Form and Style in the *Musikalische Exequien* by Heinrich Schütz." *Choral Journal* 29/2 (September 1988): 5–10.
- Fain, Janice M. "Text-Setting in the Music of Heinrich Schütz." *Choral Journal* 27/7 (February 1987): 5–13.
- Kingsbury, Stephen A. "Rhetoric and Drama in Schütz's *St. Matthew Passion*." *Choral Journal* 44/3 (October 2003): 19–33.
- Moser, Hans Joachim. *Heinrich Schütz: His Life and Work*. Translated and edited by Derek McCulloch. New York: St. Martin's Press, 1967.
- Skei, Alien B. *Heinrich Schütz: A Guide to Research*. New York: Garland Press, 1981.
- Smallman, Basil. *Schütz*. New York: Oxford University Press, 2000.
- Sprague, Raymond. "Heinrich Schütz and His *Musikalische Exequien*." *Choral Journal* 46/8 (February 2006): 8–21.

### *Stravinsky, Igor*

- Banks, Timothy. "The Use of Timbre in Igor Stravinsky's *Mass*." *Choral Journal* 20/8 (April 1980): 29–36.
- Boudreaux, Margaret. "The Choral Music of Igor Stravinsky." *Research Memorandum Series* 154 (October 1989).
- Cross, Jonathan. *The Cambridge Companion to Stravinsky*. Cambridge: Cambridge University Press, 2003.
- Gillion, Marianne. "Eastern Orthodox Spirituality in the Choral Music of Igor Stravinsky." *Choral Journal* 49/2 (August 2008): 8–25.
- Griffiths, Paul. *Stravinsky*. New York: Schirmer Books, 1992.
- Joseph, Charles M. *Stravinsky Inside Out*. New Haven, Conn.: Yale University Press, 2001.
- Lang, Paul Henry. *Stravinsky: A New Appraisal of His Work*. New York: W. W. Norton, 1963.

- Lundergan, Edward. "Modal Symmetry and Textual Symbolism in the Credo of the Stravinsky Mass." *Choral Journal* 45/8 (March 2005): 8–15.
- Moffett, Maureen Cash. "Stylistic Consistency in Three Choral Works of Stravinsky." *Choral Journal* 23/6 (February 1983): 11–14.
- Newby, David. "Igor Stravinsky's *Oedipus Rex*: Literary Background, Musical Structure and Dramatic Symbolism." DM diss., Indiana University, 1994.
- Rodriguez, Carlos Xavier. "The Textual and Musical Functions of the Chorus in Stravinsky's *Oedipus Rex*." *Choral Journal* 33/1 (August 1992): 11–15.
- Stravinsky, Igor. *Poetics of Music*. Translated by Arthur Knodel and Ingolf Dahl. Cambridge: Harvard University Press, 1947.
- . *Themes and Conclusions*. London: Faber, 1972.
- Stravinsky, Igor and Robert Craft. *Conversations with Igor Stravinsky*. New York: Doubleday, 1959.
- . *Dialogues and a Diary*. New York: Doubleday, 1963.
- . *Expositions and Developments*. New York: Doubleday, 1962.
- . *Retrospectives and Conclusions*. New York: Alfred A. Knopf, 1969.
- Taylor, Robert. "An Examination of Stravinsky's Fugal Writing in the Second Movement of *Symphony of Psalms*." *Choral Journal* 36/3 (October 1995): 17–20.
- Vlad, Roman. *Stravinsky*. Translated by Frederick and Ann Fuller. Oxford: Oxford University Press, 1960.
- Walsh, Stephen. *The Music of Stravinsky*. New York: Routledge, 1987.
- . *Stravinsky: A Creative Spring: Russia and France, 1882–1934*. New York: Alfred A. Knopf, 1999.
- . *Stravinsky: "Oedipus Rex"*. Cambridge: Cambridge University Press, 1993.
- White, Eric Walter. *Stravinsky: The Composer and His Works*. London: Faber, 1966; enlarged 2nd ed. Berkeley: University of California Press, 1979.

### *Vaughan Williams, Ralph*

- Borton, Allen L. "Ralph Vaughan Williams's *Hodie* at Forty." *Choral Journal* 35/5 (December 1994): 17–20.
- Butterworth, Neil. *Ralph Vaughan Williams: A Guide to Research*. New York: Garland, 1990.
- Conte, David. "Ralph Vaughan Williams's *Three Shakespeare Songs*: An Analytical Guide for Conductors and Composers." *Choral Journal* 42/9 (April 2002): 9–23.
- Day, James. *Vaughan Williams*. London: J. M. Dent and Sons, 1961; 3rd rev. ed. New York: Oxford University Press, 1998.
- Foreman, Lewis, ed. *Ralph Vaughan Williams in Perspective*. London: Albion Music, 1998.

- Frogley, Alain, ed. *Vaughan Williams Studies*. Cambridge: Cambridge University Press, 1996.
- Hochstetler, Scott. “*Dona Nobis Pacem*: Vaughan Williams’s Federalist Manifesto.” *Choral Journal* 49/12 (June/July 2009): 42–52.
- Kennedy Michael. *The Works of Ralph Vaughan Williams*. London: Oxford University Press, 1964; 2nd ed. Oxford: Oxford University Press, 1980.
- Kurd, Michael. *Vaughan Williams*. London: Faber, 1970.
- McCray, James. “Collaboration: Ursula and Ralph Vaughan Williams.” *Choral Journal* 33/7 (February 1993): 9–11.
- Music, David W. “The Anthems and Motets of Ralph Vaughan Williams.” *Journal of Church Music* 28 (November 1986): 12–15.
- Vaughan Williams, Ursula. *R. V. W.: A Biography of Ralph Vaughan Williams*. Oxford: Oxford University Press, 1964.

### *Victoria, Tomás Luis de*

- Beckmann-Collier, Aimee. “Performance Practices of Sacred Polyphony in Rome and Madrid at the Time of Tomás Luis de Victoria.” *Choral Journal* 28/7 (February 1988): 13–20.
- Cramer, Eugene C. *Studies in the Music of Tomás Luis de Victoria*. Aldershot, Hampshire, UK: Ashgate, 2001.
- . *Tomás Luis de Victoria: A Guide to Research*. New York: Garland, 1998.

## **Other Composers, Conductors, Choirs, and Choral Events**

- Adams, Gary. “The Choral Cantatas of Friedrich Wilhelm Zachow.” *Choral Journal* 21/1 (September 1980): 10–13.
- Adams, Richard. *A Book of British Music Festivals*. London: Robert Royce, 1986.
- Adlington, Robert. *The Music of Harrison Birtwistle*. Cambridge: Cambridge University Press, 2000.
- Adrian, Thomas. *Górecki*. Oxford: Oxford University Press, 1997.
- Allis, Michael. *Parry’s Creative Process*. Aldershot, Hampshire, UK: Ashgate, 2003.
- Alwes, Chester. “Formal Structure as a Guide to Rehearsal Strategy in *Psalm 90* by Charles Ives.” *Choral Journal* 25/8 (April 1985): 21–25.
- . “Paul Hindemith’s *Six Chansons*: Genesis and Analysis.” *Choral Journal* 36/2 (September 1995): 35–39.
- Andrews, Jane E. “The *Five Part-Songs for SATB* by Frank Bridge.” *Choral Journal* 46/5 (November 2005): 32–46.

- Anthony, James R. *French Baroque Music from Beaujoyeux to Rameau*. Revised and expanded edition. Portland, Ore.: Amadeus Press, 1997.
- Antokoletz, Elliott. *Bela Bartok: A Guide to Research*. 2nd ed. New York: Routledge, 1997.
- Antolini, Anthony. "Rachmaninov's *Choral Concerto in G Minor*: A Century-old Icon in Sound." *Choral Journal* 34/1 (August 1993): 9–14.
- Armstrong, Anton. "The Musical Legacy of F. Melius Christiansen." *Choral Journal* 37/4 (November 1996): 9–14.
- Armstrong, James Isbell, Jr. "'Litaniae Lauretanae': Sacred Music at the Viennese Imperial Court ca. 1700–1784." DMA diss., University of Wisconsin-Madison, 1993.
- Arnold, Denis. *Gesualdo*. London: British Broadcasting Corporation, 1984.
- . *Giovanni Gabrieli and the Music of the Venetian High Renaissance*. Oxford: Oxford University Press, 1979.
- Ashbee, Andrew, and others, eds. *A Biographical Dictionary of English Court Musicians, 1485–1714*. Aldershot, Hampshire, UK: Ashgate, 1998.
- Ashley, Tim. *Richard Strauss*. London: Phaidon Press, 1999.
- Aune, Gregory J. "The Choral Methodology and Philosophy of F. Melius Christiansen: The Tradition Continues." *Choral Journal* 37/4 (November 1996): 15–17.
- Babcock, Jonathan. "Carl Orff's *Carmina Burana*: A Fresh Approach to the Work's Performance Practice." *Choral Journal* 46/11 (May 2006): 26–40.
- . "An Interview with Richard Westenberg." *Choral Journal* 48/6 (December 2007): 36–42.
- Baird, Sara Lynn. "The Musical Depiction of Drama in Judith Lang Zaimont's *Parable: A Tale of Abram and Isaac*." *Choral Journal* 34/9 (April 1994): 19–24.
- Baldwin, David. *The Chapel Royal: Ancient and Modern*. London: Duckworth, 1990.
- Balthazar, Scott L. "Rossini and the Development of the Mid-century Lyric Form." *Journal of the American Musicological Society* 41/1 (1988): 102–125.
- Barham, Terry. "A Macroanalytic View of Vincent Persichetti's *The Creation*, Op. 111." *Choral Journal* 24/7 (March 1984): 5–9.
- . "Unifying Elements in the *Mass* and *Winter Cantata* by Vincent Persichetti." *Choral Journal* 26/5 (December 1985): 5–10.
- Barrow, Lee G. "Ottorino Respighi's *Laud to the Nativity*." *Choral Journal* 28/1 (August 1987): 5–9.
- Bastian, James. "The Capella Musicale at San Marco in the late 16th century." *American Choral Review* 12/1 (January 1970).
- . "The Masses of Claudio Merulo: Touchstones of Parody Technique in Venetian style." *American Choral Review* 12/2 (April 1970).



- Baxter, Jeffrey. "An Interview with Robert Shaw: Reflections at Eighty." *Choral Journal* 36/9 (April 1996): 9–13.
- Beck, Joseph G. "Westminster Choir: Recordings as History." *Choral Journal* 37/4 (November 1996): 27–34.
- Beckerman, Michael B. *Dvořák and His World*. Princeton, N.J.: Princeton University Press, 1993.
- Belan, William. "An Interview with Roger Wagner." *Choral Journal* 32/1 (August 1991): 7–16.
- Benham, Hugh. *John Taverner: His Life and Music*. Aldershot, Hampshire, UK: Ashgate, 2003.
- Benser, Caroline C. *Egon Wellesz (1885–1974): Chronicle of a Twentieth-Century Musician*. New York: Peter Lang, 1985.
- and David F. Urrows. *Randall Thompson: A Bio-Bibliography*. Westport, Conn.: Greenwood Press, 1991.
- Bent, Margaret. *Dunstaple*. London: Oxford University Press, 1981.
- Berg, Wesley. "Robert Shaw, Helmuth Rilling, and the Mennonite Festival Chorus." *Choral Journal* 32/2 (September 1991): 43–48.
- Bernard, Jonathan W. *The Music of Edgard Varèse*. New Haven, Conn.: Yale University Press, 1987.
- Beyer, Anders, ed. *The Music of Per Nørgård*. New York: Scholar Press, 1996.
- Biggs, E. Power, et al. "Leo Sowerby: A Symposium of Tribute." *Music: The A.G.O. Magazine* (October 1968).
- Bird, John. *Percy Grainger: The Man and the Music*. 2nd ed. Oxford: Oxford University Press, 1999.
- Blessinger, Karl. *Mendelssohn, Meyerbeer, Mahler: Drei Kapital Judentum in der Musik als Schlüssel zur Musikgeschichte des 19. Jahrhunderts*. Berlin: B. Hahnefeld, 1939.
- Bloch, Ernest. *Essays on the Philosophy of Music*. Translated by Peter Palmer. Cambridge: Cambridge University Press, 1985.
- Bloch, Suzanna. "Ernest Bloch: Student of Choral Music, Some Personal Recollections." *American Choral Review* 10/2 (Winter 1968).
- Block, Adrienne Fried. *Amy Beach, Passionate Victorian: The Life and Work of an American Composer, 1867–1944*. New York: Oxford University Press, 1998.
- Blocker, Robert, ed. *The Robert Shaw Reader*. New Haven, Conn.: Yale University Press, 2004.
- Bobetsky, Victor V. "Corigliano's *Fern Hill*: An Addition to the Twentieth-Century Repertoire for High School and College Choruses." *Choral Journal* 46/4 (October 2005): 10–22.
- Borysenko, Elena. "The Cantatas of Wilhelm Friedemann Bach." *American Choral Review* 33/1 (Winter/Spring 1991).

- Boudreaux, Margaret. "Praetorius on Performance: An Unexplored Source." *American Choral Review* 43/1 (Winter/Spring 2001).
- Bowen, Meiron. *Michael Tippett*. London: Robson Books, 1997.
- Boyd, Jack. "Conversations with Norman Luboff." *Choral Journal* 5 (April-May 1965): 20.
- . "Conversations with Robert Shaw." *Choral Journal* 6 (September-October 1966): 12.
- Boyd, Malcolm. *Domenico Scarlatti, Master of Music*. New York: Schirmer Books, 1986.
- Boyer, Douglas R. "Musical Style and Gesture in the Choral Music of Libby Larsen." *Choral Journal* 34/3 (October 1993): 17-28.
- Bradley, Brown. "An Interview with Oren Brown and Richard Westenburg." *American Organist* 19 (January 1985): 65-66.
- . "When Oren Brown and Richard Westenburg Speak . . . I Listen!" *Choral Journal* 25/4 (December, 1984): 17-20.
- Braun, William. "Another Quadracentennial Celebration: The Choral Collections of Johann Hermann Schein (1586-1630)." *Choral Journal* 27/1 (August 1986): 5-10.
- . "From Youth to the 'Sins of Old Age': The Choral Music of Rossini." *Choral Journal* 32/7 (February 1992): 7-13.
- . "'Music to Sing and Play': The Choral Works of Paul Hindemith." *Choral Journal* 36/2 (September 1995): 21-32.
- . "Prokofiev's Choral Works." *Choral Journal* 31/10 (May 1991): 17-25.
- Brewer, Richard H. "C. P. E. Bach and His Oratorios." *Choral Journal* 21/5 (January 1981): 34-40.
- Brooks, Gene. "An Interview with Adolphus Hailstork." *Choral Journal* 39/7 (February 1999): 29-34.
- . "An Interview with Gian Carlo Menotti." *Choral Journal* 37/8 (March 1997): 9-15.
- . "An Interview with Gwyneth Walker." *Choral Journal* 39/7 (February 1999): 21-27.
- Brougham, Henrietta, Christopher Fox, and Ian Pace, eds. *Uncommon Ground: The Music of Michael Finnissy*. Aldershot, Hampshire, UK: Ashgate, 1998.
- Brown, David. *Tchaikovsky: A Biographical and Critical Study*. 4 vols. London: Gollancz, 1978-1991.
- . *Thomas Weelkes: A Biographical and Critical Study*. New York: Praeger, 1969.
- Browne, John. "Petr Eben: A Composer in Isolation." *Choir and Organ*, November-December, 1994.

- Broyles, Michael. "Lowell Mason on European Church Music and Transatlantic Cultural Identification: A Reconsideration." *Journal of the American Musicological Society* 38/2 (1985): 316–348.
- Brubeck, Dave. "The Light in the Wilderness." *Music: The A.G.O. Magazine* (February 1968).
- Brunelle, Philip. "The Centenary Year of Undine Smith Moore: Dean of Black Women Composers." *Choral Journal* 44/7 (February 2004): 39–41.
- . "Dominick Argento: Music for Angels and Mortals." *Choral Journal* 49/6 (December 2008): 8–21.
- Brunner, David L. "Cultural Diversity in the Choral Music of Lou Harrison." *Choral Journal* 32/10 (May 1992): 17–28.
- Buch, Mary E. S. "A Guide to a Historically Accurate Performance of Edvard Grieg's *Fire Salmer* [Four Psalms], op. 74." *Choral Journal* 41/5 (December 2000): 9–23.
- Buchanan, Betty. "Connection: A Medieval Text and Twentieth-Century Expressionism in *Canticle of the Sun*, by Amy Beach." *Choral Journal* 41/10 (May 2001): 9–19.
- Budden, Julian. *Verdi*. 3rd ed. London: Oxford University Press, 2008.
- Buelow, George J. "A Schütz Reader: Documents of Performance Practice." *American Choral Review* 27/4 (October 1985).
- . "Vocal Ornamentation in the Sacred Music of the Schütz Era." *American Choral Review* 24/2–3 (April and July 1982).
- Bumgardner, Thomas A. *Norman Dello Joio*. Boston: Twayne, 1986.
- Burkholder, J. Peter. *Charles Ives, the Ideas Behind the Music*. New Haven, Conn.: Yale University Press, 1985.
- Burleson, Jill. "Villa-Lobos's *Música Sacra*." *Choral Journal* 49/12 (June/July 2009): 10–19.
- Burnett, Henry. "Ruggieri and Vivaldi: Two Venetian Gloria Settings." *American Choral Review* 30/1 (Winter 1988).
- Burns, Brian E. "Elements of *Empfindsamkeit* in the *Heilig*, Wq. 217 (H. 778) of Carl Philipp Emanuel Bach." *Choral Journal* 46/9 (March 2006): 10–23.
- Burt, Peter. *The Music of Tōru Takemitsu*. Cambridge: Cambridge University Press, 2001.
- Burton, Humphrey. *Leonard Bernstein*. New York: Doubleday, 1994.
- Cahalan, Patricia J. "The Magnificats of Baldassare Galuppi." *Choral Journal* 33/5 (December 1992): 21–27.
- Camp, Philip. "Alexandre Gretchaninoff, 1864–1956: Leading Composer and Spokesman for the New Russian Choral School." *Choral Journal* 47/3 (September 2006): 30–42.
- Campbell, Bruce B. "The Sacred Choral Music of Samuel Adler." *Choral Journal* 34/3 (October 1993): 43–51.
- Canby, Edward Tatnall. "End of an Era: Paul Boepple Retires." *American Choral Review* 10/3 (Spring 1968).

- Carley, Lionel. *Edvard Grieg in England*. Rochester, N.Y.: Boydell & Brewer, 2006.
- . *Frederick Delius: Music, Art, and Literature*. Brookfield, Vt.: Ashgate, 1998.
- Carlson, Corydon J. “The Choral Director’s Gilbert and Sullivan.” *Choral Journal* 33/3 (October 1992): 41–44.
- . “A Sense of Mission: An Interview with Daniel Moe.” *Choral Journal* 29/2 (September 1988): 13–17.
- Carlson, Tom. “Witold Lutosławski: *Three Poems by Henri Michaux*” (record liner notes). New York: Scepter Records, 1970.
- Carnovale, Norbert. *Gunther Schuller: A Bio-Bibliography*. Westport, Conn.: Greenwood Press, 1987.
- Carroll, William P. “Samuel Sebastian Wesley (1810–1876): Composer and Reformer.” *Choral Journal* 22/8 (April 1982): 5–9.
- . “Samuel Wesley: Traditionalist and Revivalist.” *Choral Journal* 43/7 (April 2003): 53–55.
- Carter, Jeffrey Richard. “Consistency and Change in the Sacred Choral Anthems of Herbert Howells.” *Choral Journal* 42/8 (March 2002): 11–20.
- Cassarò, James P. *Gaetano Donizetti: A Guide to Research*. New York: Routledge, 2000.
- Castle, Conan. “The Motets of Johann Michael Bach.” *Choral Journal* 24/10 (June 1984): 11–21.
- Castleberry, David H. “The Lyric Voice in Samuel Barber’s *Reincarnations*.” *Choral Journal* 33/7 (February 1993): 17–23.
- Catalano, Peter. “Homage to Lutosławski.” *Musical America*, March 1991.
- Cessac, Catherine. *Marc-Antoine Charpentier*. Translated by E. Thomas Glasow. Portland, Ore.: Amadeus, 1995.
- Chafe, Eric. “Masses by H. I. F. von Biber: The Luxuriant Baroque.” *American Choral Review* 38/1 (Winter/Spring 1996) [mislabeled as 37/2].
- Charlton, Peter. *John Stainer and the Musical Life of Victorian Britain*. Newton Abbot, UK: David & Charles/August M. Kelley, 1984.
- Charteris, Richard. *Giovanni Gabrieli: A Thematic Catalogue of His Music*. Thematic Catalogue Series 20. Stuyvesant, N.Y.: Pendragon Press, 1996.
- Chlopicka, Regina. “The Theme of Good and Evil in Penderecki’s Works.” *Music in Poland* 44 (1991).
- Chylinska, Teresa. *Karol Szymanowski: His Life and Works*. Translated by John Glowacki. Stuyvesant, N.Y.: Pendragon Press, 1993.
- Clapham, John. *Dvořák*. New York: W. W. Norton, 1979.
- . *Smetana*. London: J. M. Dent & Sons, 1972.
- Clark, Walter Aaron. *Isaac Albéniz: Portrait of a Romantic*. Oxford: Oxford University Press, 1999.
- Clarke David, ed. *Tippett Studies*. Cambridge: Cambridge University Press, 1999.

- Clarke, F. R. C. *Healey Willan: Life and Music*. Toronto: University of Toronto Press, 1983.
- Clausen, René. "The Compositional Style of F. Melius Christiansen." *Choral Journal* 37/4 (November 1996): 19–26.
- Cole, Malcolm S., and Barbara Barclay. *Armseelchen: The Life and Music of Eric Zeisl*. Westport, Conn.: Greenwood Press, 1984.
- Cole, Suzanne. "Thomas Thomas, Father of English Church Music (1501–2005)." *Choral Journal* 47/2 (August 2006): 8–17.
- Coleman, David. "Dave Brubeck." *Music: The A.G.O. Magazine* (February 1968).
- . "Rorem: 'Romantic with a Capital R.'" *Music: The A.G.O. Magazine* (October 1967).
- Collins, Brian. *Peter Warlock: The Composer*. Brookfield, Vt.: Scolar Press, 1996.
- Copley, Ian A. *The Music of Charles Wood: A Critical Study*. London: Thames, 1978.
- Craggs, Stewart R. *Arthur Bliss: A Bio-Bibliography*. Westport, Conn.: Greenwood Press, 1988).
- Crichton, Ronald. *Manuel de Falla: Descriptive Catalogue of His Works*. London: J. and W. Chester, 1976.
- , ed. *The Memoirs of Ethel Smyth* [includes a list of works]. New York: Viking, 1987.
- Cross, Charlotte M., and Russell A. Berman. *Political and Religious Ideas in the Works of Arnold Schoenberg*. New York: Garland, 2000.
- Cross, Jonathan. *Harrison Birtwistle: Man, Mind, Music*. Ithaca, N.Y.: Cornell University Press, 2000.
- Crowe, Leonard M. "English Cathedral Music." *American Choral Review* 14/2 (April 1972).
- Crutchfield, Jonathan Eric. "A Conductor's Analysis of Gerald Finzi's *Intimations of Immortality; Lo, the Full Final Sacrifice; and Magnificat*." DMA diss., Southern Baptist Seminary (Louisville, Ky.), 1994.
- Dahlhaus, Carl. *Schoenberg and the New Music*. Translated by Derrick Puffett and Alfred Clayton. Cambridge: Cambridge University Press, 1989.
- Daitz, Mimi. "The Choral Music of Veljo Tormis." *Research Memorandum Series* 162 (January 1993).
- Daverio, John. *Robert Schumann: Herald of a "New Poetic Age"*. New York: Oxford University Press, 1997.
- Davis, Paul. *Isaac Watts: His Life and Works*. New York: Dryden, 1943.
- DeBoer, Kee, and John B. Ahouse. *Daniel Pinkham: A Bio-Bibliography*. New York: Greenwood Press, 1988.
- DeFotis, Constance. "An Interview with Swedish Choral Conductor Eric Ericson." *Choral Journal* 34/8 (March 1994): 21–29.

- De Gorog, Lisa. *From Sibelius to Sallinen*. New York: Greenwood Press, 1989.
- Dekaney, Elisa. "Eight Choral Works by Heitor Villa-Lobos." *Choral Journal* 48/4 (October 2007): 8–17.
- Delisi, Daniel. "The Choral Music of Krzysztof Penderecki." *Research Memorandum Series* 151 (January 1989).
- . "Penderecki's Polish Requiem: Some Notes on Texture and Form." *American Choral Review* 30/1 (Winter 1988).
- Dennen, Janel Jo. "Margaret Hillis and the Chicago Symphony Chorus: Perspective and Interview." *Choral Journal* 23/3 (November 1982): 17–19.
- Dennison, Peter. *Pelham Humfrey*. Oxford: Oxford University Press, 1986.
- DeVenney, David. "The Choral Music of Domenico Scarlatti." *Choral Journal* 25/3 (November 1984): 13–16.
- Dibble, Jeremy. *C. Hubert H. Parry: His Life and Music*. New York: Clarendon Press and Oxford University Press, 1992.
- . *John Stainer: A Life in Music*. Rochester, N.Y.: Boydell & Brewer, 2007.
- Dixon, Graham. *Carissimi*. Oxford: Oxford University Press, 1986.
- Doe, Paul. *Tallis*. Oxford Studies of Composers 4. London: Oxford University Press, 1968.
- Doering, William T. *Elliott Carter: A Bio-Bibliography*. Westport, Conn.: Greenwood Press, 1993.
- Douglass, Frederick. *Narrative of the Life of Frederick Douglass, an American Slave*. Introduction by Henry Louis Gates, Jr. New York: Library of America, 1994.
- Douma, Jeffrey. "Building a Well-Made House: An Interview with Dominick Argento." *Choral Journal* 47/12 (June 2007): 28–35.
- Dressler, John C. *Gerald Finzi: A Bio-Bibliography*. Westport, Conn.: Greenwood Press, 1997.
- Earp, Lawrence. *Guillaume de Machaut: A Guide to Research*. New York: Garland, 1995.
- Ebrecht, Ronald. *Maurice Duruflé, 1902–1986: The Last Impressionist*. Lanham, Md.: Scarecrow, 2002.
- Egbert, Lee. "Norman Dello Joio's Secular Choral Music: Conversations with the Composer." *Choral Journal* 39/3 (October 1998): 15–22.
- Ellingboe, Bradley. "Edvard Grieg's Swan Song: The *Four Psalms*, op. 74." *Choral Journal* 33/9 (April 1993): 9–14.
- and Dennis Shrock. "An Interview with Kenneth Jennings on the Occasion of His Retirement as Music Director of the Saint Olaf Choir." *Choral Journal* 30/10 (May 1990): 5–12.
- Eosze, László. *Zoltán Kodály. His Life and Work*. London: Collet's Holdings, 1962.

- Escalada, Oscar. "Ariel Ramírez's *Misa Criolla*." *Choral Journal* 49/2 (August 2008): 26–43.
- Eskew, Harry. "A Bicentennial Tribute to William Walker." *Choral Journal* 50/1 (August 2009): 55–58.
- Fairtile, Linda. *Giacomo Puccini: A Guide to Research*. New York: Routledge, 1998.
- Fallows, David. *Dufay*. London: J. M. Dent & Sons, 1982.
- Fanning, David, ed. *Shostakovich Studies*. Cambridge: Cambridge University Press, 1995.
- Faucett, Bill F. *George Whitefield Chadwick: A Bio-Bibliography*. Westport, Conn.: Greenwood Press, 1998.
- Fay, Laurel. *Shostakovich: A Life*. New York: Oxford University Press, 1999.
- Federhofer, Helmut. "Johann Joseph Fux: Choral Styles and the *Gradus ad Parnassum*." *Choral Review* 24/2–3 (April and July 1982).
- Feiszli, James. "Neglected Treasure—Heinrich Isaac's *Choralis Constantinus*." *Choral Journal* 26/4 (November 1985): 27–32.
- Ferreira, Linda, and Barbara Tagg. "Voices and Visions: An Interview with Eight American Choral Conductors." *Choral Journal* 38/8 (March 1998): 9–17.
- Fifield, Christopher. *Max Bruch: His Life and Works*. New York: George Braziller, 1988.
- Filler, Susan Melanie. *Gustav and Alma Mahler: A Guide to Research*. New York: Garland, 1989.
- Fitch, Fabrice. *Johannes Ockeghem, Masses and Models*. Paris: H. Champion, 1997.
- Fleming, Nancy P. "Rossini's *Petite Messe Solennelle*." *Choral Journal* 30/7 (February 1990): 15–21.
- Fleuret, Maurice. "Xenakis—A Music for the Future." Translated by Tom Sutcliffe and Meredith Oakes. *Music and Musicians*, April 1972.
- Flory, Jennifer Morgan. "A Guide to the Choral-Orchestral Works of Emma Lou Diemer." *Research Memorandum Series* 193 (Spring 2008).
- Flynn, Timothy. *Charles Francois Gounod: A Guide to Research*. New York: Routledge, 2008.
- Forbes, Elliot. "The Choral Music of William Mathias." *American Choral Review* 21/4 (October 1979).
- Foreman, Lewis. *Arnold Bax: A Composer and His Times*. 2nd ed. Aldershot, Hampshire, UK: Ashgate, 1988.
- Foster, Donald H. *Jean-Philippe Rameau: A Guide to Research*. New York: Garland, 1989.
- Franklin, Peter. *The Life of Mahler*. Cambridge: Cambridge University Press, 1997.

- Frisch, Walter, ed. *Schoenberg and His World*. Princeton, N.J.: Princeton University Press, 1999.
- Fulton, Kenneth. "Gesualdo: A Consideration of His Sacred Choral Repertory." *Choral Journal* 28/7 (February 1988): 5–11.
- . "William Walton's Choral Style: A Birthday Offering." *Choral Journal* 22/7 (March 1982): 5–9.
- Gangemi, Marie. *The Oratorio Society of New York, 1873–1995*. New York: Oratorio Society of New York, 1995.
- Gelles, George. "Mozart's Version of *Messiah*." *American Choral Review* 10/2 (Winter 1968).
- . "Schoenberg's Choruses, Opus 50." *American Choral Review* 11/1 (Fall 1968).
- Gilbert, Nina. "Choral Advocacy, 1926: Advice from Archibald T. Davison." *Choral Journal* 36/4 (November 1995): 9–15.
- . "Nineteenth-Century Choral Societies: Contemporary and Modern Comments." *Choral Review* 30/3 (Summer 1988).
- Gillies, Malcolm, ed. *The Bartók Companion*. Portland, Ore.: Amadeus Press, 1994.
- Glasmann, Robert. "The Choral Music of Frank Martin." *Research Memorandum Series* 156 (April 1990).
- Glenn, Carole. In *Quest of Answers: Interviews with American Choral Conductors* [Richard Cox, Harold Decker, Eph Ehly, Rodney Eichenberger, Joseph Flummerfelt, John Haberlen, Jane Skinner Hardester, Iva Dee Hiatt, Margaret Hillis, Lara Hoggard, Joseph Huszti, Kenneth Jennings, Colleen Kirk, Allen Lannom, Jameson Marvin, Douglas McEwen, Albert McNeil, Daniel Moe, Don V. Moses, Donald Neuen, Weston Noble, Robert Page, Lloyd Pfautsch, Paul Salamunovich, Hugh Sanders, Leland Sateren, Norman Scribner, Robert Shaw, Howard Swan, Roger Wagner, Dale Warland, Lois Wells, Ralph Woodward, Larry Wyatt]. Chapel Hill, N.C.: Hinshaw Music, 1991.
- Gonzo, Carroll, ed. "In Memoriam Richard Westenberg." *Choral Journal* 48/10 (April 2008): 72.
- Goodrum, R. Gordon. "*Carmina Burana*: The Poetry of Wandering Scholars." *Choral Journal* 36/2 (September 1995): 9–12.
- Gordon, Lewis W. "The Odes of Henry Purcell." *American Choral Review* 26/4 (October 1984).
- Goss, Glenda Dawn. "Jean Sibelius's Choral Symphony." *Choral Journal* 47/8 (February 2007): 16–26.
- . *Sibelius: A Guide to Research*. New York: Garland, 1998.
- Gottlieb, Jack. "Symbols of Faith in the Music of Leonard Bernstein." *The Musical Quarterly* 66/2 (April 1980): 287–295.



- Greenlee, Robert. "The Gestural Legacy of Margaret Hillis." *Choral Journal* 48/3 (September 2007): 18–25.
- Grier, Gene. "An Interview with Fred Waring." *Choral Journal* 19 (March 1979): 31.
- . "An Interview with Norman Luboff." *Choral Journal* 17 (May 1977): 27.
- and Audrey Grier. "Memories of Norman Luboff." *Choral Journal* 28/7 (February 1988): 29.
- Griffiths, Paul. *Bartók*. London: J. M. Dent & Sons, 1984.
- . "Unnecessary Music: Kagel at 50." *Musical Times* 122 (1981): 811–812.
- Grim, William E. *Max Reger: A Bio-Bibliography*. Westport, Conn.: Greenwood Press, 1988.
- Grimley, Daniel M. *Grieg: Music, Landscape and Norwegian Cultural Identity*. Rochester, N.Y.: Boydell & Brewer, 2006.
- Grives, Steven. "Dance Rhythms in Marc-Antoine Charpentier's *Messe minuit de Noël*." *Choral Journal* 49/6 (December 2008): 36–44.
- Grover, Ralph Scott. *The Music of Edmund Rubbra*. Brookfield, Vt.: Ashgate, 1993.
- Guelker-Cone, Leslie. "Kirke Mechem—An Interview." *Choral Journal* 27/9 (April 1987): 19–24.
- Guest, George. "Herbert Howells: A Personal Remembrance." *Choral Journal* 33/3 (October 1992): 9–10.
- Guthmiller, John. "The Choral Music of Antonín Dvořák: A Sesquicentennial Review." *Choral Journal* 32/3 (October 1991): 7–14.
- Haar, James. "Towards a Chronology of the Madrigals of Arcadelt." *Journal of Musicology* 5 (1987): 28–54.
- Haberlen, John. "The Legacies of Norman Luboff." *Choral Journal* 49/3 (September 2008): 14–21.
- Halbreich, Harry and Reinhard G. Pauly. *Arthur Honegger*. Portland, Ore.: Amadeus Press, 1999.
- Hamilton, Mary Ann. "Amy Beach—Mass in E-Flat Major: An American Classic." *American Choral Review* 40/2 (Fall 1998).
- Hand, Colin. *John Taverner: His Life and Music*. London: Eulenburg Books, 1978.
- Hansen, Sharon A. "Helmuth Rilling Celebrates Two Anniversaries." *Choral Journal* 35/5 (December 1994): 9–15.
- Hansler, George E. "Stylistic Characteristics and Trends in the Choral Music of Five Twentieth-Century British Composers: A Study of the Choral Works of Benjamin Britten, Gerald Finzi, Constant Lambert, Michael Tippett, and William Walton." Ph.D. diss., New York University, 1957.

- Hanuš, Jan. *Labyrint svet*. Prague: Odeon, 1996.
- Harley, John. *Orlando Gibbons and the Gibbons Family of Musicians*. Aldershot, Hampshire, UK: Ashgate, 1999.
- Harpster, Richard W. "Schumann's *Scenes from Goethe's Faust*." *Choral Journal* 18/6 (February 1978): 8–13; continued 18/7 (March 1978): 14–17.
- Harran, Don. *Salamone Rossi: Jewish Musician in Late Renaissance Mantua*. Oxford: Oxford University Press, 1999.
- Harries, Meirion, and Susie Harries. *A Pilgrim Soul: the Life and Work of Elisabeth Lutyens*. London: Michael Joseph, 1989.
- Harwood, Gregory. *Giuseppe Verdi: A Guide to Research*. New York: Routledge, 1998.
- Hayes, Deborah. *Peter Sculthorpe: A Bio-Bibliography*. Westport, Conn.: Greenwood Press, 1993.
- Hayter, Charles. *Gilbert and Sullivan*. London: Macmillan, 1987.
- Hebert, Ryan. "Voices of Earth by Ruth Watson Henderson: Textural Considerations for Analysis and Performance." *Choral Journal* 48/6 (December 2007): 8–21.
- Heller, Karl, and David Marinelli. *Antonio Vivaldi: The Red Priest of Venice*. New York: Amadeus Press, 1997.
- Henderson, Donald G., and Alice H. Henderson. *Carl Maria van Weber: A Guide to Research*. New York: Garland, 1990.
- Henry, Stephanie. "The Choral Music of Arthur Honegger." *Research Memorandum Series* 160 (January 1992).
- . "Jeanne d'Arc au Bûcher: A Collaboration between Arthur Honegger and Paul Claude." *Choral Journal* 32/8 (March 1992): 7–14.
- Herrington, John Scott. "The Choral Music of Houston Bright: A Descriptive Style Analysis." DMA diss., Conservatory of Music, University of Missouri-Kansas City, 1992.
- Heyer, John Haidu, ed. *Jean-Baptiste Lully and the Music of the French Baroque: Essays in Honor of James R. Anthony*. Cambridge: Cambridge University Press, 1989.
- Heyman, Barbara B. *Samuel Barber: The Composer and His Music*. New York: Oxford University Press, 1992.
- Hickman, Joe. "A New Edition of Poulenc's *Gloria*: Review and Errata List." *Choral Journal* 40/4 (November 1999): 35–40.
- . "Performance Practice in the Anthems of Orlando Gibbons." *Choral Journal* 22/9 (April 1982): 5–7.
- Hienz, William, Jr. "New Light on Samuel Barber's *Reincarnations*." *Choral Journal* 25/3 (November 1984): 25–27.
- Higgins, Paula, ed. *Antoine Busnoys: Method, Meaning, and Context in Late Medieval Music*. New York: Oxford University Press, 1999.

- Hill, Cheryl Frazes. "The Rehearsal Techniques of Margaret Hillis: Their Development and Application to the Brahms *German Requiem*." *Choral Journal* 43/3 (October 2002): 9–32.
- Hill, Peter. *The Messiaen Companion*. Portland, Ore.: Amadeus Press, 1995.
- Hillier, Paul. *Arvo Pärt*. Oxford: Oxford University Press, 1997.
- . "Minimalism in Music." *Schwann Opus*. Summer 1997.
- Hindemith, Paul. *A Composer's World: Horizons and Limitations*. Cambridge, Mass.: Harvard University Press, 1952.
- Hines, Robert S. "Arthur Honegger's Three Versions of *King David*." *Choral Journal* 46/8 (February 2006): 32–39.
- Hitchcock, H. Wiley. *Marc-Antoine Charpentier*. Oxford: Oxford University Press, 1990.
- Hopkins, John. "Menotti's Medieval Menagerie Producing *The Unicorn, the Gorgon, and the Manticore*." *Choral Journal* 26/5 (December 1985): 21–26.
- Horowitz, Linda. "Literature Forum" [Samuel Barber]. *Choral Journal* 21/4 (December 1980): 27–29.
- Horsbrugh, Ian. *Leoš Janáček*. New York: Charles Scribner's Sons, 1982.
- Houlahan, Michael, and Philip Tacka. *Zoltán Kodály: A Guide to Research*. New York: Garland, 1997.
- Howes, Frank Stewart. *The Music of William Walton*. London: Oxford University Press, 1973.
- Huewell Tircuit. "Alan Hovhaness: An American Choral Composer." *American Choral Review* 9/1 (Fall 1966).
- Hunt, Jno L. "The Durante-Pergolesi Magnificat: A Question of Attribution." *Choral Journal* 19/7 (March 1979): 18–21.
- Huntington, Robert R. "The 'Real' Fauré Requiem? The Search Continues." *Choral Journal* 37/3 (October 1996): 9–15.
- Jacobsen, Joshua. "The Choral Works of Salamone Rossi." *American Choral Review* 30/4 (Fall 1988).
- . "Debussy's *Trois Chansons*: An Analysis." *Choral Journal* 28/9 (April 1988): 5–9.
- Jennen, Janel Jo. "Margaret Hillis and The Chicago Symphony Chorus." *Choral Journal* 23/3 (November 1982): 17–19.
- Jensen, Eric Frederick. *Schumann*. Oxford: Oxford University Press, 2005.
- Jermihov, Peter. "Georgy Sviridov's *Kursk Songs*: Peasant Music Transformed." *Choral Journal* 34/1 (August 1993): 15–22.
- . "Links between Composer and Poet in Georgy Sviridov's *Poema pamiati Sergeya Esenina*." *Choral Journal* 37/5 (December 1996): 9–14.
- Johnson, Ellen S. *Leslie Bassett: A Bio-Bibliography*. Westport, Conn.: Greenwood Press, 1994.
- Johnson, Marlowe W. "Daniel Pinkham: A Composer for Our Time." *Music: The A.G.O. Magazine* (June 1968).

- Johnson, Robert Sherlaw. *Messiaen*. Berkeley: University of California Press, 1975; rev. ed. 1989.
- Jones, Andrew V. *The Motets of Carissimi*. Ann Arbor, Mich.: UMI Research Press, 1982.
- Jones, Ann Howard. "Shaw: Simply and Clearly the Best." *Choral Journal* 36/9 (April 1996): 19–20.
- Jones, Erik Reid. "Out of the Shadows: Veljo Tormis, Voice of Estonia and Forgotten Peoples." *Choral Journal* 45/9 (April 2005): 8–15.
- Jones, Perry. "The Bethlehem Bach Choir Approaches Its Centennial." *Choral Journal* 34/9 (April 1994): 13–18.
- Jones, Nick. "Shaw Recordings (1975–1996)." *Choral Journal* 36/9 (April 1996): 23–27.
- Jones, Robert. "The Eclectic Style of John Gardner." *Choral Journal* 34/9 (April 1994): 19–26.
- Josephson, David. "The Festal Masses of John Taverner." *American Choral Review* 9/3 (Spring 1967).
- . "John Taverner: Smaller Liturgical Works." *American Choral Review* 9/4 (Summer 1967).
- . *John Taverner: Tudor Composer*. Ann Arbor, Mich.: UMI Research Press, 1979.
- Kamm, Charles W. "The Unaccompanied Mixed-Voice Choral Music of Einojuhani Rautavaara." *Research Memorandum Series* 192 (Fall 2007).
- Karna, Duane R. "Arnold Bax's *Ora Filium* and *Of a Rose I Sing a Song*." *Choral Journal* 46/6 (December 2005): 16–31.
- Kaufmann, Henry W., Bernhard Heiden, Kurt Stone, and Arthur Mendel. "Recollections of Paul Hindemith." *American Choral Review* 6/3 (April 1964).
- Kearns, William. "Selected Choral Works of Horatio Parker." *Research Memorandum Series* 155 (January 1990).
- Keeble, Brian, ed. *The Music of Silence: A Composer's Testament (John Taverner)*. London: Faber, 1999.
- Keen, Basil. *The Bach Choir*. Aldershot, Hampshire, UK: Ashgate, 2008.
- Kelley, Leslie B. "The Choral Music of Leslie Bassett." *Choral Journal* 19/4 (December 1978): 16–17.
- Kelly, Jennifer. "Libby Larsen: Insights and Influences through Love Songs." *Choral Journal* 48/8 (February 2008): 22–32.
- Kelly, Ryan. "Walton's *Belshazzar's Feast*: A Masterly Storytelling." *Choral Journal* 44/7 (February 2004): 27–37.
- Kemp, Ian. *Tippett, the Composer and His Music*. London: Eulenburg Books, 1984.
- Kennedy, Mary A. "Copland and the Folk Song: Sources, Analysis, Choral Arrangements." *Choral Journal* 39/10 (May 1999): 17–26.
- Kennedy, Michael. *Mahler*. New York: Schirmer Books, 1991.

- . *Richard Strauss*. New York: Schirmer Books, 1996.
- Kiefer, Peter. "Fred Waring: A Master 'Blendor'." *Choral Journal* 37/4 (November 1996): 35–36.
- King, Charles W. *Frank Martin: A Bio-Bibliography*. New York: Greenwood Press, 1990.
- Kingsbury, Stephen A. "Divo Aloysio Sacrum: James MacMillan's Early Motet as Exemplar of His Mature Style." *Choral Journal* 44/5 (December 2003): 30–41.
- . "Antoine de Févin's *Missa Ave Maria*—Anatomy of an Imitation Mass." *Choral Journal* 46/1 (July 2005): 10–28.
- Kirkman, Andrew, and Dennis Slavín. *Binchois Studies*. Oxford: Oxford University Press, 2000.
- Klemme, Paul. "The Choral Music of Henk Badings." *Research Memorandum Series* 165 (July 1994).
- Klessmann, Eckart. *Telemann in Hamburg: 1721–1767*. Hamburg: Hoffman und Campe, 1980.
- Kleszynski, Kenneth. "George Lloyd's Music for Chorus and Orchestra." *Choral Journal* 37/10 (May 1997): 19–25.
- Klyce, Stephen W. "Hindemith's Madrigals." *American Choral Review* 14/2 (April 1972).
- Koch, Timothy. "The A cappella Music of Petr Eben." *American Choral Review* 40/1 (Spring 1998).
- Köhler, Rafael. *Die Cappella Sistina under den Medici-Papsten, 1513–1534*. Kiel: Ludwig, 2001.
- Korotkova, Tatiana. "Siberian Choral Music." *Choral Journal* 39/7 (February 1999): 41–43.
- Kurtz, Michael. *Karlheinz Stockhausen: A Biography*. Translated by Richard Toop. London: Faber, 1992.
- Kushner, David Z. *Ernest Bloch: A Guide to Research*. New York: Garland, 1988.
- Kuster, Andrew. "A Conductor's Guide to Anton Webern's *Entflieht auf leichten Kähnen*, Op. 2, and the *First Cantata*, Op. 29." *Choral Journal* 45/3 (October 2004): 8–19.
- . "Rachmaninoff's *Kolokola* and the Change of Poetic Meaning in Translation." *Choral Journal* 40/8 (March 2000): 39–42.
- Kuzma, Marika C. "Dmitry Bortniansky at 250: His Legacy as a Choral Symphonist." *Choral Journal* 42/1 (August 2001): 9–16.
- Labounsky, Ann. *Jean Langlais: The Man and His Music*. Portland, Ore.: Amadeus Press, 2000.
- Lambert, Philip. *The Music of Charles Ives*. New Haven, Conn.: Yale University Press, 1997.

- Lampl, Hans, trans., and Margaret Boudreaux, ed. *The Syntagma Musicum of Michael Praetorius Volume III: An Annotated Translation*. Monograph No. 10. Lawton, Okla.: American Choral Directors Association, 2001.
- Lancaster, Thomas. "Praising Life: The Choral Music of Kenneth Leighton." *Choral Journal* 38/5 (December 1997): 15–24.
- Lang, Paul Henry. "Bach and Handel." *American Choral Review* 17/4 (October 1975).
- Large, Brian. *Smetana*. 1st American ed. New York: Praeger, 1970.
- Larson, Andrew. "Textural Density in the Choral Music of Eric Whitaker." *Choral Journal* 47/6 (December 2006): 22–33.
- Latimer Jr., Marvin E., and James F. Daughtery. "F. Melius Christiansen, 'Attitude of the Director toward the Composer, Personal Opinion': An Annotated Edition with Discourse Analysis of an Unpublished Manuscript." *Choral Journal* 47/1 (July 2006): 6–36.
- Laugen, Peter J. "End of an Era: Olaf C. Christiansen Retires." *American Choral Review* 10/3 (Spring 1968).
- Layton, Robert. *Sibelius*. New York: Schirmer Books, 1993.
- Leaf, Nathan. "Swedish Soul: Hugo Alfvén and His Folk-Song Arrangements." *Choral Journal* 50/1 (August 2009): 18–29.
- Lehman, Robert W. "The Choral Idiom of Herbert Howells." *Choral Journal* 33/3 (October 1992): 11–18.
- Leibinger, Gilbert. "The First Hundred Years: A Look at the Yale Glee Club." *Choral Review* 3/3 (March 1961).
- Leland, Diana. "An Interview with David Warland." *Choral Journal* 45/1 (August 2004): 35–40.
- Liess, Andreas. *Carl Orff: His Life and His Music*. New York: St. Martin's Press, 1966.
- Ligeti, György. "Ueber neue Wege im Kompositionsunterricht: Ein Bericht." *Three Aspects of New Music*. Stockholm: Nordiska Musikforlaget, 1968.
- Link, John F. *Elliott Carter: A Guide to Research*. New York: Routledge, 2000.
- Little, Karen R. *Frank Bridge: A Bio-Bibliography*. Westport, Conn.: Greenwood Press, 1991.
- Lutosławski, Witold. "About the Element of Chance in Music." *Three Aspects of New Music*. Stockholm: Nordiska Musikforlaget, 1968.
- Lyne, Gregory K. "Edmund Rubbra: A Lifetime Contribution to Choral Composition." *Choral Journal* 28/4 (November 1987): 5–12.
- MacDowell, Malcolm. *Havergal Brian—Perspective on the Music*. London: Triad Press, 1972.
- Malone, Mark Hugh. "William Dawson and Tuskegee Choir." *Choral Journal* 30/8 (March 1990): 17–23.

- Mann, Alfred, ed. *The Choral Music of Randall Thompson. American Choral Review* 16/4 (October 1974), special issue.
- , ed. *From Schütz to Schubert: Essays on Choral Music*. A Festschrift published as *American Choral Review*. 24/2–3 (1982).
- . “Handel and Haydn Society: Legacy of a Pioneer” [editorial]. *American Choral Review* 8/1 (1965): 1–2.
- . “In Memoriam: Margaret Hillis.” *American Choral Review* 40/2 (Fall 1998).
- . “A Salute to Robert Shaw.” *American Choral Review* 23/4 (October 1981).
- . “Shaw as a Student of Musicology: Recollections.” *Choral Journal* 36/9 (April 1996): 21.
- . “A Tribute to Hugo Distler.” *American Choral Review* 26/1 (January 1984).
- . “A Tribute to Kurt Thomas.” *American Choral Review* 46/2 (Summer/Fall 2004).
- Marsh, J. B. I., ed. *The Story of the Jubilee Singers with Their Songs*. 7th ed. London: Hodder &, Stoughton, 1877.
- Mason, Lowell. *Musical Letters from Abroad*. New York: Mason Brothers, 1854.
- Matossian, Nouritza. *Xenakis*. London: Kahn and Averill, 1990.
- Mawer, Deborah, ed. *The Cambridge Companion to Ravel*. Cambridge: Cambridge University Press, 2000.
- . *Darius Milhaud: Modality and Structure in Music of the 1920s*. Brookfield, Vt.: Ashgate, 1997.
- McCoy, Jerry. “Choral Poetry: The Extended Choral Works of Morten Lauridsen.” *Choral Journal* 35/4 (November 1994): 25–19.
- . “New Choral Music from Germany.” *Choral Journal* 30/4 (November 1989): 15–24.
- McCray, James E. “The British Magnificat in the Twentieth Century.” Ph.D. diss., University of Iowa, 1968.
- . “The Canzonets of Giles Farnaby.” *Choral Journal* 20/9 (May 1980): 13–16.
- . “The Canzonets of Thomas Morley.” *Choral Journal* 19/1 (September 1978): 28–35.
- . “Daniel Pinkham’s Music for Treble Voices.” *Choral Journal* 35/8 (March 1995): 45–54.
- . “Daniel Pinkham’s Published Music for Chorus and Electronic Tape.” *Choral Journal* 19/7 (March 1979): 10–16.
- . “An Interview with Samuel Adler.” *Choral Journal* 18/9 (May 1978): 16–18.

- . “Michael Hurd’s Choral Cantatas for Children.” *Choral Journal* 37/5 (December 1996): 29–33.
- . “Samuel Barber: Music for Men’s Chorus.” *American Choral Review* 37/1 (Winter/Spring 1995).
- . “Vincent Persichetti’s Music for Women’s Chorus.” *Choral Journal* 21/7 (March 1981): 9–15.
- McCutchan, Ann. *The Muse That Sings: Composers Speak about the Creative Process*. New York: Oxford University Press, 1999.
- McKay, David Phares, and Richard Crawford. *William Billings of Boston: Eighteenth-Century Composer*. Princeton, N.J.: Princeton University Press, 1975.
- Mecham, Mark L. “The Choral Music of Vladimir Ussachevsky.” *Choral Journal* 29/1 (August 1988): 7–9.
- Meconi, Honey. *Pierre de la Rue and Musical Life at the Hapsburg-Burgundian Court*. New York: Oxford University Press, 2003.
- Mellers, Wilfred. *Francis Poulenc*. New York: Oxford University Press, 1993.
- Meredith, Victoria. “Through the Eyes of Three Female Canadian Composers [Eleanor Daley, Ruth Watson Henderson, and Nancy Telfer]: The Concert Mass.” *Choral Journal* 42/7 (February 2002): 9–17.
- . “Zoltán Kodály’s *Psalmus Hungaricus*, Its New Relevance in the Changing World Order.” *Choral Journal* 35/3 (October 1994): 9–13.
- Merritt, Susan. “Text and Tune: Bach to Basics with Alice Parker.” *Choral Journal* 25/1 (September 1984): 5–9.
- Miller, Dale. “The Choral Graduals of Johann Michael Haydn: Elegant Additions to the Performance Repertoire.” *Choral Journal* 39/9 (April 1999): 9–18.
- Miller, Donald B. “The Choral Music of Kirke Mechem.” *American Choral Review* 12/4 (October 1970).
- Miller, Mina, ed. *A Nielsen Companion*. Portland, Ore.: Amadeus Press, 1995.
- Minturn, Neil. *The Music of Sergei Prokofiev*. New Haven, Conn.: Yale University Press, 1997.
- Mintz, Donald. “Schumann as an Interpreter of Goethe’s Faust.” *Journal of the American Musicological Society* 14/2 (1961): 235–256.
- Mitchell, Aaron. “Folk Elements in Ariel Ramírez’s *Misa Criolla*.” *Choral Journal* 49/4 (October 2008): 10–26.
- Mitchell, Donald. *Gustav Mahler*. 3 vols. Rochester, N.Y.: Boydell & Brewer, 2003–2005.
- and Andrew Nicholson, eds. *The Mahler Companion*. Oxford: Oxford University Press, 1999.



- Molina, Antonio M. "Choral and Orchestral Conducting: An Interview with Robert Shaw." *Choral Journal* 18/7 (March 1978): 26–30.
- Moore, Ray. "The Madrigal Comedy-Renaissance Drama." *American Choral Review* 36/1 (Winter/Spring 1994).
- Moreman, Raymond. "In Quest of Answers: An Interview with Roger Wagner." *Choral Journal* (October 1972): 11ff.
- Morgan, Melissa. "'I Can Tell the World.' Moses George Hogan: His Life, His Song." *Choral Journal* 46/5 (November 2005): 48–61.
- Morgan, Richard. "Within a Rainbow: The Choral and Organ Music of Knut Nystedt." *Choir and Organ*, September–October 2000.
- Morosan, Vladimir. "The Sacred Choral Works of Peter Tchaikovsky." In *Monuments of Russian Sacred Music, series 2, Peter Tchaikovsky: The Complete Sacred Choral Works*, edited by Vladimir Morosan. Madison, Conn.: Musica Russica, 1996.
- . "A Stranger in a Strange Land: Tchaikovsky as a Composer of Church Music." *Tchaikovsky and His Contemporaries: A Centennial Symposium*. Edited by Alexander Mihailovic. Westport, Conn.: Greenwood Press, 1999 (pp. 197–227).
- . "Two Russian Choral Giants: Alexander Kastalsky (1856–1926) and Sergei Taneyev (1856–1915)." *Choral Journal* 48/11 (May 2008): 75–96.
- Morrow, David. "An Interview with Brazeal Dennard." *Choral Journal* 48/6 (December 2007): 22–34.
- Mountford, Fritz. "Fred Waring's Tone Syllables: His Legacy to American Choral Singing." *Choral Journal* 41/1 (August 2000): 8–18.
- Munson, Mark. "An Interview with Robert Page." *Choral Journal* 49/12 (June/July 2009): 32–41.
- . "Ned Rorem's *An American Oratorio*: An Introspective Work for Our Nation." *Choral Journal* 35/10 (May 1995): 9–14.
- Music, David W. "Camille Saint-Saëns's *Christmas Oratorio*: Description, Accessibility, Comparison." *Choral Journal* 39/5 (December 1998): 49–53.
- . "The *Cantiones Sacrae* of Jan Pieterszoon Sweelinck." *Choral Journal* 27/2 (September 1986): 5–7.
- . "The Choral Music of Cecil Effinger." *Choral Journal* 20/6 (February 1980): 13–19.
- . "The Larger Sacred Works of Alan Hovhaness." *Choral Journal* 44/4 (November 2003): 9–21.
- Mussulman, Joseph A. *Dear People . . . Robert Shaw, A Biography*. Bloomington: Indiana University Press, 1979.
- Muzzo, Grace Kingsbury. "Systems, Symbols, and Silence: The *Tintinnabuli* Technique of Arvo Pärt into the Twenty-First Century." *Choral Journal* 49/6 (December 2008): 21–35.

- Myers, Gordon. "Interview with Robert Shaw." *American Choral Review* 4/3 (April 1962).
- Nally, Donald. "Barber's Opus 42: The Poetry and the Music as Key to His Musical Animus." *Choral Journal* 47/4 (October 2006): 8–37.
- Nectoux, Jean Michel. *Gabriel Fauré: A Musical Life*. Cambridge: Cambridge University Press, 1991.
- Nelhybel, Vaclav. *The Talent Is Here! They Talk about Music*. 2nd vol. Edited by Robert Cumming. Rockville Center, N.Y.: Belwin Mills, 1971.
- Neumeyer, David. *The Music of Paul Hindemith*. New Haven, Conn.: Yale University Press, 1986.
- Nichols, Roger. *The Life of Debussy*, Cambridge: Cambridge University Press, 1998.
- Nono, Nuria Schoenberg, ed. *Arnold Schoenberg Self-Portrait: A Collection of Articles, Program Notes, and Letters by the Composer about His Own Works*. Pacific Palisades, Calif.: Belmont Music Publishers, 1988.
- Norris, Geoffrey. *Rachmaninoff*. New York: Schirmer Books, 1994.
- Noske, Frits. *Sweetlinck*. Oxford: Oxford University Press, 1988.
- Nott, Michael. *Karel Husa*. New York: Schirmer Books, 1990.
- O'Brien, Richard. "John Knowles Paine: An Annotated Bibliography for Choral Musicians." *Research Memorandum Series* 186 (Fall 2004).
- Ochs, Siegfried. "Encounter with Bruckner and Brahms." *American Choral Review* 14/4 (1972): 12–15.
- Ohtake, Noriko. *Creative Sources for the Music of Toru Takemitsu*. Brookfield, Vt.: Scholar Press, 1993.
- Oldman, Cecil B. "Thomas Attwood: An English Choral Composer." *American Choral Review* 8/2 (1965): 1–5.
- Olleson, Philip. *Samuel Wesley: The Man and His Music*. Rochester, N.Y.: Boydell & Brewer, 2003.
- Oncley, Lawrence Alan. "The Published Works of Alexander Zemlinsky." Ph.D. diss., Indiana University, 1975.
- Orga, Antes. "Krzysztof Penderecki." *Music and Musicians* (October 1973).
- Orland, Philip M. "The *Cinq Chansons Françaises* of Georges Auric." *Choral Journal* 22/1 (May 1983): 15–18.
- Osborne, Richard. *Rossini*. 2nd ed. New York: Oxford University Press, 2007.
- Osmond-Smith, David. *Berio*. New York: Oxford University Press, 1991.
- Ossenkop, David. *Hugo Wolf: A Guide to Research*. New York: Garland, 1988.
- Pack, Tim S. "Form and Harmonic Language in Hugo Distler's *In der Welt habt ihr Angst*, op. 12/7 (1936)." *Choral Journal* 49/3 (September 2008): 22–33.

- Page, Robert E. "In Quest of Answers: An Interview with Vincent Persichetti" [with list of works]. *Choral Journal* 14/3 (November 1973): 5–8.
- Paine, Gordon. "A Biographical Interview with Howard Swan." In *Five Centuries of Choral Music: Essays in Honor of Howard Swan*. Stuyvesant, N.Y.: Pendragon Press (1988): 1–14.
- . "Helmuth Rilling and the Gächinger Kantorei." *Choral Journal* 24/8 (April 1984): 27–32.
- , ed. "Reflections on a Career: A Conversation with Howard Swan." *Choral Journal* 27/8 (March 1987): 5–15.
- , Royce Saltzman, and Dennis Shrock. "An Interview with Helmuth Rilling." *Choral Journal* 31/8 (March 1991): 5–11.
- Palmer, Christopher. *Herbert Howells: A Centenary Celebration*. London: Thames, 1992.
- Palmer, Larry. "Hugo Distler: A 20th-Century Choral Master." *American Choral Review* 12/4 (October 1970).
- . *Hugo Distler and His Church Music*. St. Louis, Mo.: Concordia Publishing House, 1967.
- Parker, Alice. "Parker-Shaw Memories." *Choral Journal* 36/9 (April 1996): 15–18.
- Parker, Robert. *Carlos Chavez: A Guide to Research*. New York: Garland, 1998.
- Parks, Richard S. *The Music of Claude Debussy*. New Haven, Conn.: Yale University Press, 1990.
- Patterson, Donald L., and Janet L. Patterson. *Vincent Persichetti: A Bio-Bibliography*. New York: Greenwood Press, 1988.
- Patterson, Mark. "A Lifelong Passion for Teaching and Singing: An Interview with Helen Kemp." *Choral Journal* 48/12 (June/July 2008): 40–45.
- Paulin, Carolyn. "The Choral Music of Gordon Binkerd, Part I: Works for Women's, Children's and Men's Voices." *Research Memorandum Series* 161 (July 1992).
- . "The Choral Music of Gordon Binkerd, Part II: Works for Mixed Chorus." *Research Memorandum Series* 164 (January 1994).
- Paymer, Marvin E., and Hermine W. Williams. *Giovanni Battista Pergolesi: A Guide to Research*. New York: Garland, 1989.
- Peed, John H. "Edvard Grieg's Music for Male Chorus: Forgotten Gems from Norway." *Choral Journal* 33/9 (April 1993): 15–20.
- Pemberton, Carol A. *Lowell Mason: A Bio-Bibliography*. Westport, Conn.: Greenwood Press, 1988.
- Penhorwood, Edwin. "Heinz Werner Zimmermann's *Missa Profana*." *Choral Journal* 22/7 (March 1982): 16.
- Perone, James. "The Choral Music of William Albright." *American Organist* 28/3 (1993): 60–62.

- Peyser, Joan. *Bernstein: A Biography*, rev. ed. New York: Billboard Books, 1998.
- Phillips, Edward. *Gabriel Fauré: A Guide to Research*. New York: Routledge, 1999.
- Pickar, Catherine J. "An Analytical Process Applied to Kodaly's *Missa Brevis*." *Choral Journal* 26/3 (October 1985): 7–12.
- Picker, Martin. *Henricus Isaac: A Guide to Research*. New York: Garland, 1991.
- . *Johannes Ockeghem and Jacob Obrecht: A Guide to Research*. New York: Garland, 1988.
- Pierre, Constant. *Histoire du Concert Spirituel: 1725–1790*. Paris: Société Française de Musicologie, 1975.
- Pitman, Walter. *Elmer Iseler: Choral Visionary*. Toronto: Dundurn Press, 2008.
- Pocock, Peter. "The Choral Music of Hugo Wolf." *Choral Journal* 39/3 (October 1998): 25–30.
- Poland, Jeffrey T. "Michael Haydn and Mozart: Two Requiem Settings." *American Choral Review* 29/1 (Winter 1987).
- . "Michael Tippett's *A Child of Our Time*: An Oratorio for Our Time." *Choral Journal* 34/7 (February 1994): 9–14.
- Pollack, Howard. *Aaron Copland: The Life and Work of an Uncommon Man*. New York: Henry Holt, 1999.
- . *Harvard Composers: Walter Piston and His Students, from Elliott Carter to Frederic Rzewski*. Metuchen, N.J.: Scarecrow Press, 1992.
- Pooler, Frank. "Choral Extracts from the Chadwick Memoirs." *Choral Journal* 31/1 (August 1990): 7–14.
- . "In Quest of Answers: An Interview with William Schuman." *Choral Journal* 13/6 (February 1973): 5–15.
- . "Norman Luboff—In Memoriam." *Choral Journal* 28/7 (February 1988): 29.
- and Norman Luboff. "In Quest of Answers: An Interview with Eric Ericson." *Choral Journal* 14/5 (January 1974): 5–8.
- Powers, Doris. *C. P. E. Bach: A Guide to Research*. New York: Routledge, 2002.
- Poznansky, Alexander and Brett Langston. *The Tchaikovsky Handbook: A Guide to the Man and His Music*. Bloomington: Indiana University Press, 2002.
- Pritchard, Brian W. *Antonio Caldara: Essays on His Life and Times*. Aldershot, Hampshire, UK: Scolar Press, 1987.
- Pysh, Gregory. "The Choral Music of Henryk Górecki." *Choral Journal* 38/5 (December 1997): 33–38.
- . "Chorophony: The Choral Art of Father Finn." *Choral Journal* 37/4 (November 1996): 37–42.

- Radice, Mark A. "An Interview with Daniel Pinkham." *American Organist* 31 (August 1997): 56–61.
- Raines, Alan. "Celebrating Fifty Years of Choral Artistry: An Interview with Donald Neuen." *Choral Journal* 45/10 (May 2005): 30–35.
- Rakhmanova, Marina. "The Sacred Choral Works of Nikolai Rimsky-Korsakov." In *Monuments of Russian Sacred Music*. Series 3, *Nikolai Rimsky-Korsakov: The Complete Sacred Choral Works*. Edited by Vladimir Morosan. Madison, Conn.: Musica Russica, 1999.
- Ratcliffe, Shirley. "Listening Within: A Conversation with Sir John Tavener." *Choir and Organ* 8/5 (September–October 2000).
- . "Macmillan 2." *Choir and Organ* 7/4 (July–August 1999): 39–42.
- Rawlins, Joseph T. "Carissimi, Progenitor of the Oratorio." *Choral Journal* 21/8 (April 1981): 15–20.
- . "Louis Vierne's *Messe Solennelle*." *Choral Journal* 43/2 (September 2002): 19–26.
- . "Randall Thompson, An American Choral Icon." *Choral Journal* 45/10 (May 2005): 18–29.
- Reich, Wieland. *Mauricio Kagel: "Sankt-Bach-Passion"*. Saarbrücken: Pfau Verlag, 1995.
- Reid, Susan L. "The Twenty-One SSATB Vocal Works of Dietrich Buxtehude: An Annotated Bibliography." *Choral Journal* 39/4 (November 1998): 9–20.
- Reynolds, Jeff. "In Memoriam: Maurice Duruflé." *Choral Journal* 27/9 (April 1987): 17.
- Rhodes, Lila. "Verdi's Opera Choruses: Songs That Rallied a Nation." *Choral Journal* 38/4 (November 1997): 9–16.
- Richart, Robert W. *György Ligeti: A Bio-Bibliography*. Westport, Conn.: Greenwood Press, 1990.
- Ricks, Robert. "The Published Masses of Joseph Eybler (1765–1846)." *American Choral Review* 16/3 (1974): 3–12.
- Rifkin, Joshua. *North German Baroque Masters: Schutz, Froberger, Buxtehude, Purcell, Telemann*. London: Macmillan, 1985.
- Risinger, Mark. "Observations on Schoenberg's *Modern Psalm*, Op. 50c." *Choral Journal* 45/4 (November 2004): 14–22.
- Robbins, Ping. *Scott Joplin: A Guide to Research*. New York: Garland, 1998.
- Robertson, Marta. *Aaron Copland: A Guide to Research*. New York: Routledge, 2001.
- Robertson, Patricia. "Early American Singing Organizations and Lowell Mason." *Choral Journal* 42/4 (November 2001): 17–22.
- Robinson, Kathleen E. "A Critical Study of Word/Music Correspondences in the Choral Works of Gerald Finzi." First and second volumes. Ph.D. diss., Northwestern University, 1994.

- Robinson, Ray. "Gain Carlo Menotti's New Mass." *Choral Journal* 20/5 (January 1980): 5–8, 21.
- . "John Finley Williamson: His Contribution to Choral Music." *Choral Journal* 22/1 (May 1983): 5–10.
- . "Krzysztof Penderecki: An Interview and an Analysis of *Stabat Mater*." *Choral Journal* 24/3 (November 1983): 7–16.
- . "Krzysztof Penderecki's Seven Gates of Jerusalem." *Choral Journal* 38/10 (May 1998): 9–13.
- . "The Penderecki *Te Deum*." *Choral Journal* 21/8 (April 1981): 5–7.
- . "The *Polish Requiem* by Krzysztof Penderecki." *Choral Journal* 26/4 (November 1985): 5–11.
- . "Robert Shaw: A Tribute." *Choral Journal* 39/8 (March 1999): 33, 83.
- . "Sir David Willcocks: A Personal View." *Choral Journal* 26/3 (October 1985): 13–24.
- . "Wilhelm Ehmann: His Contributions to the Choral Art." *Choral Journal* 25/3 (November 1984): 7–12, 28–30.
- . "Wilhelm Ehmann's Approach to Choral Training." *Choral Journal* 25/3 (November 1984): 5–6.
- and Regina Chlopicka, eds. *Studies in Penderecki*. Princeton, N.J.: Prestige, 1998.
- Roma, Catherine. *The Choral Music of Twentieth-Century Women Composers: Elisabeth Lutyens, Elizabeth Maconchy, and Thea Musgrave*. Lanham, Md.: Scarecrow Press, 2006.
- Romey, Kathy. "Music Down in My Soul: An Interview with Moses Hogan." *Choral Journal* 44/1 (August 2003): 19–25.
- Rommereim, John Christian. "The Choir and How to Direct It: Pavel Chesnokov's Magnum Opus." *Choral Journal* 38/7 (February 1998): 29–42.
- Rosselli, John. *The Life of Bellini*. Cambridge: Cambridge University Press, 1996.
- . *Verdi*. Cambridge: Cambridge University Press, 2000.
- Rubin, David M. "Vincent Persichetti." *ASCAP in Action*, Spring 1980.
- Rumery, Leonard. R. "Choral Music in Purcell's Dramatic Works." *American Choral Review* 26/1 (January 1984).
- Sachs, Joel. "Authentic English and French Editions of J. N. Hummel." *Journal of the American Musicological Society* 25/2 (1972): 203–29.
- Saffle, Michael. *Richard Wagner: A Guide to Research*. New York: Routledge, 2002.
- Saladino, David. "Gordon Binkerd's Choral Intabulations of Keyboard Works by Chopin, Liszt, and Brahms." *Choral Journal* 37/10 (May 1997): 9–18.
- . "In Memoriam Gordon Binkerd (1916–2003)." *Choral Journal* 44/4 (November 2003): 47.

- . “An Interview with Gordon Binkerd.” *Choral Journal* 35/9 (April 1995): 33–41.
- Salotti, Daniel R. “The Madrigals of Thomas Morley: A Survey.” *American Choral Review* 19/3 (July 1977).
- Salzman, Eric. “Arnold Schoenberg: Prelude, “The Genesis Suite.” *The Los Angeles Philharmonic Festival of Music Made in Los Angeles*, 1981.
- Samuel, Claude. *Olivier Messiaen: Music and Color Conversations with Claude Samuel*. Translated by E. Thomas Glasgow. Portland, Ore.: Amadeus Press, 1994.
- Sandborg, Jeffrey R. “An Interview with Harry Christophers, Director of The Sixteen.” *Choral Journal* 35/4 (November 1994): 13–19.
- Schaarwaechter, Jürgen, ed. *HB: Aspects of Havergal Brian*. Brookfield, Vt.: Ashgate, 1997.
- Schacht-Pape, Ute. *Das Messenschaften von Alessandro Scarlatti*. Frankfurt am Main: Peter Lang, 1993.
- Schebera, Jürgen. *Kurt Weill: An Illustrated Life*. Translated by Caroline Murphy. New Haven, Conn.: Yale University Press, 1995.
- Schenbeck, Lyn. “Discovering the Choral Music of Estonian Composer Arvo Pärt.” *Choral Journal* 34/1 (August 1993): 23–30.
- Schisler, Charles. “Robert Shaw at Seventy: Tribute to a Titan.” *Choral Journal* 26/9 (April 1986): 15–20.
- Schmidt, Harold. “Gastoldi’s Balletti (1591).” *American Choral Review* 12/1 (January 1970).
- Schmidt, Jack. “A Composer’s Dilemma: Andreas Hammerschmidt and the Lutheran Theology of Music.” *Choral Journal* 40/5 (December 1999): 21–31.
- Schock, Elmer. “The Shorter Works of Gustav Holst.” *Choral Journal* 20/8 (April 1980): 23–28.
- Schwartz, Elliott, and Barney Childs. *Contemporary Composers on Contemporary Music*. New York: Da Capo Press, 1998.
- Schwindt, Joel. “Marc-Antoine Charpentier’s Integration and Balance of French and Italian Styles in Two Christmas Dramas.” *Choral Journal* 49/2 (August 2008): 44–59.
- Scott, L. Brett. “The Choral Music of Harry Somers and Harry Freedman.” *Research Memorandum Series* 194 (Fall 2008).
- . “The Choral Music of Healey Willan, Part I: Sacred Works for Mixed Chorus, Unaccompanied.” *Research Memorandum Series* 187 (Spring 2005).
- . “The Choral Music of Healey Willan, Part II: Sacred Works for Mixed Chorus, Accompanied.” *Research Memorandum Series* 188 (Fall 2005).
- . “The Choral Music of Healey Willan, Part III: Sacred and Secular Works for Treble Chorus, Male Chorus, Unison Chorus, Secular and Christmas Music for Mixed Chorus, Accompanied.” *Research Memorandum Series* 189 (Spring 2006).

- . “The Choral Music of R. Murray Schafer.” *Research Memorandum Series* 184 (Winter 2003–2004).
- . “A Contemporary Vision of the End: R. Murray Schafer’s Apocalypsis.” *American Choral Review* 45/2 (Summer/Fall 2003).
- Scott, Ralph Henry Forster. *Jean-Baptiste Lully*. London: Owen, 1973.
- Seabrook, Max. *The Life and Music of Peter Maxwell Davies*. London: Orion, 1994.
- Seaman, Gerald R. *Nikolai Andreevich Rimsky-Korsakov: A Guide to Research*. New York: Garland, 1988.
- Seighman, Gary. “Agostino Steffani’s *Stabat Mater*: A Hidden Pearl of Dramatic, Expressive, and Structural Brilliance.” *Choral Journal* 47/2 (August 2006): 18–29.
- Self, Geoffrey. *The Hiawatha Man: The Life and Work of Samuel Coleridge-Taylor*. Aldershot, Hampshire, UK: Scolar Press, 1995.
- Selfridge-Field, Eleanor. *The Music of Benedetto and Alessandro Marcello: A Thematic Catalogue with Commentary on the Composers, Works and Sources*. New York: Oxford University Press, 1990.
- Shapiro, Mark. “‘Every-day Music’: The Tonal Sketch to Arnold Schoenberg’s *De Profundis*.” *Choral Journal* 45/4 (November 2004): 25–32.
- Sharp, Timothy W. “The Choral Music of Leo Sowerby: A Centennial Perspective.” *Choral Journal* 35/8 (March 1995): 9–19.
- . “An Interview with Sir David Willcocks.” *Choral Journal* 42/5 (December 2001): 65–67.
- Shearin, Arthur. “The Choral Music of Debussy and Ravel.” *Choral Journal* 19/5 (January 1979): 14–16; continued 19/6 (February 1979): 7–9.
- Sheets, Thomas. “Antonín Dvořák’s *Requiem*: An Introduction.” *Choral Journal* 32/3 (October 1991): 17–23.
- Sherwood, Gayle. *Charles Ives: A Guide to Research*. New York: Routledge, 2002.
- . “Charles Ives and the American Choral Tradition.” *Choral Journal* 43/8 (March 2003): 27–
- . “Choral Works of Charles Ives: Chronology, Style, Reception.” Ph.D. diss., Yale University, 1996.
- Shore, Clare, ed. *David Diamond: A Musical Celebration*. Stuyvesant, N.Y.: Pendragon Press, 1996.
- Short, Michael. *Gustav Holst: The Man and His Music*. Oxford: Oxford University Press, 1990.
- Shotts, Ouida. “Maurice Green: Three Centuries of Neglect.” *Choral Journal* 37/8 (March 1997): 31–34.
- Shrock, Dennis. “An Interview with Margaret Hillis on Score Study.” *Choral Journal* 31/7 (February 1991): 7–12.
- . “An Interview with Paul Salamunovich on Aspects of Communication.” *Choral Journal* 31/3 (October 1990): 9–18.



- . “An Interview with Peter Phillips, Director of the Tallis Scholars.” *Choral Journal* 32/10 (May 1992): 7–14.
- . “An Interview with Vance George, Michael Korn, and Dale Warland: Professional Choirs.” *Choral Journal* 30/7 (February 1990): 5–11.
- . “An Interview with Weston Noble.” *Choral Journal* 32/5 (December 1991): 7–15.
- Simms, Bryan R. “From Song Cycle to Cantata: Arnold Schoenberg’s *Gurrelieder*.” *Choral Journal* 45/4 (November 2004): 8–13.
- Simon, Allen H. “Deterministic Techniques in Arvo Pärt’s Magnificat.” *Choral Journal* 37/3 (October 1996): 21–24.
- Simpson, Eugene Thamon. *Hall Johnson: His Life, His Spirit, and His Music*. Lanham, Md.: Scarecrow Press, 2008.
- Slotterback, Floyd. “The Choral Music of Dave Brubeck.” *Choral Journal* 34/1 (August 1993): 45–48.
- Smith, Barry. “The Music of Peter Warlock: It Weeps So Gaily and Smiles So Sadly.” *Choral Journal* 34/10 (May 1994): 9–17.
- Spice, Gordon P. “John Rutter Speaks about His *Requiem*.” *Choral Journal* 34/7 (February 1994): 23–28.
- Spicer, Paul. *Herbert Howells*. Bridgend, UK: Seren, 1998.
- Spink, Ian. *Restoration Cathedral Music, 1660–1714*. Oxford: Oxford University Press, 1995.
- Starr, Larry. *A Union of Diversities: Style in the Music of Charles Ives*. New York: Schirmer Books, 1992.
- Steinberg, Michael. “Erich Leinsdorf on Choral Music and Performance.” *American Choral Review* 7/1 (September 1964).
- Stevens, Halsey. “The Choral Music of Zoltán Kodály.” *The Musical Quarterly* 54 (April): 147–68.
- . *The Life and Music of Bela Bartok*, rev. ed. New York: Oxford University Press, 1964.
- Stevenson, Robert. “Roger Wagner: Composer, Arranger, Musicologist.” *Choral Journal* 33/7 (February 1993): 13–15.
- Stewart, John, L. *Ernst Krenek: The Man and His Music*. Berkeley: University of California Press, 1991.
- St. John, Christopher, V. Sackville-West, and Kathleen Dale. *Ethel Smyth: A Biography*. London: Longmans, Green & Co., 1959.
- Stout, Kathleen. “Michael Wise: Master of Restoration Music.” *American Choral Review* 36/2 (Fall 1994).
- . “William Croft: English Baroque Master.” *American Choral Review* 34/2 (Summer/Fall 1992).
- Straus, Joseph N. *The Music of Ruth Crawford Seeger*. Cambridge: Cambridge University Press, 1995.

- Strimple, Nick. "The Choral Music of Leoš Janáček: An Annotated Discography." *Choral Journal* 38/9 (April 1998): 47–52.
- . "The Choral Works of Antonín Dvořák: An Annotated Discography." *Choral Journal* 37/9 (April 1997): 45–52.
- . "Dvořák's *Svatá Ludmila*: Genesis, Premiere and Aftermath." *American Choral Review* 48/1 (Winter/Spring 2006).
- . "An Introduction to the Choral Music of Roy Harris." *Choral Journal* 22/9 (April 1982): 16–19.
- . "Te Deum and the American Flag." In *Dvořák in America, 1892–1895*. Edited by John Tibbetts. Portland, Ore.: Amadeus Press, 1993.
- Stroope, Z. Randall. "Pluralism in the Works of Heinz Werner Zimmermann." *Choral Journal* 32/4 (November 1991): 33–39.
- Stuckenholtz, Larry. "An Introduction to the Choral Music of William Albright." *Choral Journal* 47/6 (December 2006): 55–60.
- Stuckey, Steven. *Lutosławski and His Music*. Cambridge: Cambridge University Press, 1981.
- Studebaker, Donald. "The Choral Cantatas of Daniel Pinkham: An Overview." *Choral Journal* 29/5 (December 1988): 15–20.
- . "The Sacred Choral Music of Norman Dello Joio." *Journal of Church Music* 28 (October 1986): 10–12.
- Studwell, William E. *Adolphe Adam and Leo Delibes: A Guide to Research*. New York: Garland, 1987.
- Stuhr-Rommereim, John. "An Interview with Rodion Shchedrin." *Choral Journal* 32/9 (April 1992): 7–13.
- . "Thomas Tallis's *Spem in alium* and the 'Ultimate Musical Experience.'" *Choral Journal* 33/9 (April 1993): 21–26.
- Stulken, Marilyn Kay. "Flor Peeters." *Journal of Church Music*, 29 (September 1987): 13–16.
- Swafford, Jan. *Charles Ives: A Life with Music*. New York: Norton, 1996.
- Swan, Howard. "Recollections [of Robert Shaw]." *Choral Journal* 26/9 (April 1986): 11–12.
- Swaney, Susan. "Sven-David Sandström: An Overview of His Choral Works and Style." *American Choral Review* 46/1 (Spring/Summer 2004).
- Sykes, James. "Schumann's Works for Chorus and Orchestra." *Research Memorandum Series* 120 (November 1976).
- . "Schumann's Works for Chorus and Orchestra: Analytical Notes." *Research Memorandum Series* 124 (February 1978).
- Szitha, Tunde. "A Conversation with Gyorgy Ligeti." *Hungarian Music Quarterly* 3/1, 1992.
- Tagg, Barbara, ed. "American Composers and Arrangers: A List." *Choral Journal* 43/8 (March 2003): 43–46.

- . “An Interview with Gregg Smith.” *Choral Journal* 33/8 (March 1993): 19–20.
- , ed. “Resources: Books, Articles, Organizations, and Web Sites Related to American Choral Music.” *Choral Journal* 43/8 (March 2003): 57–71.
- and Dennis Shrock. “An Interview with Helen Kemp.” *Choral Journal* 30/4 (November 1989): 5–13.
- Talberg, Jonathan. “An Interview with Robert Porco.” *Choral Journal* 41/5 (December 2000): 37–45.
- Tangeman, Robert. “A Biographical Sketch of Archibald T. Davison.” *Choral Review* 3/3 (March 1961).
- Tavener, John. *The Music of Silence: A Composer’s Testament*. London: Faber, 1999.
- Taylor, Beverly. “An Interview with Stephen Paulus.” *Choral Journal* 37/8 (March 1997): 17–22.
- Taylor, David. “Thomas Morley’s *First book of Balletts to Five Voices*: An Introduction for Conductors.” *Choral Journal* 23/8 (April 1983): 5–20.
- Temperley, Nicholas, ed. *William Sterndale Bennett: Lectures on Musical Life*. Woodbridge, Suffolk: Boydell, 2006.
- Thayer, Fred. “The Choral Music of Béla Bartók.” *Choral Journal* 26/1 (August 1985): 33–36.
- Thomas, Adrian. *Górecki*. New York: Oxford University Press, 1997.
- Thomas, David. “Conversations with Lukas Foss.” *Journal of the Conductor’s Guild* 18/1 (2002).
- Thomerson, Kathleen. *Jean Langlais: A Bio-Bibliography*. New York: Greenwood Press, 1988.
- Thompson, Edgar J. “Comments on Avant-Garde Choral Music: An Interview with Frank Pooler.” *Choral Journal* 12 (December 1971): 9.
- Thompson, Jon. “The Choral Music of Jean Sibelius: An Introduction.” *Choral Journal* 47/8 (February 2007): 8–15.
- . “*Job*: An Oratorio by Peter Maxwell Davies.” *Choral Journal* 40/4 (November 1999): 29–31.
- Tibbetts, John C., ed. *Dvořák in America, 1892–1895*. Portland, Ore.: Amadeus Press, 1993.
- Tinctoris, Johannes. *Terminorum Musical Diffinitorium/Dictionary of Musical Terms*. Translated by Carl Parrish. New York: Norton, 1963.
- Tipton, Julius R. “Some Observations on the Choral Style of Charles Ives.” *American Choral Review* 12/3 (July 1970).
- Tomaszewski, Mieczysław, ed. *The Music of Krzysztof Penderecki: Poetics and Reception*. Cracow: Akademia Muzyczna w Krakowie, 1995.
- Town, Stephen. “A Vision Splendid: Gerald Finzi’s *Intimations of Immortality*.” *Choral Journal* 37/9 (April 1997): 23–29.

- and Dennis Shrock. "An Interview with Ernst Krenek on the Occasion of His 90th Birthday." *Choral Journal* 31/10 (May 1991): 5–15.
- Townsend, Alfred S. "Perspectives on John Corigliano's *A Dylan Thomas Trilogy*." *Choral Journal* 44/4 (November 2003): 29–37.
- Tunley, David. *François Couperin and "the Perfection of Music,"* rev. ed. Brookfield, Vt.: Ashgate, 2004.
- Unger, Melvin P. *The German Choral Church Compositions of Johann David Heinichen (1683–1729)*. New York: Peter Lang, 1990.
- Urrows, David Francis, ed. "Randall Thompson on Choral Composition: Essays and Reflections." *American Choral Review* 22/2 (April 1980).
- . "Randall Thompson's Alleluia: Notes on an American Icon." *American Choral Review* 39/2 (Fall 1997).
- Van Nest, Sharon Rae. "Leonard Leo and His *Dixit Dominus*." *Choral Journal* 39/3 (October 1998): 9–14.
- Vick, Bingham, Jr. "*Moses*: A Biblical Oratorio by Max Bruch." *Choral Journal* 39/2 (September 1998): 27–33.
- Vidali, Carole Franklin. *Alessandro and Domenico Scarlatti: A Guide to Research*. New York: Garland, 1993.
- Vogel, Jaroslav. *Leoš Janáček*. 1st American edition, rev. Edited by Karel Janovický. New York: W. W. Norton, 1981.
- Vogelsanger, Siegfried. *Michael Praetorius beim Wort genommen: zur Entstehungsgeschichte seiner Werke*. Aachen, Germany: Herodot Rader Verlag, 1987.
- Vos, Marie Ann. "The Choral Music of Johann Christian Bach." *Research Memorandum Series* 113 (February 1974).
- . "Johann Christian Bach as a Choral Composer." *American Choral Review* 17/3 (July 1975).
- Voss, Hans Dieter. *Arthur Honegger, "Le Roi David": Ein Beitrag zur Geschichte des Oratoriums im 20. Jahrhundert*. Munich: Musikverlag Katzbi-chler, 1983.
- Wallace, Sean M. "Fanny Hensel Mendelssohn (1805–1847): A Comprehensive Bibliography, Part I: Books, Dissertations, and Choral Music." *Research Memorandum Series* 177 (June 2000).
- . "Fanny Hensel Mendelssohn (1805–1847): A Comprehensive Bibliography, Part II: Articles and Essays, Choral Music Discography." *Research Memorandum Series* 179 (June 2001).
- Ward, Robert J. "John Rutter: *The Falcon*. A Textual Analysis." *Choral Journal* 28/1 (August 1987): 11–15.
- . "Percy Grainger as Choral Composer." *Choral Journal* 39/10 (May 1999): 29–34.
- Warren, Edwin B. *Life and Works of Robert Fayrfax, 1464–1521*. Musicological Studies and Documents 22. Dallas, Tex.: American Institute of Musicology, 1969.

- Waters, Ann. W. "Text Setting and Symbolism in Thea Musgrave's *Rorate coeli*." *Choral Journal* 39/8 (March 1999): 23–30.
- Webber, Geoffrey. *North German Church Music in the Age of Buxtehude*. New York: Oxford University Press and Clarendon Press, 1996.
- Wegman, Robert C. "Another 'Imitation' of Busnoys's *Missa L'Homme armé*—and Some Observations on *Imitatio* in Renaissance Music." *Journal of the Royal Musicological Association* 114 (1989): 189–202.
- . *Born for the Muses: The Life and Masses of Jacob Obrecht*. Oxford: Clarendon Press, 1996.
- Weinert, William. "The Choral Music of Melchior Franck: A Brief Guide to Research." *Research Memorandum Series* 171 (June 1997).
- White, Chris D. "Nicola Porpora's Magnificat in A Minor: A Baroque Masterpiece for Women's Voices." *Choral Journal* 37/7 (February 1997): 13–19.
- Whitehead, William. "Beyond Complexity: Michael Finnissy Communicates His Faith." *Choir and Organ*, March–April, 2000.
- Whiting, Steven Moore. *Satie the Bohemian: From Cabaret to Concert Hall*. New York: Oxford University Press, 1999.
- Wightman, Alistair. *Karol Szymanowski: His Life and Work*. Aldershot, Hampshire, UK: Ashgate, 1999.
- Wilheim, Andras. "György Kurtag: List of Works." *Hungarian Music Quarterly* 7/1–2 (1996).
- Williams, John. "Gustav Ernesaks: Choral Genius of Estonia." *Choral Journal* 28/9 (April 1988): 17–19.
- Williamson, Richard A. "Harmony and Language in Ginastera's *Lamentaciones de Jeremias Propheta*: Implications for Rehearsal and Interpretation." *Choral Journal* 41/9 (April 2001): 9–17.
- Willier, Stephen. *Vincenzo Bellini: A Guide to Research*. New York: Routledge, 2002.
- Wilson, Paul. *The Music of Béla Bartók*. New Haven, Conn.: Yale University Press, 1992.
- Wine, Thomas. "Reflections about the Choral Profession in the Twenty-First Century: An Interview with Harold Decker." *Choral Journal* 42/2 (September 2000), 25–28.
- Wingfield, Paul, ed. *Janáček Studies*. Cambridge: Cambridge University Press, 1999.
- . *Leoš Janáček: "Glagolitic Mass."* Cambridge: Cambridge University Press, 1992.
- Witwer, William. "Musical Influence in John Harbison's *The Flight into Egypt*." *Choral Journal* 43/7 (April 2003): 9–19.
- Wolverton, Vance. "Baltic Portraits: Cyrillus Kreek—An Estonian Original." *Choral Journal* 40/2 (September 1999): 9–15.

- . “Baltic Portraits: Estonia’s Music Architect Erkki-Sven Tuur.” *Choral Journal* 43 (August 2002): 17–25.
- . “Baltic Portraits: Jāzeps Vitos, Patriarch of Latvia’s Art Music Tradition.” *Choral Journal* 44/1 (August 2003): 9–17.
- . “Baltic Portraits: Mikalojus Konstantinas Čiurlionis, Lithuanian Composer and Painter.” *Choral Journal* 46/4 (October 2005): 24–32.
- . “Baltic Portraits: The Next Generation of Estonian Choral Conductors. An Interview with Risto Joost.” *Choral Journal* 46/2 (August 2005): 28–35.
- . “Baltic Portraits. Pēter Vasks, Preaching the Soul of Latvia to the World.” *Choral Journal* 49/4 (October 2008): 44–60.
- . “Baltic Portraits: Rudolph Tobias of Estonia.” *Choral Journal* 41/7 (February 2001): 17–25.
- . “Baltic Portraits: Urmas Sisaks: Estonia’s Composer/Astronomer.” *Choral Journal* 42/8 (March 2002): 31–35.
- . “From Mountain Climbing to Composing: An Interview with Alan Hovhaness.” *Choral Journal* 34/3 (October 1993): 29–36.
- Worthen, John. *Robert Schumann: Life and Death of a Musician*. New Haven, Conn.: Yale University Press, 2007.
- Wright, David. “‘Presidential’ Composer: The Career of William Schuman.” *Choir and Organ*, March–April 2000.
- Wyman, William. “An Interview with Eric Ericson,” Part I. *Choral Journal* 23/1 (September 1982): 5–7; Part II in 23/2 (October 1982): 13–14.
- Wyton, Alec. “Reminiscences: Healey Willan in a Conversation with Alec Wyton.” *Music: The A.G.O. Magazine*, December 1967.
- Yellin, Victor Fell. *Chadwick, Yankee Composer*. Washington D.C.: Smithsonian, 1990.
- Young, Percy M. “The Madrigal in the Romantic Era.” *American Choral Review* 19/4 (October 1977), special issue.
- . “Samuel Wesley and the Sublime.” *American Choral Review* 18/1 (1976): 3–16.
- . *Zoltán Kodály: A Hungarian Musician*. London: Ernest Benn, 1964.
- Zielinski, Richard. “Karol Szymanowski (1882–1937): The Father of Contemporary Polish Choral Music.” *Choral Journal* 46/3 (September 2005): 8–24.
- Zimmerman, Franklin B. “The Anthems of Henry Purcell.” *American Choral Review* 13/3–4, special issue.
- Zimmermann, Petra. *Musik und Text in Max Regers Chorwerken ‘Grossen Styln.’* Wiesbaden: Breitkopf & Härtel, 1997.
- Zouhar, Zdenek. “Bohuslav Martinů—Choral Composer. *Czech Music* 4 (1995).

Zvereva, Svetlana. "Alexander Kastal'sky: A Russian Requiem." *Choral Journal* 42/5 (December 2001): 27–35.

### *Choral Journals*

*Choral Journal*. Official publication of the American Choral Directors Association. Oklahoma City, Oklahoma.

*Choral Review*. Bulletin of the American Choral Foundation, distributed by Chorus America. Washington, D.C.

*International Choral Bulletin*. Publication of the International Federation for Choral Music. Namur, Belgium.

*Research Memorandum Series*. A publication of Chorus America in affiliation with the American Choral Directors Association.

*The Voice of Chorus America*. Official publication of Chorus America. Washington, D.C.

### *Web Sites*

American Choral Directors Association: <http://acda.org>

Archives of African American Music and Culture. (Indiana University): <http://www.indiana.edu/~aaamc/>

CANTUS: Database of Latin Ecclesiastical Chants. Terence Bailey, director: <http://publish.uwo.ca/~cantus/>

Choralnet (The Internet Center for Choral Music): <http://www.choralnet.org>

Chorus America (includes indexes to *Choral Review* and *Research Memorandum Series*): <http://www.chorusamerica.org>

Doctoral Dissertations in Musicology-online: <http://www.chmtl.indiana.edu/ddm/>

The Gregorian Chant Home Web Page (Princeton University): [http://www.music.princeton.edu/chant\\_html/](http://www.music.princeton.edu/chant_html/)

International Federation for Choral Music: <http://www.ifcm.net>

Living Composers Project: <http://composers21.com>

Musica International (database of choral music): <http://www.musicanet.org>

Repertoire International des Sources Musicales: <http://www.nisc.com/factsheets/qrism.asp>

RILM Abstracts of Music Literature: <http://www.rilm.org/>

## About the Author

**Melvin P. Unger** holds the Riemenschneider Chair in Music at the Baldwin-Wallace College Conservatory in Berea, Ohio, where he serves as director of the Riemenschneider Bach Institute and founding conductor of the B-W Singers. He is also the conductor of the Singers' Club of Cleveland, a male chorus serving the city's greater metropolitan area since 1891. For many years he conducted the Da Camera Singers of Edmonton, Canada. His choral groups have appeared at conventions and festivals in Canada, the United States, and Europe.

Dr. Unger holds degrees in choral music from the Universities of Saskatchewan (Canada), Oregon, and Illinois. He also studied conducting with Helmuth Rilling at the Hochschule für Musik und darstellende Kunst (Frankfurt) while on a scholarship from the Deutscher Akademischer Austauschdienst.

His previous publications include four books: *The German Choral Church Compositions of Johann David Heinichen* (1683–1729); *Handbook to Bach's Sacred Cantata Texts: An Interlinear Translation with Reference Guide to Biblical Quotations and Allusions*; *Performance Practice of the Instrumental-Vocal Works of Johann Sebastian Bach* (a translation of Karl Hochreither's work); and *J. S. Bach's Major Works for Voices and Instruments: A Listener's Guide*. His academic awards include the American Bach Society's William H. Scheide Fellowship, two American Choral Directors Association's Research Awards, and the Association of Canadian Choral Conductors Book Award.



