

PART TWO: CLASSICAL MUSIC

— THE ORIGINAL INSTRUMENT MOVEMENT

Many a gallon of ink has been splashed about debating the pros and cons of utilizing original instruments in performance. Trying to recreate the past is not a new idea. Opera grew from an attempt to discover Greek drama. The Baron Gottfried van Swieten, a Viennese nobleman and music lover of Dutch birth, encouraged Mozart (and others) to revive the music of Handel (1684–1759), who by the late 1770s was almost forgotten in Vienna. Mozart complied by adjusting and updating the scores of *Alexander's Feast*, *Ode for St. Cecilia's Day*, *Acis and Galetta*, and the *Messiah*. All the Mozart versions have been recorded. Mendelssohn was responsible for the early Victorian rekindling of J.S. Bach. Mozart and Mendelssohn updated the music to make it more palatable. Certainly a first step.

Arnold Dolmetsch (1858–1940) moved in the other direction. From a family of instrument builders, Dolmetsch studied and recreated the past. He taught his large family to play his “resurrected” instruments and almost single-handedly revived the recorder and the da Gamba instruments.

Wanda Landowska (1877–1959) rekindled interest in the harpsichord, and had an especially loud one made. She performed on many recordings, including one from pre-World War II Paris in which the testing of the defense guns can be heard in the background.

In the 1930s, Ben Stad, a Hollander who became an American citizen, founded the American Society of the Ancient Instruments and took upon himself “the noble mission of bringing to music lovers in this country the works of early composers.” Two sets of ten- and twelve-inch 78-rpm records were issued by Victor. This *Music of Early Composers* was revived by David Hall in *The Record Book* (1946). “For those who are interested in the early development of orchestral instruments or who wonder how music of the Sixteenth Century [*sic*] actually sounded to the concert-goer of that day, this set should hold much of interest. Byrd, Purcell, Frescobaldi, Lully, and Scarlatti are among the early composers represented, all played on instruments of their day. Performances and recording are, for the most part, adequate.” Stad’s recording of Carl Philip Emanuel Bach’s Concerto in D for Orchestra took a definite back seat to the performance of Serge Koussevitsky and the Boston Symphony Orchestra as

re-orchestrated by the Russian Maximilian Steinberg which was considered a “must” for anyone’s library.

Since the 1960s the steam of the purists has gained in power. Original instrument boys (and girls—gawd forbid) feel that a performance can only reflect the composer’s intention when it is recreated on the instruments in use at the time of composition. They argue (and no one doubts this) that a sackbut, ancestor of the trombone, has a different sound and is played in a different way. It gets more confusing when a fortepiano of Beethoven’s time or better, that of Brahms, is passed by for a modern Steinway. The purists argue that the tone is different, the mechanical action is different, and the volume is different. All affect the outcome. When a sonata is played, the actual playing will be affected by the action. The style of performance will also be affected by the correct size room supporting the right acoustics and the pitch of the instruments tuned to that of the period of composition. If a Beethoven fortepiano is used in a concerto, the orchestra must be downsized to a complement fitting the late eighteenth century, and the tempo markings must match the far faster metronome markings Beethoven is supposed to have specified.

The modern instrument guys and gals think this “historical reconstruction” is bunk. They assert that improvements in instrument construction vastly enhance the sound and ease of playing. The bigger and brighter-sounding piano is perfect for the bigger orchestra and improved orchestra instruments. And besides, audiences in today’s large concert halls are used to slightly slower tempo markings, and the higher pitch carries better to sound-weary ears. Does it make a difference? On one side, none at all—enjoyment is enjoyment. But there is a real, easily perceived difference in the sound. The catgut strings have a bit more bite or “cat-in-heat” tang, if you will. The brass instruments, without valves, are often a bit mellower on one hand, but can have an edge which hits the ears in a colorful contrast, because the notes are sometimes not quite “on the money” as the player works with mouth and hand to create the sound. Many old instruments lack the keys for perfect notes and others, like the basset clarinet, sound nothing like a contemporary clarinet. The differences become important when trying to set the flavor and mood of a period. The original instruments can be thrilling, and the crisply etched textural contrasts inform the listener in a unique way. The original instrument players feel their approach should extend back to the earliest music and forward to the symphonies of Bruckner and Brahms.

Another performance style has evolved in which the size of the orchestra is now adjusted to match the number of players utilized at the time of composition, but the music is played on modern instruments. This has brought additional clarity to the works of Haydn and Mozart, not to speak of Bach and Handel, and the “thinner” sound sits easily and familiarly on the ear. During the nineteenth century it was not uncommon to hear the most unoriginal Handel with three or four thousand performers! In 1888, one such concert was recorded

on an Edison cylinder! The real difficulty becomes one of consistency. The new and old sounds do not mix. The ear is jarred by juxtaposition. As with drinking: never mix, never worry.

A GLOSSARY OF VOCAL AND INSTRUMENTAL MUSIC

The glossary of music terminology which follows does not pretend to be complete nor to replace a thorough musical dictionary. The selected entries are some of the most common items encountered in production work. Following this glossary is another one devoted to the world of dance and related information.

a cappella (It. ah-cahp-PEL-lah). Unaccompanied singing—derived from the early Italian practice of writing for the chapel choir, which by papal decree was not accompanied by any instruments. The cappa (diminutive cappella) was the cloak worn by St. Marin, which he divided to share with a beggar. The remnants were preserved in a sanctuary which was latter called a “cappella.” Thus any small church became a *cappella*. The German *Kapelle* is the same, and the musician in charge there became the Kapellmeister.

aleatory music. From the Latin word *alea*, meaning dice. This chancy compositional practice gained a tenuous foothold after WWII with avant-garde composers, including Pierre Boulez and Karlheinz Stockhausen. The composer gives the conductor or performer the choice of ordering the music: a dicey situation at best. Of course the use of dice is nothing new. Mozart, certainly familiar with the “bones of the devil,” gamely jotted down on a sheet of music paper some two-bar phrases of a German dance. This was accompanied by columns of numbers. He simply threw the dice and found the appointed column and numbers dictating the next phrase. Mozart’s boredom with the rigid structure and fixed rules is evident by his lack of their pursuit. It was simply faster for him to compose. If listening to some of Mozart’s aleatory experiments is desired, K.516F should get you there.

alto (It. AL-toe). The proper definition of the word is “high.” Originally alto was used to designate the high male voice, which in late adolescence is moving from the soprano into the tenor range. Today, “counter-tenor” is the alto male voice and “contralto” the female. In catalogues and on choir designations **S.A.T.B.** means Soprano, Alto, Tenor and Bass. The mezzo-soprano is a female voice now found between the higher soprano and lower contralto, but the lines are often quite blurred. “Sopranist” has become a title for the high alto voice of counter-tenors, or “falsettists,” as they are often designated. Indeed, most very high male voices are falsetto, a head-voice produced by practice and not by surgical means. See **castrato** for a bit more detail and proof that the Roman Catholic Church at one time practiced birth-control.

GLOSSARY

MUSIC TERMS

- arabesque.** The word alludes to the intricate pattern of interlaced lines found in Arabic art—thus a florid and ornamental melody. Debussy and Schumann are but two who wrote arabesques.
- aria** (It. AH-ree-ah). A song accompanied by some form of instrumental background. In opera, cantatas, and oratorios, the aria becomes grander and the accompaniment more sophisticated. In both secular and sacred music, the aria can become an isolated, virtuostic showpiece for a singer (or instrument) with accompaniment.
- arie antiche** (It. ar-EE-a an-TEESH). Italian arias, usually from the seventeenth century. The “old songs” are sometimes from operas, but always noted for a lovely musical line. Caldara, Durante, Cesti, Alessandro Scarlatti, Bonocini, Fasolo, Bassani and many others contributed to the form. Arie antiche are still grouped together as part of a recital, either on recordings or in live presentations.
- ars antiqua** (Latin ars an-TIK-wa, meaning “old art”). It refers to the music of the Middle Ages, including plainsong and organum; a form of polyphony in which the voices move parallel and in fifths. Generally, there is a distinct lack of counterpoint.
- ars nova** (Latin ars NO-vah, or “new art”). This refers to music from France and Italy in the fourteenth century. Philippe de Vitry (1291–1361) wrote on new music, which has rhythmic and harmonic variety plus independent voice parts. In France, Guillaume Machaut wrote extensively in the form, while in Italy compositions evolved into the madrigal.
- atonality.** A musical style characterized by an avoidance of traditional musical tonality. The music is written in no apparent key. Arnold Schoenberg incorporated these methods as early as 1908 in his Three Piano Pieces (*Drei Klavierstücke*), op. 11. He wished to liberate tonal expression but rejected the term “atonality” preferring the word “pantonality.” Schoenberg was joined by Alban Berg and Anton Webern, and they created the Second Viennese School. Later, Pierre Boulez and Karlheinz Stockhausen utilized the technique but adjusted the rules to suit their aesthetic. “Atonal chic,” spread by the exodus of European composers in reaction to Hitler, was embraced by many noted composers as diverse as Igor Stravinsky and Aaron Copland. Audiences refused to embrace the style, and it appears today to be little more than an academic exercise. Atonality is still used in film scores where the dissonance is exploited for its ability to disturb.
- ballad** (BAL-ad). A song. Originally the Latin word *ballare* meant “to dance” and the dance would tenaciously hang onto ballet. Indeed, ballads were dancing songs which later became vocal solos telling a story, often self-accompanied. Ballad singers sold broadsides or broadsheets well into the eighteenth century in England and these are the basis for *The Beggar’s Opera* (1728) or its bicentennial cousin, *The Threepenny Opera* (1928).

ballade (Fr. bah-LAHD). In the middle ages, “ballades” were a form of poetry and music performed by trouvères. These poet-musicians traveled about and landed in Germany as minnisängers or even meistersängers. Chopin, Brahms and others wrote instrumental ballades.

barcarole (Fr. BAR-ka-roll). Literally a song of the Venetian gondoliers and later a piece, sometimes vocal, which imitates the rocking quality of the boat. The barcarole in Offenbach’s *Tales of Hoffmann* is well known.

baritone. The male voice (and rarely the oddity of a very deep female voice, like that possessed by Dame Clara Butt [1873–1936]). Lower than a tenor and higher than a bass. It is approximately two octaves upward from the A a tenth below middle C. The “Baritone-Martin” is a high baritone named after Jean Blaise Martin (1769–1837). A bass-baritone has a range which shares some of the range of baritone and bass.

bass. The lowest male voice. With a range of usually two octaves upward from the E an octave and a sixth below middle C, the bass comes in various types. The **basso buffo** is quite flexible and agile and is often utilized in comic opera. The **basso cantante** or singing bass is well suited to lyric roles. The **basso profundo** or **contra-basso** is the lowest. This is something of a special area for Russian singers in their choral music.

basso continuo (It. BAH-so con-TIN-u-oh). An invention of the seventeenth and eighteenth centuries in which the keyboard player would supply harmonic background, usually extemporized, which filled the voids in the other players’ parts and kept the music on track, thus allowing everyone to know where they were. This **thorough bass** was often noted with musical “short-hand” figures by the composer and was also called **figured bass**. It was not uncommon for other players, commonly the cello and oboe, to join the keyboard. Many sonatas are written for soloist and basso continuo, which can now mean at least a trio of accompaniment.

bel canto (It. bell KAN-toh). The literal translation is “beautiful song” (or singing). In the seventeenth and eighteenth centuries, Italian singing stressed ease of production, purity and evenness of tone, plus an agile and precise vocal technique. The method reached its peak early in the nineteenth century, primarily in the operas of Rossini, Donizetti, and Bellini. A revival of their works after 1950 also revived the school of singing quite lost during the ascending years of *verismo* opera. It was the “blood and guts” *verismo* singers who were often described as “can belto.” Bel canto is also used to describe instrumentalists who incorporate the traits of elaborate technique, beautiful tone, and legato phrasing in their playing.

berceuse (Fr. bare-SEUZ). A lullaby—the accompaniment usually resembles the rocking movement of a cradle. There are also Berceuses for instruments without any singing. Those of Chopin, Brahms and Fauré are well known.

GLOSSARY

MUSIC TERMS

cabaletta (It. kab-ah-LET-ah). The first meaning is a short aria with repeats which could be ornamented by the singer. In the nineteenth century, cabaletta became the term for the bravura concluding section of an elaborate aria in which the performer shoots-the-works in her (usually) technical arsenal.

cadenza (It. ka-DEN-za). While the Italian means “cadence” which was originally a chord sequence (or two or more chords linked by a note) which signals the end of a piece, the term now means a flourish by the solo performer before the cadence. It has become the opportunity, especially in concertos, for the soloist to extemporize and display not only bravura technique but intellectual knowledge and insights into the piece, which is reflected in an appropriate cadenza. The composer provides the spot and prays. Because the composer is now at the mercy of the performer, he often creates a specific cadenza to be performed. The soloist and the conductor may also choose to use a cadenza written by an earlier performer or even one by another composer. Beethoven’s cadenzas for Mozart’s piano concertos are a classic example.

canon. A round, or an orchestral work imitating one. The Elizabethan “catch” or “round” known as “Three Blind Mice” is perhaps the most famous canon. Here, the voice (or it could also be an instrument) begins and is then followed, note for note, by a second voice which begins later and overlaps the first. In a perpetual or infinite canon, each part, upon reaching completion, simply begins again. It could drive a person crazy.

cantabile (It. cahn-TAH-bee-lay). From the Italian “cantare” which simply means “to sing.” Thus, a piece of music with the melody smoothly performed and “sung out.”

cantata (It. cahn-TAH-tah). A vocal work usually containing a number of movements (arias, recitatives, duets and choruses) often based on a religious, lyrical or dramatic subject. Smaller in nature (and often less dramatic) than the oratorio. J.S. Bach wrote more than two hundred cantatas.

cantor. The man who sings. The leading singer in German Protestant churches, but today a term more commonly used for the singer in Jewish synagogues.

carole. Traditional song, often heard at Christmas or Easter. The French Christmas caroles are called *noëls* and those of Germany are *Weihnachtslieder* or Christmas Eve songs. In England, caroles for Christmas disappeared during the seventeenth-century Puritan reign. The Puritans discouraged celebrations of every kind. The Restoration in 1660 returned the caroles to England (and to a lesser extent to Presbyterian Scotland). In late-nineteenth-century England, door-to-door caroling degraded into outright begging, when small children went from house to house gathering money in a most shameless but vocal manner. The carolers would not leave until paid. It has been suggested

that this is the origin of “hush money!” The revival of what are now considered traditional caroles began in the early years of the twentieth century. America, with its strong Puritan background, was late to incorporate caroles into the season but has more than made up for this. The commercialization of Christmas, including the addition of the most vulgar of seasonal music, officially begins around Halloween, or even earlier where tolerated, and promptly stops on 26 December, leaving the following “Twelve Days of Christmas” awash in a sea of sales.

cassation (Fr. *kass-A-shun*). This eighteenth-century term is interchangeable with serenade, especially if the music is written for an open-air performance.

castrato (It. *kah-STRAH-toe*; pl. *castrati*). A singer created by the surgical procedure which removes the testicles of the boy soprano (or mezzo-soprano) before puberty, especially before the hormones flow into the system, and lengthen the vocal chords, thus preserving the high range of his voice. Additional training increases breathing capacity, agility and volume, creating a voice unique in range and powerful tone. The prohibition of congregational singing (of course, this really means no women) by the council of Laodicea in AD 368 necessitated the need for high male voices. Falsettists, whose head voices tend to be thin and colorless, were recruited from Flanders and later Spain. By the sixteenth century, castrati were common; the worth of their years of training in the boy choirs was no longer devalued and lost when the voice changed. The seventeenth century saw the development of opera, and the castrati became stars and the brightest light in both male and female roles.

Perhaps the most famous castrato was Carlo Broschi, known as Farinelli (1705–1782) who, after a notable career, “retired” to the court of Philip V and sang him the same four songs every evening. The film *Farinelli* (1994), directed by Gerard Corbia, shows the singer’s life in an oddly sexual manner, and the voice is equally sensual and sterile. Created through a computer-mapped fusion, or “homogenize,” of counter-tenor Derek Lee Ragin and soprano Eva Mallas-Godlewska, the result delivered a voice with a three-octave range. The recorded sound is ear-opening. The only genuine castrato to make recordings (also the last living example) was Alessandro Moreschi (1858–1922), who recorded twelve solos and is heard in five choral pieces. Unfortunately, he never had a great voice and was nearing the end of his career. But the power and range, even in the primitive acoustic records, displays a most interesting, haunting sound.

chamber music. Secular music for a limited group of performers destined for a small room (the chamber, if you will) versus music for church or theatre. Chamber music is usually instrumental and began as the performers’ reaction to the madrigal, which showcased the vocalists. Brought to fruition by Haydn, Mozart, and Beethoven in their duos, trios, quartets and the like, it is rare today to hear the works as intended.

GLOSSARY

MUSIC TERMS

Audience demand has moved the players to the stage of a large hall and into an acoustic arena ill-suited to the intended desire of the composer. Or, perhaps, people don't play music at home.

chamber orchestra. A small (about twenty-five) group of players. This was the standard orchestra size until the nineteenth century, before the expansion and proliferation of instruments and players, compounded by the move into ever-larger halls, more than tripled the size of the orchestra. *See* orchestra.

chanson (Fr. shon-SO[N]). When pronounced with the “o” sound of geese in “honk-honk” you have the French three-dollar word for song. The practice of chansons for voice (or voices) with instrumental accompaniment began in France and northern Italy in the fourteenth century and continued well into the sixteenth century and even later. Performed by the Troubadours and Trouvères (the wandering minstrels of Europe), the songs could be either true folk melodies or written out, as are those of Josquin des Prez (1445–1521)—one of the great performers of his day—or his later compatriot, Clément Jannequin (1472–1560).

chant. A sacred song, unaccompanied and in free rhythm: Gregorian chant, Anglican chant, etc. All derive from **plainsong**, a word applied to the body of traditional ritual melody of the Western Christian church. Beginning in the early years of Christianity, and certainly influenced by the music of the Jewish synagogue and Greek modal system, the plainsong probably evolved from the natural tendency of the priest to utter his words on one note with the voice dropping at the end of a sentence. This helps the voice carry in large spaces, and the rhythm thus created follows the un-metrical text of natural speech. In the fourth century, Ambrose, Bishop of Milan, attempted to codify the confusion in church music and fixed upon four scales (or modes) to be used, thus ordering the repertory. The **Ambrosian chant** retains many features of Middle Eastern religious chant. In the sixth century, Pope Gregory (540-604) reviewed the situation and added four more scales (or modes). The **Gregorian chant** became standard in the Roman Catholic Church. Much of the performable music comes from manuscripts created in the ninth and tenth centuries. The major difference between **Ambrosian chant** and **Gregorian chant** is that the latter has developed a more consistent use of the principle of a dominant or reciting note, and the additional modes make it more varied. The *Motu Proprio* of 1903 returned the plainsong to its early and pure sources. England adopted plainsong during the time of Pope Gregory's reorganizations. Canterbury became the center of Gregorian plainsong. With the Norman Conquest in 1066, attempts were made to introduce the French manner of singing into Canterbury. In 1083, the Abbot Thurston stationed Norman archers in the clerestory, and

when rebellious monks persisted in singing in the older style they were shot. Subtle but effective. The English Reformation of the seventeenth century reduced the musical interest of the plainsong in church; the words of the service were now in English. Thomas Tallis (c. 1505–1585) arranged and harmonized the plainsong responses, which are still in use in England as the Anglican chant.

Plainsong, whether Ambrosian or Gregorian chant, is pure melody and needs no instrumental accompaniment. However, in some churches the organist assists the performers with a background of organ harmonies. This is an anomaly.

choir. A group of singers or instruments.

choral (KAU-rael). Relates to chorus or choir.

chorale (kau-RALL). A hymn tune.

chorus. This is both a group of singers and the music for the group. A second meaning is found in popular songs. The chorus is the repeated section of lyrics which usually follows the verses.

clavichord. *See* piano.

coloratura (It. koh-lor-rah-TOO-rah). Brilliant vocal runs with varied ornamentation. Also applied to a voice type which specializes in ornamental singing, i.e., coloratura soprano, who has great agility and a high range, enabling her to warble rapidly in a most acrobatic manner. Beloved by “soprano heads.” Other voice ranges employ coloratura techniques.

concerto (It. kon-CHAIRT-oh). A musical work (commonly in three movements) featuring one player (or more) accompanied usually by an orchestra. Originally a composition in which the players combined contrasting forces but made a “concerted effort” to please the listeners by playing together or “in concert.”

By the close of the seventeenth century, Corelli and Torelli (and others) wrote works for a small number of strings heard against a larger body which they called a “concerto,” or **concerto grosso**, especially when winds or keyboard instruments joined the smaller group. Bach’s “Brandenburg” concertos and many by Handel fit this form. The classical era saw the maturity of the form with the accepted three movements: the first was serious in sonata form; the second more somber and lyrical; while the third concluded the work in a quick, bright manner, usually in the rondo form. The concerto has maintained the three movement form (with certain exceptions) to this day.

The **cadenza** was added to the concertos of the classical era, which saw the rise of the virtuoso performer because it gave him an opportunity to strut his stuff.

There are some perverse uses of “concerto” for works of one instrument, church music including Bach’s famous “Italian” Concerto for harpsichord, and Bartók’s *Concerto for Orchestra*.

GLOSSARY

MUSIC TERMS

Concertstück (Ger. kon-zert-SCHTOUCK). See Konzertstück.

consort. This English term originally meant a body of players in an ensemble. By the sixteenth century, for example, a **consort of viols** was specific to an ensemble playing on various sizes of the viol family. A **whole consort** contained instruments of the same type, be they brass, wind or string. A **broken consort**, mixed instrument types. Shakespeare speaks of both many times. From *Two Gentlemen of Verona* (V-iii) comes:

After your dire lamenting elegies,
Visit by night your lady's chamber-window
With some sweet consort: to their instruments
Tune a deploring dump; the night's dead silence
Will become such sweet complaining grievance.

(The dump, so deplored, was a melancholy strain in music. Dumps are therefore “low spirits” which one can still get down into.)

In *Henry V* (V-iii) the broken consort is mentioned:

Come, your answer in broken music, for thy voice is music and thy English broken; Therefore, queen of all, Katherine, break thy mind to me in broken English, wilt thou have me?

And finally, in *Henry VI, Part Two* (III-ii) the broken consort describes the moment:

Their music frightful as the serpent's hiss, and boding screech-owls make the concert full! All the foul terrors in dark-seated hell.

(Well, the man had a way with words.)

continuo. See basso continuo.

contralto (It. kohn-TRAHL-toh). Normally the lowest female voice. Heavy smokers take on a baritone quality.

da capo (It. da COP-oh – literally “from the head”). This is used as an indicator in manuscripts to return to the beginning and continue until told to “fine” or “end.” Sometimes the performer is then told to “poi seque la coda” or to jump to the final section of the music. Da capo saves a lot of ink and space on the paper.

divertimento (It. dee-vert-e-MENT-oh). This eighteenth-century suite of light music is commonly scored for strings, winds or a mixture of the two. Mozart wrote many including the ever popular three Divertimenti, K. 136, K. 137, and K. 138. The term is often interchanged with divertissement, serenade, and cassation.

divertissement (Fr. dee-VERT-es-moh[n]). Very much like other light and diverting music of the eighteenth century. The divertissement is technically a ballet suite used as an interlude in a heavier, more serious piece.

duet. The diminutive of duo, meaning two. In musical parlance it is any combination of two performers (with or without accompaniment) and the music written for the team.

electronic music. From the mid-1950s the term referred to edited taped music, the sounds of which were electronically generated and modified. This distinguished the music from *musique concrète*. Within a short time, prerecorded and electronically manipulated vocal and instrumental sounds were introduced and accepted. From Westdeutsche Rundfunk in Cologne, Karlheinz Stockhausen created *Gesang der Jünglinge* (Song of the Youths), one of the most significant electronic works of the time. It was released directly on LP. In 1957–58, Edgar Varèse created *Poème Électronique* for the Philips booth at the 1958 Brussels World Fair.

The Institut de Recherche et Coordination Acoustique/Musique or IRCAM was organized in Paris (1977) for research into electronic music. Beneath the Pompidou Arts Centre there are remarkable studios filled with the latest computers and synthesizers devoted to furthering electronic music.

This “performer-less” music trend began in 1906 when Thaddeus Cahill created the Telharmonium, an electric instrument designed to send music over telephone lines in New York City. His “cable music” company went bankrupt, but the principles were later adapted to create the Hammond organ.

In 1920, Léon Theremin (a.k.a. Lev Termen) created an instrument he modestly named the theremin, played by moving a hand in the vicinity of an aerial to generate a voice-like sound. Edgar Varèse used two theremins in *Ecuatorial* (1933) and the theremin is a Hollywood favorite including Miklós Rózsa’s pioneering use in *Spellbound* (United Artists/Selznick, 1945) and Bernard Hermann’s score for *The Day the Earth Stood Still* (20th Century Fox, 1951). A theremin-sounding instrument can also be heard in the Beach Boy’s record “Good Vibrations.” There have also been several CDs released of theremin recitals.

ensemble (Fr. Eh(n)-SAEM-bul – say through the nose, please). The word has several subtle differences in meaning from the group of supporting players (the acting ensemble) or the group of dancers (even the corps de ballet is an ensemble), and finally the musicians engaged in a performance. It is more commonly used for a chamber-sized group, but also for the larger body of players often called an orchestra.

entr’acte (Fr. EN[N]-tractt). This is both the interlude between the acts of a play and the music, dance or other interlude performed between the acts. Sometimes called intermission music. *See also* intermezzo.

evensong The evening prayer of the Anglican church, and vespers in the Roman Catholic Church.

falsetto (It. fahl-SET-toh). It is the high, false tone above the normal range of the male voice. (The head voice.)

fanfare (Fr. FAN-fair). This is usually a fairly short but often showy flourish of trumpets. There are fanfares for meals, battle positions and even one for the common man by Copland. Joan Tower, in a blast of one-

upsmanship, has written a series of *Fanfares for the Uncommon Woman*.

The French still use the term for a brass band, as opposed to one which also contains woodwinds, called a *harmonie*. Both ensembles can also contain percussion. To add to the confusion, the Germans have *harmoniemusik* bands of wood, brass, and an odd double bass.

fortepiano (It. for-tay pee-AN-no). *See* piano.

fugue (It. fewg; from the Italian meaning flight). Indeed the flight of a melody. The contrapuntal form reworks the melody or melodies, or the theme(s) with repeats through succession, imitation and/or transpositions to another key. The fugue is the highest form of contrapuntal writing. Bach excelled in the form and both the *Musical Offering* of 1747 and *The Art of the Fugue* (posth.) display his skill, as do many individual fugues often preceded by a toccata.

Beethoven's original finale for his String Quartet op. 130 was replaced and became the independent Grosse Fugue op. 133. The "Fugue for a Tin Horn" in *Guys & Dolls* is Frank Loesser's tribute to both the underworld and the other world.

Gregorian chant. *See* chant.

Harmoniemusik (Gr. har-MO-nee muze-ek). From the French *harmonie*, a term for wind instruments. The small wind band, usually eight wind players (and a double bass) were common at the end of the eighteenth and beginning of the nineteenth centuries. Popular music (this often meant the latest hit operatic work) was transcribed for the Harmonie players and they would stroll about outdoors or in beer gardens performing the compilation of hit tunes. These period "jukeboxes" helped popularize the original works. Josef Triebensee and Johann Nepomuk Wendt arranged many of Mozart's operas, and the freshness of their *harmoniemusik* is still enjoyed today.

harmony. The simultaneous combination of sounds, as opposed to melody which is the progressive succession of sounds. Normal use of the word "harmony" suggests the combination should sound well together and hit the ear in a pleasant manner, but this is not, technically, a requirement, for even a dissonant sound can be harmonious like its consonant cousin.

harpsichord. *See* piano.

homophony (ho-MOFF-eh-nee). A five-dollar word for "being in unison."

humoresque (Fr. hugh-more-ESK, from the German *humoreske*). The title given fairly short instrumental pieces, typically whimsical in character and capricious by nature. Both Schumann and Dvořák wrote such pieces for piano and Fritz Kreisler's *Humoresque* has the added lyric "goosing statues in the park, if Sherman's horse can take it, so can you."

hymn. A term with many definitions. A hymn is a song of praise to a god, including the capitalized Christian one. Latin hymns were common after the fourth century. In Germany, Martin Luther, himself a musician, helped bring the first Lutheran hymn-book into print in 1524. Luther's

own hymn, “Ein’ Feste Burg” (A Mighty Fortress), has been reflected in music by Bach, Mendelssohn and Franck, to mention but three. English language hymns were popular in the seventeenth century, and printed hymnals became part of the church services. It was common in England after 1644 (in the early days of the Puritan regime) for the minister or clerk to read out each line before it was sung. This “lining out” was called “Deaconing” in America. The practice was replaced with education and printed hymnals.

impromptu (Fr. em-PROMP-too). A musical invention of Jan Václav Voříšek who was possibly inspired by the “Eclogues” of his teacher Tomaschek. Voříšek wrote Six Impromptus, op. 7, and these in turn inspired two sets from Franz Schubert. Both composers, despite tightly composed manuscripts, created works which suggest improvisation.

incidental music. Written to accompany a play and more recently, a film. How directly it interacts with the dramatic work, songs, dancing, off-stage effects or mood-setting “background,” varies greatly. Some famous examples include Beethoven’s music for Goethe’s *Egmont* and Kotzebue’s *The Ruins of Athens*. Schubert wrote lovely music for the forgotten play *Rosamunde*. Mendelssohn’s music for Shakespeare’s *A Midsummer Night’s Dream* is still popular, especially the oft-played wedding march. Both Bizet’s music for *L’Arlésienne* and Grieg’s for Ibsen’s *Peer Gynt* have survived as popular orchestral suites. During the latter part of the nineteenth century and the first years of the next, it was expected to find a small orchestra in the pit of every theatre. Music was played before the show, at intermissions and afterward to fill the void. The orchestra often underscored a scene or provided music cues required by the action.

The American melodrama of the nineteenth century relied on music to help the action and support the moods. It was natural for this to ease into the early motion picture theatres, though the orchestra was often reduced to a single piano in smaller venues. With the advent of sound pictures in 1927, an orchestra was expected to continue accompanying the actors. Within a few years, scores written for a specific film were weaving in and out of the dialogue and enhancing the subliminal mood of the moment as background music. True background music is more akin to the irritating stuff piped throughout grocery stores, malls and elevators. This last-mentioned form of conveyance has lent its very name to the music, which neither goes up nor down but merely depresses in its omnipresence.

interlude. The music or short dramatic pieces inserted between plays or between acts. The comic intermezzo, such as Pergolese’s *La Serva Padrona* (1732), placed between the long and heavy acts of an opera seria was often more popular than its host. The interlude could be a short play or a piece of orchestral music. Britten composed a set of “sea interludes” to be played

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between the acts of his 1945 opera *Peter Grimes*. This is the best of all possible worlds because mood and style are retained consistently.

intermezzo (It. inter-MED-zoh). Three meanings are common. First is the light musical interlude as noted above between the long acts of a tragedy. These were often short comic operas. Second is the incidental music sometimes used in contemporary theatre. Third is a short musical movement which connects sections of a symphony. But, like *Lucky Pierre*, the intermezzo is always found between larger elements.

invention. Francesco Antonio Bonporti (1672–1749) published *La Pace Invenzioni o Dieci Partite a Violino e Continuo* in 1714–15. Bach copied some of the “invenzionie” and thus inspired, wrote fifteen Inventions for Keyboard (1720). Little more seems to have been invented. An anonymous publisher re-named Bach’s fifteen Sinfonias (1723) calling them fifteen Inventions, but this is patently an infringement on original material.

Janissary music. Refers to a type of Turkish inspired military music popular in Vienna when the armies of the Ottoman Empire were at the outskirts of the city. Both Josef and Michael Haydn, Beethoven, Mozart and many other composers of the time incorporated into their music the colorful addition of a Turkish drum, tambourine, cymbals, triangles, high flutes and the Turkish crescent with its small bells. Mozart’s *Abduction from the Seraglio*, K. 384, is filled with this jangling music.

Konzertstück (Ger. kon-zert-SCHTOUCK). This term (also spelled Concertstück) and is literally a “concert piece.” Carl Maria von Weber’s *Konzertstück* for piano and orchestra, a one-movement concerto, set the form and many other composers have used the term for their less formal, short and single-movement pieces.

leitmotiv (Ger. LITE-mo-tif). A bold theme or melodic phrase which, through repetition, becomes associated with a character (or even an idea or situation). Richard Wagner uses the leitmotiv extensively in his musical dramas, but he was not the first, nor is he alone. It is a popular form in film music. And it could be argued that the opening notes, three short and one long, in Beethoven’s Fifth Symphony became a continually whistled leitmotiv understood by all during WWII because the notes represented, in Morse Code, the letter “V” which stood for victory.

libretto (It. lee-BRET-toh). Five-dollar word for the text of an opera, oratorio, or musical comedy. Literal translation is “little book,” which is usually true.

lied (Ger. leedt). Song.

lieder (Ger. LEE-der). More of the above and often added to “singer” for a specialist in the field. The lied and leieder singer developed and rapidly expanded during the oppressive reign of the Austrian statesman Metternich (1773–1859), whose iron hand ruled at the time of the Congress of Vienna. His police state, fearing the political radicals, forbade

public gatherings or even meetings of small groups. To circumvent this, musical evenings were held, and poems with a political bent (subtly disguised) were performed along with instrumental music. Franz Schubert (1797–1828) was an early exponent of the lied and part song, and his circle of friends would hold “Schubertiades,” in which the composer or another singer would sing his lieder, some of a political and some of a nondangerous nature. In later years, evenings devoted to the lied of Schubert and others were called *Liederabend* or “song evenings,” and this term has become synonymous for a vocal recital. However Schubert remains, unquestionably, the greatest lieder composer, with over half of his thousand compositions being in the form.

madrigal (It. MAD-ri-gal). This popular form of vocal music—four or five voices in a contrapuntal style—originated in fourteenth-century Italy. By the early years of the seventeenth century, the form had evolved into an early cantata. What began as unaccompanied singing later added an assortment of instruments.

march music. A tune in double time (2/4) or common time (4/4) with a strongly marked beat and regular phrasing. It needs this because people, even actors, are expected to move along to it. There are four categories of marches: funeral march, slow march, quick march and double-quick march. The British have established that a slow march should have seventy-five steps per minute while the quick march should have 108 steps per minute. In practice this timing varies. It differs considerably in different branches of the service. The funeral march, often half the timing of a slow march, covers the drum heads (sordamente) with material which softens, even muffles, the beat.

masque (Fr. mask). A lavish entertainment for the aristocracy which had its origins in Italy but flourished in England from the sixteenth century well into the later part of the seventeenth century. The diversion was primarily produced by noble amateurs (though professional actors, singers and dancers were often employed). During the Elizabethan period, Ben Jonson, Beaumont and Fletcher and others were the most prominent authors. Shakespeare alludes to the masque in *Henry VII, I* (I, iv) and has Prospero conjure a masque vision in *The Tempest*, (IV-i). While there does not appear to have been a rigid format, masques focused on mythological or allegorical subjects and were a combination of poetry, dancing, acting, lavish costumes and exceptionally extravagant scenery and machinery (the best was designed by Inigo Jones (1573–1652)). The masque survived the Puritan regime; Cromwell himself ordered one to honor the Portuguese ambassador. Some notable examples which have been recorded are Milton’s *Comus* (1634), Blow’s *Venus and Adonis* (1680) and Arne’s *Alfred* (1750) written for a performance in the garden of the Prince of Wales. *Alfred* concludes with the soon-to-be-popular song “Rule, Britannia!” The influence of masque traditions strongly influenced the development of

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English opera (Purcell's *Dido and Aeneas* (1689)). After the Restoration, masque influences were found in the pantomimes with the harlequinades of the next century and in much of ballet, which still continues.

Mass. The musical history of the Mass can be broken into the following periods and performance pieces.

- From the Dark Ages up to AD 900 is the plainsong period—the Ambrosian and Gregorian chants.
- From 900 until around 1500, a musical unity was created by basing all movements upon the same musical theme. Masses by Dufay, Ockeghem and Josquin des Prez are excellent examples.
- The 125 years from 1500 until 1625 is the greatest period of the unaccompanied Mass. Examples by Palestrina (ninety-three masses), Victoria (eighteen masses) and Byrd (three masses) are liturgical peaks. Martin Luther (1483–1546), being a practical musician in addition to raising hell with the Roman Catholic Church, noted that “the Devil should not have all the best tunes.” Luther provided suitable music for his reformed services. His Protestant Hymnbook (1524) influenced later generations (including Bach) and the north German contrapuntal school. The introduction of instrumental accompaniment in the seventeenth century and the rise of the trained singer (both male and female in the world of opera and the castrato who rose from church needs and later conquered opera) greatly affected the expectations of composers of religious music.
- From the eighteenth century onward, church music reached new heights of sublimity through musical sophistication. Bach and other Protestant composers brought elaborate settings to the Mass. In Vienna, Catholic musicians including Haydn (fourteen masses), Mozart (fifteen masses), Weber (two masses) Cherubini (eleven masses) and Schubert (seven masses) added further liturgical practices to the Mass. Church music continued to be influenced by contemporary secular music until Pope Pius X forbade the practice in the *Motu Proprio* of 1903. This strongly condemned the “theatrical style” of then current church music and forbade women from singing the soprano parts in addition to outlawing the piano, other percussion instruments, and wind instruments (except for solemn and appropriately grave services). The text of the Mass was to be restored to its pure form of five passages (see below). In 1928, Pope Pius XI restored the singing of the congregation to the Common Mass. Pope John XXIII, in the middle of the twentieth century, opened the music of the church to the lowest common denominator.

There are three forms of mass service: High Mass (*Missa Solemnis*) performed by a priest with assistance from others, together with a choir.

The music consists of five passages of plainsong and five other extended passages from the congregation, often set in an elaborate choral way. Sung Mass (*Missa Cantata*), closely resembles the High Mass but is performed by the priest alone without an assistant. The Low Mass (*Missa Lecta*) is performed by a priest and one server. Hymns are sung in some places by the congregation.

The five passages set for the High Mass are:

<i>Kyrie</i>	Lord, have mercy
<i>Gloria in excelsis Deo</i>	Glory be to God on High
<i>Credo</i>	I believe
<i>Sanctus</i>	Holy, Holy
<i>Agnus Dei</i>	Lamb of God

The bigger settings of the Lutheran-influenced Mass utilized by Bach and composers since are expanded as noted below:

<i>Kyrie Eleison</i>	Lord, have mercy
<i>Christe Eleison</i>	Christ, have mercy
<i>Kyrie Eleison</i>	Lord, have mercy
<i>Gloria in excelsis Deo</i>	Glory be to God on High
<i>Laudamus te</i>	We praise Thee
<i>Gratias agimus tibi</i>	We give Thee thanks
<i>Domine Deus</i>	Lord God
<i>Qui tollis peccata mundi</i>	Who takest away the sins of the world
<i>Qui sedes ad dexteram Patris</i>	Who sittest at the right hand of the Father
<i>Quoniam tu solus sanctus</i>	For Thou only art holy
<i>Cum Sancto Spiritu</i>	With the Holy Spirit
<i>Credo</i>	I believe
<i>Patrem omnipotentem</i>	Father Almighty
<i>Et in unum Dominum</i>	And in one Lord
<i>Et incarnatus est</i>	And was incarnate
<i>Crucifixus</i>	Crucified
<i>Et resurrexit</i>	And rose again
<i>Et in Spiritum</i>	And (I believe) in the Holy Spirit
<i>Confiteo unum baptismum</i>	I confess one baptism
<i>Sanctus</i>	Holy, Holy
<i>Hosanna in excelsis</i>	Hosanna in the highest
<i>Benedictus qui venit</i>	Blessed is He who cometh
<i>Agnus Dei</i>	Lamb of God
<i>Dona nobis pacem</i>	Give us peace

The expanded form is used by J.S. Bach in his Mass in B Minor.

A *Missa Brevis* is usually a short mass in which the music can be performed fairly quickly. *Missa Brevis* can also refer to a mass-setting of only the *Kyrie* and *Gloria*, as is customary in the Lutheran service. Bach wrote four masses in this *Missa Brevis* style and the Mass in B Minor began in this form but was greatly expanded.

A Requiem Mass or mass for the dead opens with the Latin:

Requiem aeternam dona eis, Domine (Grant them eternal rest, Lord)

Palestrina, Mozart, Berloiz, Verdi, and Fauré have written excellent Requiem Masses which demonstrate the musical evolution.

melody. From the Greek meaning “song.” To be technical, it is a distinctive sequence of notes sounded consecutively within an orderly pitch structure such as a scale or a mode. The melody may be a recognizable tune or a theme threaded through a composition. In either case, it is an ordered sequence of notes. Melody, with harmony, rhythm, and texture are the basic components of Western music, but melody is the one which lingers on.

metronome. The metronome is an instrument which marks the exact tempo. A common one using clockwork was patented in 1816 by Johann Maelzel (1772–1838). He was a friend of Beethoven and made an ear trumpet to offset the increasing deafness which plagued the composer. Beethoven was interested in the metronome because he could communicate to future performers his precise intentions. On a piece of music, the letters “M.M.” stand for Maelzel’s Metronome and are followed by a musical note and a number indicating the number of beats per minute. The electronic metronome has practically replaced the clockwork original. Maelzel’s initial foray into machinery was his design and construction of automatic clockwork machines. These machines of flutes, trumpets, drums, cymbals and later clarinets, violins and cellos were struck by hammers or fed air from bellows. They worked by weights rotating on cylinders which moved the parts. Haydn, Mozart, and even Beethoven wrote music for these mechanical instruments. The latter’s *Battle of Victoria* was composed for a Maelzel mechanical instrument and later orchestrated as *Wellington’s Victory*. Some insist it still sounds mechanical.

mezzo-soprano (It. MET-so or MED-zo). The female voice between soprano and alto (contralto) which utilizes qualities of each. Some rise to the higher range, others take up cigarettes, like Carmen.

minimalism. The music is tonal, highly repetitive and meager in manner, but, arriving as the Cold War was cooling, it seemed an antidote to the works (now mainly academic) in the alienating traditions of the Second Viennese School. John Adams, Steven Reich and Philip Glass, alas, alas, alas, alas, alas, alas excel in the elusive style.

movement. A self-contained composition which can vary widely in content but is unified by a unique character or feel. Movements (similar to the acts of a play) are collected and ordered to create large blocks which build a symphony, suite, sonata or other extended work. There are some compositions in which the composer requests the movements be connected without the traditional pause or break between. This is usually an artistic choice and, unlike the theatrical equivalent, not a precaution which forces the audience to remain seated and deprived of escape through the cover of an intermission.

Movement has a second meaning: the rhythmic character or quality which dictates the action. Music and sounds can greatly enhance the action by actually changing the rhythm or suggesting the passage of time. Usually nothing helps a dragging production more than the traditional red pencil or a digital edit. If this fails, take off the actors' costumes.

motet (Fr./It. mo-TET). Church music named for the French word *mot* which means “word.” Thus, voices to a Latin text in a contrapuntal style sung *a capella* or without accompaniment. In the Roman Catholic Mass, the motet is incorporated but does not form part of the liturgy. The English anthem derived from the motet.

musique concrète (Fr. muse-EEK kon-KRATE). This noise clanged forth from the studios of Paris Radio in 1948. Pierre Schaeffer and Pierre Henry electronically reworked natural sounds and created a montage to demonstrate their music. The original sounds are actual and real, and are not purely synthesized as in electronic music.

nocturne (Fr. NOCT-turn). A musical work which reflects the “essences of the night.” Irish pianist John Field is credited with inventing the quiet, even dreamy music which was brought to perfection by Chopin. However, Haydn wrote a “notturmo” for flute, oboe, two horns and strings, plus several for hurdy-gurdy! Debussy composed three orchestral nocturnes in 1900, and Schubert has more than one “nacht” piece in his song literature.

obbligato (It. ob-lee-GOT-oh). This term originally meant that an instrument or part was not to be omitted, e.g. a song with obbligato violin meant the violin was “obliged” to play and was not an optional part: if that were the intention, the score would have been noted violin **ad libitum** or “at will.”

octet (aak-TET). A composition of eight instruments or voices. Two of the most popular are the Mendelssohn Octet in E-flat for a double string quartet (a total of four violins, two violas, and two cellos), and Schubert's wonderful Octet, D. 803, for two violins, viola, cello, double bass, clarinet, bassoon and horn, the mixture of diverse instruments creating a unique texture of sound. Other octets include those of Stravinsky and in the Mendelssohn manner ones by Niels Gade, Joachim Raff, and Waldemar Bargiel.

opera. A drama (read theatrical story) usually mostly sung with orchestra, and often with dancers and even spoken parts—hell, anything. Opera grew out of the Italian Renaissance and the rediscovery and infatuation with the ancient world of Greece. In 1597, Jacopo Peri (1561–1633) presented a work called *Daphne* (now lost) in which he conjectured a reconstructed style of the dramas of the ancients. This *Dramma per Musica* was the first of the trickle which worked into a flood of musical pieces. The history of opera is a history of western civilization and follows the rise of the middle classes and their desperate need for legitimate recognition as they replaced the aristocracy to become the financial leaders of society.

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opéra comique (Fr. AH-pay-rah kom-EEK). Opera with spoken dialogue between arias, developed principally in Paris in the early eighteenth century. Bizet's *Carmen* began life with dialogue, forgot how to talk, and became a grand dame who sang for her supper.

operetta. Lighter than opera, but sometimes not much.

oratorio. A sung work, usually too long, usually not staged, and too often with a subject religious in nature. Add chorus and orchestra.

orchestra (OR-keh-stra or OR-kehs-tra. Both are acceptable, and in as much as the Greeks had the word for it, derived from the dance or dancing place in front of the raised stage, if anyone cares). "Orchestra" still refers to the area in front of the stage, often a depression or pit designed to hold the musicians and protect them from the audience (and the actors). It was in the eighteenth century that the term was first used for the musicians themselves.

In the late Renaissance, around 1600, the instruments in an orchestra consisted of strings, flutes, oboes, cornets, trumpets, trombones, harp and harpsichord—around twenty-five players with the strings being almost half the group. One hundred years later, in Bach's time, double basses had joined the strings and drums helped fill the percussion section. Organs were in evidence, particularly in religious music. By 1800, the classical age had arrived and the orchestra at Mannheim had brought playing to a peak of perfection. The enhanced orchestra now consisted of two sections of violins, along with the violas, cellos and double basses, with at least a pair each of flutes, oboes, clarinets, bassoons, trumpets, horns and kettle drums. In the nineteenth century, Berlioz added players to bolster the existing sections and included a few additional instruments. The instruments themselves were also improved with valves, buttons and keys to ease playing. By the turn of the twentieth century, having sixty-five string players was not uncommon. To offset this increase, or complement it if you will, wood winds now had three flute players plus a piccolo, three oboes and an English horn, two clarinets plus a high clarinet and a bass clarinet, three bassoons and a double bassoon. The brass section could have eight horns, five trumpets, three trombones, and both a tenor and bass tuba. The percussion battery still had the pair of kettle drums but had added side drum, bass drum and military drum, plus cymbals and an assortment of noise-making extras including the triangle. Two harps was the minimum. A myriad of additional instruments were added as needed by the specific piece, including organ and electronic instruments like the *ondes Martenot*. A modern orchestra can vary from a full complement of almost eighty players to over 120 (and more for certain grand works including Mahler's *Symphony of a Thousand*).

What is important to remember when "recreating" a period orchestra is that the sense of proportion was dictated by the space of the

time. Orchestras of a dozen (or less) players can be sufficient. Even today, a chamber orchestra will vary between twenty-five and forty players, and whether on authentic instruments or modern, offers the “leaner” sound of the earlier periods. Fortunately both the large, modern orchestra and chamber orchestras co-exist and offer recorded choices in much of the same repertoire.

Some famous orchestras of the past demonstrate the wide variety and continual increase in numbers. The “Vingt-Quatre Violins du Roy” was the group under the direction of Jean-Baptiste Lully. The actual “Twenty Violins” were really six violins, six basses (or cellos) and twelve “violas,” which were string instruments tuned to take inner parts. In 1792 when Joseph Haydn went to England for Salomon’s concerts, his orchestra had forty players. There were eight first- and eight second-violins, four violas, three cellos, four basses, two flutes, two oboes, two clarinets, two bassoons, two trumpets, two French horns, and one tympani.

Almost 100 years later, the Vienna Philharmonic, which played the lush, late-romantic pieces of Richard Strauss and Gustav Mahler, had a membership of 104 musicians. This broke down to seventeen first- and sixteen second-violins, eleven violas, ten cellos and ten basses. The strings were joined by four flutes, four oboes, four clarinets, four bassoons, eight horns, four trumpets, five trombones, one tuba, two timpani, three percussions, and one harp. Modern orchestras seem to be fixed at a slightly lower number, but they can shrink or swell, adding needed instruments as required by the music.

ornaments. Musical embellishments (usually today reserved for the coloratura soprano) which can decorate the melody.

overture (OH-va-chur). From the seventeenth century on, the first or opening piece of a ballet, opera or dramatic piece with incidental music. The term *sinfonia* meant the same thing and was common in the eighteenth century. However, *sinfonia* is often confusingly interchanged with *symphony*.

In the early days of opera there were the Italian overture (which consisted of two quick tempo movements separated by a slow one) and the French overture (which placed a faster tempo movement between two slow sections).

An overture can be written using themes from the work which follows, thus familiarizing the audience with the coming attractions. This “melody overture” is quite common in musical comedies, perhaps as a result of the overture being created after the show is in rehearsal. Most of the overtures for the Gilbert and Sullivan operettas were constructed by the orchestrator or rehearsal accompanists. But the great composers used both techniques. Mozart’s *Marriage of Figaro* boasts an independent overture while the overture from *Abduction from the Seraglio* echoes themes from the opera proper.

A totally independent musical work, usually short, dramatic and focused on a specific subject is called a **concert overture**. Examples include Mendelssohn's *Hebrides Overture*, Brahms' *Academic Festival Overture* (played at far too many graduations) and Dvořák's *Carnival Overture*. The overture for a theatrical work (which certainly would include film credits) is important because it can establish the period, set the flavor and the tone of what is to come, and lead the viewer into the story to be told. Pre-show music is an overture and needs to be considered on these terms.

parlando (It. par-LAN-doh). Singing delivered in a spoken manner.

Recitative is often sung parlando. Rex Harrison mastered the technique as Professor Higgins in *My Fair Lady*. The text is given note value but is spoken.

part song A vocal work with two or more voices (parts) which are sung in harmony. Part songs can have instrumental accompaniment. Michael Haydn is credited with inventing the form, and Schubert excelled in the genre.

partita (It. par-TEET-ah). Usually means **suite** but in some rare cases could be an air with variations. How suite it ain't.

pastoral (also *pastorale*). From the French *pastorale* (pahs-toh-RAHL) and Italian *pastorale* (pahs-toh-RAH-leh); refers to the pastoral life, rural and idyllic in its outward simplicity. There is a long tradition of opera and ballet scores which emulate the rustic, quaint, and carefree world of shepherds and their female counterparts. There is also a solid tradition of English composers who backed away from the thick brocade of late romantic music generated on the Continent and sought the simpler, more homespun traditions of their own vanishing culture.

patter song. The most famous patter songs, which spew forth rapid strings of words in rhythmic patterns, are those in Gilbert and Sullivan's operettas. Rossini's "Largo al Factotum" from *The Barber of Seville* certainly qualifies, and the once popular "I Am a Roamer" (from *Son and Stranger*) by Mendelssohn nicely fits the definition. Patter-like sections can be found in songs like "Swanee" and "Mountain Greenery." Perhaps the most glibly presented bit of modern patter is "Tchaikovsky" from the Kurt Weill and Ira Gershwin musical *Lady in the Dark* (1941). Here a tongue-twisting list of over fifty Russian composers is presented in much less than a minute. Danny Kaye (1913–1987) was the first to sing it.

piano. The piano is discussed in some detail because it has a long and varied history (short compared to some instruments) but with a variety of sonic characteristics and radical shifts in design.

Some pre-history. The fundamentally different **harpsichord** has a keyboard which activated "plectra" to pluck the strings giving the unique "twang" to the sound. Harpsichords with two keyboards, or double manuals, offered a louder and a softer sound. The precursor to

the harpsichord in the sixteenth and into the late seventeenth centuries was the **virginal**. This oblong box with a small keyboard set into the long side of the box had the strings, one per note, running perpendicular to the keys. The name “virginal” predates Elizabeth I (for whom some believe the instrument named), but lasted in England as a generic term for the later spinet and harpsichord.

The **spinet**, invented in Italy by Spinetti (perhaps the derivation of the name) also activated the strings with plectra. The strings run at an angle to the keyboard and their required lengths, when encased by the box for the instrument, created a triangular shape. Larger spinets resemble the later look of the modern grand piano. The spinet was also called the “crouched harp,” again for its shape. Spinet is often incorrectly used to describe early forms of rectangular pianos and small upright pianos. Spinet manufacture was common in America in the eighteenth century.

Another popular instrument predating the piano was the **clavichord**. From sometime in the fifteenth century until well into the eighteenth century, this small keyboard instrument was quite popular. The rectangular box could be placed on a table, the long side with keyboard facing the player. The strings were mostly parallel to the keyboard. Unlike the virginal and harpsichord, the key, when struck, raised small pieces of metal or “tangents” which struck the string. The tangents remained on the string like a finger on a guitar fret and the unwanted part of the string was simultaneously damped by a felt pad. Thus the string was both activated and set at a certain pitch. A single string could have different pitches, but they could not be played at the same time. The clavichord had a soft, ethereal sound suitable for private use. J.S. Bach is said to have played the clavichord and his noted son, C.P.E. Bach enjoyed playing the instrument. Their music for the clavichord has been recorded.

The first **piano** was made by Bartolomeo Cristofori in 1709. His two surviving (and still playable) instruments resemble the harpsichord in shape. Indeed, Cristofori called his invention “gravi-cembalo col piano e forte” or a “harpsichord with soft and loud.” Instead of plucking the strings, Cristofori had substituted small, leather-covered hammers to strike the string. The amount of pressure on the key would dictate how hard the string was hit by the hammer. Unique also was a form of “escapement” which allowed the hammer to immediately drop, leaving the string to vibrate. There was also a “damper” which fell on the string when the key was released. Recordings made of the Cristofori piano-forte preserved in the Metropolitan Museum of Art and copies of the other surviving instruments demonstrate the unique sound.

The eighteenth century saw the **pianoforte**'s rise to supremacy. The new instrument was built in all western countries but with differences

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(soon discussed). There were also three common shapes to the early pianos: square (actually rectangular), upright, and grand. The **square piano** has strings which lie horizontally and run at right angles to the keyboard like the earlier virginals and clavichords. The **upright piano** has perpendicular strings. From the beginning of the nineteenth century, until its perfection several decades later, the upright rivaled the square piano, and by the middle of the century replaced it as a space-saving piano for domestic use. The upright piano is often called a “cottage piano,” “piccolo piano” or “pianino.” The **grand piano**, retaining the ever-expanding shape of Cristofori’s original, has become the standard for large spaces and concert halls. The modern grand piano comes in four approximate lengths: Concert Grand, nine feet (or more); Music Room Grand, seven feet; Living Room or Parlor Grand, six feet; and Baby Grand (the “jumbo shrimp” of pianos), five feet, or less. The depth and power of sound increases with the length of the strings.

The introduction of the iron frame into piano manufacture came from America, first used in the uprights of John Hawkins. By 1837, Jonas Chickering of Boston was producing popular “square” pianos with iron frames, and in 1856 Steinway & Sons of New York introduced their first grand piano with an iron frame. The superiority was evident. Not only would the tuning hold longer with the iron frame, but the increased tension on the strings (up to thirty tons in a concert grand) allowed for a brighter and louder sound, ideal for the larger halls required to seat the ever-growing population seduced from the drawing room by the drawing power of virtuoso performers.

English, French and German development of the piano created three distinct sounds. By the end of the eighteenth century, England’s John Broadwood made perhaps the finest pianos in Europe with a loud, solid sound. The firm sent Beethoven a Broadwood piano in 1818. In the German-speaking world, Stein and Streicher created instruments with a lighter touch and with an equally lighter tone which was less sonorous. The difference in touch and tone created two schools of players space—and even of composition. The French, through Sebastian Erard and later Pleyel (both a composer and a manufacturer) patented a different escapement which allowed more rapid playing. The French piano has a distinctly “thinner” tone but one with great clarity and color, two traits the French value in all their music and which the English and certainly the Germans and the Americans sacrifice for a grander sound. The “original instrument” players have reintroduced a wide variety of pianos into recordings and it is possible to find Bach, Haydn, Mozart, Beethoven, Chopin and Liszt performed on pianos they themselves once played in rooms suited to the instruments’ unique acoustic.

Today, “pianoforte,” or PF, refers to the modern piano while “fortepiano” (a nineteenth-century orchestra command) is used to

designate older instruments from the pre-iron frame era.

pitch. The titles for music pieces usually contain a key signature which has three elements, ordered accordingly. The name of the key, whether the key is sharp (#) or flat (b), and finally whether it is in a major or minor mode.

Western music has a tuning system based on the octave. Each of the seven notes in the octave rise a “full step” from its immediate neighboring note. In England and America, the seven whole notes are named for the first seven letters of the alphabet—A through G; on a piano, any seven white keys in a row form an octave.

On the piano, the A above middle C (the note in the middle of the keyboard) is tuned to have a frequency of 440 vibrations per second. The next A up the keyboard will have a vibrating frequency of 880 cycles per second or exactly double the previous A. One more octave up finds the A tuned to 1,760 cycles per second. The doubling of cycles creates a note of higher pitch but it is still perceived by the ear as the same note. Any A from any octave is perceived as the same note, only heard at a different pitch.

The tuning of the notes within an octave so they stepped along and fell pleasantly on the ear, both alone and in combination, is a fairly recent invention. J.S. Bach created his beautiful *Well-Tempered Clavier* (a collection of preludes and fugues which included all the major and minor keys) as a public manifesto for the system of “equal tempering” or tuning of the steps between the notes. (In reality, the steps are not really the same!) Though not alone (and certainly not the first) Bach’s work and its acceptance has fixed the tuning system in the Western world. The Broadwood piano manufacturers accepted the system as late as 1846! A mention of tuning the A above middle-C at 440 is also in order. This frequency cycle was agreed upon at an international conference in 1939 just before the outbreak of WWII. Earlier conferences agreed upon a lower number. In 1859, France established the A to equal 435 cycles per second. This tuning was accepted internationally in Vienna in 1885. Today, the pitch is continually creeping higher. Original instrument players tune the A above middle C to a frequency they hope represents the era they are trying to duplicate. The conjecture helps create the “period sound.”

The five black keys contained within the seven white keys forming the octave represent the “half-steps” or **sharp** (#) for a half-step up, and a **flat** (b) for a half-step down. The choice of sharp or flat depends on which white key the black key is being compared to. This creates two possible ways of presenting the twelve keys or notes:

A, A#, B, C, C#, D, D#, E, F, F#, G, G#

A, Bb, B, C, Db, D, Eb, E, F, Gb, G, Ab

In actuality, for example A# and Bb are the same note on a piano. In music for less precise instruments, including the voice, the note can be treated with subtle differences for a nuanced effect.

GLOSSARY

MUSIC TERMS

Recordings imported from the continent can have the key signatures in French, Italian or German. (Why these countries can't learn English and make our lives easier is a mystery.) Therefore, the chart below can be used for translation of the note or key of a work.

English:	C	D	E	F	G	A	B
French:	UT	RE	MI	FA	SOL	LA	SI
Italian:	DO	RE	MI	FA	SOL	LA	SI
German:	C	D	E	F	G	A	B-H

The “do-re-mi” system of naming the notes is also used in English, with the final “si” becoming “ti.” This allowed Rodgers and Hammerstein to pen that saccharine ditty in *The Sound of Music*: “Doe, a deer, a female deer” and end with the carbohydrate conclusion “Tea, a drink with jam and bread.” Both Hammerstein and his cohort Mr. Rodgers have a lot to answer for.

The French retain the older “ut” in place of the now accepted “do.” Perhaps they like the nasal overtones when they sing it.

The Germans have divided the English B into two notes. The German B is used for B-flat and the H is used for B-natural. This allows Germans to write music utilizing notes which spell out their most famous composer, B-A-C-H.

The above notations are derived from the eleventh-century monk Guido d’Arezzo. He used the first syllables of a Latin hymn:

Ut queant laxis
 Resonare fibris,
 Mira gestorum
 Famili tuorum
 Solve polluti
 Labri reatum
 Sancti Johannes!

As shown previously with the twelve notes found in an octave, certain notes can be **sharp** (#) or **flat** (b). The French add the suffix “dièse” for sharp and the suffix “bémol” for flat. Thus C-sharp becomes ut-dièse and E-flat is mi-bémol. The Italians follow a similar practise with “diesis” added for sharp and “bemolle” for flat. Do-diesis is C-sharp and mi-bemolle is E-flat.

The Germans (with their love of creating new words by combining little words) add “is” and “es” to the key letter to indicate sharp and flat. C-sharp becomes “cis” and E-flat is “es.” The four sharp notes in German are: cis, dis, fis and gis. The five flats are ces, des, es, ges and as.

The **modes** of western music are derived from the Greek. There were seven ancient Greek modes: Dorian (D to D); Phrygian (E to E); Lydian (F to F); Mixolydian (G to G); Hypodorian (Aeolian – A to A); Hypophrygian (Locrian – B to B); Hypolydian (Ionian – C to C). The first three primary modes at least had their names carried into medieval usage.

There are two principle modes in western music: major and minor. In French music the modes are called *majeur* and *mineur*; in Italian, *maggiore* and *minore*; in German, *dur* and *moll*. In America there are also major and minor baseball leagues, both of which fortunately use the Norworth, Von Tilzer song “Take Me Out to the Ball Game.” See Popular Music, page 256.

plainsong. See chant.

prelude (Fr. PREY-lude). Oddly enough, the meaning is fairly straight forward: a musical section or movement which serves as an introduction. Verdi’s opera *La Traviata* opens with a prelude instead of an overture. The meaning is tweaked a bit with Debussy’s *Prelude to the Afternoon of a Fawn* (which induced riots when first presented in Paris), illustrating a poem by Stéphane Mallarmé.

To complicate matters a bit, a prelude can be a separate, usually short, piano piece as in the preludes of Chopin and Rachmaninoff. Bach wrote many preludes, some of which are independent, others which are tied to fugues. Alkan wrote eleven Grand Preludes for Piano, Mompou wrote six for the same instrument, and William Walton commemorated WWII with his orchestral Prelude and Fugue, “Spit Fire.”

quartet (quor-TET). is a musical composition for four players, themselves thus called. The most common is the **string quartet**: first and second violin, viola and cello. Joseph Haydn and Mozart were the musical midwives who brought the string quartet into the world, and Beethoven made the offspring difficult. Other common quartet forms are the piano quartet, and flute quartet (being a string trio with the other instrument). One of the most unusual of the genre is *Quartet for the End of Time* written by Olivier Messiaen while he was interned in a German concentration camp in 1941. The players at his disposal included violin, clarinet, cello, and piano.

quintet (kwin-TET). In popular jargon, a basketball team. For those a bit more sporting, a string quartet and a piano is a winning team, and all strings are popular with Mozart, who wrote six string quintets and Boccherini who composed over 100!

recitative (It. res-i-ta-TEEV). A vocal composition without a fixed rhythm which imitates speech. Utilized in opera and oratorio to tell the story line and get things moving. If unaccompanied, it is “dry” or “recitative secco.” It can be accompanied by instruments, but is not called “wet.”

reprize (re-PREEZ). A musical repetition, often of the exposition section preceding the development section. Also common in popular songs.

Reprize (re-PRIZE) means to repeat the performance. Unfortunately the pronunciations are quite garbled and mixed-about today.

rhapsody (RAP-saed-ee). Aside from “rapture and ecstasy” the closest definition is musical: an instrumental fantasia, often based on folk melodies. The romantic age produced many, including those *Hungarian*

Rhapsodies of Franz Liszt (originally these were nineteen for piano, and later a half-dozen of these were orchestrated). There are also the *Slavonic Rhapsodies* of Dvořák and the *Rhapsody on a Theme of Paganini* by Rachmaninoff, which may not be based on folk music, but fits the “fantasia” with its high-flown, emotional irregularity. And it’s brash and showy, too.

Other works which qualify are the quiet, pastoral work of Delius, *Brigg Fair – An English Rhapsody*; Chabrier’s Spanish-flavored *España* and the Brahms’ Alto Rhapsody for singer and orchestra. And who could pass up Gershwin’s *Rhapsody in Blue*?

rhythm. If you’ve got it, you are almost required not to “ask for anything more.” One of the basic components of music (and much else with any sense of pattern), rhythm (to get an Uptown definition) refers to an ordered, recurrent alternation of strong and weak stresses which form part of a divisible bar of music. A Downtown definition could be “beat me daddy, eight to the bar.”

round. A form of canon in which voices enter on a regular pattern, repeating the same notes. “Three Blind Mice” is a popular round. The English often call the round a “catch.”

scale. A sequence of pitches in an ordered arrangement that establishes a key. The scale is defined by its starting note and could be major or minor. A **pentatonic scale** has five notes. A **diatonic scale** has seven and an **octatonic scale**, eight. A **chromatic scale** is the full range of twelve notes, but has no key because there is no fixed starting point. A **whole-tone scale** is a six-note scale.

score. There are three definitions: First, achieving the hoped-for goal established before going out on a date. Second, the tally of points achieved during a football game. Actually this is probably first because it is possible to score on successive goals with no need to bathe, dress-up or pay for dinner. Beer, snacks and an inordinate concentration is sufficiently exhausting and totally self-satisfying. The third, regardless of order, is the written, ideally printed, manuscript of a musical composition. A **full score** is for the conductor and contains all the music being played. A **short score** is condensed to a few staves of music while a **piano score** is further reduced to two staves for a pianist/conductor. A **miniature score** is a photographic reduction of the full score for study purposes... very much like the television screen which transports the viewer to the football field in full armor.

septet (sep-TET). An ensemble of seven musicians and the music written for them. A wide variety of instrumental choices is available. Beethoven’s pioneering Septet in E-flat Major, op. 20, for clarinet, violin, French horn, viola, cello, double bass, and bassoon began something of a fad. Franz Berwald wrote his septet for the same instruments. More recent septets include Andre Caplet’s for three female voices and string quartet and

Charles Koechlin's *Septet for Winds*, op. 165. John Adams' minimalist work *Shaker Loops* was originally a septet, but grew in size in different presentations.

serenade. Refers to evening music which originated with a vocally adroit swain singing and playing beneath his lady's window. The evolution to an instrumental work of several movements for either chamber orchestra or wind band, ideally played outdoors, was complete by the eighteenth-century. Mozart's *Eine Kleine Nachtmusik*, K. 525 is the most famous example. **Harmoniemusik** could and often did qualify as night music.

serialism. A twentieth-century compositional technique in which the pitches (and sometimes other musical elements) are placed in a specific order called a row or series. The **twelve-tone system** developed by Schoenberg, Berg and Webern is a form of serialism. Many consider listening to the machinations of the Nazi's Enigma code machine far more entertaining. At least there was a message, perhaps less difficult to understand.

sextet. A group of six musicians and the name of the musical piece they play. The string sextet is perhaps the most common form with two each of violins, violas and cellos. Of course many variations exist. Brahms wrote some lovely sextets for strings and Mozart's "Musical Joke," K. 522 (as conceived by a composer) is scored for a sextet whose ambitions exceed their meager talents. The work cleverly exhausts itself at every turn and dies from an abject poverty of ideas.

sinfonia (It. sin-fhon-NEE-ah). An opera overture and an interchangeable word for the early symphony.

sinfonietta (It. sin-foh-nee-ET-ah). Really only a small or little symphony. It is, however, usually lighter in nature. Bach wrote fine examples and more recent composers include Janáček, Poulenc, Moeran, Piston, Penderecki, the Hollywood boys Waxman and Herrmann, in addition to Roussel, Prokofiev, Korngold (another Hollywooder) and the sadly neglected Zemlinsky.

solfeggio (It. sole-FED-joh). Vocal exercises of the "do-re-me" variety.

solo. Ask any singer.

sonata (It. soh-NAH-tah). From the Italian "sounded," is commonly a self-contained three or four-movement work for one or more instruments. The movements are usually contrasted in theme, tempo and mood. Originally, the term was used for music meant to be played but not sung. In the seventeenth century, "sonata" could describe any ensemble work in five or more sections. **Sonata da camera** was for home use and **Sonata da chiesa** was for the church. The eighteenth century saw the evolution of the sonata for solo instrument, usually the piano, or for two instruments, one of which was also usually the piano.

soprano. The highest female voice. Also, the high voice of a boy singer (treble). Castrati could also be sopranos and today, those who have the

balls to sing this high are called **sopranisti**. There are sopranos who specialize in certain types of music. The **coloratura soprano** usually has a lighter, higher and most agile voice which allows for rapid vocal ornamentation including runs, trills and other gymnastic treats. A **lyric soprano** has a light voice well suited for melodious tunes while the **dramatic soprano** has more mezzo-ish heft and can cope with the demands of serious situations including *verismo* opera. A **spinto soprano** is between the lyric and dramatic. The voice can be “pushed” to sound more dramatic but it is essentially lyric in nature. Many singers move with differing amounts of ease between these *Fachs* or prescribed ranges and expected repertoire.

Other soprano types include the Dugazon named for Louise Rosalie Dugazon (1735–1821) who specialized in soubrette roles which required as much acting ability as singing. The Falcon is a type of dramatic soprano named after Marie-Cornilic Falcon (1812–1897). The term *leggiero* is really not more than Italian for a “light” or lyric soprano. The *sfogato* or “unburdened” soprano is usually a very high, light and rather thin sounding singer. “Soprano heads” is a term for those addicted to the high voice; also called “canary fanciers.” There is no known cure.

spinet. *See piano.*

string quartet. *See quartet.*

suite (Fr. sweet) The suite is comprised of four idealized pieces of dance music: The Allemande, Courante, Sarabande, and Gigue. Additional dance-inspired movements can be inserted between the four, including Bourée, Branle, Gavotte, Loure, Minuet, Musette, Passepied, Pavane, etc., etc., etc. Another meaning of “suite” is that of the compilation of parts of a larger work presented as a divertissement, e.g. Tchaikovsky’s *Nutcracker Suite*, a Reader’s Digestimento, if you will.

symphonic poem. A term invented, or at least popularized, by Franz Liszt for his one-movement orchestral works, which are based on literary or historical subjects. Many composers have followed, but Richard Strauss chose to call his own like-conceived works **tone poems**.

symphony refers to a composition for orchestra, usually in four distinct but related movements. During the baroque era, the overture to an opera (with its separate movements) was called a **sinfonia**, but by the mid-eighteenth century, composers had expanded the concept and divorced the piece from the opera. Giuseppe Sammartini was one of the first true symphony composers, with Johann Stamitz simultaneously developing the concept. Joseph Haydn wrote more than 100 true symphonies and Mozart more than forty. Both composers brought the symphony of the classical era to perfection. Beethoven, especially with his Third Symphony, “Eroica,” expanded the symphony’s weight and importance as a musical composition. He influenced Schubert, Schumann and Brahms and most of the western world. The symphony

survives to this day in tone and feeling but reflects the era of its composition.

syncopation is the shifting of accents from the expected strong beat to a weak one (or in between the beats), which deliberately upsets the rhythm. Mozart (among others) used the technique for effect, but it is a basic rhythmic contrivance for much early jazz, especially ragtime and swing. Jazz was often called “syncopated music” in earlier days.

tempo. Most tempo or time markings are given in Italian. These are relative markings that tell how many beats there are per minute, but this can vary from conductor to conductor or from player to player. The list below, ordered from slowest to fastest, is a good indicator if you are looking for music of a particular speed.

largo: very slow, broad, dignified in style; *larghissimo* is even slower.

grave: very slow, solemn.

lento: slow.

adagio: slow, leisurely, at ease.

andante: moderately slow, “walking tempo.”

andantino: used both as an indication of a little slower and little quicker than *andante*. Sorry.

moderato: moderate speed.

allegretto: “little allegro,” moderately fast, or pretty lively.

allegro: fast, brisk, bright, merry.

vivace: lively, vivacious.

presto: very fast.

prestissimo: extremely fast.

It is not uncommon to find additional words connected to the above. *Cantabile* means singing or sing-able as in *andante cantabile*, in which the *andante* would have a rich tone and *legato* (smooth and continuous) touch. *Con brio* is “with vigor or fire” while *con espressione* is “with expression.” *Molto*, *meno* and *non troppo* are often added to terms to indicate “much” or “very,” “less,” “not too much.” Thus *Allegro non troppo* is fast, but not too fast. It would still be faster than an *allegretto*. *Accelerando* requests something become faster and *retardando* requests the opposite. None of the additional words should do more than tweak the original tempo markings.

tenor is the highest male voice. He has a two-octave range from the C an octave below middle C to the one above it. Of course, there are many types between. The **counter-tenor** is the cultivated, very high male alto, often produced in falsetto. The **falsestists**, originally trained in Spain, were that country’s more humane answer to the **castrati**. Surgery, however, allowed an even higher soprano range. The **Heldentenor** is a German invention for a strong, lasting tenor who can sing Wagner’s operas. As with the **spinto soprano**, the **spinto tenor** can “push” the voice for a more powerful and dramatic quality. Too many are short-lived.

A **tenor buffo** specializes in comic roles and is often referred to as a comic tenor. The **tenore di grazia** has a lighter, more graceful voice in contrast to the **tenore robusto**, who is more powerful like his German cousin the Heldenenor. P.D.Q. Bach wrote for the **bargain counter tenor**, who has been captured on recording. All tenors, according to a well-known soprano, have resonating chambers where other men have brains.

texture is the pattern of musical sound created by tones or lines played or sung together. As in a piece of woven cloth, the unique elements form the feel and look of the fabric. The various elements in music, individual instrumental timbre or color and the patterns in which they are combined or woven together, if you will, form the texture and sound of music.

toccata (It. toh-KAH-tah). A keyboard composition displaying the finger techniques in bold and free style, animated and rapid. The toccata is often followed by a fugue, where things settle down a bit.

tone poem See symphonic poem.

trill Musical ornament consisting of rapid alternation between a note and its upper neighbor. Marlene Dietrich definitely cheats in the film, *Destry Rides Again* (1939). Also called a “shake,” which makes sense inasmuch as the voice really does not have two contiguous keys upon which to alternate. Recordings made by Adelina Patti (1843–1919) at her baronial castle Craig-y-Nos in 1905 and 1906 demonstrate her remarkable shake even at her advanced age.

trio is three, either musicians who play together or the composition created for them. The trio sonata from the baroque era is chamber music written for two violins (earlier, for viols) and cello (bass viol). Handel, Vivaldi, Corelli and Purcell were but a few who wrote trio sonatas. The piano trio, consisting of violin, cello and piano, was the most popular combination for domestic music-making. This “hausmusik” derived from the mid-eighteenth century accompanied “keyboard sonata” into the “trio sonata” and was brought to great heights by Haydn and Mozart. Beethoven further expanded the scale, increased the difficulty and importance of each instrument and paved the way for Schubert and the more romantically inclined Mendelssohn, Brahms and even Dvořák. By this time the concert hall professionals were pulling attention from their “hausmusik” players. The newer works were also too difficult for most amateur players to enjoy performing.

twelve tone system. See serialism.

Tyrolienne (Fr. tee-ro-LEE-yen). A Tyrolean folk song (and dance) in 3/4 time. See also **Ländler** (in dance terminology). The vocal side often calls for yodeling.

variation. is the spice of lively playing. What began as an extemporized repetition of a simple theme, with each new repeat being elaborated and

treated in a different manner, evolved into a compositional form. The original theme was often well-known or easily recognized so it could be followed through the transformations. Mozart delighted audiences with bravura renditions of variations, some of which he later committed to paper. His variations on “Twinkle, Twinkle Little Star,” known as *Ah, Vous Dirai-je, Maman*, K. 265/300 E, is a lucid example. One of the most famous sets of variations was on a theme written by publisher (and composer) Anton Diabelli. He sent his own little waltz tune to the most noted living composers and he published the results of fifty returned pieces in an anthology called *50 Veränderungen*. The young Liszt was gathered together with Schubert, Kalkbrenner, Czerny, Hummel, Pixis, and other better-known composers. Beethoven did not immediately respond, but ruminated on the trite little tune and then produced his almost hour-long thirty-two Variations on a Theme of Diabelli, op. 120. An ear-bending excursion through the musical thought of the time.

verismo (It. ver-EASE-moh). In late nineteenth-century Italy a new form of opera was born which was a reaction to the remnants of the bel canto composers and the current romantic works typified by Verdi and his peers. *Verismo* (Italian for “realism”) works presented contemporary people in (often shocking) conflicts normally reported in newspapers or court briefs. Three early examples, still produced to death, are Mascagni’s *Cavalleria rusticana* (Rustic Chivalry) of 1890, Leoncavallo’s *I Pagliacci* (The Clowns) from 1892 and Puccini’s *La Bohème* of 1896, based on the lives of Bohemian artists in Paris.

The arrival of verismo opera (and the realism of the theatre of the same time) was concurrent with waning interest in and the disappearance of historical motifs and mythological events from the ancient world. The gods and heroes who were enshrined in their ideal world in bel canto singing gave way to singing (and acting) which displayed a more realistic tone. The voice could now become guttural and produce distinctly unmusical sounds—the emotional sob became overused and shrieks of pain (even pleasure) were included. The *verismo* singers who created the style were the first group of singers to be captured on recordings. They sound much more exaggerated in emotions than today’s singers, who have tamed the style somewhat. Or is it just one more example of today’s homogenization of anything unique?

virginal. See piano.

voluntary. A widely used term for many improvisation works of the sixteenth century. More specifically it became the organ solo at the beginning and the end of a church service, often in an improvisational style. In the seventeenth and eighteenth centuries the voluntary became more secular in use, incorporating elements of other musical forms, including the style of bravura operatic arias. Handel, Purcell, Stanley and Tomkins wrote voluntaries but the most famous of this period may be

Jeremiah Clarke's Suite in D, "Prince of Denmark's March," also known as "Trumpet Voluntary." Quite a few toots away from the church service.

yodel. From the mountains of Switzerland and Austria comes this vocal trick of frequent and sudden changes from chest tones to high falsetto tones. Country-Western singers have incorporated the style into much of their music, but this is no doubt because of the elevation of the saddle horn and not the Matterhorn.

zarzuela. A form of musical theatre unique to Spain. Derived from the word "zarza," meaning "brambe" or "bramble bush," it is a catchy mixture of spoken dialogue and songs interwoven into the plot. Beginning in the late 1650s, the form evolved to include both light-weight musicals and those with serious, even mythological plots. By 1720 the zarzuela was transformed into a more public, less royal form of theatre and, unlike in much of Europe, castrati were not involved; their role was for religious purposes only. From the beginning women played serious roles. The form, perhaps exhausted, died out in the late eighteenth century.

In the late 1830s a "national opera" was envisioned and in 1849, Hernando's *Colegiales y soldados* was produced. It is considered the first modern zarzuela. As the century progressed a new golden age was created, often with a nod to Offenbach and the Opera Comique of Paris. Many of these works are still produced. Up until the time of the Spanish Civil War, zarzuela expanded, even borrowing from Viennese operetta and American musical comedy with its jazz touches, but it never lost its "Spanishness." Since 1960 the Spanish government has protected and nurtured the form through a subsidized theatre and hundreds of recordings. The audiences do not seem to be responding.

One small note: the tradition for the female singers has bred a voice which is a bit like dry Spanish sherry (or sherry vinegar perhaps). There is an acidic edge which, like the sherry, is an acquired taste. There are also many orchestral interludes in the zarzuelas which, with the overtures and preludes, offer a wide choice of non-vocal selections. Almost all of it drips of "Spanish" sounds and is very evocative.

A GLOSSARY OF DANCE MUSIC

Occasionally one must find specific dance music which will be choreographed for use in a dramatic production or used in the background to help set the flavor or mood. Many dances have evolved in both steps and tempo through the years. Some of the more popular ones are listed below, each with a bit of history. Excellent sources like the *Oxford Dictionary of Dance* (see Bibliography) are more complete, and have notated examples of the music and diagrams of the steps. These should keep you on your toes, or at least one step ahead of the choreographer.

Achy Breaky. Line dance craze of early 1990s for which Billy Ray Cyrus's song, "Achy Breaky Heart," is responsible.

alegrias (Sp. ah-lay-GREE-ahs). Spanish old Flamenco dance in 3/4 or 6/8 time. Elegant and refined.

allemande (Fr. AHL-ah-mahnd). A late sixteenth-century “German” dance in duple time (two beats to the measure). The Italian is *allemanda* (It. ah-lay-mahn-dah). Other words that mean the same are *alman*, *almande*, *almayne*, and *almain*.

In the late seventeenth century, the *allemande* was no longer danced, but its characteristic traits had been appropriated into *suites*. The beat was now 4/4 time, serious but not too heavy, and of moderate speed. Traditionally, the *allemande* is the opening movement of the *suite*. Composers as diverse as Bach, Couperin, Handel and Purcell incorporated the *allemande* into works.

By the late eighteenth century, the Germans re-appropriated the name for a quick, waltzlike dance in 3/4 or 3/8 time. Mozart’s many sets of *Deutsche Tänze* and Beethoven’s twelve German Dances, op. 140, are excellent examples. These are unrelated to the *allemandes* of Bach, et al.

anglaise (Fr. ahn-GLEZ). A French version of an English country dance. French ballets of the late seventeenth century and *suites* of the eighteenth century utilized the form. See Bach’s French Suites for one example. The term also can refer to anything a composer thinks is English in character, including the hornpipe.

Apache (dance) (Fr. ah-PAHSCE). Originally from Paris in the 1920s, this was always danced with violent moves filled with sado-masochistic overtones. Named for French thugs or street gang members, not Native Americans. Gene Kelly does a stylized version in the film *An American in Paris* (MGM, 1951).

ballet (Fr. bah-LAY). A formal performance. Dance based on an established set of movements that have been incorporated into a technique. Today ballet is usually a separate form of entertainment; but it is still not uncommon to see ballet incorporated between sections of an opera or as interludes in recreations of seventeenth-century French theatre, especially Molière’s plays (and the ballet-operas of the time of Louis XIV). Ballet is sometimes used in musical comedy and even creeps onto the legitimate stage.

basse danse (Fr. bahs dahns). French for “low dance,” which originated in the fourteenth-century courts. The dancers in Paris used simple steps with the feet kept low to the floor.

batugue (Port. bah-TOO-keh). A Brazilian round dance which originated in Africa. The syncopated rhythms are sometimes accompanied by the dancers’ hands clapping. Grandfather of the samba.

beguine (Fr. beh-GEEN). A dance based on the rhythm of a bolero. Popular in the United States in the 1930s (Cole Porter’s “Begin the Beguine”), the dance has become a variation on the fox trot.

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Bergamasca (It. bair-gah-MAH-scah). A sixteenth and seventeenth-century peasant dance from Bergamo, Italy. Usually in two-in-a-measure time. The name became synonymous for “dance” as used by Bottom in *A Midsummer Night’s Dream*: “Will it please you to see the epilogue, or to hear a bergomask dance between two of our company?” In the nineteenth century it became faster, resembling the tarantella, as used in Debussy’s *Suite Bergamasque* (where the original meaning is lost).

big apple. This form of jitterbug is danced in a group circle with a caller giving instructions.

black bottom. From the late 1920s, this risqué dance had African and Caribbean-style hip movements. Quite shocking.

bocane (Fr. boh-KAHN). A French Court dance of the nineteenth century in 2/4 time.

bolero (Sp. boh-LAIR-oh). Spanish dance ca. 1780, originally danced by a couple or several couples, accompanied only by their voices and castanets. Sebastian Zerzo is credited as the inventor, but it is likely based on older dances. The three-beats-in-a-measure dance is quite similar to the cachucha. Ravel’s *Bolero* (1927) is the longest climax on record.

boogaloo. A hot boogie-woogie dance of the 1960s in which the feet brush across each other. Inspired by Latin American rhythms, this fusion of mambo and rock ’n’ roll created such meaningful songs as “Bang Bang (My Baby Shot Me Down).” The boogaloo somehow survived the vacuous disco years of the 1970s and formed the base for salsa.

bossa nova (Port. boss-eh NOH-vah). This samba-like dance was a “new bag” for folks in the 1960s. “The Girl from Ipanema” is but one example.

Boston. A slow waltz from America. The couple moves in a circle, but pause on the first beat of each measure, which gave the dance its English name, “hesitation waltz.”

bourrée (Fr. boo-RAY). A rapid dance in 4/4 meter with a single upbeat, originally peasant in origin, but acquired by the aristocracy in the seventeenth century. It was later appropriated into musical suites, where it was usually paired with another bourrée and then repeated. See Bach and Couperin’s suites for examples.

branle (Fr. BRAN-lee). The branle is an old French dance involving couples who dance in a circle or a line. The dancers sing to provide the music. The carole was a round dance which was replaced by the sung branle. Caroles are no longer danced, just sung. By the seventeenth century, the English had evolved the imported branle into their contredanse and today the remnants of the branle are a nostalgic longing of city dwellers for country pleasures.

break dancing. What began in New York streets in the early 1970s as a black dance form is usually performed to a hard, electronic funk called “hip hop.” The movements take place on the floor and include spins on the head and back, in addition to other acrobatic and martial-arts motions. The black ownership quickly gave way with the

commercialization through such films as *Flashdance* (1983) and *Beat Street* and *Breakdance* (both 1984).

breakdown. A folk dance of the mid-nineteenth century which is survived by the musical breakdowners (e.g., “Foggy Mountain Breakdown”), which originally accompanied the dancers.

bump and grind. This “X-rated” dance originated in burlesque. The dancer, usually female, would suddenly propel the pelvis forward and this “bump” would be followed by a lascivious circular motion of the hips, which ground up anything the bump hadn’t broken.

bunny hop. A dance from the 1950s in which “you put your right foot in... you take your right foot out.” A variation on the Lindy hop with cold war overtones. Ray Anthony recorded the hit of the same title.

bunny hug. A ragtime dance from the first part of the twentieth century in which the couple embraced each other rather more tightly than polite people did on the dance floor.

cachucha (Sp. kae-CHOO-ka). A Spanish dance in three-to-a-measure time, performed by a single dancer. Originated ca. 1810, it is a bit like the bolero. The cachucha in Gilbert and Sullivan’s *The Gondoliers* is not authentic.

cakewalk. A high-stepping dance, originally for social use, in which the performers outdid each other to win a cake—the prize for the most original and inventive work. It was later popularized by minstrel shows to display specialty dancing. Today, expert dancing still “takes the cake.”

calypso. A West Indian song-dance which is still most popular in Trinidad and still tries to make inroads onto American dance floors, and still seems not to suit the temperament of most Americans.

camel walk. A 1920s ragtime dance.

cancan. A French quadrille in 2/4 time with lots of noise and high kicks. Originally danced by laundresses whose fluttering petticoats revealed unadorned sights of enticement, the dance is still popular despite the fact that ladies’ underdrawers are no longer unjoined at the inner seam. The most famous cancan is in Offenbach’s operetta, *Orpheus in the Underworld*. (Cole Porter also wrote one for his Broadway musical named for the high- explosive dance.)

carioca (kar-ee-OH-ka). See the Irving Berlin “made-to-order dance” in the Hollywood musical, *Flying Down to Rio* (RKO, 1934). Danced by Fred Astaire and Ginger Rogers and a cast of thousands.

Castle walk. Originated by bandleader James Reese Europe for the most popular pre-World War I dance team of Vernon and Irene Castle. The graceful but animated dance can be seen in the 1939 film, *The Story of Vernon and Irene Castle*. Fred and Ginger give the Castle walk and many other period dances a whirl around the dance floor... alas, sans Mr. Europe. The Castles instituted the tea dance and established schools which taught their creations. Some of these are the tango (which they

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introduced to the country) the Castle hesitation waltz, Castle classic waltz, Castle innovation waltz, the Castle maxie, the Castle lame duck, and the Castle house rag.

cha cha. A Cuban dance with two slow and three quick steps. It was popular in the mid-1950s, but, like the country of its origin, has faded from the American consciousness.

chaconne (Fr. shak-OHN). A pre-baroque dance, usually in triple time or three-beats-to-a-measure. Very much like the passacaglia (It. pahs-sah-CAHL-yah). Still danced in the early 1700s, the rhythms and form were absorbed into instrumental music, especially for the keyboard. Frescobaldi and Buxtehude wrote excellent examples, as did Bach, Couperin, Handel, and many other contemporaneous composers. The most famous chaconne is the one for unaccompanied violin found in Bach's D Minor Suite, and his Passacaglia and Fugue in C Minor containing an equally famous example of the passacaglia. Beethoven in his thirty-two Variations in C Minor, and Brahms in the finale of his Fourth Symphony also utilized the form.

Charleston. A creation of those sheiks and flappers of the mid-1920s. It is performed with side-kicking steps on the beat, against vigorously syncopated music in 4/4 time. Maybe it originated on the docks of Charleston, South Carolina, as the lyrics suggest in the 1920s recordings.

chicken. Another animal take-off of the Lindy hop—this time from the 1950s.

conga. This Cuban dance from the 1930s is performed by the dancers forming a line, each holding the waist of the person in front. The dance is in 2/4 time with strong syncopation as each person moves forward, one-two-three-kick! It is really quite silly looking and can be stopped with buckets of cold water.

continental. This made-to-order dance was created by the team of Magidson and Conrad for the film *The Gay Divorcee* (RKO, 1934). Fred and Ginger—and hundreds more—danced it.

contredanse (Fr. cohn-tre-DAHNS). Originally the English “country dance,” the name possibly derived from the position of the dancers, “contra” or opposite to one another, which distinguishes the dance from a round dance. This false etymology ignores the round country dances. There are many varieties of country dances in duple rhythm, and they are found across Europe. Much folk music is devoted to the form. Even Mozart (and his contemporaries) wrote sets of these dances for the elegant balls of Salzburg and Vienna.

cotillion (Fr. koh-TIL-yun). A social dance of eighteenth-century France which arrived in America in the 1790s. The music, in 2/4 or 6/8 time, was usually adapted from popular tunes. Closely related to the quadrille, the cotillion is danced in squares of four couples, with the patterns danced determined by the caller. By the middle of the nineteenth century, the

term “cotillion” meant “an evening of dancing.”

courante (Fr. coo-RAHNT). Sixteenth-century French dance which later moved into orchestral suites. It is slower and more elegant than its Italian cousin the corante (It. coh-RAHN-ta), a rapid three-in-a-measure dance. The French version was the great dance in the elegant court of Louis XIV. As an aristocratic dance, its evolution into the virginal pieces of Elizabethan composers is logical.

czardas, also Csárdás, (Hung. CHAR-dahsh). The Hungarian national dance, often slow and melancholy at the opening, evolves into a lively, often wild finish. The word comes from “Tcharda” which means “tavern,” and that more than explains the mood swings.

disco. The disco craze brought frantic and uninhibited dancing which was accompanied by “disc jockeys,” who selected the beat-driven noise from about 1975 until 1980. It was very popular with the emerging gay crowd.

Dixie stomp. Another forgotten novelty dance from the 1930s ballrooms.

Drehtanz (Gr. DREH-tants). A turning dance considered to be the grandfather of the Ländler and therefore, the waltz.

eagle rock. Another popular (early 1900s) ragtime animal dance.

écosaise (Fr. ay-coh-SEZ). A Scottish (as the name implies) dance which became popular on the European continent in the eighteenth and early nineteenth centuries. What began as a three-in-a-measure time dance soon became a two-in-a-measure contradanse and is probably no more Scottish than the bagpipes which accompanied them. Beethoven, Chopin, Schubert, et al. wrote écosaises for piano.

English dance. A post-World War I slow fox trot with smooth gliding steps in which the dancers maintain a stiff-upper-lip erectness.

Fadagh (Gaelic FAH-dakh). An ancient Irish dance in which a trio of dancers, connected by hand-held handkerchiefs, pass in turn under the leaders’ handkerchief, do a bit of footwork and return. The music is provided by Irish harp or bagpipes.

fancy dance. Fancy dances were dance steps and forms which were freer and more fanciful than the mathematically constructed country dances and cotillions. Later in the nineteenth and early twentieth centuries, fancy dances were the elaborate steps of professional dancers, of whom Vernon and Irene Castle were the most noted. The term later became synonymous with theatrical choreography, especially that of Ned Wayburn (1874–1942).

fandango (Sp. Fan-DANG-goh). Danced by one couple accompanied by guitar, castanets and singing. A three-in-a-measure or six-in-a-measure dance, the speed increases as it progresses. The odd characteristic is the sudden stop of the dancers who “freeze” when the music stops. Popular since the eighteenth century, the Spanish dance is captured by Granados in his *Goyescas*, and Mozart incorporates the dance in *The Marriage of Figaro*.

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- fanny bump.** Obviously, an American ragtime dance, popular in Harlem at the end of the nineteenth century.
- flamenco** (Sp. flah-MEN-co). Gypsy song and dance from early nineteenth-century Andalusia. In the later part of the century, the term flamenco became popular more from the flamingo-colored garments than from any shift in musical style. Flamenco is accompanied by guitar and singing.
- flea hop.** Aren't you itchin' to know how this moved on the flapper-filled dance floors of the 1920s?
- fling.** A Scottish dance resembling a reel, but often danced horizontally in the hay.
- folia** (It. foh-LEE-ah). This fifteenth-century carnival dance originated in Portugal, but in Italy became the "fool's dance," performed by masked revelers accompanied by castanets.
- furlana** (It. foor-LAH-nah). A sixteenth-century Italian dance, originally in duple time, later in 6/8. It was quite popular with the gondoliers of Venice in the early 1700s, though how they danced on the water is obscure.
- fox trot.** Vaudeville artist Harry Fox originated (or at least adapted into his act) this fast trotting ragtime dance, around 1914. The dance is named after Mr. Fox and is not another of the many animal dances of the ragtime era. It became a social dance, in a more subdued version, and is still popular at social dances. The British called their version the "saunter."
- friska** (Czech. FRISH-kah). The fast part of the czardas. Bring on the Tokay.
- frug.** A 1960s dance which longs to vanish along with the jerk, fish, monkey shake, funky chicken and other fast-food inventions.
- funky butt.** Another dance utilizing the hips and buttocks which was popular in early twentieth-century Harlem. There is a jazz tune with the same name. Certainly unseen in polite society...still!
- furiant** (It. FOO-ree-ahnt). An Italian name for a Bohemian dance of irregular rhythms, alternating between 2/4 and 3/4 time.
- gallarda** (Sp. guy-YAR-dah). A Spanish version of the galliard danced in 4/4 time.
- galliard** (Fr. gal-YARD). A chipper sixteenth- to seventeenth-century French dance, usually in triple time, often followed by the slower, more stately pavane.
- galop** (Fr. GAL-op). The galop is a nineteenth-century round dance. Around 1830, the galop was the final dance of the French masked opera balls. In America, the galop became the dance which automatically followed the quadrille. Because it has a sliding, lateral step, the galop with its 2/4 time quickly propelled dancers around the floor. The galop is disguised as a "double quick march" on the parade ground. Gottschalk wrote galops for the piano.
- gavotte** (Fr. gah-VOHT). Another seventeenth-century French dance which found itself in orchestral suites. Lully wrote many examples for the court

of Louis XIV, and the form lasted until the French Revolution. Gavottes are found in the operas of Lully, Rameau and Gluck. In the nineteenth century, the term was applied to drawing room trifles which appeared to be quaint and graceful in an old-fashioned way.

gigue (Fr. jheeg). Also known as a jig, this dance originated in England. In the eighteenth century it usually became the last movement in a suite as written by Bach, Handel et al. The rhythm is usually some combination of threes, either three-beats-in-a-measure or some multiple—three, six, nine, or twelve.

grizzly bear. Yet another ragtime animal dance of the early twentieth century. The dancers imitated the swaying walk of a bear and the dance ended in a bear hug—no wonder it was banned.

guajira (Sp. gwah-HEE-rah). A Cuban import, popular for a time in the 1930s.

habanera (Sp. ah-ban-NAIR-ah). A slow dance, originally Cuban (Habana = Havana), or perhaps African, which became popular in nineteenth-century Spain. The two-in-a-measure time with a dotted rhythm (like the tango) has also been incorporated by Bizet in *Carmen* and utilized by Chabrier and Debussy in their piano pieces.

haute danse (Fr. oht dahns). Very much like the basse danse of fourteenth-century France, but the feet are higher, with hops and jumps.

hava nagila. A couple dance from Israel based on an old hora tune.

hesitation waltz. See Boston.

hoe down. Square dances and country dances.

hokey-pokey. A group dance from the 1930s.

hoosier hop. A hopping dance from the big band dance halls of the 1930s. First made popular by the Duncan Sisters in their vaudeville act.

hootchy-kootchy. The sensation of late nineteenth-century carnivals and worlds fairs. Little Egypt shocked thousands at the Chicago Worlds Fair (after you paid to get into the tent).

hopak (Rus. HO-pahk). Also spelled gopak, but pronounced in the same way, it is a lively Russian dance in duple time.

hornpipe. English dance from the sixteenth through nineteenth centuries, often danced by sailors, and accompanied by a now-obsolete wooden pipe with a reed and a horn bill. Traditionally, the solo dance was in triple-time, but by the end of the eighteenth century had evolved to duple-time.

horse trot. An animal dance with ragtime accompaniment. This early twentieth-century sensation featured jerky movements.

hula. The Hawaiian dance in which the swaying hips distract the eyes from the story being told by the graceful arm and hand movements. The large plastic hoop added in the 1950s told another story altogether.

hully gully. More 1960s dance floor magic, in the days before pollution control.

hustle. A dance of the discothèques of the 1970s.

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itch. Ragtime dance form the early 1900s. You can just imagine what a little scratch would add. Perhaps a follow up of the flea hop.

java. A dance from the 1920s.

jerk. A rock dance of the early 1960s. The dancers snap their bodies, alternating between shoulders and pelvic region. St. Vitas is their patron.

jig. Jig is a generic term for many dances and music. The American jig of the eighteenth and nineteenth centuries is closely modeled on the Irish jig. Jigs are usually danced in a fairly quick 6/8 meter, though some are in 2/4. The jig and other dances, including the hornpipe, clog dance and ragtime dances, are among the forerunners of tap-dancing.

jitterbug. The jitterbug was a popular social dance in American in the late 1930s and 1940s. It is the Lindy hop taken to wilder gyrations by the zoot-suited young of those years, who truly resembled “jittery bugs.”

jota (Sp. HOH-tah). Spanish dance in triple time danced by couples who sing and are accompanied by castanets. The form varies in different parts of Spain, but the steps resemble those of the waltz—but with more variations. Glinka wrote the *Jota Aragonesa*, and de Falla incorporates the dance into his ballet *The Three-Cornered Hat*.

kangaroo dip. Early twentieth-century ragtime animal dance.

Kazachok (Turkish. ka-za-SHOOK). The name means “Cossack.” It is a fast couple-dance in 2/4 time with an increasing tempo. The woman leads and the man follows, repeating every movement. Changes are indicated by the woman clapping her hands. The pattern is copied on many sit-coms on television.

Lambeth walk. A popular English dance form which originally appeared in the musical comedy *For Me and My Gal* (1937). Based on an older dance, the Coster Walk, of Cockney comedian Alex Hurley, the dancers “walk” about and join in the refrain “Doing the Lambeth Walk – Oi!” The popularity of the dance, especially in England, survived through WWII.

lancers. A fast, couple dance descended from the quadrille. Movements, based on military advances and retreats, culminated in a grand march and then a waltz. What else did the French have to do in the nineteenth century? Well, OK, fight the Germans.

Ländler (Ger. LENT-ler). A late eighteenth-century and early nineteenth-century Austrian dance which quickly evolved into the waltz. Composers, especially Schubert and Mahler, utilized the ländler in their symphonies. Mozart, Beethoven and Schubert wrote many sets of Ländlers for balls and dances in contemporary Vienna, already the dancing capital of the world.

Lindy hop. The predecessor of the jitterbug, named for Charles Lindbergh after his solo “hop” across the Atlantic in 1927.

loure (Fr. lure). A languid but virtuoso theatre dance popular in the late seventeenth and early eighteenth centuries; it is from the French pastoral traditions. It is also known as the “Spanish gigue.”

Malagueña (Sp. mal-ah-GUIAN-ya). A fandango from Málaga in moderate-to-fast 3/8 or 3/4 time, danced by a couple or two couples who switch partners. The dance is from the flamenco family.

mambo. One of many Latin American imports which swept across dance floors in the early 1950s.

mashed potato. From the fabulous late 1950s, this rock dance resembled the Charleston, but with eyes.

maxixe (Port. mahk-SEEKS). This hybrid arrived in ballrooms on the eve of World War I. It was originally a Brazilian folk dance based on the rhythms of the habañera and the movements of the polka. The war lasted longer.

mazurka (Polish mah-ZOOR-cah). A country dance from the province of Mazovia. Usually in two or four repeated sections. In triple-time with a definite accentuation on the second beat, this round dance is usually performed by four or eight couples. From its Polish origins, the mazurka went to Germany in the middle of the eighteenth century and then to Paris, London, and soon to America, where it was a popular nineteenth-century social dance. Chopin wrote almost eighty mazurkas for piano.

minuet (Fr. min-you-ET). French dance in 3/4 time, but of moderate speed. From the French “menu” or small step, it began as a rustic dance, evolving from the branle or galliard. After being civilized in court of Louis XIV, the minuet was danced in late seventeenth and eighteenth-century England, fading in popularity after the 1790s. The minuet is in three-in-a-measure rhythm and is danced in an unhurried tempo. Purcell, Bach and Handel include minuets in their works, as does Mozart. It was the custom in eighteenth-century Vienna to have the orchestra play a minuet between the appearances of a singer or other soloists in concerts. Mozart wrote minuets to fulfill this need, and composed many more to satisfy the insatiable appetite of the dance orchestras employed for the never-ending string of balls. Evolved off the dance floor into instrumental music, especially the suite and symphonic movements, this minuet was used by Beethoven, Mahler, and countless others.

morris dance. The morris dance is of ancient English origin. Traditionally an all-male dance, it is performed only on certain days: whitsun week, wake, or fair day. Performed by six men in two lines, the dancers are adorned with bells, buttons and ribbons. There are often processions through the streets with peripatetic musicians (often violin, accordion, drum and pipes).

one step. Popular ragtime dance from the early twentieth century with a single step on each beat. The turkey trot and Castle walk are one-steps.

palais glide (Fr. pah-LAY). A swing music dance from the 1930s performed by a group of dancers.

parsamezzo (It. parz-ah-MET-so). The parsamezzo is an Italian mid-sixteenth-century dance in duple meter. The name means “a step and a half.” It is a bit faster than the pavane, which it closely resembles.

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passacaglia (It. pahs-sah-CAHL yah) . See chaconne.

passepied (Fr. pahss-P-yay). A quick dance in triple time. Of rural origin, the dance was civilized in the court of Louis XIV and taken up for instrumental music by Lully and then Gluck, among many others. The English spell the dance “paspay.”

pavane (Fr. pah-VAHN). Stately sixteenth-century court dance of Italian origin. It is in a four-in-a-measure (usually) rhythm and is performed in a slow and stately manner. Originally the air was sung by the dancers but later, at weddings and feasts, the music was played by wind bands. In Spain, the pavane was quite popular and was often solemnly danced in memory of the dead. The pavane was utilized by Elizabethan composers, especially in instrumental suites.

peabody. This fast, gliding ballroom dance evolved from the popular one-step. The peabody is in 2/4 meter. The peabody was popular during the 1920s and into the next decade, until big band music changed America’s taste.

piccolino. Fred and Ginger did their best with yet another made-to-order dance by Irving Berlin. *Top Hat* (RKO, 1935) still presents it brilliantly.

polacca (It. poh-LAH-cha). A polonaise.

polka (Fr. From the Polish PO(L)-ka). Appeared ca. 1830 in Bohemia and spread throughout Europe until the end of the century. The polka is a round dance in a fairly quick duple meter. The steps are in the first three half-beats with a pause on the fourth. The polka is not related to the Polacca, which is a polonaise. Variants are still danced in rural festivals with polka bands of ridiculous titles, and has failed to disappear in any area where accordions are tolerated.

polka-mazurka. is not the same as either of the dances which make up its name. It differs from the polka because it has three-in-a-measure time, and unlike the mazurka, it has an accent on the third beat of the measure.

polonaise (Fr. From the Polish; pole-ah-NAIZ). A Polish dance in stately 3/4 time. Originally danced in court and used in instrumental suites, Chopin immortalized it with thirteen nationalistic piano pieces divorced from dancing, but revealing strong feelings for Poland, then the oppressed country from which he was an exile in Paris.

quadrille (Fr. cwah-DRIL). French dance of the early nineteenth century. The quadrille alternates between 6/8 and 2/4 time and is performed by couples moving in a square (hence the name). Music is usually adapted from popular operatic airs. From the court of Napoleon I, the dance moved to England in 1816 and became the rage of fashion. The madness of quadrilles engulfed society and the dances were written on any popular theme available. Johann Strauss II, wrote quadrilles on his own and other composers’ tunes well into the nineteenth century. America embraced the craze with fervor.

- quickstep.** The “quick time” fox trot of the 1920s, with gliding steps and turns.
- reel.** Dance of two or more couples moving in a circle. Utilizing rapid duple time, it contains four or eight measures, usually repeated ad nauseam. Of course, it is popular in Scotland (where the Highland fling is a variety). By the end of the eighteenth century, the reel was popular in English ballrooms, in Ireland and eventually in America (which still consumes whiskey from all three countries).
- rigaudon** (Fr. ree-goh-doh[n]). Lively seventeenth-century French dance. Originally a peasant dance in duple-metre characterized by four-bar phrases, usually with an upbeat, it graced the courts of Louis XIII, XIV and XV before becoming instrumental music.
- Roosevelt hop.** How ironic that a hopping dance be named for the president who wore braces due to polio. But the Great Depression produced stranger things.
- round dance.** A dance where, originally, the dancer turned around. More commonly, the dance itself, in which the dancers move about in a circle as opposed to a square dance (where the dancers turned square?).
- rumba.** A Cuban dance of African influence, popular in the 1930s. The original rumba was most erotic and was danced by the lower classes. It was in no way suggestive because it left nothing to suggest. The conga, danzon, donzonetta, and son are related, sometimes even legitimately.
- salsa** (Sp. SAHL-sah). A ballroom dance from Puerto Rico. Similar to the mambo.
- saltarello** (It. sahl-tah-RIL-loh). A sixteenth-century Italian dance from the word “saltare” meaning “to jump.” In triple time, this light and rapid dance survived into the nineteenth century but became more violent. The tarantella is certainly a first cousin.
- samba** (Port. SAM-bah). Latin-American dance popular in the United States in the 1940s. Originally from Brazil, this duple-time dance has two forms: the urban, which is less varied in rhythm, and the rural, which employs a great deal of syncopation.
- sand dance.** Popular with blacks in the 1930s and 1940s, its roots go back into vaudeville. Fred Astaire does his variation in the film *Top Hat* (RKO, 1935). Just a sprinkle of sand on the dance floor produces a “swish” when the feet slide over it. Ruins the wax, however.
- sarabanda** (It. sah-rah-BAHN-dah; Fr. sah-rah-bahnd’). Stately dance of the sixteenth, seventeenth, and eighteenth centuries. It is in slow triple time. Believed to have come from the Orient, the Moors brought it to Spain as a wild love-dance in the early 1500s. After gaining some decorum, it moved to England and France. Finally losing all libidinous traces, it is found in the suites of J.S. Bach.
- Schottische** (Gr. SHOT-tish). a round dance of the nineteenth century in 2/4 time with hopping and gliding steps. Like a slow polka, it was popular

in England, where it was introduced in the middle of the nineteenth century and called the “German polka,” which possibly explains the bombing of London in 1940. Sources note the Schottische is still danced rurally in “hillbilly” Western states like Idaho and Montana.

sequidilla (Sp. say-ghee-DEE-ya). Spanish dance of ancient Moorish origin in triple time, usually accompanied by guitar, voices and castanets. Still popular in Spain, the dance varies in style from one province to another.

shag dance. A jitterbug variation from the 1940s when the slang term “shag” already connoted a movement far more easily achieved parallel to the dance floor.

shimmy. With its origins in Africa, this scandalous dance, which involves shaking the shoulders and body while holding the knees and feet in (as in the Charleston), was a huge hit on the vaudeville circuit. Even more graphic versions cost an extra nickel in circus sideshows. Mae West (1892–1980) claims to be the first to shimmy on stage.

shuffle. A dance of southern blacks. Excellent examples can be seen in the 1936 film version of *Show Boat*.

Sicilienne (Fr. see-seel-YN). Sicilian dance (the Siciliana) of the seventeenth and eighteenth centuries. Usually has a flowing accompaniment with lyrical melody in six or twelve-beats-in-a-measure. Also served as slow movement in early suites, especially those of Corelli and J.S. Bach.

sloppy sailor walk. Another 1920s novelty dance. Thirteen-button pants were optional.

soft shoe dance. Very much like tap-dancing, but with the shoes devoid of metal taps.

square dance. Despite its close musical connections to the round dance, the “floor plan” of this dance is based on square or rectangular patterns, though the dancers also move in circular directions. Often accompanied by a “caller” who democratically directs the movement patterns of the dancers, the square dance was immensely popular in nineteenth-century America, especially in rural, more rustic areas. It can still be found there. Look for women with skirts which stick straight out from too many crinolines. The men look appropriately embarrassed.

sugar foot stomp. Sweet and certainly subtle. Again from the 1920s.

Suzie Q. A swing dance from the Cotton Club in Harlem. The dance was popular elsewhere in the country in the mid-1930s.

sword dance. Dating from the mid-fourteenth century, this English dance is still performed at Christmas and Shrovetide. The steps are often intricate, and the swords are maneuvered to form vaults and patterns.

tango. A South American dance from the brothels and lowly haunts of Argentina. Originally based on an African Negro dance, the dance called “Habanera del Café” became popular during the Spanish-American

War. This prototype gave way to the tango proper (or improper as many Bible-thumping pulpits warned) which achieved world fame when danced by Rudolf Valentino in *The Four Horsemen of the Apocalypse* (Metro, 1921)—a silent film! *The Last Tango in Paris* (MGM, 1973) is a butter option.

tarantella (It. ta-ran-TEL-la). Dance in 6/8 time from Taranto, Italy.

Villagers felt the bite of the local tarantula spider (which is fairly harmless) was curable only through a lively dance. The unrelated American tarantula is quite deadly.

trepak (Russ. TRAY-pok). Ukrainian folk dance in 2/4 time. Only danced by men who do deep squats and kick out their legs. The most noted example is in Tchaikovsky's *Nutcracker*.

truckin'. In 1935, the *Baltimore Sun* mentioned that the truck, or truckin', was a jerky but rhythmic dance which combines a bend of the body, a tightening of the hand muscles and a slight strut with the legs. It had hit the theatres, sidewalks, gin taverns and dance floors of Harlem the previous summer.

turkey trot. Ragtime one-step in which the dancers squat and keep their legs wide apart and flap their arms.

twist. Chubby Checker's 1962 version of Hank Ballard's song "The Twist" (1959) started the dance madness of the early 1960s. Fortunately the dancing couples were separated, sometimes facing each other, and danced their personal interpretation of the witty, even brittle, lyrics.

two-step. A ballroom dance in duple time. There are two sliding steps to each beat. Popular from 1890.

varsity drag. A dance introduced in the Broadway musical *Good News* (1928). Perhaps a cousin to the Charleston.

verbunkos (Hung. veer-BUN-kos). A Hungarian dance which derived from a method of enlisting recruits into the army. The dance consists of slow figures (possibly the recruits?) alternating with quick ones. It is performed by about a dozen hussars led by their sergeant. The verbunkos might also be where German cowboys spend the night.

volta (It. VOUL-ta). A French court dance popular between 1550 and 1650, and unlike many Renaissance dances, did not retain its popularity. There is a famous painting of Queen Elizabeth I at a court ball of Henri III of France dancing the volta. The Earl of Leicester has his right hand beneath her back, his left round her waist. With his left thigh, he is pushing her forward as she leaps. The combination lifts her to a considerable height.

waltz. A late eighteenth-century German dance in 3/4 time. The waltz evolved from the Ländler, popular in Vienna. Mozart and contemporaries wrote Ländler; and the lines blurred into the waltz as the century ended. In varying tempi from slow to moderately fast, the waltz was a scandalous dance in which partners actually embraced each

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other! In Rees' *Cyclopaedia*, ca. 1805, the waltz is defined as a "Riotous German dance of modern invention." Rees continues: "The verb 'walzen' whence this work is derived, implies to roll, wallow, welter, tumble down, or roll in the dirt or mire. What analogy there may be between these adaptations and the dance, we pretend not to say; but having seen it performed by a select party of foreigners, we could not help reflecting how uneasy an English mother would be to see her daughter so familiarly treated, and still more to witness the obliging manner in which the freedom is returned by the females."

Almost every composer of note (and even noteless ones) wrote waltzes. In addition to Mozart, the early waltz composers include Lanner, and the Johann Strausses (father and son) who created the Viennese waltz. Filled with grace, melodic invention and charm, the waltz has become codified into a string of melodies preceded by an introduction (to help move the dancers to the floor) and concluding with coda, which by recapitulating some of the themes, signaled the end of the dance to the swirling couple. Some other noted waltz composers include Gung'l, Waldteufel, Messenger, Léhar, Fall and Oscar Straus (whose name with only one "s" is not to be linked with the famous family). Incidentally, in the 1930, when Hitler's anti-Semitic policies forbade performing music of Jewish composers, he realized that it would be impossible to ban the waltzes of the Strauss family. Their birth records were cleansed to remove any trace of Jewish blood. At the close of the war, the actual family records mysteriously re-appeared in the archives. The Waltz Kings outlived the Führer and may last a thousand years.

The original waltz orchestra of the cafes in Vienna usually had between three and five players. It was common for the leader to also play the violin in these "chamber groups" and do what conducting was needed with his bow. It was Johann Strauss, Jr. who quickly increased the size of the band, as his popularity forced him to play in ever larger ballrooms. Eventually, the full symphony orchestra played the waltzes in concert halls. Recordings have been made of Strauss waltzes (and those of Schubert, Lanner, et al.) with historically accurate-sized groups of three and four (or a few more) players which elicit the great charm of the music. Most of the late waltzes for piano (Chopin, Liszt, Brahms, and other romantics) are more for the salon than for the dance floor. Schubert, however, often perspired late into the night, playing the piano for his dancing friends.

watusi. The "wiggle-kick-clap" dance of the early 1960s. The rock dance was able to be performed solo or by lines of dancers, usually facing each other. Very silly, but so were the early '60s.

Westchester. Another hopping dance from the big band ballrooms.

A CHRONOLOGY OF CLASSICAL MUSIC COMPOSERS

The title “classical music” is a bit confusing because the music of the classical period, (the late eighteenth century and early nineteenth century) also claims the name. It appears “serious music” is an inappropriate name because the contemporary pop music scene is most serious—arguably a bit devoid of good music, but most serious—especially about the money to be gleaned from the world market. “Long hair” is now so reversed in tonsorial choice, it too is unacceptable. “Good music” intimates the rest is “bad” and that is obviously not the case, so perhaps “classical” wins by default.

With more than a millennium of classical music (and a bit more than a century of recorded music) available for use in dramatic productions, pinpointing the right music can be a bit daunting, even off-putting. The following chronological listing (mostly of composers of the Western world, with their country of origin), is the “top cream.” As a general rule of thumb, the most popular composers have the largest list of recordings and would be the most recognized by the audience. This can be an advantage—or not. Occasionally the lesser composers have one easily recognizable work, and this is noted. The pictures of composers sprinkled throughout the chronology are meant to give some visual clues about the famous and not-so-famous, and to alleviate the endless flow of words.

Again, the list of composers is chronological in order, and the country where the composer worked is noted. This allows a “cross-check” to select music appropriate for both time and place. Contemporaneous composers often wrote in a complementary style. Move about in a period and find music suited to your production needs. Recordings which might be listed in collections are often noted.

Please note that there are paragraphs inserted in the chronology which detail several musical periods. Because period designations cover many years, the composers may not fit into a neatly defined epoch. Additional reference material for both western and non-western music is listed in the Bibliography.

Feel free to note other composers, specific works or anything you have discovered by listening to music or through some other happenstance. The notes may save hours of future digging. Time is a most valuable element because of its scarcity.

— EARLY MUSIC

Early music is a convenient catch-all for the diverse styles of music before the Renaissance (another evasive term). The Greeks and Romans certainly had music (as had the Egyptians and all ancient cultures) but little has survived in the way of notation, clear description or actual instruments.

Reconstructed ancient music is mostly conjecture, and while often fascinating to hear, it must be accepted on its fabricated merits. In the early years

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of the Christian church there was plainsong. While it was certainly influenced by both the music of the Jews and the Greek modal system based on four scales, plainsong was fixed by Ambrose, Bishop of Milan. This is the base for the Ambrosian chant.

In the sixth century, Pope Gregory added four more scales. The Ambrosian and Gregorian chants reflect these differences. In the ninth century, methods of capturing music in notation began in the monasteries of the western world. Church music was now able to be standardized and the solid base built upon. As church music evolved and became more complex and florid, future popes and councils tried to “cleanse” the music back into some semblance of purity. Some religious orders still practice plainsong in one or another “approved” level. The monophonic music of the early church has one “line” of notes. Homophonic has several lines of notes but they move together “in step” as chords. Polyphonic music has several lines of notes which move individually and with some independence, but fit together harmonically. “Counterpoint” is the academic term for polyphonic writing.

It is oddly appropriate that the Dark Ages and the Medieval period, along with the Romanesque and Gothic Ages, were governed by the power of the church. All knowledge was preserved therein and used for purposes which enhanced and consolidated the power of Rome. The rise of the merchant classes and their control of money through modern banking practices would usher in the Renaissance. The troubadours and strolling players of the medieval periods catered to the secular tastes, but “true” musicians devoted their efforts to the church. The troubadours wandered into the Renaissance.

1098–1179 **Hildegard of Bingen**

German Benedictine abbess. Antiphons, hymns, and much other church music. Blessed by a “triple whammy,” Hildegard is quite popular at the beginning of this new millennium. First, because she is a female composer. Second, because of the new-agers’ (re)discovery of chant (a fairly solid replacement for their wandering, vapid, aimless, and empty new age musical filler), Hildegard, an expert writer of chant and homophonic music, fills a void. Third, Hildegard is the first composer to celebrate the 900th anniversary of her birth. In our “age-of-centennials” this is, indeed, quite an accomplishment. It is almost superfluous to note that the music is beautiful and perfectly captures the image we have of the period. Hildegard would be a bit shocked at the huge amounts of money her best-selling recordings generate. Music for voices of a religious nature is available. Any of her many discs of sacred music or sacred songs is a good start.

fl. 1150 **Léonin** (LAY-oh-na(n))

French master. Church music. A number of recordings devoted to Léonin often appear in compilations of music of the Middle Ages or Gothic period. Pick a collection of sacred music to sample.

fl. 1180 **Pérotin** (Pay-roe-TA(N))

French successor to Léonin. More vocal church music. In addition to recordings of chant and polyphony, there is a large body of secular music under the composer's name. Also check under École de Notre-Dame, and music of Middle Ages. Ditto Léonin for a sample listen.

1157–1199 **Richard I**

Like all good English kings (and educated people) he wrote music, especially songs. Often selections are in anthologies of Music of Crusades and those devoted to Troubadours et Trouvères.

1201–1253 **Thibaut IV** (Tee-BOW)

King of Navarre. Love songs in troubadour style. Again, selected recordings are often in anthologies of music of the Middle Ages and Troubadours.

c. 1247–1295 **Adam de la Halle** (AH-da(n) duh la AHL)

French trouvère. Master of the chanson, an early form of madrigal. Wrote *Le Jeu de Robin et de Marion*, often recorded with his songs and dances. Again, Trouvère and Medieval collections may contain his works, coupled with those of his contemporaries.

1291–1361 **Philippe de Vitry** (Fee-LEEP duh Vee-TREE)

French composer of motets and chansons. He was also a theorist, rightly valued by Machaut. *Ars Nova* was a treatise on a new, free style of composing. His recorded music is occasionally included in anthologies.

1300–1377 **Guillaume de Machaut** (GE-yome duh Mah-SHOW)

French ballades, rondeaux and choral works. Machaut was a priest and poet who lived in Luxembourg, and later at the court of the Duchess of Normandy and Charles V of Navarre, for whose coronation he wrote a mass, the oldest existing polyphonic setting known. He was perhaps the last in the “age of the troubadours” to write both the words and music to his songs. Recordings under his name are common, as well as the usual collections under Medieval and those devoted to the fourteenth century. Possibly listed as Machaut. Start with the *Messe de Notre Dame* or his secular music in a collection.

1325–1397 **Francesco Landini** (Fran-CHEY-skoh Lan-DEE-nee)

Italian composer of dances, choral music and instrumental pieces.

Landini was blind but mastered many instruments including the organ, lute and flute. He traveled widely. Again, Medieval and Early Music will discover more Landini than that listed under his name alone, which is sometimes spelled “Landino.”

c. 1390–1453 **John Dunstable**

English church composer. Much of his sacred music is available, as are a number of secular works, again usually found in anthologies. Sometimes called the “Father of Counterpoint.”

1394–1437 **James I of Scotland**

Accomplished musician who was making music the night before he was

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1098–1394

assassinated. Some recordings have been released in anthologies but could be difficult to track down.

- c. 1400–1474 **Guillaume Dufay** (GE-yome doo-FAY)
Burgundian church music. Recorded collections listed under Early Music of the Netherlands and of course Medieval will often hold his recordings, in addition to the large number under his own name. Dufay, who was born in the Low Countries, became a leading composer of the Netherlands School. He traveled widely through France and Italy, absorbing music which he utilized not only in his church compositions (masses, motets, hymns) but in many lively secular pieces. Some writers suggest he invented white (open) notes. Collections of his sacred music float in and out of print but both his motets and secular songs linger a bit longer.
- c. 1410–c. 1497 **Johannes Ockeghem** (Yo-an-nez OH-ka-ghem,)
Flemish composer, mostly of church music (masses, motets, canons, etc.), and teacher whose music is popular on recordings under his name and in anthologies. His secular dances and songs (chansons) are also recorded and demonstrate the progress of polyphonic music. Some alternate spellings of his name include Okekem, Okenghem, Ockegheim and Ockenheim. A pleasant listening start would be any of his Missae or his chansons and motets.
- c. 1430–1492 **Antoine de Busnois** (Ahn-TWOIN duh Bun-WA)
French, perhaps Flemish, composer who was a master of the Burgundian chanson and religious works. He was a pupil of Ockeghem. Busnois' records are numerous but are sometimes hiding in anthologies of his era. His motets are a good place to start listening.
- c. 1440–1521 **Josquin des Prez**, also, Desprez (Zhoos-KA(N) dae Pray)



Flemish church composer who relaxed with a great deal of secular music. Josquin des Prez' church music is well represented on recordings and anthologies. "Lament on the Death of Ockeghem," *Missa L'Homme Armé*, masses and motets. Early Music anthologies may contain many selections of his vast secular output, including chansons, ballades and dances. Listening could begin with the motets or secular chansons. His many Missae are also lovely examples of his style.

- c. 1445–1487 **Gilbert Banister**
English gentleman of the Chapel Royal. He wrote mostly church music, some of which has been recorded. Recordings are as rare as hen's teeth. Try to find some in collections.
- 1445–1527 **Heinrich Finck** (HINE-rikh Feenk)
German composer of simple love songs and complex six-part masses. Finck's music is often found in anthologies devoted to Renaissance and Early Music. Try his four-part song *Habs num getan* as a sample of his simple yet effective musical style.

— THE RENAISSANCE

How one chooses to date this elusive period may affect who can be considered the first Renaissance composer. The fascination for everything Greek is certainly a propelling force which ushered in the changes. Greek mythology became more interesting to scholars and musicians than Christian mythology, and the many gods, goddesses and godlings filled secular tales with adventures from war to domestic woe. The madrigal and chanson rose in prominence and became fixed in printed form, which allowed increasing complexity to be added. Eventually these sung works evolved into what would become the most secular form of entertainment—opera. The increased complexity of secular music pervaded church music (both Roman Catholic and that of the breakaway groups which created the Protestant religions).

The Council of Trent (1545–1563) was convened with a charge to curb the dangerous elements in religious music. They stripped away the “protestant layers” placed on the mass, which had created music of great beauty, specifically in the works of Palestrina and his followers. The adornment would creep back in the following years, despite Rome’s ever erring eye (or ear) in failing to understand what the people wanted. There is nothing like a little repression to usher in a renaissance.

1453–1505 **Jacob Obrecht** (YA-kobe OBE-rekht)

Netherlandish composer who worked in Flanders. Ill health forced him to move to Italy, where he died of the plague, but not before writing some sunny secular songs. Both his religious music (masses and motets) and his secular music are available in anthologies. Begin with his lovely motets.

c. 1475–c. 1560 **Clément Janequin** (KLAY-mo(n) Yan-eh-KA(N))

French writer of multi-part chansons. A pupil of Josquin des Prez, he wrote masses, motets and many songs. A goodly amount of his music has been recorded on albums bearing his name, and madrigal collections hold more. The many recordings of his chansons are a good introduction to Janequin.

c. 1480–1522 **Hugh Aston**

English keyboard writer whose sacred and secular works have often been recorded in Virginal collections containing selections by his contemporaries.

1483–1546 **Martin Luther**

German Protestant leader who reformed the church and thus its music, putting the text into the vernacular, and “inventing” the hymn. “Ein’ Feste Burg ist unser Gott” (A Mighty Fortress is Our God) is his most lasting work. Luther was a singer, flutist and lutenist and a great deal of his music has been recorded in various anthologies. Where else to begin but the hymns?



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1400–1445

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1453–1483

- c. 1487–c. 1546 **Robert Carver**
 Scottish friar and composer of Catholic church music, much of which has been recorded under his name. His sacred choral music is a best start in listening.
- 1490–1545 **Costanzo Festa** (Koh-STANT-zo FAE-sta)
 Italian writer of church music and madrigals. Most of his music is available in anthologies. Try *La Spagna* or his motets for openers.
- c. 1490–c.1560 **Robert Johnson**
 Scottish writer of Latin church music (pre-Reformation) and much instrumental work, some contained in the *Fitzwilliam Virginal Book*. Listen to his music for Shakespeare’s plays or the sacred works for two sides.
- c. 1490–1562 **Adrian Willaert** (AH-dree-aan WILL-lart)
 Flemish choirmaster who worked in Venice. His works include at least five masses, many motets and psalms. He was the first to write for two choirs. He contributed to the development of the madrigal. Recordings of both his secular and religious works are available under his name and in Flemish, Renaissance, and Baroque anthologies. An excellent place to start is the madrigals and then move into the heavier music.
- c. 1465–1523 **William Cornyshe** (KORN-eh-ske)
 English poet, actor, playwright, composer and pageant master for the court of Henry VIII. He was also a noted provider of guttering, paving and sanitary conveniences. Music for religious services and humorous part-songs are to be found under his name and anthologies of Tudor and Elizabethan music. Any anthology containing both sacred and secular choral music would be a good place to start.
- 1491–1547 **Henry VIII**
 Admirer of Cornyshe, Henry wrote some jolly songs which have been recorded many times, some in instrumental versions. Nothing to lose your head over. But you could lose your thoughts in any of the songs or ballads.
- c. 1490–1545 **John Taverner**
 English writer and composer. Taverner was a church choir director who was accused of heresy by Cardinal Wolsey. He was imprisoned in a dank cellar used for salt-curing fish. Wolsey later pardoned Taverner because he was “just a musician,” but the stench remained in his nose. He left music and became one of Thomas Cromwell’s agents in the suppression of monasteries and religious opponents of the government. He was known as the salted cad. Much of his music has been recorded and listed under his name. Anthologies contain a great deal more, especially of a religious nature. Try collections titled Elizabethan, English Cathedral and even Tudor. The *Western Wynde* mass for four voices is an excellent introduction to his music.

c. 1500–1553 **Cristóbal de Morales** (Kree-STOH-bahl day Moh-RAH-lays)
Spanish contrapuntist and composer of religious music, much of which is available under Morales, and even more in anthologies. Pick any collection of sacred music to begin investigating.

c. 1500–1561 **Luis de Milán** (Loo-ESS da Mee-LAHN)
Spanish composer of vocal music but noted for his music for the vihuela, a type of guitar. Much of Milán has been recorded, using both the vihuela and modern guitar. In addition to his name, anthologies of Spanish guitar (among many others) contain his music. Selections from *El Maestro* (a collection of instrumental and vocal music printed in 1536) is a good listen.

1500–1566 **Antonio de Cabezón** (Ahn-TONE-yo day Kah-bay-THONE)
Spanish composer, cymbalist and organist to Philip II. Cabezón has recordings devoted to his music, and Spanish anthologies contain much more, especially the secular. Called by some “The Spanish Bach,” Cabezón was blind from birth. If you could see your way to any collection of vocal music you would have a representative listen of Cabezón’s music.

fl. 1540 **Christopher Tye**

English composer who survived the Reformation. Invented the anthem, the English equivalent of the motet. Many of his anthems have been recorded, as well as a goodly amount of his secular music, especially that for the “Consort of Viols.” Dip into the recordings wherever you can find them.

c. 1505–1585 **Thomas Tallis**

English composer and publisher (a vocation which helped preserve much of his music.) Tallis’ religious music, both vocal and instrumental, has been recorded often, including his complete collection of anthems. Tallis arranged and harmonized the plainsong responses of the English church service as adapted by John Merbecke. These are still in use. To listen to Tallis begin with any of the numerous anthologies of church music. Move to *The Lamentations of Jeremiah* for chorus or the more secular songs.

c. 1510–1586 **Andrea Gabrieli** (An-DRAY-ah Gab-ree-EL-lee)

Italian student of Willaert. Wrote madrigals, motets and instrumental compositions that broke new ground. First to use mixed instruments and vocal ensembles. He was also the first to employ the newly created violin. Anthologies of Venice and Brass music of the Renaissance often contain Gabrieli’s music. Listings under his name will reveal more. You could start listening with the *Aria della battaglia* for chamber ensemble or the more severe keyboard music.



c. 1520–1591 **Vincenzo Galilei** (Vyn-CHENT-zo Gah-lee-LAY-ee)

Father of the noted astronomer, the Florentine theorist was also a singer, lutenist and viol player who wrote much music, especially vocal. Recordings, mostly in anthologies, contain a variety of his compositions.

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RENAISSANCE
1487–1520

1521–1603 **Philippe de Monte** (Fee-LEEP day MOAN-tay)

Dutch master of counterpoint. Wrote masses, madrigals and over 300 motets. Anthologies, some containing Flemish or Motet in the title could yield recordings of Monte.

c. 1525–1594 **Giovanni Pierluigi da Palestrina** (Joe-VAHN-nee Pair-lu-EE-gee Pah-less-TREE-nah)



Prolific Italian composer of more than 100 masses, 300 motets, hymns, psalms and madrigals, etc. He created an “ethereal cloud of sound” with his contrapuntal works for unaccompanied choir, which were rediscovered in the nineteenth century. Palestrina’s works are the culmination of unaccompanied choral works, which include compositions by Byrd, Victoria, Lassus and himself. A later period saw the orchestrally accompanied passions and masses of J.S. Bach and the oratorios of Handel. Many recordings exist

under Palestrina’s name, in addition to Renaissance collections and those albums featuring his contemporaries. The *Missa Papae Marcelli* for six voices is prime Palestrina as are the many recordings of the motets. The *Stabat Mater* for chorus is another arm of his art.

1527–1558 **Hermann Finck** (Hair-mon Feenk)

German composer and writer whose book *Practica Musica* enlightens modern performers of early music practices and performances.

Collections of Renaissance and Early Music often contain works by Finck.

c. 1528–1600 **Claude Le Jeune** (Kloud luh Zhoan)

Prolific French composer of madrigals, songs, motets and instrumental music. Le Jeune’s compositions are often listed under his name and in collections of French chansons, brass music and madrigals.

c. 1538–1574 **Robert White**

English composer (one of many named White living at this time) who (or with other Whites) wrote many anthems and motets. Records appear under his name and in appropriate collections. Pick any available recording for a sonic glimpse.

1532–1594 **Orlando de Lassus** (Ore-LAND-doh day LAHS-sous)

Flemish composer of over a thousand works including both religious and secular (read “bawdy”) music. His mind was compared to Michelangelo’s but his sensual outlook was closer to Bruegel’s. Lassus has hundreds of pieces recorded (often under Orlando di “Lasso”) and in collections, possibly under madrigal or chant and even Renaissance. Listen to the motets or masses for one side and the madrigals and chansons for the other.

1543–1588 **Alfonso Ferrabosco** (Al-FON-soe Fer-rah-BOS-koh)

Italian composer (member of a large family of musicians) who worked in the court of Elizabeth I and later in Paris. He wrote many motets and madrigals but was highly praised for his music for viols. Collections with his contemporaries will reveal both vocal and instrumental music. The consort music for viola is a good place to start.

1543–1623 **William Byrd**

English composer whose religious music, both for the Reformed English church and Catholic church, joins a vast body of secular works which have never disappeared from performance. A student of Thomas Tallis, Byrd and his teacher received from Elizabeth I an exclusive monopoly on printing music, but never made the profit they desired. However, that probably explains why he wrote so prodigiously and why so much of his music survives. Byrd, with Bull and Gibbons, benefited from the publication of *Parthenia or the Maydenhead of the First Musicke That Ever Was Printed for the Virginalls*, the famous book of music for the virginal, published in 1611 and republished for many years. The title, “Parthenia” is from the Greek word meaning “maidenhood.” The pun is obvious when one realizes the collection was for the virginal, that quiet and innocent keyboard instrument supposedly named for Elizabeth I, who refused to allow her hymens to interfere with her active life. This volume spread the English keyboard style throughout Europe. E.H. Fellowes, in his book *William Byrd*, states: “It may be right to place him at the head of the sixteenth-century composers of all countries... He excelled in every branch of compositions known in his day and led the way into fields not previously explored. He is outstanding because of his amazing variety of achievement, whereas most of the famous musicians confined their outlook mainly to a single class of composition.” Mr. Byrd is well represented on recordings under his name. Collections of Elizabethan and English Renaissance and English choral music may reveal more. His many songs and keyboard music illuminate one side of Byrd and his time while the anthems and religious music filter the light through stained glass.



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RENAISSANCE
1521–1548

c. 1545–1618 **Giulio Caccini** (JOOl-yoh Kah-CHEE-nee)

A Roman, Caccini went to Florence and became involved with the theorists trying to recreate Greek theatre. They gave birth to opera. He was one of the first to use basso continuo. Caccini’s works, including madrigals and arias for voice and continuo instruments, are often listed under his name or are found in collections of Italian music of the period, including arie antiche. Listen to the madrigals and arias for a solid introduction.

c. 1548–1611 **Tomás Luis de Victoria** (TOE-MAZ Lou-ESS dah Vik-TOHR-yah)

Spanish church composer, influenced by his friend Palestrina. Renaissance and Christmas collections often contained music by Victoria and much is recorded under his name. A good place to begin listening would be the sacred choral music.

1550–1591 **Jacob Handl** (YAH-kope HAHN-del)

Viennese court composer noted for his masses and motets. Collections of carols and Christmas music (of the Medieval and Renaissance) often contain selections by Handl. In some sources he is listed as “Gallus, Jacobus.” His *Missa super* “Sancta Maria” for chorus is prime listening.

c. 1550–1602 **Emilio de’ Cavalieri** (A-MEEL-yo day Kah-val-YAA-ree)

Florentine musician who, like Galilei and Peri, attempted to use music for dramatic ends. His *Conflict between Soul and Body* is considered by some to be the first oratorio, but is in reality a religious drama. Limited recordings may be found under his name or in collections of early music. The dramatic melody *Rappresentazione di Anima et di Corpo* for voices and ensemble is still a good listen.

1550–1605 **Orazio Vecchi** (Oh-RATS-yo VEEK-key)

Italian madrigalist. His “ballet-opera” *L’Amfiparnaso* (c. 1595) is a stage piece in which the voices (not the orchestra) provide the music for the movement. Collections of High Renaissance including both vocal and dance music, often have music by Vecchi. Do listen to one of many recordings of *L’Amfiparnaso* with its five voices.

c. 1555–1612 **Giovanni Gabrieli** (Joe-VAHN-nee Gab-ree-AH-lee)



Italian nephew of Andrea Gabrieli, Giovanni wrote for instruments as though they were voices. He created the terms “sonata” and “concerto” and wrote in all forms of music of his time. Collections of Venetian music and Brass collections often contain selections of Gabrieli’s music beyond that found under his name. Many recordings of his *Canzoni* are an excellent listening introduction. There are also many choices of the more sacred music for voices.

1557–1603 **Thomas Morley**

English student of William Byrd. Quintessential Elizabethan composer who wrote much vocal music, including some Catholic church pieces. Morley probably knew his contemporary Shakespeare, for he composed songs for some plays. His great book, *Plaine and Easie Introduction to Practicall Musicke* (1597), is still one of the best sources on sixteenth-century music, both composition and performance. Morley’s madrigals are considered the best of the period. Olde English Madrigals and Music of Shakespeare may have recordings of Morley’s music. English Late Renaissance and Renaissance Dances may also yield results. The instrumental dance music is one good place to begin listening while the madrigals and songs are another.

c. 1560–1613 **Don Carlo Gesualdo** (Don KAR-low Jah-zoo-ALL-doa)

Italian prince, whose private life should be on stage. Wrote three volumes of sacred music and seven of madrigals which are filled with “dramatic effects,” and were reprinted many times, influencing music throughout Europe and England. In 1590 he murdered his wife, it is said “not without provocation.” Many recordings exist, however, much is buried in

collections. Try Italian madrigals or anything with the word “mannerist” in the title. Much is also under his own name.

1561–1628 **Peter Philips**

English Catholic who went to Italy and later the Low Countries. He wrote motets, madrigals and much work for virginals. Recordings of Philips’s interesting music caught on the cusp of the religious times are sometimes available. His keyboard music is a good introduction to the more secular side of Mr. Philips.

1561–1633 **Jacopo Peri** (Yah-ko-poh PAY-ree)

Florentine nobleman who “created” opera with *Daphne* (1597), a play set to music in a recitative fashion in an effort to revive Greek theatrical works in an “authentic” style. This was followed by *Euridice* (1600). Monteverdi soon eclipsed his fame. Several of Peri’s operas have been recorded as well as his ballets and madrigals. Start listening to Peri with *Euridice*, which is more often recorded.

1562–1621 **Jan Sweelinck** (Yahn SVAY-lingk)



Dutch composer known throughout Europe. He was friends with John Bull and was influenced by his playing. Many works in all styles. His keyboard works for organ influenced J.S. Bach in the next century. Sweelinck’s music is available under his name and in collections. Try high Renaissance, airs and dances, even Christmas, for additional recordings. Recordings of the organ music are well contrasted with the more secular keyboard works.

1562–1628 **John Bull**

English composer noted for his compositions for virginals and organs. Perhaps this does explain why, upon the death of Elizabeth I, he fled to Brussels, clearly escaping punishment “for his incontinence, fornication, adultery, and other grievous crimes.” He never returned to England. Collections of Elizabethan and Shakespeare can reveal recordings beyond those under the composer’s name. The recordings of keyboard music are the best place to begin listening.

1563–1626 **John Dowland**

English composer and lutenist whose *Books of Songs or Aires* and the instrumental *Lachrymae* are still admired. His songs encapsulate his era. Dowland traveled widely and earned large sums (which he spent easily), dying a poor, embittered man. Dowland’s plentiful recordings of songs and lute music are listed both under his name and in the usual collections of music of his time. This is an excellent place to begin listening but the consort music presents a richer sound world.

1564–1612 **Hans Leo Hassler** (Hantz LAY-oh HASS-ler)

German. Wrote much sacred music and some secular; His music is recorded but is usually buried in collections of German Baroque, Rudolphian Prague, even Renaissance. Begin listening to the sacred music discs.

COMPOSERS

RENAISSANCE
1550–1564

c. 1565–1640 **Giles Farnaby**

English composer for the virginal. He also wrote madrigals, motets and psalms. He is another “lost” composer. Try collections of Shakespeare or Elizabethan music and even the *Fitzwilliam Virginal Book*. Recordings of the keyboard music capture the essence of Farnaby.

1567–1620 **Thomas Campion** (KAM-pyun)

English theorist, composer and songwriter who worked with Shakespeare, Donne, and Johnson. He wrote at least four masques. Elizabethan, Jacobean and Shakespeare collections will often contain his charming music. The songs are especially lovely.

1567–1643 **Claudio Monteverdi** (KLAU-dyo Mohn-tay-VEHR-dee)



Italian composer of sacred music and madrigals, whose operas (the first true examples are still performed) link him to later composers. Renaissance music culminates in his works. He wrote more than a dozen operas from the early *Orfeo* (1607) to the late *L'incoronazione di Poppea* (1642). Most recordings for Monteverdi are listed under his name, but appropriate collections could contain more. Start listening with *L'Incoronazione di Poppea* or *L'Orfeo*. If this is too “heavy” move to the madrigals.

c. 1570–c. 1630 **Salomone Rossi** (sal-oh-MOAN-ay ROHS-see)

Italian composer who was Jewish but exempted from wearing a yellow badge, which was then required of all Jews in Italy. Rossi was a colleague of Monteverdi and wrote madrigals, Hebrew psalms and the famous *Songs of Solomon*. His trio-sonatas are early examples of this instrumental genre. The *Songs of Solomon* have had multiple recording and are a good place to start.

1572–1656 **Thomas Tomkins**

Best known of his family of English composers; wrote madrigals, church anthems and instrumental music. Tudor and Elizabethan collections and that loose term, English Renaissance, could disclose a wider range of recordings than those found under his name. The anthems are a good choice for an introduction unless you only want instrumental and thence to the keyboard music.

1574–1638 **John Wilbye**

English madrigal writer and perhaps the greatest writer of the form, British or foreign. Wilbye’s music is often recorded in anthologies including those with such generic titles as English Madrigals and English Renaissance/Brass music. Try the madrigals for a sample.

c. 1575–1626 **John Coprario**, also Giovanni Coperario (ko-PRAH-ree-o)

English player of lute and viol da gamba, and also a composer. Born John Cooper, he changed his name after a visit to Italy. He also Italianized English music, especially the Fantasy for Viols, which resulted in its unchallenged supremacy during the seventeenth century. Coprario kept company with the younger Ferrabosco, Orlando Gibbons, and Thomas

Lupo (1593-1628). Recordings are also under “John Cooper” in the common anthologies.

- c. 1575–1628 **Alfonso Ferrabosco II** (Al-FON-soh Fer-rah-BOSS-koh)
Born in London (his father was a visiting composer), he wrote music for a number of masques and for consorts of strings. Recordings of his music (and that of his father) are available in collections and anthologies of the period.
- c. 1575–1623 **Thomas Weelkes** (Weeks)
English madrigalist and composer of other secular and church music. Collections of English madrigals, Tudor anthems and Shakespeare music could reveal recordings beyond those sometimes found under his name. The lovely anthems are as good a place as any to start listening.
- c. 1575–1642 **Marco da Gagliano** (MAR-koh dah Gahl-YAH-noh)
Italian composer of sacred and secular works who helped develop an idiomatic Italian operatic style. Gagliano’s *La Dafne* has been recorded, as well as selections found in Italian lute and arie antiche collections. The *Missae et sacrarum cantionum* for six voices is a lovely starting point.
- c. 1580–1630 **Richard Dering** (sometimes Deering)
English lutenist and composer who studied in Italy. Oliver Cromwell thought highly of Dering’s Latin motets. Like Weelkes and Gibbons, Dering experimented with ensemble for voices and instruments based on city and country cries. Tudor anthems and brass collections may contain his recordings. Dering published the oldest extant composition with basso continuo.
- c. 1562–c. 1629 **Sigismondo d’India** (See-geez-MOHN-doh DEEND-yah)
A Sicilian nobleman whose songs, madrigals, chamber music, and music for plays and ballets were greatly admired. The laments are more intimate than the madrigals but both are lovely listening.
- 1582–1652 **Gregorio Allegri** (Gre-GOR-ee-oh AL-LAY-GREE)
Italian composer and singer. His *Miserere* was exclusive property of the Sistine Chapel, and anyone who copied it was excommunicated. Mozart, perhaps knowing his soul to be immortal, transcribed the work from memory after two hearings. Many recordings under his name have been made and more are hidden in collections. The *Miserere*, which has excommunicated many a record producer, is a major work; the motets are smaller scaled.
- 1583–1625 **Orlando Gibbons**
English musician who represents the acme of Elizabethan music. His sacred music and madrigals were augmented with works for viol and virginal, (that uniquely English instrument, named for the Queen with the highly vaunted hymen). Many recordings are listed under the composer’s name, but those trusty compilations and anthologies—Shakespeare, English, and Virginal—will reveal more. The anthems and choral music cover the sacred while the *Cryes of London* are secular.

COMPOSERS

RENAISSANCE
1565–1583

c. 1583–c. 1633 **Robert Johnson**

An English lutenist and composer. He was appointed one of the King's musicians in 1604. His reputation outlived him. His music is connected with the first productions of Shakespeare's plays and those of other prominent playwrights. Start listening with the music for Shakespeare's plays then investigate the sacred works.

c. 1585–1643 **Antoine Boësset** (ANN-twahn Bwos-SAY)

French composer in the Court of Louis XIII. His courtly songs and elaborate ballet music was soon replaced by that of Lully. Anthologies under *Airs* and *Ancient Dances* often contain Boësset.

1585–1672 **Heinrich Schütz** (HYN-rikh Schoots)



Nicknamed “the father of German music,” he composed in many musical forms. He traveled to Venice and was influenced by Monteverdi. Late in life he wrote the passions of Matthew, Luke and John. His works bridge the gap between the earlier contrapuntal school (Palestrina) and J.S. Bach. In his youth, Schütz visited Italy and studied with Gabrieli. During the horrors of the Thirty Years’ War (1618–1648) he often left the chaos to return to Italy. Many recordings under his name and others may be found in

German Baroque collections. Start listening to the motets then branch out into larger or smaller venues as the urge moves you.

1586–1630 **Johann Hermann Schein** (Yoh-han Hair-mon Shine) German

composer of madrigals and instrumental music, much of which was in the new Italian style. Collections contain most of Schein’s recordings, though some are listed under his name. The *Banchetto musicale* for strings is beautiful but go to the cantatas for sacred vocal works.

1587–1654 **Samuel Scheidt** (ZAH-moo-el Schyt)

German composer who studied with Sweelinck in Amsterdam. His vast output of orchestral, choral and contrapuntal pieces was slowed by the events of the Thirty Years’ War. Collections contain Scheidt’s recordings, though some are listed under his name.

c. 1598–1653 **Luigi Rossi** (Lou-EE-jee ROHS-see)

Italian master of the cantata. He also wrote opera. Rossi visited Paris during the reign of Louis XIV where, under the patronage of fellow countryman Cardinal Mazarin, he produced the first Italian opera, *Orpheus*, heard in France. Try recordings under “Rossi” and then collections like *castrati* and *early music*. Records of the laments are a good introduction.

1602–1676 **Pietro Francesco Cavalli** (Pee-AH-tro Frahn-CHESS-koh Kah-VAL-lee)

Italian opera composer whose works were also performed in France. Noted for his sensual melodic line, he laid the groundwork for the *bel canto* style of singing. Collections, usually of Italian vocal music, augment recordings under the composer’s name. Pier or Pietro’s operas are a good

beginning. Try *Calisto* or *Ercole armante* (Hercules in Love) for a start.

1605–1674 **Giacomo Carissimi** (JAH-koh-moh Kah-RIS-see-mee)

Italian who specialized in chamber cantatas and the oratorio. He is noted for having brought recitative to perfection and increasing the number of instruments in both the cantata and oratorio. Again, collections (usually of Italian vocal music) augment recordings under the composer's name. His oratorios are good. Try *Jephte* for a start.

1616–1667 **Johann Jacob Froberger** (YOH-han YA-koop FROH-berkh-er)

German master of harpsichord and organ. Study in Italy enriched his work. Froberger has listings under his name; also try Seventeenth Century, Organ, and Clavichord, in addition to collections of his contemporaries. Dip in anywhere to the much recorded harpsichord music.

1623–1686 **John Playford**

English publisher of *The English Dancing Master* and many other works. Collections of English dances and songs of the period often contain Playford's delightful music.

c. 1630–1677 **Matthew Locke**



English composer of the Restoration period. He wrote operas and instrumental works, especially consorts for brass, in addition to sacred music and incidental music for the theatre. To un-Locke the treasures, try collections of English music of the period. Some may also be listed under his name. The anthems and motets cover the sacred but his consorts—especially the broken ones—are more fun.

COMPOSERS

RENAISSANCE
1583–1630

— THE BAROQUE

The Thirty Years' War (1618–1648) between the Catholics and the Protestants devastated central Europe. The civil war in England (1642–1646), ostensibly between Catholic and Protestant elements, also helped control the population there. The English King Charles I was beheaded in 1649, and Cromwell became Lord Protector in 1653. Not until the Restoration in 1660 and the return of Charles II to the throne, did an exciting musical life return to England. Perhaps that is why Italy, though not totally without unrest, managed to evolve so many new musical ideas, including the birth of opera and the oratorio. The sonata and concerto also formed in Italy during this period.

If the word baroque derives from the term for a misshapen pearl, it is appropriate for the ungainly growth of the empires of Europe, which bulged out and colonized much of the unexplored world. The misshapen empires are, in many cases, still trying to resolve some sense of symmetry as the twenty-first century begins. During the baroque period the explosion of wealth in the entrepreneurial middle class encouraged the vulgar growth of showmanship

— THE CLASSICAL ERA

The classical era was a logical reaction to the weight and solemnity of the arts of the baroque and the frivolous decorating of the rococo. The influence of Greece and Rome continued to dominate visually, but to this was added a depth of thinking and questioning which has been called The Age of Reason. The most dramatic change was in architecture. We still live amid the classical era with the buildings of Washington, D.C., which have become almost symbolic for that reasoned thinking. The classical era was a world-wide movement creating one “Greek city” after another from London to St. Petersburg and in the New World. The music followed. It was the era of revolutions, America’s being the most noted, but that of France, influenced by the colonies’ revolt, being no minor unrest. The fear of revolution was felt by the governments in London, St. Petersburg and Vienna. The most far-reaching revolution, however, was the Industrial. Steam power and spinning machines changed the world. The workers in France threw their sabots or wooden shoes into the machines to temporarily stop their use, which gave rise to the name “saboteur,” those shoeless people who continue disrupting the status quo.

It was an exciting time of rapid change, and, as unsettling as it must have been, the arts flourished. In music, the *sinfonia* or overture to an opera evolved into the multi-movement symphony of increasing complexity and size. The concerto quickly became a form for the emerging virtuoso to demonstrate his skills and make money on tours. Those industrialists need to spend. The sonata also evolved to become a lengthy work, again often to demonstrate the prowess of a performer. Opera became even more popular—a place where a composer could earn vast sums and a singer become the idol of the public. It has been called the “last great age of the castrati” because these surgically altered gentlemen could, and did, become the most famous performers of the day. They held court everywhere and many were even in the diplomatic service. If their most important period was in the previous baroque years, their brightest period (and last important one) was in the classical era. Mozart’s motet, *Exsultate, jubilate*, K. 165, is one crowning glory of castrato prowess. The castrato survived well into the nineteenth century, though the church had long since outlawed the artificial creation of these soprano singers. Poor families continued the operation and the church (and to a lesser extent opera) utilized the singers. One of the last, Alessandro Moreschi (1858–1921) made recordings in 1902 and 1904. Sadly, it was never a beautiful voice. But still. . . Haydn, Mozart and Gluck are the dominant composers of this time, but many feel Beethoven and Schubert are not only rooted in the classical age but riveted to it and should join their illustrious comrades.

In spite of the emotional upheavals in the world, as reflected in the music, the classical era was also governed by some of the perceived ideals of Greece: clarity, simplicity, moderation and balance. Again, this is easier to see in the architecture of the time but it is also felt in the music. Mozart, the quintessential classical composer, keeps the passionate elements under strict control

and they are subservient to the rules of composition. Beethoven, on the other hand, increasingly allowed passion to sweep beyond and break out. His works are deeply rooted in the classical world, but the emotional elements, so common in the Romantic era, burst forth into predominance. Without Beethoven (and Schubert), Mendelssohn, Schumann and Liszt could not have created the Romantic Age.

1750–1825 **Antonio Salieri** (An-TONE-yoh Salh-YAIHR-ee)



Italian composer whose fame rests on deadly (and quite untrue) relations with Mozart. Salieri was Gluck's protégé and taught Mozart's son, as well as Beethoven, Schubert, Cherubini and Liszt. His music is typical of the period, not as inspired as Mozart's but well crafted and most pleasant, with a distinct personality. He wrote many operas in addition to a quantity of symphonies, concertos and chamber music. The ear-pleasing Concerto in C for flute,

oboe, and orchestra could lead to the Concertos in B-flat and C for piano and orchestra. The Sinfonia in D, "Veneziana," next?

1751–1827 **David Moritz Michael** (DAH-feet MOH-reetz MEE-khah-el)

Born in Germany, came to America in 1795. A member of the Moravian community of Bethlehem, Pennsylvania, Michael initiated the use of wind ensemble music into the Whitmonday Festival. His wind ensemble works, which are still fresh and engaging, include two "water journey" suites and fourteen *Parthien*. He also wrote a number of anthems and arias for church use. Michael returned to Germany in 1815. The *Parthia for Winds* is an excellent introduction.

1752–1832 **Muzio Clementi** (MOUDZ-yoh Clay-MEHN-tee)

Italian composer and piano virtuoso, and later manufacturer of English pianos. Teacher of John Field and Kalkbrenner. Although as highly admired as Beethoven in his time, Clementi and his wide variety of engaging music are now less well-known. His music is essentially classical, but there is more than a hint of nineteenth-century restlessness. Dive into the often-recorded piano music including the many sonatas for piano for an intimate but often showy side of the composer. The concertos for piano and symphonies fattens up the sound.

1755–1824 **Giovanni Battista Viotti** (Joh-VAHN-nee Baht-TEES-tah Vee-OT-tee)

Italian composer who went to Paris. Fled during Revolution to London. Composed much elegant music, especially for violin, with concertos and chamber music dominant. He is considered the father of modern violin technique. The piano concerto recordings (with no. 22 the most popular) offer a good introduction. Sample the concertos for piano, violin, and strings for a diverted look. The string quartets are delightful.

COMPOSERS

CLASSICAL
1750–1755

1756–1778 **Thomas Linley**

English composer who, like Mozart, was also born in 1756, displayed extraordinary skill in the violin at an early age. Linley, son of Thomas, Sr. (1733–1795), studied with his father and later with Boyce. While studying violin in Florence with Nardini he met Mozart, and they remained friends until Linley drowned due to the upsetting of a boat. This put a damper on a promising career. His incidental music for Shakespeare's plays is illuminating. The work, *A Shakespeare Ode on the Witches and Fairies*, is a fascination listen to an eighteenth-century interpretation of the Bard. Other recordings reveal a strong kinship to Mozart's style (or was it, indeed, a fairly universal language which Mozart also spoke...most fluently?).

1756–1791 **Wolfgang Amadeus Mozart** (Volf-gahng Ah-mah-day-oos MOH-tsaart)



Certainly the most naturally gifted musician of all time. The Austrian prodigy was paraded around the courts of Europe and wrote more than 600 works of all forms and types in his short life. The very term “classical” is epitomized in Mozart's vast output. His music was chronologically catalogued by Ludwig von Köchel (1800–1877), a botanist and mineralogist by profession. The “K.” or “K.V.” followed by a number is the usual means of identifying Mozart's work. There is sometimes more than one “K.” number (which indicates a revision from another edition of the catalog and is designed to confuse the hell out of things). A definitive and updated catalogue edited by Neal Zaslaw, et al. probably will only add confusion. The popularity of specific works is easy to judge by the number of recordings thus devoted.

If you wish to know Mozart's age, or the year of composition, there is a handy little formula which is most impressive. Take the Köchel number of the work and divide it by 25. To this number add 10 and you have his age. For example, *Exsultate, jubilate* is K. 165. Take 165 and divide it by 25 to get 6.6. The addition of 10 equals 16.6 or Mozart was about sixteen and a half years old. Since he was born in January 1756 this would make the year of composition (which could take some time) 1772 or 1773 which is, indeed the case. *The Marriage of Figaro* is K. 492. Thus 25 into 492 is 19.64 and the addition of 10 finds Mozart at 29.64 and the year is 1785 or 1786. This only works with Köchel numbers over 100. Under that it is safe to say “oh, kid stuff” or “I never remember the little works.”

Where does one begin? Fortunately there is never a dud and the best is beyond wonderful. The solo piano pieces must include Sonata in A, no. 11, K. 331, with the final movement marked *Alla turca*. Of the concertos for piano the early three, K.107 are arrangements of J.C. Bach's sonatas and show the fledgling Mozart discovering the method. The later concertos, no. 20 in D, K. 466, and no. 21 in C, K. 467, are certainly masterpieces as is no.23 in A, K. 488. The four concertos for horn, are justly well known but perhaps not quite as captivating as the

late Concerto in A, K. 622, for clarinet and orchestra. If your ear prefers, flute (with or without harp), oboe, or violin, there are more concertos there. The twenty-three quartets for strings top out with no. 17 in B-flat, K. 458, and no. 18 in C, K. 465, but there are others with clarinet, flute, oboe, or piano. The six quintets for strings thicken the sound. The lighter-weight divertimenti must highlight the three, K. 136, K. 137, and K. 138. In the similarly entertaining serenades its no. 13 in B-flat, K. 361, for thirteen wind instruments. The symphonies almost take a back-seat to the irresistible Sinfonia Concertante in A, K. 364, for violin, viola, and orchestra which has one of the most heart-rending slow movements in all music. Köchel lists forty-one symphonies though the number rises with additional discoveries. Still, those with names are more popular and the last three undisputed masterpieces. Start with Symphony in C, no. 41, K. 551, “Jupiter,” and work backwards. If you can’t find no. 37 in G, K. 444, it’s probably because Mozart only wrote some of the first movement as a helpful gesture to beleaguered friend and colleague Michael Haydn who had composed the rest. Mozart’s songs are charming but slight. However his many concert arias and insert arias written for specific singers to interpolate into someone else’s opera are often wonderful. Sample *Schon lacht der holde Frühling*, K. 580, written for his sister-in-law, Josefa Hofer. Many consider *Ch’io mi scordi di te?..Non temer, amato bene*, K. 505, to be the greatest of Mozart’s concert arias with extensive piano part, a unique link between the operas and piano concertos. One cannot talk of the vocal music without pointing out the exuberant motet *Exsultate, jubilate in F*, K. 165, for soprano and orchestra written as a thank-you for the castrato Venanzio Rauzzini whose performance had made the opera *Lucio Silla* a big success. Mozart was a seasoned composer of 17. Religious works peak with the Missa in C, K. 317, “Coronation,” and Missa in C, K. 427, “The Great Mass.” The *Requiem*, K. 626, was left unfinished at Mozart’s death and can be heard in various versions. Alas, no mention yet of the delightful dances and rousing marches—all short and sweet—or the heart-felt Masonic Music, or lastly, *Eine kleine Nachtmusik* in G, K. 525, for strings and continuo, perhaps an ideal place to start listening.

1757–1831 **Ignaz Joseph Pleyel** (EEG-nahtz YOH-zef PLAY-ell)

Austrian composer and Parisian piano manufacturer. His vast body of compositions are considered by some to be modeled on those of Haydn, his teacher. Pleyel’s pianos have a French quality preferred by many players, including Chopin. Mozart wrote his father in 1784, “Some quartets have come out by a certain Pleyel, a scholar of Jos. Haydn’s. If you don’t already know them, try to get them, it is worth your while. They are very well written, and very agreeable....” Enough said. The symphonies and concertos are also excellent time capsules of the period. The woefully under recorded Pleyel is represented by the symphonies (and other works) all worth the search.

COMPOSERS

CLASSICAL
1756-1757

1760–1812 **Jan Ladislav Dušek** (Yahn LAH-dee-slaf DOU-sek)

Bohemian composer who studied with C.P.E. Bach. He wrote vast amounts of piano music (and probably was the first to place the piano sideways on the concert platform, which afforded the audience a better view of his handsome profile!). His music, both for piano and chamber groups, is charming and practically unknown, but often recorded. The Piano Sonata in F Minor, op. 77, “L’invocation,” is a piece of prime Dušek.

1760–1836 **Claude Joseph Rouget de Lisle** (Klood Zhoh-ZEF roo-ZHAH duh Leel)

Composed *La Marseillaise* in April 1792 (or at least he wrote the words)—it is conjectured Pleyel may have written the music. Rouget de Lisle was a royalist who belonged to the constitutional party and refused to take the oath abolishing the crown. He was stripped of his military rank, denounced and imprisoned. He escaped after the fall of Robespierre in 1794. Some years later, Irving Berlin, who wrote “God Bless America,” fared far better. In addition to his chart-topping hit, Rouget de Lisle wrote other patriotic pieces often buried in collections documenting the French Revolution.

1760–1842 **Luigi Cherubini** (Loo-ee-jee Kayh-rou-BEE-nee)

A Florentine who studied with Giuseppe Sarti. Cherubini lived in London and was admired by George III (“Hooray for George the Third who gave us July the Fourth.”). Later he moved to Paris. In 1805 he went to Vienna. He wrote many operas and much religious music, all a bit dull and heavy compared to that of Mozart. However, his symphonies and chamber music capture both the lightness of the classical period and the emotions of the early romantics. Even the legendary Toscanini once recorded the Sinfonia in D and several of Cherubini’s Overtures. The two sonatas for horn and strings are usually available as are at least one of his *Requiem* masses.

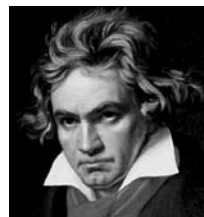


1763–1817 **Étienne Nicholas Méhul** (AE-tee(n) Nee-koh-LAHS Mae-UHL)

French composer who was influenced and encouraged by Gluck and wrote more than two dozen operas and much other non-vocal music, some inspired by the French Revolution. His work is remarkable for the novelty in its innovative orchestration and dramatic power. Alas, he died of consumption. Start listening with Symphony no. 1 in G. There are three more.

1770–1827 **Ludwig van Beethoven** (LOOT-vikh Fahn BAY-toh-ven)

German who settled in Vienna. Beethoven is another transitional composer who began in the classical era (lessons with Mozart and Haydn) and evolved into one of the first and most influential composers of the Age of Rebellion, as many have named the early years of the Romantic Era. Prolific in all areas of composition—except for opera, where *Fidelio* is his



sole example—Beethoven's late works extend musical thinking beyond all his contemporaries, and still sound somewhat avant-garde. Much of his music is well known, especially the “nickname” pieces, but there is a vast amount that is seldom played. The power and gusto is tempered by the classical tradition.

Beethoven's works are often indicated chronologically by “opus” (work) and a number. Some are followed by WoO and a number which stands for a work without opus number (but are later given one). There is also Georg Kinsky's (1882–1951) *Das Werke Beethovens* (1955-completed by Halm) to add to the confusion. As a side note, in 1944, the Nazis confiscated Kinsky's home and collection and sentenced him to a year of hard labor.

Another “where to begin” composer. You could begin with Volume 1 of twenty volumes released by Deutsche Grammophon in celebration of their centenary. OK, reality check: of the thirty-two piano sonatas, those with names are more popular, and even among those, no. 14 in C-sharp, op. 27/2, “Moonlight,” may be the most popular. However, no. 21, “Waldstein,” no. 23, “Appassionata,” and no. 26, “Les Adieux,” may be more interesting. But Sonata no. 29 in B-flat, op. 106, “Hammerklavier,” is a mountain peak worth climbing. Of the piano and violin sonatas, no. 9 in A, op. 47, “Kreutzer,” is a top choice, though no. 5 in F, op. 24, “Spring” is quite irresistible. The string quartets are justly famous and become increasingly sophisticated. The last three are basic to the repertoire. The concertos for piano end with one of the greatest ever composed: Piano Concerto no. 5 in E-flat, op. 73, “Emperor.” This is probably topped in popularity by the Violin Concerto in D, op. 61, the composer's sole effort in this combination. The nine symphonies (a tenth left uncompleted) seem to be better on the odd numbers. Symphony no. 3 in E-flat, op. 55, “Eroica,” is over-shadowed by the over-played Symphony no. 5 in C, op. 67, which gained abnormal popularity during WWII because the first notes match the Morse Code symbol for the letter “V” which, of course, stands for “Victory” and was placed on all manner of public surfaces by anti-Nazi partisans throughout the war. Symphony no. 7 in A, op. 92, is charmingly lightweight but Symphony no. 9 in D, op. 125, “Choral Symphony,” overpowers everything with its grand finale extolling the brotherhood of man. Many feel this is Beethoven's greatest creation. However, others would give you two of no. 9 for one Trio no. 8 in B-flat, op. 97, “Archduke,” for piano, violin, and cello.

1770–1836 **Anton Reicha** (AN-ton(n) RYE-kha)

Bohemian who worked in Vienna and then Paris. His vast body of chamber music is melodious, especially the wind works for solo instruments and combined into trios, quartets and quintets. He also wrote much piano music. Clean out the ears with any one of the marvelous quintets for winds.

COMPOSERS

CLASSICAL
1760-1770

1771–1858 **Johann Cramer**

German composer who spent most of his life in London. Knew Haydn and Beethoven and was a pillar of The London Piano School. Any of his piano sonatas is an excellent start. Top this off with one of the piano concertos.

1775–1834 **François Adrien Boieldieu** (Fra(n)-SWAH Ah-drea-A(N) Bow-eld-you)

French composer, apparently self-taught, who weathered the Revolution well. Worked in Russia. He composed over forty stage works in the opéra-comique style. Boieldieu also wrote some lovely and quite “French” instrumental works. Clean, cool and collectable with great vivacity and vitality. The Concerto in C for harp and orchestra is most pleasant.

1778–1837 **Johann Nepomuk Hummel** (YOH-ahn NAY-poh-mook HOOM-mel)

Hungarian who lived and studied with Mozart. He also studied with Clementi in London and Albrechtsberger, Salieri and Haydn in Vienna. A piano virtuoso, his charming music still has much period sparkle with a blend of virtuosity and poetry in which ornament often outweighs matter. The Concerto in E-flat for trumpet and orchestra is almost over-recorded. Try the charming Concerto in G for mandolin and strings or the Concerto in F for bassoon and orchestra for lesser-known pieces. The Concerto in A Minor for piano and orchestra brings you to Hummel’s favorite instrument and the great Septet in D Minor for piano, flute, oboe, horn, viola, cello, and double bass captures the lively musical times in which Hummel was extremely popular.

1782–1837 **John Field**

Irish pianist who invented the nocturne, later utilized by Chopin and others. Field demonstrated pianos in London for Clementi and later went to Russia, where his debauchery on many levels brought about his premature death. His piano concertos, eighteen-plus nocturnes and other pieces are a mirror of the time. It is impossible to say which of the nocturnes is the most beautiful but do start listening here. There are seven concertos for piano and a large handful of other rarely played music to follow.



1782–1840 **Niccolò Paganini** (Nik-koh-loh Pah-gah-NEE-nee)

Italian composer and virtuoso violinist. The first great super-star of the touring circuit. Schubert, who never had much money, paid to hear Paganini, as did countless thousands more. Schumann, Liszt, Brahms and Rachmaninoff were among the many who wrote variations on Paganini’s themes. The catalog of his works runs to nearly eighty compositions, including many with guitar, his other instrument. His concertos, quartets and sonatas are



still performed and often recorded. The twenty-four Caprices for Solo Violin, op. 1, is an off-putting title but the charm of the music seduces most listeners. The Concerto no. 1 in D, op. 6, for violin and orchestra is deservedly popular as is the Moto perpetuo in C, op. 11, for violin and orchestra.

1782–1871 **Daniel-François Esprit Auber** (Dahn-YEL Frahn-swah Es-PREE Oh-BEAR)

A Frenchman who came to London as a young man and worked in business while taking an interest in London's musical life. Back in Paris, he became a composer of instrumental works. In his early 30s he began writing operas, with dramatist Scribe, which became immensely popular. More than forty operas including the first example of French grand opera, *Masaniello*. After one performance in Brussels, rioters broke into open rebellion, which resulted in Belgium's freedom from Holland (1830). Today it is mostly the lively overtures that survive, and revolt some. Pick any collection of his often-played overtures to his seldom-performed operas.

1784–1853 **George Onslow**

The aristocratic and wealthy Onslow was grandson of the first Earl of Onslow, whose son Edward was forced to leave England after a scandalous affair with a gentleman of dubious virtue. Quickly packed off to France, his life was saved and after he married, his son George was born both with inherited red hair and family fortune. Certainly the wealth allowed the dilettantish George to study in London with Dušek and Cramer. He became a serious composer of operas, symphonies and especially chamber music. His thirty-four quintets and thirty-six quartets for strings (in addition to much else) show his romantic tendencies with their solid classical base. During a wolf hunt in 1829 he was hit in the face by a bullet, which helped neither his complexion nor his hearing. The event is described in *Le Quintette de la balle*. A romantic in the shadow of Beethoven. The Quintet in C Minor, op. 38, is the bullet described above. Shoot on to any of the great symphonies.

1784–1859 **Ludwig (Louis) Spohr** (leud-vig LOU-ees Shpore)

German composer, especially for violin, Spohr was friendly with Beethoven (and even more so with Schubert) and his works exceeded that of greater composers in popularity with his contemporaries. His enormous output has almost disappeared from public performances, but recordings reveal his craftsmanship, early Romantic tendencies and eminently civilized elegance. If you like the clarinet start your listen with Concerto no. 1 in C Minor, op. 26, for clarinet and orchestra. There are three more. Or if the violin is preferred sample the Concerto no. 8 in A Minor, op. 47, for violin and orchestra. You have thirteen here. There is a large body of chamber music also available if you like the sound.

COMPOSERS

CLASSICAL
1771–1784

1786–1826 **Carl Maria von Weber** (fun VAE-ber)

German composer who founded Romantic Opera. Took lessons with Michael Haydn and was cousin to Mozart, who married Constanza Weber. Wrote vast amounts of other interesting music that, except for some clarinet concertos and rousing overtures, is almost unknown. A pity too, because it is all imbued with unexpected touches of striking freshness and exuberance. Weber's works are cataloged by Friedrich Wilhelm Jähns (1809–1888) and published in 1871 as *Carl Maria von Weber in seiner Werken*. A “J.” and number refers to this work. Weber's operas are not as popular today as in his lifetime but a few still hold the boards. Their overtures are often performed. More popular today are his Concerto no. 1 in F Minor for clarinet and orchestra, the *Konzerstück* in F Minor for piano and orchestra, the Quintet in B-flat for clarinet and strings, and the over-played *Invitation to the Dance* in the Berlioz orchestration. There is a great deal more to discover.

1786–1832 **Friedrich Kuhlau** (FREE-drikh KOO-lau)

German composer of many instrumental and chamber works with echoes of Beethoven and even Mendelssohn. Engaging work from this composer, who moved to Denmark. Within the large amount of music which has been recorded, possibly the three Quintets in D, E and A, op. 51, for flute, violin, two violas, and cello is the best starting point.

1786–1855 **Henry Bishop**

English composer of more than fifty operas, knighted by Queen Victoria and remembered today for the song “Home, Sweet Home.” Ironically, Bishop's wife, Anna, deserted him for the harpist Bochsá with whom she toured the world. Pluck! In addition to his less than sweet home, Bishop gave us two stalwarts which filled Victorian parlors and still are trilled by sopranos of note: “Lo! Here the Gentle Lark” and “Pretty Mocking Bird.” And his wife left him, hmmm.

1791–1825 **Jan Václav Voříšek** (Yahn VAH-tslahf VOIR-zhi-shek)

After moving to Vienna, the Bohemian composer became friends with Beethoven, Hummel and Moscheles. Created the impromptu, which greatly excited Schubert and others. Before dying of consumption at age thirty-four, he wrote many works in the late classical and early romantic style utilizing the piano. Of course, the six Impromptus, op. 7, are the starting point. There is also a beautiful Symphony in D, op. 24, to sample.

1791–1833 **François Hérold** (FRAN-soi Eh-RO(L))

Parisian composer, mostly of opera, whose music is now almost exclusively known through overtures or later-arranged ballets. Quite romantic stuff, but very “peppy.” Start with the overture to his opera, *Zampa*, for a rousing example.

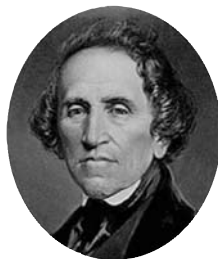
1791–1857 **Karl Czerny** (CHAIR-nee)

Viennese composer who studied with Beethoven, Clementi and Hummel and taught Liszt. Composed more than a thousand interesting works—

many written for teaching piano. Piano students today still curse Czerny for his finger-breaking studies. But the rest of us can enjoy his brilliant sparkle both in his orchestral pieces and in those for his instrument. The four sonatas for piano are worth looking for but for an inside listen to Czerny try his *Du Kurst der Fingerfertigkeit*, op. 740, for some finger stretching.

1791–1864 **Giacomo Meyerbeer** (Jah-koh-moh MAI-err-bayer)

German composer born Jakob Liebmann Beer who studied with Clementi and settled in Paris. Wrote Grand (read five long acts and lots of scenery) opera. Little of his output (of which there is a wide variety) has survived, but it does capture the period. Because of his Jewish lineage he was, of course, banned in Nazi Germany and still struggles to regain his fame. The ballet *Les Patineurs* is charming while “Ombre Ligère” from the opera *Dinorah* still fills the trilling throats of sopranos.



1792–1871 **Cipriani Potter**

English composer and pianist who studied with Beethoven and introduced his works to England. Potter’s orchestral and instrumental works were admired by Wagner but all are almost now forgotten, as is much of the mid-Victorian world with its industrial hustle (and bustle), which he so ably captured. Symphony no. 8 in E-flat is a fine example of Potter’s musical world.

1792–1868 **Gioacchino Rossini** (Joh-ch-KEE-noh Roh-SEE-nee)



The Italian composer came from a musical family. Rossini is remembered today for more than forty operas, but there is also much more—equally brilliant and sparkling religious and secular music. The late piano pieces are charming. The string sonatas are remarkable for wit and elegance, especially when one considers Rossini was twelve years old when he wrote them. The sparkle of his instrumental works make them worth seeking out. The overtures to his operas are still a permanent part of orchestra concerts and many of the works from which they derive are marvelous listening. Away from the stage (but not too far musically) is the *Stabat Mater* for SABB voices, orchestra, and chorus, which almost makes religion a desirous thing. The six previously mentioned String Sonatas whether in original form (or for wind quartet) are delightful. Rossini is still a force.

1794–1870 **Ignaz Moscheles** (EG-natz MOH-shel-ess)

Bohemian composer whose gracious music is still revived, especially his piano études. Brought up on Mozart and Clementi, he moved into the Romantic world on solid classical feet. His own work is filled with variety and brilliancy and ranges from large orchestral pieces to those written for chamber performances. The Septet in D, op, 88, for violin, viola, clarinet, horn, cello, double bass, and piano, is a must.

COMPOSERS

CLASSICAL
1786–1794

1796–1868 **Franz Berwald** (BAIR-vahld)

Swedish by birth but German by training, his music is refreshingly bold. The first Swedish symphonist and perhaps the greatest Swedish composer of the nineteenth century. His varied output is still being discovered. The chamber music is especially “clean.” Start big with any of the four symphonies then drop into the Septet in B-flat for violin, viola, cello, double bass, clarinet, horn, and bassoon (“Grand Septet”). Why were so many septets so successful?

1796–1869 **Carl Loewe** (Karl LOE-veh)

German lieder writer whose 350 ballads are unsurpassed except by Schubert. His other works are eclipsed today by these vocal works. Sample any of the ballads to hear Loewe’s take on the lied. There are instrumental pieces of an early romantic vein worth searching out because it’s almost unknown.

1797–1828 **Franz Schubert** (Frahnts SHOU-bairt)



Viennese composer who lived to be thirty-one—the average age of a citizen in the western world of the time! Schubert, taught by Salieri, is firmly fixed in the classical tradition. Like Beethoven, Schubert is a transitional composer but, unlike Beethoven’s grasping of the “Sturm und Drang,” Schubert embraced the bittersweet struggle of life and death and man’s inseparable ties to nature as god.

Schubert wrote over 1000 compositions in every genre. Also like Beethoven, Schubert’s late works move into a timeless modernity.

The “D.” followed by a number is from the complete catalogue of his works created by Otto Erich Deutsch (1883–1967). The catalogue is a chronological thematic one which was originally published in 1957 and has been revised. Schubert completed eight numbered symphonies: 1-6, 8 and 9. Number seven was for years assumed lost, but the Grand Duo, D. 812 for piano four-hands, was thought to be the sketch for symphony. The violinist Joachim (and later others) orchestrated the Duo, which had a tenuous hold as the seventh. More recently, sketches have been discovered and fleshed out which musicologists feel to be the true seventh symphony. The eighth symphony the “Unfinished,” D. 759, consists of two wonderful movements and a third in a partial score. That too has been completed and orchestrated with an extract from *Rosamunde* added to make a four-movement work. To finish up the confusion, the ninth symphony the “Great,” D. 944 has been given the dubious scholarship of becoming the lost number seven, which throws the numbering into chaos. In addition to various symphonic fragments which flowed forth from the prolific pen of Mr. Schubert, there was a well-conceived tenth symphony left incomplete at his death. It too has been finished and recorded.

Schubert’s vast output of chamber music (in a wide variety of forms) is filled with the most delicious of melodies and invention. The string quartets alone hold every mood imaginable. It was as a song writer

that Schubert consolidated and assured his fame and lasting reputation. His almost 600 lieder, of great beauty, encapsulate the wiles, wit and wonder of his age. Unfortunately, they are less likely to be useful for sound support, but Lady Fortune also smiles, because Franz Liszt has transcribed many of the most famous of Schubert's songs for solo piano. These paper "phonograph records" disseminated the beauty of Schubert into the parlors of the nineteenth century and the beguiling melodies transport listeners back to the cozy Biedermeier period of his times.

With his greatest ambitions, Schubert wrote many operas which are oddly un-theatrical and equally unsuccessful. Odd because his symphonies are "dramatic" especially the lovely no. 8, D. 759, "Unfinished" and the popular no. 9, D. 944, "The Great." His religious music is filled with tension and the scena *Der Hirt auf dem Felsen* in B-flat, D. 965, for soprano and piano (with clarinet obbligato) is a mini-opera of lasting beauty. It was in his lieder or solo songs that Schubert excelled. Some favorites have inspired other works. *Die Forelle*, D. 550, became the inspiration for the Quintet in A, D. 667, for piano and strings, "Trout Quintet." The lovely song "Death and the Maiden," D. 531, finds itself renewed in the String Quartet no. 14 in D, D. 810. The two Trios, D. 898 and D. 929, for piano, violin, and cello, are must listen to pieces. The same can be said for the two sets of Piano Impromptus, D. 899 and D. 935. The last three piano sonatas, D. 958, D. 959, and D. 960, move into a world out of time as does that remarkable cycle of twenty-four songs *Die Winterreise*, D. 911, for male voice and piano which travels a road of unbearably bleak beauty. The above-mentioned pieces touch some of the peaks in Schubert's vast output. One could arguably place Schubert at the top of any list of the greatest composers, equal to or above Mozart and Beethoven.

1797–1848 **Gaetano Donizetti** (Gai-ah-tah-no Don-eh-TSET-tee)



Italian composer primarily of operas (in excess of 70) but who also left a body of instrumental music of great charm. There are many recordings of concertos and chamber music (including some fine string quartets) plus songs and solo piano pieces. There is also a selection of religious works. His late life saw fits of melancholy and insanity brought on by the Romantic Era's favorite social disease. Sample any of the items mentioned above and pleasure awaits you. Maybe not as wonderful as

getting to know *Lucia di Lammermoor*, *La fille du regiment* or *Don Pasquale*.

1801–1835 **Vincenzo Bellini** (Veen-CHEN-zo Bel-LEE-nee)

Slightly limp and wan Italian of the Rossini, Donizetti, Bellini trio of bel canto composers. His aim, especially in opera, was for clarity, elegance and beauty of form and expression, which, indeed, he achieved in his ten operas and handful of other compositions. The Concerto in E-flat for oboe and strings sings along but not quite as dramatically as his greatest opera *Norma*.

COMPOSERS

CLASSICAL
1796–1801

1801–1843 **Josef Lanner** (YOH-zef LAHN-ner)

Viennese composer of dance music. Worked with Johann Strauss, Sr. The waltz was born to these midwives of popular dance music. Lanner wrote more than 200 charming, lighthearted works which capture the gaiety of Vienna. Dig into those collections of Dances with Johann Strauss, Sr. For even more look under *Lanner*.

1803–1856 **Adolphe Adam** (Ah-dolf Ah-DA(N))

French opera and ballet composer best known for *Giselle*, which still gives people “Les Wilis.” He also wrote many comic operas and incidental music for almost thirty plays. His salon music still charms. *Giselle* is still the best starting place but you could dance on to *Le Corsaire*, another two-act extravaganza. The operas, especially *Le Postillon de Lunjumeau* also offer a unique French atmosphere.

1803–1869 **Hector Berlioz** (Ek-TOHR Baer-lee-OOZ)



French composer, and perhaps the greatest musical figure in the French romantic movement. He broadened and enriched the size and sound of the orchestra and created program music, or music which expressed a theme or idea not inherently musical. His close friendships with Hugo, Dumas and de Balzac indicate his own Romantic stature. A great deal of unique music flowed from his mind... which was often drugged. He was the ultimate type of Romantic artist, filled with an excess of violence and defects, which is embodied in his music. The rousing overtures, not for an opera,

include *Le Corsaire*, op. 21, and *Le carnaval romain*, op. 9, vie in attention with *Symphonic fantastique*, op. 14, for Orchestra, for a top favorite. The quasi-concerto *Harold in Italy* for viola and orchestra, op. 16, is quite beautiful. *Les Nuits d'été* is a song cycle for voice and piano which was also orchestrated and ably demonstrates Berlioz's ability writing for the singer.

1803–1890 **Franz Paul Lachner** (Fraenz Poul LAHK-ner)

German conductor and composer trained by Stadler and Secther. He moved to Vienna in 1822 and became an intimate friend of Franz Schubert. His recollections and memoirs (albeit a bit whitewashed) are a great source of information on the music world of mid-nineteenth-century Vienna. Lachner's music is copious and quite varied. While never rising to the peaks of his friend, Schubert, Lachner delights. He was greatly admired by his contemporaries; recent restoration of his music through recordings confirms his ability to capture the feel of his times. The unusual Septet in E-flat for winds and strings followed by the Octet in B-flat for winds will logically lead to the Nonet in F for flute, oboe, clarinet, horn, bassoon, violin, viola, cello, and double bass.

1804–1857 **Mikhail Glinka** (MEEKH-ah-il GLIN-kah)

Russian who found inspiration in his native land. He studied with John Field and in Italy. His music sounds less “Russian” today than in his time. He is credited with creating Russian opera and helping Russian music

become a distinctive school. His love of Russian vodka was his undoing. The Overture to *Ruslan and Ludmilla* is a rousing introduction matched by the *Capriccio brillante on the Jota Aragonesa* for orchestra. The lovely *Trio pathétique* in D Minor for clarinet, bassoon, and piano encases a great deal of Russian soul or was it the vodka?

1805–1847 **Fanny Mendelssohn (-Hensel)** (MEN-del-sohn)

Sister of Felix, is finally coming into her own as a composer. Her works were always upstaged by (and even attributed to) her younger brother. The appearance of her works on recordings reveals that she too captured that early Romantic world. Upon news of her death, Felix became so distraught he could complete but a few works before joining her in a true and distraught Romantic fashion. Hensel was her married name. The piano music and songs are lovely as is the Trio in D Minor, op. 11, for piano, violin, and cello.



1806–1826 **Juan de Arriaga** (Hwahn Dair-ri-AH-gah)

This short-lived Spaniard is remembered for three string quartets in the Haydn style and an overture. What more do you want from a nineteen-year-old? OK, there is also a symphony, equally charming.

1809–1847 **Felix Mendelssohn** (MEN-del-sohn)



Like Mozart, the German Mendelssohn was a gifted prodigy. But the natural and easy gift was supported by a wealthy middle-class household and Mendelssohn coasted through. His music is always beautiful regardless of what form it takes. His style changed little throughout his career. There are four symphonies, various overtures, lovely concertos and a large body of chamber music. Mendelssohn also wrote popular oratorios and rekindled interest

in Bach and Handel. Mendelssohn was banned in Nazi Germany. His “Wedding March” from *A Midsummer Night’s Dream* is over-played in June. Probably the most popular piece by this gentle giant is his Concerto in E Minor, op. 64, for violin and orchestra. This could be followed by either of the piano concertos. The Octet in E-flat, op. 20, for strings is an amazing teen-age work. The music for *A Midsummer Night’s Dream*, opp. 21 and 61, is popular but empty, especially when compared to the sunny Symphony no.4 in A, op. 90, “Italian.” There is a great deal more beautiful music written by Felix Mendelssohn.

COMPOSERS

CLASSICAL
1801–1809

— THE ROMANTIC ERAS

The era here is plural for many reasons. If we base the concept of romanticism on a greater depth and intensity of feeling, perceived above and beyond the rules of clarity and order, then the music of this era underwent many changes in the nineteenth century and parts of the twentieth century. The roots of ro-

manticism go back to the Middle Ages, and the perceived medievalism can be found in architecture (Romanesque and Gothic revival) as well as household furnishings for buildings in this style. The gothic novels of Sir Walter Scott and Mary Shelley influenced many. The fascination for madness, horror and the supernatural not only fed novels but the dramatic stage, and for generations the opera and especially symphonic compositions. The wilder and more irrational a work became, the more popular it seemed to be with the public. Of course the wild and irrational was afoot on the land in the many uprisings and revolutions of the era. Poland tried to overthrow its Russian yoke, which inspired Chopin and others to create a “Polish” musical form. The Greek War for independence inspired Lord Byron, and composers threw in their lot, to much popular acclaim. The year 1848 has been called the “Year of Revolutions”; indeed Europe erupted into riots everywhere. Each national outbreak brought forth a patriotic fervor that resulted in a rousing national style. A few years later, this fervor included the Americans with their Civil War. The century ended with the United States as a single nation and Europe as a continent of new nations. Italy and Germany had each become “united states.” France and Spain were somewhat more stable, but the Austro-Hungarian Empire was teetering on collapse, which would become complete after WWI.

The Industrial Revolution made paper and printing available at very low cost. The dissemination of sheet music and the production line manufacture of pianos and other musical instruments created an even greater home market for music. Before the days of recordings, radio and television, the home was the greatest consumer of new sheet music. Not only was salon music printed for the millions, but composers specifically tailored works for home use. Liszt even went so far as to transcribe the works of others (Schubert songs, opera transcriptions, and all nine of Beethoven’s symphonies), which allowed great works to be appreciated in two-hand and four-hand transcriptions. Four-hand piano was popular with courting couples because they could sit together at the piano; clever composers would write passages which necessitated the intertwining of hands—a culmination of passion—leaving one somewhat aroused in spite of the watchful eyes and ears of the chaperone.

During the century’s passage, composers sought their roots in native music; others created music which reflected the “isms” of the other arts. The rise of nationalism was epitomized by the brusquely American marches of John Philip Sousa, and his world tours influenced others. The impressionist and postimpressionist painters tried to capture light in a new and scientific way. Debussy translated this into his music with its pointillistic dots of color. Scriabin consciously sought to marry sight and sound, going so far as to project colored light onto a background during his concerts. The art movements of art nouveau, fauvism, symbolism, cubism, expressionism and futurism all found musicians who tried to translate these aims into music. And, of course, there was ragtime and jazz. Both these American “evils” invaded Europe and did as much damage as the first World War. At least Europe recovered from the war.

1810–1849 **Fryderyk (Frédéric) Chopin** (Free-day-REEK Show-PA(N))

Polish. The three greatest early Romantic pianists were Chopin, Schumann, and Liszt—born between 1810 and 1811—but Chopin really concentrated on writing for the piano. Consumption and other more social diseases ensured Chopin an early (and Romantic) demise. Half French, half Polish by birth, Chopin embraced this duality and presented it musically in the salons of Paris. A friend of both Liszt and Bellini, Chopin also absorbed their music as he did that of the great Irish pianist John Field. Field's nocturnes obviously influenced Chopin's. Aside from two piano concertos and three sonatas, most of Chopin's legacy consists of one-movement pieces for piano, twenty-seven études, twenty-five preludes, two sets of nocturnes, nineteen waltzes, fifty-two mazurkas, four impromptus, and various other pieces. Many of these are still the most-played of all piano pieces of the early Romantic era. The order of the works listed above is a good way to dig in to this piano man. There are those who rate the *Andante spianato and Grand Polonaise*, op. 22, for piano (and orchestra), a rousing favorite in their choice Chopin list.



1810–1856 **Robert Schumann** (SHOO-mahn)

German Romantic who composed in various combinations but is noted for his vocal music, piano works, and four symphonies. He fell in love with his teacher's daughter Clara Wieke, and eventually went to court to win her. He died insane. The Concerto in A Minor, op. 54, for piano and orchestra is a favorite and if songs are of interest, *Frauenliebe und leben*, op. 42, for solo female voice and piano is one of the great cycles of the period.

1810–1874 **Hans Christian Lumbye** (Hahns KREEST-yahn LOOM-bee)

Danish conductor and composer who became the “Johann Strauss of the North.” After hearing a series of 1839 “concerts à la Strauss,” Lumbye was inspired to try his hand at emulating the Waltz King. His success led to his appointment (1843) at the newly opened Tivoli Gardens in Copenhagen. His many hundreds of marches, waltzes, polkas, quadrilles and gallops—especially the celebrated “Champagne Gallop”—continue to recall those more innocent times. They have the advantage of not being quite as familiar to the listener as works by the other major composers. Do try any Lumbye collection. You won't be disappointed.

1810–1876 **Samuel Sebastian Wesley**

English organist and composer. His music is still popular in the Anglican church, which he greatly enriched with anthems, choral works and services. The collections of anthems is the beginning unless you feel the need for a Sunday service and then do pick “High Church” because the music will be much better.

COMPOSERS

ROMANTIC
1810

1811–1885 **Ferdinand Hiller** (FAIR-dee-nahnt HIL-ler)

German who knew Mendelssohn, Cherubini, Chopin, Rossini, Berlioz, Spohr and Schumann. His music, ranging from orchestral through chamber and piano, was once as popular as that of his friends. The piano music demonstrates his virtuoso reputation. The *Konzertstück* op. 113 for piano and orchestra is a rousing introduction which can be soothed a bit with the Piano Concerto in F-sharp Minor.

1811–1886 **Franz Liszt** (Frahnts List)



This Austro-Hungarian performer-composer studied with Salieri and Czerny, and traveled the world on tours, where his showmanship brought in mistresses and money. Creating a vast catalogue of his own works, Liszt also transcribed many hundreds of others' works for home-consumption in this age before recorded music. He thus ensured both his and their immortality, housed in a piano bench. Liszt's vast catalog of works, whether for solo piano or full orchestra, is highly dramatic and of great brilliance in the full-blown Romantic tradition. His Hungarian music with cymbalom is a "Dracula's dream." His daughter Cosima, the result of his eleven-year affair with Countess d'Agoult, married the conductor Hans von Bulow, but in the family tradition left him for Richard Wagner. Sometimes a Liszt work is followed by "S." and a number. This is from Humphrey Searle's cataloging of the composer's works first found in the sixth edition of *Grove Dictionary*. Start big! Try either Concerto no. 1 in E-flat, S. 124, for piano and orchestra, or the *Wandererfantasie*, S. 366, for piano and orchestra (transcribed from Schubert's *Wanderer Fantasy*, D. 760, S. 366). Of the thirteen symphonic poems, perhaps *Les Préludes*, S. 97, is the most popular. His operatic paraphrases and transcriptions for piano demonstrate Liszt's nod to other people's popular music. The sole Piano Sonata in B Minor is a monumental piece. And then there are the fabulous Hungarian Rhapsodies in both piano and orchestral costume.

1813–1883 **Richard Wagner** (REEKH-ard VAHG-ner)

A late-blooming composer, Dresden-born Wagner had an ability to alienate those who could help him before, during and after he had used their influence and money. Banned from one country to the next, the middle-aged Wagner settled in Bayreuth with a stolen wife (Liszt's daughter and conductor Hans von Bülow's wife) and King Ludwig's treasury. Wagner's odious loathing of successful competition led him to most hate the "Jewishness" of Meyerbeer's music and this, combined with his love of Aryan mythology, made Wagner the perfect composer to be exalted later by Hitler's Third Reich. Wagner's music has survived, and much of the operatic longuers can be found in an orchestral guise which captures the emotional content.



There are also recordings of Wagner's piano music and the marvelous Wesendonck songs. The *Siegfried Idyll* for small orchestra was a lovely birthday present to his wife and the five "Wesendonck Lieder" for female voice and piano (or orchestra) were a gift to Mathilde Wesendonck after their affair and her husband's hospitality. Much of the music from the operas has been released from the intermidable stage versions and in context of the time, turn your hair quite blond.

1813–1888 **Charles Alkan** (Shaarl Ahl-KAH(N))

French composer and pianist whose difficult works are still being rediscovered. The eccentric quality in the music was matched by his life. Unfortunately, there appears to be no truth to the story that his death was caused by his attempting to reach for a Hebrew religious book, which caused the bookcase to fall and crush him to death. His piano works have crushed more than one pianist with their weight and complexity. Fascinating, unique and beautiful music. Start with a collection of piano pieces or dive right in to the twelve études in major keys or the minor dozen.



1813–1901 **Giuseppe Verdi** (Joo-SEP-pay VERR-dee)

Italian composer mainly of opera. Had he not been the greatest operatic composer of the century, his fame could also have been in his name: VERDI. The struggle for unification in Italy with Victor Emmanuelle was shouted "Viva Verdi" (Vittorio Emmanuele Re D'Italia) on any occasion when foreign troops were within earshot. What could they do but admire the music? There are many

recordings of Verdi's operatic works without the singing, in which the tunes alone "sing out" and recall the period. He also wrote religious music and songs in addition to some chamber music. A religious favorite is the *Requiem Mass in Memory of Manzoni*. More rousing church music does not exist. Verdi's operas are his fame and still are much performed. *Aida* has slipped a bit in popularity. It was one of the A-B-C operas (the others were Puccini's *La Boheme* and Bizet's *Carmen*). *Rigoletto*, *La Traviata* and *Il Trovatore* still rouse emotions and Verdi's "Shakespeare" operas, *Macbeth*, *Otello* and *Falstaff*, particularly the last two, are masterpieces.

1814–1889 **Adolf von Henselt** (Ah-dolf fun HEN-zelt)

Bavarian composer who wrote many piano-related pieces which capture the comfortable bourgeois world of the time. He is a bridge between Hummel and Liszt. The Concerto in F Minor, op. 16, for piano and orchestra is an excellent introduction into the carefree world.

1814–1894 **Adolphe Sax** (Ah-dolf Sax)

Sax wrote no music but made instruments to meet the composers' needs. For the French Army he created saxhorns and saxophones to replace the quieter instruments. The experimentation of Berlioz soon incorporated these military instruments into the symphony orchestra. Less well-bred offspring fell into bad times and joined jazz bands.

COMPOSERS

ROMANTIC
1811–1814

1815–1904 **Daniel Decatur Emmett**

American. Wrote “Dixie” for a minstrel show in 1859. The South soon adopted the song as their national anthem. He wrote many others songs and dances, unknown today. See also *Popular Music*, page 227. If “Dixie” were not enough, Emmett is credited with penning the ditty “Ol’ Dan Tucker.”

1816–1875 **William Sterndale Bennett**

English composer with Mendelssonian traits. Charming orchestral and instrumental works of a mid-Victorian world, many utilizing the piano. The solo piano recordings are probably the best start but there are also a string of piano concerto discs available.

1817–1890 **Niels Gade** (Neels GAH-de)

The Dane Gade studied in Germany. Political unrest forced his return and his large output of orchestral, choral and chamber music reflects both his delicate Scandinavian colorings and his training in the German manner. His eight symphonies and other orchestral music are balanced by songs, chamber music, and beautiful works for piano. All eight of Gade’s symphonies have been given multiple recordings but the charming *Fantasisykker*, op. 43, for clarinet and piano is a better dip of the toe into this cooler water.

1818–1891 **Henry Charles Litolff**

Born in London, Litolff studied piano with Moscheles and then moved to Paris. Famous for the Scherzo of his fourth piano concerto, his other works are perhaps more interesting, if less flashy. The *Concerto Symphonique* no. 4 in D Minor, op. 102, for piano and orchestra is the place to start.

1818–1893 **Charles Gounod** (Shahrl Goo-no)

This French composer could (and perhaps has!) survived on his opera *Faust*, performed constantly since 1859. The first Metropolitan Opera house was nicknamed “The Faustspielhaus.” Gounod wrote many operas, oratorios, symphonies and smaller works—all quite French, if a bit too refined, but beautifully orchestrated. If you can resist *Faust* you might sample either of the two symphonies or the charming *Petite Symphonie* for nine wind instruments. The “Funeral March of a Marionette” for orchestra was once a popular staple for radio dramas and both “Ave Maria” (melodie religieuse) for voice and piano (adapted from a prelude by J.S. Bach) and “O Divine Redeemer” for tenor, string quartet, and organ are still capable of placing one in a most sacarine nineteenth-century diabetic coma.

1819–1880 **Jacques Offenbach** (Zhahk OFF-fen-bahkh)

German (to become Parisian) he was originally a cellist in the *Opéra Comique*, which certainly gave him good training. Over ninety operettas poured out his wealth of melody. There is sparkle and wit in abundance. Much of this has been regrouped into the popular ballet *Gaité Parisienne*.

Offenbach also composed a goodly body of non-operatic works. He epitomizes the bubble and fizz of Second Empire France. His Jewish background banned his music from Nazi Germany, and even from Vichy France. If *Gâité Parisienne*, the ballet arranged by Manuel Rosenthal in 1938, whets your appetite move to the many compilations of overtures or even the ballet *Le Papillon*.

You might even become addicted enough to fall in love with *La Belle Hélène* or *Orphée aux enfers* (*Orpheus in the Underworld*).

His greatest stage work was *Les contes d'Hoffmann* (*Tales of Hoffmann*).

1819–1895 **Franz von Suppé** (Frahnts fun Soop-pay)

Austrian composer of usually witty music for stage productions. The overtures are still popular, but the operas have almost all vanished from the stage. Dip into the nineteenth century with any of the many compilations of overtures.

1820–1881 **Henri Vieuxtemps** (Ahn-REE Vyou-tah(n))

Belgian composer and violinist. His six violin concertos were played by him so much that he paralyzed his hand and indeed that part of his career. He also composed a large body of other works including much chamber music, which is equally beautiful. Concerto no. 4 in D Minor, op. 31, for violin and orchestra, is a great introduction. Some prefer Concerto no. 5 in A minor, op. 37, for violin and orchestra. O.K., get both.

1822–1882 **Joachim Raff** (Yoh-AH-kheem Rahf)

Born in Switzerland (where his German organist father had fled to avoid conscription) Raff was composing piano music before he was twenty. Raff met Liszt, who helped him find publishers, and in turn, Raff became his assistant for six years before striking out on his own. Although Raff had considerable fame as a teacher and composer, his reputation died with him; the only musical piece surviving was the salon piano work “Cavatina.” In the latter part of the twentieth century, a re-evaluation began and Raff’s symphonies (ten completed), chamber music and piano pieces were being played and recorded. This refreshing Romantic music is tinged by Mendelssohn, Liszt and Schumann, but still has its own character. Symphony no.5 in E, op. 177, “Lenore,” is an ideal opening to the world of Raff.

1822–1890 **César Franck** (Say-zare Frahnk)

French (and a bit Belgian) composer best known for his Symphony in D minor. Also wrote many organ pieces and lovely chamber music. All is easily identified by his unusual and very “French” sound, which is quite heavy despite its grace, like thick velour drapery with bullion trim. The slightly bombastic Symphony in D is the best introduction. Diet Franck would include the lovely Symphonic Variations for piano and orchestra followed by the Quartet in D for strings or Quintet in F Minor for piano and strings and ending with the distilled Sonata in A for violin and piano.



COMPOSERS

ROMANTIC
1815–1822



1823–1892 **Édouard Lalo** (Ae-dwaer Lah-low)

French composer whose Spanish heritage found its way into his works. His *Symphonie Espagnole* for violin and orchestra is best known, but other works are worthy of investigation, including the chamber music and many songs. In addition to the above there is the beautiful Concerto in D for cello and orchestra and the three trios for piano, violin, and cello.

1824–1884 **Bedřich Smetana** (BED-air-zhikh SMAE-taa-nah)

Czech composer whose nationalistic music includes *Má Vlast* and opera *The Bartered Bride*. There are wonderful quartets and piano music permeated with Czech history and the flavor of the country. *Má Vlast (My Fatherland)* is a cycle of six symphonic poems, including the almost too popular “Moldau.” Smetana’s two string quartets are well loved as is his Trio in G, op. 15, for piano, violin, and cello.

1824–1896 **Anton Bruckner** (AHN-tone BROOK-ner)

Austrian composer best known for his nine massive symphonies. Other equally grand works are filled with rustic inspiration. Weighty and Wagner- inspired, his blocks, even impregnable walls of sound, build to mighty conclusions. He also composed beautiful religious music. Start the nine symphonies with no. 4 in E-flat, “Romantic,” and move forward. The Te Deum for SATB solo voices, orchestra, and chorus is obviously from a devout believer. The Quintet in F for strings will somewhat clean the ears.

1825–1899 **Johann Strauss, Jr.** (YOH-hahn Shtrouz)



Austrian. Building on the waltzes from his father and Joseph Lanner, he elevated the dance to high art. He took five dance sequences, added a prelude and postlude and created the concert waltz to which one could still dance. This is the essence of Vienna. Strauss’ dances have been recorded in a complete edition of fifty-one CDs. He also wrote sixteen operettas and some ballets. When Hitler came to power in 1933, the Nazis tried to purge anything Jewish from the German world. Mendelssohn and Offenbach were easily

banned but the Strauss dynasty (tainted by Jewish blood) could not be eradicated. Therefore, the German officials replanted the family tree in Aryan soil and thus whitewashed the unthinkable Semitic roots. Indeed, Austria and Germany without the Strauss Waltz are unthinkable. After the war ended, the original family documents mysteriously returned.

Of the many operettas, *Die Fledermaus* is the most enjoyable (like choosing in a pastry shop) and the *dance music* (close to 500 in number) is available in various weights of orchestration or sung texts and must certainly include: *An der schönen blauen Donau (On the Beautiful Blue Danube)*, *Frühingsstimmen (Voices of Spring)*, *Kaiserwalzer (Emperor Waltz)*, *Künstlerleben (Artist’s Life)* *Wiener Blut (Vienna Blood)* and *Rosen aus dem Süden (Roses from the South)*.

1826–1864 **Stephen Collins Foster**

American songwriter from Pennsylvania. In days before copyright and astute management, people could enrich the culture without realizing much profit for themselves. This is certainly true for Foster. At one time there were nineteen illegal publications of “O, Susanna!” to pull sales from his edition. Foster enriched the theatre of the minstrel shows and created dances for social occasions. His melodies are flowing and uncomplicated, rarely banal and the sentiments sincere. It is no wonder he touched the soul of mid-nineteenth-century America and still perfectly represents it. He died an alcoholic, amid rumors of new friendships. More about Foster is in the section on Popular Music. Foster’s tunes were so popular that even in his lifetime they were arranged for dancing and this collection *The Social Orchestra* is the best non-vocal Foster to have. The music was also popular with brass bands of the period. There are hundreds of recordings of the individual songs in every conceivable arrangement.



1829–1869 **Louis Moreau Gottschalk** (Loo-EE Moh-roh GOT-shoa(l)k)

American composer born a Creole in New Orleans. His father was Jewish, his mother French. Gottschalk studied in Paris with Berlioz and took the city by storm with his piano playing. He later toured America from coast to coast, playing his own works and organizing “monster concerts” with transcriptions of his most bombastic pieces utilizing as many as twenty pianos. “I am the first American pianist, not of stature, but in time,” he said of himself. On a South American tour, he died a rather nasty death in a Rio brothel. He wrote two operas (not performed), and symphonies, but it is his evocative piano works which captured the sentiments of the time and are still played because their syncopated rhythms still delight. For big Gottschalk start with the “Grand Tarantelle,” op. 67, for piano and orchestra and move to Symphony no. 1 (“La nuit de tropiques”). Hundreds of recordings of individual pieces afford a detailed travel into this “hot-house world.”

1829–1894 **Anton Rubinstein** (AN-tone ROO-ben-stine)

Russian composer whose many songs capture the soul of his country in a drawing room manner. He wrote symphonies, chamber music and lots of piano pieces, which follow suit dressed in a Mendelssohn cloak. The German trained Rubinstein was an antagonist to “The Five” of the nationalists’ school. See paragraph on The Five which follows. The Concerto no. 4 in D, op. 70, for piano and orchestra is probably the best place to begin. The Valse-Caprice in E-flat for Piano was also a popular piece in the piano bench.

1832–1918 **Charles Lecocq** (Sharl Leh-COCK)

French composer of almost fifty operettas. Much of his charming music has disappeared, but some has been reworked into ballets or suites that capture the period well. *Mam’zelle Angot* still exudes her engaging French wit. The John Lanchbery ballet adaptation of *Mam’zelle Angot* is a perfect introduction.

COMPOSERS

ROMANTIC
1823–1832

1833–1887 **Alexander Borodin** (Ah-lex-AHN-der Boh-roh-DEEN)

Russian composer who was a scientist obsessed with chemistry. But his avocation produced some of the most nationalistic Russian music of the century. For some reason, known perhaps only to the god of box office, Borodin's music was borrowed for the Broadway musical *Kismet*, and survived. His large-scale works are appropriately epic in their heroic grandeur, and his chamber music is filled with Russian charm and a touch of soul. "In the Steppes of Central Asia" or the "Polovtsian Dances" from the opera *Prince Igor* are excellent starters.

1833–1897 **Johannes Brahms** (Yoh-hahn-nes Brahms)



Born in the dock area slums of Hamburg, Brahms began earning his living playing piano in barrooms and brothels. His choice of the free lunch at each gave him a weight problem and a most confused relationship with the middle-class women in his future. Though he never married, he looked it! Brahms' music is ripe German romanticism at its best—weighty, thick and rich, like a good bourgeois meal or the over-decorated walls of a parlor. Marching past the shadow of Beethoven, Brahms became the third "B", with Bach the first. Four large symphonies, some concertos, and the *German Requiem* constitute part of one side of his work. The other is filled with chamber music and piano pieces of great charm, including waltzes and many songs of lasting beauty. Brahms was the first composer to make a recording, an almost unlistenable cylinder from 1888.

The *Academic Festival Overture* for orchestra and Symphony no. 1 in C, op. 68, are solid. The Concerto no. 2 in B-flat, op. 83, for piano and orchestra rivals the Concerto in D, op. 77, for violin and orchestra, for first place in the affections of many. The lighter side of Brahms must include the Quintet in B, op. 115, for clarinet and strings, the string quartets, and the two autumnal sonatas for clarinet (or viola) and piano. Brahms lieder rivals even Schubert at times. Pick a favorite singer or voice type and sample the many collections. Don't miss the *Hungarian Dances* for piano four-hands (and also orchestrated) or the wealth in the solo piano music.

1834–1886 **Amilcare Ponchielli** (Ah-mil-CAH-ray Pon-key-EL-lee)

Italian composer whose opera *La Gioconda* with its "Dance of the Hours" has overshadowed his other works, especially chamber music and many songs. After you have danced for hours, try to locate the Quartet in B-flat for winds and piano accompaniment.

1835–1921 **Camille Saint-Saëns** (Ka-MEAL Sa(n)-SOH(N))

French prodigy and long-lived composer who epitomized the complacent world of Paris in those pre-Franco-Prussian days. After the War of 1870, Saint-Saëns sought to revitalize a French nationalism in music. He founded the Société National de Musique, which include Franck, Chausson, Lalo, D'Indy and Fauré. As the century waned, he

found his conservative music being replaced by the impressionists. His own music changed little and is the essence of French art tinged with a touch of Orientalism and Gallic humor. A highly versatile composer, it has been said that his works showed refinement, spirit, genial melody and a fine sense of form, but his nature lacked depth and universality. However, he did manage to die in Algeria.

In commemoration of his death place there is the Symphony no. 3 in C, op. 78, for organ and orchestra. Certainly a calmer instrument than the one Saint-Saëns peddled about Algeria. Both the *Havanaise* in E, op. 83, for violin and orchestra and the Introduction and Rondo Capriccioso in A, op. 28, for violin and orchestra, still delight as much as the Concerto no. 2 in G, no. 22, for piano and orchestra. The *Dance Macabre* in G, op. 40, for orchestra, rivals the *Carnival of the Animals* for two pianos and orchestra (with or without the spoken verses by Ogden Nash) but the latter does contain “The Swan,” which is often excerpted as “Le cygne.”



1835–1880 **Henryk (Henri) Wieniawski** (HEN-rik Veen-YAUF-skee)
A Polish violinist/composer whose works exhibit a rich late-Romantic thickness, as well decorated as the parlor of any self-respecting bourgeois mansion. If the works are more showy than serious, they still bring enjoyment to the listener. The Concerto no. 2, op. 22, for violin and orchestra is a must.

1836–1891 **Léo Delibes** (Lay-OH De-LEEB)
French composer of some of the highest, silliest most superficial music ever to reflect an age. It is helped by being expertly crafted and orchestrated. Ballets include *Coppélia* and *Sylvia*, while the famous “Bell Song” and the “Flower Duet” keep the opera *Lakmé* on the boards and in every coloratura soprano’s kit.

1837–1910 **Mily Balakirev** (MEE-lee Bah-la-KEE-reff)
Russian composer and teacher who gathered “The Mighty Five” or “Fist”, a nationalistic group which included himself, Cui, Mussorgsky, Borodin and Rimsky-Korsakov. His output is slim but Russian to the core, including large-scale symphonic works to piano music. The best place to begin here is with the oriental fantasy *Islamey* for piano which has also been orchestrated. The *Overture on Three Russian Themes* for orchestra also illuminates Balakirev’s world.

— THE FIVE

The Mighty Handful, the Mighty Five or the Mighty Fist. All this sounds somewhat more proper as “Moguchaya Kucklea,” the nickname of the confederation of Russian nationalistic composers formed by Mily Balakirev (1837–1910). Also included were Modeste Mussorgsky (1839–1881),

COMPOSERS

ROMANTIC
1833–1837

— FILM SCORE CONCERTOS

There is no shortage of film-inspired concertos. Among the best are Jack Beaver's "Portrait of Isla" (*The Case of the Frightened Lady*, 1940), Hubert Bath's "Cornish Rhapsody" (*Love Story*, 1945), and from the same year, Bernard Herrmann's "Concerto Macabre" (*Hangover Square*), Miklos Rosza's "Spellbound Concerto" (*Spellbound*, 1945), Charles Williams's "The Dream of Olwen" (from the film of the same title, 1947), and Nino Rota's "The Legend of the Glass Mountain" (*The Glass Mountain*, 1948) round out the 1940s. The 1956 film *Julie* has "Midnight on the Cliffs," Leonard Pennario's composition, and Richard Rodney Bennett wrote a concerto, "Theme and Waltz," for *Murder on the Orient Express* (1974)

True piano concertos have also been tapped for movies, including Tchaikovsky's first for *The Great Lie* and *The Common Touch* (both 1941). Rachmaninoff's second piano concerto (played by Eileen Joyce) themed itself throughout *Brief Encounter* (1945) and made the composer much wealthier. And where would the 1967 romantic silliness *Elvira Madigan* have gone without repeated visits to Mozart's Piano Concerto no. 21, K. 467? And then there is Michael Nyman's *The Piano* (1993). The less said the better.

1904–1987 **Dmitri Kabalevsky** (D'ME-tre Kah-bah-LEF-skee)

Soviet composer who created works to fit the party directives (he was Secretary of the Union of Soviet Composers and held other high offices), but the music is all smiles and delights. Go figure. The symphonies and concertos are weighty in their appropriate grandure, but the chamber music seems more honest. *The Comedians* (symphonic suite) for small orchestra is perhaps his best work.

1905–1985 **William Alwyn**

An Englishman who wrote in a late Romantic vein (with some neoclassical touches) in all forms, including music for films. The music is clean, accessible and often reflects Alwyn's lifelong love of the sea. The Sinfonietta for Strings and "The Magic Island" (symphonic prelude) for orchestra will introduce you to Alwyn.

1905–1998 **Michael Tippett**

London-born and trained, Tippett withdrew his works in 1925 and returned to school. His oratorio, *A Child of Our Time* (1939–1941) is the result of the 1938 assassination of Nazi diplomat Von Rath by the young Jew Herschel Grynszpan. (Reactions to which in Germany resulted in "Krystalnacht.") A pacifist, Tippett was imprisoned in England during WWII. Later works are operatic and instrumental. He was committed to creating "in an age of mediocrity and shattered dreams, images abounding in generous, exuberant beauty." All quite English! But the music does reflect the times of post-war strife which England, and the composer, sloggled through. The oratorio *A Child of Our Time* for SATB, orchestra,

and chorus is still a viable starting point. The concerto for double string orchestra from the same pre-war period is a good compliment. The later *Fantasia Concertante on a Theme of Corelli* (1953) for string orchestra is from an English world not yet recovered from WWII.

1906–1977 **Dmitri Shostakovich** (D'ME-tre Shos-tah-KO-vich)

Soviet composer whose vast body of important, international works has elevated him above the petty (but powerful) forces which continually chastised him. Certainly the greatest Soviet composer and perhaps best of the entire world during the Cold War years. Music of much emotional power in all genres. The Concerto no. 1 in C, op. 35, for piano, trumpet, and orchestra with the Concerto no. 1 in A, op. 99, for violin and orchestra are serious works compared to the shamefully popular “Festival Overture,” op. 96, for orchestra. The symphonies are all worth investigating though Symphony no. 7 in C, op. 60, “Leningrad,” is a WWII monument. For chamber music listen to the Trio no. 2 in E, op. 67, for piano, violin, and cello and the Quartet no. 8 in C, op. 110, for strings. This was later expanded into the Chamber Symphony for string orchestra.



1908–1992 **Olivier Messiaen** (Oh-lev-ya Mes-see-A(N))

French composer whose mystical music incorporates a deep study of bird songs and his favorite electronic instrument, the ondes Martenot. A smog of impressionism hovers over much of his lovely music. One unique piece is his “Quartet for the End of Time,” written in 1941 while he was a German prisoner of war. He wrote for the available instruments at hand: violin, clarinet, cello and piano. The work contains musical phrases derived from bird songs, a trait found in many of his pieces. His is a unique voice, unlike any of his contemporaries. There is a large body of organ music and music for unusual combinations of instruments. The unique quartet mentioned above is the best starting piece. The “Turangalia-symphonie” for piano, ondes Martenot, and orchestra should be next. *La Nativité du Seigneur* (nine meditations) for organ is a solid sample of Messiaen’s organ works and the *Oiseaux Exotiques* for piano, eleven winds, xylophone, glockenspiel, and two percussion is for the birds.

b. 1908 **Elliot Carter**

American neoclassical composer who wrote a wide variety of pieces in accessible forms and traditional ways. Nonetheless, a very modern sound emerges—economical, linear, syncopated and rhythmically intricate—which creates much dramatic effect. His many large-scale works exhibit great power, but there’s also tremendous energy in the small-scale piece for chamber ensemble and solo performers. *Elegy for Viola and Piano* (arranged for string quartet) is the first step with the Pulitzer Prize Winning Quartet no. 2 for strings next.

COMPOSERS

TWENTIETH
CENTURY
1904–1908

1910–1979 **Karl Reiner**

Czech composer and pianist. Well known in Prague before the war. Reiner was captured by the Nazis and sent to Theresienstadt. From there he was transported to Dachau and then to Auschwitz but managed to survive the war. He returned to Prague and resumed his career. The pickin's are slim here. Try the *Dve Skladley* for saxophone and piano.



1910–1981 **Samuel Barber**

American best known for his *Adagio for Strings*, Barber has a wide range of compositions, most of them lyrical and downright old-fashioned in their beauty. Labeled a neo-Romantic, which is basically the case, Barber's many compositions also embrace, on occasion, dissonance, complex counterpoint and even the twelve-tone rows and the serial compositional process. A listenable reflection of the twentieth-century American world. Go for the *Adagio for Strings* (arr.

from Quartet for Strings, op. 11). It certainly should be heard. However, the Concerto for Violin and Orchestra, op. 14, and Symphony no. 1 in One Movement, op. 9, are equally strong. *Knoxville: Summer of 1915* for soprano and orchestra is also evocative Americana.

1910–1992 **William Schuman**

American composer. A wag noted that had William an additional “n” on his name he could have been Robert Schumann's illegitimate son. But Schuman is too American for all that, and certainly too modern. Perhaps the legitimate great-grandson. There is an abundance of rhythmic variety and color in his sometimes dark scores, as they are often influenced by American popular music. There is an equally American theme or topic programmed into some of his works. It is never dull. *New England Triptych* for orchestra and *Carols of Death* for chorus (text by Walt Whitman) are strong openers.

1911–1975 **Bernard Herrmann**

American composer of notable film scores. His fame here obscures a large body of other very interesting work, highly dramatic and strongly emotional. Maybe all the world was a film to be scored. The clever “Concerto Macabre” for piano and orchestra is based on the film score for *Hangover Square*, but *The Devil and Daniel Webster* (suite) for Orchestra is certainly moving. Herrmann's opera *Wuthering Heights* is quite grand but ultimately long compared to the excitement of the Citizen Kane suite *Welles Raises Kane* adapted from the film.



1912–1992 **John Cage**

American composer who preached the philosophy and practiced the belief that all sounds—and thus by extension silence—was valid music-making. Many of his performance pieces were for dancer Merce Cunningham and seem to dance on their own. Cage was a recognized authority on the mushrooms of the world, and he obviously enjoyed them. A wide range of his varied work is available

on recording. Pick up a *Music of Cage* collection or one of the recordings of *Piano Music for Piano and Prepared Piano* or one of the *Constructions* for some instrument or another. Or pick up a sailor, Cage would like that, too.

1912–1997 **Jean Francaix** (Zhahn Frahn-SAY) Another French composer who displayed the Gallic wit and *joie de vivre* which puts charm into our rather charmless world. The Concertino for piano and orchestra is an excellent introduction.

1913–1976 **Benjamin Britten**

English musician who wrote considerable vocal music for his companion, tenor Peter Pears, and displayed an honest respect for English composers of the past—prithree Pastorales. Britten has not continued in an English vein *per se*, though his music captures the sense of the country after the Second World War. His many operas are highly regarded by some but the instrumental Britten should start with either the “Simple Symphony,” op. 4, for strings or *The Young Person’s Guide to the Orchestra*, op. 34. The *War Requiem*, op. 66, for soprano, tenor, baritone, orchestra, chorus, boys’ choir, and organ, is as grand as the title. The *Four Sea Interludes from Peter Grimes*, op. 33a are excellent note paintings and the Concerto in D, op. 13, for piano and orchestra is a strong work.

1913–1994 **Witold Lutoslawski** (VEE-told Lou-to-SLAVH-ske)

Polish composer. Slavic nationalism with a distinctly postwar modernism, not ever “easy listening” but always leaving an impression. Symphony no. 3 (1972-73) is the open door. The five *Dance Preludes* (1955) for clarinet, harp, piano, percussion, and strings a passageway. Happy traveling and good luck.

1913–1996 **Morton Gould**

A man of many talents and abilities—composer, conductor and performer on the piano. He made exciting arrangements and was a noted academic administrator (which can take an artistic toll) and was president of ASCAP. Gould has written many light compositions of popular appeal and has worked on film (*Ring of Steel*, *Delightfully Dangerous*, and *Windjammer*), for television (*World War I*, *Holocaust* and *Celebration*), and for ballet (*Fall River Legend* for Martha Graham and *Interplay*); plus he even supplied scores for Broadway musicals (*Billion Dollar Baby* and *Arms and the Girl*—neither of lasting note). Gould has an extensive catalog of music for band, vocal music for choirs and chamber music. Of his many, many symphonic works, two are quite unique: “The New China March” and “Red Cavalry March.” Both pieces are filled with the patriotic fervor of the Second World War. Perhaps they epitomize the Gould dilemma: wonderful stuff, but not uniquely brilliant works of genius and now slightly dated. The works above are all good examples to which “Interplay” for piano and orchestra could be added.



COMPOSERS

TWENTIETH
CENTURY
1910–1913

1916–1983 **Alberto Ginastera** (Ahl-BAER-to He-nah-STAR-ah)

Born in Buenos Aires and studied there at the National Conservatory. A Guggenheim Fellowship brought him to the United States. Ginastera's sophisticated craftsmanship fuses the native musical style of his Latin American heritage with the European traditions. He utilizes compelling rhythms and unabashed Romantic melody. He remains Argentina's best-known composer even though he moved to Switzerland in 1969. *Impresiones de la Puna* (1934) for flute and string quartet and *Overture to the Creole "Faust,"* op. 9, for orchestra are good early Ginastera.

b. 1916 **Henri Dutilleux** (On-REE Deu-tee-YOU)

A man unto himself; his music is imaginative, colorful, disciplined and refined. It is always exhilarating and fascinating, with a nod to both Stravinsky and Messiaen, but it remains unique. Dutilleux has written in both large and small forms, but the music remains grounded in the French tradition.

1917–2005 **Robert Farnon**

Born in Toronto, Canada, his family was musical, but not professionally so. Farnon studied trumpet and became a band musician in the Percy Faith Orchestra of the Canadian Broadcast Corporation (CBC). Farnon began writing arrangements and became known for the quality of the work. He also wrote two symphonies before joining the army at the outbreak of WWII. As Captain Farnon, his work with the Canadian Band of the Allied Expeditionary Force (AEF) propelled him to enough fame that the light music he performed eclipsed his more serious ambitions. After the war, Farnon remained in England as an arranger and composer for radio, film and television. He also wrote incidental pieces. His fame as a composer is firmly established and his light music filled many an hour in the second half of the twentieth century. Go for one of the collection discs which might contain "Colditz March," "Gateway to the West," "Jumping Bean," "Miss Molly," "Peanut Polka," "Portrait of a Flirt," "State Occasion," etc., etc., etc. You get the idea?

1918–1990 **Leonard Bernstein**



American composer whose greatest popular successes have been in conjunction with Broadway. However, his more serious music is not devoid of the energy of the Great White Way with its syncopation, rhythmic buoyancy and strong jazz touches. There is also a conscious musical resurrection of his Jewish heritage in many of his works. It was Bernstein's performances and recordings in the 1960s which drove the revival of Mahler's music. *On the Town* (ballet music) for orchestra; *West Side Story: Symphonic Dances*; *On the Waterfront: Symphonic Suite* and *Overture to Candide* cover the Broadway hits. *Fancy Free*, *Facsimile* and *Dybbuk* cover the ballet world. Symphony no. 2, "Age of Anxiety," for piano and orchestra is the best of the three. His *Mass* reminds one of the woman who asked, "Is Mass out?" "No," her companion replied, "but your hat's on crooked."

1919–1945 **Gideon Klein**

Czech composer who studied with Alois Haba but was forced to cease his studies in 1940 because of the Nuremberg Laws. Klein assumed various pseudonyms to continue performing as a concert pianist before being caught and deported to the Theresienstadt Concentration Camp in 1941. He continued composing and writing choral arrangements in the camp. He was transported to Auschwitz in 1944 and died in Furstengrubbe Concentration Camp a year later. A large number of his works, mostly chamber music, has survived and is still performed, demonstrating his unique gift of combining the twelve-tone system with Czech rhythmic and melodic motifs. Either the Quartet no. 2 for strings or the Trio for violin, viola, and cello are indicative of Klein's work in 1944.

1921–2006 **Malcolm Arnold**

English composer of film scores whose wide variety of other music seems destined to fade to black. However, recordings reveal some fascinating sound, especially in the chamber music. The Concerto no. 2, op. 111, for flute and chamber orchestra and Concerto op. 67 for guitar and orchestra are both lively Arnold works. The Symphonies nos. 3 and 4 have a following.

1921–1997 **Robert Simpson**

English composer whose tonal works, especially his many symphonies and chamber works, contrast with the mainstream atonal and serial compositions of his contemporaries. Over a dozen string quartets and almost as many symphonies await discovery. Nothing ever seems to jump out for lasting attention.

1922–2001 **Iannis Xenakis** (Yahn-nis Ze-NAH-kis)

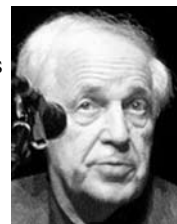
Greek composer involved as a resistance fighter in WWII and condemned to death in the later Greek Civil War. He escaped and became a French citizen. Largely self-taught, he utilizes twelve-tone methods, mathematics (and later the computer) to create his unique music. *Pleiades for Percussion Sextet* is a good starting spot. If you're not stopped try *ST/10: I-080262* for ten instruments. It's worth it for the title alone.

1923–2001 **György Ligeti** (JOARD-ji Lee-GET-ee)

Hungarian composer who left his native land and traditional composition with it. He combines electronic and acoustic sounds with wild abandon—and then some. The six Bagatelles for wind quintet or Quartet no. 1, “*Métamorphoses nocturnes*,” for strings should be enough to decide.

b. 1925 **Pierre Boulez** (Pee-AIR Bou-LEZ)

One of the most noted post-WWII avant-garde composers, this Frenchman studied with Olivier Messiaen. Twelve-tone methods and serialism led to work in Pierre Schaeffer's studio for *musique concrète*, but Boulez uses natural and live sounds, not electronic ones. Also a conductor, Boulez is a champion for twentieth-century composers, especially Debussy and Webern. He has also conducted Wagner! *Pli selon pli*, *Portrait*



COMPOSERS

TWENTIETH
CENTURY
1916–1925

de Mallarmé for soprano and orchestra should be introduction enough. You're on your own after this.

b. 1926 **Hans Werner Henze** (Hahns Vaer-ner HENT-se)

Growing up in Nazi Germany, he became a renowned “political” composer who thrived on controversy. Abandoning Germany for Italy, he embraced Marxism, but later reconciled himself and his music to a more accessible level. But not too pretty. Henze seems more accessible in more intimate works. His songs verge on being beautiful. The *Konzertstück* in F Major for clarinet and orchestra requires attention as does *Symphony no. 6* for two chamber orchestras.

1928–2007 **Karlheinz Stockhausen** (KARL-hintz SHTOOK-hou-zen)

German-born avant-garde composer who studied with Messiaen and worked in Schaeffer's Studio creating *musique concrète*. Influenced by John Cage and Eastern music from Japan and India, his later works attempt integration of various styles. *Zyklus* for percussion bangs away as will most of this composer's works until he connects in a cerebral way with an audience.

1929–1996 **Edison Denisov** (E-dee-son DAY-nee-sof)



This Russian, oops, Soviet composer has the unique privilege of being named after Thomas Alva Edison, inventor of the phonograph. Denisov (the last name is an anagram of “Edison” with an added “v”) wrote quite modern music which is infused with a lyric character often in impressionistic colors. (Thomas Alva was deaf.) The *Paintings* for symphony orchestra are certainly more modern pictures at an exhibition than old Russia displayed in Mussorgsky, but it is a view worth hearing. The next gallery has the three *Pictures of Paul Klee* for chamber ensemble.

1930–1996 **Toru Takemitsu** (Toh-rooh Tah-ke-MIT-sooh)

One of the few Japanese composers to find a following in Western musical circles, Takemitsu allows his absorption of Webern, Stravinsky, Debussy, Messiaen and Boulez to re-emerge with a definite Japanese color. He has also written film music. Much of his refined work is atmospheric, hypnotically evocative, but a bit static. *Toward the Sea III* for alto flute and harp and *From Me Flows What You Call Time* for orchestra are both evocative slices. *The Dorian Horizon* for seventeen strings also demonstrates Takemitsu's blend of sounds.

b. 1933 **Henryk Górecki** (Ean-ri-ke Gore-RETZ-kee)

The Polish composer studied as an avant-gardeist but later incorporated medieval Polish music. Much of the recent work is political in nature and filled with social comment, and some even has pessimism about our time. The Górecki piece to first explore is the haunting *Symphony no. 3*, “*Symphony of Sorrowful Songs*,” for soprano and orchestra, which brought him international fame.

- b. 1931 **Sofia Gubaidulina** (Sah-fee-uh Gud-BYE-duh-lina) The influences of Schoenberg and Webern have helped make Gubaidulina's work more eclectic than that of many composers from the former Soviet Union. A large number of recordings demonstrate her range. The "Sounds of the Forest" for flute and piano or *Concordanza* for chamber orchestra would be suitable openers here.

1934–1998 **Alfred Schnittke**

The late composer survived in Soviet Russia by writing film scores. His personal music mixes styles and periods, but is infused with anguish and urgency, and an often surreal lyricism. Again, like his times, not easy. The Quintet for piano and strings or the *Suite in the Old Style* for violin and piano represent Schnittke somewhat mid-career.

- b. 1934 **Peter Maxwell Davies**

English composer whose various modern schizophrenic tendencies reflect his times. His later works tend to be tamer and more accessible, even embracing the tonal world of mythic folk music. The ridiculous and the sub-divine are combined on the disc of Davies suites of film work for Ken Russell that include *The Boy Friend* and *The Devils*. Well, you are warned. *Carolissima: Serenade* for chamber orchestra is amazingly calm.

- b. 1935 **Arvo Pärt** (ARE-voh Pair)



This Estonian began utilizing the serial techniques which found little favor with Soviet authorities. His later work experimented with collage techniques and then a deep embrace of Gregorian chant and a rediscovery of the triad, (the simplest basic three-note chord and foundation of tonal harmony), and then fame! *Frates I* for string quartet (or string orchestra and percussion) has been revised and oft recorded. The seven *Magnificat-Antiphones* for chorus is also popular.

- b. 1936 **Steven Reich**

American composer whose minimalistic works helped usher in an antidote to serialism. His works continue to grow in rhythmic patterns and sophistication. Both *Different Trains* for string quartet and pre-recorded tape and *Music for Eighteen Musicians* continue to be prime examples.

- b. 1937 **Philip Glass**

American minimalist who began with twelve-tone methods, and later studied in Paris. In the 1960s he turned to the East for inspiration. Opera and film scores are included in his work. *Einstein On the Beach* (opera in four acts) from 1974-76 seems to have firmly established Philip Glass and nothing seems able to dislodge his imp-imp-imp-imp impor-impor-impor-ta-ta-ta-tan-tan-tan-ce.

COMPOSERS

TWENTIETH
CENTURY
1926–1937

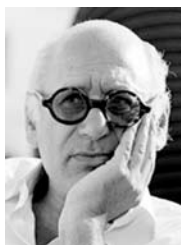
b. 1938 **John Corigliano**

New York born Corigliano comes from a musical family—his father was concertmaster of the New York Philharmonic, his mother a pianist. He studied with Vittorio Giannini and Otto Luening. His career began in 1963 when he was awarded first prize for his Violin Sonata at the Spoleto (Italy) Chamber Music Competition. His Symphony no. 1, a commission of the Chicago Symphony is an excellent introduction. The work was “generated by feelings of loss, anger and frustration” to quote the composer, stemming from the loss of many friends and colleagues to the AIDS epidemic. The Concerto for piano and orchestra is an earlier work. An accessible political composer!

b. 1944 **John Taverner**

An English composer, born and bred. Influenced by Eastern Orthodox philosophy and music. The old styles blend a mystical and modern approach to create a “New Age” sound. A large public admires the result, but others find it financially smug. Taverner gained international fame when his “Song of Athene,” a stark lament, accompanied the televised view of the coffin of Diana, Princess of Wales, in Westminster Abbey. While his music has always been steeped in Christianity, the embrace of the Orthodox faith drove his work with a convert’s zeal: the minimalism now has a Byzantine complexity. Time will tell if this “Holy Minimalist” achieves a higher art. Or, will this marriage find the least intellectual elements cohabitating with the lowest common denominators? This lesser goal has certainly happened in the money-driven, genetically-manipulated, cross-cultural fertilizations of pop music. Enter this mystic mix at your own risk.

b. 1944 **Michael Nyman**



The English composer first gained recognition for his film scores to Peter Greenaway movies. Later operatic composition and chamber music reconfirm his claim as the originator of minimal music. He furthers a long tradition of piano concerto scores with his music for Jane Campion’s *The Piano* (1993), which can be played with minimal digits. The film scores for Peter Greenaway are a perfect marriage of Nyman’s elusive music to a visual world. The Concerto for piano and orchestra is as disappointing as the film *The Piano*. Time will tell.

b. 1947 **John Adams**

American minimalist who combines elements of popular music, jazz and rock to his personal patterns, which are considered brilliant or banal, depending on the critic. *Shaker Loops* for seven strings and *Short Ride in a Fast Machine* for orchestra show Adam’s gifts quite well. *The Wound Dresser* for baritone and orchestra (set to texts by Walt Whitman) is perhaps one of the underrated masterpieces of the last fifty years. Perhaps Adams is the best of modern composers.