

## Zabaleta, Nicanor

(*b* San Sebastian, 7 Jan 1907; *d* San Juan, Puerto Rico, 31 March 1993). Basque harpist. He was the most important harpist of the 20th century, and no one player did more to promote the harp as a solo instrument. After studying in Spain with Vincenta Tormo de Calvo and Luisa Menarguez he studied privately with Marcel Tournier in Paris, where he made his European début in 1926. Thus began a solo career which spanned 66 years, during which he gave some 3000 concerts and played with some 300 different orchestras. He made his New York début on 5 July 1934, and gave his final concert in Madrid on 16 June 1992. He consistently presented a large and wide-ranging repertory, and the solo works he introduced have become an accepted part of the modern harp repertory. His playing was characterized by an impeccable clarity and brilliance of sonority, technical poise, flawless control, economy of movement and a meticulous damping technique, further enhanced by a mechanical damping device, operated by an 8th pedal which he had fixed to his harps (Obermayer-Horngacher). Although his technique was ideally suited to his preferred 18th-century and neo-classical repertory, he was an enthusiastic advocate of the music of the arch-Romantic English harpist-composer Elias Parish Alvars (1808–49), two of whose concertos he recorded. As far as possible he programmed only original works, and this led to his researches into earlier music and his many commissions to contemporary composers. Zabaleta was the dedicatee of some 25 concertos, and, apart from these, he also gave first performances of the concertos of Ginastera and Montsalvatge, and a concerto for harp and electronics by Josef Tal. It was at his request that Joaquín Rodrigo arranged the *Concierto de Aranjuez* for the harp. Zabaleta recorded much of his large repertory, his recordings winning major prizes in France, Spain, Italy and the Netherlands. In 1982 he was awarded Spain's National Music Prize, and in 1988 he was elected to the Real Academia de Bellas Artes de San Fernando. Still performing and giving masterclasses at the age of 84, he was president of honour at the first World Harp Festival held at Cardiff in June 1991.

### WRITINGS

*El arpa en España de los siglos XVI al XVIII: antecedentes históricos*  
(Madrid, 1988)

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Obituary, *The Times* (7 April 1993)

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ANN GRIFFITHS

## Zaballos, Rodrigo de.

See [Ceballos, Rodrigo de.](#)

## Zabel, Albert Heinrich

(*b* Berlin, 22 Feb 1834; *d* St Petersburg, 16 Feb 1910). Russian harpist and composer of German birth. Through a scholarship obtained for him by Meyerbeer, he completed his education at the Berlin Institut für die Ausbildung von Organisten und Musiklehren, where he studied the harp under Ludwig Grimm. From 1845 to 1849 he played with Josef Gungl's band in Germany, Russia, England and the USA. Returning to Europe, he was solo harpist with the Berlin Opera until 1851, and in 1855 he moved to St Petersburg to become solo harpist with the Imperial Ballet, a post which he retained for life. When Anton Rubinstein founded the St Petersburg Conservatory in 1862, Zabel was engaged as harp teacher; he was subsequently named professor in 1879 and honorary distinguished professor in 1904. Among his pupils were his daughter I. Zabel-Raschat, K. Walter-Kühne, D. Andrev, N. Amosov, I. Polomarenko and I. Pomansanski. He published a pamphlet *Ein Wort an die Herren Komponisten über die praktische Verwendung der Harfe im Orchester* (Leipzig, 1894), a *Grosse Methode* (Leipzig, 1900), a Harp Concerto in C minor op.35 (Leipzig, 1904–5) and about 40 solos and transcriptions whose brilliance assured their success.

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Alice Lawson Aber-count

## Zabern, Conrad von.

See [Conrad von Zabern](#).

## Zacara da Teramo, Antonio [Antonius Berardi Andree de Teramo; Zacar, Zacara, Zaccara, Zacharie]

(*b* ?Teramo, c1350–60; *d* after 19 May 1413). Italian composer, singer and scribe. The publication in 1983 of a document of 1390 confirmed him (rather than [Nicolaus Zacharie](#), or somebody else entirely) as composer of the songs headed 'M Çacherias Chantor Domini nostri pape' in the Squarcialupi Codex (*I-FI* Pal.87), and the composer's portrait in the manuscript absolutely confirms the identity (see below). Now Zacharie can be credited with only three pieces and the rest is by Zacara da Teramo, who thereby emerges as one of the most prolific, resourceful and widely copied composers of the time.

1. [Life](#).

2. [Music](#).

Zacara da Teramo, Antonio

**1. Life.**

A contract of 5 January 1390 refers to 'magistro Antonio Berardi Andree de Teramo alias dicto vulgariter Zacchara', requiring him to teach music to the residents of the Ospedale di Santo Spirito in Sassia, Rome, and to produce an illuminated antiphoner for the adjoining church (Esposito, 1983, 1992); the words 'optimo perito et famoso cantore, scriptore et miniatore' further imply that he was not particularly young, therefore perhaps born as early as 1360. Documents at Teramo name a notary, Giacomo di Antonio da Teramo, and a judge, Ursolino di Antonio da Teramo, in the years 1402 to 1434: if they were sons of Zacara, he would need to have been born as early as about 1350; but Antonio is too common a name for confidence.

A. Tulli's *Catalogo di uomini illustri* (Teramo, 1766) reports that a now lost Abruzzi necrology described 'Zaccarias Teramnensis' as an exceptionally successful composer and elegant scribe who was small in stature (apparently the reason for the sobriquet Zacara), with only ten digits on his hands and feet combined – details confirmed by the portrait of him in the Squarcialupi Codex (Nádas, 1986).

On 1 February 1391 a papal letter to 'magistro Antonio dicto Zacharie de Teramo', describing him as a married layman of the diocese of Abruzzo and as a singer in the papal chapel, appointed him a papal secretary (Ziino, 1979). Surprisingly few papal letters were written by him (Ziino, 1979, lists only 30, all signed 'A. da Teramo'; all are copies, but an autograph letter survives in *GB-Lpro* SC7/41/7, noted in Di Bacco and Nádas, 1998, p.57). They suggest that he stayed in Rome until 1 June 1407, working for Boniface IX (1389–1404), Innocent VII (1404–06) and Gregory XII (1406–15), evidently following Gregory XII north in 1407. The only two surviving payment lists of papal singers from these years, in February and perhaps March 1400, record him as 'Zacchara' and 'Zacharias' (Sherr).

He may well be the 'Antonio da Teramo' who witnessed the doctorate of Simone de Lellis de Teramo in Padua on 8 December 1410 (Nádas, 1986, p.178). But he was in the chapel of the antipope John XXIII ('Magistro Antonio dicto zachara') at Bologna from 1412 to 20 May 1413 (Nádas, 1986); perhaps he, like many others, had abandoned the Roman obedience and Pope Gregory in 1408, a change possibly witnessed in the ballata *Dime, Fortuna* (attributed in Ziino, 1994). In the will of his nephew and executor Lellus Blaxii Petri, dated 1416, he is described as deceased ('quondam Magistri Anthonii Berardi Andree dicti alias Zaccharii dudum cantoris et scriptoris Romane Curie et Sedis apostolice ac avunculi dicti Lelli') and as owner of substantial property in Teramo; another document, dated 17 and 20 September 1416, concerning his house in Rome, describes him as deceased (both cited in Di Bacco and Nádas, 1998, p.58). As late as 1463, the canons of Teramo described 'Zacharum

musicum' to their new bishop, remarking that 'eius inventa pro oraculis habentur' – his compositions are considered oracles (Pirrota, 1971).

Zacara da Teramo, Antonio

## 2. Music.

### (i) Evaluation and sources.

The evaluation of Zacara changed substantially in the 1980s as a result of several factors: the recognition that a single man composed this entire body of music; the discovery of new sources and works, additionally showing that his music was exceptionally widely distributed; the evidence that he may have been born as early as 1360; and the belief that Ciconia was born in about 1370 rather than, as previously thought, in the 1330s. On this last matter, it now seems easy to conclude, for example, that Zacara's Gloria 'Micinella' and Credo 'Cursor' actually influenced one of Ciconia's Gloria-Credo pairs (PMFC, xxiv, 1985, nos.3–4); as early as 1960 Layton (who was the first to recognize correctly the full extent of Zacara's output) noted the more consequential tonal structure of Ciconia's work, though he implied that Ciconia was the pioneer here. Similarly, it now seems almost certain that the 'parody' Gloria and Credo of Bartolomeo da Bologna were also influenced by Zacara. Fischer (1987; supported in Di Bacco and Nádas, 1998) also suggested that Zacara was the initiator of contrasting 'divisi' passages for the upper voice in mass movements, a trend continued by Ciconia and Du Fay, among others. Sadly, Zacara's theoretical treatise is extremely brief and merely enumerates the concordant pitches above each note of the hexachord.

Several works were copied widely: two of his mass movements are known from six manuscripts, two more from five, among them manuscripts from Poland and even in one exceptional case the otherwise resolutely English Old Hall Manuscript. Many newly discovered manuscripts and fragments contain Zacara's work, particularly the important *I-FsI* 2211 and *I-Tn* T.III.2. In addition, Simone Prudenzani's poem *Il saporetto* (ed. Debenedetti) cites at least seven of his songs alongside a group of songs by Ciconia. The later Abruzzo necrology added that 'he composed several songs that are still sung throughout Italy and held in the highest regard by French and German singers'.

Three main manuscripts give the basis of Zacara's work and the way it is best understood. The elegant Squarcialupi Codex devotes a section of eight openings to his songs (ff.175v–183), though only two and a bit were filled, containing seven apparently early works in an evidently planned sequence; all his other known songs could have been fitted into the now blank openings. (The date of completion of the Squarcialupi Codex remains uncertain, though current views favour 1410–15.) The Mancini Codex (*I-La* 184 and *I-PEc* 3065, reassembled in Nádas and Ziino; probably finished in about 1410) similarly lays out its music in groups by composer, with Zacara's music in the seventh gathering and the first half of the eighth (ff.55v–66); that the first four songs here were used for an apparently coherent group of four mass movements similarly suggests careful planning. For most of his mass music the main source is *I-Bc* Q15 (begun in the 1420s): here there is no specific group of Zacara pieces (apart from the four based on his Mancini songs), but the pairings, which often seem

improbable, are several times confirmed by other sources and suggest that the Q15 scribe had a close knowledge of his work. There must even be a suspicion that mass movements not included here are either spurious or of lesser importance.

## **(ii) Songs.**

Apart from the caccia *Cacciando un giorno*, the Latin ballade *Sumite, karissimi* and the madrigal *Plorans ploravi*, all Zacara's secular works appear to be in ballata form – an unusual feature at a time when other Italian composers were reviving the madrigal. On the other hand, his use of figurations that are typical of the older Italian notation is characteristic of his generation.

That the question of identities occupied so many musicologists for so long is easily understood: his songs in the Squarcialupi Codex are in many ways startlingly different from those in the Mancini Codex, hence Reaney's remark (CMM, xi/6, p.ix) that 'the rather unassuming ballate of [Squarcialupi] suggest Nicolaus' authorship'. It is hard to resist thinking that the seven songs in Squarcialupi are among his earliest surviving works: there is nothing among them that matches the sheer waywardness and invention of the songs that open the Zacara group in the Mancini Codex. Indeed the only overlap between the two manuscripts is the last of the Squarcialupi songs, *Sol mi trafigge'l cor*. The rest seem to owe much to the style of Landini and even Jacopo da Bologna; they have nothing of the angular and fragmented style found in his Mancini songs. Nor are they so extensive, apart from *Cacciando un giorno*, the longest and perhaps the last of the surviving Trecento cacce. Moreover, their texts are absolutely standard for that repertory, with none of the elaborate political or allusive manner found in the Mancini songs; and several scholars have identified traces of Roman dialect in his Squarcialupi songs. On the other hand, Ziino (1979, pp.339–43) has noticed several telling contrapuntal figures in common between the Squarcialupi songs and those in Mancini; his analysis contains the germs of an eventual characterization of Zacara's musical style.

Zacara's Mancini Codex songs include some of the strangest in the entire Trecento repertory: their texts are riddled with obscure references but seem to be politically subversive; their music abounds in odd textures, enormous apparently textless sections, hocket and imitation. It is hard to see either precedents or successors for this music. But one view could be that this was just a different approach to the 'mannerism' displayed by the Ars Subtilior composers; although he composed perhaps the most rhythmically complex piece of the entire Ars Subtilior in his *Sumite, karissimi*, he may then have wished to try a different kind of mannerism in his music.

## **(iii) Mass music.**

No motet by Zacara survives (though *Sumite, karissimi* has a Latin text in ballade form) and his mass movements is confined to Gloria and Credo settings, many of them apparently paired – a procedure in which he seems to have been both an innovator and an experimenter. His extensive use of hocket and imitation is far beyond what appears in the known mass music

of the 14th century. Moreover the sheer length of some of his mass movements is remarkable. Together with a dazzling range of unusual counterpoint and formal designs, these features mark Zacara as a composer of often bizarrely ambitious invention.

The question of pairing is vastly more complex with Zacara than with most other composers of the early 15th century. The Gloria 'Micinella' and the Credo 'Cursor' plainly belong together as in *I-Bc* Q15: ranges, texture, mensural structure and cadences match. Their repeating tenor and contratenor patterns reflect the Italian motet style of the time.

The next four movements are based on four consecutive ballata settings that open the Zacara section of the Mancini codex; the appearance of the Credo 'Scabroso' and the Gloria 'Fior gentil' in the Siena fragments (*I-Sas* 326–7) adds intriguingly to the evidence of grouping for these four pieces. But the musical evidence for their pairing is by no means obvious. The Gloria 'Rosetta' and Credo 'Scabroso' cadence on different pitches but have the same voice ranges, the same use of perfect time, the same unusually heavy use of 6-3 triads, and make similarly incomplete use of their models. The Gloria 'Fior gentil' and the Credo 'Deus deorum' both make fuller use of their models, though they are in most other respects far more distant from one another: in voice ranges (almost an octave apart), in design, in texture and in metrical structure. But both are in major prolation throughout, end on the pitch G, and are articulated by little riffs that recur identically to link the phrases (two-voice in 'Fior gentil', three-voice in 'Deus deorum'). While the Gloria 'Fior gentil' has the manner of a caccia, the Credo 'Deus deorum' is cast in a more sober alternation of two- and three-voice sections.

Even odder is the case of the Gloria *Gloria laus honor* and the Credo paired with it in both *I-Bc* Q15 and *I-Pu* 1225. They share voice ranges and final pitch but nothing else; and the Gloria has the added oddity of a trope found only in the contratenor line, which has none of the main text, so the work is effectively bitextual. Most perplexing of all is the pairing in *I-Bc* Q15 of a four-voice Gloria (ascribed to Zacara only in the index, and elsewhere ascribed to Bosquet and to Nicolaus de Capoa) with the four-voice Credo 'du vilage': they share only mensuration, voice ranges and the use of an alternating *cursiva* technique between the two upper voices.

If the scribe of *I-Bc* Q15 was an informed witness, the techniques of pairing used by Zacara were far more varied and indirect than those of the next generation. Apparently the use of common musical materials in the same pair or cycle was an idea that took hold only gradually. But everywhere in his music there is evidence of unpredictable procedures: the Gloria headed 'Ad ongni vento' has no musical link with Zacara's ballata *Ad ogne vento*, so perhaps its title, if correct, alludes to some common event or patron; it must in any case be among his earliest works, with its thick four-voice texture that recalls Machaut's mass.

Use of the words 'perplexing', 'surprising' and 'bizarre' in the above remarks must surely reflect the amount that must still be done to establish a clear historical and aesthetic position for Zacara's music.

[Zacara da Teramo, Antonio](#)

## WORKS

Editions: *Early Fifteenth-Century Music*, ed. G. Reaney, CMM, xi/6 (1977) [R]*Italian Secular Music*, ed. W.T. Marrocco, PMFC, x (1977) [M]*Italian Sacred and Ceremonial Music*, ed. K. von Fischer and F.A. Gallo, PMFC, xiii (1987) [F]

This list is ordered by manuscript and then by the order of works in the manuscripts: for the Mass music the works in *I-Bc* Q15 appear first, for reasons explained in the above article, then the Mass music in other sources; songs in the Squarcialupi Codex (*I-FI* 87) are listed first, followed by those in the Mancini Codex (*I-La* 184; *PEc* 3065), followed by other sources.

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Title No. of voices Edition Principal source Other sources; comments

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### mass movements

#### I-Bc Q15

Gloria 'Micinella'; Credo 'Cursor'	4, with 2vv introduction	Gl: R31, F3 Cr: R34, F8	Gl: ff.16v–17, 'Z. Micinella' Cr: ff.17v–19, 'Z. Cursor'	Gl: <i>I-AT</i> framm.5, <i>Bc</i> Q1, <i>Bu</i> 2216 (only 3vv with much shorter Amen), <i>GR</i> 197; perhaps associated with the Micinelli family of Rome Cr: <i>D-Nst</i> frag.lat.9a
Gloria 'Rosetta'; Credo 'Scabroso'	3	Gl: R41, F17 Cr: R48, F97	Gl: ff.66v–68, 'Zacar Rosetta' Cr: ff.68v–71, 'Zacar Scabroso'	Gl: based on his own song Cr: <i>I-Sas</i> 327, <i>Tn</i> T.III.2; based on his own song <i>D'amor languire</i>
Gloria '[Un] fior gentil'; Credo 'Deus deorum'	3	Gl: R58, F25 Cr: R64; F109	Gl: ff.71v–73, 'Zacar Fior gentil' Cr: ff.73v–76, 'Zacar deus deorum'	Gl: <i>I-Sas</i> 326; based on his own song Cr: <i>I-Tn</i> T.III.2; based on his own song
Gloria 'Gloria laus honor'; Credo	3	Gl: R72, F30 Cr: R77, F118	Gl: ff.86v–88, 'Zacar' Cr: ff.88v–90, 'Zacar'	Gl: <i>D-Mbs</i> 14274 ('Zacharie maius'), <i>GB-Lbl</i> Add.57950, <i>I-Pu</i> 1225 ('Dic. Zacharias'; paired), <i>Sas</i> 326, <i>PL-Wn</i> 378; Ct texted with trope 'Gloria laus honor' Cr: <i>I-GR</i> 197, <i>Moe</i> α.M.5.24 ('Zacharias'; with more florid version of Discantus), <i>Pu</i> 1225 ('M. Antonius'; paired), <i>Tn</i> T.III.2, <i>PL- Wn</i> 378
Gloria; Credo 'du vilage' [or 'dominicale']	4	Gl: CMM, xi/2 (1959), p.7 Cr: R85, F129	Gl: ff.106v–107, 2vv only, ascribed 'Zacara' in index Cr: ff.107v–108, 'Patrem du vilage Zacar'	Gl: <i>D-Mbs</i> 14274 ('Bosquet'); <i>I-Bu</i> 2216 ('Nicolaus de Capoa'; with different Ct) Cr: <i>DK-Kk</i> MS Frag. 17.I, <i>I-TRmp</i> 87 ('Dominicale Zach. de Teramo'); 2 upper voices paraphrase Credo I, sharing text between them
Gloria 'Ad ongni vento'	4 with 2vv opening	R93, F35	ff.154v–156, 'Zacar'	<i>A-M</i> 749, <i>PL-Wn</i> 378, <i>Wn</i> 8054 ('O Czakariz magistri Anthonij'); not musically related to his ballata <i>Ad ogne vento</i> , sharing only tonality and voice ranges

Gloria 'Anglicana'	3	R97, F42	ff.156v–157, 'Zacar anglicana'	<i>Pl-Wn</i> 378; title not satisfactorily explained; repetitions of the word 'Pax' relate it to Ciconia's Gloria (ed. PMFC, xxiv, 1985, no.1)
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### not in I-Bc Q15

Gloria; Credo 'factorem'	3, with 2vv sections	Gl: F48 Cr: R103, F136		Gl: <i>PL-Wn</i> 378, ff.14v–15v; suggested by Layton and Günther as pair for Credo 'factorem' Cr: <i>I-GR</i> 197, <i>Sas</i> 327, <i>Tn</i> T.III.2, <i>TRc</i> 1563, <i>PL-Wn</i> 378 ('slowye szacharie mneysche' = 'lesser', i.e. in tempus imperfectum); <i>Wn</i> 8054 ('Opus Zacharie')
Credo	?3	R113, F234		<i>I-CFm</i> 98 ('M.A. dictus Z'); only Discantus survives
Gloria	3	R115, also ed. in PMFC, xii (1976), p.25		<i>F-Sm</i> 222 ('Zeltenpferd'), <i>GB-Lbl</i> Add.29987; possibly by Zacara

(see Zeltenpferd)

### songs

I-FI Pal.87 ('Squarcialupi Codex'); ascribed 'Magister Çacherias Chantor Domini nostri Pape'

Ferito m'a d'un amoroso dardo	2	R119, M125	f.175v	Discantus opens 'Ferito già';
Non voler, donna, me di morte cruda	2	R120, M127	f.175v	cited by Prudenanzi
Dicovi per certanza	2	R121, M124	f.176	<i>I-FsI</i> 2211; Ziino (1979, p.336) finds Roman dialect traits
Benché lontan me trovi in altra parte	2	R121, M115	f.176	<i>I-MOe</i> α.M.5.24 ('M. Zacharias'), text in <i>I-Ma</i> E 56 sup (dated 1408), f.68; Ziino (1979, p.336) reports Corsi's view that there are Roman dialect traits
[Mò] movit'a pietade	2	R123, M126	f.176	Pirrotta suggested 'Dè, movit'a pietade' for the hypometric first line
Cacciando un giorno di quel tesoro/Ai cinci, ai topi, ai bretti ai ferri	3	R126, M117	ff.176v–177	<i>F-Sm</i> 222 (texted 'Salve mater Jesu Christi'), <i>I-MDAedigi</i> Egidi, <i>MOe</i> α.M.5.24 ('Magr Z'); Di Bacco and Nadas (1998) find Roman dialects in T text
Sol mi trafigge'l cor l'aquila bella	2, 3	R124 (3vv), M128 (2vv)	f.177v (2vv)	<i>MOe</i> α.M.5.24 ('Magister Zacharias', 2vv) also in Mancini Codex (3vv; see below)

### I-La 184–I-PEc 3065 ('Mancini Codex'); ascribed 'Magister Antonius Zachara de Teramo'

Rosetta che non canbi may colore	2	R1, M112	ff.55v–56	<i>F-Pn</i> n.a.fr.4917, <i>I-FZc</i> 117 (two intabulations); cited by Prudenanzi and in Spinato intorno al cor (see below); used for Zacara's own Gloria
D'amor languire, suspirare e piangere	?2	fac. in Nadas and Ziino, text ed. on p.19	ff.56v–[57 (lost)], Discantus only	<i>I-Tn</i> T.III.2 (fragments of Discantus and T; facs. in Ziino, 1994); cited by Prudenanzi; used for Zacara's Credo 'Scabroso'
Un fior gentil m'apparse	3	R12, M143	ff.[57v (lost)]–58, lacks Discantus and most of T	<i>I-FZc</i> 117 (intabulation); cited by Prudenanzi and in Spinato intorno al cor (see below); used for his own Gloria; <i>Strohmr</i> (p.102) observes that the text spells out the word 'Charamilla'
Deus deorum, Pluto, or	2 (or	R16, M106	ff.58v–59	<i>I-Tn</i> T.III.2; used for his own Credo,

ti rengrato	?3)			3vv, with counterpoint that implies a missing 3rd voice in the song
Amor nè tossa non se po' celare	3	R18 (text ed. p.XLI), M139	ff.59v–[60 (lost)], only Discantus and opening of Ct	text in <i>I-Ma</i> E 56 sup (dated 1408), f.69v; perhaps refers to the arms of the Micinelli family ('El bove già con l'ale e con le penne'; see Di Bacco and Nádas, 1994, p.29)
[I]n e...carnal...nel cucul io te...	?2	fac. in Nádas and Ziino; text ed. p.20	ff.[60v (lost)]–61, T only, barely legible	
Plorans ploravi, perché la Fortuna	2	ed. in Nádas and Ziino, p.101; inc. in R28, M141	ff.61v–62v	<i>I-Tn</i> T.III.2
Sol me trasfigge'l cor [see also Sol me trafigge, above]	3	R124	f.63	<i>I-FI</i> Pal.87 (2vv)
Ciaramella, me dolze Ciaramella	3	R20, M104	ff.63v–64	for use of the word 'Charamilla' see Un fior gentil
Je suy navvrés tan fort, o dous amy/Gnaff' a le guagnele et io anch' to' togli	3	R21, M108	ff.64v–65	cited by Prudenanzi; lament for Florence (reversed as 'Aitnerolf'), the ladies and the liberal arts; upper lines in French and Italian, T in Italian and Latin
Ad ogne vento volta come foglia	3	R23, M137	ff.65v–66	cited by Prudenanzi; apparently unrelated to Zacara's Gloria 'Ad ongni vento'
Spesso, Fortuna, cridote	2	PMFC, xi (1978), 143	ff.65v–66	

### other sources

Deduto sey a quel che may non fusti	3	PMFC, xi (1978), 36; PMFC, xxiv (1985), 160	<i>F-Pn</i> n.a.fr.4917, <i>I-Bu</i> 2216, <i>FZc</i> 117 (intabulation), text in <i>A-Wn</i> 3021; cited by Prudenanzi; ascription from theory treatise in Vercelli, Biblioteca Agnesiana, MS 11 arm.I rip. (see Caraci Vela, 1997)
Nuda non era, preso altro vestito	2	R26, M110	<i>GB-Ob</i> Can.misc.213 ('M. Antonius zachara')
Sumite, karissimi, capud de Remulo, patres	3	R133, F202, CMM, liii/3 (1972), 216	<i>I-MOe</i> α.M.5.24 ('Magister Zacharias'); text spells out the word 'Recomendatione'

### doubtful works

Dime Fortuna poy che tu parlasti, 2vv, *I-Tn* T.III.2; ed. in Ziino (1994), 49 [attribution proposed in Ziino (1994), supported by Bent (1998), who suggests date 1409–10]

I ardo in un fuoco e bruso d'ogni hora, 2vv, *F-Sm* 222, no.159 (lost, but known from copy in *B-Bc* 56286); M70 [ascribed 'Anthonius Clericus apostolicus', which could refer to several people but, in view of the style, seems likely to be by Zacara]

Spinato intorno al cor come spinoso, 2vv, *I-La* 184; ed. in PMFC, xi (1978), 145 [quotes directly from Un fior gentil and Rosetta, prompting various authors to suggest that the song is by Zacara: by analogy with Zacara's mass movements on those songs it is possible, but by analogy with Ciconia's Sus un fontayne it seems more likely that this was a younger composer's homage to Zacara]

### theoretical work

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Zacara da Teramo, Antonio

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## Zaccardi [Zachardus], Florido

(fl 1577–1604). Italian composer. He was born in Messina, Sicily, and joined the Minorite order. He is known to have been director of music at Aquileia Cathedral until late in 1599; on 10 December he was appointed to the same post at Fermo Cathedral. There is no mention of him in connection with this post after 1602, but he was associated with the music at Ascoli Piceno Cathedral in 1604. His surviving music, all sacred, is written in a conventional polyphonic texture. A book of five-voice madrigals is listed in the Gardano and Vincenti catalogues of 1591 (*Mischiatil*) but is now lost.

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Psalmi vespertini, 5vv (Rome, 1577)

**Cantiones sacrae, 5–7vv (Venice, 1591); lost, listed in *EitnerQ***

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JEROME ROCHE/TIM CARTER

## Zaccaria, Cesare de.

See Zacharia, Cesare de.

## Zaccaria, Nicola (Angelo)

(b Piraeus, 9 March 1923). Greek bass. He studied in Athens, where he made his début in 1949 as Raimondo in *Lucia di Lammermoor*. In 1953 he first sang at La Scala, as Sparafucile (*Rigoletto*). He continued to sing regularly at La Scala in the Italian bass repertory, and took part there in the first Milan performances of Milhaud's *David*, and created the Third Tempter in the première of Pizzetti's *Assassinio nella cattedrale* (1958). He sang at Rome (from 1956) and Vienna, and at Covent Garden in 1957 as Oroveso (*Norma*) and in 1959 as Creon (*Médée*), on both occasions opposite Callas. He first sang at the Salzburg Festival in 1957, as Don Fernando in *Fidelio*, and returned as the Monk (*Don Carlos*), the Commendatore and Ferrando (*Il trovatore*). Zaccaria also appeared regularly with the Dallas Civic Opera, where in March 1976 he sang his first King Mark. His mellow, well-produced voice, enhanced by his intelligence and discretion, is to be heard in the bass roles of operas recorded by Callas, most notably as Rodolfo (*La sonnambula*), Oroveso, Sparafucile and Colline. He was also a noted soloist in Beethoven's *Missa solennis* and Verdi's Requiem, both of which he recorded.

HAROLD ROSENTHAL/ALAN BLYTH

## Zacchino [Zacchini, Zacchinus, Cachino], Giulio

(b Trieste; fl 1572–84). Italian composer and organist. The dedication of *Motecta noviter in lucem edita* (Venice, 1572) for four voices to Archduke Karl of Austria states that Zacchino was then organist at S Giorgio Maggiore, Venice. Of a second motet book only the altus survives (Venice, 1584). His *Primo libro de madrigali a quattro voci* (Venice, 1573, incomplete) is dedicated to Andrea Rapicio, Bishop of Trieste. In 1573 Zacchino was organist at both S Giusto and S Pietro in Trieste and his name is entered as 'Cachino' in the Trieste municipal records for that year.

PIER PAOLO SCATTOLIN

## Zacconi, Lodovico [Giulio Cesare]

(b Pesaro, 11 June 1555; d Fiorenzuola di Focara, nr Pesaro, 23 March 1627). Italian theorist. His autobiography reveals that as an Augustinian novice in Pesaro in 1568 he was trained in plainsong. By 1573 he was already a subdeacon and a Padre Francesco Fossa da Fossombrone paid for Zacconi's organ instruction to enable him to earn a living. Zacconi neither cited the names of his music teachers nor mentioned any assignment as organist. A Padre Paolo, identified by Vatielli as [Paolo Luchini](#), is mentioned in the autobiography only once: after Zacconi's

novitiate Luchini angrily excluded him from rehearsing one of his *falsobordoni* because he could not sing the part. There is no evidence that Luchini was Zacconi's teacher in plainsong and measured song as well as in organ playing, nor that Zacconi became the organist of his convent, as claimed by some scholars.

Zacconi was ordained a priest in 1575 and the following year, during an assignment in San Severino Marche, improved his skill in measured song by singing madrigals daily with two noblemen; at Ancona in 1577 he sang more difficult madrigals by Guglielmo Intrico, prior of the convent. To increase his income he learnt to play balli and Venetian sonatas on the harpsichord, lute and viola da gamba. His order approved his move to the Augustinian convent of S Stefano in Venice (1577) to pursue his literary studies. He supported himself by playing and by singing tenor in the convent choir directed by Ippolito Baccusi, and learnt to apply vocal embellishments (*gorgie*). At some time during the six years he spent in Venice, Andrea Gabrieli accepted him as a student in counterpoint. Zacconi resumed his neglected literary studies in Pavia in 1583 until his promotion to *cursorato*; there he began to study improvised counterpoint, but was not satisfied and continued this discipline with Baccusi in Mantua.

At Venice in 1584 he passed an examination as a singer for S Marco but was not employed there. In the second part of his *Prattica di musica* (1622) he described an important meeting with Zarlino at this time (see Haar). Theological studies in Padua secured him the licence to preach the following year, and he pursued his new career in Boara Polesine (near Rovigo) until employed as a singer by Archduke Karl of Austria in Graz on 20 July. On two occasions the duke took Zacconi with him to Baden near Vienna for several months. After Karl's death in 1590 Zacconi served Duke Wilhelm V of Bavaria in Munich under Lassus's directions. In 1596 he returned to his order to serve as a preacher and administrator in Italy and Crete and as a prior in Pesaro. He retired in 1612 but remained at Pesaro until his death, writing on religious and musical topics.

Zacconi's training was not comprehensive. He admitted that he did not know Greek and that his Latin was faulty. Although court positions prove his competence as a singer, Zarlino had previously hinted that his musical training was incomplete. In Graz he decided to write the *Prattica di musica*, his most important work, as proof that Zarlino's criticism was unjustified. But he could do so only after consulting other musicians about rules which he had not previously known or understood. He referred only to a nephew of Annibale Padovano (unnamed) and to Francesco Rovigo among his advisors and excluded – without naming – the learned Kapellmeister, who, according to Einstein, would have been Simone Gatto; in Munich he consulted Lassus and others.

Zacconi's works must be read with an awareness of his limitations. For instance, attempts to apply the deductive method that he probably absorbed during his theological studies with Jesuits in Graz and Munich led to many generalizations outside the realm of music. In some of his more naive statements he even recommended disregarding Zarlino when he considered his own explanations superior, e.g. in his treatment of proportions. His discussion of the origin of the *diesis* shows great

confusion: he misunderstood Zarlino's derivation from the descending tetrachords of the Greek genera and instead explained it incorrectly in ascending hexachords. His attempts at clarity result in frequent repetitions. But despite these shortcomings the *Prattica di musica* is a comprehensive treatise on rules for singers of mensural polyphony and offers much valuable, often unique, information about the performance of 16th-century music. No feature of the new Baroque style is mentioned.

Topics in book 1 of part i (1592), which ranges from the Guidonian hand to the notation of binary note values, include descriptions of embellishments that Zacconi considered indispensable for the performance of music written after the time of Josquin. Examples of the passing-note *accento*, the 'breaking of a note' and the elaborate *gorgia* are stock formulae for one vocal part at a time and lack the systematic arrangements of Santa Maria or Bovicelli. Book 2 deals with *modus*, *tempus* and *prolation*. Zacconi's solution of problems of conflicting time signatures in Palestrina's *Missa 'L'homme armé'* (1570) enabled Burney to score the work (in *GB-Lbm Add.11581*); it was still relevant to the controversy between Auda and Casimiri concerning correct transcriptions into modern notation. In book 3, on proportions, Zacconi insisted on using the equal *tactus* for *proportio tripla*, *sesquialtera* and *hemiola*, and the unequal *tactus* for other properly signed proportions. In book 4 he discussed a pendant to the consideration of the 12 modes, the suitability and classification of musical instruments. In a misinterpretation of Zarlino's classification in the *Sopplimenti musicali* (Venice, 1588), which he did not credit as his source, Zacconi added a new classification by ranges. Praetorius later accepted it in *Syntagma musicum*, ii (1618), as a cardinal principle of classification, and Cerone incorporated this section into book 21 of his *Melopeo y maestro* (1613).

The main topic of part ii (1622) is improvised counterpoint. After a review in book 1 of topics discussed in part i, books 2–4 introduce singers to the numerous devices of improvised counterpoint. Mastery on paper must be followed by improvisation. Like Diruta, Zacconi anteceded Fux in using the five species. To his own examples he added others by Diruta, Artusi, Cerreto, Banchieri, Tigrini and Zarlino. He distinguished between two basic types of improvised counterpoint: that invented in churches by many singers simultaneously above the plainsong in the lowest voice, and that invented by an individual performer in canon above a *cantus firmus* with one or more followers.

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Recercarii da sonar di vari e diversi autori ... raccolti, org, lost

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*Prattica di musica seconda parte* (Venice, 1622/R1967)

*Vita con le cose avvenute al P. Bacc. Lodovico Zacconi da Pessa* (MS, I-PESo 563) [incl. full list of Zacconi's works]  
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*Le regole di canto fermo*, lost

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GERHARD SINGER/R

# Zach, Jan

(b Čelákovice, Bohemia, bap. 13 Nov 1699; d Ellwangen, 24 May 1773). Czech composer and organist. The son of a wheelwright, he went to Prague in 1724 and began his career as a violinist at St Gallus and at St Martín. Later he became organist at St Martín and, by 1737, at the monastic church of the Merciful Brethren and the Minorite chapel of St Ann. According to Dlabáč he was a pupil of B.M. Černohorský (who was in Prague, 1720–27) in organ playing and composition. In 1737 Zach competed unsuccessfully for the post of organist at St Vitus's Cathedral. He is reported to have left Bohemia, but was in Prague until 1740. About 1745 he was at Augsburg, and on 24 April 1745 he was appointed Kapellmeister at the court of the Prince-Elector of Mainz, succeeding his countryman Jan Ondráček. On 4 October of the same year a mass by Zach was given at Frankfurt, at the coronation of Emperor Franz I. Zach visited Italy in 1746 and in autumn 1747 he spent about two months in Bohemia. At the Mainz court he was involved in various disputes, probably caused by his eccentricity. He was suspended in 1750, and in 1756 he was dismissed and succeeded by another Bohemian musician, J.M. Schmid. He sought appointments at the court of the Prince-Elector at Trier and later at Cologne, and apparently spent the rest of his life travelling, visiting various courts (Koblenz, Cologne, Darmstadt, Dillingen, Würzburg, Werhammer, Wallerstein) and monasteries (Seligenstadt, Amorbach, Eberbach, Stams). In 1767 and between 1771 and 1772 he again visited Italy, staying for two months at Bressanone on his return journey. He earned his living by selling and dedicating copies of his works and by teaching; he also performed as a soloist on the harpsichord and the violin and conducted performances of his compositions. He appears to have had close contact with the Cistercian monastery at Stams, Tyrol, where he stayed several times; at various times he was music teacher at the Jesuit school in Munich and possibly choirmaster at the Pairis monastery in Alsace. In January 1773 he was at the Wallerstein court; four months later, according to the Frankfurt *Kayserliche Reichs-Ober-Post-Amts-Zeitung* of 5 June, he died on a journey, at Ellwangen, and was buried in the local monastic church of St Wolfgang.

Zach seems to have been a complicated personality both as man and as artist: his musical expression ranges from introverted melancholy to robust verve, with an intense rhythmic drive. A full chronology of his works has not been established. His output includes both instrumental and sacred music; both genres reflect a stylistic transition from the late Baroque to the pre-Classical. In his church music, retrospective polyphony and Venetian 'mixed style' (for example the Requiem in G minor k B18) co-exist with a more homophonic, concertante idiom of Neapolitan orientation, often pervaded with Czech dance rhythms. His best sacred works include the Requiem in C minor (k B17), abounding in melodic chromaticism and striving for dramatic expressiveness, the *Stabat mater* and the *Missa solemnis* (gs B3).

Zach's sinfonias and partitas are scored for strings, solo or orchestral, or for strings and wind. Various types of pre-Classical formal organization are represented, notably the three-movement Italian overture form (sometimes

expanded to four movements). Both the sinfonias and concertos use many devices of the *galant* style, such as periodic two- or four-bar structure, much passage-work and ornamentation, parallel 6ths and 3rds, Alberti bass and so on. The national character of Zach's music was noted as early as 1774 by M. Gerbert: 'qui praestantissimum suae gentis characterem sine peregrini Italiae styli admixtione egregie expressit' (*De cantu et musica sacra*, ii, 371). Komma has shown that many of Zach's engaging melodies and rhythms have their roots in Czech folksong and dance.

## WORKS

Principal sources: A-GÖ, HE, KR, LA, ST, Wgm; CZ-Bm, KU, LIT, Pnm, Pp, Psj, SO; D-Bsb, Bs, DO, DS, HR, Mbs, OB, RH, Ru, TRb, Tmi, ZL. Thematic catalogue in Komma (1938) [K]; suppls in Gottron and Senn (1955) [GS]

### sacred vocal

29 masses, K B1–16, GS B1–11, 14–15; 4 masses, CZ-Pnm; 3 requiems, K B17–18, GS B12; miscellaneous mass movts, incl. K B32–3, GS B13 [Cr of K B7]; other movts, Pnm; 8 offs, K B20–21, GS B 16–20, 41; 2 offs, G, D, Pnm; 4 motets, K B22–3, GS B34–5

6 arias, K B35, GS B24, 25, 31, 36, 39; 2 arias, EL, F, Pnm; Beatus vir, K B25; Cant., GS B40; 4 Corpus Christi hymns, GS B29; Christmas hymn, GS B28; 2 hymns, Pnm; Komm Heiliger Geist, GS B23; Litaniae Lauretanae, GS B26; Mag, D, Pnm; 2 Miserere, GS B37–8; Nisi Dominus, Pnm; Pastorale [duet, S, A], GS B32; Responsorialia post Lamentationes, GS B30; 2 Salve regina, K B24, GS B27; 2 Salve regina, d, g, Pnm; Stabat mater, K B19; 13 Tantum ergo, K B34; 2 Te Deum, GS B21–2; Te Deum, D, Pnm; 7 vespers, K B26–31, GS B33; 2 vespers, C, D, Pnm; 4 musicae navales, opp.1–4, 1737–40, lost

### instrumental

Sinfonias and partitas: 3 sinfonias a 3, 2 vn, bc, K C1–2, GS C12 [2 ed. in HM, cxlv (1956)]; 6 sinfonias a 4, 2 vn, va, bc, K C3–5, 14, 19, ed. in MAB, xliii (1960, 2/1989), GS C10; Ov. a 4, C, CZ-Bu (microfilm); 19 sinfonias, str, ww, K C6–12, 13 [ed. A. Gottron as 'Sonate für Kammerorchester', *Kurmainzer Kammermusik* (Würzburg, 1926)], 15–17, 20–22, GS C1–4, 11; 5 partitas, str, ww, GS C5–9, Parthia, D, 2 ob, 2 hn, 2 bn, Pnm

Concs., etc.: Sinfonia, hpd solo, 2 vn, va, bc, K C18; Conc., hpd, orch (Nuremberg, 1766), GS C13; 5 concs., hpd, orch, incl. Conc., C [ed. W. Höckner (Leipzig, 1949)], K C26, GS C14–16, 17 [ed. in NM, clxv (1947)]; Conc., fl, orch, K C23 [ed. in DCHP, cxvi (1958), 2nd, 3rd movts only], K C24–5, GS C19–21; Conc., ob, orch, GS C22 [ed. in MVH, xxii (1969, 2/1980)]; Conc., vc, orch, GS C18

Sonatas: Sei sonate, hpd, vn/fl (Paris, 1767); 2 trio sonatas, 2 vn, bc, GS C23–4; Trio Sonata, D, 2 vn, bc [ed. in MAB, ix (1951, 2/1979)]

Hpd: Partita, C, GS, C25; Sonata, A, in Oeuvres mêlées, v/6 (Nuremberg, 1759), GS C26; Capriccio, c, GS C27; 2 movts, A [no title, 1 identical with GS C26], GS C28

Org: 3 preludes, c, D, AL, K A1–3 [ed. O. Schmid, *Ausgewählte Orgelwerke altböhmischer Meister*, i (Berlin, c1900); K A1 also ed. in MAB, xii (1953, 3/1973)]; 2 fugues, c, a, K A4–5 [ed. O. Schmid, *Ausgewählte Orgelwerke altböhmischer Meister*, i (Berlin, c1900); K A4 also ed. in MAB, xii (1953, 3/1973); K A5 also ed.

M. Šlechta, *Organistae bohemici* (Prague, 1970)]; Fugue, g, GS A1 [ed. R. Quoika, *Orgelwerke altböhmischer Meister*, iii (Leipzig and Wiesbaden, 1948)]

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DlabacžKL

GerberL

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MILAN POŠTOLKA

## Zachardus, Florido.

See [Zaccardi, Florido](#).

# Zacharia [Zaccaria, Zachariis], Cesare de

(b Cremona; fl 1590–97). Italian composer. He was active in several towns and cities of southern Germany, first at Munich (1590), although apparently not as a member of the Bavarian court chapel, as Gerber stated. He next appeared at Scheer an der Donau, probably in the service of Prince Henry of Fürstenberg (1594), and finally as Kapellmeister at the Hohenzollern court of Hechingen (1596–7). Zacharia's *Intonationes vespertinarum* (1594) is the 11th volume of Berg's monumental series, *Patrocinium musices*. One of the largest collections of *falsobordoni*, this volume is evidence of the great importance of the genre, in southern German-speaking lands in particular. It contains 143 four-part *falsobordoni* (15 for each of the eight tones, except for the third tone which has 30 settings, and the *tonus peregrinus* which receives eight), along with some hymns. An introductory Latin-German poem sheds light on the performance of *falsobordoni*: recitations are to be sung freely and in a slow or fast tempo (undoubtedly depending on the text), but cadences are always metrical; if two or three chords appear at the beginning of the two recitations, 'only the first syllable of the psalm [is sung] to the first chord, using the next two chords [which are the same] for all the remaining words'. A book of four-part *Cantiones sacrae*, mentioned by Walther, does not survive.

## WORKS

*Soave et dilettevole canzonette ... Liebliche und kurtzweilige Liedlein*, 4vv (Munich, 1590) [texts in both It. and Ger.]

*Intonationes vespertinarum ... praeterea hymni*, 4–5vv (Munich, 1594)

Litany, 7vv, 1596<sup>2</sup>; motet, 5vv, 1604<sup>7</sup>

*Cantiones sacrae*, 4vv, ?lost, mentioned in *WaltherML*

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MURRAY C. BRADSHAW

# Zachariä [Zachariae], (Just) [Justus] Friedrich Wilhelm

(b Frankenhausen, Thuringia, 1 May 1726; d Brunswick, 30 Jan 1777). German poet and editor. After law studies at Leipzig and Göttingen he became a teacher at the Carolineum at Brunswick in 1748, being appointed to a chair in 1761. *Der Renommiste*, Zachariä's most famous work, a comic epic in the manner of Boileau and Pope, was published when he was only 18. He also wrote much lyric verse of various kinds, and tales that enjoyed considerable popularity. His lyrics were frequently set to music in the 18th century, and of his larger works *Die Pilgrime auf Golgatha* was set by Albrechtsberger and others, and *Die Auferstehung*, *Das befreite Israel* and *Die Tageszeiten* (in the manner of James Thomson) by Telemann. Zachariä also composed, earning warm praise for his *Sammlung einiger musikalischen Versuche* (Leipzig, 1760–61, enlarged 2/1768) from Hiller, Marpurg and others. His *Zwey schöne neue Märlein* (Leipzig, 1772) include the tale of Melusine and are among early literary versions of German fairy tales. His poetic writings were published in 1763–5, and a collection of *Hinterlassene Schriften*, edited by J.J. Eschenburg, appeared in 1781.

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PETER BRANSCOMBE

## Zacharias, Christian

(b Jamshedpur, India, 27 April 1950). German pianist. He studied at the Staatliche Hochschule für Musik, Karlsruhe, with Irene Slavin from 1960 to 1969 and in Paris with Vlado Perlemuter from 1970 to 1973. In 1969 he won second prize in the Geneva International Competition, in 1973 second prize and special award for chamber music in the Van Cliburn Competition, and in 1975 first prize in the Ravel Competition in Paris. In 1979 he gave his US début with the Boston SO. Zacharias is also an active chamber musician, performing with Ulf Hoelscher, Heinrich Schiff, the Alban Berg Quartet and other ensembles. His solo repertory is based on the Classical and early Romantic composers, and he has recorded, among other works, Mozart's concertos and sonatas, Schubert's piano sonatas, Beethoven's concertos and several sonatas, and works by Schumann. Zacharias's playing is distinguished by its lucidity and singing tone, and he frequently plays his own cadenzas.

MARTIN ELSTE

## Zacharie, Nicolaus

(*fl* from 1420; *d* 1466). Italian composer. Since papal documents report that he was from the diocese of Brindisi he is most unlikely to be related to Antonio Zacara da Teramo (Teramo is over 400 km away). On 7 February 1420 he was a singer and chaplain at Florence Cathedral, but by 1 June 1420 he was engaged by Pope Martin V (who was at the time in Florence). He sang in the papal chapel until June 1424 and again from April to November 1434 (once listed as 'Nicol. Gechanc', according to Haberl). At his death he held a chaplaincy at the parish church of S Maria in Ceglie Messapico, between Brindisi and Taranto, which passed to a certain Barnoliano Zacharie, perhaps a relative.

The earlier view that he composed the songs in the Squarcialupi Codex (*I-FI* Pal.87) ascribed to 'M Çacherias Chantor Domini nostri Pape' is now definitively rejected (see [Zacara da Teramo, Antonio](#)). The specific nature of his ascriptions suggests that scribes were careful to distinguish him from his more famous namesake. (For the motet *Argi vices/Cum Pilemon* in the manuscript *I-AO* 15, evidently by a certain 'Nicolao' and earlier attributed to Zacharie, see [Grenon](#).)

Zacharie's major work is the freely-composed St Barbara motet *Letetur plebs*, which ends with the odd remark (in both voices) 'Nicolae Zacharie/editam in Tarento cum festinatione' ('composed by Nicolaus Zacharie in Taranto with haste'). Given that Taranto is in the extreme south of Italy, close to Brindisi, the work was perhaps composed before his arrival in Florence in 1420; stylistically it seems to belong to the second decade of the century. Although it appears in the manuscript *GB-Ob* Can.misc.213 on the same double leaf and in the same notation as Ciconia's *O felix templum*, it is hard to support Reaney's claim that the two are stylistically related. His other two known works may well be from around the same time, though the song *Già per gran nobeltà* includes a reference to the Colonna family ('de la ferma Colonna') and may conceivably be connected with Martin V (Oddo Colonna).

## WORKS

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Letetur plebs fidelis/Pastor qui revelavit, 4vv, R 144; also ed. in C. van den Borren, *Polyphonia sacra* (Burnham, Bucks., 1932/R), 284 (ascribed 'Nicolaus Zacharie' in *GB-Ob* Can.misc.213)

Già per gran nobeltà trihumpho et fama (ballata), 2vv, R 137; also ed. in PMFC, x (1977), 129 (ascribed 'N. zacharie' in *GB-Ob* Can.misc.213)

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DAVID FALLOWS

## Zachau, Friedrich Wilhelm.

See [Zachow, Friedrich Wilhelm.](#)

## Zachau [Zachäus], Peter

(*b* ?c1650; *d* Lübeck, 1702). German composer and instrumentalist. His known activities as a church musician indicate that he must have been trained as a cornettist and trombonist. He became a musician at the Petrikirche, Lübeck, and preferred to remain there rather than accept an appointment as a civic musician in Lübeck which became available in 1672. Johann Theile, whose *St Matthew Passion* appeared in Lübeck in 1673, lived there temporarily and this gave Zachau an opportunity to study with him and perfect his technique as a composer. His only surviving pieces are 21 devotional songs in Christian von Stökken's collection *Klahre Andeutung und wahre Anleitung zur Nachfolge Christi* (Plön, 1678), which are similar in style to comparable pieces by composers such as Johann Schop (i) and Thomas Selle; most of them have simple chorale-like melodies. A collection of suites for viola da gamba (Lübeck and Danzig, 1683) and another for four string instruments (Lübeck and Leipzig, 1683) have not survived. (J. Hennings: *Musikgeschichte Lübecks*, i, Kassel, 1951)

GEORG KARSTÄDT

## Zacher, Gerd

(*b* Meppen, 6 July 1929). German organist and composer. He studied church music, composition and conducting with Bialas, Heintze, Schneider and Thomas at the Nordwestdeutsche Musikakademie, Detmold (1949–52), and took private composition and piano lessons with Theodor Kaufmann in Hamburg (1952–4). As a result of attending the Darmstadt summer courses of 1952 and 1953 he was strongly influenced by Messiaen. He has held posts as Kantor and organist at the German Evangelical Church, Santiago, Chile (1954–7), and at the Lutherkirche in Hamburg-Wellingsbüttel (1957–70), where he became director of church music. In 1970 he was appointed professor and director at the institute of Protestant church music of the FolkwangHochschule, Essen.

Zacher has played a major part in the revival of the organ as a medium for avant-garde composers, a development which began with such works as Ligeti's *Volumina* and Kagel's *Improvisation ajoutée*. He has investigated and systematized new effects (such as switching the motor on and off, using weak ventilators, minimal opening of valves with light key pressure, halfdrawn stops, the briefest speaking of pipes), and commissioned pieces from Bussotti, Cage, Krenek, de Pablo, Yun and many others. Since his

début recital (1952, Hamburg) with Messiaen's organ cycle *Les corps glorieux*, he has appeared frequently as a recitalist throughout Europe and the USA, as well as in Australia and Japan, and has also taught at several organ courses. As a composer he began by using serial methods and made use of microtonal structures, following Busoni (third-tones), Alois Hába (quarter-tones), Vishnegradsky and Carrillo (up to twelfth-tones), but quickly evolved an independent style. He has also researched extensively into Bach interpretation, and has made ten different realizations of Contrapunctus I from the *Art of Fugue*.

## WORKS

(selective list)

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Inst: Transformationen, pf, 1954; Diferencias, org, 1961; Smaty, org, 1968; Die Kunst einer Fuge [10 interpretations of Contrapunctus I], org, 1968; Ré, org, tuner, 1969; Vocalise, org, 1972; Orumambel und Orpordulayglia, org, tape, 1972

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RUDOLF LÜCK/GERHARD WIENKE

## Zacher [Zächer, Zaecher], Johann Michael

(*b* Vienna, bap. 6 Aug 1651; *d* Vienna, 30 Sept 1712). Austrian composer. He spent his entire life in Vienna. He attended the Jesuit college there from 1666 to 1668. From 1679 until his death he was Kapellmeister of the Stephansdom (where his father was sexton and where his younger brother Andreas, a court string player, sometimes played). One of his first important tasks would have been to direct music performed in June 1680 as part of a festival of thanksgiving for the ending of a plague; for directing the music on one Sunday that month he received a payment of 50 florins in the name of the emperor. He also carried out musical duties at the

Salvatorkapelle and at court. By an imperial decree of 6 June 1698 he was given the title of imperial court musician. After the death in 1705 of the Emperor Leopold I he became Kapellmeister to the Dowager Empress Eleonora Magdalena Theresia. In October 1705 he handed over to J.J. Fux his daily musical duties at the Hungarian shrine above the high altar of the Stephansdom, and after his death Fux succeeded him as Kapellmeister too. During Zacher's early years as Kapellmeister, Vienna survived not only the plague of 1679 but also the Turkish siege of 1683. Again the Stephansdom was the scene of splendid celebrations attended by the rejoicing citizens in the presence of the imperial court: indeed, with its towering spire, the cathedral itself became a symbol of the deliverance of the Christian world. The mood of the city then and in succeeding years found triumphant expression in numerous large-scale sacred works by Zacher, as well as in his more modest works. In his settings of dramatic and allegorical texts he devoted himself particularly to Jesuit dramas, which members of the imperial court patronized and in which they participated. Musically these works were influenced by earlier examples of the genre by J.C. Kerll, J.B. Staudt and F.T. Richter.

## WORKS

### dramatic

#### all in A-Wn

Pietas victoriam non fortuna parit, 31 July 1687

Magni parentis regius haeres, 1688

Amor omnia vincit, 31 July 1688

Die unverhofften Freuden, 1693

Friedsamer Streit: das ist Gesang zu academischen Discursen, 27 July 1698

Die heldenmüthige Judith: in einem teutschen Oratorio, 27 July 1704

Generosi nominis haeres sive Hannibal puer novennis bellum jurans adversus Latinos (J.B. Adolph), 22 Feb 1705

Poetisches Freyden-Gedicht, 12 Aug 1708

Wettstreit deren Tugenden umb den Vorzug zwischen Lieb und Forcht [Aretij poletimia reduplicata], 15 Aug 1710

### other

Masses (incl. Missa Sancti Stephani); Requiem, 4vv; Vespers, 5vv: all before 1693, *A-KR*, *Wsp*, *CZ-KRa*

Gaudeamus omnes, festival introit, 4vv, 4 va, violetta, cornetto, bn, 2 trbn, vle, org, *A-Ws*

Spiritus Domini replevit, festival introit, 4vv, 2 va, violetta, cornetto, bn, 2 trbn, vle, org, *Ws*

Regina coeli, 1v, vn, bn, bc, *H-P*

2 offs, 4vv: Benedicta sit; O Rex gloriae: *A-Wsp*

Lytaniae de Beata Virgine, 4vv; Miserere, 4vv: *Wsp*

Lit, 3 Salve regina, *CZ-KRa*

3 lections, 4vv: Manus tuae; Parce mihi Domine; Taedet animam meam: *A-Wsp*

Solatio amoris pugna, cant., Vienna, Good Friday 1700, *Wn*, collab. F.T. Richter, G. von Reutter

Decora lux, hymn, 3vv, *Wsp*

2 ballets, a 4–5 insts, *CZ-KRa*

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**F. Hadamowsky:** *Das Theater in den Schulen der Societas Jesu in Wien (1955–1761)* (Vienna, 1991)

KARL PFANNHAUSER

## Zachow [Zachau], Friedrich Wilhelm

(*b* Leipzig, probably on 13 Nov, *bap.* 14 Nov 1663; *d* Halle, 7 Aug 1712). German composer and organist. He is remembered chiefly as Handel's teacher but is important in his own right as a composer of church cantatas and keyboard music.

Zachow's maternal grandfather and his father were both Stadtpfeifer. He probably attended one of the Lateinschulen at Leipzig, of which the more likely is the Thomasschule, at that time a school for the children of the poor. Walthers stated that while at school Zachow received a thorough grounding in the organ and in the skills of the Stadtpfeifer; his father probably instructed him in the latter, and he may have been a pupil of the Thomaskirche organist, Gerhard Preisensin, though only for a short time, since the latter died when Zachow was eight. In 1676 the family moved to Eilenburg, where he may have attended the Nikolaischule. Among the musicians then at Eilenburg were the Kantor Johann Schelle, who was replaced in 1677 by Basilius Petritz, and the composer, poet and town organist Johann Hildebrand, who was probably Zachow's teacher.

On 11 August 1684 Zachow was appointed to the coveted post of organist at the Marienkirche, Halle, where he remained for the rest of his life. In addition to playing the organ, his duties included directing the musical performances that took place every third Sunday at the Marienkirche and for which he had at his disposal the town choir and instrumentalists. The conducting of the Halle 'chorus musicus' was linked with the organist's post at the Marienkirche. Zachow became an eminent teacher and besides Handel his pupils included Gottfried Kirchhoff, J.G. Krieger and J.G. Ziegler.

Zachow's surviving works are a chance selection from an originally much larger output; contemporary inventories cite the titles of 70 more cantatas and mention several masses and mass movements. His cantatas range

from those with pure Bible texts in the tradition of the 'geistliche Konzert', through various transitional forms, to the madrigalian cantata of the Bach period. The choruses (usually in four parts, but sometimes in five or even six) are mostly concerted movements rich in contrasts, but fugues and combinations of fugal and concerted writing are also frequent. Arias in all the contemporary forms are found: strophic songs occasionally varied and with instrumental ritornellos, which occur in a few early works; through-composed arias and ariosos, highly expressive and text-orientated, which are frequently expanded by repeated lines, and, in some later works, are held together by identical instrumental preludes and postludes; and the da capo type, which in one case is extended into a rondo. The solo ensembles include an interesting rarity – a trio for basses in *Triumph, victoria*. Zachow made little use of simple chorale settings; most of his chorales have an obligato accompaniment and some are introduced by 'Vorimitation'. True *recitativo semplice* is not found until the late works, and accompanied recitative mostly blossoms into arioso. A few of the cantatas begin with magnificent instrumental movements, sometimes multi-sectional. The individual construction of the dramatic Whitsun cantata *Ruhe, Friede, Freud und Wonne* (a sort of miniature oratorio on the subject of David's struggle with the Tempter) is difficult to place historically; it may be regarded as belonging to the tradition of the so-called *actus musicus*, in which form Zachow is known to have written works.

The bulk of Zachow's organ works are based on chorales: preludes with the cantus firmus in the highest or lowest voice, fugues, a combination form made up of a free prelude and two fugues, a small fantasia and two partitas. The most important are the chorale fugues which show Zachow as an important precursor of J.S. Bach.

## WORKS

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### sacred vocal

#### German

Danksaget dem Vater, 5vv, chorus 5vv, 2 vn, 2 va, bn, bc, at latest 1702, *D-Dlb*

**Das ist das ewige Leben, 4vv, chorus 4vv, 2 ob, 2 vn, va, bc, *Bsb, Dlb* (inc.); S**

Die Apostel wurden alle voll des Heiligen Geistes, 4vv, chorus 4vv, 3 tpt, timp, 2 vn, va, bc, *Dlb*

**Die Herrlichkeit des Herren ist offenbaret worden, 2vv, 2 vn, bc, at latest 1689, *Dlb***

Dies ist der Tag, 3vv, chorus 4vv, 2 hn, 2 ob, 2 vn, va, bn, bc, *B-Bc; S*

**Es wird eine Rute aufgehen, 4vv, chorus 4vv, 2 hn, 2 ob, 2 vn, va, bn, bc, *Bc; S***

Helft mir Gottes Güte preisen, 4vv, chorus 4vv, tpt, cornettino, 3 trbn, 2 vn, 2 va, bc, *D-LUC* (frag.)

**Herr, lehre mich tun nach deinem Wohlgefallen, 4vv, chorus 4vv, 3 tpt, timp, 2 vn, va, bc, at latest 1709, *Dlb***

Herr, wenn ich nur dich habe, 4vv, chorus 4vv, 2 vn, 2 va, harp, bc, at latest ?1698,

*Bsb*; S, ed. in *Organum*, i/5 (Leipzig, n.d.)

Herzlich tut mich verlangen, 5vv, chorus 5vv, 3 ob, 2 vn, 2 va, 2 bn, bc, at latest 1702, *Dlb*

Ich bin die Auferstehung, 4vv, chorus 4vv, ob, 2 vn, va, bn, bc, *Dlb*

Ich bin sicher und erfreut, 1v, 2 vn, bc, *B-Bc*; S

Ich will mich mit dir verloben, 4vv, chorus 4vv, 2 tpt, 2 vn, 2 va, bc, at latest 1693, *D-Bsb*; S

Lehre mich tun nach deinem Wohlgefallen, 4vv, chorus 4vv, 3 tpt, timp, 2 vn, va, db, bc, *Dlb* (inc.)

Lobe den Herrn, meine Seele, 5vv, chorus 5vv, 2 hn, 2 ob, 2 vn, va, bn, bc, *B-Bc*, formerly Preussische Staatsbibliothek, Berlin; S

Meine Seel' erhebt den Herren, 4vv, chorus 4vv, 2 hn, 2 fl, 2 ob, 2 vn, va, 2 b viol, bc, *D-Bsb*; S

Nun aber gibst du, Gott, einen gnädigen Regen, 3vv, chorus 4vv, 2 hn, 2 ob, 2 vn, va, bn, bc, lost, formerly Kaiserin Augusta Gymnasium, Charlottenburg, Berlin; S

Nun aber gibst du, Gott, einen gnädigen Regen, 4vv, chorus 4vv, 2 hn, ob, 2 vn, va, bn, bc, *Dlb*

Preiset mit mir den Herren, 4vv, chorus 4vv, 3 ob, 3 vn, vc, bn, bc, *Dlb*

Redet untereinander mit Psalmen, 4vv, chorus 4vv, 2 tpt, 2 vn, va, bc, *LUC*

Ruhe, Friede, Freud und Wonne, 6vv, chorus 6vv, 3 ob, 2 vn, 2 va, bn, bc, *Bsb*; S

Siehe, das ist Gottes Lamm, 4vv, chorus 4vv, 2 cornettinos, 2 vn, 3 va, bn, bc, *LUC*

Siehe, ich bin bei euch alle Tage, 3vv, chorus 4vv, 2 tpt, 2 vn, va, bc, *Bsb*; S

Stehe auf, meine Freundin, 6vv, chorus 6vv, 2 piffari, 2 vn, 2 va, bn, bc, at latest 1698, *Dlb*

Triumph, der Herr ist auferstanden, 1v, vn, bc, formerly Sing-Akademie, Berlin, copy by M. Seiffert, *Bsb*

Triumph, victoria, 6vv, chorus 3vv, 2 tpt, 2 trbn, timp, 2 vn, bn, bc, at latest 1700, *Dlb*

Uns ist ein Kind geboren, 4vv, chorus 4vv, ob, 2 vn, 2 va, db/bn, bn, bc, *Dlb*; ed. W. Steude (Stuttgart, 1981)

Vom Himmel kam der Engel Schar, 4vv, chorus 4vv, 4 tpt, timp, 2 vn, 3 violettas, bn, bc, at latest 1697, *Bsb*; S

Weg, nichtige Freuden, 4vv, chorus 4vv, 2 ob, 2 vn, 2 va, bn, bc, at latest 1704, *Dlb* (inc.)

Ach Herr, mich armen Sünder, 4vv, chorus 4vv, 2 vn/ob (alternating with 2 fl), 2 va, bc, *Dlb* [anon., formerly attrib. Handel, see Krummacher]; ed. in *Organum*, i/12 (Leipzig, n.d.)

Heut feiern wir das hohe Fest, 4vv, chorus 4vv, 2 ob, 2 vn, 2 va, bn, bc, *Dlb* [anon., see Krummacher; cf Thomas]

## Latin

Missa super 'Christ lag in Todesbanden', 4vv, bc, at latest 1701, *Bsb*; S

Chorus ille coelitus, 3vv, 3 vn, 2 va, bn, bc, at latest 1698, *Dlb* (inc.)

Confitebor tibi, Domine, 1v, 2 vn, bc, at latest 1701, *Dlb* (anon., with 2 va, bn added), *LUC*

Venite ad me, omnes, 4vv, 2 vn, bn, bc, at latest 1699, *Dlb*

## keyboard

46 kbd chorales (5 attrib. Zachow by Seiffert (see edn)); 6 organ chorales tentatively attrib. Zachow by Lohmann (see edn): *D-Bsb*, *NL-DHgm*, *US-NH*; all in L and B, 44 in S and A, 8 in K

Capriccio, d; fantasia, D; 3 fugues, C, 2 in G; 2 preludes, C, F; 4 preludes and

fugues, F, 3 in G; suite, b; toccata, C: *D-Bsb, LEm, US-NH, STu*, toccata extant only in copy by G. Frotscher; all in L; 12 in B; capriccio, fantasia, 2 fugues, prelude, 4 preludes and fugues in S; fantasia, fugue, prelude and fugue ed. in *Organum*, iv/16 (Leipzig, n.d.); suite ed. W. Serauky, *Hallisches Klavierbüchlein* (Halle, 1948)

#### other instrumental

Trio, F, fl, bn, bc (doubtful), lost, formerly *D-ROu*; S, ed. in *Organum*, iii/25 (Leipzig, n.d.)

Lost works, incl. c70 cantatas, masses and mass movements, cited in inventories by A. Meissner (Halle), G. Gneust (Wanzleben), M. Music (Stettin), J.F. Fasch (Zerbst)

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*MGG1 (G. Thomas)*

*Walther ML*

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GÜNTER THOMAS

## Zadar

(It. Zara).

City in Croatia. During the Middle Ages it developed into an important ecclesiastic centre under the Croatian kings (10th–11th centuries) and was later ruled in turn by the Hungaro-Croat kings, Venice, Austria and Italy. During World War II German, British and American bombardments caused extensive damage and destroyed many architectural and art treasures.

Archaeological findings testify to the cultivation of music in the area in prehistoric and Roman times. The earliest medieval document on music dates from the 9th century. Medieval Zadar was strongly influenced by the south Italian Benedictines. The scriptorium at the monastery of St Chrysogonus was very active and in the 11th and 12th centuries produced a number of liturgical manuscripts written in Beneventan notation. These contain important details not found in the Italian Beneventan repertory and are now indispensable sources for the study of the development of Gregorian chant in Dalmatia. Many have been lost, some are preserved in Zadar archives and several important ones are now in European libraries (e.g. *GB-Ob Canonici*, Bib. lat.61; *Canonici*, Lit.277; *D-Bsb Theol.Lat.quart.278*). The earliest reference to an organ at the cathedral is in the 13th century.

In the second half of the 13th century the increased influence of the Franciscans and Dominicans limited the activity of the Benedictine institutions. Zadar archives contain iconography and theoretical writings from the 13th to 15th centuries, while the Franciscan monastery houses the largest collection of Gregorian chant in Croatia. There were occasional periods of increased musical activity during the Venetian administration in the 17th and 18th centuries, both at the cathedral and in secular circles. Musical life became more varied in the 19th century, when Zadar was the administrative centre of the Austrian province of Dalmatia. Two music societies were formed: the Italian Società Filarmonica (1858) and the Croat Glazbeno i Pjevačko Društvo 'Zoranić' (Zoranić Musical and Choral Society). The first theatre was opened in 1783, succeeded by another, larger building in 1865. Outstanding 19th-century musicians who worked in Zadar included the composers Jerolim Alesani (1778–1823), Francesco Sabalich (c1804–55), Mate Kurtović (1804–75), Giovanni Salghetti-Drioli (1817–68) and Nikola Strmić (1839–96). The conductor Felix Weingartner (1863–1942) was born in Zadar. In 1953 the Yugoslav (later Croatian) Academy of Arts and Sciences opened a historical institute which sponsors research in the city's music history; there is also a secondary music school. A festival of medieval and Renaissance music, *Zadarske večeri u Donatu* (Zadar Evenings in Donat), was inaugurated in 1961.

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BOJAN BUJIĆ/STANISLAV TUKSAR

## Zadeja, Çesk [Françesk]

(*b* Shkodra, 8 June 1927; *d* Rome, 15 Aug 1997). Albanian composer. Introduced to music by Gjoka and Jakova at the elementary school in Shkodra, he studied at the Accademia di S Cecilia, Rome (1942–3). After the liberation in 1944 he worked as director of music at the radio station in Shkodra, at which time he made his decisive encounter with the folk music and especially the epic songs of northern Albania. He worked in Tirana as assistant conductor of the Ensemble of the People's Army (1947–51) before undertaking further studies at the Moscow Conservatory (1951–6), where his teachers included Bogatiryov and Chulaki. On returning to Tirana, he became the first artistic director (1957–62) of the newly-founded State Ensemble of Folksongs and Dances, then head of composition at the Conservatory (1962–6), director of the Conservatory (1966–72) and artistic director of the Theatre of Opera and Ballet, Tirana (1973–9). As a 'free professional composer' (from 1979), salaried by the State, he continued to teach composition at the Conservatory and to act as an artistic adviser to the Opera.

A highly significant figure in postwar Albanian music, Zadeja moved stylistically from late romanticism and neo-classicism to expressionism, while retaining in his music certain characteristic attributes, such as flowing textures, economy of means and a taste for strong contrasts. His only symphony (1956), its melodic material based on folk modes, is reputed to be the first by an Albanian. Other instrumental works, such as the Piano Concerto (1968) and the Violin Sonata (1972–4) are direct in their appeal and demonstrate an innovative approach to traditional form. Vocal music forms the core of his output: in the Choral Suite no.7 (1984) the skill of his writing for the voices, which here imitate folk instruments, makes all the more regrettable his avoidance of opera. His dramatic flair nonetheless found an outlet in ballets such as *Para stühise*, whose strikingly dissonant and chromatic score creates interest sufficient to transcend the politically conventional plot. In his last years his writing became even more advanced while his statements became even more dramatic and introvert.

## WORKS

(selective list)

### dramatic

Ballets: Zanusha (vocal choreographic poem, T. Miloti), 1961; Arbëria/Arbëria kryezonjë [Arbëria/Noble Arbëria] (vocal choreographic poem), 1962; Ruga jonë [Our Path] (choreographic scene, text and choreog. A. Aliaj), 1963; Delina (prol., 2, Zadeja and P. Kanaçi, choreog. Kanaçi), Tirana, 1964; Shqiponja sypatrembur [Dauntless Eagle] (children's ballet, 1, M. Papa, choreog. Kanaçi), Tirana, 1972; Endacaku [Vagrant] (?1, text and choreog. Papa), 1976; Para stuhisë [Before the Storm] (2, E. Tershana, after J. Xoxa), Tirana, 1989; Vajzat e qytetit të gurtë/Dy heroïnat [The Maidens of the City of Stone/The Two Heroines] (2, S. Mato, choreog. P. Vorpsi), 1987–9, Tirana, 1989; Milosao (after J. de Rada: *Kënet e Milosaos*), 1989–; many other small-scale ballets and choreographic scenes

8 film scores, incl. Skënderbeu (S. Yutkevitch and V. Stratobërdha), 1953; Tana (K. Dhamo), 1958

### vocal

9 Choral Suites: 1948, 1950, 1963, 1973, 1979, 1979, 1984, 1987, 1989 [nos.1–3 collectively titled Suitat të Veriut]

Choral: Atdheu im [Fatherland] (cant., Ll. Siliqi), T, mixed chorus, 1957, rev. 1959; Sym. Sketch no.2, mixed chorus, orch, 1973; 3 Sketches (A. Shehu), mixed chorus, 1985; Përshëndetja e madhe [The Great Address] (cant., Shehu), S, mixed chorus, orch, 1986; 2 Pieces (Shehu), mixed chorus, 1985

Other vocal (1v, orch unless otherwise stated): E, ju male [O, Ye Mountains] (Siliqi), B, pf/orch, ?1951–56; Trimi, trimin nuk e qan [A Valiant Never Mourns a Valiant] (A. Banushi), 1962; Kjo është toka ime [This is my Land] (concert aria, I. Kadare, G. Zheji), 1969, rev. 1984; Poema e tokës/Poema e bukës [The Poem of the Earth/The Poem of Bread] (Zheji), 1976; 7 romancat (Siliqi, Kadare, Zheji), S/Mez/T/B, pf, 1976–9; 3 ballads (Kadare, Xh. Jorganxhi), 1978; Peja e vogël po lufton [Small Peja Fights On], 1983; 3 Pieces (Zheji, trad., D. Agolli), 1983–4; 6 lyrical poems (Kadare, D. Agolli, V. Dede), Bar, pf, 1987–91; 2 romancat (M. Krasniqi), S, pf/orch, 1988; Mori e bukur e mëritur [O you Maiden, Fair and Stubborn] (G. Dara the Younger), S, pf, 1990; Flakë e hershme [Ancient Flame] (A. Podrimja), small vocal ens, 2 pf, perc, 1996

### instrumental

5 Sym. Suites: 1975, 1977, 1978, 1986; 1989

Other orch: Sym. no.1, 1956; Pf Conc., EL, 1968; Nga ditari i partizanit [From the Partisan's Diary], suite, 1969; Festë në fshatin socialist [Festivity in the Socialist Village], 3 sym. sketches, 1970; Vallë festive [Festive Dance], pf, orch, 1980; Improvizim epik [Epic Improvisation], fl, str, 1981; Sym. Dance, 1982; Lulet e partisë [Flowers of the Party], suite, pf 4 hands, str, 1982; Rhapsody, 1984; Rhapsody, vn, orch, 1985; Scherzo (Rondo), tpt, orch, 1985; 3 Sym. Sketches, 1986; Vallë [Dance], str, 1986; Poemë-koncert [Poem-Concerto], conc.-rhapsody, vn, orch, 1987; Scherzo, 1987; 3 skica simfonike [3 Sym. Sketches], 1996; suites from ballets

Chbr: Sonata no.1, a, vn, pf, 1972–4; Baladë, vc, pf, 1979; 9 Variations, vn, before 1982; Sonatina, vn, pf, 1986; 2 Sketches, pf, vn, va, vc, 1990; Rikujtim [Recollection], fl, cl, vc, pf, 1994; Meditim [Meditation], vc, pf, 1995; Pf Qt, perf. 1997; Duo, fl, pf, perf. 1998

Pf: 6 Variations on the Folksong Qenkan mbushur malet me borë [The Mountains are Covered with Snow]; 3 Dances, 1953; Toccata, 1954; Album no.1, 24 pieces, 1963-9; Humoreska, 1961 [from ballet Delina]; 2 Preludes, 1963; Këngë epike [Epic Song], 1964; Vallë e rëndë me daulle [Heavy Dance with Daulle], 1964; Prelude, a, 1965; Album no.2, 24 pieces, 1970-80; 6 Sketches, 1983; 8 Pieces, 1985-6; 3 valle dropullite [3 Dances from Dropulli], 1987; 6 Pieces, 1987-8; Konzertstück, 1989; Album ?no.3 (Tirana, 1989); 8 Pieces, 1990-92; Waltz; 2 skica për fshatin [2 Sketches for the Village]

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GEORGE LEOTSAKOS

## Zadek, Hilde

(*b* Bromberg [now Bydgoszcz], 15 Dec 1917). German soprano. A refugee from Nazi Germany in 1934, she went to Palestine and worked as a nurse in Jerusalem; she studied singing there with Rose Pauly and, from 1945, in Zürich with Ria Ginster. Her début as Aida at the Vienna Staatsoper in 1947 began her international career. She sang in the première of *Antigone* (Orff) at the 1949 Salzburg Festival, and the next year made her British début at the Edinburgh Festival with Glyndebourne Opera under Beecham as Ariadne in Strauss's first version of the opera. Later that year she sang at Covent Garden as Aida, Tosca and Lisa in quick succession, and during the early 1950s she was engaged at the Colón, Buenos Aires, the Metropolitan and San Francisco as well as in major European centres. A dark-toned and deeply musical dramatic soprano, she recorded a notable Donna Anna under Moralt (1955). From 1967 she taught at the Vienna Music Academy.

NOËL GOODWIN

## Zaderatsky, Vsevolod Petrovich

(*b* Rovno, Ukraine, 9/21 Dec 1891; *d* L'viv, 1 Feb 1953). Russian composer. While studying law at Moscow University and in 1917 completing a course on military fortifications (he was passed in his final examinations by Cui) he worked as a producer at the Stanislavsky Theatre School and attended the Moscow Conservatory where he studied with Ippolitov-Ivanov, Pakhul'sky and Taneyev. During the Civil War he served in the White Army under Denikin but dramatically defected to the Red Army

when he shot a white officer who was executing red prisoners; these events appear in Aleksey Tolstoy's trilogy *Khozhdeniye po mukam* ('The Road to Calvary') as part of the life of the character Vadim Roshchin. Zaderatsky went on to join the ASM (the Association of Contemporary Music, a 1920s modernist organization) and to work in various Russian towns as well as in Kazakhstan and Ukraine. In 1937 he found himself in the Kolima concentration camp where he wrote his 24 Preludes and Fugues, probably the first attempt in the 20th century. He was persecuted not only as a former white officer but also as propagandist of the 'fascist music' of Wagner and Strauss and as a formalist composer. After his first arrest his papers and manuscripts were destroyed and few works predating 1928 survive. The publication of his existing legacy began in the 1990s thanks to the efforts of his son, the composer Vsevolod Vsevolodovich. In the last years of his life Zaderatsky taught at the L'viv Conservatory where Basner was one of his pupils.

## WORKS

(selective list)

Inst: Mikrobī liriki (Nuancen der Lirik), pf miniatures, 1928; Pf Sonata no.1, 1928; Pf Sonata no.2, 1928; Tetrād' miniatyur (Miniaturenheft), pf, 1929; Farforoviye chashki [China Cups], pf, 1932; Liricheskaya simfoniyyetta [Lyrical Sinfonietta], str, 1932; 24 Preludes and Fugues, pf, 1934; Pf Sonata no.3, 1936; 24 Preludes and Fugues, 1937; Pf Sonata no.4, 1939; Chbr Sinfonietta, 9 pfms, 1940; Pf Sonata no.5, 1940; Legendī, pf, 1944; Front, pf, 1944; Rodina [Homeland], pf, 1945; Sym., C, orch, 1952; Vn Conc., 1952; Sonatina, pf (1985)

Vocal: Grotesk Il'i Sel'vinskogo [The Grotesque of Sel'vinsky], song cycle, 1v, pf, 1931; Oktyabr' [October] (orat, I. Sel'vinsky), chorus, orch, 1934; Arkticheskaya simfoniya [Arctic Sym.], children's chorus, children's orch, 1936; De Profundis (I. Sadof'yev), 1v, pf, 1944; Detki v kletke [Children in a Cage] (S. Marshak), 1v, pf, 1946; Poēma o russskom soldate [Poem on a Russian Soldier] (A. Tvardovsky), 1v, pf, 1946; 4 kol'ibel'niye [4 Lullabies] (A. Barto), 1v, pf, 1949; 60 romansov i pesen [60 Romances and Songs] (V. Bryusov and others)

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KIRA YUZHAK

# Zaderatsky, Vsevolod Vsevolodovich

(b Yaroslav', 9 June 1935). Russian musicologist, son of [Vsevolod Petrovich Zaderatsky](#). He graduated from L'viv Conservatory in musicology

(1958) and as a pianist (1959) and later undertook postgraduate studies at Moscow Conservatory, studying with V.V. Protopopov among others, gaining the *Kandidat* degree (1968) and the DSc with a book on Stravinsky (1980). He taught at the conservatories of L'viv (1959–61), Novosibirsk (1961–3, 1965–7) and at Kiev (1967–80), where he was professor and pro-rector. In 1980 he became professor in the composition department at Moscow Conservatory and was dean of the faculty of theory and composition (1980–88). He has been actively involved in the musicology section of the Union of Composers of the USSR as chairman (1980–87), and secretary of the Union of Composers of Russia (1990–95). He has participated in the organization of international conferences and music festivals; he was artistic director and consulting expert for the joint Soviet-German festivals (1982–91). In 1991 he became director of the Muzikal'naya Akademiya's programme *Novoye peredvizhnichestvo* (New Wanderers), a national culture and education programme restoring the traditions of musical enlightenment in Russia, which holds masterclasses, interpretative seminars, musicological conferences and festivals of classical and contemporary music.

Zaderatsky's research has focussed on polyphony and musical form, particularly in the work of contemporary composers (Shostakovich, Hindemith, Messiaen and Stravinsky). In his book *Polifoniya v instrumental'nikh proizvedeniyakh D. Shostakovicha* ('Polyphony in the Instrumental Works of Shostakovich', 1969) he defines the basic characteristics and traditional and innovative features of the composer's polyphonic thinking. In the monograph *Polifonicheskoye mīshleniye I. Stravinskogo* ('The Polyphonic Thinking of Stravinsky', 1980), the textbook *Muzikal'naya forma* (1995–8) and in his articles on Messiaen, contemporary symphonic thematicism and polyphony, he discovered new properties in 20th-century musical material and musical form for which the terminology has yet to be established. In the 1990s he began addressing culturological problems. He has also published works on the music of Ukrainian composers.

## WRITINGS

'Ob interpretatsii prelyudiy i fug D. Shostakovicha' [Interpretation of the Preludes and Fugues of Shostakovich], *Voprosi fortepiannoy pedagogiki*, ii (Moscow, 1966), 198–213

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'Pro simfonizm D. Shostakovicha', *Suchasna muzyka* (Kiev, 1973), 60–111

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- 'I. Stravinsky: prelomleniye russkoy khudozhestvennoy traditsii i vklad v muziku 20 veka' [Stravinsky: his interpretation of Russian artistic tradition and contribution to 20th-century music], *I.F. Stravinsky: stat'i i vospominaniya*, ed. G.S. Alfeevskaya and I.Ya. Vershinina (Moscow, 1985), 21–40
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KIRA YUZHAK

## Zador, Eugene [Zádor, Jenő]

(*b* Bátaszék, 5 Nov 1894; *d* Hollywood, CA, 4 April 1977). American composer of Hungarian birth. He studied with Heuberger at the Vienna Music Academy (1911), with Reger in Leipzig (1912–14) and with Volbach at Münster University (1920–21). From 1921 he taught at the Vienna City Conservatory, and in 1934 became an honorary teacher at the Liszt Academy of Music, Budapest. He left Hungary in 1939 and finally settled in Hollywood, where he orchestrated more than 120 film scores. Apart from these, the bulk of his output consists of stage works and orchestral pieces, among them the popular *Hungarian Caprice*. Stylistically Zador did not move beyond the innovations of Strauss and Reger; his own view was that he occupied a position midway between Verdi's *La traviata* and Berg's *Lulu*. Nonetheless his operas exhibit strong characterization and skilful orchestration. He also experimented with novel colours in the Studies for orchestra and composed concertos for such instruments as cimbalom and accordion.

### WORKS

(selective list)

dates are those of first performance

Ops: X-mal Rembrandt [Forever Rembrandt] (1, K. Pálffy-Waniek), 1930; Christopher Columbus (1, J. Mohácsi), New York, 1939; The Virgin and the Fawn (1, L. Zilahy), Los Angeles, 1964; The Magic Chair (1, G. Jellinek, after F. Karinthy), Baton Rouge, LA, 1966; The Scarlet Mill (2, Jellinek, after F. Molnár), New York, 1968; The Inspector General (3, Zador, after N. Gogol), Los Angeles, 1971; Yehu, a Christmas Legend (A. Együd, after Bible), Los Angeles, 1974

Orch: Hungarian Caprice, 1935; Children's Sym., 1941; Biblical Triptych, 1943; Fugue Fantasia, 1958; The Remarkable Adventures of Henry Bold, nar, orch, 1963; Festival Ov., 1964; Variations on a Merry Theme, 1965; 5 Contrasts, 1965; Aria and Allegro, 1967; Trbn Conc., 1967; Music for Cl and Str, 1968; Cimb Conc., 1969; Studies, 1970; Db Conc., 1971; Accordion Conc., 1971; Duo Fantasy, 2 vc, str, hp, 1973; Suite, hn, str, perc, 1974; Hungarian Scherzo, 1975; Conc, ob, str, 1975

Choral: Cant. technica, 1961; Scherzo domestico, 1961; The Judgement (orat, P. Mahony), 1974; Cain (melodrama, Mahony, Hughes), Bar, orch, 1976

Chbr: Wind Qnt, 1972; Brass Qnt, 1973

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**R.H. Kornick:** *Recent American Opera: a Production Guide* (New York, 1991), 338–40

JÁNOS DEMÉNY/MICHAEL MECKNA

## Zadora, Michael [Michał] [Amadis, Pietro]

(*b* New York, 14 June 1882; *d* New York, 30 June 1946). Polish-American pianist and composer. He first studied with his father and then in 1899 at the Paris Conservatoire. After a period of lessons with Leschetizky, he became a close member of Busoni's circle; with Egon Petri he worked on the piano version of Busoni's *Doktor Faustus*. He taught at the Lemberg Conservatory in 1910 and later in New York at the Institute of Musical Art. Zadora was a brilliant virtuoso, whose recordings reveal an excitement created by his tendency to adopt rapid tempos. In recital he favoured demanding programmes, covering a vast repertory and containing many large-scale works. He founded a Busoni Society to further interest in the composer's teachings and compositions, and his recordings of Busoni's music (together with those by Petri, Leo Sirota and Edward Weiss) provide a direct link to his mentor's aesthetic. Zadora composed many works for piano (including *Kirgiz Sketches*, Preludes) and made transcriptions of organ works by Bach and Buxtehude; several of his works appeared under the pseudonym Pietro Amadis.

ALLAN EVANS

## Zaecher, Johann Michael.

See [Zacher, Johann Michael](#).

## Zafred, Mario

(*b* Trieste, 2 March 1922; *d* Rome, 22 May 1987). Italian composer and critic. He studied first in Venice with Gian Francesco Malipiero and graduated in composition at the Conservatorio di S Cecilia in Rome in 1944. He then undertook further study with Pizzetti, and lived in Paris between 1947 and 1948. Following a long career as a music critic, on *L'unità* (1949–56) and *La Giustizia* (1956–63), he became artistic director of the Teatro Comunale Giuseppe Verdi, Trieste (1966–8), the Rome opera (1968–74) and the Teatro Lirico Sperimentale, Spoleto. From 1973 to 1983 he was president of the Accademia di S Cecilia, Rome; he was also president of the Sindacato Nazionale Musicisti (after 1983) and honorary president of the Arts Academy and of the Rome Istituzione Sinfonica (both after 1985). His numerous prizes for composition include the Premio Marzotto (1956), the Sibelius prize (1959) and the City of Treviso prize (1963).

Zafred's musical language developed from an early avant-garde manner to something increasingly simple and accessible. His vast, generally uniform output is rooted in counterpoint (sometimes 12-note), the free use of classical forms (which d'Amico sees as an 'aspiration to absolute thematicism') and the avoidance of an excessively intellectual approach in favour of fluid musical argument. A personal style of solid craftsmanship reveals the influences of Pizzetti, especially in the early works and the operas, and of Bartók in the elaboration of Istrian folk melodies in his mature works.

## WORKS

(selective list)

Ops: *Amleto* (3, L. and M. Zafred, after W. Shakespeare), Rome, Opera, 7 Jan 1961; *Wallenstein* (3, L. and M. Zafred, after F. von Schiller), Rome, Opera, 18 March 1965; *Kean*, Catania, 1981

Orch: 2 ricercari, 1941; Sym. no.1, 1943; Sym. no.2, 1944; Preludio e marina, 1946; Sym. no.3 'Canto del carso', 1949; Sym. no.4 'In onore della resistenza', 1950; Canto della pace, sinfonia concertante, va, orch, 1951; Concerto lirico quasi una fantasia, vn, orch, 1952; Triple Conc., pf, vn, vc, 1953; Sinfonietta, 1953; Sym. no.5 'Prati della primavera', 1954; Sinfonietta breve, str, 1955; Conc., hp, orch, 1955; Vc Conc., 1956; Ouverture sinfonica, 1957; Sym. no.6, 1958; Pf Conc., 1959; Pf Conc. no.2, 1960; Musica notturna, fl, str, 1962; Metamorfosi, pf, orch, 1963; Invenzioni, vn, va, orch, 1966; Variazioni concertanti su l'introduzione dell'op.111 di Beethoven, pf, orch, 1966; Sym. no.7, 1969; Conc., str, 1969

Vocal-orch: *Come se camminassi sull'erba tagliata di fresco* (suite lirica, S. Terra), spkr, chorus, orch, 1949; *Elegia di Duino* (R.M. Rilke), chorus, orch, 1954; *Epitaphe en forme de ballade* (F. Villon), Bar, orch, 1966–7

Chbr: Str Qt no.1, 1941; *Serenata*, 1942; Pf Trio no.1, 1942; Pf Trio no.2, 1946; Str Qt no.2, 1947; Str Qt no.3, 1948; Wind Qt, 1952; Str Qt no.4, 1953; Pf Trio no.3, 1954; Sestetto, 2 vn, 2 va, 2 vc, 1967; Sonata, va, 1970; Sonata, hp, 1978; Sonata, fl, 1979; *Recitativo e variazioni*, vn, 1991

Vocal-chbr: 4 poesie croate, S, fl, va, 1944; *Canti di novembre* (E. Montale), v, pf; *All'Isonzo* (E. Michelstaedter), v, pf, 1953; *Vergers* (Rilke), v, pf, 1954

Pf: *Sonatina*, 1940; *Divertimento*, 1942; 5 sonate, 1941, 1943, 1950, 1960, 1976

2 pf: 2 concerti, 1942, 1945

Principal Publisher: Ricordi

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**G. Viozzi:** 'Mario Zafred', *Il diapason*, ii (1951), 14–17

**R. Vlad:** 'La Sinfonia no.4 di Zafred', *RaM*, xvi (1953), 66–8

**N. Costarelli:** 'Mario Zafred', *Santa Cecilia*, ix/2 (1960), 10–14

**F. D'Amico:** 'Un premio a Zafred', *I casi della musica* (Milan, 1962), 122–5

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- O. Gentilucci:** *Guida all'ascolto della musica contemporanea* (Milan, 1969), 481–3
- G. Vigolo:** 'Intonazione di Amleto', *Mille e una sera all'opera* (Florence, 1971), 503–5

VIRGILIO BERNARDONI

## Zagiba, Franz

(*b* Rosenau [now Rožňava, Slovakia], 20 Oct 1912; *d* Vienna, 12 Aug 1977). Austrian musicologist. He took courses in musicology (with Dobroslav Orel) and Hungarian and Slavonic studies at the University of Bratislava (1932–7), receiving his doctorate in 1937 with a dissertation on music manuscripts in eastern Slavonian monasteries. After doing research at the University of Vienna (1941–4) he completed his *Habilitation* there in 1944 with a history of Slovak music. He was director of the musicology institute at the Bratislava Academy of Sciences before becoming lecturer in musicology (1944), associate professor (1968) and professor (1972) at the University of Vienna, where in 1967 he was also appointed lecturer in early Slavonic cultural studies. In 1952 he founded the International Chopin Society, serving as its vice-president and editing the *Chopin-Jahrbuch* (Vienna, 1956, 1963, 1970) for which he also wrote articles; in 1963 and 1967 he organized the Salzburg congresses on Slavonic history. His chief interests were pre-medieval and medieval music history, early Slavonic culture and 19th-century music; his publications include books on Chopin, Tchaikovsky, early medieval Slavonic culture and central European music in the Middle Ages, and articles on Slovak and Hungarian folksong and medieval Slavonic liturgical song.

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FRANZ FÖDERMAYR

## Zagorsky [Zagorschi], Vasily Georgiyevich

(b Shevchenkovo, Odessa region, Ukraine, 27 Feb 1926). Moldovan composer. He studied at the Kishinev Conservatory under Gurov, graduating in 1952. He was elected on to the board of the Moldovan Composers' Union in 1956 and was later its chairman (1964–90). He taught at the Kishinev Conservatory from 1956 and was appointed professor of composition and orchestration in 1983. He has also directed and administrated the Moldovan State opera and ballet and has served on UNESCO's music committee. He became an Honoured Representative of the Arts of the Moldavian SSR in 1960 and People's Artist of the Moldavian

SSR in 1982. His compositional style took shape in the 1960s and is influenced by Russian and Ukrainian schools of composition as well as by Moldovan folk music. In the dramatically confrontational *Rapsodiya* for violin, percussion and two pianos, typically Moldovan materials are subjected to serial procedure but their development nonetheless achieves a linear character reminiscent of improvisation. In the ballet *Perekryostok* ('The Crossroads') of 1975, García Lorca's depiction of struggle against fascism is reflected in the sense of conflict inherent in the music which variously assumes aggressive, improvisatory and impersonal characteristics as well as imitating the style of the *cante hondo*. In *Diafonii* (1979) the composer's view of late 20th-century man's split psychology is manifested in asynchronous development of two independent layers, namely the piano part and the orchestral part. Neo-romanticism becomes dominant in later works such as the Second Symphony (1991) which was written under the influence of a novel by Marcel Brion and in which leitmotifs fulfil an important formal role.

## WORKS

(selective list)

Ballets: *Rassvet* [Dawn] (prol, 3, choreog. V. Varkovitsky), 1959, Kishinev, Moldavian Opera and Ballet Theatre, 27 Jan 1960; *Perekryostok* [The Crossroads] (2, choreog. K. Russu), 1975, Kishinev, Moldavian Opera and Ballet Theatre, 5 Feb 1977

Vocal: *Pod znamenem pobed* [Under the Banner of Victories] (cant., A. Alyabov), solo vv, chorus, orch, 1952; *Liricheskaya poéma* (E. Loteanu), song cycle, Bar, pf, 1957; *Oblaka* [Clouds] (5 poems, V. Tulnik), chorus, 1964; *Moldavskaya improvizatsiya* [Moldovan Improvisation], chorus, 1971; *Kto rosu sbivayet* [Who Knocks Down the Dew] (cant., G. Vieru, after trad. texts), S, T, chorus, org, timp, 1981

Inst: Pf Sonata, 1951; Sym. no.1, orch, 1955; 5 p'yes [5 Pieces], orch, 1962; Str Qt no.1, 1964; *Rapsodiya* [Rhapsody], vn, 2 pf, perc, 1966; Suite, ob, pf, 1977; *Diafonii*, pf, str orch, 1979; Str Qt no.2, 1986; Sonata-fantaziya, pf, 1987; Sym. no.2, orch, 1991

9 film scores, incid music, songs, romances and folksong arrs.

MSS in National Library of the Republic of Moldova, Moldovan Composers Union, Kishinev Theatre of Opera and Ballet; also in music libraries of several orchestras

Principal publishers: Muzika, Sovetskiy kompozitor

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# Zagreb

(Ger. Agram).

Capital of and largest city in Croatia.

## 1. History.

The ancient Roman settlement of Andautonia in nearby Šćitarjevo and the 8th-century Avaro-Slavic necropolis bear witness to pre-Christian life at the site. The Zagreb bishopric was established in 1094, and throughout the Middle Ages and up to 1850 the city consisted of three separate administrative units, the two most important being Kaptol ('the Chapter') under episcopal jurisdiction, and Gradec, a free royal town since 1242. During the process of founding the diocese, the first written documents containing music were brought to Zagreb (the *Sakramentar MR 126* and *Agenda pontificalis MR 165*, held in the Metropolitan Library in Zagreb). There was soon a choral school at the cathedral, and the first known cantor, Pugrinus, was registered about 1230.

In the 13th and early 14th centuries several monastic orders established themselves in Zagreb: Dominicans in 1228, Paulines about 1250, Franciscans about 1260 and Cistercians in 1315. The regular participation of four 'choratores' in the liturgy, later enriched by congregational paraliturgical chant in Croatian, was officially initiated after 1303 by Bishop Augustin Kažotić, a Paris student and the codifier of the Zagreb rite, which was in use until 1788. However, the first record of an organ in the cathedral dates only from 1488, while Gradec had an organ in its main church of St Mark from at least 1359. The first fixed Gradec secular town musicians known by name, the *joculatores*, are documented from 1355. Further sources for music in medieval Zagreb include 14th-century frescoes in the bishop's chapel, neumatized texts of two 12th-century liturgical dramas, and more than 30 codices originating from the 11th to 15th centuries containing neumatic fragments, some with illuminations.

During the 1570s the Zagreb choral school was replaced by the seminary school at the cathedral, while secular musicians in Gradec in the 15th and 16th centuries included singers and players of the cithara, trumpet, tamburo, lute and various string instruments. Written documents of the Renaissance include several Latin codices and the first in the ancient Croatian Glagolitic alphabet, as well as a small treatise, *Discursus harmonicus*, by the Zagreb humanist Pavao Skalić (Paulus Scalichius, ?1534–1575), included in his *Encyclopaedia* (Basle, 1559). Much information is available concerning organs and organists of the 17th and 18th centuries in the cathedral and the new Baroque church of St Catherine in Gradec, as well as the choristers and instrumentalists at St Mark's. The period of the first Jesuit presence in Zagreb (1606–1773) was also marked by musical activities: they gave theatrical presentations containing music and taught music to the seminarists (for example, in 1678

Jesuits were giving lessons in singing and playing the double bass, violin, trumpet and organ). The Poor Clare introduced music into the curriculum of the Zagreb female convent at least as early as 1646. Several choir-books of the period include the first published in Croatian (*Passionale croaticum*, 1683), and there are 17th-century instruments in the Museum of Arts and Crafts.

Ecclesiastical music in the 18th century was evidently concentrated on publishing manuals (e.g. Michael Sillobod's *Fundamentum cantus gregoriani*, 1760) and song collections (e.g. the third edition of *Cithara octochorda* in 1757, after two published in Vienna). Secular music in Gradec showed no parallel development until the second half of the 18th century, when public balls began to be organized in aristocratic homes, the first opera performances were given (Paisiello's *I filosofi immaginari* in 1799, by the Krapf company from Graz), and the first public music school was opened (in 1788), offering lessons from Johann Pleyel in singing, the organ and the clavichord.

From the 19th century four rather different periods can be recognized. The period up to the 1820s was intense with performances of mostly Italian and French contemporary operas (Rossini, Bellini, Boieldieu, Hérold etc.) and of the larger works of Mozart (the Requiem, in 1819) and Haydn (the *Sieben letzte Worte* in 1816 and *Creation* in 1821). Music criticism in German started in 1826 in the *Agramer Zeitung*, and the Musikverein was established in 1827, officially known as the Societas Filharmonica Zagrabiensis; its public music school started two years later. Considerable changes took place during the 1830–50 period: the public theatre was opened in 1834, and the first Croatian opera was produced and staged in 1846 (*Ljubav i zloba*, 'Love and Malice', by Vatroslav Lisinski) as the crowning achievement of the Illyrian movement, the Croatian national Romantic political and cultural renaissance. During the 1850s and 60s political changes negatively influenced artistic activities. It was only later that Germanizing tendencies started to lose ground in music: after 1860 Croatian was the language of the theatre, state financial support was granted in 1861 to the Društvo Prijatelja Glazbe (Amateur Music Association, formerly Musikverein), and in 1862 the important singing society Kolo was founded, preparing the ground for the establishment of the Croatian Choral Union (1875).

The last period started in 1870, when a successful Rijeka-born Viennese operetta composer, Ivan Zajc (1832–1914), accepted the directorships of both the newly established Croatian Opera and the school of the Narodni Zemaljski Glazbeni Zavod (National Music Institute), as the Musikverein had now become. Zajc's activities essentially improved the organizational and professional levels of musical performance and teaching in Zagreb: during the 1870–89 period the opera under his guidance staged more than 60 new pieces; in 1871 he started, in his 'quodlibet concerts', to play the symphonic literature regularly; and in 1916 his music school was finally granted the status of a conservatory. Throughout the 19th century and until World War I Zagreb was both home to the most prominent Croatian musicians and an obligatory stop for itinerant performers such as Hummel, Liszt, Sarasate, Casals, Richard Strauss and many others.

The most important 20th-century historical moments were the 1916 concert of the new generation of Croatian composers, inaugurating the stylistic plurality to come during the next decades, and the 1961 foundation of the Music Biennial Zagreb (Muzički Biennale Zagreb), the second most important festival of avant-garde music in former socialist Europe (after the Warsaw Autumn). Most contemporary Zagreb music institutions were established after one or other of the world wars, and the concentration of musicians in Zagreb has even increased in comparison to the rest of Croatia. Zagreb is also the centre of Croatian pop, rock and jazz.

## 2. Institutions.

The opera and the ballet of the Croatian National Theatre (Hrvatsko Narodno Kazalište) are still housed in the 1895 building (cap. 850; see fig.1). The Komediya theatre has specialized since 1950 in operettas and musicals, both Croatian and international. The Zagreb PO (founded in 1920) and the Croatian Television SO (established in 1957) perform regularly in the Vatroslav Lisinski Hall (two auditoria with capacities of 1851 and 313), built in 1973 (fig.2). The main Zagreb chamber music hall remains that of the Music Institute (cap. 400), erected in 1876. The internationally recognized chamber orchestra Zagrebački Solisti was founded by Antonio Janigro in 1953 as I Solisti di Zagreb. The Zagreb University Music Academy (founded in 1922) is the only music faculty in Croatia, with 90 teachers and 400 students. There are seven specialized public music schools in Zagreb, attended regularly by about 2000 children. Musicological research is organized in four institutes (for the history of music, church music, folk art and systematic musicology), and music publishing is handled by the music department of the Croatian Academy of Sciences and Arts, the Music Information Centre, the Croatian Composers' Society and the Croatian Musicological Society. In Zagreb four music journals are regularly published, the most prominent being the *International Review of the Aesthetics and Sociology of Music*. Zagreb hosts some outstanding amateur choirs, and has three international music competitions: for violin (the Vaclav Huml Prize, founded in 1977), conducting (the Lovro Matačić Prize, 1995) and cello (the Antonio Janigro Prize, 1996). The Koncertna Direkcija (1951) is still the main organizer of concerts in all genres and music styles, and Croatia Records (1947) remains the major producer of cassettes and CDs, in both Zagreb and Croatia.

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STANISLAV TUKSAR

## Zagwijn, Henri

(*b* Nieuwer-Amstel, nr Amsterdam, 17 July 1878; *d* The Hague, 23 Oct 1954). Dutch composer. He was entirely self-taught. In 1916 he was appointed lecturer at the Rotterdam School of Music, and from 1931 he held an appointment at the Rotterdam Conservatory; he was also president of the Association of Dutch Composers. An adherent of Rudolf Steiner's anthroposophy, he published *De muziek in het licht der anthroposophie* (Rotterdam, 1925; Ger. trans., 1927). As a composer he concentrated on chamber music, in which he showed a marked affinity with the contemporary French school, though with many individual traits.

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(selective list)

Orch: Auferstehung, prelude, 1918; Weihe-nacht, prelude, 1918; Concertante, fl, orch, 1941; Hp Conc., 1948

Choral: Der Zauberlehrling (ballad, J.W. von Goethe), 1936

Chbr: Suite, wind, pf, 1912; Pf Trio, 1915; Str Sextet, 1932; Mystère, hp, pf, 1941; Str Trio, 1946; Str Qt, 1949

Pf pieces, songs

Principal publisher: Donemus

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ROGIER STARREVELD

## Zāhir, Ahmad

(*b* Kabul, 1946; *d* Kabul, 1979). Afghan singer. He was the son of a prominent Afghan politician, Dr Abdul Zāhir, who was prime minister during the period 1971–2. Remarkably for someone from an upper-class Pashtun

family, Dr Zāhir encouraged his son's interest in music. As a student at the Lycée Habībī Ahmad Zāhir was a member of a music group, with which he made his first recordings at Radio Afghanistan in 1961. He gained his baccalaureate and enrolled in a teachers' training programme, but then pursued his interest in music in earnest. He recorded music at Radio Afghanistan on a frequent and sometimes daily basis, and in his short career released about 30 cassettes of music, far more than any other singer. He had a charismatic personality which very much appealed to young people and he became exceptionally popular. During the communist era, while still in his early thirties, he was murdered in a politically motivated assassination. His funeral procession is remembered for its unprecedented size.

As a musician he had neither teacher nor students but was self-taught, learning from listening to recordings. He encouraged a vogue for Western modernity, and was the first person to introduce an electric instrument into Afghanistan: the electric organ. His social connections gave him many advantages as a musician. He was able to commission the best songwriters and work with the best instrumentalists, such as Sarmast (mandolin), Nabiālai (trumpet), Azami (saxophone) and Nāleh (flute). Though he did not have a great singing voice, he enjoyed a degree of 'stardom' that was unique in Afghanistan.

ABDUL-WAHAB MADADI (with JOHN BAILY)

## Zählzeit

(Ger.).

See [Beat \(i\)](#).

## Zahn, Johannes

(*b* Eschenbach in der Oberpfalz, 1 Aug 1817; *d* Neudettelslau, 17 Feb 1895). German music scholar. He attended the Gymnasium in Nuremberg from 1832 to 1837 and then studied theology at the University of Erlangen until 1841. He was stimulated by Carl von Winterfeld to revive the singing of old Lutheran chorales, and received much encouragement from Gottlieb von Tucher in Munich. The general church council, which had commissioned Zahn to prepare a hymnbook for the Lutheran Church in Bavaria, accepted a sample volume containing 12 four-part hymns, but rejected the first edition of his *Revidiertes vierstimmiges Kirchenmelodienbuch* (1852). Together with Tucher and Immanuel Faisst, he revised this work, giving due consideration to the new Bavarian hymnbook which had appeared in 1854. This joint effort, published the following year, was accepted for ecclesiastical use and was adopted as a model by many regional churches. Zahn also collected unknown religious songs and strived to make them better known. His most important work was the six-volume *Melodien der deutschen evangelischen Kirchenlieder*, a compendium of almost 9000 melodies, which he worked on from 1854 until 1893; this paved the way for the researches of Konrad Ameln, Markus Jenny and Walter Lipphardt. Zahn was a prefect at the pastors' seminary in

Munich, and was the director and inspector of the teachers' seminary in Altdorf (near Nuremberg) from 1854 until his retirement in 1888.

### EDITIONS

*Evangelisches Choralbuch für Männerchor* (Munich, 1847)

*Revidiertes vierstimmiges Kirchenmelodienbuch* (Erlangen, 1852, rev. 2/1855 with G. von Tucher and I. Faisst)

*Vierstimmiges Melodienbuch zum Gesangbuch der evangelisch-lutherischen Kirche in Bayern* (Erlangen, 1855)

*Orgelbüchlein für Orgel-, Introitussätze u.ä. für evangelischen Cantoren und Organisten* (Nuremberg, 1871)

*Die geistlichen Lieder der Brüder in Böhmen, Mähren und Polen* (Erlangen, 1875)

*Psalter und Harfe für das deutsche Haus* (Gütersloh, 1886)

*Das vierstimmige Choralgesangbuch des evangelischen Kirchenvereins für Hessen* (Darmstadt, 1888)

*Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/R)

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**S. Kümmerle:** *Encyklopädie der evangelischen Kirchenmusik* (Gütersloh, 1888–95/R), iv, 562ff

**K. Ameln:** 'Johannes Zahns Bedeutung für die Erneuerung des evangelischen Kirchenliedes', *Musik und Kirche*, xxiv (1954), 250–52

**W. Lipphardt:** 'Die Bedeutung der handschriftlichen Überlieferung für die Hymnologie', *Traditionen und Reformen in der Kirchenmusik: Festschrift für Konrad Ameln*, ed. G. Schuhmacher (Kassel, 1974), 189–224

FRIEDRICH BASER

## Zahortsev, Volodymyr Mykolayovych

(b Kiev, Oct 27 1944). Ukrainian composer. He studied composition with Lyatoshyns'ky and Shtoharenko at the Kiev Conservatory, graduating in 1968. Although Zahortsev is the youngest member of a group of composers known as the Kiev Avant Garde, the music he wrote between the mid-1960s and early 70s resembles, in spirit, the style of his first teacher Lyatoshyns'ky. Such pieces as *Rytmy* ('Rhythms') for piano (1967–69) and the *Fantasia* for cello, harp and percussion (1971) are intensely compact and committed to the exploration of structural and emotional extremes. Structural extreme can be clearly seen in Zahortsev's desire to at times organize pitch, rhythms, dynamics and timbre according to the principles of total serialism. The emotional extreme is apparent in his fondness for aleatory devices that create an ecstatic and transcendental effect that undermines the formalistic elements in his style. Many of his works have a marvellous richness and corporeality – in part, because the gestures are affirmative, full of dynamism and with an expressionistic (or almost hectic) atmosphere. This inherent contradiction causes even

Zahortsev's most static passages to sound disturbingly disquieting. This tension between stasis and kinesis is evident in all of Zahortsev's works. In his more recent works, beginning in 1978 with the Second Symphony based on folk poetry (which pits untutored folk voices singing quasi-diatonic melodies against an expressionistic orchestral background) and the Second Piano Sonata (1981, revised in 1987), he began to explore and synthesize, in a highly lyrico-dramatic manner, the various strands of contemporary music. The surface has become simpler, but the internal relationships richer.

## WORKS

(selective list)

Op: Maty/Dolores [Mother] (2, V. Kuryans'ky, after K. Čapek), 1982–3, Ivan Franko Academic, L'viv, 1985

Orch: 2 Pieces, 1966; Sym. no.1, 1966; Gradatsii [Gradations], 1968; Chbr Cant. no.2 'Priglaseniye k putesgestviyu' ['Invitation to a Voyage'] (C. Baudelaire), 1981–2; Sym. no.3, 1980–83; Symfoniya tryvohy [Symphony of Warning], fl, a sax, perc, pf, str, 1986–8; Epitafii, 1998

Vocal: Prykazky [Folk Sayings] (vocal cycle, Ukr. folk texts), S, pf, 1963; Sym. no.2 (folk texts), Mez, T, orch, 1978; Den' v Pereyaslave [A Day in Pereyaslav] (sym. poem, Ukr. folk texts), solo vv, chorus, orch, 1978–9; V detskoy [In the Children's Room] (cant., after Russ. folk texts), Mez, chbr ens, 1978–9

Chbr and solo inst: 2 Pieces, cl, pf, 1963; Little Str Qt, 1964; Sonata, vn, pf, 1964; Obyomy [Dimensions], cl, t sax, tpt, vn, pf, 1965; Music for 4 Str no.1, 1967; Pf Sonata no.1, 1967; Str Qt [no.1], 1967; Rytmy [Rhythms], pf, 1967–9; Sonata, str qt, 1969; Sonata, str, perc, pf, 1969; Fantasia, vc, hp, perc, 1971; Music for 4 Str no.2, 1978; Sonata, ob, pf, 1978; Str Qt [no.2], 1979; Sonata, va, pf, 1980; Chbr Conc. no.1, a fl, hp, str, 1981; Pf Sonata [no.2], 1981, rev. 1987; Chbr Conc. no.2, fl, vn, perc, str, hp, 1982–3; Chbr Conc. no.4, vc, str, pf, 1984

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**V. Baley:** 'Gradations', *Stagebill* [Lincoln Center, New York], vii/5 (1980)

**V. Baley:** 'Volodymyr Zahortsev and the New York Philharmonic', *Sucasnist* (1980), no.4

VIRKO BALEY

## Zaidel-Rudolph, Jeanne

(b Pretoria, 9 July 1948). South African composer. Her early piano studies were with Goldie Zaidel then with Philip Levy and Adolph Hallis in South Africa and John Lill in London. She studied composition at the University of Pretoria (MMus 1971), where she was particularly influenced by Arthur Wegelin and Stefans Grové, both pioneers in the use of indigenous African elements. At the RCM in London she continued her composition studies with John Lambert and Tristram Carey. She was selected to participate in a masterclass with Boulanger. Her studies with Ligeti in Hamburg (1974) significantly influenced her style. In 1975 she began to lecture at the University of the Witwatersrand, Johannesburg, and at the University of

Pretoria she became the first woman in South Africa to obtain the DMus in composition in 1979. Zaidel-Rudolph is one of the most prolific and commissioned composers in South Africa. Her style reflects both the inspiration of religious mysticism and the richness of a transcultural approach which merges African and Western musical elements.

## WORKS

(selective list)

Dramatic: *Animal Farm* (op, after G. Orwell), 1978 [inc.]; *A Rage in a Cage* (rock op), 1983; *Abantubomlambo – The River People* (ballet), 1987; *African Dream* (film score), 1988

Orch: *Concert Ov.*, 1979; *5 Chassidic Melodies*, 1981; *Construction Sym.*, 1985; *Fanfare Festival Ov.*, 1985; *Tempus Fugit*, 1986; *At the End of the Rainbow*, 1988; *Sefirot Sym.*, wind, perc, hp, 1991

Chbr: *Kaleidoscope*, wind, perc, 1971; *Canonetta for Four*, bn, tpt, va, vib, 1973; *Reaction*, vc, perc, pf, 1973; *Chbr Concertino*, 11 insts, 1979; *The Fugue that Flew Away*, fl, pf, 1979; *Four Minim*, vc, pf, 1982; *3 Chassidic Pieces*, fl, vn, pf, 1982; *And All That Jazz*, brass qnt, 1983; *Back to Basics*, nar, pf, prep pf, 1983; *Margana*, fl, vn, vc, perc, 1985; *Masada*, bn, str qt, 1989; *Trio*, fl, vn, pf, 1998; *The Juggler and the King*, 2 pf, 1998

Solo inst: *Pf Sonata no.1*, 1969; *7 Variations on an Original Theme*, pf, 1971; *Tango for Tim*, gui, 1973; *3 Dimensions*, pf, 1974; *Virtuoso I*, pf, 1987; *Mixed Feelings for Sara*, pf, 1988; *Mosaic*, pf, 1989; *5 African Sketches*, gui, 1991, arr. org, 1998; *Awaiting Game*, pf, 1993; *Suite Afrique*, vc, 1993, arr. va, pf, 1995

Vocal: *Dialogue of Self and Soul* (W.B. Yeats), 8 vv, speech chorus, 1971; *5 Pieces*, S, ww qt, 1971; *Swaziland National Anthem*, chorus, pf, 1974; *Song Cycle*, 1976; *Boy on a Swing* (O. Mtshali), female chorus, pf, perc, 1983, arr. S, pf, 1992; *It's a Woman's World*, chorus, pf, 1984; *Peace* (Zaidel-Rudolph), SATB, gui, 1991, arr. S, Mez, orch/pf, 1993; *Hell, well Heavens* (W. Serote), S, pf, 1992; *Ukuthula* S, Mez, orch, 1993; *South African National Anthem*, many arrs., 1995; *Human Rights Orat* (D. Ravenhill), solo vv, SATB, orch, African perc, 1997 [1 movt of 5 by different composers]; *He Walked to Freedom*, 1997

Principal publishers: SAMRO, UNISA

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RIËTTE FERREIRA

## ZAIKS

[Stowarzyszenie Autorów]. See [Copyright](#), §VI (under Poland).

# Zaimont, Judith Lang

(b Memphis, 8 Nov 1945). American composer and pianist. She studied the piano at the Juilliard School (1958–64), composition with Weisgall, Luening and Beeson at Queens College, CUNY, and Columbia University, and orchestration with Jolivet in Paris. Before establishing herself as a composer, she built a solid reputation as a pianist, often giving duo-piano performances with her sister, Doris Kosloff. Her teaching appointments have included positions at Queens College, the Peabody Conservatory, Adelphi University and the University of Minnesota (from 1992). She has also served as artist-in-residence at numerous colleges and universities. Among her honours are the BMI Young Composer Award (1966, for Four Songs for Mezzo-Soprano and Piano), the Gottschalk Centenary Composition Gold Medal (1969, for *Man's Image and His Cry*), a Guggenheim Foundation Fellowship (1983) and the McCollin International Composition Competition First Prize (1995, for Symphony no.1). Her many commissions include works for the Connecticut Opera, the American Guild of Organists, the Baltimore Chamber Orchestra, the Baltimore Dance Theater, David Arnold, Dalton Baldwin and Arleen Augér, among others.

Zaimont's early output (before 1984) is comprised mainly of vocal works and solo piano pieces; after 1984 instrumental music predominates. While all her works share many signature features, such as complex surfaces, clear forms, 5- and 6-note sonorities, strong forward momentum, propulsive rhythms, advanced 'centrifugal tonality' and the sonic realization of extra-musical concepts, later compositions display greater motivic concentration. *Hidden Heritage*, *ZONES*, *Symphony no.1* and *Remember Me* best represent this later style. Reviewers often note a debt to Stravinsky and echoes of Debussy, Ravel and Messiaen in Zaimont's works. They also praise her lyricism, sure handling of instrumental colour and idiomatic writing. Some compositions employ jazz or ragtime styles (*Judy's Rag*), or include unusual effects such as finger snapping or recorded clock ticking (*Hidden Heritage*). Kosloff has provided texts for some of her vocal works, and has conducted or recorded other compositions.

## WORKS

### opera

Goldilocks and the Three Bears (D. Kosloff), S, A, T, B, pf, 1985

### vocal

Choral: *Man's Image and His Cry* (Jewish prayer book), A, Bar, SSATB, orch, 1968; *Sunny Airs and Sober* (Shakespeare, P.B. Shelley, J. Gay, R. Herrick), SSATB, 1974; *Moses Supposes* (trad.), SA youth chorus, perc, 1975; *Sacred Service for the Sabbath Evening* (Union Prayerbook), Bar/A, SSATB, orch/pf, 1976; *The Tragickal Ballad of Sir Patrick Spens* (trad.), solo vv, SSAATTBB, pf, 1980; *Serenade 'To Music'* (W.H. Auden), SSATTB, 1981; *Lamentation* (Bible), Mez, Bar, SSAATTBB, pf, perc, 1982; *Parable 'A Tale of Abram and Isaac'* (W. Owen), S, T, Bar, SSATTB, org, 1986; *The Spirit of the Lord* (Zaimont), solo vv, SSAATTBB, opt. brass qnt, org, 1992; *Miracle of Light* (Zaimont), SATB, fl, hp, 1995; *VOICES* (various), solo vv, SATB, 2 hn, 3 tpt, 2 trbn, 2 tuba, 2 perc, synth, 1996; *Meditations at the Time of the New Year* (various), solo vv, SATB/SSATB, glock,

tubular bells, 1997; 4 other works

Other vocal: 4 Songs (e.e. cummings), Mez, pf, 1965; Coronach (Kosloff, A. Crapsey, Zaimont, W.J. Smith, S. Crane), S, pf, 1970; The Ages of Love (Byron, E. St Vincent Millay, C. Rossetti), Bar, pf, 1971; Chansons nobles et sentimentales (C.P. Baudelaire, P. Verlaine, A. Rimbaud), high v, pf, 1974; Songs of Innocence (Blake), S, t fl, vc, hp, 1974; Greyed Sonnets (5 Serious Songs) (St Vincent Millay, S. Teasdale, C. Rossetti), S, pf, 1975; A Woman of Valor (Bible: *Proverbs xxxi*), Mez, str qt, 1977; The Magic World (Ritual Music for Three) (Amerindian texts), Bar, perc, pf, 1979–80; High Flight (J.G. Magee), high v, pf, 1980; Ashes are the bread I eat (Zaimont, Bible), aria, S, pf, 1982; From the Great Land (Woman's Songs) (F. Buske), Mez, cl, pf, Inuit drum, 1982; In the Theater of the Night (Dream Songs) (K. Shapiro), high v, pf, 1983; New-Fashioned Songs (Herrick, J. Suckling, A. Tennyson, W. Wordsworth, W.B. Yeats), low v, pf, 1983; Nattens Monolog – Night Soliloquy (D. Hammarskjöld), S, pf, 1984; 5 other works

### instrumental

Ens and solo inst: Music for Two (any 2 tr ww)/(any 2 ww, brass), 1971, rev. 2 b insts, 1985; Conc., pf, orch, 1972; De infinitate caeleste, str qt, 1980; Sky Curtains, fl, cl, bn, va, vc, 1984; Dance/Inner Dance, fl, ob, vc, 1985; Tarantelle, orch, 1985; Winter Music, 2 tpt, hn, trbn, tuba, 1985; Chroma: Northern Lights, chbr orch, 1986; Dramatic Fanfare, brass nonet, 1987; Hidden Heritage 'A Dance Sym.', fl, a fl, cl, b cl, t sax, amp vc, elec pf, perc, 1987; Monarchs, movt, orch, 1988; Pf Trio 'Russian Summer', 1989; I Seek the Lord, org, 1992; Meme, fl, cl, vn, 2 vc, 1993; Sym. no.1, orch, 1994; ZONES (Pf Trio no.2), 1994; ... 3: 4, 5 ... , ob, cl, vn, va, db, 1997; Remember Me, str orch, 1998; Str Trio, 1998; 6 other works

Pf: A Calendar Set, 1972–8; Snazzy Sonata, 4 hands, 1972; 2 Rags, 1974; Reflective Rag; Judy's Rag; Calendar Collection, 1976; Nocturne 'La fin de siècle', 1978; Kbd Cousins, 1979–96; Pentatone, 1989; Suite Impressions, 1994; Sonata, 1996–8; 7 other works

Principal publishers: Galaxy, Sounds Alive!, Broude Brothers, Vivace, Hildegard, Walton

Principal recording companies: Leonarda, Arabesque, Golden Crest, Centaur, Northeastern

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**J. Reel:** 'A Conversation with Judith Lang Zaimont', *Fanfare*, xix/5 (1995–6), 30–35

**J. Dunn:** 'Judith Lang Zaimont', *21st Century Music*, viii/1 (2000), 13–22 [interview]

ANNIE JANEIRO RANDALL

## Zaimov, Velislav

(b Sofia, 8 May 1951). Bulgarian composer. At the Sofia State Music Academy (1972–7) he studied composition with Dimitar Tapkov and Aleksandar Tanev. A teacher thereafter of theory at the Plovdiv and Sofia (State) academies, in 1989 he was appointed lecturer in score reading at the latter. His works are frequently performed at national festivals, and he is the recipient of several awards, among them the Pazardzhik prize (1984, for the Violin Concerto); and first prize at the Orthodox music competition held in Sofia (1995).

Outstanding works of his include the second *Symphonic Fantasia*, Symphony no.7 and Largo for 12 cellos.

## WORKS

(selective list)

### orchestral

Syms.: no.1, 1976; no.2, 1977; no.3, 1978; no.4, 1981; no.5, 1984; no.6, 1987; no.7, 1992; no.8, 1996

Other: Scherzo, 1975; Variations, str, 1975; 4 malki yeskiza [4 Small Sketches, orch, 1976; Double Conc., fl, vc, orch, 1978; Sym. Fantasia no.1, 1979; Variations and Fugue, str, 1979; Vn Conc., 1981; Serenade, str, 1984; Sym. Fantasia no.2, 1986; Music concertante, 1991; Sym. Fantasia no.3, 1993; Double Conc., vn, va, orch, 1994; Org Conc., 1995; Fantasia, mands, guis, 1996; Pf Conc., 1996; Intrada and Toccata, chbr orch, 1997

### vocal

3 poyemi [3 Poems] (P. Slaveykov), female chorus, chbr orch, 1977; Serenade (S. Boyadzhuyeva), T, female chorus, chbr orch, 1978; 2 Piyesi [2 Pieces] (L. de Vega), 2 S, str qt, 1985; Vazneseniye [Ascension], Na izlizane ot zatvora [Leaving the Prison] (L. de Vega), chorus, 1988; Requiem (Bible, Old Bulg texts), solo vv, chorus, orch, 1990; 3 Pss, double chorus, 1991; Suite (N. Liliyev), S, fl, va, hp, hpd, 1996

### chamber and solo instrumental

Sonatas: pf, 1979; vc, 1979; vn, pf, 1981; Str qts: no.1, 1976; no.2, 1980; no.3, 1982; no.4, 1987; no.5, 1992; no.6, 1996; 2 vn, 1984; ob, pf, 1985; fl, pf, 1986; no.1, org, 1986; cl, pf, 1987; Trio Sonata, vn, va, pf, 1988; vc, pf, 1988; va, vc, 1989; 2 pf, 1991; va, 1991; tpt, trbn, 1994; bn, pf, 1995; fl, hpd, 1995; no.2, org, 1995; 2 vc, 1997; vc, org, 1997

Other: Pf Trio no.1, 1977; Trio, ob, hp, vc, 1978; Qt, cl, str trio, 1979; Nocturne, pf, 1981; 9 Intermezzi, pf, 1981–97; Arioso and Burlesque, pf, 1982; Septet, cl, b cl, pf, 2 vn, va, vc, 1984; Qnt, fl, ob, cl, bn, hp, 1985; Pf Trio no.2, 1985; Trio, cl, perc, pf, 1985; Fantasia, pf, 1986; Fantasia, org, 1988; Nonet, str, 1988; Sextet, pf, str qt, db, 1988; Octet, 2 ob, eng hn, bn, 2 hn, perc, pf, 1994; Fantasia, 12 vc, 1995; Qt, fl, va, hp, hpd, 1995; Largo, 12 vc, 1996; Qnt, 5 cl, 1997; Qt, fl, gui, va, vc, 1997; Sextet, 6 vc, 1997

Principal publisher: Musica (Sofia)

TOMI KURKLISIJSKY

# Zajal

(Arab.: 'happy noise', 'song'; Sp. *zéjel*).

A kind of strophic song with refrain (see [Arab music, §II, 3\(ii\)](#)). This use of the word goes back at least as far as the 12th century, being found in the *zajal* texts of Ibn Quzmān (*d* 1160); it probably originated in Muslim Spain. Since about 1912 it has been used by European scholars in discussing the origins of medieval Iberian poetry: the *Mūwashshah* has usually five but sometimes up to six strophes, the *zajal* sometimes even more. A characteristic verse form for the *zajal* was AA bbba ?AA, and for the *mūwashshah* AA bbb AA as well as others such as AB cccb AB and even extreme elaborations such as ABCABC defdefdef ABCABC. These songs differed from other early refrain songs such as the villancico in that the stanza always contained a three-line monorhyme (bbb, ccc, etc.) or other tripartite rhymes (bcbcbc, defdefdef, etc.). In the case of the *zajal*, both refrain and stanza were usually in vernacular Arabic, but the refrain (*kharja*, *jarcha*, etc; Arabic: 'end-piece') could be in corrupt Spanish. There were also, in Spain and elsewhere, Hebrew imitations of *zajal* verse forms. Ribera's thesis (see [Cantiga](#)) that these types of songs served as early models for Iberian and other European refrain songs is now less favoured than the contrary view (see Le Gentil, Frenk Alatorre) that they were modelled on a form of refrain song pre-existent in Europe. In either case, they provide vital evidence of an early type of traditional or troubadoursque song. Early sources suggest that *zajal* music did not always correspond in scheme to the verse form. The oldest surviving music in *zajal* form comes from the 13th-century *Cantigas de Santa María* of Alfonso el Sabio, though extant texts of other poems date from the 11th century. Most (about 360) of these cantigas are in rhyme schemes of *zajal* type such as AA bbba AA, AA bcbcbcbba AA, AB aaab AB, ABAB cccb ABAB, etc., yet only a few (e.g. nos.8, 27, 86, 88 and 96) could be said to be in musical forms (such as AB AAAB AB and ABCD CDCDADCD ABCD) bearing any resemblance to *zajal* rhyme schemes; most are set as virelais (AB CCAB AB, etc.). However, of some 70 poems in *zajal* form in the *Cancionero musical de palacio* (c1500), about half are set in a corresponding musical form (notably AB CCCB AB), the other half again being set as virelais or villancicos. Like the *mūwashshah*, the *zajal* survives today in oral tradition.

See also [Lebanon, §III, 3](#).

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L.P. HARVEY, JACK SAGE/SUSANA FRIEDMANN

## Zajc, Ivan [Zaytz, Giovanni von]

(*b* Rijeka, 3 Aug 1832; *d* Zagreb, 16 Dec 1914). Croatian composer. He was the most important figure in Croatian music from 1870 until his retirement in 1908. Zajc showed an early love of music, and acquired a sound musical education first from his father and then in the music school of his native town. In 1850 he left to enter the Milan Conservatory, where he studied for five years under Stefano Ronchetti-Monteviti, Lauro Rossi and Alberto Mazzucato, having a number of his works successfully performed and winning many prizes. He concluded his studies by conducting his opera *La tirolese* (4 May 1855). Recalled home as a result of the death of his parents, he worked as a conductor, composer and teacher until the end of 1862 when, having found Rijeka too limiting for his musical ambitions, he left for Vienna. There with the help of Suppé he gradually made a name as a conductor, at the Carltheater, and as a popular composer of operettas. During this period he had about 140 performances of 11 works (signed in the form Giovanni von Zaytz), and laid the foundations of a European career; this he deliberately interrupted in 1870 in order to move to Zagreb. Since Lisinski's death in 1854 the music of his own country had lacked a leader with talent. Zajc arrived in Zagreb to find a provincial atmosphere and a stagnant musical life; after his 30-year

reign as director of the Opera, conductor, teacher, organizer and composer, he left behind him a completely reconstituted opera ensemble, with a full repertory, and a school run on modern lines. Circumstances favoured him more than they had Lisinski, but such an achievement was only possible through his energy and versatility. He died universally honoured as a great man of his country's music.

Zajc was above all a composer with a strong sense of dramatic effect: his 1202 opus numbers (probably nearer 800 actual compositions) include a large number of works for the stage (many operas and operettas), of which the most important is the historical tragedy *Nikola Šubić Zrinjski* (1876). He also composed many vocal and instrumental works, choral music, songs and orchestral works (including the Symphony in C minor op.394 in four programmatic movements), in all of which he shows himself primarily a master of melody; to this all other musical elements are subordinated. Educated in the tradition of Italian musical culture and greatly admiring Verdi, he influenced Croatian music in this international direction as opposed to the more nationalistic tendencies of Lisinski. Nevertheless he drew occasionally on the characteristics of Croatian folk melody, and his excellent technique enabled him to make creative use of musical developments taking place in the rest of Europe. This not only revealed itself in his conducting repertory (especially operatic) but is reflected in some of his own works, for instance the oratorio *Prvi grijeh* ('Original Sin', 1907, performed in 1912 as an opera). He realized, however, that the milieu in which he worked did not yet countenance radical musical idioms, and he set himself the task of educating his contemporaries. To this end he subordinated his own career as a composer, and the years of his work for Croatian music have with good reason become known in his own country as the 'Zajc period'.

## WORKS

All dates for unpublished works refer to first performances; no chronology of Zajc's c800 compositions has been established; manuscripts are in YU-Zu

### stage

first performed at Zagreb unless otherwise stated

op.

79	<i>La tirolese</i> (op lirica, 3, F. Guidi), Milan, Conservatory, 4 May 1855
131	<i>Amelia, ossia Il bandito</i> (tragic op, 4, after F. von Schiller), Rijeka, Comunale, 14 April 1860, excerpt, vs (Milan, n.d.)
160	<i>Mannschaft an Bord</i> (operetta, 1, J.L. Harisch), Vienna, Carl, 15 Dec 1863, vs (Vienna, n.d.)
172	<i>Die Hexe von Boissy</i> (comic op, 3, K. Costa), Vienna, Carl, 24 April 1866, pf potpourri in <i>Flore théâtrale</i> , cxvii (Vienna, n.d.)
187	<i>Somnambule</i> (operetta, 1, B. Young), Vienna, 25 Jan 1868, pf potpourri in <i>Flore théâtrale</i> , cxii (Vienna, n.d.)
246	<i>Mislav</i> (folk op, 3, F. Marković), Zagreb, National, 2 Oct 1870, romance, vs,

	<i>Hrvatska vila</i> , viii (1883–4), 121–2
300	Ban Leget (folk op, 3, I. Dežman), Zagreb, National, 16 March 1872, sym. excerpt, arr. pf 4 hands (Zagreb, n.d.)
403	Nikola Šubić Zrinjski (tragic op, 3, H. Badalić, after T. Körner), Zagreb, National, 4 Nov 1876, vs by N. Faller (Zagreb, 1899)
453	Lizinka (romantic light op, 3, J.E. Tomić, after A.S. Pushkin), Zagreb, National, 12 Nov 1878
513	King Lear (incid music, W. Shakespeare), 20 May 1882
599a	Dubravka (incid music, I. Gundulić), 9 Jan 1888
608	Der Wildling (Mali divljan) (operetta, 3, R. Genée), Zagreb, National, 23 Sept 1905, pf potpourri with text (Zagreb, n.d.)
844	Prvi grijeh [Original Sin] (allegorical op, 3, S.S. Kranjčević), 18 Sept 1912 [orig. perf. as orat, 25 April 1907]
1003	Smrt majke Jugovića [The Death of the Jugovići's Mother] (incid music, I. Vojnović), 16 Feb 1907
1089	Krasuljica (Gänseblümchen) (musikalische Feerie, 4 scenes, epilogue, A. Kassowitz-Cvijić), Zagreb, National, 7 April 1911
1101a	Oče naš (Das Vaterunser) (op, 1, J. Benešić, after F. Coppé), Zagreb, 16 Dec 1911

19 other operas, 23 other operettas, 22 incid scores

### sacred choral

19 masses, incl. no.3, C, S, A, T, B, SATB, orch, op.161; Missa solemnis, E♭; male vv, str, org, op.355, 1874; Missa solemnis, A♭; male vv, org, op.1197

4 requiem masses, incl. 'Jelačić', B♭; T, B, male vv, str, org, op.244, 1870

Stabat mater, S, A, T, B, SATB, orch, org, op.814, 1897

Te Deum, C, SATB, orch, org, op.916, 1899

Cants., incl. Oče naš [Our Father] (I. Trnski), Bar, male vv, hmn (pf, str, ad lib), op.915, 1899; Uskrsnuće Isusovo [The Resurrection of Jesus], S, T, Bar, SATB, orch, op.939, 1900

### secular choral

c50 orats and cants., incl. Istočna zora [Oriental Dawn] (I. Zahar), B solo, male vv, orch, op.128a, 1871; Dolazak Hrvata [The Advent of the Croats] (A. Šenoa), Bar, B, male vv, orch, op.363, 1875; Grobničko polje [The Field of Grobnik] (D. Demeter), Bar, male vv, orch, op.420a; More [The Sea] (P. Preradović), male vv, orch, op.641, vs (Zagreb, 1912)

c180 unacc. choruses, incl. U boj! [To Battle!] (F. Marković), male vv, op.182, 1866 (Zagreb, n.d.) [used in op Nikola Šubić Zrinjski op.403]; Živila Hrvatska [Long Live Croatia] (Šenoa), male vv, op.320a, 1873 (Zagreb, n.d.); Slijepac Marko [Marko the Blind Man] (Preradović), Bar, male vv, op.548, 1886, in *Kolo* (Zagreb, 1894); Ptičice [Little Birds], SA, op.591a, 1885; Beltà di fiori (F. Romani), SATB, op.65; Era il giorno (Petrarch), SATB, op.66; Quando di fosco amanto (Jeremiah), SATB, op.68 (Zagreb, n.d.) [Croatian text]

Other choral works, with and without solo vv, c40 acc. orch, c30 acc. pf or unacc.

### songs

Domovini i ljubavi [To the Fatherland and Love] (I. Okrugić), S/T, pf, op.338, Vir [The Weir] (Šenoa), Mez/T, pf, op.374a, Lastavicam [To the Swallows] (Zahar), S/T, pf, op.375, Noć je tiha [Still is the Night] (J.E. Tomić), Mez/Bar, pf, op.509, all in *Hrvatske skladbe*, i (Zagreb, 1883)

Mletačke elegije [Venetian Elegies] (R. Jorgovanović): Gondolieri, Mez/A/Bar, pf, op.719, Riva degli Schiavoni, Mez/T/Bar, pf, op.829, Sala del Maggior Consiglio,

Mez/A/T/Bar, pf, op.830, Na gondoli [In a Gondola], Mez/A/T/B, pf, op.720, Ponoć na Piazzii San Marco [Midnight in Piazza San Marco], Mez/T, pf, op.721, all publ in *Hrvatske skladbe*, ii (Zagreb, 1889)

Romansa [Romance] (Tomić), S, pf, op.757, *Hrvatske skladbe*, ii (Zagreb, 1889)  
c160 other settings of Croatian, It. and Ger. texts

### instrumental

Orch: c80 works, incl. Ouverture romantique no.1, op.149; Ouverture romantique no.2, op.150; Sinfonisches Tongemälde (Sym.), c, op.394; Romantisch-sinfonisches Bild, E, op.638; Prva hrvatska sonata [1st Croatian Sonata], F, op.715, 1891; Melodien: Religiosa, F, op.979a, Marinesca, a, op.980a, Eroica, E, op.981a; Sogno d'una notte d'estate, 2 orch, op.255 [arr. as cant. op.1105]; Sinfonička glazbena slika [Sym. Tone Painting], pf solo, op.343; Frühling-Sonate, C, pf solo, op.457; Fantasia polacca, E, pf solo, op.617b

Chbr: c15 works, incl. Quartetto originale, E, str qt, op.143; Ottinino concertante, G, fl, 5 vn, vc/bn, pf, op.144; Quartetto fugato nello stile libero, e, str qt, op.202; Andante, G, 6 vn, op.707; Slavjanske uspomene [Slavonic Reminiscences], f, vn, pf, op.746 (Zagreb n.d.); Canti slavi, vn, pf, op.756 (Zagreb, n.d.)

Pf: c90 chiefly didactic or patriotic works, incl. Slavjanska fantazija [Slavonic Fantasia], f, op.743b (Moscow, n.d.); Koncertne etude za usavršavanje [Concert Studies for Improvement]: Veseli razgovor [Joyful Conversation], A, op.789, Trajno gibanje [Perpetuum mobile], C, op.790

Org: 3 preludes, op.516; 7 preludes, op.782

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*GroveO (K. Kos) [incl. complete list of operas]*

**F.K. Kuhač:** 'Zajčeve popijevke' [Zajc's songs], *Vienac*, xv (1883), 31–4

**J. Canić:** 'Maestro Zajc', *Hrvatska smotra*, ii (1907), 329–34

**A. Kassowitz-Cvijić:** *Sličice o Ivanu pl. Zajcu* [Sketches of Zajc] (Zagreb, 1924)

**K. Zajc:** 'Ivan Pl. Zajc u očima svoga sina' [Zajc in the eyes of his son], *Jutarnji list*, xx (1931)

**A. Goglia:** *Ivan pl. Zajc* (Zagreb, 1932)

**I. Zelovski:** 'Iz uspomena Branislava Grabrovskog na Ivana Zajca' [Grabrovski's reminiscences of Zajc], *Sveta Cecilija*, xxxii/4 (1938), 112–14

**H. Pettan:** *Popis skladbi Ivana Zajca* [List of Zajc's works] (Zagreb, 1956)

**V. Cihlar:** 'Riječkidani Ivana Zajca u ogledalu dokumenta iz riječkog archiva' [Zajc's days in Rijeka as reflected in the documents of the Rijeka archives], *Ivan Zajc*, ed. N. Kazalište (Rijeka, 1964)

**L. Županović:** 'Iz korespondenijce Ivana Zajca', *MZ*, iii (Ljubljana, 1967), 63–7

**H. Pettan:** *Ivan Zajc* (Zagreb, 1971)

**K. Kos:** 'Mjesto solo-pjesme u stvaralaštvu Ivana Zajca' [The place of solo song in the work of Ivan Zajc], *Arti musices*, iii (1972), 85–97

**J. Andreis:** *Music in Croatia* (Zagreb, 1974)

**L. Županović:** *Stoljeća hrvatske glazbe* (Zagreb, 1980)207–29; Eng. trans. as *Centuries of Croatian Music*, ii (Zagreb, 1989), 125–66

*Ivan Zajc: Zagreb 1982*

**H. Pettan:** *Hrvatska opera: Ivan Zajc (Opere iz doba ravnateljstva, 1870–1889)* [Croatian opera: Ivan Zajc (The operas composed during his directorship)] (Zagreb, 1983)

## Zajick, Dolora

(b Salem, OR, 24 March 1952). American mezzo-soprano. She studied at the University of Nevada as a pupil of Theodore Pufferand and then at the Manhattan School of Music with Helen Vanni and Lou Gualtiero. With the Nevada Opera she sang first in the chorus, then in secondary roles such as Kate Pinkerton in *Madama Butterfly*. In 1982 she won third prize at the Tchaikovsky Competition in Moscow, and the following year the Merola Prize in San Francisco. It was there, in 1986, that she made her début in a major role, as Azucena in *Il trovatore*. From this point her career developed successfully in both Europe and America, where she became one of the leading mezzo-sopranos of her generation. Her special field has been the Verdi repertory. Milan, Naples, London and Paris heard her in the *Requiem*, she made her Italian début at the Caracalla baths, Rome, as Amneris in *Aida* in 1988 (a role she subsequently repeated at Covent Garden), and later that year she appeared at the Metropolitan as Azucena, Amneris and Ulrica (*Un ballo in maschera*). Zajick sang at the Vienna Staatsoper in 1989, and at the Maggio Musicale in Florence in 1990. Other roles have included Adalgisa in *Norma*, Léonor in *La favorite*, Tchaikovsky's Joan of Arc (sung first in concert version at Carnegie Hall) and Marfa in *Khovanshchina* (1990, San Francisco). In 1998 she won special acclaim for her Eboli in *Don Carlos* at the Paris Opéra. Her recordings, many of them with James Levine, include the Verdi roles for which she is best known. They show a voice of ample range and power, most remarkable in the full-bodied high notes and the incisive quality of her chest tones. Her singing of the Veil Song in *Don Carlos* shows her to be capable of delicacy, and, in a very different field, her ability to characterize is well brought out by her performance as the witch Ježibaba in a recording of Dvořák's *Rusalka* under Charles Mackerras.

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H. Matheopoulos: *Diva: the New Generation* (London, 1998), 332–54

J.B. STEANE

## Žák, Benedikt.

See Schack, Benedikt.

## Zak, Yakov (Izrailevich)

(b Odessa, 7/20 Nov 1913; d Moscow, 28 June 1976). Ukrainian pianist and teacher. He graduated from Starkhova's piano class at Odessa Conservatory in 1932 and from Heinrich Neuhaus's class in the master school at Moscow Conservatory in 1935. He made his concert début in 1935, and became widely known when he won the first prize and the special mazurka prize at the Warsaw International Chopin Competition in 1937. He was made People's Artist of the USSR in 1966.

Zak's playing was characterized by virtuosity, delicate lyricism and depth of artistic imagination. He was the foremost interpreter of much Soviet music, and gave the first performances of the concertos of Golubev and Levitin, Kabalevsky's Third Sonata, Bely's Third Sonata, Chulaki's sonatas and Koval's suites. He recorded Aleksandrov's Second Sonata, as well as Prokofiev's Second Concerto, Rachmaninoff's Fourth Concerto and Vasilenko's F sharp minor Concerto. Zak began to teach at Moscow Conservatory in 1935 and became a professor in 1947, with a chair from 1965. His pupils included Yevgeny Mogilevsky, Nikolay Petrov, Eliso Virsaladze and L. Timofeyeva. He wrote a number of articles, including the essay 'O nekotorykh voprosakh vospitaniya molod'ikh ispolniteley' ('Some questions of the education of young performers') in the collection *Voprosi fortep'yannogo ispolnitel'stva*, ii (Moscow, 1968) and 'Vstrechi i razmishleniya' ('Meetings and reflections') in *Pianisti rasskazivayut* (ed. M.G. Sokolov, Moscow, 1979).

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**O. Stupakova and G. Mirvis:** 'Pedagogicheskiye vzglyadi Ya.I. Zaka', *Voprosi fortepiannogo ispolnitel'stva*, ii (Moscow, 1968)

I.M. YAMPOL'SKY/JAMES METHUEN-CAMPBELL

## Zakaryan, Suren (Karo)

(b Yerevan, 11 Dec 1956). Armenian composer and pianist. He trained as a pianist with Vlasenko at the Moscow Conservatory (1976–81, 1982–4 as a postgraduate) and simultaneously studied composition with Mirzoyan at the Yerevan Conservatory (1981–5). His repertory as a pianist embraces music of the 19th and 20th centuries in addition to his own compositions and, since 1987, he has taught the piano at the Yerevan Conservatory. In 1985 he won two prizes at the All-Union Young Composers' Competition (for his First Piano Concerto and *Seven Sketches* for chorus) and in 1990 he won first prize at the Wieniawski International Composers' Competition for his First Violin Concerto.

Zakaryan's language was formed under the influences of the Second Viennese School and neo-Impressionism; these forces manifested themselves in the first instance in his individual use of rows of 12 or fewer pitches, in polyphonic textures and thematic harmony, and in the second instance in the presence of pointillism alongside sonoristic and spatial techniques. In both cases, microstructures determine formal scale and methods of development, while systems of thematic and colouristic opposition often acquire conceptual significance.

### WORKS

(selective list)

7 Eskiz [7 Sketches] (V. Godel), chorus, 1983; Conc. grosso, str orch, 1984; 5 Dialogues, vn, pf, 1984; Pf Conc. no.1, 1985; Sym. (H. Yerznkatsi), chorus, orch, 1986; Quasi Sonatina, pf, 1988; Vn Conc., 1989; Post Scriptum, str orch, 1991; Pf Conc. no.2, 1992; Postludium, vn, orch, 1992; Dedicatio, chbr orch, 1993; Monograph, vc, chbr orch, 1995; In statu nascendi, str qt, 1996; Metamorphosis, vc, pf, 1998

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- 'Slovo molod'im: beseda s S. Zakaryanom' [A word to young people: a conversation with Zakaryan], *SovM* (1988), no.9, pp.28–32, esp. 29
- N. Gomtsyan:** 'Vpechatlyayushchaya pobeda' [An impressive victory], *Golos Armenii* (19 Dec 1990)
- L. Yepremyan:** 'Hay yerazhisht'e ir khoska uni' [An Armenian composer has his word], *Arvest* (1991), no.4, p.28

SVETLANA SARKISYAN

## Zakharov, Rostislav Vladimirovich

(*b* Astrakhan, 7/20 Sept 1907; *d* Moscow, 15 Jan 1984). Russian choreographer. See [Ballet](#), §3(iii).

## Zakharov, Vladimir Grigor'yevich

(*b* Bogodukhov, 9/18 Oct 1901; *d* Moscow, 13 July 1956). Russian composer. He studied at the Rostov Conservatory and for 25 years he was connected with the Pyatnitsky Russian State National Choir, for which he wrote the many songs that brought him great popularity. These are intimately linked with the nature and performance technique of Russian folksong, and Zakharov was able to build an original style on the traditions of folk polyphony. His themes are varied, but the peasant way of life occupies a central place. Many of his songs have become so popular that they have attained the status of authentic folksongs.

### WORKS

(selective list)

Original songs: Vdol' derevni [Through the Countryside] (M. Isakovsky); V chistom pole [On the Open Field] (A. Rusak); Dorozhen'ka [Little Path] (N. Semyonova); Zelyonimi prostorami [Through Green Expanses] (Isakovsky); I kto yego znayet [And who Knows him] (Isakovsky); Oy, tumanī moi, rastumanī [O, my Mists] (Isakovsky); Belim snegom [Through the White Snow] (P. Kaz'min); Pro Katyushu [For Katyusha] (Isakovsky); Proyduť goda [The Years Pass] (Isakovsky); Nasha sila – v dele pravo [Our strength is in Right Work] (S. Mikhalkov); Khodyat dvoye [They Go in Twos] (L. Oshanin); Russkaya krasavitsa [Russian Beauty] (Kaz'min)

Folksong arrs.: So rodimoy, so storonki [With my own Home Party]; Veyot veter [The Wind Blows]; Goryat, goryat pozharī [Fires Burn, Burn]; Chto ot terema [What is from the Tower Chamber]; Vstala ya na zoren'ke [I Arose at Dawn]; Stel' na stel' krugom [Steppe and Steppe all Around]; Uzh tī sad [You are Already a Garden]; Oy, da tī kalinushka [O, you Little Rose Tree]

Principal publishers: Muzika, Sovetskiy Kompozitor

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- I. Nest'yev:** 'Pesni V. Zakharova' [The songs of Zakharov], *SovM* (1940), no.3, pp.20–29
- Obituaries: *Sovetskaya kul'tura* (17 July 1956); *SovM* (1959), no.9, pp.3–8

**M. Koval'**: 'V.G. Zakharov i russkaya narodnaya pesnya' [Zakharov and Russian folksong], *SovM* (1961), no.3, pp.113–19  
**T. Livanova**: *V.G. Zakharov* (Moscow, 1962)

GALINA GRIGOR'YEVA

## Zalazar, Antonio de.

See *Salazar, Antonio de.*

## Zallamella [Zalamella], Pandolfo

(*b* Ravenna, 13 Sept 1551; *d* after 1590). Italian composer. A member of an aristocratic family, he began his musical studies at Ravenna in 1568 with Costanzo Porta, presumably while also preparing for the priesthood at the local seminary: he was ordained on 4 September 1575. Porta held him in high esteem, for when he left Ravenna for Loreto in 1574 he recommended him as his successor. This appointment was terminated in 1580, when Porta returned to resume his old position. Zallamella thereafter turned to theological studies and became a canon of the cathedral but also continued his musical activities: all his publications appeared between 1582 and 1590. In 1584 the publication of his *Vesperì* led to a long lawsuit against his printer, Francesco Tebaldino, with unknown results: the book had been printed, as there is a record of his going to the printer's to undertake corrections, but no copies survive. His compositions show that Porta had taught him well in the contrapuntal tradition, including such artifices as puzzle canons. His motets were sufficiently well regarded to be represented in Friedrich Lindner's anthology *Sacrae cantiones* (1585) as well as to be used as models for lute intabulations.

### WORKS

Musica, 5vv (Venice, 1582), 29 motets

*Vesperì per tutto l'anno* (1584), lost

[20] Madrigali, 5vv (Venice, 1586)

*Responsoria Hebdomadae Sanctae* (1590), lost

5 motets, 5vv, in 1585<sup>1</sup>; 5 motets, 1 lute intabulation, *GB-Lcm*

*Napolitana*, 3vv, in 1566<sup>15</sup>, attrib. Zalamella is almost certainly by an earlier composer

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**R. Casadio**: 'La cappella musicale della cattedrale di Ravenna', *NA*, xvi (1939), 136–85, 226–37, 258–73, esp. 151

**A. Garbelotto**: *Il Padre Costanzo Porta da Cremona* (Rome, 1955)

LILIAN P. PRUETT

## Zallman, Arlene

(*b* Philadelphia, 9 Sept 1934). American composer. She studied the piano with Claire Shapiro and composition with Persichetti at the Philadelphia Conservatory (1953–5), continued her composition studies with Persichetti

at the Juilliard School of Music (1955–8) and completed postgraduate work in composition at the University of Pennsylvania (1965–7). She has taught at the Oberlin College Conservatory (1968–71), Yale University (1972–3) and Wellesley College (from 1976). Her honours include awards from ISCM, Meet the Composer and the Mellon Foundation, and seven residencies at the MacDowell Colony.

Zallman's works are primarily for small ensembles of voices and instruments. Her compositional aesthetic reflects her belief that compositional materials, ideas and methods cannot be exhausted. The *Variations on a Villanella 'Alma, che fai?'* by Luca Marenzio exemplifies this philosophy. With its theme not appearing until the end of the piece, the work is meant to articulate an historical connection between compositional techniques of the 15th, 16th and 20th centuries with particular regard to the use of an existing piece as the basis for another composition, the use of improvisational paraphrase and the elaborative rather than structural function of harmony.

## WORKS

Choral: Kyrie, SATB, 1966; The Locust Tree in Flower (W.C. Williams), cycle, S, A, T, B, SATB, 1969; The Imaginary Invalid (musical scenes and interludes, Molière), S, A, T, B, SATB, chbr orch, 1974; Emerson Motets (R.W. Emerson), SATB, 1985; And with ah! bright wings, SATB, org, 1988; Canticles pour le divin enfant, female vv, chbr orch, 1989; Il blues delle cicche (C. Pavese), female vv, a sax, db, pf, 1991; Let voice with voice proclaim (I. Menkiti), female vv, drum, 1994; La toscana, SATB, 1994; East, west of the sun, tr vv, 2 fl, mar, perc, pf, str, 1995

Solo vocal: Sonnet (W. Shakespeare), S, pf, 1958; The Hill-Wife (R. Frost), S, pf/orch, 1959; Ballata (Petrarch), T, pf, 1962; From the Greek Anthology, spkr, pf, 1965; Winter (W.C. Williams), S, pf, 1972; Per orfano di barberia (S. Corrazzini), S, vc, 1976; Songs from Quasimodo, S, a fl, vc, pf, 1976; Willow Poem, Mez, E, cl, hn, va, gui, 1979; Sonnet 'The Virginal' (Shakespeare), Bar, pf, 1981; 2 Sonnets 'Injury' (Shakespeare), Bar, hn, pf; Nightsongs II, S, fl/A, cl/B, 1988; Sonnet/Sonata (Shakespeare), S, vn, 1990; Milton's Comus (Songs and Dances from the Masque at Bridgewater), Mez, va, hpd, 1994; Vox feminae 'Huc usque me miseram', S, pf, 1994; Letters, S, a inst, 1996; Vox feminae 'Virgo queam', S, 1996; Luoghi, T, cl, bn, hn, vn, va, vc, 1997

Inst: Intermezzi, str qt; Tramonto, fl, 1962; Focus, chbr ens, 1967; Variations, vn, cl, pf, 1978; Nightsongs I, vn, pf, 1984; Sei la terra che aspetta, vc, pf, 1991 [after text by C. Pevese]; Quasi una serentat, orch, 1997

Pf: Sonatina, 1959; The Temple at Paestum, 1962; Racconto, 1965; 3 Preludes, 1982; Toccata, 1982; A Whimsical Offering, 1992; Variations on a Villanella 'Alma, che fai?' by Luca Marenzio, 1993

MELISSA BLAKESLY

## Zalyotnew, Aleh Barisavich

(b Sukho-Bezvodnoye, Nizhegorod province, 8 July 1947). Belarusian composer. Although he graduated from the National Conservatory in Minsk in 1974 (in the class of P.P. Podkovirov), he had started teaching in music schools, colleges and cultural establishments in 1968. Since 1979 he has headed the literary and musical section of the Belarusian State theatre of musical comedy; he has subsequently also worked for Belarusian radio

and is a teacher in the stage production department at the Belarusian Academy of Arts. His varied style and creative interests manifest themselves in not only public works – such as the cantata *Pepel Khatini* ('The Ashes of Khatin') and the oratorio *Listki kalendarya* ('Pages of a Calendar') – but also in sacred pieces like the *Liturgiya sv. Ioanna Zlatousta* ('Liturgy of St John Chrysostom') which is based on his own interpretation of melodies from the obikhod and carries on the traditions of Rachmaninoff, Chesnokov and Grechaninov. His instrumental music is characterized by stylistic polarities: classical genres are used alongside aleatory 'moment' form in which he frequently experiments with sonoristic techniques, as in the percussion concerto *Peysazh-1986* ('Landscape-1986'). These contrasting styles are freely combined in his music for the cinema, television films and radio productions. His music is influenced by the work of poets including A. Dudaryev, V. Korotkevich, V. Mazinsky and M. Tank.

## WORKS

Stage: Repka [The Turnip] (musical fairytale), 1973; Zayka-zaznayka [The Big-Headed Hare] (musical fairytale), 1978; Volshebniy kamen' [The Magic Stone] (musical fairytale), 1985; Valensianskiye bezumtsi [The Madcaps from Valencia] (musical, after L. da Vega), 1988; Krugovort' [Spinning Around] (ballet, scenario Yu. Churko), 1996

Vocal: *Pepel Khatini* [The Ashes of Khatin] (Rayetsky), cant., 1974; *Listki kalendarya* [Pages of a Calendar] (orat, M. Tank), 1983; *Liturgiya sv. Ioanna Zlatousta* [Liturgy of St. John Chrysostom], 1994; *Ruskiye pesni* [Russ. songs] (A. Kol'tsov), song cycle; *Voyenniy triptikh* [A War triptych] (A. Vertinsky); romances to words by G. Borodulina, N. Gilyevich, V. Korizno, Yanka Kupala, V. Neklyayev, A. Pyotukh, N. Shabovich, L. Turbin

Orch: Pf Conc., Chbr Sym., 1978; *Adagio dolorosa*, str, 1981; *Kupal'skaya noch'* [Kupala Night], poem-tableau, orch of folk insts, 1982; Conc., 1v, chbr orch, 1987; *Variatsii na temu nemetskogo tantsa Motsarta* [Variations on the Theme of a German Dance by Mozart], pf, chbr orch, 1991

Chbr and solo inst: Str Qt, 1972; 2 p'yesi [2 Pieces], cimb ens, 1982; Str Qt no.2 'Brevis' 1983; (1982); *Skomorokhi* [A Kupala melody], two pieces for bayan (1986); *Kontsertnaya p'yesa* [Concert Piece], bayan, 1990 [free fragments]; *Peysazh-1986* [Landscape-1986], hn, trbn, perc, 1990; 3 Cadenzas, org, 1992; Conc. 'Credo', perc, 1992; *Teatral'niy divertisment* [Theatrical Divertimento], chbr ens, 1992; Conc., org, perc, 1993; Str Qt no.3 'Liturgicheskiy' [Liturgical], 1995

Incid music

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TAISIYA SHCHERBAKOVA

## Zalzal [Mansūr Zalzal al-Dārib]

(*d* after 842). Arab musician. He was a famous instrumentalist (hence the name 'al-Dārib': 'the player') during the early Abbasid period. Ishāq al-Mawsilī testified that he had no equal as a lutenist, and in the *'Iqd al-farīd* ('The unique necklace') (10th century) it was stated that he was 'the most pleasant of the string instrumentalists'. He is also known as the inventor of a 'perfect lute', the *'ūd al-shabbūt*, which superseded the Persian lute previously used. Its shape was probably like that of the Portuguese *machete*. Above all, his name is associated with the neutral 3rd fret (*wustā Zalzal*) placed midway between the major and minor 3rd frets, which recognizes for the first time the existence of the neutral intervals still characteristic of Arab and Persian music today.

See also [Arab music](#), §I, 2(iv).

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H.G. FARMER/R

## Zamacois (Soler), Joaquín

(*b* Santiago, Chile, 14 Dec 1894; *d* Barcelona, 8 Sept 1976). Spanish composer and teacher of Basque-Catalan parentage. He studied at the Barcelona Liceo Musicale, where his composition teacher was Sánchez Gavagnach, and at the Escuela Municipal de Música. In 1914 he was appointed a professor at the Liceo, transferring in 1940 to the Municipal Music School, where in 1945 he was made director. He transformed the institution into a state-recognized conservatory, retiring in 1965. Zamacois was a member of the National Council for Education and wrote a number of influential didactic texts. He was a versatile and prolific composer who, though influenced by Franck (for example in the Sonata for violin and clarinet), Wagner, Richard Strauss and Stravinsky, still possessed a very individual style imbued with poetry and passion.

### WORKS

(selective list)

Stage (all zars): Margaritiña, Barcelona, 1925; El aguilón, Bilbao, 1928; El caballero del mar, Barcelona, 1931

Orch: Los ojos verdes, sym. poem, 1920; Scherzo humorístico, 1924; Margaridó, sardana sym., 1927; La siega, sym. picture, 1928; Suite poemática, 1955; Diana, sardana, cobla orch, 1967; Raimon, sardana, cobla orch, 1968; Ricard, sardana, cobla orch, 1968; Irene, sardana, cobla orch, 1975; other sardanas

Chbr: Sonata, vn, cl, 1918; Str Qt, D, 1922; Aguafuertes, suite, pf, 1940; Allegro

appassionato, vn, pf; Rêverie, vn, pf; Qnt

Vocal: Per Sant Joan, chorus; Cant da joia, chorus, 1932; Himne ibéric (J. Maragall), chorus; Lieder catalans, 1965; Villancicos castellanos, 1965

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GUY BOURLIGUEUX

## Zamácola, Juan Antonio (Iza) [Don Preciso]

(*b* Dima, Durango, 27 Dec 1756; *d* Madrid, 24 March 1826). Basque folklorist and historian. He had his secondary education in Morúa, Alava province, where he studied music, literature and history, and perfected the Castilian language. Early in 1775 he began copying historic documents in the archives of Vitoria and in July of that year went to Madrid to train as a public notary. He worked as such at Madrid from 1783 to 1799 and again from 1800 to 1813. In 1792 he entered the literary controversy caused by *Crotalogía o Ciencia de las castañuelas* (Madrid, 1789), Juan Fernández de Rojas's mock-heroic treatise on playing the castanets. In the midst of numerous contributions to the *Diario de Madrid* signed with fanciful pseudonyms he published there in 1795 an essay, under the name Don Preciso, on *contradanzas* and other popular diversions of Francophile Spaniards, the 86-word title of which begins *Libro de moda*. This was followed by *Elementos de la ciencia contradanzaria*, also in 1795.

Zamácola gained lasting fame with a collection of folksong texts published under the pseudonym of Don Preciso: *Colección de las mejores coplas de seguidillas, tiranas y polos que se han compuesto para cantar á la guitarra: con un discurso sobre la belleza y gracia del baile de las seguidillas y abatimiento de nuestra música nacional* (Madrid, 1799), followed by a second volume in 1802, with numerous later editions of both volumes. He was the first to collect 'the best verses' for the three popular dance types of Spain (*seguidillas*, *tiranas* and *polos*) to be sung with the guitar, and also

the first to exalt Spanish national music. In the preface he established that the bolero ('flyer') originated in 1780 in La Mancha, where Sebastián Zerezo gave it its name, and mentioned the origin of other national dances such as the fandango. In the same preface he decried Italian opera on Spanish soil as a plague, but his musical xenophobia was later recognized as a necessary corrective.

From 1813 Zamácola and his family were forced into exile in southern France. He lived chiefly at Auch, where in 1818 he published a history of the Basque nation (to which he belonged) under his own name.

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ROBERT STEVENSON/ISRAEL J. KATZ

## Zamara, Antonio

(*b* Milan, 13 June 1829; *d* Hietzing, nr Vienna, 11 Nov 1901). Austrian harpist and composer of Italian birth. He studied the harp with Simon Sechter at the Vienna Conservatory and became solo harpist at the Vienna Hofoper in 1842, a position he retained for 50 years. He was also professor of harp at the Vienna Conservatory, and wrote a *Harfenschule*, salon pieces, and transcriptions for the harp as well as works for harp in combination with other instruments. Among Zamara's pupils were Eduard Strauss, Edmund and Heinrich Schuëcker, Alfred Kastner and Vicki Baum. He also taught his daughter, Theresa, and his son Alfred (*b* Vienna, 1863), who like his father became professor of harp at the Vienna Conservatory and solo harpist at the Vienna Hofoper. Alfred Zamara wrote many salon pieces, made transcriptions for the harp, and edited Naderman's *Sieben Etuden*; among his pupils was Joseph E. Schuëcker.

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ALICE LAWSON ABER-COUNT

# Zambello, Francesca

(b New York, 24 Aug 1956). American director. After graduating from Colgate University she studied with Ponnelle, with whom she collaborated on Rossini's *L'occasione fa il ladro* (1987, Pesaro, repeated at La Scala in 1989). From 1985 to 1990 she was co-artistic director of the Skylight Opera Theater in Milwaukee, where she directed the American première of Stephen Oliver's *Mario and the Magician* (1989). She has worked extensively in Europe and the USA on productions including *The Devil and Kate* and *Der Templer und die Jüdin* (1988 and 1989, Wexford), Cimarosa's *Gli Orazi ed i Curiazi* (1988, Rome) and *Beatrice di Tenda* (1987, La Fenice) and the American premières of operas by Cesti and Rossini. In 1990 she won international acclaim for her Seattle production of *War and Peace*, which exemplified the fluid grace and style of her work at its best; the next year she directed *Les Troyens* to open the season at Los Angeles and, with *Turandot*, became the first American to direct at the Bol'shoy Opera, Moscow. Her work, including a spectacular *Benvenuto Cellini* at Geneva in 1992, has been marked by visual brilliance and fine acting. Zambello's more recent productions, including *Les contes d'Hoffmann* at Essen and *Prince Igor* at San Francisco (both 1996), have often provoked controversy, with their use of alienation techniques and their re-ordering of the action.

PATRICK J. SMITH

# Zambia, Republic of.

Country in south-central Africa. It has an area of 752,610 km<sup>2</sup> and a population of 9.87 million (2000 estimate). It was a British colony from 1895 to 1953, and after 1911 it was known as Northern Rhodesia. Part of the Federation of Rhodesia and Nyasaland from 1953 to 1963, it became an independent republic in 1964.

1. Languages, ethnic groups and music history.
2. Musical traditions of main ethnic groups.
3. Modern developments.
4. Research.

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MOYA ALIYA MALAMUSI, MOSES YOTAMU

## Zambia

### 1. Languages, ethnic groups and music history.

Except for small hunter-gatherer groups in the south-west who cross the borders with Namibia and Angola and speak a San language, all the peoples of present-day Zambia speak Bantu languages. Seven Zambian languages are officially approved by the Ministry of Education and are used in schools: Cinyanja (Nyanja), Icibemba (Bemba), Kaonde, Lunda, Luvale, Silozi (spoken by the Lozi) and Tonga (fig.1).

Before 700 ce much of the south was occupied by San hunter-gatherers. When Bantu-language speakers migrated to areas of central and southern

Zambia c300–400 ce from the north-east, Bantu-San interaction began. According to Gerhard Kubik (1988; 1994), San ideas of harmonics-based tonal systems were adopted and assimilated by several early waves of Bantu-language-speaking migrants in Zambia and Zimbabwe. A remote San musical heritage can still be identified in tonal-harmonic patterns used by some present-day Zambian ethnic groups.

A division across Zambia according to tonal-harmonic systems was first observed by A.M. Jones (see his 'harmony map', 1959). Among southern peoples (Nsenga, Lala, Lenje, Soli, Ila, Tonga and Lozi), the system of harmonic part-singing is based on 4ths, 5ths and octaves, appearing in a distinctive order within their heptatonic tonal system, while among northern peoples (Bemba, Ushi or Aushi, Biisa or Bisa and crossing into the Democratic Republic of the Congo) harmonic part-singing in parallel 3rds prevails (also within a heptatonic system). Mwesa Mapoma noted that this cuts across linguistic and cultural divisions (Mapoma, 1982). An explanation was offered by Kubik (1988), who pointed out that immigrants to Zambia after 1000–1100, such as the ancestors of the Bemba, brought their own harmonic tradition based on 3rds from the area of the Democratic Republic of the Congo, arriving at a time when San speakers had already left most parts of Zambia. In contrast to earlier Bantu migrants, they could not, therefore, have had any contact with San musical ideas. Assimilating some of the offspring of those earlier migrants, now called Lala, Lamba and Swaka, the latter became culturally and linguistically close to the Bemba, but they retained a 'pre-Bemba cluster of tonal-harmonic traditions' (Kubik, 1988, p.45), including the so-called Nsenga 'harmonic cliché' (ex.1) first identified by Jones (1959, p.218).

At the site of Ingombe Ilede along the Zambezi river, Iron Age artefacts were excavated, including a single flange-welded bell with a central ridge in the middle of the flare and a sharply bent stem-grip (fig.2) that has been radiocarbon dated to between the 5th and 7th centuries ce (Fagan, 1969; Gansemans and Schmidt-Wrenger, 1986). Iron Age technology, including the making of bells, came to Zambia with the first wave of Bantu migrants. Although verification is difficult, it seems that several iron prongs excavated by Joseph O. Vogel at Kumadzulo along the Zambezi river, dating approximately to the same period, are lamellae of early Iron Age lamellophones, reflecting the complex development of African lamellophones in the Zambezi-Zimbabwe cultural area.

## Zambia

### **2. Musical traditions of main ethnic groups.**

Since Zambia emerged only with the advent of colonial rule, it is understandable that its cultural and stylistic divisions expand into neighbouring countries: Angola, Namibia, Zimbabwe, Mozambique, Malawi, Tanzania and the Democratic Republic of the Congo. Prior to colonial rule, the vast territory was the crossroads for successive migrations and trading connections. Trade stimulated the emergence of powerful centralized states such as the Lozi in the west, Cewa (Chewa) in the east, Bemba in the north and the Mwata Kazembe in the Luapula valley near Lake Mweru.

#### **(i) Bemba-Ushi and related peoples.**

Among the Bemba-Ushi peoples in the Northern Province and adjacent areas there are long-established musical genres that include *nfunkutu* and *ndeleva* dance-songs, *mupukumo* drinking songs, *ishimi* story-telling and the more recent *kalela* dance (Mitchell, 1956). Centralized political structures in this culture area have produced musics associated with traditional rulers, such as the royal *cinikumbi* drums of the Luunda of Mwata Kazembe near Lake Mweru. Professional musicians in the service of the political hierarchy, called *ingomba* (Bemba and Ushi) and *abafwalwa* (Luunda of Mwata Kazembe) (Mapoma, 1974), maintain duties including 'praising chiefs and the members of the royal family, cheering up a chief, inciting chiefs into taking action and spying' (Mapoma, 1985, p.6).

South of the Luunda is the area of the Lala, in the Serenje District. Tracey's recordings include *fwanda-fwanda* dance-songs accompanied by *akanono* (conical-shaped drums), *cimbulunge* and *fwanda-fwanda*. He also recorded *chendende* dance-songs with drums, sticks and rattles, and other genres. In a study with Leonard Kombe, Jones analysed an older version of the *icila* dance among the Lala (Jones and Kombe, 1952).

The Tumbuka people, concentrated in the area of Lundazi in Eastern province, practise healing ceremonies and spirit possession. The Tumbuka are also known for the music and dance genre called *mitungu*, performed at beer parties or marriage celebrations, accompanied by gourds filled with small stones, struck on the ground in rhythmic patterns such as *khwere khwechere*, while participants sing.

## **(ii) Nyanja-Cewa cluster.**

Contemporary Cewa society continues to be marked by its 'nerve centre', the masked secret association usually called *gule wa nkulu* ('big dance'), or, between initiates, *nyau*. The *nyau* includes anthropomorphic and zoomorphic masked characters, each assigned specific dance movements. The zoomorphic structures made from scaffolding of twigs and husks of maize are called *nyau yolemba* ('mask that draws circles on the ground'), referring to the spatial layout of dance movements. Other masks include: (a) *kasinja* with head cover of loose net, guinea fowl and chicken feathers, and short skirt made of torn bark, embodying the spirit of the deceased; (b) *kang'wing'wi*, characterized by high voices and fierce behaviour; (c) *nkhālamba* ('old man'); (d) *makanja*, masked stilt-dancer; (e) *cakayamoto*, mask with strings of bark set on fire during the dance (Yoshida, 1993).

The Nsenga are related linguistically to the Cewa, but are musically quite different. Their two-part singing style displays chains of 4ths and 5ths, not necessarily parallel, but in a structurally determined order (see the song *Therekantalo* of the *mbanda* dance in Kubik, *Theory*, 1994). Many songs end with the Nsenga 'harmonic cliché' (see ex.1). Tracey recorded Nsenga topical songs and an 11-note *kalimba* lamellophone with a fan-shaped board and external resonator in 1957. Mensah mentions several traditions the Nsenga share with their neighbours (1971, 'Performing Arts', p.78), such as *mashawe* spirit-possession dances and *mitungu*. In easternmost Chipata, the Nsenga practise *chitelela*, a dance genre similar to girls' initiation dances, but intended for much younger girls, involving women who accompany with hand-clapping and two drums.

### (iii) Ila-Tonga cluster.

Tonga music is well known owing to Tracey's 1957 recording efforts of the so-called Valley Tonga, i.e. the Tonga who settled in the basin of the Zambezi river before their homeland was inundated after the completion of the Kariba Dam (see H. and P. Tracey, 1959). Much Tonga music was linked to annual agricultural cycles, such as tunes played for harvest on side-blown reed flutes (fig.4), in addition to pounding, canoe-launching and work-songs, including the *muzemu* dance with three *milupa* membranophones, *mulai* double basket rattles, *silimba* 12-note gourd-resonated xylophone and *namalwa* friction drum. Tracey's recordings include the magnificent *nyeele* end-blown antelope-horn ensemble with 17 individual horns.

Among Tracey's documentation of the Lost Valley was a seven-drum set, *ngoma dzi yawontiwe*, and a four-note *chikorekore* xylophone played across the legs. He also recorded two lamellophones: *kankowela* (fan-shaped) and *deza* (board-shaped with shell buzzers and external resonator). The *kalumbo*, a one-string, braced, gourd-resonated bow includes a spider's-web mirliton on its resonating gourd (Tracey, 1973).

Some Tonga musicians are well known throughout the country. Simion Hamucemba (d 1970s) is remembered as an important Tonga guitarist. At a time when many young men went to work in Johannesburg and Salisbury, he warned against going to the cities, as in the song *Cakaindilila ikunwa cakabaalilaa kuvuva* ('Drinking beer was too much so that they failed to acquire wealth').

### (iv) Silozi-speaking people and their neighbours.

Further up the Zambezi river, the Lozi occupy an area including a large annually inundated flood-plain. The paramount chief, known as the *Litunga*, presides over annual *kuomboka* ceremonies marked by a procession by boat (Kalaluka, 1979; Brown, 1983). At the height of the rain season, the Lozi ceremonially migrate with their cattle to the dry highland, accompanied by a display of performances and musical instruments. In 1957 Tracey recorded *siyomboka* dance-songs with xylophone and three *milupa* (membranophones), and girls' initiation songs, morality songs, *manyanga* and *liyala* dances, and *kangombio* lamellophones.

The *silimba* gourd-resonated xylophone (fig.5) varying in number of slats from nine to fourteen, has attracted repeated ethnomusicological attention, particularly regarding its manufacture and tuning patterns (Mensah, 'Principles', 1970; Kubik, 1988). Although known to be a Lozi instrument, *silimba* is also used by the neighbouring Nkoya, Mbunda, Kwangwa, Totela and Nyengo (Mensah, 'Performing Arts', 1971; Kubik, *Theory*, 1994).

Lozi *maoma* royal drums symbolize the authority of the *Litunga*. Regalia is also kept by lesser chiefs in the Western and North-Western provinces of Zambia, such as *lilunga* (single iron bell), *ndamba* (scraper) and other hereditary objects documented by Malamusi and Kubik in the possession of Luchazi village headman, Kajimu Makeche (Kubik, 'Erbstücke', 1994). There are also itinerant Silozi-speaking musicians, such as a blind guitarist known throughout the Mongu and Senanga districts as Katiba. Until

recently, Katiba performed regularly with his acoustic guitar, playing and singing for people on demand.

#### **(v) Lunda cluster.**

The Lunda cluster of peoples extends from the central area of the Democratic Republic of the Congo into north-western Zambia's Mwinilunga and Kabompo districts, and includes speakers of Lunda, Kaonde and Mbwera-Ng'koya (Mbowela-Nkoya) languages. Trade routes through Katanga in pre-colonial times left their mark on the music of this zone, as did the more recent border crossings by itinerant workers to and from mining centres along the Zambian Copperbelt and in Katanga.

Lunda hunters and diviners perform *muta* to help hunters trap or hunt animals, but it can also afflict a person with illness. In such cases, a member of an afflicted family seeks advice from a *chimbanda* (healer), and if the *chimbanda* discovers by divination that the cause of an illness is the *muta* spirit, then it is indicated that a family member must have died as a hunter and returned as a spirit. The *chimbanda* also arranges a performance of *muta* music and dance while administering medicines to the sick individual. The instrument used to accompany *muta* is a *ndamba* (scraper) made from a palm stalk about one metre in length. The performer rubs along a notched side, producing a loud sound. The songs are satirical, often containing jokes and personal allusions.

#### **(vi) Luvale-Cokwe cluster.**

During the 1970s Cokwe (Chokwe) or Luvale-speaking peoples came to the Zambian mines. Tracey recorded various types of *cisanji* (lamellophone), including one made entirely of vegetable materials by a Luvale-speaking musician, the *ciyanda* dance of the Cokwe and the ubiquitous *kachacha* dance of the Luvale. *Kachacha* was originally a ceremonial dance of the Luvale in which men and women formed circles while moving anticlockwise, accompanied by a set of up to six *jingoma* (drums) played by one performer in the middle of the circle. These tall drums, placed against a bar or rack constructed for this purpose (fig.8), are carefully tuned with paste attached to the centre of the drumheads. A second musician beats a time-line pattern with a stick on the wooden body of a drum. The word *kachacha* derives from the sound of *sangu* (leg rattles) worn by female dancers that produce the rhythmic sound, 'cha cha cha'. *Kachacha* dates back as far as the Luvale, Cokwe, Luchazi and Mbunda can remember.

The Luvale people have several ritual institutions with associated songs such as *mukanda*, the boys' circumcision school performed with *makishi* (masks) (Tsukada, 1988; Kubik, 1993), and girls' initiation ceremonies, *litungu lya mwali* (Rauter, 1991). In these contexts songs demonstrate an impressive harmonic singing style (Tsukada, 1990; Kubik, *Theory*, 1994). During the season of *mukanda* and *litungu lya mwali* youths of 10–25 years assemble in villages to perform the *shombe* dance game, particularly popular among Luvale, Cokwe and Luchazi young people. Performers form a running circle, rotating anticlockwise while clapping hands, then enter the circle, one at a time, briefly dancing before approaching a member of the opposite sex to replace them. *Shombe* is performed in late evenings.

Those who are 20–30 years old perform *shikinya*, another circle dance, also in late evenings after meals. Accompanying instruments include *ngoma* (drum), *ndamba* and pairs of iron tools used for percussion.

## Zambia

### 3. Modern developments.

Colonial economic policy in the 1920s generated massive labour migration to Northern Rhodesia, notably the Copperbelt, a string of mining towns in the north. Eventually, social conditions in the mines and on European-owned farms generated reactions against exploitation and racial discrimination, culminating in political movements. After the formation of the United National Independence Party (UNIP) in 1960, the country gained independence. The tensions of the pre-independence period and the impact of mass-media technology combined to stimulate compensatory reactions with many innovations in the arts, particularly music and literature.

One reaction to colonial rule was the rise of the *kalela* dance among the Biisa that included military-style parading (Mitchell, 1956). Jones was among the first who paid attention to such emerging traditions in Zambia (1945; 1959). In the early 1920s the introduction of Christian hymns and school music stimulated new forms of religious music, either within established churches or in separatist religious movements, such as the Emilio and Lumpa churches of the 1950s.

In the field of popular dance music, Zambia became a crossroads of central and southern African styles. From the 1940s until the Unilateral Declaration of Independence (UDI) of Southern Rhodesia in 1965, exported music from South Africa and Rhodesia (Zimbabwe) via mass media was a dominant factor in many urban centres. Soon after 1945 gramophones and radios became common among civil servants and mine-workers. Hollywood cinema became a regular feature in most towns and at schools, with South African music films promoting *jive*, *makwaya* (choirs) and *kwela* regularly shown as pre-programmes as early as the mid-1950s. The Central African Broadcasting Station (CABS) was established in 1945, and a typical programme in the 1950s included jazz and country records from the USA, *jive* and *makwaya* from South Africa, guitar recordings from Southern Rhodesia and also locally recorded music, resulting in an instant recycling of innovative trends. New urban musical forms emerging in the 1940s and 50s in South Africa soon spilled over into what became the Federation of Rhodesia and Nyasaland (1953–63), including Northern Rhodesia. The most important development of the late 1940s and the 50s, however, was acoustic guitar music, particularly in the mining centres of the Copperbelt, involving mine-workers from diverse ethnic groups. For this reason, the new guitar music is often called the Copperbelt or Katanga guitar style. Tracey's recordings of 1952 and 1957 include excellent demonstrations of this style performed by Steven Tsotsi Kisumali.

Returning migrant workers brought guitars to their home villages in the 1950s and 60s. When guitars were brought to Mwinilunga, Kabompo and Zambezi, their presence generated distinct Lunda, Luvale and Luchazi guitar styles, as demonstrated in Thomas Maliti's distinctive Luchazi-style guitar playing. A specific Lunda guitar style had already developed before

1950 in the mining centres of the Democratic Republic of the Congo, and some of these songs were based on the *kachacha* time-line. While Copperbelt guitar music was a spontaneous development in the milieu of mine workers, there were simultaneous developments within institutions controlled by Europeans, such as missions, schools and the state radio station.

A key musical personality in Lusaka during the 1950s was Alick Nkhata, singer, guitarist and composer. He undertook recording trips with Tracey and was later employed by CABS, forerunner of the Zambian Broadcasting Service (ZBS), where he supervised an extensive programme of recording musical traditions throughout Zambia. The Alick Nkhata Quartet, a vocal group that set traditional songs to *makwaya* harmonies, became popular for humorous texts that castigated social evils of an urbanized society. In the 1960s and 70s Zambia became a haven for refugees from South Africa and Rhodesia, among them musicians and singers, including Zimbabwe-born Dorothy Masuka, who won the award as the outstanding artist at the Algiers Pan-African Cultural Festival (1969). Masuka identified with Zambian society and recorded in Cinyanja, although with a foreign accent. In her songs she joined the Zambian government's struggle for a reversal of the urbanization trend.

Zambian popular music has been dependent on electricity since the mid-1960s. In rural areas, however, a reaction took place with the rise of home-made banjos. From Tonga in the south to the Copperbelt and even in the remote north-west (Malamusi, 1984; Kubik, 1989) small groups of banjo-playing young people can be encountered alongside the roads. Home-made banjos in Zambia are constructed from paraffin tins or other metal resonators, into which a central orifice is cut on the upper side (fig.9). Three or four strings are passed over with no skin cover. The string bearer is a length of wood with the pegs attached vertically (see illustrations in Kubik, 1989). The tuning in the three-string version is usually triadic, i.e. B–G–D (top to bottom).

In the 1970s and 80s soul and reggae music influenced urban groups striving to create something Zambian. Several terms were coined, such as *Zamrock*, but the breakthrough came at the grassroots level; *kalindula*, from a rural area in the north, can be played with various instruments, from common electric guitars to home-made acoustic instruments. Spokes Chola made this music popular with Mansa Radio Band. Chola received a prize in 1981 from the National Music Industry as the best rural band in Zambia. Chola, a blind man, has made many records with the Zambia Teal Record Company, and after the release of his records, *kalindula* spread rapidly to other parts of the country.

[Zambia](#)

#### **4. Research.**

Apart from 19th-century travellers' accounts (Livingstone, 1865; Holub, 1881), systematic musical research began in the 1930s with the efforts of Jones who worked from 1929 to 1950 as a missionary and principal at St Mark's College, Mapanza. Some fundamentals of African music, valid in many African musical cultures, were noted by Jones using Zambian material: the principle of interlocking drum beats; the presence of a

'multiple main beat' and the intrinsic structure of time-line patterns, particularly the five-stroke, 12-pulse time-line common in many musical cultures of eastern and southern Zambia.

Hugh Tracey, a contemporary of Jones, undertook four comprehensive recording tours to Northern Rhodesia (Zambia) in 1948, 1949, 1952 and 1957. Particularly important in the coverage of various Zambian traditions are his 1957 recordings, published in the AMA *Sound of Africa* series. In the 1970s Atta Annan Mensah demonstrated a new approach to the analysis of Zambian musical traditions drawing on concepts such as 'bi-musicality' (Mensah, 'Ndebele-Soli Bi-Musicality', 1970). He also presented a diachronic analysis of the musical traditions of a single village (Mensah, 'The Music of Zumaile', 1970). Mapoma (1974) presented a detailed study of *ingomba*, the royal court musicians among the Bemba in Luapula and Northern provinces. He also studied musical instruments of the Lala of Serenje district and worked on the issue of Bantu migration and music history (1982). In 1971, 1973 and 1977–8 Kubik, Kayombo ka Chinyeka and Moses Yotamu conducted comprehensive fieldwork among Luchazi speakers in Kabompo District, on *mukanda* boys' initiation, *makisi* masked dancing and *visimo chantefables* (Kubik, 1975; 1993). This work was continued in 1979 and in 1987 by the research team of Moya A. Malamusi, Lidiya Malamusi and Kubik. In 1990 Eva Rauter carried out an ethno-choreographic study of Luvale *litungu lya mwali* (girls' initiation). A socio-musical study of *mukanda* among the Luvale at Chavuma was undertaken in the 1980s by Kenichi Tsukada (1988; 1990). In 1994 Tsukada analysed 'phonaesthetic systems' among the Luvale, in cooperation with Yotamu, studying mnemonic devices used in the teaching of drumming. Ernest Brown (1983) covered the famous *Kuomboka* ceremony among the Lozi of Western province, also described by Likando Kalaluka (1979). In Eastern province, Kenji Yoshida and his wife carried out extensive fieldwork in 1984–6 on the *nyau* masked society of the Cewa.

## Zambia

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## Zambomba

(Sp.).

Friction drum. See [Drum](#), §1, 4.

## Zamboni, Giovanni

(*b* Rome, 2nd half of the 17th century; *d* Pisa, early 18th century). Italian composer. He was noted as a virtuoso on the theorbo, lute, harpsichord, guitar, mandore and mandolin. As such Zamboni, who also seems to have been a jeweller, found employment at Pisa Cathedral. His collection of *Sonate d'intavolatura di leuto* op.1 was published at Lucca in 1718. A contemporary account praises him as a 'very excellent contrapuntist', an ability which may be seen in his two books of four-part madrigals with continuo (*I-Bc*); they are, however, in a conservative style, and not dramatic. Lost works include two cantatas, a sonata for two lutes, two violins and basso continuo, and a sinfonia. He may have been related to V. Zambone, a Sistine Chapel singer in 1582.

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CAROLYN GIANTURCO

## Zamboni, Giuseppe.

See [Zamponi, Giuseppe](#).

## Zamboni, Luigi

(*b* Bologna, 1767; *d* Florence, 28 Feb 1837). Italian bass-baritone. He made his début in 1791 at Bologna in Cimarosa's *Il fanatico burlato*. He sang in Naples, Venice, Parma, at La Scala and at the Teatro Argentina, Rome, where in 1816 he created Figaro in *Il barbiere di Siviglia*, a role which Rossini, whose father was a family friend, had written specially for him. For two seasons from 1829 he directed an Italian company at St Petersburg, performing 19 Rossini operas (and other works) in Italian, with recitatives intact.

ELIZABETH FORBES

## Zamboni, Maria

(*b* Peschiera, 25 July 1895; *d* Verona, 25 March 1976). Italian soprano. She studied at the Parma Conservatory and in Milan. Following her début in 1921 as Marguerite in *Faust* at Piacenza, she sang in many leading Italian houses, including La Scala from 1924 to 1931, missing only the 1928 season. In 1926 she sang Liù in the première of *Turandot* under Toscanini, and in 1930 created the part of Maria in Pizzetti's *Lo straniero*. She was also a favourite in South America. Her repertory included the roles of Elsa and Eva, Desdemona, and Manon in the operas of both Massenet and Puccini. The latter she recorded complete in 1930. She retired in 1936, shortly after appearing at the S Carlo, Naples, in her original role of Liù and in the title role of Mario Persico's *Morenita*. As heard on records, her vibrato is too prominent for comfort, but she sings with lively temperament and characterizes vividly.

J.B. STEANE

## Zámečník, Evžen

(*b* Frýdek-Místek, 5 Feb 1939). Czech composer and conductor. He studied the violin and composition at the Brno Conservatory (1956–61), then composition with Kapr at the Janáček Academy; his graduation piece was the one-act opera *Fraška o kádi* (A Farce about the Tub). Thereafter he was a pupil of Bialas at the Hochschule in Munich (1968–70) and of Dvořáček at the Prague Academy of Musical Arts (1974–9). For many years Zámečník was a violinist with the Janáček Opera and the Brno State PO. In 1982 he became founder-director of the Brno Brass Band, an ensemble for which he and other Czech composers have written numerous pieces and arrangements. From 1989 to 1994 he was dramaturge of the opera at the National Theatre in Brno (until 1991 State Theatre of Brno, 1991–93 Regional Theatre of Brno). He was president of the board of the Copyright Union Fund (1992–8), and in 1994 was appointed director of the Brno Conservatory. At first Zámečník's style gravitated towards neo-classicism; later this was extended to include atonální a modální compositional techniques. Many of his works are tributes to celebrated figures such as Stravinsky, André Breton, Pablo Casals and Janáček. Most of Zámečník's works abound with humorous combinations of ideas or expressions, not unlike concerts of the Brno Brass Band.

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(selective list)

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### instrumental

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Wind orch: Sojuz-Apollo, 1975; Žabáci a dinosauři [Frogs and Dinosaurs], 1978; Moravské preludium [Moravian Prelude], 1979; Variace na téma J. Pravečka, 1981; Moravská rapsodie, 1984; Lašské slunce [Lachian Sun], 1988; La dernière valse, 1992; Kerkrade panorama, 1993; Junácká suita [Scouts' Suite], 1994; Bitva u Slavkova [The Battle of Slavkov], 1994; Concertino giocoso, cl, wind orch, 1996; Dance Fascination, 1996; Dětská symfonie (Homage à Joseph Haydn) [Children's Sym.], 1996; Schubert-Metamorphosen, 1997; Concertino, vn, wind orch, 1998

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MOJMÍR SOBOTKA

## Zaminer, Frieder

(b Kronstadt [now Braşov], Romania, 31 Oct 1927). German musicologist. He studied musicology with Thrasybulos Georgiades, Greek philology with Otto Regenbogen and philosophy with Hans Georg Gadamer at Heidelberg University (1948–54). He took the doctorate at Heidelberg in 1956 with a dissertation on the Vatican organum treatise. From 1958 to 1961 he was

an assistant lecturer in the musicology department of Munich University, and subsequently, as the holder of an award from the Deutsche Forschungsgemeinschaft, he concentrated on research in ancient music and contributed to the 12th edition of the *Riemann Musik Lexikon*. Between 1968 and 1991 he was director of the historical department of the Staatliches Institut für Musikforschung of the Preussischer Kulturbesitz, Berlin, where he edited a comprehensive history of music theory; in 1973 he also became a lecturer in musicology at the Free University and in 1982 at the Technical University of Berlin. Among the publications he has edited are *Geschichte der Musiktheorie* (1984–) and *Die Musik des Altertums* (1989). He is principally concerned with ancient and medieval music and with the theory and terminology of music.

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HANS HEINRICH EGGBRECHT/KARL-HEINZ SCHLAGER

## Zammāra.

See [Mizmār](#).

## Zampieri, Mara

(*b* Padua, 24 May 1941). Italian soprano. She studied in Padua and made her début in 1972 at Pavia as Nedda. After singing at various Italian theatres, in 1978 she appeared at La Scala in three Verdi roles: Elisabeth de Valois (*Don Carlos*), Amelia (*Un ballo in maschera*) and Amalia (*I masnadieri*). Having made her British début in 1983 at Newcastle as Tosca, she sang the role at Covent Garden a year later. Her repertory also includes Donizetti's 'Tudor trilogy', Norma, Maddalena (*Andrea Chénier*), Zandonai's Francesca, Puccini's Minnie and Manon Lescaut and Katerina Izmaylova, which she sang at La Scala in 1992. Verdi's Lady Macbeth (which she has recorded memorably with Sinopoli), Odabella (*Attila*), Elvira (*Ernani*), Leonora (*Il trovatore*), Aida and Amelia (*Simon Boccanegra*) are among her finest roles. The dramatic intensity of Zampieri's performances and the magnetism of her appearance compensate for a slightly raw edge to her tone.

ELIZABETH FORBES

## Zampogna

(It.; Sp. *zampoña*).

See [Bagpipe](#). See also Panpipes {South American, Andea} {2}.

## Zamponi [Zamboni, Samponi], Giuseppe [Gioseffo]

(*b* Rome, 1600–10; *d* Brussels, Feb 1662). Italian composer. On 1 November 1629 he succeeded Paolo Tarditi (who probably taught him) as organist of S Giacomo degli Spagnoli, Rome. He left there at the end of May 1638. In February 1638 he appears in the household register of Cardinal Pier Maria Borghese as 'aiutante di camera'. The cardinal died in June 1642 and nothing more is known of Zamponi's movements until 1648, when, at the request of Archduke Léopold-Guillaume, governor-general of the Low Countries, he went to Brussels with a number of other Italian musicians. He brought with him a mass composed in homage to the archduke, and he was named director of chamber music. In a document dated 1661 he is described as director of music to the Elector of Cologne. He enjoyed considerable success, both financially and in terms of renown. He owned two houses in Brussels, and his wealth was great enough to provoke a legal dispute among his inheritors lasting several years. Huygens, writing to a correspondent in Austria in 1657, asked if his correspondent had 'something distinguished ... either by Sr. Zamponi or by someone else you esteem'. Zamponi's *Ulisse all'isola di Circe*, the first opera to be performed in the southern Netherlands, was presented at court in honour of the marriage of Philip IV of Spain and Maria Anna of Austria. With the *Ballet du monde* of Giambattista Balbi performed between the

acts, *Ulisse* was staged by the highly praised G.B. Angelini. Two further performances took place in 1655 at the specific request of Queen Christina of Sweden, who was paying a state visit to Brussels. The opera is in the Venetian style. Three chamber sonatas by Zamponi are extant. Evans singled out the extended opening Adagio of one sonata (at *GB-DRc*) and referred to Zamponi's noteworthy powers of expression.

## WORKS

2 sacred pieces, *I-Rc*

*Ulisse all'isola di Circe* (op), Brussels, court, 24 Feb 1650, *A-Wn*, *B-Bc* (copy by Wotquenne)

*Dies irae*, 5vv, 3 insts, *S-Uu*

Sonata, vn, va da gamba, bc, *GB-DRc*

Sonata, vn, va, bc, *F-Pn* (attrib. Zamboni)

Sonata, 2 vn, bc, *B-Bc*

Capriccio, *F-Pn*

2 arias, 1640<sup>2</sup>

Many lost works, incl. 2 masses, motets, cited in 1666 inventory of J. Tichon, in 1734 inventory of Oudenaarde parish church, and in Salvati catalogue, 1874: *B-Bc*

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MARY ARMSTRONG FERRARD/PHILIPPE VENDRIX

## Zanata [Zanatta, Zannatta], Domenico

(*b* Verona, c1665; *d* Verona, 5 Aug 1748). Italian composer. In 1724 he and his son, Girolamo, entered the competition for the post of *maestro di cappella* of Verona Cathedral. Girolamo was awarded the appointment but conceded it to his father out of respect and took instead the job of teaching 'figured song' at the Scuola degli Accoliti in Verona. In 1746 Domenico was able to hand over the post to his son, who held the position until his death in 1770.

Zanata's music displays a sound contrapuntal technique and a devotion to a *cappella* vocal polyphony; at the same time, he adheres to the concertante forms of the period, and his work is notable for its expressive power, particularly the cantatas, in which pregnant melodic lines are combined with rich harmony. The variety of rhythmic patterns and the frequent changes from duple to triple time are noteworthy.

## WORKS

Sonate da chiesa, a 3, op.1 (Bologna, 1689)

Cantate a voce sola, S, vns, op.2 (Venice, 1695)

Intrecci armonici ... cantate a voce sola, S, A, op.4 (Venice, 1696)

Cantate a voce sola, S; ariette, S, vns, op.6 (Venice, 1698)

Salmi spezzati, 4vv, op.7 (Venice, 1715)

Oratorios: *Il sacrificio di Abram* (L. Nogarola), *I-VEc*; *Il peccato originale*, *A-Wn*

3 masses; Ky and Gl; Missa brevis; 3 resp; Requiem; 2 Mag; Improperia et vexilla; Haec dies; Victimae paschali; Veni Sancte Spiritus; Litanie della BVM; Dixit Dominus: *Wn, I-Nc, VEcap*

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GUIDO SALVETTI

## Zancanaro, Giorgio

(b Verona, 9 May 1939). Italian baritone. He studied in Verona and after winning the 1970 Voci Verdiane competition made his début at the Teatro Nuovo, Milan, as Riccardo (*I puritani*). He appeared at Parma, Bologna, Florence and Venice, then launched an international career singing Luna at Hamburg (1977). He made his Covent Garden début in 1978 as Miller (*Luisa Miller*), returning as Enrico Ashton, Escamillo, Posa, Gérard (*Andrea Chénier*), Ezio (*Attila*) and Anckarstroem (*Un ballo in maschera*). He sang Ford at La Scala (1981), and made his Metropolitan début (1982) as Anckarstroem, subsequently appearing there as Luna. His repertory also includes Albert (*Werther*), Scarpia and many Verdi roles, notably Nabucco, Macbeth, Germont and Iago, which he sang at Verona in 1994. His many recordings include Luna, Carlo (*La forza del destino*), Germont, Rigoletto, Montfort (*Les vêpres siciliennes*), William Tell and Scarpia. Zancanaro has a powerful voice, particularly strong in the upper register, and though not a particularly subtle artist he can portray a character on stage with impressive conviction.

ELIZABETH FORBES

## Zanchi, Liberale

(b Treviso, c1570; d after 1621). Italian composer. The place and approximate date of his birth can be deduced from the title-page and preface of his first book of five-part madrigals (1595), which he described

as 'my first works'. He was recorded in 1595 and 1596 as Kapellmeister and organist to the Archbishop of Salzburg, and he was chamber organist to the Emperor Rudolf II in Prague from 1 November 1596 until the emperor's death in 1612. He did not continue as a musician under Rudolf's successor, Matthias, but the imperial court still owed him a large sum of money in 1621.

Apart from the madrigals of 1595 Zanchi's works have not survived complete, which is probably a major reason why they have not yet been properly studied. The technique of *cori spezzati* seems to have had a considerable influence on Zanchi; he may have modelled his polychoral writing on that of Jakob Handl, who was active in Prague until 1591. His canzonas were among the seminal pieces in 17th-century Austrian instrumental music.

## WORKS

Il primo libro de madrigali, 5vv (Venice, 1595)

Sacrae cantiones, 6–8, 12vv (Venice, 1598), inc.

Sacrarum cantionum, 6–8, 12, 16vv, liber 2 (Venice, 1602), inc.

Cantiones a 4 e 8vv per ogni sorte d'istrumenti (Prague, 1603), inc.

5 psalmorum in vesperis, 8, 12vv (Prague, 1604), inc.

Other vocal and instrumental works in contemporary MSS and pubd collections, including 6 canzonas in *A-Wm*

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**H. Spies:** 'Die Tonkunst in Salzburg in der Regierungszeit des Fürsten und Erzbischofs Wolf Dietrich von Raitenau (1587–1612)', *Mitteilungen der Gesellschaft für Salzburger Landeskunde*, lxxi (1931), 1–64; lxxii (1932), 65–136

**F.W. Riedel:** *Das Musikarchiv im Minoritenkonvent zu Wien*, CaM, i (Kassel, 1963), 133

HELLMUT FEDERHOFER

## Zänckl, Narcissus.

See Zängel, Narcissus.

## Zander, Johan David

(*b* 1753; *d* Stockholm, 21 Feb 1796). Swedish conductor, violinist, viola player and composer. His father, the bassoonist and oboist Johan David Zander (1714–74), moved from Germany to Stockholm as a member of the orchestra of Prince Adolphus Frederik, who acceded to the Swedish throne in 1743. The younger Johan joined the orchestra as a violinist in 1772, rose to third Konzertmeister in 1787 and deputy Konzertmeister the next year, a post he held until his death. As a solo violinist, viola player and conductor he frequently appeared in concerts in Stockholm. He taught the violin at the Swedish Royal Academy of Music from 1785 and at the Opera school from 1786; he became a member of the Academy in 1786.

After his first published works, the two violin solos (1781), Zander composed theatre music in which he emulated the style of French *opéra comique* and German Singspiel, inserting familiar Swedish national tunes. The combination proved quite popular; from 1784 until his death he composed for and served as musical director of Carl Stenborg's theatre, which under him enjoyed its greatest success.

## WORKS

all in MS in S-St unless otherwise stated

### stage

all first performed in Stockholm

Kopparslagaren [The Coppersmith] (comic op, 1, C. Envallsson), Eriksberg, 8 Dec 1781

Donnerpamp (parody, 1, C.I. Hallman and C. Stenborg), Eriksberg, 21 June 1783  
Njugg spar och fan tar, eller Åldrarnes dårskaper [Thrift Saves and the Devil Takes, or The Folly of the Age] (comic op, 2, Envallsson), Eriksberg, 17 Feb 1784

Herregårds Högtiden [The Manor Feast] (dramatic divertissement, 1, Envallsson), Eriksberg, 4 Aug 1784

Landstiguingen [The Landing] (play with music, 1, D.G. Björn), Royal, 22 July 1788

Lisette (comic op, 3, N.B. Sparrschöld), Munkbro, 25 Jan 1789

Den tokroliga natten, eller Lyckan står de djärfve bi [The Ludicrous Night, or Fortune Stands by the Bold] (comic op, 4, Envallsson, after G. Stephanie: *Doktor und Apotheker*), Munkbro, 28 Oct 1791

Qvinnorna och förtroendet (Women and Trust] (comic op, 1, J.M. Lannerstierna, after A.-F. Quétant: *Les femmes et le secret*), Munkbro, 11 June 1792

Den förförda flickan [The Maiden Seduced] (play with music, 3, Björn, after J.E.B. de Jaure: *Louise et Volsan*), Munkbro, 19 Nov 1793

### other works

Other vocal: Songs, 1v, pf: in *Musikaliskt tidsfördrif*, iii (1791); in *Skaldestycken satte i musik* [Poetry set to music], ii (1797); ed. J. Elers: *Glada qwäden* [Merry Songs] (Stockholm, 1792); Arias, 1v, orch

Inst: Ov., Kronfogdarne [The Sheriffs], 1787; Sym., BL, 1785; concs. for vn, va, vc, ob, lost; 3 str qts, S-HÖ; 2 vn solos (n.p., 1781); works, vn, pf, in *Musikaliskt tidsfördrif* (n.d.), Balletter och marcher samt entre-acter utur svenska theater piecer (Stockholm, 1789); other works

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T. Norlind and E. Trobäck: *Kungliga Hovkapellets historia 1526–1926* (Stockholm, 1926)

L. Hedwall: *Den svenska symfonin* (Stockholm, 1983)

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L. Hedwall: 'The Stenborg Stage', *Gustav III and the Swedish Stage: Opera, Theatre and Other Foibles: Essays in Honor of Hans Åstrand*, ed. B. van Boer (Lewiston, NY, 1993), 103–16

ANDERS LÖNN/LENNART HEDWALL

## Zandonai, Riccardo

(*b* Sacco di Rovereto, Trentino, 30 May 1883; *d* Pesaro, 5 June 1944). Italian composer. He studied at Rovereto, and with Mascagni at the Liceo Musicale, Pesaro (1898–1901). In 1907 Boito introduced him to Giulio Ricordi, who launched him as an opera composer: after the success of *Il grillo del focolare* the Ricordis regarded him as Puccini's natural successor, and even sent him to Spain to 'collect material' for *Conchita*. After a troubled period during World War I, when the Austrian government condemned him for his irredentist activities, Zandonai married the singer Tarquinia Tarquini and settled in Pesaro, where he directed the Conservatory (formerly the Liceo Musicale), 1940–43. Between the wars he was widely active as a conductor.

Although an uneven, often rather superficial composer, Zandonai was the most important of those Italians of his generation who, unlike Pizzetti, Malipiero and even Alfano, remained content to modify rather than reject the operatic tradition of Mascagni and Puccini. Not that he was ever a mere imitator of these older composers: even in the unpretentious, homely *Il grillo del focolare* the orchestral part is more 'symphonically' conceived than in most Mascagni, though neither here nor in his later operas could Zandonai match his teacher's melodic spontaneity. In *Conchita* the true nature of his talent was becoming clear: the piquant harmonies and colourful orchestration, with judicious borrowings from Strauss and Debussy comparable with those in *La fanciulla del West*, seemed bold to Italian audiences of the time; yet the result is an eclectic amalgam, whose greatest virtue is its strong sense of atmosphere and the picturesque, with many Spanish touches. The prelude and ensuing 'Notte a Siviglia' that open Act 3 are especially effective, and there is abundant vitality in the ensemble scenes, notably the first scene of all. By comparison, the more passionate music can seem self-conscious and overemphatic, though the Carmen-like heroine is forcefully portrayed.

Similar qualities and defects recur in *Francesca da Rimini*, which has had many productions internationally and remains Zandonai's most popular work in Italy. In parts of Acts 1 and 3 (especially those dominated by female voices) his flair for the colourful and decorative is seen at its very best, clearly stimulated by the rich imagery of D'Annunzio's words. Archaic, modal outlines are backed up by 'antique' touches of instrumentation (including a lute), the results having at times an unforgettable radiance and charm, as in the beautiful ensemble sung by Francesca and off-stage female chorus at her first entry. But just as D'Annunzio's opulent poetry of the senses went hand in hand with something more barbarous and sinister, so Zandonai also indulged, especially in the Act 2 battle scene, in orgies of crude orchestral rhetoric. Moreover, in the more dramatic solo music, even more than in the comparable parts of *Conchita*, he too often seems to have been affecting more emotion than he felt.

Zandonai's postwar operas on the whole show little fundamental advance on *Francesca*, despite incidental new departures: *Giulietta e Romeo* is an especially direct, though inferior, successor to the earlier work. In *I cavalieri di Ekebù*, however, the strange libretto served both as a safeguard against the worst sort of rhetoric and as an intermittent stimulus to break new ground: the 'theatre band' music in Act 2 even introduces stark parallel minor 2nds, minor 9ths etc. comparable with those in Puccini's *Turandot*. Such harmonic explorations were not developed further in Zandonai's last operas, which show signs, rather, of a return to simplicity: *Giuliano*, with its Oedipus-like plot and its 'mystical' prologue and epilogue, adapts the manner of *Francesca* in more subdued and contemplative terms; while *La farsa amorosa* attempts, not altogether convincingly, to revive something of the spirit (rather than the letter) of *opera buffa*.

Zandonai's instrumental music, which has usually had less than its due share of attention, includes several works inspired by his native Trentino. In descriptive pieces like these his picturesque sense could achieve a purer expression than is usually possible in a dramatic context, though the variegated orchestration cannot disguise the slenderness of some of the ideas. However, the *Concerto andaluso*, whose quasi-Spanish material is presented in neatly neo-Scarlattian terms (enhanced by a prominent harpsichord in the small orchestra), has abundant melodic life: this is probably Zandonai's best instrumental composition, embodying in a light, compact form the neo-classical spirit evident in *La farsa amorosa*.

## WORKS

(selective list)

### theatre

La coppa del re (op, 1, G. Chiesa, after F. von Schiller), 1906 or earlier, unperf., unpubd

L'uccellino d'oro (children's op, 3, G. Chelodi, after J.L. and W.C. Grimm), Sacco di Rovereto, spr. 1907, unpubd

Il grillo del focolare (op, 3, C. Hanau, after C. Dickens), begun 1905, Turin, Politeama Chiarella, 28 Nov 1908

Conchita (op, 4, M. Vaucaire and C. Zangarini, after P. Louÿs), Milan, Dal Verme, 14 Oct 1911; extract Notte a Siviglia arr. concert perf. 1933

Melenis (op, 3, M. Spiritini and Zangarini, after L. Bouillett), begun 1908, Milan, Dal Verme, 13 Nov 1912

Francesca da Rimini (op, 4, G. D'Annunzio, cut by T. Ricordi, after Dante: *Inferno*), Turin, Regio, 19 Feb 1914

La via della finestra (op, 3, G. Adami, after E. Scribe), Pesaro, Rossini, 27 July 1919; rev. in 2 acts, Trieste, Verdi, 18 Jan 1923; Piccola suite agreste arr. concert perf. 1929

Giulietta e Romeo (op, 3, A. Rossato and M. Bandello, after L. da Porto and N. d'Atri), Rome, Costanzi, 14 Feb 1922; extracts Danza del torchio e cavalcata arr. concert perf. 1921

I cavalieri di Ekebù (op, 4, Rossato, after S. Lagerlöf), Milan, Scala, 7 March 1925

Giuliano (op, prol, 2, epilogue, Rossato, after J. da Varagine and G. Flaubert), Naples, S Carlo, 4 Feb 1928

Una partita (op, 1, Rossato, after Dumas père), Milan, Scala, 19 Jan 1933

La farsa amorosa (op, 3, Rossato, after P.A. de Alarcón), Rome, Opera, 22 Feb

1933

Il bacio (op, 3, Rossato and E. Mucci, after G. Keller), 1940–44, inc., 2 completed acts perf. RAI, 10 March 1954

Other works: Ajax (incid music, Sophocles), Syracuse, 1939, orch suite (1940); film music

### other works

Orch: early pieces, unpubd; Serenata medioevale, vc, hp, 2 hn, str, 1909; Terra nativa, 2 suites: Primavera in Val di Sole, 1914–15; Autunno fra i monti (Patria lontana), 1917–18; Conc. romantico, vn, orch, 1919; Ballata eroica, 1929; Fra gli alberghi delle Dolomiti, 1929; Quadri di Segantini, 1930–31; Il flauto notturno, fl, small orch, 1932; Spleen, vc, small orch, 1934; Conc. andaluso, vc, small orch, 1934; Colombina, ov., 1935; Rapsodia trentina, 1936; Biancaneve, perf. 1940

Vocal-orch: Il ritorno di Odisseo (G. Pascoli), S, T, chorus, orch, 1900–01, unpubd; Il sogno di Rosetta (Pascoli), S, T, female chorus, orch, 1902, reorchd 1937, unpubd; O Padre nostro che ne' cieli stai (Dante), male chorus, orch, 1909; Ave, o Maria, female chorus, str, hp, triangle, 1909; Vere novo (D'Annunzio), Bar, orch, 1912; Casa lontana, T, orch, 1939 [from film *Un passo nella notte*]; La ballata del Messimerit, T, chorus ad lib, orch, 1942

Other inst works: Trio-Serenata, pf trio, 1943; few other chbr pieces, most of them early or small; 12 band pieces; kbd pieces; arrs. of music by J.S. Bach, Catalani, Rossini, Schubert, Schumann, Tartini, etc.

Other vocal works: Messa da requiem, chorus, 1915; other church music, most composed before 1910; other choral pieces, incl. some patriotic works; c30 songs with pf

Principal publisher: Ricordi

For fuller lists see Ziliotto (1923), 21–2; 'Riccardo Zandonai' (1931), 19–21; Bonajuti Tarquini (1951), 281ff; Rizzoli-Ricordi (1972)

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**A. Gasco:** *Da Cimarosa a Strawinsky* (Rome, 1939)

**G. Cetrangolo:** *Lo 'Stabat mater' di Jacopone da Todi e il prologo del 'Giuliano' di Arturo Rossato, nei riferimenti delle rispettive composizioni di G. Rossini e R. Zandonai* (Pesaro, 1941)

**V. Bonajuti Tarquini:** *Riccardo Zandonai nel ricordo dei suoi intimi* (Milan, 1951)

**G. Barblan, R. Mariani and others:** *A Riccardo Zandonai* (Trent, 1952)

- A. Damerini:** 'Le musiche non teatrali di Zandonai', *La Scala*, no.59 (1954), 17–20 [also articles by A. Toni, 9–11, and R. Paoli, 13–15]
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- B. Becherini:** 'Dal teatro alla produzione sinfonica di Riccardo Zandonai', *Immagini esotiche nella musica italiana*, Chigiana, xiv (1957), 87–99
- J.C.G. Waterhouse:** *The Emergence of Modern Italian Music (up to 1940)* (diss., U. of Oxford, 1968), 523–8  
'Zandonai, Riccardo', *Rizzoli-Ricordi: Enciclopedia della musica* (Milan, 1972)
- A. Porter:** 'Musical Events: Wagnerismo', *The New Yorker* (31 March 1973); repr. in A. Porter: *A Musical Season* (New York and London, 1974), 209–13 [on *Francesca da Rimini*]
- B. Cagnoli:** *Riccardo Zandonai* (Trent, 1978, 2/1983)  
*Riccardo Zandonai: Rovereto 1983*
- F. Nicolodi:** *Musica e musicisti nel ventennio fascista* (Fiesole, 1984)  
*Quaderni zandonaiiani* (1987–9)
- J. Maehder:** 'The Origins of Italian Literaturoper: *Guglielmo Ratcliff, La figlia di Iorio, Parisina* and *Francesca da Rimini*', *Reading Opera*, ed. A. Groos and R. Parker (Princeton, NJ, 1988), 92–128
- A. Bassi:** *Riccardo Zandonai* (Milan, 1989)  
*Riccardo Zandonai nel 50° della morte: Rovereto 1994*
- K.C. Dreyden:** *Riccardo Zandonai* (Frankfurt, 1999)

JOHN C.G. WATERHOUSE/R

## Zandt, Marie van.

See [Van Zandt, Marie](#).

## Zanella, (Castore) Amilcare

(*b* Monticelli d'Ongina, Piacenza, 26 Sept 1873; *d* Pesaro, 9 Jan 1949). Italian composer, conductor and pianist. He studied with Bottesini and others at the Parma Conservatory. In 1890 he first conducted the orchestra of the Teatro Regio di Parma. From 1893 to 1900 he was in South America, at first as substitute conductor in Marino Mancinelli's opera company, then independently as a pianist. He directed the Parma Conservatory (1903–5) and the Liceo Musicale, Pesaro (1905–40).

Some of Zanella's earlier pieces were considered adventurous in their day, especially in their rhythmic freedom: the intriguing *Due studi* op.44 dispense entirely with bar-lines, as do the opening and closing sections of the evocative, Leopardi-inspired *Il passero solitario*. Moreover his unpublished compositions of the period include some (mostly piano pieces gathered under the general title *L'arte del fare il nuovo* and described as 'composizioni burlesche, avveniristiche') which were deliberately freakish, with nonsense titles paralleling those of Satie. Later he became, on the whole, more staid and conformist – overproductive and often lapsing into a rather prolix academicism, out of touch with contemporary trends. Even the would-be-modish *Rondò-jazz da concerto* shows no understanding whatever of jazz idioms. Only three of his operas ever reached the stage.

*Aura* and *La sulamita* suffer from unconvincing librettos, and the music of the latter especially lacks dramatic tension. Only in *Il revisore*, which won albeit ephemeral success in both Germany and Italy, did Zanella create something with real theatrical vitality, showing clear signs of the bizarre sense of humour that had been evident in the early piano pieces.

## WORKS

(selective list)

### stage, orchestral and vocal-orchestral

Stage: *Aura* (op, Haydée [I. Finzi], Pesaro, Rossini, 27 Aug 1910; *La sulamita* (op, 3, A. Lega, after Bible: *Song of Solomon*), Piacenza, Municipale, 11 Feb 1926; *Il revisore* (Il trappolone) (op, Lega, after N.V. Gogol: *The Inspector General*), 1938, Trieste, Verdi, 20 Feb 1940; 4 other ops, ballet, all unperf., some apparently never orchd

Orch: Conc. sinfonico, pf, orch, 1897–8; *Fede*, sym. poem, 1901; Sym. no.1, e, op.24, 1901; *Fantasia e grande fugato sinfonico*, op.25, pf, orch, 1902; *Vita*, sym. poem, 1907; 2 pezzi, op.58; *Lacrymae rerum*, *Umoresca* [arr. from pf pieces], also arr. hp, str; *Fantasia sinfonica*, 1918; Sym. no.2 (*Sinfonia fantastica*), A, op.76, 1919; *Edgar Poe*, sym. impression, ?1921; *Poemetto*, vn, orch, 1922; *Elegia e momento frenetico*, keyed xyl, str, 1923; smaller pieces

Vocal-orch: *Panteismo*, op.53 (G. Carducci), T, orch, ?1908; *I due fanciulli*, op.75 (G. Pascoli), chorus, str, pf, org, 1918; *Il racconto del figlio*, 1v, orch, 1927; *L'infinito* (G. Leopardi), T, chorus, orch, 1929; *Alla Madonna della neve* (M. di Savoia), 1v, chorus, pf, org, orch, 1930; *Rapsodia dei canti di trincea*, male chorus, orch, 1932; *Felix mater*, chorus, orch, 1934; other pieces

### other works

Chbr: Pf Trio no.1, e, op.23, 1899; Brass Qt, op.30, 3 tpt, trbn; Nonet, op.45, fl, ob, cl, bn, pf qt, db, 1906; Str Qt no.1, A, op.62, 1918; Pf Qnt, op.64, 1917; Sonata, fl, op.71, vn, pf, 1917; Sonata, A, op.72, vc, pf, 1917; Str Qt no.2, d, 1924; Pf Trio no.2, g, 1928; *Preludio drammatico e danza dei fiori*, db, pf, 1928; *Intermezzi per il Macbeth di Shakespeare*, op.94, pf qt, db, also orchd; smaller pieces, some with unconventional scoring (3 hps; 2 fl, 2 hps, hpd; 6 vc; etc.)

Pf: *Sonata drammatica*, op.5, 1890; *Il passero solitario*, 1898; *L'arte del fare il nuovo: pezzi stupidi e nuovi*, ?c1902 [incl. *Danza senile di un fanciullo precocemente invecchiato*, *Lotta tumultuosa fra l'acido solforico e il marmo*, *Passeggiata di un pazzo nel giardino del manicomio*]; 2 studi (amaritmiche), op.44 (1906); 2 leggende, op.47 (1912); *Introduzione e fuga a 2 soggetti*, op.67, 1915–16; *Lacrymae rerum*, *Umoresca*, op.58, 1915–16, orchd; Sonata, e, op.70, 1917; *Poema fantastico*, op.90 (1937); *Jota da concerto*, op.91 (1938); *Rondò-jazz da concerto*, op.92 (1939); c30 other works

Sacred: *Messa di Requiem*, op.63, 3 male vv, org, 1915; *De profundis*, unison vv, str qt, org, hp (1950); other pieces

Other works: choral pieces, most of them unacc. or with pf [incl. *Canone enigmatico cancherizzato*, *scorbutico e antivocale*, 4vv]; songs; band pieces; arrs. of Rossini and others

Principal publishers: Bongiovanni, Carisch, Giuliana (Trieste), Ricordi, Sonzogno

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**J.C.G. Waterhouse:** *The Emergence of Modern Italian Music (up to 1940)* (diss., U. of Oxford, 1968), 620–24

**F. Bussi:** 'Amilcare Zanella musicista piacentino (1873–1949) emulo di Busoni e paladino di Rossini, vent'anni dopo', *Studi storici in onore di Emilio Nasalli Rocca* (Piacenza, 1971), 83–121

**A. Dioli:** *Girolamo Frescobaldi principe degli organisti – Amilcare Zanella: nonetto op.45, Il revisore* (Bologna, 1971)

JOHN C.G. WATERHOUSE/R

## Zanelli (Morales), Renato

(*b* Valparaiso, 1 April 1892; *d* Santiago, 25 March 1935). Chilean baritone, later tenor. He studied in Santiago as a baritone and made his début there in 1916 as Valentin (*Faust*). He was engaged by the Metropolitan in 1919, making his début as Amonasro. In 1923 he went to Italy and was advised to change his voice to tenor; after a year's intensive study he made his tenor début at Naples as Raoul (*Les Huguenots*). He became a noted exponent of dramatic roles; in 1926 he sang Otello for the first time in Turin, following it with Lohengrin. In 1928 he made his Covent Garden début as Otello, an interpretation of historic power. In the next few years he became the leading Wagnerian tenor in Italy and sang Tristan, Lohengrin and Siegmund. In 1930 he created the leading tenor role in Pizzetti's *Lo straniero* in Rome. Extracts of his Otello on disc confirm his power in the role; other recordings, made early in his career, show his beauty of tone and line as a baritone.

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HAROLD ROSENTHAL/ALAN BLYTH

## Zanési, Christian

(*b* Lourdes, 22 May 1952). French composer. After studying for two years in the music department of Pau University, he entered the Paris Conservatoire in the electro-acoustic music class of Pierre Schaeffer and Guy Reibel (1974–6). In 1977 he became a member of the Groupe de Recherches Musicales, where he gained experience as a director and producer of radiophonic transmissions. He has composed music for the theatre, the cinema and dance, as well as acousmatic works for the concert hall. His interest in transforming sound material, concrete sound in

particular, is exemplified in *Courir* (1989), which involves a microphone placed in the mouth of a runner to capture different rhythms of respiration; this raw material is then processed and reworked in the studio. *Grand bruit* (1990) is based on the sounds of the Paris Métro as recorded on the same daily journey. *Arkhéion, les mots de Stockhausen* (1995) and *Arkhéion, les voix de Pierre Schaeffer* (1997) are works written in tribute to the two composers, one being an example of electronic music, the other of *musique concrète*.

## WORKS

for 2-track tape unless otherwise stated

Eclisses, 1978; La nuit rebis, 1979; Trois devinettes à écouter pendant l'orage, 1980; D'un jardin à l'autre, 1982; Stop! L'horizon, 1983; L'intime, 1985; La traversée, 1986; Profil désir, 1988; Courir, 1989; Grand bruit, 1990; Intérieur nuit, 1991; Cello, vc, 2-track tape, 1993; Arkhéion, les mots de Stockhausen, 1995; Toto-Valse, 1996; Arkhéion, les voix de Pierre Schaeffer, 1997; Jardin public, 1997

Principal recording companies: INA-GRM, Metamkine

BRUNO GINER

## Zanetti.

See [Zannetti](#) family.

## Zanetti, Francesco.

See [Zannetti, Francesco](#).

## Zanetti [Zannetti], Gasparo

(*fl* Milan, 1626–45). Italian music editor and violinist. He contributed two-part reductions of a three-voice canzona by G.D. Rivolta and one for four voices by G.F. Cambiagio to the local collection *Flores praestantissimorum virorum* (RISM 1626<sup>5</sup>). He probably played and taught the violin, since his only work is *Il scolaro ... per imparare a suonare di violino, et altri stromenti* (Milan, 1645), a collection of dances in four parts (mostly violin, two violas and cello) for learning the violin. Each dance is accompanied by an intabulation which prescribes the fingering (all in first position) for the four players and also gives bowing indications by means of the letters 'P' and 'T', which according to Francesco Rognoni Taeggio (*Selva di varii passaggi*, Milan, 1620/R) stand for 'pontar in sú' (upbow) and 'tirare in giù' (downbow); the bowings occur at the beginnings of pieces and sometimes later as well. The dances, some of them traditional ones such as the *Girometta* or the *Aria del gran duca*, are by various composers, who are not named in the print; some, in accordance with a custom of Lombard origin, bear the names of Milanese aristocratic families or musicians (e.g. Rolla, Lomazzo).

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*Wolf*H

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**W. Kirkendale:** *L'aria di Fiorenza, id est Il ballo del Gran Duca* (Florence, 1972), 17–18, 65, 69

GIUSEPPINA LA FACE

## Zanetti, Gerolamo

(*fl* 1679–92). Italian writer on music, composer and violinist; he may have been a relation of Gasparo Zanetti. He published a treatise, *Consideratione sopra una questione nata, se alcune note poste nella chiave di F. fa ut grave ... siano autentiche o placali* (Milan, 1680), which includes two two-part ricercares using the same subject. His only other known works are three florid solo motets (two in RISM 1681<sup>1</sup> and one in 1692<sup>1</sup>).

GIUSEPPINA LA FACE

## Zanettini, Antonio.

See [Giannettini, Antonio](#).

## Zanetto [Joannetto] da Montichiario (Micheli) [de Michaelis]

(*b* 'Roma de Monteclaro', 1489–90; *d* Brescia, 26 April 1560–12 Aug 1561). Italian viol and violin maker. His instruments are the earliest extant examples of the Brescian school. G.M. Lanfranco (*Scintille di musica*, Brescia, 1533) praised the work of 'Zanetto Montechiaro'. He is variously recorded in Brescian city records from 1527 as 'Joannettus de li violettis', 'magister a liriibus', 'magister a violonis et violis' and 'di liuti'. He was excused from duty in the register of night guards of 1549–50 because he had reached the age of 60. An almost perfectly preserved six-string viol with its original label 'Zanetto in Bressa' is in the Musée Royal of the Brussels Conservatory, and shows this maker to have been an excellent designer and craftsman. A smaller viol, from Bisiach, also has its label and is in the Shrine to Music Museum, Vermillion, South Dakota. Several other instruments are attributed to him. Zanetto is a very important figure in the early history of the violin. He is the earliest violin maker about whom sufficient documentation exists to draw a picture of his life and work.

His son, Peregrino [Pellegrino] Micheli (*b* Brescia, c1520; *d* Brescia, 1606–20 July 1609), was also a fine maker. He is recorded as a maker of 'viole,

lire, cittare, lauti et altri instrumenti'. A tenor viola with the label 'Peregrino f[i]lius. q[u]ondam. m[ag]istro. Zanetto' in Brescia is in the Shrine to Music Museum, and a bass viol with a carved scroll and an unusual body shape in the Musée de la Musique, Paris, is attributed to him. His three sons, Giovanni (*b* c1562; *d* after 1619), Battista (*b* c1568; *d* before 1615) and Francesco (1579–1615), worked with him.

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CHARLES BEARE/UGO RAVASIO

## Zang, Johann Heinrich

(*b* Zella St Blasii, nr Gotha, 15 April 1733; *d* Würzburg, 18 Aug 1811). German composer and organist. He was probably a pupil of J.S. Bach in Leipzig in 1748–9; he spent some time in Coburg and took lessons from J.K. Heller before working as a clerk in Banz and organist at Schloss Hohenstein, near Coburg. In 1751–2 he was Kantor at Walsdorf near Bamberg, and then Kantor in Mainstockheim. Most of his music is lost; but his own writings make clear that he composed two complete cycles of cantatas for the church year and some keyboard music. The style of the surviving cantatas is typical of the generation after J.S. Bach, with recitatives and de capo arias, little choral polyphony and a preference for madrigalian poetry rather than biblical or chorale texts. Zang edited the collection *Singende Muse am Mayn* under the pseudonyms 'Forceps' in Würzburg and 'Ighnaz' in Nuremberg (both 1776). His *Der vollkommene Orgelmacher oder Lehre von der Orgel und Windprobe*, first published in Nuremberg in 1804 (later editions 1810 and 1829), provides an interesting insight into the preferred organ sound at the turn of the century. Zang favoured fundamental stops, rejecting Quint and Tierce stops alone or in combination; he largely abandoned the *Werkprinzip* and used the pedal division exclusively for the bass part, though the specifications that he quotes in his examples are more traditional.

## WORKS

?100 church cants., incl.: Also hat Gott die Welt geliebet, S, S, T, B, SATB, 2 bn, 2 hn, timp, str, bc, 1756; Mache dich auf, werde licht, B, SATB, 2 hn, timp str, bc, 1756; Machet die Thore weit!, S, A, T, B, SATB, 2 hn, str, bc, 1758; Halleluja! der Sieg ist da, T, B, SATB, 2 hn/tpt, timp, str, bc, 1759; Es ist nur ein Gott, S, T, B, SATB, 2 hn, timp, str, bc, 1771; Nach dem Ungewitter lässtest du die Sonne wieder scheinen, S, A, T, B, SATB, str, bc, 1774; Denen zu Zion wird ein Erlöser kommen, S, A, T, B, SATB, str, bc, 1777: all in *D-Mbs*; others lost

**Kbd:** 6 sonatas; 12 trios, org with obbl pedal: all lost

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*Eitner*Q

*Gerber*NL

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JOHANNES HEINRICH

## Zange, Nikolaus.

See [Zangius, Nikolaus](#).

## Zängel [Zanggal, Zenngel, Zänckl], Narcissus

(*b* Augsburg, c1555; *d* after 1607). German composer. His father may be identified with Narcissus Zänkl from Murnau, Bavaria, who matriculated from Ingolstadt University on 1 June 1539 and who copied the 1543 part of the manuscript *D-Mu* 326. Zängel was a chorister under Lasso in the Bavarian court chapel at Munich in the early 1570s. In 1573 he visited France, presumably to study; his journey was financed by the Munich establishment. On his return he became organist at the Premonstratensian abbey of Roggenburg in Upper Swabia, and about 1585 he was chamber musician to Jakob Fugger at Augsburg. In 1590 he became Kapellmeister at the court of Count Eitelfriedrich IV von Hohenzollern-Hechingen, then served at Sigmaringen during the period 1596–8, before returning to Hechingen, where he supervised the lavish musical entertainments in connection with the marriage of the count's heir, Johann Georg. Nothing definite is known of his life following his resignation from Hohenzollern service in 1599, though he may have moved to Vienna, since he dedicated from there his only known collection of music, *Cantiones sacrae, quas vulgo Missas appellant* (Vienna, 1602). It comprises six parody masses which are typical products of their time, including both counterpoint in 16th-century style and more progressive features: a bold use of homophony, some tentative word-painting and antiphonal groups of contrasting voices. The links between the various mass sections, which arise from the parody technique, are apparent in both melody and bass lines. Zängel's only other extant works are a five-part motet (in RISM 1604<sup>7</sup>) and a mass for five voices and continuo (in 1628<sup>2</sup>); a number of other works have doubtless been lost.

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A. LINDSEY KIRWAN/CLYTUS GOTTWALD

## Zanger, Johann

(*b* Innsbruck, ? after 31 Oct 1517; *d* Brunswick, 5 April 1587). Austrian theologian and music theorist. From 1523 or 1524 he was a chorister in King Lajos II of Hungary's court chapel in Buda under the direction of Thomas Stoltzer. In 1526 he fled to Vienna with the widowed Queen Mary's retinue and was accepted in Ferdinand I's Hofkapelle in 1527. According to his own writings he received his musical training there from Heinrich Finck, Arnold von Bruck, Stephan Mahu and Johann Langkusch, and he also met Erasmus Lapidica. In August 1536 he entered the arts faculty of Vienna University; he continued his studies in Prague in 1540 and in the law faculty of Cologne University. After travelling through Germany and Brabant he returned to Innsbruck in 1542 as a tutor for the sons of noblemen. In the same year he moved to Wittenberg where he taught music at the university and studied Protestant theology there. In 1545 he settled in Brunswick where Philipp Melanchthon had procured for him the post of Kantor at the school of St Martin. In Brunswick he held various posts both in the schools and in the church, and was considered an impressive preacher and a skilful church politician. In Torgau in 1576 he played a decisive role in the preparation of the *formula concordiae*. His widely disseminated music primer *Practicae musicae praecepta* (Leipzig, 1554), in its coverage of psalm tones and mensural notation, includes musical examples from composers such as Ockeghem, Brumel, Josquin and Thomas Sporer. Intended for use in the school system in Brunswick, this treatise also relates Zanger's experiences in Ferdinand's Hofkapelle and provides records of conversations between chapel masters.

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OTHMAR WESSELY/WALTER KREYSZIG

## Zangius [Zange], Nikolaus

(*b* Mark Brandenburg, possibly at Woltersdorf, nr Königswusterhausen, c1570; *d* Berlin, c1618). German composer and court official. He is first heard of in 1597, when he was Kapellmeister to Prince-Bishop Philipp Sigismund of Brunswick-Wolfenbüttel at Iburg, near Osnabrück. In 1599 he went to Danzig, first as deputy to the Kapellmeister of the Marienkirche, Johannes Wanning, who was then a sick man, and shortly afterwards as his successor. In order to escape from plague-ravaged Danzig he obtained a long leave of absence in 1602, and until the end of 1605 he was an official at the imperial court in Prague. Only in 1607 did he return to Danzig, and even then only for a short time, for he was soon staying briefly at Stettin before returning to Prague, where he resumed his court duties in 1610. Finally, in 1612 he moved to Berlin as Kapellmeister to the Elector of Brandenburg, in succession to Johannes Eccard. He was joined there by several members of the Prague establishment, and during his few years in office he did much to raise musical standards. He is important as a composer for his sacred, and especially his secular, ensemble songs, which were highly esteemed by his contemporaries. Although he also on occasion cultivated the older polyphonic style, he was one of the first composers, particularly in north Germany, to adapt the Italian villanella style to German usage. His three three-part collections, the first of which was twice reprinted, are evidence of his achievements in this genre. His Gesellschaftslieder are also highly successful. A specially notable piece is the inventive five-part quodlibet *Ich will zu land ausreiten* from his 1597 collection, which probably served as a model for Melchior Franck's farrago *Kessel, Multer binden* (in his *Grillenvertreiber* of 1622), the most famous example of the genre at that period.

## WORKS

Edition: *Nicolaus Zangius: Geistliche und weltliche Gesänge*, ed. H. Sachs and A. Pfalz, DTO, lxxxvii (1951)

Schöne neue ausserlesene geistliche und weltliche Lieder, 3vv (Frankfurt an der Oder, 1594)

Etliche schöne teutsche geistliche und weltliche Lieder, 5vv (Cologne, 1597); ed. F. Bose (Berlin, 1960)

Harmonia votiva pro felici fato, 6–8vv (Bautzen, 1602); 1 motet ed. F. Kessler, *Danziger Kirchen-Musik* (Neuhausen-Stuttgart, 1973)

Kurtz weilige neue teutsche weltliche Lieder, 4vv (Cologne, 1603)

Nobili eximio ... viro, Dn. Georg. Sebisch ... vota secunda concertu musico pro honorario nuptiarum ... 17. Oct ... 1606, 6vv (Breslau, 1606)

Epithalamia in honorem nuptiarum Dn. Hyneck, 7, 8vv (Breslau, 1609)

Magnificat secundi toni, 6vv (Prague, 1609)

Ander Theil deutscher Lieder, 3vv (Vienna, 1611)

Andrae Bodenstein ... nuptias celebraturo, ?4vv (Breslau, 1611)

Cantiones sacrae, 6vv (Vienna, 1611)

Dritter Theil newer deutscher weltlicher Lieder, 3vv (Berlin, 1617)

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WALTER BLANKENBURG/DOROTHEA SCHRÖDER

## Zani, Andrea

(*b* Casalmaggiore, nr Cremona, 11 Nov 1696; *d* Casalmaggiore, 28 Sept 1757). Italian composer and violinist. He was taught the violin by Giacomo Civeri and later by Carlo Ricci. An invitation from Antonio Caldara, who had met him while passing through Casalmaggiore, took him to Vienna, where he became a well-known virtuoso and teacher without, however, obtaining an official position in the service of the imperial court. In 1738 he returned to Casalmaggiore for good, except for occasional appearances as a soloist in neighbouring cities. Two distinguished pupils of his were Valentino Majer of Mantua and Domenico Ferrari of Cremona.

It has been suggested that Zani became acquainted with Vivaldi during the latter's sojourn at Mantua during 1718–20. Certainly his earlier works (up to op.4) are remarkably Vivaldian in form and idiom, though the frequency of appoggiaturas (especially short appoggiaturas) provides a foretaste of a second, *galant* phase beginning in the 1730s, in which 'Venetian' extravagances yield to a more cantabile manner. The Fonds Blancheton (*F-Pc*) includes, among other works by Zani, six trios, which, if genuine, represent a third, pre-Classical phase. (After Zani's return to Casalmaggiore his works were published in Paris, then approaching the heyday of its pre-eminence as a publishing centre; it is therefore conceivable that the trios were sent there late in his life for possible publication as a set.) The sonatas and concertos surviving in print show him to be an accomplished and fairly inventive composer.

### WORKS

op.

- 1 [12] Sonate da camera, vn, b (Casalmaggiore, 1727, 2/c1740 as op.3); extract in Corrette
- 2 6 sinfonie da camera e altrettanti concerti da chiesa, 2 vn, va, b (Casalmaggiore, 1729, 2/c1737 as op.1); extract in Corrette
- 3 [see op.1]
- 4 Concerti 12 a quatro con suoi ripieni (Vienna, by 1735, 2/c1741 as op.2)
- 5 Sonate 12, vn, b, intitolate Pensieri armonici (Vienna, 1735)
- 6 [6] Sonate, vn, b (Paris, c1740)

Sonata in Thompson's Six Sonatas, 2 vn, vc, bc (hpd) (London, 1764)

3 fl concs.; 1 fl sonata: all *D-KA*; vn concs., *Dlb*, *F-Pc*, *GB-Mp*; trios, 2 vn, bc, and sinfonias: all *F-Pc*

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MICHAEL TALBOT

## Zanibon.

Italian firm of publishers. It was founded at Padua in 1908 by Guglielmo Zanibon (*b* Padua, 5 Oct 1878; *d* Padua, 21 April 1966). After studying music in his native city he moved to New York, where in 1903 he founded the periodical *The Mandolin*. He played the double bass with various touring companies until Cleofonte Campanini appointed him general secretary and librarian to the orchestra of the Manhattan Opera House. Back in Padua in 1908, he associated himself with Alessandro Parisotti and managed a small music publishing house, of which he then took sole control, calling it 'Edizioni Zanibon'. He worked with many well-known musicians, among them Marco Enrico Bossi and Dallapiccola. His large output included sacred music, instrumental and polyphonic works and Italian music of the 17th and 18th centuries. At his death the management of the house passed to his adopted son Guglielmo Travaglia Zanibon (*b* 23 Dec 1920), who paid particular attention to the classical guitar repertory, early Italian music (notably for keyboard, Urtext editions), contemporary composers (Bettinelli, Margola and Luciane Chailly) didactic works and books on music. In 1992 the 'Edizioni Zanibon' moved to Milan and was incorporated in the Ricordi Group, keeping on the publication of Boccherini's works in: *Luigi Boccherini: Edizione critica delle opere*, ed. A. Paris (Padua, 1977–). The Zanibon catalogue contains about 7000 items.

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MARIANGELA DONÀ

## Zani de Ferranti, Marco Aurelio

(*b* Bologna, 23 Dec 1801; *d* Pisa, 28 Nov 1878). Italian guitar virtuoso and composer. When he was 12, he heard Paganini and took up music, learning the violin, which he abandoned for the guitar four years later. In 1820 he went to Paris, where he gave guitar lessons, had some compositions published and gave his first concert, but attracted little notice. He then became librarian to Senator Miatleu in St Petersburg, and later secretary to Prince Naryshkin; he gave concerts and more of his compositions were published, but in 1824 was expelled because of his political involvement. He subsequently lived in Denmark, Hamburg, Brussels, Paris and London, and in 1827 settled in Brussels. There he

laboriously perfected what he called the art of 'sustaining notes on the guitar'. He made his improved technique public in 1832, to considerable acclaim; in 1834, when he was championed by Fétis, his career began to flourish, and he was appointed honorary guitarist to the King. Paganini declared him superior to all other guitarists he had heard, and he toured the Netherlands, England and France with considerable success. Later his interests turned to literature: he published poetry, became a Dante scholar and started reviewing concerts, and in 1843 became professor of Italian at the conservatory in Brussels. He met and befriended the violinist Camillo Sivori and in 1846 went to the USA as his agent; he stayed for six months, giving concerts and having some of his music published. In 1855 he toured Italy with the soprano Euphémie Wittmann, whom he married, but who died during the tour. Ferranti returned to Paris, giving solo concerts as he travelled, a practice thought hitherto to have been exclusive to Liszt. In the 1860s he gradually abandoned his concerts for 'Dante lectures', readings which he gave in Paris, Brussels, London and Liverpool; he also twice returned to Italy, where he died. He composed more than 100 pieces for guitar, at least 50 songs and 48 *Mémoires bibliques* for violin, cello and piano. He also wrote several books, among them a noted commentary on Dante. Some of his works have appeared in modern editions (see Wynberg).

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MARC VAN DE CRUYS

## Zaninus [Çaninus] de Peraga de Padua

(*fl.* mid- to late-14th century). Italian composer. He is possibly identifiable with a nobleman of that name who died in Padua in 1374. He wrote a three-voice ballata, *Se le lagrime antique*, which survives in the northern

Italian fragment *I-ST* 14 (no.3; ed. in PMFC, x, 1977, p.130). The piece shows French influence, and is probably the work referred to in sonnet no.48 of Prudenzi's *Sollazzo*.

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KURT VON FISCHER

## Zannatta, Domenico.

See [Zanata, Domenico](#).

## Zannetti [Zanetti].

Italian family of printers. They were active in the 16th and 17th centuries and three of them printed music in Rome. An early member of the family, Bartholomeo de Zanetti da Bressa, printed Pier Maria Bonini's treatise *Acutissime observationes* at Florence in 1520. His name gives the only indication of the probable origin of the family. The first music printer in the family was Luigi Zannetti, who worked at Rome between 1602 and 1606 and printed mostly sacred music by Agostino Agazzari, Antonio Cifra and their contemporaries. Bartolomeo, probably his son, appears to have taken over at once, for he began to produce music in 1607. Between 1618 and 1621 he was printing at Orvieto, where he produced two music books, but he later returned to Rome. His output was much larger than his father's and included music by most contemporary Roman composers and sacred music by other Italians. He published a series of anthologies of sacred works edited by Fabio Constantini (RISM 1614<sup>3</sup>, 1616<sup>1</sup>, 1618<sup>3</sup> and 1620<sup>1</sup>, the last at Orvieto) and the first edition of Frescobaldi's *Ricercari et canzoni franzese* (1615). After his return to Rome, he published only one volume of music, by Tullio Cima. In 1638 Francescho Zannetti published four volumes of music by Domenico Mazzocchi. He was probably related to Bartolomeo.

STANLEY BOORMAN

## Zannetti [Zanetti], Francesco

(*b* Volterra, 27 March 1737; *d* Perugia, 31 Jan 1788). Italian composer. He studied composition with G.C.M. Clari in Pisa from 1750 to 1754, at the same time performing as a violinist and tenor in Lucca. In 1757 his training in opera began at the Conservatorio della Pietà dei Turchini in Naples, but he abandoned his studies after two years. His subsequent admission to the Accademia Filarmonica in Bologna (1760) indicates his preference for sacred and instrumental music over opera. From 1756 to 1762 he was

*maestro di cappella* at Volterra and from 1762 to 1788 at Perugia Cathedral, where he composed a great deal of music, including many of his operas; he also worked as music director at the Teatro del Pavone and the Teatro dell'Aquila and occasionally acted as impresario at the Pavone in the 1770s, for works including Sacchini's *Alessandro nell'Indie*, Anfossi's *Quinto Fabio* and *L'incognita perseguitata* and Mysliveček's *Adriano in Siria*. Generally he adopted a strict, but elegant style, attentive to the innovations introduced by Gluck and completely freed from the Neapolitan school. As well as operas he composed cantatas and oratorios, unfortunately almost all now lost, and various instrumental works. In the instrumental pieces he attempted to fuse sonata form with a *galant* style, and there are clear influences from such composers as Nardini, Boccherini and Viotti.

## WORKS

### operas

L'Antigono (os, P. Metastasio), Livorno, 1765

La Didone abbandonata (os, 2, Metastasio), Livorno, 1766

La contadina fortunata (farsetta, 2), Rome, Capranica, carn. 1771, *I-Rdp*

Le lavanderine (int, 2, F. Mari), Rome, Capranica, carn. 1772, *D-Dlb, F-Pn*; as *Die Wascherinnen*, Dresden, 1779, *D-Bsb*, 3 songs (Leipzig, 1780)

Sismano nel Mogol (os, 2, G. De Gamerra), Livorno, S Sebastiano, 27 Dec 1775

Le cognate in contesa (dg, 2, E. Argolide), Venice, Giustiniani, aut. 1780, *Dlb, I-Fc, Tf* (as *Le due cognate in contesa*)

Artaserse (os, 2, A. Zeno and P. Pariati), Treviso, Onigo, aut. 1782

Gismondo da Mendrisio, aria *Nc*

Il figlio del Signor Padre, ?unperf.

### oratorios

Il pianto di penitenza espresso dal Santo Re Davidde nel Salmo L (Florence, 1773)

Lost: *La morte di S Ottaviano protettore della città di Volterra*, Volterra, 1761; *Il sacrificio di Gieffe*, Città di Castello, 1764; *La Giustizia e la Pace concordi*, Perugia, 1765; *Se più giovi la pietà alle lettere, o le lettere alla pietà*, Città di Castello, 1765; *Il trionfo della virtù*, Perugia, 1767; *La Davide in Efrata*, Perugia, 1769; *Isacco figura del Redentore*, Perugia, 1769; *Salomone esaltato al trono*, Firenze, 1775; *Il trionfo di Giuda Maccabeo*, Arezzo, 1779

### other vocal

Liturgical: Masses, Requiem, ants, hymns, lits, Mags, motets, offs, psalms, *D-Bsb, I-Baf, Bc, Fc, Plp, PS* and others

Cantata a 4 voci, Volterra, 1759; Cantata a 2 voci, Perugia, 1763, lost

### instrumental

6 trios, 2 vn, bc, op.1 (Paris, 1761), 5 repr. in 6 Sonatas, op.3 (London, c1764); 6 Sonatas, 2 vn, bc, op.1 (London, 1762), arr. hpd, vn acc. (London, c1770); 6 Qnts, 3 vn, vc, bc, op.2 (London, 1763); 6 Sonatas, 2 vn, bc, op.4 (London, c1770); 6 trios, 2 vn, vc, op.1 (Paris, Florence and Perugia, 1767); 6 trios, vn, va, vc, op.2 (Perugia, 1782); 6 Solos, vn/fl, bc (London, c1764); 6 trios, 2 fl/vn, bc (London, c1771); 6 str qts (Perugia, 1781); Concertino, 2 fl, orch, *I-Ac*; 6 fugues, org, *PEsp*; 2 sonatas, org, *PEsp*

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- B. Brumana:** 'Per una storia dell'oratorio musicale a Perugia nei secoli XVII e XVIII', *Esercizi arte musica e spettacolo*, iii (1980), 97–167
- B. Brumana and M. Pascale:** 'Il teatro musicale a Perugia nel settecento: una cronologia dai libretti', *Esercizi arte musica e spettacolo*, vi (1983), 71–134
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GALLIANO CILIBERTI

## Zannetti, Gasparo.

See [Zanetti, Gasparo](#).

## Zannettini, Antonio.

See [Giannettini, Antonio](#).

## Zannoni [Zanoni], Angelo Maria

(*b* Venice; *fl* 1710–32). Italian bass. He was for some years in the service of the Landgrave of Hesse-Darmstadt. His first known appearances were in Padua in 1710 and 1712, and in 1713 he sang at Ferrara in Albinoni's *Lucio Vero*. From December 1714 Zannoni spent five months in London, making his *début* at the King's Theatre as Argante in a revival of Handel's *Rinaldo* on 30 December. He appeared in the pasticcios *Lucio Vero* (26 February) and *Arminio* (26 March) and at two concerts in the Great Room (in James Street) on 9 and 16 May. At the first, for his benefit, he also played the bass viol. In 1716 he sang at Venice in two operas by Vivaldi and one by Chelleri, and in June and July 1718 in Orlandini's *Lucio Papirio* at Bologna and Padua. He was again at Venice in 1719–21, 1726 and 1732; in all he appeared in nine operas there. He is said to have worked in Germany, Vienna and France. There are three caricatures of him by A.M. Zanetti in the Cini collection (*I-Vgc*).

WINTON DEAN

## Zanobi, Luigi.

See [Zenobi, Luigi](#).

# Zanotti, Camillo [Ioannotus, Camillus; Cannatij, Camillus; Canotij, Camillus]

(*b* Cesena, c1545; *d* Prague, 4 Feb 1591). Italian composer. The title-pages of some of his publications and a letter from Emperor Rudolf II of Habsburg indicate that he was from Cesena, and this is confirmed by various later historians. A document in the Archivio Capitolare, Cesena, states that he was *maestro di cappella* at Cesena Cathedral though, as the document is undated, it is not clear when he held this position or for how long. He became vice-Kapellmeister of Rudolf II's household on 1 August 1586 (as stated by Sartori, not on 31 August 1586 or 1587 as variously reported); details of the travelling expenses he received in 1587 indicate that he was called to the imperial court 'from the Netherlands'. He remained in Prague until his death. The only other evidence of his journeys is his reference, in the dedication of his third book of madrigals, to a stay in Conegliano, in the Veneto. He was much esteemed, to judge from his monthly salary of 25 guilders (which was above the usual level) and from the gratuities he received in 1587 and 1588 from the emperor, mainly in return for the dedication of madrigals and masses. His richly ornamented secular music belongs to the late 16th-century madrigalian tradition; the sacred music is characterized by a marked tonal orientation. His reputation is most evident from the number of his publications and the frequent reprinting of his works in anthologies.

## WORKS

published in Venice unless otherwise stated

Il primo libro de madrigali, 5vv (1587)

Missarum liber primus, 5vv (1588), inc.

Il primo libro de madrigali, 6vv (1589)

Il terzo libro de madrigali con alcune villotte, 5vv (1589), inc.

Madrigalia tam italica quam latina nova prorsus, 5, 6, 12vv (Nuremberg, 1590)

Works in 1590<sup>28</sup>, 1598<sup>2</sup>, 1610<sup>18</sup>

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**W. Pass:** *Musik und Musiker am Hof Maximilians II.* (Tutzing, 1980)

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WALTER PASS/GIULIA VANNONI

# Zanotti, Giovanni (Calisto Andrea)

(*b* Bologna, 14 Oct 1738; *d* Bologna, 1 Nov 1817). Italian composer. Nephew of Francesco Maria Zanotti, a noted Bolognese scientist and scholar, he studied with Martini in the late 1750s. Admitted to the Accademia Filarmonica in 1758, he was *principe* in 1764 and 1765. He became assistant *maestro di cappella* at S Petronio in 1761 and from 1774 to 1789 was *maestro di cappella* there. Although Zanotti composed sacred music almost exclusively, letters to Martini from F.A. Barberi and Paolo Sabbatini of Modena refer to the great success of his only opera *L'olimpiade*, performed there during Carnival. In 1774 and 1778 Zanotti was in Venice, employed by Count Carlo di Colloredo. When the Liceo Filarmonico was established in 1804, Zanotti was appointed piano professor, a post he held until 1812.

Burney heard a performance of Zanotti's *Dixit* at the annual concert of the Accademia Filarmonica in 1770 (a concert also attended by Mozart) and praised it extravagantly:

There were all the marks of an original and cultivated genius. ... The accompaniments were judicious, the ritornels always expressing *something*, the melody was new and full of taste, and the whole was put together with great judgment, and even learning. In short, I have very seldom in my life received greater pleasure from music than this performance afforded me.

Examination of Zanotti's music does not corroborate Burney's enthusiastic judgment; he was a skilful, though conservative, composer in the style of the late 18th-century Bolognese school derived from Martini. Almost all his extant music is sacred, written for chorus, soloists and orchestra. Most of his works are in manuscript in the Bologna Conservatory library and the archives of S Petronio (others in *I-Baf*, *Bca*, *Fc*, *MAC*). (*BurneyFI*; *MGG1* (G. Vecchi) [with detailed list of works])

HOWARD BROFSKY

## Zaparth, Jean.

See [Japart, Jean](#).

## Zapf, Helmut

(*b* Rauschengesees, Thuringia, 4 March 1956). German composer. After studying sacred music (1974–9) and working as a choirmaster and organist in Thuringia, he became a masterclass student of Katzer at the Akademie der Künste der DDR (1982–6). In 1986 he met the improvisatory musician Johannes Bauer, who was to have a lasting influence. From that time, improvisation of a lively, spontaneous and physical nature became common in his works, as well as spatial thinking; this is particularly notable in *Wandlungen* (1986), the *Dreiklang* compositions (1990–92) and *strumento dell arco* (1994). Traditional materials, such as forms of the Christian liturgy, and quotes from the music of Bach and Schoenberg, appear in his works as if refracted, presented so that the elementary

characteristics of the material express something new. His awards include the Hanns Eisler Prize (1986), the Valentino Bucchi Prize (1987) and the Arts Advancement Prize of the Akademie der Künste, Berlin (1993).

## WORKS

(selective list)

Inst: Fuge über A.S., org, 1978; Recitativo, ob, str qt, 1979; Toccata, org, 1979; Brechungen III, fl, str trio, 1981–5; Singender Mann, fl, 1982; Str Qt no.1, 1983–4; Concertino, orch, 1986; Venezianische Erinnerungen, orch, 1987; Zusammenklang I, 16 insts, 1987; organum, hp, perc, org, 1988; Psalmos, fl, hp, 1988; Zusammenklang II, 8 insts, 1988; rivolto, eng hn, va, db, 1989; 2+4, 6 perc, 1990; Dreiklang I–V: I, 2 b cl, db, 1990; II, 2 b cl, tuba, 1991; III, orch, 1992; IV, 2 db cl, b cl, 1992; V, pf, orch, 1992; Qt, solo db, va, 2 str qt, 1993; sound, str qt, 1993; être en vie, 6 perc, 1994; Herbst, accdn, va, 1994; Zwischentöne, 10 insts, 1994; Abendklänge, 11 insts, 1995 [after C.P. Baudelaire]; Contra-Punkte, fl, bn, va, pf, perc, 1995; DD und zurück, ens, 1995; Romanze, vn, pf, 1995; 3 zu 2 zu 1, 2 gui, 1995; air varié, ob, va ad lib, hp, 1996; Spiel, 6 young pfmrs, 1996; Denstedter Klanglandschaften, vn, org, 1997; drei, 7 young pfmrs, 1997; Frühling, accdn, hp, 1997; 3 Brechungen aus VII, cl, str trio, 1998; Sommer, cl, accdn, 1998

Vocal: Lukas Passion, solo vv, SATB, b cl, vn, org, 1980; Wie lieblich sind deine Wohnungen (Bible), SATB, 1988; Pater noster, 16-pt mixed chorus, 1990; Totentanz (R. Gerlach), spkr, 2 b cl, org, 1992; discantus I (E.-M. Kohl), Mez, vn, perc, org, 1997; discantus II – ex omni lapide, 3 S, 2 T, 3 B, fl, sax, hn, vn, va, 2 db, perc, 1997; magnificat (Bible: *Luke*), A, men's vv, vn, org, perc, 1997; conversion, S, fl, gui, perc, 1998

El-ac and multimedia: Wandlungen, trbn, tape, 1986; arpeggio, hp, tape, 1989; canzone, drum, live elecs, 1994; strumento dell arco, partita, inst, tape, 1994; canto dell aria, ob, tape, 1995; approximation, str trio, elec gui, tape, dancer and slide projections, 1996, collab. R. Schulze; vortex, installation, 1996; ombre per organo, org, tape rec, 1997; Denstedter Klanglandschaften II, vn, org, perc, tape, 1998; square, b cl, tpt, vn, db, tape, 1998

EVELYN HANSEN

## Zaphelius [Zapfelius, Zapfl], Matthias [Matthäus]

(*b* Styria, before 1550; *d* after 1572). Austrian singer and composer. In 1560 he enrolled at the University of Vienna and, until his voice broke in 1562, served as a chorister in the Emperor Ferdinand I's court chapel at Vienna. Later he studied under the Jesuits in the same city and in 1565 the payment of his bursary was extended for two more years. Immediately after completing his studies he probably joined the Graz court chapel of Archduke Karl II, where he served as tenor and master of the choristers. The Graz court accounts list him for the last time in these capacities in 1572.

He was a minor master in the later Spanish-Netherlandish style, as is shown by his eight motets in collections (RISM 1568<sup>2</sup>, 1568<sup>4</sup>, 1568<sup>5</sup>; 1 ed. in TM, xix, 1972) mainly of works composed by musicians at the Habsburg

court. His three-section motet for five voices, *Veni Redemptor gentium* (ed. in TM, v, 1971) uses the plainsong melody as the cantus firmus; the counterpoint is dense and the melodic quality of the voices is notable.

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HELLMUT FEDERHOFER

## Zappa, Francesco

(*b* Milan; *f* 1763–88). Italian cellist and composer. The dedication of his six trios for two violins and bass (London, 1765) shows that he had given the Duke of York, the dedicatee, music lessons in Italy (the duke had been in Italy from late November 1763 to mid-1764). By 1767, the year of the duke's death, he had entered his service as *maestro di musica*, as shown by the title-page of his trio sonatas op.2. He then apparently took up residence in The Hague as a music master. He was still there in 1788, according to the place and date of a manuscript *Quartetto concertante* (in *D-Bsb*). He had a reputation among his contemporaries as a virtuoso and he toured Germany in 1771, playing in Danzig and, on 22 September, in Frankfurt. According to Mendel, he made another concert tour of Germany in 1781 (though this may be an error for 1771).

Zappa's writing is lyrical, but tends towards a seriousness of manner in which the *galant* elements are tempered by a Classical dignity. His works with obligato cello demonstrate an easy familiarity with thumb position fingerings, slurred staccato bowings and idiomatic string crossing patterns.

#### WORKS

Duos: 6 Sonatas, kbd/hp, vn, as op.4a (Paris, n.d.); 6 duos (v, vc)/2 vn (Paris, n.d.)  
Trio sonatas, 2 vn, b: 6 Trios (London, 1765), as op.1 (?The Hague, n.d.); 6 as op.2 (London, c1767); 6 as op.3 (Paris, n.d.); 6 as op.4 (London, n.d.); 6 sonates (The Hague, n.d.)

Other works: 6 kbd sonatas, op.6 (Paris, 1776), mentioned in *MCL*; 6 syms. (Paris, n.d.); 2 romances, 1v, pf, as op.4 (The Hague, n.d.); 27 pieces, 2 for pf, 5 for 1v, pf, op.11 (The Hague, n.d.); 2 Sonata à tre, v, vc obbl, b, ed. in Early Cello Series, xxiii (London, 1983); other works, *A-Wgm*, *D-Bsb*, *I-Mc*

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GUIDO SALVETTI/VALERIE WALDEN

## Zappa, Frank [Francis] (Vincent)

(b Baltimore, 21 Dec 1940; d Laurel Canyon, Los Angeles, 4 Dec 1993). American composer, rock musician and guitarist. His family moved to California in 1950, where Zappa played the drums and guitar in high-school bands with, among others, Don Van Vliet (later to become Captain Beefheart). He studied briefly at Chaffey College, Alta Loma, but left to write music for B-movies. In 1964 he formed his band the Mothers of Invention (originally the Soul Giants); the personnel changed frequently and Zappa disbanded the group in the 1970s to work with musicians selected for particular projects, including Ian Underwood (keyboards, saxophones, brass, guitar etc.), Ruth Underwood (percussion), George Duke (keyboards and trombone), Aynsley Dunbar (drums), Sugar Cane Harris (organ, electric violin and vocals) and Jean-Luc Ponty (violin).

The Mothers of Invention's first release was *Freak Out!* (Verve, 1966), which savagely parodied both corporate America and hippy counter-culture in such songs as 'Hungry Freaks, Daddy' and 'Who are the Brain Police?', culminating in 'The Return of the Son of Monster Magnet', an extended improvisation using avant-garde techniques. It was followed by *Absolutely Free* (Verve, 1967), the experimental orchestral album *Lumpy Gravy* (Verve, 1968), the parody of the Beatles' *Sergeant Pepper* in *We're Only in it for the Money* (Verve, 1968), and the doo-wop pastiches of *Cruising with Ruben & The Jets* (Verve, 1968). They developed a cult following on both sides of the Atlantic, having made their UK debut in 1967, and Zappa was releasing on average two albums a year, a level he was to sustain throughout his career. He toured extensively, with a stage act involving props and interaction with the audience, and developed a system of hand signals which enabled him to initiate rapid switches of style, rhythm and tempo, lending a spontaneity to what were otherwise tightly-controlled structures. In 1970 Zappa performed *200 Motels* (U.A., 1971) for rock band and orchestra in Los Angeles at a contemporary music festival organized by Zubin Mehta, and the following year made a film of it: this is one of a number of Zappa large-scale multi-media projects.

Zappa's music is eclectic and draws freely on the popular music of the 1950s and early 60s, embracing rhythm and blues, rock and roll, doo-wop, middle-of-the-road ballads, the world of Hollywood film music and of TV advertisements, treating them as *objets trouvés*; at the same time it also draws on the soundworlds of Stravinsky, Ives, Varèse and Stockhausen, creating multi-layered textures and employing montage techniques and abrupt stylistic juxtapositions which have the effect of Brechtian alienation and Dadaist confrontation, as in *Burnt Weeny Sandwich* (Reprise, 1970) and *Over-Nite Sensation* (Discreet, 1973). Zappa wanted his music to achieve the autonomy associated with high art music while subversively working from within the popular music industry. In the 1980s this was accentuated by the increasing esteem in which Zappa was held as a serious composer, so that his performances and two albums with the London SO (*LSO: Zappa*, 1983–7) and with the Ensemble Intercontemporain (*The Perfect Stranger*, 1984) appear at the same time as his bizarre synthesizer recreations of pieces by his 18th-century namesake (1984). He set up his own record company (Barking Pumpkin) and, after lawsuits, gained control over the master-tapes of his albums released in the 1960s and 1970s by MGM/Verve. In his final decade he worked at his home studio, using a Synclavier synthesizer to create such

albums as *Jazz From Hell* (Capitol, 1986), and to remix much of his earlier work and, in effect, to re-create, through intercutting, a body of previously unissued recordings. His last public appearance was in Frankfurt in 1992 at a concert of his works by the Ensemble Modern, recorded as *The Yellow Shark* (Barking Pumpkin, 1993), a few months before his death. The first posthumous album appeared in 1994, *Civilization: Phaze III*, on which Zappa had been working since the late 1980s.

Zappa's importance lies less in any obvious influence on rock music than in the way in which his music embraces American popular culture while simultaneously maintaining a critical distance from it, and in the way in which his musical critique at the same time constitutes a political and social critique. He saw the music business as concerned with the manipulation of music and its consumers and dedicated to profit. His own material is always calculatedly secondhand, disposable and ephemeral; his approach to structuring it is critical, ironic and self-reflective. The result has a richness of allusion, wealth of detail and a consistency of thought reminiscent of James Joyce. The comprehensive study by Watson (1993) is part of a large and expanding interpretative literature.

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- B. Watson:** *The Complete Guide to the Music of Frank Zappa* (London, 1998) [incl. discography]

MAX PADDISON

## Zappasorgo, Giovanni

(*b* Treviso; *f*l 1571–6). Italian composer. He was probably the Zappasorgo who in 1576 was listed as a singer and cornettist at Treviso Cathedral. He published two books of three-voice *napolitane* (Venice, 1571 and 1576) which include variants of successful texts set earlier by his contemporaries. In keeping with the tendency to create hybrid forms, he set four madrigal texts to music in a light vein and placed them prominently in his books. Most of the settings are in ternary form, and the primarily chordal textures are enlivened by syllabic declamation and occasional points of imitation; parallel 5ths are rare.

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(Vedelago, 1954)

**R.I. DeFord:** 'The Influence of the Madrigal on Canzonetta Texts of the  
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decenni del secolo XVI', *RIM*, xxvi (1991), 205–40

DONNA G. CARDAMONE

## Zaqef.

Sign in Hebrew [Ekphonic notation](#) marking a subsidiary stop within a half-verse. See also [Jewish music](#), §III, 2(ii).

## Zār.

Spirit possession ceremony with music. See [Egypt](#), §II; [Oman](#), §3(iv); [Somalia](#); [Sudan](#), §I; and [Yemen](#).

## Zara

(It.).

See [Zadar](#).

## Zaramella.

Italian composer, probably not identifiable with [Pandolfo Zallamella](#).

## Zarathustran [Zoroastrian] music.

See [Iran](#), §I, 5.

## Zardt, Georg.

See [Zarth, Georg](#).

## Zarębski, Juliusz

(*b* Zhitomir, 28 Feb 1854; *d* Zhitomir, 15 Sept 1885). Polish composer and pianist. He studied at the Vienna Conservatory, graduating in 1872 with gold medals in composition (which he studied with F. Krenn) and piano (J. Dachs). In 1873 he studied at the St Petersburg Conservatory (gaining his Free Artist diploma in only three months); in 1874 he went to Rome, studying the piano for a year with Liszt, whose favourite pupil he became. On 30 January 1880 Zarębski was appointed professor of piano at the Brussels Conservatory, a post he occupied until his death. As a pianist he made his earliest public appearances in the spring of 1874, giving concerts in Odessa and Kiev; later he performed with great success in many European cities, including Rome, Naples, Constantinople, Warsaw, Paris

and London. He mastered, within two months, the technique of playing the two-keyboard piano, an invention of the Mangeot brothers; he then developed a repertory for it, and gave concerts on the instrument during the Paris Exhibition of 1878 and later in London.

Zarębski was the most original Polish composer of the second half of the 19th century. His piano works were influenced by Liszt, as is shown in the orchestral treatment of the piano in, for instance, the *Grande polonaise* op.6. He also developed some of Chopin's methods, drawing on folk music and making creative use of some of its modal characteristics in his harmony; and he had a comprehensive command of the technical resources of the piano. His compositions are marked by great variety of colour, as in *Les roses et les épines* op.13, and sometimes by an emancipation of unrelated chords which marks him out as a forerunner of impressionism. Zarębski's finest work is his Piano Quintet op.34, written in 1885. Advanced harmony, richness of colour and an enterprising use of rhythm, as well as the full exploitation of the piano and its skilful blending with the strings, combine to make it one of the most remarkable Polish chamber works of the second half of the century. Premature death from tuberculosis cut short Zarębski's promising career.

## WORKS

### piano

for solo piano unless otherwise stated

Andante ma non troppo, *PL-Wn*; Romance sans paroles, f, c1870, *Wn*; Adieu, f, c1870, *Wn*; Maria, ov. to opera, pf 4 hands, 1871, *Wn*; Marsz [March], pf 4 hands, 1875, lost; Wielka fantazja [Grand Fantasia], 1876, destroyed by composer; pieces for 2-kbd pf, 1878, lost; Menuet, op.1 (n.p., 1879); 3 danses galiciennes, pf 4 hands, op.2 (Berlin, 1880); Etiuda koncertowa, G, op.3 (Berlin, 1879); 4 Mazurkas, pf 4 hands, op.4 (Berlin, 1880); 2 morceaux en forme de mazurka, pf 4 hands, op.5 (Berlin, 1881)

Grande polonaise, F $\sharp$ , op.6 (Berlin, 1881); 3 études de concert, op.7 (Mainz, 1881); Mazurek koncertowy, c, op.8 (Mainz, 1882); Fantaisie polonaise, op.9, c1877 (Mainz, 1882); Polonaise mélancolique, op.10 (Mainz, 1882); Polonaise triomphale, pf 4 hands, op.11 (Mainz, 1882); Divertissement à la polonaise, pf 4 hands, op.12 (Mainz, 1883); Les roses et les épines, op.13 (Mainz, 1883); impromptu-caprice, op.14 (Leipzig, 1883); Mazurka de concert no.2, G $\flat$ , op.15 (Leipzig, 1883) Suite polonaise, op.16 (Leipzig, 1883); Valse sentimentale, op.17 (Leipzig, 1884); Ballade, g, op.18 (Wrocław, 1884); Novellette-caprice, op.19 (Wrocław, 1884); Sérénade burlesque, op.20 (Wrocław, 1884); Berceuse, op.22 (Leipzig, 1884); A travers Pologne, pf 4 hands, op.23 (Wrocław, 1884); Valse-caprice, op.24 (Leipzig, 1884); Tarantelle, op.25 (Leipzig, ?1885); Sérénade espagnole, op.26 (Leipzig, 1883); Etrennes, op.27 (Wrocław, 1885); Polonaise, op.28 (Leipzig, 1885); Gavotte, op.29 (Leipzig, 1885); Valse, op.30 (Leipzig, 1885); Barcarolle, op.31 (Leipzig, 1885); Menuet, op.32 (Mainz, 1885)

### other works

Chbr: Pf Trio, 1872; Pf Qnt, g, op.34, 1885 (Warsaw, 1931)

Songs: Wilija, naszych strumieni rodzica [Vilya, Mother of our Streams] (A. Mickiewicz), lost; Te rozkwitłe świeże drzewa [The Trees, Freshly in Bloom]

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**M. Kwiatkowska:** 'Fortepian z podwójną klawiaturą i rola Juliusza Zarębskiego w jego prezentacji' [The double reverse keyboard pianoforte and Juliusz Zarębski's role in its introduction], *Muzyka*, xxix/3 (1984), 51–61

ZOFIA CHECHLIŃSKA

## Zaremba.

Belarusian and Ukrainian family of musicians.

(1) Nikolay Ivanovich Zaremba

(2) Vladislav Ivanovich Zaremba

(3) Sigismund Vladislavovich Zaremba

JENNIFER SPENCER/EDWARD GARDEN

Zaremba

### (1) Nikolay Ivanovich Zaremba

(*b* Vitsebsk province, 3/15 June 1821; *d* St Petersburg, 24 Aug/8 Sept 1879). Belarusian teacher and composer. He was a pupil of Gross and Herke and studied in Berlin with Adolf Bernhard Marx. He also attended St Petersburg University, where he had a symphony performed by the student orchestra. In 1854 he was appointed director of the choral society at the Lutheran church of St Peter and St Paul. (He was a zealous member of the Moravian Brethren.) From 1859 he taught harmony and composition at the St Petersburg School of the Russian Musical Society, and was invited to teach these subjects at the newly opened St Petersburg Conservatory in 1862. He was the first to use Russian rather than German terminology in his teaching of theory. In 1867 he succeeded Anton Rubinstein as director of the conservatory. During his four years in office he sought to raise the standards of teaching, and to draw up a syllabus in which the study of strict counterpoint should play an important part. Zaremba, like his teacher Marx, was a staunch conservative in musical matters, and was opposed to all contemporary trends in composition: Mendelssohn, whom he admired, was for him a modern composer. His classical leanings were satirized by Musorgsky in *Rayok* ('The Peepshow') (1870), where Zaremba is introduced by a quotation from Handel's *Judas Maccabaeus*, and is made to declaim to an imaginary class of students, 'the minor key is our original sin, but the major key is our sin's redemption'. With Anton Rubinstein, he was severely critical of Tchaikovsky's First Symphony, and refused to let it

be performed in a Musical Society concert until it had been drastically revised. However, in spite of the narrowness of his views, he was a respected teacher and played a part in the education of almost a whole generation of Russian musicians. As well as Tchaikovsky, his pupils included Laroche and Solov'yov, whose music criticism V.V. Stasov considered to be 'reactionary'. Failing health compelled him to resign from the conservatory, and in 1872 he went to western Europe. (Curiously, it was in Zaremba's house that Musorgsky and Rimsky-Korsakov shared a rented room in 1871–2.) On Zaremba's return to St Petersburg in 1878 he completed an oratorio, *Ioann Krestitel'* ('John the Baptist'). He wrote chamber music, piano pieces and songs, but as a composer he was uninspired, and his compositions were soon forgotten.

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[Zaremba](#)

## (2) Vladislav Ivanovich Zaremba

(*b* Dunayivtsi, Podilya province, 15/27 June 1833; *d* Kiev, 24 Oct 1902). Ukrainian composer and conductor, brother of (1) Nikolay Ivanovich Zaremba. He studied with Joseph and Anton Kocipiński at Kamyanets'-Podil's'kiy, and at the Kiev Institute, where from 1862 he taught the piano. He also made a name as a choral conductor. His most famous work is *Muzika do kobzarya*, a collection of songs to words by the Ukrainian poet Shevchenko. He wrote piano music for children and songs to Polish texts, and made piano arrangements of Ukrainian folksongs. He edited *Śpiewnik dla naszych dzieci* ('A songbook for our children') and *Mały Paderewski* (for piano).

[Zaremba](#)

## (3) Sigismund Vladislavovich Zaremba

(*b* Zhytomyr, 30 May/11 June 1861; *d* Petrograd, 14/27 Nov 1915). Ukrainian conductor and composer, son of (2) Vladislav Ivanovich Zaremba. His first teacher was his father; he then took cello lessons with Alois and composition lessons with Kazbiryuk, and attended Kiev University. For some years he was director of the local branch of the Russian Musical Society in Voronezh; he taught in the society's school, conducted the orchestra and organized chamber music concerts. In 1901 he settled in St Petersburg, where he took up a non-musical post, but made occasional appearances as an accompanist. His works include a Suite for string orchestra op.33, a *Danse slave* and a *Polonaise* for orchestra, a string quartet, other chamber music, piano pieces and songs.

## Zaremba, Eléna

(b Moscow, 10 July 1957). Russian mezzo-soprano. Born into a family of singers, she joined the Bol'shoi Opera in 1984 upon graduating from the Gnesin State Institute in Moscow. She made her Western début on the 1989 Bol'shoi tour to La Scala, singing Vanya in *A Life for the Tsar*. Her repertory then was dominated by a typical mixture of Russian roles, ranging from Laura (*The Stone Guest*) and the Innkeeper (*Boris Godunov*) to Olga (*Yevgeny Onegin*) and Amelfa (*The Golden Cockerel*), and Western ones, including Cherubino and Lola (*Cavalleria rusticana*). Her first Western engagement was as Konchakovna (*Prince Igor*) at Covent Garden in 1990 (recorded on video), and other débuts followed: New York (Bol'shoi at the Metropolitan, 1991), Vienna Staatsoper (Ulrica, 1992) and Bregenz (Carmen, 1992). In 1991 she sang in the world première of Slonimsky's *Master and Margarita* in Moscow. Since moving to the West, Zaremba has widened her repertory to include such roles as Dalila, which she has sung regularly. She has recorded Wagner's Erda with Dohnányi, although most of her recordings, which range from Rimsky-Korsakov's *Christmas Eve* to songs by Shostakovich, are of Russian music. Her statuesque voice has a contralto-like richness.

JOHN ALLISON

## Zarewutius [Zarevutius, Zerewucius, Zarevutzius], Zachariáš [Zacharias]

(b Brezovica nad Torysou [now Berzevicze], nr Prešov, c1605; d Bardejov, 20 Feb 1667). Slovak composer and organist. He was educated at the Latin school in Brezovica. In 1623–4 he was organist at the Lutheran church in Spišská Nová Ves, and then, until 1667 at St Giles in Bardejov. He was married twice and had six children, two of whom became musicians: Ján (1645–99) was organist in Bardejov from 1668 to 1673 and Zachariáš (1631–93) exercised the same profession in Levoča from 1682 to 1693.

Only 18 of Zarewutius's works survive (nine of them incomplete), in manuscripts in the Bardejov collection (*H-Bn*). Zarewutius copied them into partbooks and tablature books along with pieces by Handl, Hassler, Lassus, Hieronymus Praetorius, Scheidt and others; some items bear copying dates between 1650 and 1665. Zarewutius's own works include a mass, *Magnificat* settings and motets for Christmas, New Year, Whitsun and Trinity Sunday. They show a mastery of polychoral technique, with frequent antiphonal exchanges in mostly homophonic textures, contrasts of rhythm, metre and timbre and various combinations of voices.

### WORKS

Edition: *Zachariáš Zarewutius (1605?–1667): Magnificats and Motets*, ed. R.Á. Murányi and I. Ferenczi, Musicalia Danubiana, viii (Budapest, 1987) [M]

all extant works in H-Bn\*

### latin sacred

Missa (Ky, Gl), 4vv (inc.)

Kyries, 6, 8, 10vv, lost

Magnificat primi toni, 8vv, M; Magnificat secundi toni, 8vv, M

Exultet hymnus in festo S Jacobi (inc.); Gloria tibi Trinitas (inc.);  
Officium super Veni Domine, 8vv (inc.); O Jesu mi dulcissime, 8vv,  
M; Psallite terrigenae, 8vv (inc.); Surge Petre et induete, 8vv (inc.)

### german sacred

Ach Christe Jesu Kindelein, 8vv, M; Da Jesus geboren war zu  
Betlehem, 8vv, M; Das alte Jahr vergangen ist, 8vv, M; Der Tag, der  
ist so freudenreich, 8vv, M; Du bist allerdinge schön, meine  
Freundin, lost; Meine Seele erhebt den Herren (Ger. Mag), 6vv, M;  
Nun bitten wir den heiligen Geist, 8vv (inc.); Officium super Das  
neugeborene Kindelein, 8vv (inc.); [Stehe auf meine freundin] ...  
und kom und kom, 4vv (inc.); Wir loben all das Kindelein, 8vv, M

### instrumental

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JANKA PETŐCZOVÁ-MATÚŠOVÁ

## Zargen

(Ger.).

See [Ribs](#).

# Zariņš, Margers [Margeris]

(*b* Jaunpiebalga, 24 May 1910; *d* Riga, 27 Feb 1993). Latvian composer and writer. He studied with Vītols at the Latvian State Conservatory (1929–33), and was director of music at the Latvian Art Theatre (1940–50) and chairman of the Latvian Composers' Union (1956–68). He received the Order of Lenin in 1956.

Of his compositions, the music for stage has attracted the most attention. His musical trait in other genres is also theatricality, with unexpected contrasts in style and genre, and various manifestations of comic humour. His early pieces developed along post-Impressionist and neo-Romantic lines, though his works of the 1960s turned to stylizing older genres, giving many works a neo-classical feel. In the 1970s he became a writer of prose, producing three novels, collected stories and a number of autobiographical works.

## WORKS

(selective list)

### stage

Uz jauno krastu [Towards the New Shore] (op, 4, after V. Lācis), 1953, Riga, 9 March 1954; Zaļās dzirnavas [The Green Mill] (comic op, 3, after J. Janševskis), 1956–8, Riga, 28 June 1958; Nabagu opera [Beggars' Story] (op, 3, Zariņš after 8. Grīva), 1964–5, Riga, 5 Dec 1965; Opera uz laukuma [Opera on the Square] (op, 4, J. Vanags and Zariņš, after V. Mayakovsky and J. Reed), 1970; Svētā Maurīcija brīnumdarbi [The Miracle of St Mauritius] (comic op-ballet, 2, Zariņš), 1964 and 1974, Riga, 28 Dec 1974; Didriķa Taizeļa brīnišķīgie piedzīvojumi [The Wonderful Adventures of Didriķis Taizels] (musical, Zariņš), perf. 1982; Sapnis vasaras naktī [Summer Night's Dream] (musical, Zariņš), perf. 1985

### other

Orch: Grieķu vāzes [Greek Vases], conc., pf, orch, 1960; Conc. Grosso, pf, cimb, orch, 1968; Conc. Innocente, org, chbr orch, 1969; Conc. Triptichon, org, chbr orch, 1972; Conc. Patetico, org, perc, hp, 1975; Org Conc. no.4, org, vc ens, 1977

Org: Variations on theme BACH, 1970; Fantasy on J. Poruk's theme, 1971; Variācijas par Alfrēda Kalniņa tēmu [Variations on A. Kalniņš theme], 1979; Kurzemes baroks [Baroque Music of Kurzeme], suite, 1980; Divertimento, timp, 1983

Choral: 12 Latvian folk songs and games, 1948; Valmieras varoņi [Heroes of Valmiera] (orat), 1950; Gleznas [Pictures] (suite), chorus, orch, 1959; Dziesmas ar Ē. Ādamsona dzeju [Setting of Ē. Ādamsons poetry], 1959–61; Vecā Taizeļa brīnišķīgie piedzīvojumi [The Wonderful Adventures of Old Taizels], suite, 1960; Nezinītis Saules pilsētā [Dunno in the City of the Sun] (suite), chorus, orch, 1961; Dziesmas ar R. Bernsa dzeju [Setting of R. Burns's poetry], 1962; Variācijas par partizānu dziesmas tēmu [Variations on a Partisan song], 1962; Mahogany (orat), 1965; Didrika Taizeļa brīnišķīgie

pie dzīvojumi [The Wonderful Adventures of Didrika Taizels], suite, 1978; Poēma par pienu [Poem on Milk], org, chorus, 1979; Kuršu ziņģes un danči [The Kurshi Songs and Dances], 1983; other choral songs

Solo vocal: Sudrabota gaisma [Silver Light], song cycle, Mez, pf, 1952; Carmina antica, suite, Mez, inst ens, 1963; Četras japāņu miniatūras [4 Japanese Miniatures], Mez, pf, 1963; Partita baroka stilā [Partita in a Baroque Style], Mez, inst ens, 1963; Bilitis songs, Mes, gui, org

Incid music, film scores

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**O. Gravitis:** 'Margeris Zariņš', *Padomju Latvijas mūzikas darbinieki* (Riga, 1965), 624–8

**L. Viduleja:** *Latviešu padomju opera* [Latvian soviet operas] (Riga, 1973)

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ARNOLDS KLOTIŅŠ

## Zarlino, Gioseffo [Gioseffe]

(*b* Chioggia, probably 31 Jan 1517; *d* Venice, 4 Feb 1590). Italian theorist and composer. He was a leading theorist of counterpoint in the 16th century. In his book *Le istituzioni harmoniche*, a landmark in the history of music theory, he achieved an integration of speculative and practical theory and established Willaert's methods as models for contrapuntal writing.

1. Life.

2. Works.

WRITINGS

WORKS

BIBLIOGRAPHY

CLAUDE V. PALISCA

Zarlino, Gioseffo

### 1. Life.

Baldi, who knew Zarlino personally and whose biography of him is dated 20 November 1595, stated that he was born on 31 January 1519/20, but there are no documents to support this date, and other dates that he cited are inconsistent with it. In his own history of the Capuchin friars of Venice (1579) Zarlino recalled that when he was very small his uncle Bartolomeo Zarlino entered the Franciscan order on 24 July 1521 together with a Fra Paulo, who became a strong influence in his childhood. He received his early education among the Franciscans. According to Baldi he studied grammar with Giacobbo Eterno Sanese, arithmetic and geometry with Giorgio Atanagi and music with Francesco Maria Delfico. Archival

documents give the dates of his religious promotions: the first tonsure on 14 April 1532; minor orders on 3 April 1537; and a deaconship on 22 April 1539 (from which his presumed date of birth is deduced on the basis of a regulation that one had to be 22 to be eligible for this position). He is recorded at Chioggia Cathedral as a singer in July 1536 and as organist in 1539–40. He must have been ordained by 1540, because on 27 April he was elected 'capellano' and *mansionario* of the Scuola di S Francesco, Chioggia. He moved to Venice in 1541 and became a pupil of Willaert. According to Baldi he also studied logic and philosophy with Cristoforo da Ligname, Greek with Guglielmo Fiammingo and Hebrew with a nephew or grandson of Elia Tesbite.

After the resignation of Rore, a fellow pupil of Willaert, Zarlino was appointed *maestro di cappella* of S Marco, Venice, on 5 July 1565, and he held this post until his death. In the same year he was elected a chaplain of S Severo. In 1583 he was made a canon of the chapter of Chioggia Cathedral; also in that year he was nominated for the office of bishop by a delegation from Chioggia but lost the election. Among his pupils were Claudio Merulo, Giovanni Croce, Girolamo Diruta, Vincenzo Galilei and Giovanni Maria Artusi.

[Zarlino, Gioseffo](#)

## **2. Works.**

*Le istituzioni harmoniche* (1558) is one of the most important works of music theory. Zarlino aimed in it to unite speculative theory with the practice of composition on the grounds that 'music considered in its ultimate perfection contains these two parts so closely joined that one cannot be separated from the other' (i, 2). The composer must not be content to master his craft; he should know the reason for what he does, and this can be discovered through an alliance of the rational and sensory faculties. The first two parts (they are designated 'books' in the 1573 edition) present the traditional curriculum of *musica theórica* from a fresh viewpoint. In part i Zarlino reviewed the philosophical, cosmological and mathematical basis of music. Part ii sets forth the Greek tonal system and supplants it with a modern theory of consonances and tuning. Zarlino synthesized critically a vast literature on music, philosophy, theology, mathematics and classical history and literature.

Having observed, like Ramis de Pareia, Gaffurius, Spataro and Lodovico Fogliano before him, that 3rds and 6ths were not consonant in the ratios handed down by Pythagorean theory, he sought a system that would permit sweet-sounding imperfect consonances, which were essential components of modern part-writing. The Pythagoreans had limited the class of intervals they called consonant to those produced by the first four divisions of a string: the octave, 2:1; 5th, 3:2; 4th, 4:3; octave plus 5th, 3:1; and double octave, 4:1. Zarlino extended the upper limit to the divisions of the string into two, three, four, five and six equal segments. Thus the number six, 'numero senario' (fig.2), epitomized the formal cause – the 'sonorous number' ('numero sonoro') – that generated consonances out of the 'sounding body' ('corpo sonoro'). The elevation of the determinant of consonance from four to six permitted the admission of several more intervals: the major 3rd, 5:4; the minor 3rd, 6:5; and the major 6th, 5:3. The

minor 6th, 8:5, which remained outside this sanctuary, had to be rationalized as the joining of a perfect 4th and a minor 3rd.

Before the newly gained consonances were legitimately practicable, a tuning that yielded them consistently had to be devised. The syntonic diatonic, which Ptolemy had praised (as Zarlino learnt from Gaffurius) because its tetrachord was made up entirely of superparticular ratios (descending 9:10, 8:9, 15:16), fitted Zarlino's needs, and it could be adapted to the Western ascending scale (ii, 39), from C to c: 9:8, 10:9, 16:15, 9:8, 10:9, 9:8, 16:15. This scale lacked the symmetry of the two descending disjunct tetrachords of the Greeks, as in e to E, but for Zarlino it had the overriding virtue of containing, reduced to an octave, the consonances as generated by the first six divisions of the string in the order of the sonorous numbers – octave, 5th, 4th, major 3rd, minor 3rd.

The order of the sonorous numbers explained also Zarlino's preference for the major over the minor 3rd and for its placing below the minor 3rd in a chord. He discovered an additional reason for this placement in the ancient doctrine of the harmonic and arithmetical means. If the three notes, for example C, E, G, are represented by string lengths, as 30, 24, 20, the middle term, 24, is the harmonic mean. This was the most perfect arrangement of consonances, in which the larger interval was divided harmonically. The reverse arrangement of 3rds, produced by the arithmetical mean, 'is somewhat removed from perfection of harmony, because its elements are not arranged in their natural locations' (iii, 31). A further consequence of the sonorous numbers, but one which Zarlino did not deduce until his *Dimostrazioni harmoniche* of 1571 (Rag.v, defi.8, 14), was the renumbering of the modes. As is evident from the scale given above, his primary octave was C to c rather than A to a as with Boethius and his followers. The species of consonances should, therefore, be numbered from C rather than, as traditionally, from A. Since the modes were essentially species of octaves, they too should be numbered from C so that C authentic is 1, C plagal 2, D authentic 3 etc. Zarlino showed that this system had two further advantages: it started from the *ut* of solmization; and the intervals between the finals of the first three authentic modes were parallel to those that separated the Greek Dorian, Phrygian and Lydian modes (tone–tone–semitone). He did not, however, use the Greek names for his modes.

Zarlino acknowledged that the numerical criteria that he established in parts i and ii for the tuning of the consonances did not apply to instrumental music, which employed artificial tunings made necessary by the imperfection of instruments. But in the natural medium of the voice it was possible, he maintained, to realize all the inherent perfection of harmony. It was in the vocal medium that he was able to bring to bear on *musica practica*, the art of counterpoint, the consequences of his theory of consonances. Counterpoint was fundamentally an art of bringing harmony out of diversity: 'a kind of harmony that contains diverse variations of sounds or steps, using rational intervallic proportions and temporal measurements ... an artful union of diverse sounds reduced to concordance' (iii, 1). Zarlino's rules established certain conditions through which diverse elements were brought into agreement: (1) dissonances were subordinated to consonances by being allowed on the down- or

upbeat (the first and third minim in C) only when held over from a syncopated consonance, that is, in suspensions; dissonances of small value and of local motion were permitted on subdivisions of these beats; (2) contrary motion and independence of melody maintained an equilibrium among the parts; (3) a composition was organized around a determinate mode, which harmonized different sections through permissible cadences and limited the introduction of notes outside the diatonic steps; (4) the steady recurrence of down- and upbeats integrated the diverse rhythms within a rational scheme of measurement.

The rules of counterpoint developed by Zarlino from the teachings of Willaert were propagated in the next generation by his pupil Artusi, who reduced them to tabular form in *L'arte del contraponto ridotta in tavole* (1586), and by Orazio Tigrini in a compendium of 1588. Translations and adaptations by Jean le Fort and Claude Hardy and heavy borrowing by Salomon de Caus and Mersenne in France and paraphrases by Sweelinck and his pupils in the Netherlands and Germany provide evidence of the wide diffusion of his theories of composition. His theoretical foundations had a shorter life, however. Almost immediately the scientist Giovanni Battista Benedetti in two letters to Rore of about 1563 (later published in his *Diversarum speculationum*, 1585) demonstrated mathematically that a choir singing consistently according to the intervals of the syntonic diatonic would deviate progressively further and further from the starting pitch. Galilei in his *Dialogo* of 1581 raised similar objections and also pointed out numerous instances in which Zarlino had misunderstood his ancient sources. Zarlino replied at great length in his *Sopplimenti musicali* (1588), in which he displayed much greater penetration into the ancient authors, particularly Aristoxenus and Ptolemy, which had been published in 1562 in a Latin translation by Gogava, than in *Le istituzioni harmoniche*; but he failed to refute Galilei's valid criticisms.

Zarlino's compositions, though learned and polished, are of secondary interest. His motets are models of canonic procedures, both with and without a cantus firmus. He was extremely attentive to text-setting and underlay according to the natural rhythm and accent of speech, an aspect of composition that he dealt with definitively in *Le istituzioni* (iv, 33). His madrigals are conservative in their use of dissonance and chromaticism, and even homophonic textures are rare. Although conventional word-painting is common, the expressiveness characteristic of Willaert's late works is matched only rarely, as in the setting of Petrarch's spiritual sonnet *l'vo piangendo*.

[Zarlino, Gioseffo](#)

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[Zarlino, Gioseffo](#)

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### sacred

Moduli motecta vulgo noncupata liber primus, 5vv (Venice, 1549) [1549]

Modulationes per Philippum Iusbertum ... collectae, 6vv (Venice, 1566) [1566]

Works in 1549<sup>3</sup>, 1549<sup>7</sup>, 1549<sup>8</sup>, 1563<sup>4</sup>, 1567<sup>3</sup>

Adiuro vos, filie, 5vv, 1549<sup>8</sup>

Amavit eum Dominus, 6vv, *I-TVd*

Aptabo cythare, 5vv, 1549

Ascendo ad patrem, 6vv, 1566, *MOe*

Ave regina coelorum, 5vv, 1549

Beatissimus Marcus, 5vv, 1549

Capite nobis vulpes, 5vv, 1549 (1558 iii, 28; iv, 19; 1573 iii, 28; iv, 21)

Clodia quem genuit, 5vv, 1549

Confitebor tibi, 5vv, 1549

Ecce iam venit, 4vv, 1563<sup>4</sup>; ed. in *Cw*, lxxvii (1960), 13

Ecce tu pulchra es, 5vv, 1549 (1558 iii, 66; 1573 iii, 66); ed. in *AMI*, i (1897/*R*), 79

Ego rosa Saron, 5vv, 1549 (1558 iii, 28; iv, 19; 1573 iii, 28; iv, 21)

Ego veni in hortum, 5vv, 1549 (1558 iv, 28; 1573 iv, 18)

Exaudi Deus orationem, 6vv, 1566

Ferculum fecit sibi, 5vv, 1549 (1558 iv, 20; 1573 iv, 22)

Hodie Christus natus, 6vv, 1566

Hodie sanctus Benedictus, 5vv, *TVd*

In lectulo meo, 5vv, 1549

In principio Deus, 6vv, 1566 (1558 iii, 66; 1573 iii, 66)

Litigabant Iudaei, 6vv, 1566 (1558 iii, 66; 1573 iii, 66; iv, 19)

Manus tue, Domine, 4vv, 1563<sup>4</sup>

Miserere mei, Deus, 6vv, 1566, *MOe* (1558 iii, 66; iv, 21; 1573 iii, 66; iv, 23)

Misereris omnium, 6vv, 1566, *MOe* (1573 iii, 66; iv, 23); ed. in *Cw*, lxxvii (1960), 19

Nemo potest venire, 5vv, 1549; ed. in *Cw*, lxxvii (1960), 1

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O beatum pontificem, 5vv, 1549 (1558 iii, 66; iv, 18; 1573 iii, 66)

O quam gloriosum, 6vv, 1566 (1558 iv, 29; 1573 iv, 19)

O sacrum convivium, 5vv, 1549

Osculetur me osculis, 5vv, 1549 (1558 iii, 28; 1573 iii, 28)

Parce mihi, Domine, 4vv, 1563<sup>4</sup>

Parcius Estenses, 5vv, 1567<sup>3</sup>

Pater noster, Ave Maria, 7vv, 1549, rev. in 1566 (1558 iii, 28, 66; iv, 19;

1573 iii, 28, 66; iv, 21)

Salve regina, 6vv, 1566 (1558 iii, 66; 1573 iii, 66; iv, 20)

Sebastianus Dei cultor, 6vv, 1566

Si bona suscepimus, 5vv, 1549 (1558 iv, 26; 1573 iv, 28)

Si ignoras, 5vv, 1549<sup>7</sup>

Stabat mater, *I-Vnm*, iv, 1792

Tedet animam meam, 4vv, 1563<sup>4</sup>

Veni Sancte Spiritus, 5vv, 1549

Victimae paschali, 6vv, 1549<sup>3</sup>, rev. in 1566 (1573 iv, 20)

Virgo prudentissima, 6vv, 1566 (1558 iii, 28; 1573 iii, 28); ed. G. Paolucci, *Arte pratica di contrappunto* (Venice, 1765–72), ii, 250

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Cantin' con dolci e gratiosi' accenti, 5vv, 1562<sup>5</sup>; C 53

Come si m'accendete, 4vv, 1567<sup>16</sup>

Donna che quasi cigno, 5vv, 1566<sup>23</sup>; C 97

E forse el mio ben, 5vv, 1562<sup>6</sup>; C 85

E questo il legno, 5vv, 1562<sup>5</sup>; C 69

l' vo piangendo, 5vv, 1562<sup>5</sup> (1558 iv, 26; 1573 iv, 28); C 40; ed. in *Cw*, lxxvii (1960), 24

Lauro gentile, 5vv, 1548<sup>9</sup>; C 1

Mentre del mio buon, 5vv, 1568<sup>16</sup>; C 111

Quand' il soave, 4vv, 1567<sup>16</sup>

Si ch'ove prim, 5vv, 1570<sup>15</sup>; ed. in *Flury*

Si mi vida es, 4vv, 1567<sup>16</sup>

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(*b* Parma, c1450; *d* Milan, 1510). Italian printer. He was the first printer in Milan, from 1471. His *Missale romanum* of 1474, the first dated printed missal, and its successor, the first *Missale ambrosianum* (1475), contain no printed music; scribes filled in the notation, in the latter book with a two-line red and yellow staff. Zarotto later printed the music of Ambrosian plainchant in the missal (1488, 1490), ritual (c1487) and psalter (1496). He added roman plainchant characters to his fount to print the music of other missals (1488, 1492, 1504).

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## Zarqa.

Sign used in Hebrew [Ekphonic notation](#). See also [Jewish music](#), §III, 2(ii).

## Zart

(Ger.: ‘delicate’, ‘tender’, ‘sensitive’, ‘subdued’).

An expression mark found particularly in German scores of the 19th and 20th centuries, also in the instruction *zart hervortretend* (‘coming forward within the orchestral texture but remaining gentle’). For Wagner *zart* may have meant something different from *dolce*, for he often has the two in close proximity (e.g. in the final scene of *Tristan*).

See also [Tempo and expression marks](#).

DAVID FALLOWS

## Zarth [Czard, Czarth, Szarth, Tzarth, Zardt], Georg

(*b* Hochtann, nr Deutschbrod, Bohemia, 8 April 1708; *d* ?Mannheim, after 1778). Bohemian composer and violinist. He received his earliest musical instruction from Lukas Lorenz, the Deutschbrod teacher with whom Johann Stamitz is alleged to have studied. Around 1725 he went to Vienna where he studied the violin with F.J. Timmer and J.A. Rosetter and took flute lessons from Biarelli. Zarth then entered the service of Count Pachta at Rajov, but did not remain long in this post; he had formed a friendship with Franz Benda and as both were equally dissatisfied with their positions they

left Vienna abruptly in 1729 and fled to Poland. After a short stop in Breslau, they found employment near Warsaw with the Starost Suchaczewsky. From this point until 1757 Zarth's career followed Benda's very closely. They remained with the Starost for about two and a half years before first Benda, and then Zarth, left to join the Polish royal chapel in Warsaw. On the accession of August II in 1733 both musicians transferred to the Dresden Hofkapelle. Their appointment was, however, of short duration, for in 1734 Zarth followed Benda in accepting a summons to the chapel of Crown Prince Frederick at Ruppin. Zarth remained in Frederick's service for over 20 years, moving with the rest of the chapel to Rheinsberg in 1736 and then to Berlin after Frederick's accession in 1740. It was not until 1757 or 1758 that the careers of Benda and Zarth diverged: while Benda remained in Berlin, Zarth took up a post at Mannheim. He was listed among the first violins in 1767 and was still a member of the court orchestra in 1778, when the Munich archives recorded payment of 800 guilders to the violinist 'Czard'.

As only a small proportion of Zarth's music has survived it is difficult to assess his development as a composer. The printed sonatas seem to be early works, written when Zarth's style was still rooted in the Baroque idiom. The Allegro from op.2 no.5 is characteristic in its reliance on sequential figuration and in its colourful exploitation of string technique. In other works Zarth adopted a more *galant* style, but he was never in the forefront of developments; his move to Mannheim came too late to be of decisive importance.

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Sonata, E, fl, bc, *DK-Kk*

Sonata, C, vn, bc, *Cz-Pnm*

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Trio, G, 2 fl, bc, *B-Bc*

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*Köchel*KHM

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PIPPA DRUMMOND

# Zarzuela

(Sp., from *zarza*: 'bramble', 'bramble bush').

A Spanish genre of musical theatre characterized by a mixture of sung and spoken dialogue. Covarrubias's *Tesoro de la lengua castellana* (1611) defines *zarza* as 'a spiny mat ... a thing that is all linked together and intertwined in itself'. 'Zarzuela' is also used generally to describe a mixture or jumble.

1. To 1800.
2. The 19th century and the 'género chico'.
3. The 20th century.

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## Zarzuela

### 1. To 1800.

The first use of the word 'zarzuela' in a theatrical and musical context is found in the *auto sacramental De los cantares* by Lope de Vega. In a scene that includes rustic dances, one called 'zarzuela' carries as its text an adaptation of an older popular peasant song or *seranilla*.

In the late 1650s 'zarzuela' was used to refer to short musical plays of a lightly burlesque nature organized by Gaspar de Haro, the Marquis of Heliche, to entertain the king and his guests at the renovated Palacio Real de la Zarzuela, a royal hunting-lodge in the wooded outskirts of Madrid. The first such plays, with texts by [Pedro Calderón de la Barca](#) and music presumably by Juan Hidalgo, called for an especially large number of female actor-singers. Musical intervention was not at all new in court plays, and in the 1650s both the two-act pastoral zarzuelas and the more complex, heavily dramatic, three-act mythological *comedias* or semi-operas (see [Semi-opera](#)) performed at the Coliseo del Buen Retiro included songs of various sorts and spoken dialogue together with declamatory sung dialogue. Although most 17th-century zarzuelas do not call for recitative at all, or require at most only one or two small sections of it, recitative was included in Calderón's mythological plays as early as 1652 in *La fiera, el rayo, y la piedra* and in the extensively musical semi-opera *Fortunas de Andrómeda y Perseo* (presumably with music by Hidalgo) of 1653.

The first known zarzuela is Calderón's *El laurel de Apolo*, in two acts, written in 1657 to celebrate the birth of Prince Philip (Felipe Próspero) but not performed until early in 1658. Court documents confirm that it and his one-act 'piscatory eclogue' *El golfo de las sirenas* (1657) were produced by the Marquis of Heliche emphasizing musical splendour rather than extensive visual display. Since Calderón seems to have abruptly left off writing mythological semi-operas after 1653 (though he later returned to the genre), it is likely that these works of 1657 were invented to present highly entertaining musical plays appropriate for the royal decorum on the small stage of the Zarzuela palace, without the enormous rehearsal time and expenditure that the semi-operas required. In 1658, however, the Marquis of Heliche produced a spectacular musical play at the Coliseo del Buen

Retiro in celebration of the prince's birth. This play, *Triunfos de Amor y Fortuna* by Antonio de Solís (extant songs by Juan Hidalgo and Cristóbal Galán), is much like a zarzuela in its musical scenes, with ensemble songs (*coros*) and solo songs mostly in the form of *coplas* and *estribillo*. Its plot also exhibits the mixed and somewhat messy character of the zarzuela, combining two different mythological love stories in a rustic and pastoral setting, complete with classical deities as protagonists in the company of pastoral and allegorical figures.

17th-century zarzuelas varied in the quantity of music they included, so that the genre cannot be defined or understood on this basis alone. They take the rustic and pastoral landscape as their setting, and, just as the *zarza* is a common sort of vegetation, the zarzuela used predominantly common sorts of music. Calderón's text for *El laurel de Apolo* is exemplary, although its music seems not to survive. This is a *fiesta de zarzuela* in two acts, introduced by a *loa* (prologue), set in the 'fields of Madrid', in which the character of Zarzuela explains that rustic simplicity is an element long overlooked in courtly entertainments, and promises that everyone will enjoy the new genre, which is not a *comedia* but a shorter pastoral fable that is partly sung and partly spoken. *El laurel de Apolo* is not a opera text: its stage directions make clear that it was not fully sung; yet Calderón mentioned Italian practice in Zarzuela's monologue ('a imitación de Italia / se canta y se representa'), referring to the alternation between sung and spoken dialogue that came to characterize the zarzuela and most other large-scale Spanish court plays. It is likely that Calderón needed to explain his choice of the pastoral as a musical entertainment because the mythological pastoral had not been cultivated at court for nearly three decades. By recuperating it as a hybrid zarzuela, Calderón introduced a new genre.

Virtually all the dramatists who wrote for the Spanish court in the 17th century provided zarzuela texts, and the zarzuela became the favourite and most prolifically cultivated genre of palace play during the reigns of the last of the Spanish Habsburgs. Younger contemporaries of Calderón, including Francisco de Avellaneda, Juan Bautista Diamante, Melchor Fernández de León, Agustín de Salazar y Torres, Antonio de Solís and Juan Vélez de Guevara, contributed zarzuelas to great acclaim. This kind of zarzuela set the model for some courtly celebrations in Latin America as well, to judge by the elegantly preserved text for *También se vengan los dioses*, a zarzuela in two acts by Lorenzo de las Llamosas (a Peruvian writer who later emigrated to the Spanish court in Madrid), performed in Lima to honour the birth of the second son of the viceroy, the Count of Monclova.

The extant music for many of the Madrid productions, which has survived mainly as individual songs in performing parts and anthologies, points to Hidalgo as the chief composer for court musical plays from the 1650s to his death in 1685, although Galán also wrote for a few plays. Hidalgo's songs were composed as perfect vehicles for affective expression in their respective scenes, using the standard Spanish forms of the *tono* (usually with *coplas* and *estribillo*) and *tonada*, while closely projecting and interpreting the elaborately baroque song texts provided by the dramatists. Hidalgo's music set the standard for other composers, and his collaborations with the dramatists of his time reflect the solidification of the

musical-theatrical conventions that characterized Spanish musical drama for some time to come.

Hidalgo's pupil Juan Francisco de Navas and Juan Serqueira de Lima, a famous composer and harpist who worked in the theatre companies, composed for revivals of older zarzuelas when the original music had been lost. Navas composed new zarzuelas to texts by Fernández de León and later authors such as Francisco de Bances Candamo, Lorenzo de las Llamosas, Manuel Vidal Salvador and Antonio de Zamora. The extant songs by Navas for these works and the invaluable printed score of his music for *Destinos vencen finezas* (1698; text by Llamosas) demonstrate a slightly more modern musical style incorporating obbligato instrumental parts that join the vocal parts in dialogue, longer phrases and more ornamented, longer-breathed vocal lines. Navas also composed longer, continuous musical scenes that incorporate *recitado* (a Spanish type of recitative) together with highly affective *estribillos* and traditional, typically declamatory *coplas*.

Musical innovations are also found in the extant scores of zarzuelas by Sebastián Durón, who collaborated with Navas in at least one work and succeeded him as the most brilliant composer of zarzuelas in the last years of the 17th century and the first two decades of the 18th. The several zarzuelas that Durón composed for the court (with texts by José de Cañizares, Marcos de Lanuza and Antonio de Zamora) were also performed with great success in the public theatres of Madrid in the period 1710–20, although Durón was forced for political reasons into exile in France and died there in 1716. Another court musician, the highly original Antonio Literes, incorporated the traditional Spanish musical forms (*tonos*, *tonadas*, *coplas*, *estribillos*, *recitados*) and the stylistic ideals and affective conventions of Hidalgo, Navas and Durón into his zarzuelas of 1708–11, alongside Italianate arias and recitatives. Literes also composed stage works for noble patrons, which may be why he composed so few works for the royal court and the public theatres. Literes's zarzuela *Accis y Galatea* (1708), however, was a great success at court and subsequently became extremely popular in the public theatres.

In the first and second decades of the 18th century the zarzuela was transformed from a genre designed to delight princes into a genre beloved of the mixed public that attended the public theatres. This transformation came about because of political change (the War of the Spanish Succession resulted in the accession of the Bourbon dynasty to the Spanish throne), a change in royal preferences, changes in literary taste and fashion and a renewed interest on the part of Madrid's theatre-going public for musical plays. The administrators of the public theatre discovered (through the production of works like Literes's *Accis y Galatea*) that musical plays brought in substantial revenue. This also meant that violinists and oboists were suddenly in demand for the theatre orchestras – further evidence of the zarzuela's adaptation to the demands of new musical practices, since these small orchestras had traditionally been large continuo bands built of harps and guitars. Talented female actor-singers were also newly in demand for the busy theatrical troupes. Castrato singers were not a part of the Spanish theatrical practice (they sang only in chapel) and it was traditional that serious singing roles were taken by women.

Apart from the works of Durón and Literes, few zarzuelas survive from the early 18th century, although administrative documents record their performance histories. The character of the full-blown 18th-century zarzuela, with its absorption of the mainstream pan-European operatic style (principally in mature da capo arias and italianate recitatives) and conservation of traditionally Spanish numbers (*coplas*, *seguidillas* and frequent four-voice *coros*, for example), characters (the *graciosos*) and conventions is exemplified in José Nebra's hugely successful *Viento es la dicha de Amor* (first version 1743; later versions 1748 and 1752) to a text by Antonio de Zamora (who died about 1728). Nebra's score preserves Zamora's older libretto, except that all the song texts for the principal serious characters (Amor, Liríope, Céfiro, Ninfa) are replaced by new texts appropriate for recitative and da capo arias. In this sense Nebra's work demonstrates the flexible, hybrid character of the zarzuela, with its admixture of typically Spanish numbers (for the comic and *castizo* characters) and musical forms drawn from contemporary *opera seria*.

The history of the zarzuela in the 18th century unfolds in an epoch characterized by the co-existence of musical styles and genres, and by the increasing separation of the court's musical and musical-theatrical life from that of the public sphere. The preference of the Bourbon kings and their wives for Italian *opera seria* and Italian singers (almost entirely in private performances in the Coliseo del Buen Retiro and other royal theatres) did not find popular support in Madrid, though Italian composers and musicians had worked in the public theatres during the first half of the 18th century, providing music for *comedias* and zarzuelas. Operatic music was cultivated in the public theatres in Madrid in productions of texts by Metastasio, but these were adapted to the Spanish practice. The librettos were translated into Spanish, the recitative dialogues were replaced by spoken dialogue in Spanish and a number of arias were cut. These 'operas' were performed by all-female casts and were clearly shaped not by the aesthetic of *opera seria* but by the aesthetic and conventions of zarzuela.

About 1760 Spanish composers recaptured the public by deliberately and selfconsciously cultivating a recognizably 'Spanish' and *madrileño* musical style, shaping large-scale works according not to operatic convention but to the conventions developed a century earlier. This was a nationalist movement that depended to a large degree on the new influence of the prolific dramatist Ramón de la Cruz (1731–94), and the inspiration of new native or *castizo* forms such as the comic *sainete* and *tonadilla*, cultivated by composers such as Jacinto Valledor, Pablo Esteve and Blas de Laserna. The large-scale *zarzuela burlesca* *El tío y la tía* (1767) by Antonio Rosales, to a one-act libretto by Ramón de la Cruz, was the first important production of this new movement. In 1769 a two-act zarzuela by Antonio Rodríguez de Hita, *Las labradoras de Murcia*, also with text by Ramón de la Cruz, was produced in Madrid. This is the first extant *zarzuela de costumbres*. Its plot is not only laced through with popular humour, but is devoted to an exposition of local customs and social convention with highly *castizo* musical numbers. It may have served as an example to those composers and librettists who took up the cause of the zarzuela in the later 18th century. In the works of Rosales and Rodríguez de Hita there are obvious musical gestures from *opera buffa* and the predominant musical style is pan-European.

In the last quarter of the 18th century and the first of the 19th the zarzuela disappeared from the stages of Madrid and no new works were added to the repertory. Ramón de la Cruz wrote no zarzuela texts after about 1776, and late 18th-century composers devoted themselves to composing shorter comic works (*sainetes* and *tonadillas*) in which the emphasis was wholly on singing, with *buffa* arias, duets and ensembles combined with fashionable Spanish dances and *castizo* songs. Indeed, a number of these *sainetes* play the Spanish and Italian conventions and musical styles against each other in a humorous and lightly selfconscious fashion. Their arias contain sometimes exceedingly long and difficult passages of coloratura writing, and demand expertise, control and vocal range from the singers. This would seem to demonstrate that in the late 18th century the focus of musical plays for the public was on music and musical performance. Although the *sainetes* and *tonadillas* were not zarzuelas, they benefit from the legacy of the hybrid zarzuela, with its focus on lyrical songs and its selective exploitation of elements from the pan-European musical style of 18th-century opera, alongside popular Spanish songs and dances.

## Zarzuela

### 2. The 19th century and the 'género chico'.

In the early 1800s the zarzuela was virtually forgotten; Italian opera had taken its place. When in 1832 Ramón Carnicer, Mateo Albéniz and the musicologist Baltasar Saldoni wrote a little opera in Spanish, *Los enredos de un curioso*, for the Madrid Conservatory, Saldoni insisted on calling it a zarzuela since it had spoken parts in Spanish; but the revival of the genre would have to wait until the mid-19th century. Among the first to try his hand at it was the Italian Basilio Basili, whose one-act pieces *El novio y el concierto* (1839) and *El ventorillo de Crespo* (1842) were billed as zarzuelas and show some Andalusian influence. While musical circles in Madrid were trying to create a truly 'national opera' in Spanish, other less ambitious composers revived the zarzuela tradition, especially after Rafael Hernando won great success with *Colegiales y soldados* at the Teatro del Instituto, Madrid, in 1849. This is usually considered the first modern zarzuela, but other pieces by Cristóbal Oudrid, Augustín Azcona, Mariano Soriano Fuertes, Sebastián Iradier and Hernando himself had already been performed with some success.

Hernando's *El duende* (libretto by Luis de Olona) had over 100 performances after its première at the Teatro de Variedades, Madrid, in 1849 and encouraged other composers, including Joaquín Gaztambide, José Inzenga and Francisco Asenjo Barbieri to compose zarzuelas. These three, together with Hernando, Oudrid, Olona and the baritone Francisco L. Salas, formed in 1851 a Sociedad Artística which hired the Teatro de Circo for a season of zarzuelas. Their first production, Gaztambide's *Tribulaciones*, was unsuccessful, but the venture was saved by Barbieri's *Jugar con fuego*, which enhanced the composer's standing as leader of the group. Under Barbieri's influence the zarzuela was italianate in musical style but took the outward form of the French *opéra comique*. Many librettos follow the French genre closely, including those of Gaztambide's *El valle de Andorra* (1852, based on Halévy's opera) and *Catalina* (1854, on Meyerbeer's *L'étoile du nord*), Barbieri's *Los diamantes de la corona* (1854, on Auber's opera), Inzenga's *¡Si yo fuera rey!* (1862, on Adam's *Si*

*j'étais roi*) and Martín Sánchez-Allú's *Fra Diavolo* (1857). Some also use plots derived from Italian opera, such as Gaztambide's *Un día de reinado* (1854, following Verdi's *Un giorno di regno*) and his *El juramento* (1858, following Mercadante's opera).

The effectiveness of these zarzuelas attracted composers who had at first snubbed them, the most remarkable being Pascual Emilio Arrieta, who had worked on Italian opera in Spanish for Queen Isabella II at her private theatre in the royal palace (closed after the public Teatro Real was opened in November 1850). With *El dominó azul* (1853, after Auber) Arrieta followed the trend of imitating French *opéra comique* and had great success with *El grumete* (1853), but it was his *Marina* (1855, libretto by Francisco Camprodón) which was to prove his masterpiece after being made into a Spanish opera in 1871 at the request of the Italian tenor Enrico Tamberlik.

The Sociedad Artística's success was so great that its members (Arrieta was admitted, while Inzenga and Oudrid left when more money was required) decided to build a new theatre, the Teatro de la Zarzuela, which still exists. It opened in October 1856 but faced a severe crisis almost immediately and was always on the brink of bankruptcy, from which it was saved by occasional long-running works such as Gaztambide's *Los magyares* (1857) and Barbieri's *Pan y toros* (1864).

Other composers who took up the genre were Manuel Fernández Caballero (not well known until many years later), Dionisio Scarlatti (a great-grandson of Domenico Scarlatti) and Joaquín Espín y Guillén (1812–81), whose main work was *Carlos Broschi* (1854, Seville). In Barcelona the composers in what was there a new genre included Francesc Porcell and the Minorcan Nicolau Manent, whose *La tapada del Retiro*, given in 1853 at the Gran Teatre del Liceu, was a lasting success. Josep Pujadas (with *Setze jutges*, 1858) and José Anselmo Clavé (with *L'aplec del Remei*, 1858) started a new brand of zarzuela in Catalan, while Manent, the Austrian Demay de Schönbrunn and Gabriel Balart (1824–93) usually composed theirs to Spanish librettos.

During the early 1860s the zarzuela attracted a large following, and troupes of singers and musicians travelled throughout the former Spanish dominions in South and Central America and Mexico. Gaztambide, Arrieta and Barbieri were the most popular composers, and Gaztambide's *Una vieja* (1860) and *La conquista de Madrid* (1863), together with Barbieri's *Pan y toros*, the main landmarks in the zarzuela's progress.

Zarzuelas in *opéra comique* style were not to everyone's taste, however, and when the impresario Francisco Arderius had the idea of imitating Offenbach, offering *buffo* zarzuelas on non-mythological subjects (beginning with *El joven Telémaco*, with music by José Rogel, in 1866), it met with instant approval. At the Teatro de Variedades in Madrid Arderius's troupe, the Bufos Madrileños, almost ousted the regular zarzuela company and spread the newer style to other cities (they visited Barcelona in the 1870s and 80s). One consequence was the introduction of translated French operetta; Offenbach's works at first, but then Audran's *La mascotte* and Lecocq's popular pieces (especially *La fille de Madame Angot*) began to rival the prestige of the zarzuela.

A type of shorter zarzuela, usually in one act – the so-called *género chico* – developed after the revolution of 1868. Its main characteristics were extended dialogue and a relatively small amount of music; the plots were mostly set in the working-class districts of Madrid, and composers drew on such popular music as the schottische and the mazurka, which the madrileños had come to regard as part of their folklore. Against this trend some composers, notably Fernández Caballero (who scored a political and musical success with *La Marsellesa* in 1876) and the Valencian Ruperto Chapí, maintained the standards of the traditional ‘zarzuela grande’, even though some of their works (such as Fernández Caballero’s *El dúo de la africana* and *Gigantes y cabezudos*, set in Aragon; see illustration) belong to the *género chico*. A Majorcan composer, Pere Miquel Marquès (1843–1918), wrote a few works remarkable for their robust, almost operatic orchestration, among them *El anillo de hierro* (1878), which is still fairly well known.

The *género chico*’s success was unparalleled, however, and the demand for it so great that in the 1890s no fewer than 11 theatres in Madrid were entirely given over to it and more than 1500 examples were produced. Federico Chueca, Joaquín Valverde, Manuel Nieto (1844–1915) and Tomás Bretón were among the best-received composers in the *género chico*. Some of their works have remained popular, especially Bretón’s *La verbena de la paloma* (1894) and Chapí’s *La revoltosa* (1897), both of which are set in a typical Madrid district. Chueca and Valverde usually worked together (Valverde for the most part scoring Chueca’s musical ideas) and they wrote extremely popular works such as *La gran vía* (1886) and *El año pasado por agua* (1889). After parting with Valverde, Chueca wrote *Agua, azucarillos y aguardiente* (1897) and *El bateo* (1901), delightful sketches of lower middle-class life in old Madrid. In the same vein Tomás López Torregrosa composed *El santo de la Isidra* and *La fiesta de San Antón* (both 1898), while Jerónimo Giménez set his short and tuneful sketches *El baile de Luis Alonso* (1896) and *La boda de Luis Alonso* (1897) in a romanticized Andalusia of the 1840s. Giménez was popular because of his elegant dance music and his interest in genuine folklore and gypsy music, evident in, for example, *La tempranica* (1900).

In Barcelona the zarzuela in Catalan thrived, especially with Urbano Fando, whose *Lo somni de l’Ignoscencia* (1895) was performed more than 3000 times in its first 25 years. A more intellectual approach was taken by the *modernista* generation, with composers such as Enric Morera (1865–1942), who fought to create a renewed Teatre Líric Català excluding the Spanish zarzuela. In Valencia Salvador Giner and Vicent Díez-Peydró (1861–1938) wrote zarzuelas in their Valencian brand of the Catalan language.

## Zarzuela

### 3. The 20th century.

The turn of the century almost coincided with a renewal in the ranks of zarzuela composers. The elder ones were almost all gone by 1910 and the *género chico* started a speedy decline, despite some late landmarks such as Chapí’s *El puña de rosas* (1902). The influence of Lehár and his operettas, especially *Die lustige Witwe*, quickly made itself felt, and the

waltz soon replaced the schottische and the mazurka in a series of longer works that set typical operetta stories to lilting, delightful tunes. The first in this field, *El rey que rabió*, was written by Chapí as early as 1891, but the influence of the foreign operetta was mainly felt from about 1910, when Vicente Lleó scored a triumph with his suggestive and amusing *La corte de faraón*, while Pablo Luna started his career with *Molinos de viento* (1910) and confirmed it with *Los cadetes de la reina* (1913) and *El asombro de Damasco* (1916). Luna then took a somewhat different path with *El niño jurío* (1918), which started a fashion for including a patriotic song in every zarzuela.

Several younger composers excelled in this new type of operetta-zarzuela, especially Amadeo Vives, who also showed a bent towards opera with *Euda d'Uriac* (1900) and *Bohemios* (1904, based on Henry Murger's famous novel). In *Maruxa* (1914) he made something worthwhile of an unpromising libretto set in Galicia. His remarkable operetta *La generala* (1912) retains its place in the repertory, as does *Doña Francisquita* (1923), his most popular work. José María Usandizaga moved further away from operetta in his *verista* zarzuela *Las golondrinas* (1914); after his death his brother transformed it into an opera.

The Valencian José Serrano was among the few composers of this period who remained faithful to some extent to the *género chico*. His keen feeling for Spanish folklore is evident in his most popular works, such as *La reina mora* (1903), *Moros y cristianos* (1905), *La alegría del batallón* (1909), *La canción del olvido* (1916) and, in the last years of his career, *Los claveles* (1929) and *La dolorosa* (1930). Another Valencian, Manuel Penella, was most successful in his operettas, including *El gato montés* (1916). He often wrote his own librettos; *Don Gil de Alcalá* (1932) is set in 18th-century Mexico.

Of the composers who came to the fore in the 1920s and 30s, many chose to work in the more lengthy type of zarzuela, among them Jacinto Guerrero, whose *Los gavilanes* (1923) and *La rosa del azafrán* (1930) are influenced by operatic *verismo*. At the same time, some composers were trying to update the zarzuela by including new dances or dance rhythms such as the tango and the foxtrot. Francisco Alonso was able enough to succeed with mainly short zarzuelas, most of which might be counted as *género chico*, although they lack many of the features usually associated with that genre. Among other composers of this period were Jesús Guridi, whose Basque zarzuela *El caserío* (1926) shows a keen theatrical sense and who also wrote some successful operas, the Galician composer Reveriano Soutullo, whose tuneful and attractive zarzuelas, including *La leyenda del beso* (1924), *La del soto del Parral* (1927) and *El último romántico* (1928) were written in collaboration with Joan Vert Carbonell (1890–1931); and José Padilla, whose songs include the well-known 'Valencia' from his *La bien amada* (1925).

Madrid had been losing its hold on the zarzuela. For a number of years Barcelona became a more active centre, and some important premières took place there, including those of Rafael Millán's *La dogaresa* (1920, set in medieval Venice) and *El pájaro azul* (1921), Fernando Díaz Giles's *El cantar del arriero* (1930) and Penella's *Don Gil de Alcalá*. The great

baritone Marcos Redondo settled in Barcelona in the 1920s and the finest productions and most interesting premières were to be seen in the Catalan capital. At that time a Valencian composer, Rafael Martínez Valls, became a favourite in Barcelona; his *Cançó d'amor i de guerra* (1926) and *La legió d'honor* (1930) are still the most popular zarzuelas in Catalan.

Madrid soon had a new and remarkable composer in Federico Moreno Torroba, whose *Luisa Fernanda* (1932), set in the Madrid of the last years of Isabella II, revived interest in Madrid stories. Moreno Torroba repeated his success with *La chulapona* (1934) and wrote many other zarzuelas, several of which remain in the repertory. The Basque composer Pablo Sorozábal started his long career in the 1920s; his first great success came with *Katiuska* (1931), and just before the Spanish Civil War he scored an even bigger one in Barcelona with *La tabernera del puerto* (1936).

Zarzuela suffered severely from the restrictions of the civil war and never fully adapted itself to changing times. Some composers tried to follow new trends; in Sorozábal's *Don Manolito* (1942) a football match is described on the radio. Before the war several of the leading Spanish composers had tried their hands at writing zarzuelas, including Falla, Albéniz, Granados and Conrado del Campo, but after their deaths the prestige of the zarzuela declined, and among composers of quality only Sorozábal and Moreno Torroba still sought to keep the genre alive. With Moreno Torroba's *Maria Manuela* (1957) the last chapter in the history of the zarzuela seems to have been written; only Manuel Moreno-Buendía, Manuel Parada and a few others have since made the occasional attempt to compose new works of this kind.

The preservation of the repertory owes much to the conductor Ataúlfo Argenta, who in the 1950s began recording many of the finest zarzuelas. His example was followed by others, and today the music of almost 100 zarzuelas is available on disc. Since the 1960s the Spanish government has tried to protect the zarzuela through publicity and radio broadcasts of the most important recordings, but the Teatro de la Zarzuela, refurbished and reopened in 1956, is now the only subsidized house in Spain which regularly includes zarzuelas in its repertory.

[Zarzuela](#)

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## Zarzycki, Aleksander

(b Lwów, 26 Feb 1834; d Warsaw, 1 Nov 1895). Polish pianist and composer. He studied the piano in Berlin under Rudolf Viöle, at the same time giving concerts with the violinist Biernacki in Poznań and Kraków (1856–7). From 1857 he studied composition under N.H. Reber and C. Reinecke in Paris, and in 1860 performed in a composers' concert at the Salle Hertz, where he played his Grande polonaise op.7 and Piano Concerto op.17. He played in Germany and Austria (1862–3) and in 1866 gave many concerts in Warsaw; he later performed in Germany and England, and in Polish towns (1867). In 1865 he settled in Warsaw where, besides performing, he gave music lessons and composed. He was one of the founders and the first director of the Warsaw Music Society (1871–5), and after the death of Kałski he became director of the Music Institute (1879–88). Here he reorganized the teaching methods and the piano courses, employing teachers such as Paderewski. He also did much to improve the string, chamber and orchestral classes, thereby considerably raising the institute's teaching standards. He taught a piano class himself and conducted the student orchestra. From about 1879 he was choirmaster of St John's Cathedral, and he also gave many charity concerts. The final years of his life were devoted mainly to composition. Zarzycki's songs imitate the style of Moniuszko (directly so in his op.13 and op.14 songbooks, which are modelled on Moniuszko's *Śpiewniki domowe*); although they lack his melodic inventiveness, Zarzycki had a deeper understanding of the function of the piano in such works. His instrumental works are miniatures in a salon style and display the influence of Chopin, particularly in their use of harmony and texture.

### WORKS

Orch: Grande polonaise, E $\flat$ ; pf, orch, op.7, 1859–60 (Leipzig, c1865); Pf Conc., A $\flat$ ; op.17, 1859–60 (Berlin, c1868); Suite polonaise, A, op.37 (Berlin, 1893)

For vn, orch: Romance, E, op.16 (Berlin, c1876), also arr. vn, wind insts (c1876); Andante et polonaise, A, op.23 (Berlin, c1876); Mazurka, G, op.26 (Berlin, 1884); Introduction et cracovienne, D, op.35 (Berlin, n.d.); Mazurka, E, op.39 (Berlin, c1895)

Pf: 3 piöces musicales, opp.1 and 3 (Paris, 1862); Grande valse, g, op.4 (Leipzig, c1865); Barcarolle, B, op.5 (Leipzig, c1865); 2 chants sans paroles, op.6 (Kraków, 1865); Valse brillante, A $\flat$ ; op.8 (Berlin, c1864); 2 nocturnes, G $\flat$ ; A, op.10 (Leipzig, c1870); 2 mazourkas, B $\flat$ ; g, op.12 (Warsaw, c1870); Grande valse, D, op.18 (Berlin, c1883); 2 mazourkas, b $\flat$ ; A, op.20 (Berlin, c1883); 3 morceaux, op.34 (Berlin, c1889); 2 mazourkas, A $\flat$ ; B, op.36 (Berlin, c1893)

Vocal: 65 songs, incl. 2 songs, op.9 (Warsaw, c1870); Śpiewnik [Songbook], op.13 (Warsaw, 1871); Drugi śpiewnik [Second Songbook], op.14 (Warsaw, 1873); 5 songs, op.15 (Warsaw, before

1874); 3 songs, op.22 (Berlin, c1883); 2 songs, op.28 (Warsaw, c1883); Ave Maria, op.27 (Warsaw, c1884); 2 psalms, op.29 (Warsaw, c1884); 2 songs, op.30 (Warsaw, c1883); 3 songs, op.33 (Warsaw, c1889)

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BARBARA CHMARA-ŻACZKIEWICZ

## Zasa, Paolo

(fl 1639–51). Italian composer. On the title-pages of the volumes of his *Selva spirituale* he described himself as rector of the parish of SS Leontio e Carpoffaro at Schio, near Vicenza. The second and fourth books contain performance directions for some of the pieces.

### WORKS

*Selva spirituale armonico secondo libro ... motetti, canzone, li salmi ordinarii con il Magnificat ... messa*, 1–4, 8, 12vv, bc (Venice, 1640) [ded. 1639]

*Selva spirituale armonico terzo libro ... motetti, canzone, una messa, li salmi ordinarii e della Madonna con il Magnificat*, 1–4vv, bc (Venice, 1645)

*Selva spirituale armonico quarto libro ... motetti, canzone, li salmi ordinarii, e della Madonna, con il Magnificat, intieri, e una messa*, 1–4, 7vv, 2 vn, bc (Venice, 1651)



## Zaslav, Neal

(b New York, 28 June 1939). American musicologist. He graduated from Harvard College with the BA in 1961, then began graduate studies at the Juilliard School, where he studied the flute and received the MS in 1963; he was also a flautist in the American Symphony Orchestra under Stokowski, 1962–5. He took further graduate courses at Columbia University, working with Lang and receiving the MA there in 1965 and the PhD in 1970. He then taught at the City College of CUNY from 1968 to 1970. He then joined the faculty at Cornell University, where he was made

Herbert Gussman professor of music in 1995, and he was a member of the graduate faculty at Juilliard, 1988–91. In addition to his academic positions he was musicological advisor and scholar-in-residence of the Lincoln Center Festival celebration of the Mozart bicentennial, editor-in-chief of *Current Musicology* (1967–70) and book review editor of *Notes*.

Zaslaw's work is imbued with a concern for music in performance. His doctoral study of Leclair establishes the composer's style in the context of his French and his Italian training. He has worked on issues of tempo and ornamentation and particularly the early development of the orchestra. Zaslaw later turned to Mozart, co-editing a volume of wind music for the *Neue Mozart-Ausgabe* (VII/xvii, 1979) and writing a substantial and much admired study of the symphonies (1989), setting them in a broad context; he has also written works more general in character and other publications on performance issues. He was awarded the Austrian Ehrenkreuz für Wissenschaft in 1991 and in 1997 he was appointed Fellow of the American Academy of Arts and Sciences. In 1993 Zaslaw was invited to be principal editor of the new Köchel catalogue.

## WRITINGS

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- with M. Vinquist:** *Performance Practice: a Bibliography* (New York, 1971)
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- 'The Adagio in F major, K<sup>3</sup> Anhang 206a = K<sup>6</sup> Anhang A 65', *Haydn, Mozart and Beethoven: ... Essays in Honour of Alan Tyson*, ed. S. Brandenburg (Oxford, 1998), 101–113
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PAULA MORGAN

## Zäsur

(Ger.: 'caesura').

In the theory of rhythm, the point separating regular rhythmic units (phrases or 'periods' of four, eight, 16 bars, etc.) from one another, or marking an internal division in one of these units. It is achieved most frequently by a rest, though sometimes articulated by a fermata, by phrasing or by a change in harmony or scoring. Sometimes it is used as a synonym for [Luftpause](#), a short pause made by a performer to separate phrases; see *also* [Caesura](#).



## Zatta, Antonio

(*fl* late 18th century). Italian printer and publisher. He was in business with his sons under the name 'Antonio Zatta e figli Librai e Stampatori veneti', with premises in Venice 'al traghetto di S Barnaba'; theirs was the largest engraving works in the city, their activity dating back to about 1750. The output included philosophical texts, novels, daily papers, illustrated books and 47 volumes of Carlo Goldoni's comedies (1788). Music printing and editing began in 1783 through the Calcografia Filarmonica which was active until 1788. From 1786 the firm began printing, on its own press from engraved plates, a weekly piece of instrumental music for sale by subscription; in the following years this initiative expanded to include trios, duos, quartets, symphonies or sonatas for various instruments, and even vocal pieces, issued on a monthly basis. In the letters circulated to 'professori e dilettaanti di musica', inviting them to become subscribers, the firm explained the preponderance of instrumental music by the fact that Italy 'abounds without doubt more in professional and amateur players than in singers'. Instrumental works by Corelli, Bertoni, Boccherini, Capuzzi, Andrezzi, Cirri, Cambini, Pichl, Fodor, Stabinger, Grazioli, Haydn, Mozart

and Salieri, and vocal pieces (arias by Cimarosa, Guglielmi, Paisiello, Anfossi, Naumann, Gazzaniga, Borghi, Traetta and Piccinni) were printed and published. Many of Zatta's editions were reprints from German or Viennese publications, especially of Hoffmeister's, a publisher with whom Zatta had connections. Zatta also published didactic methods (Pfeiffer, *La bambina al cembalo*) and music theory. After 1788 all editorial activity ceased, but Zatta continued to trade in music publications. One of Antonio's daughters, Marina, married the publisher Sebastiano Valle, who continued the work of the Zatta family until about 1806.

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MARIANGELA DONÀ

## Zátvrzský, Miloš.

See [Sádlo, Miloš](#).

## Zauberoper

(Ger.: 'magic opera').

A term, used more often by music and theatre historians than by contemporary librettists and composers, for a Singspiel with spoken dialogue that relies to an unusual extent on stage machinery and spectacular effects. In theory the term could be applied to any opera that employs magic; but in practice its use is normally restricted to the kind of magic Singspiel that was a staple of the Viennese popular repertory during the 18th and early 19th centuries. Philipp Hafner's *Megära, die förchterliche Hexe* (a 'Zauberlustspiel', 1763) is an early example, Mozart's *Die Zauberflöte* the most famous one. The Wenzel Müller-Perinet adaptation, *Megera* (1806) is actually subtitled 'Zauberoper'. Müller's *Kaspar der Fagottist*, and Wranitzky's and Weber's adaptations of Wieland's *Oberon*, are typical examples of the recurrent motif of the hero being granted supernatural aids to enable him to rescue a woman in peril. The Kauer-Hensler *Das Donauweibchen* (1798), an Ondine variant long popular in German lands, inverts the usual formula by having magic separate the earthly lovers.

Numerous operas employing magic to a more or less marked extent continued to be written and performed during the remainder of the 19th and much of the 20th century; Schreker's *Der Schmied von Gent* (1932), indeed, is subtitled 'Grosse Zauberoper'. However, the Zauberoper genre in its original and limited sense tends to exclude operas (for instance Wagner's *Ring*, and the Strauss-Hofmannsthal *Die Frau ohne Schatten* and *Die ägyptische Helena*) in which, though magic plays an important part, the emphasis is primarily on more exalted concerns

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PETER BRANSCOMBE

## Zavaglioli, Simone

(b Verona; fl 1641–4). Italian composer. He was *maestro di cappella* of Verona Cathedral in 1641, when his only surviving publication, *Missae et sacrae laudes cum basso partim musicisque instrumentis partim vero sine instrumentis*, appeared in Venice; he resigned on 2 November 1644. His volume is interesting for its mixture at quite a late date of a *cappella* and concertato styles. One of the three masses and four of the ten motets have the former designation. The concertato works include several with obbligato violins, one of which, *Confitemini Domino*, for five voices, has a sectional form: movements respectively for solo soprano and alto, bass with violins and two tenors are interspersed with an exciting, brilliantly contrapuntal tutti with an 'Alleluia' passage. Large-scale motets of this kind were somewhat rare by the 1640s, a ceremonial style usually being confined to mass and psalm settings.

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JEROME ROCHE

## Zavarský, Ernest

(b Varov Šúr, 17 Sept 1913). Slovak musicologist. From 1933 he studied philosophy at Munich and Innsbruck, where he also took courses in composition with Fritz Wiedlich and in musicology with Walter Senn; he continued his studies in philosophy, theology, the piano and composition in Kraków (1938–9), art history, aesthetics and psychology at Bratislava University (1941–4), composition at the Janáček Academy, Brno (graduated 1952), the piano and organ in Bratislava and musicology with Jan Racek and Bohumír Štědroň at Brno University (1948–52). He took the doctorate at Brno in 1951 with a dissertation on the development of realism and harmony in Suchoň's work. After a period as dramaturg of the Slovak Folk Theatre in Nitra (from 1941) and music correspondent for Bratislava Radio (1942–5) he visited Vienna, where he collected material for his *Bella* monograph; he then became director of the Slovak music centre (1945–8), archivist of the Slovak Composers' Union (1953–8), director of the Slovak Music Information Centre, Bratislava (1965–9), director of the Slovak

section of the Neue Bach-Gesellschaft (1969–73) and a member of its board of directors (from 1973). His main research has been on contemporary Slovak music, organ building and restoration, and the life and work of J.S. Bach.

## WRITINGS

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[under pseud. Pavol Záhorský]
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- Vývoj realizmu a harmonického myslenia v tvorbe E. Suchoňa* [The development of realism and harmony in Suchoň's work] (diss., U. of Brno, 1951)
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- 'Zum Pedalspiel des jungen Johann Sebastian Bach', *Mf*, xviii (1965), 370
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*Bach-Studien*, v (1975), 82–93
- 'Beiträge zur Musikgeschichte der Stadt Kremnitz', *Musik des Ostens*, vii (1975), 7–173



## Zavateri, Lorenzo Gaetano

(*b* Bologna, 9 Aug 1690; *d* Bologna, Dec 1764). Italian violinist and composer. He studied the violin with Giuseppe Torelli and composition with L.A. Predieri. He achieved considerable fame as a violinist in Livorno, Venice and Ferrara (there is no evidence that, as is sometimes stated, he was a cellist). He became a member of the Accademia Filarmonica di Bologna on 20 May 1717 and held various offices in that organization. His name appears in the records of S Petronio, Bologna, from 1713, when he was engaged to play the violin at several patronal feasts. He joined the regular *cappella musicale* as a viola player in December 1725 and, with brief interruptions, played the violin or viola there until his death. Among his pupils were N. Lenzi, G. Castoneri and G.F. Landini as well as some members of the nobility. He published two sets of instrumental pieces, of which his op.1, *Concerti da chiesa e da camera* (?Bologna, 1735), received praise from Padre Martini for 'a well refined intelligence'. In the set of 12 concertos, only five call for an obbligato violin; the others use no solo

instruments. No.9 is called 'Concerto teatrale', no.10 'Concerto a pastorale' (in which the final movement is a pastorale in 12/8) and no.12 'Concerto a tempesta di mare', with indications on the score depicting the progress of a storm. These works and the *Divertimenti musicali per camera a violino e fasso* op.2 (Pesaro, n.d.) show considerable virtuosity, imaginative writing and a keen understanding of the instrument. The dance pieces in the 1736 manuscript collection of Petronio Francesco Rampionesi (*I-Bc*), designed for the amateur, are much less impressive.

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ANNE SCHNOEBELEN

# Zavrtal [Zavertal, Zavrthal, Zaverthal; orig. Sawerthal].

Czech family of military musicians.

(1) Josef Rudolf Zavrtal [Sawerthal]

(2) Václav [Wenceslas, Venceslao] Hugo Zavrtal

(3) Ladislao (Joseph Philip Paul) Zavertal [Ladislav (Josef Filip Pavel) Zavrtal]

## WORKS

(selective list)

printed works published in London unless otherwise stated

MSS mainly in GB-Gu

## operas

Tita (ob, 3, G. Pasetti) Treviso, Garibaldi, 29 May 1870 [collab. V.H. Zavrtal]; rev. 1880 as Adriana, ovvero Il burattinaro di Venezia (Pasetti and A. Zanardini), vs (Griante, 1930)

**I tre perucchi (commedia musicale, 5, C. Arrighi), Milan, Milanese, 1871**

La sura palmira sposa (commedia musicale, 5, Arrighi), Milan, Milanese, 1872

**Una notte a Firenze (Noc ve Florencii) (op tragica, 4, S. Interdonato), 1872–3, Prague, Provisional, 20 March 1880 [in Cz.], MSS vocal and orch parts in *CZ-Pnm*, vs (Milan, n.d.)**

A Lesson in Magic (operetta, 1, T.M. Watson), 1880, Woolwich, 27 April 1883; rev. as Love's Magic (J.R.J. Jocelyn), 1889, Woolwich, 18 Feb 1890, vs (London, n.d.)

**Mirra (Myrrha) (dramma lirico, 4, Interdonato), 1882–3, Prague,**

National, 7 Nov 1886 [in Cz.], MSS in CZ-Pnm, vs (Milan, n.d.)

### other works

Choral: Serenata (G. Carcano), S, Mez, chorus, pf, hmn, c1875, rev. 1927; Jubilee Hymn (A.C. Trevor), chorus, orch, 1887, vs (1887); Fulget Sabaudiae virtus (E. Marenesi), 4vv, military band (Milan, 1901)

Orch: 2 syms., c, 1878–84, d, 1884; 3 ovs., Garibaldi, 1882, lost [reconstructed as Sinfonia patriottica, 1918], Loyal Hearts, 1897 (1897), Slavonic Ov., 1898; Chanson arabe, str, 1882 (1887); Al fresco, str, 1884 (1887); Virtute et valore, grand march, 1900 (1901)

Chbr: Pf Qnt, C, 1877 (Edinburgh, c1877); Pf Qt, D $\flat$ /B $\flat$  (Edinburgh, c1877); Schlummerlied, qnt, 1877 (c1879); In a Trance, str, c1887 (?1895)

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**H.G. Farmer and H. Smith:** *New Mozartiana: the Mozart Relics in the Zaverl Collection at the University of Glasgow* (Glasgow, 1935/R)

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JOHN CLAPHAM

Zavrtal

### (1) Josef Rudolf Zaverl [Sawerthal]

(b Polepy, nr Litoměřice, 5 Nov 1819; d Litoměřice, 3 May 1893).

Conductor and composer. He studied the trumpet and trombone at the Prague Conservatory from 1831 to 1837, and after two years in the Austrian army he became bandmaster of the 6th Cuirassiers in 1839. From 1845 he was bandmaster of the 53rd Infantry Regiment, and was in active

service in Hungary and Italy; he agitated successfully in 1846 for the founding of a pension fund for Austrian bandmasters. The next year his two-act Singspiel *Die Alpenhirtin* (libretto by P. Protics) was performed at Temesvár, and in 1874 at Trieste as *Là pastorella*. In 1850 he became director of music to the Austrian navy and marine at Trieste, where he founded the Società Musicale. He entered the Archduke Maximilian's service in 1857 and, after his master became Emperor of Mexico, served from 1864 as court Kapellmeister and director of military music; he returned to Europe in 1867 when the Austro-Mexican corps was disbanded. He settled in England the following year and became bandmaster of the King's Own (Royal Lancaster) Regiment; for 19 years from 1871 he directed the Royal Engineers' wind and string bands at Chatham until he retired to Polepy in 1890. He was decorated by Franz Joseph, Napoleon III and the Shah of Persia, and Maximilian conferred on him a knighthood of the Order of S María of Guadeloupe. In addition to his opera he wrote marches, quadrilles and polkas for band and full orchestra, some chamber music and songs.

Zavrtal

## **(2) Václav [Wenceslas, Venceslao] Hugo Zavrtal**

(*b* Polepy, 31 Aug 1821; *d* Litoměřice, 8 Sept 1899). Conductor and composer, brother of (1) Josef Rudolf Zavrtal. After studying the clarinet at the Prague Conservatory from 1834 to 1840, he followed a varied career. He held positions as clarinettist at theatres at Laibach (Ljubljana) (1841) and Prague (1843), and in 1842 sang bass roles in Budapest. In 1845 he was Kapellmeister of the 18th Bohemian Regiment stationed at Milan, and two years later became music director of the Gran Teatro del Liceo and professor of the conservatory at Barcelona. He returned to the Austrian army as Kapellmeister of the 54th Infantry in 1850, first at Milan and then Vienna, and from 1855 to 1859 held a similar position with the 49th Infantry at Trieste; during that time he was music critic of *La scena*. He was in close touch with Mozart's son Carl between 1848 and 1859, and acquired the Mozart collection which was later bequeathed to Glasgow University by his son Ladislao. His Czech patriotism led him to resign from the Austrian army after Solferino (1859) and join the Italian Grenadiers, who were based at Turin and then Naples. He became director of the Istituto Musicale and music director of the theatre at Treviso (1867–70), and then held similar posts at Modena (1870–74). Later he joined his son in Glasgow, and taught and composed at Helensburgh from 1875 until 1895, when he retired to Litoměřice. He composed an opera, *Estrella* (libretto by Piave), an Overture in F minor, marches, dances and fantasias, and numerous vocal works.

Zavrtal

## **(3) Ladislao (Joseph Philip Paul) Zavertal [Ladislav (Josef Filip Pavel) Zavrtal]**

(*b* Milan, 29 Sept 1849; *d* Cadenabbia, 29 Jan 1942). Conductor and composer, son of (2) Václav Hugo Zavrtal. He received his first musical instruction from his father and mother (the operatic soprano Carlotta Maironi da Ponte), and for a short time studied at the Naples Conservatory, where Tosti taught him the violin. His first opera, *Tita* (1870, Treviso),

which his father orchestrated, ran for a fortnight. After a year as chorus master under his father at Modena, he went to Milan in 1871, where he was soon made music director of the Teatro Milanese. The following year he went to Glasgow as a band instructor, remaining there to teach and to conduct the Glasgow Amateur Orchestra (1873) and the music associations of Hillhead (1874) and Pollokshields (1875). In 1877 he conducted the piano concertos played by Hans von Bülow on his Scottish tour, and in 1880 his four-act opera *Una notte a Firenze* was produced and warmly received in Prague. He became master of the Royal Artillery Band at Woolwich in 1881 and considerably enhanced its already fine reputation. Later he organized a symphony concert at the Prince's Hall, London (1888), and then annual series at St James's Hall and Queen's Hall (1889–95), and for ten years from 1895 he ran Sunday concerts at the Royal Albert Hall; it was there that Hanslick heard, and was much impressed by, Zaverthal's fine orchestra. In 1896 Zaverthal became a British subject; he retired to Italy in 1906. King Umberto made him Cavaliere della Corona d'Italia, and he was honoured by Sultan Abdul-Hamid II of Turkey and the kings of Greece, Serbia and England.

Zaverthal had a gift for italianate melody and some feeling for drama; but he was not particularly original, and contemporary critics recognized his indebtedness to Verdi, Meyerbeer and Gounod. *Una notte a Firenze* was highly successful in Prague, but *Mirra*, written for the National Theatre in Prague, disappointed those who were expecting the maturing composer to cultivate a distinctly Czech style, and in consequence this work received only three Prague performances.

## Zawose, Hukwe Ubi

(b Dodoma, Tanzania, 1940). Tanzanian musician. He grew up raising cattle in the Ugogo central region of Tanzania. He drew on the musical heritage of the Wagogo people, performing on traditional Wagogo instruments such as the *ilimba* lamellophone, the *zeze* one-string chordophone and *filimbi* (flutes). His original and adapted compositions retell historical tales and praise political parties; for many years he was associated with the country's national music and dance troupe. He was also a founding director of the Chuo cha Sanaa (College of Arts), a school established to teach and maintain aspects of traditional expressive culture located in Bagamoyo in coastal Tanzania. His recordings demonstrate his ability to perform the diphonic singing that is part of the Wagogo harmonic singing tradition. Zawose's participation in WOMAD festivals around the world helped to promote traditional Wagogo music as well as his recording career. By the end of the 20th century he was considered one of Tanzania's most important and influential traditional musicians.

### WRITINGS

#### recordings

*Tanzania yetu (Our Tanzania)*, Triple Earth, Terra 101 (1985)

*Mateso (Suffering): Master Musicians of Tanzania*, Triple Earth, TERRACD 104 (1989)

*The Art of Hukwe Ubi Zawose*, JVC VID-25011 (1989)

## Zaytz, Giovanni von.

See Zajc, Ivan.

## Zazhyt'ko, Serhy

(*b* Chernigov, 6 Dec 1962). Ukrainian composer. He studied the piano at the Lysenko special music school, Kiev, and, after making a name for himself early on by winning first prize in a Ukrainian young composers' competition in 1979, went on to graduate in 1990 from the Kiev Conservatory where he studied composition under Stankovych. He then worked as a music editor for the publishers Muzychna Ukraïna. In 1993 he was accepted for membership of the Ukrainian Union of Composers and since then has worked for this body as a consultant. His post-modern tendencies as a composer lend him an affinity with certain Western contemporary trends; his predilection for theatrically-inspired chamber compositions (which became more evident in the 1990s) bears witness to his interest in Kagel's works.

### WORKS

Orch: Hn Conc., 1990; Entelekhiya, 1991

Vocal: Fol'k diptikh (Ukr. folk texts), S, ens, 1990; Akh tī, step' shirokaya [Ah You, the Broad Steppe], psychedelic serenade, Bar, 4 male vv, dancers, cl, trbn, perc, balalaika, 1995; Yeshchyo!... [More!...], Bar, pic, cl, a sax, 2 hn, tpt, trbn, perc, 1996

Chbr and solo inst: Ekzoticheskiye fragmentī, pf, 1982–96; Str Qt, 1987; Sonata, va, pf, 1988; Ushedsheye [Parted], vn, pf, 1990; Monoversiya, cl, 1992; Stretta, 6 insts, 1992; Pastoralī, ww qnt, 1993; Gersterker, pf, actor, 1994; Epitafiya Markizu de Sadu [Epitaph for the Marquis de Sade], 2 vc, 1996; Iznutri [From Within], perc, 1996; Parus (M.Yu. Lermontov), S, perc, balaika, vc, 1996; Semyuelyu Bekketu [To Samuel Beckett], mute reader, db, 1996

INESSA RAKUNOVA

## Zazzerino.

See Peri, Jacopo.

## Zbinden, Julien-François

(*b* Rolle, canton of Vaud, 11 Nov 1917). Swiss composer and pianist. During and after his training as a primary school teacher (diploma 1938), Zbinden studied the piano with Emile Doosterd (1930–35), Gertude S. Keller-Ching and Marie Panthès (1940–45). He began his professional career as an orchestral and jazz pianist (1938–47), and then joined the Lausanne studio of Radio Suisse Romande (RSR) as a pianist and sound engineer. In 1956 he became director of the music department of RSR, and

was the chief assistant for music broadcasting there from 1965 to 1982. He was also president of the Swiss Composers' Union (1973–9), and of the Swiss composers' copyright association SUISA (1987–91).

As a composer he was initially self-taught, but in 1942 began three years of study with R. Gerber in Neuenburg (counterpoint and orchestration), culminating in the composition of his *Suite brève en ut* op.1, the harmony of which shows Ravel's influence. In Zbinden's subsequent compositions the influence of Stravinsky's neo-classical works is stronger, and jazz rhythms also leave their mark. *Jazz sonatine* for piano and *Jazzific 59–16* for jazz band and string orchestra are explicitly concerned with the jazz tradition, but its influence is also perceptible in other works. His interest in the harmonic dimension, increasingly obvious from his Second Symphony onwards, has led him to retain a tonal idiom in his work; certain polytonal passages are related to the music of Honegger, whose humanistic ideas he shares and to which he refers in several works (the Second Symphony's slow movement and *Hommage à Arthur Honegger* op.68). His music only occasionally employs more modern techniques, such as an aleatory formal structure (*Pianostinato*) and – with satirical intent – 12-note technique (the fourth of the *Proverbes en forme d'études*). Awards he has won for his work as a composer include the Prix Henryk Wieniawski, Warsaw (1956), the Grand Prix de la Communauté Radiophonique des Programmes de Langue Française, Montreal (1963), and the Médaille d'Or of the city of Lausanne (1993).

## WORKS

(selective list)

### dramatic and vocal

Fait divers (op, M. Sénéchaud), op.31, Swiss Radio, 1960; music for theatre, cinema and radio

Choral: Passage de l'homme (cant., M. Audin), op.24, 1956; Impératifs (Zbinden), op.27, 1957; 6 proverbes en form d'études, op.29, male vv, 1958; Espéranto (Zbinden), op.34, spkr, S, chorus, orch, 1961; 7 proverbes sur l'amour, op.40, female vv, 1965; Terra Dei (orat, Zbinden, L. Dallinges), op.41, S, A, T, B, chorus, orch, 1966–7; Monophrases, op.47, chorus, 2 pf, 6 perc, 1970; TeD, op.51, chorus, 1973; L'Innocent (cant., P. Gringore), op.59, choir, 2 tpt, 2 trbn, 1978; Jubilate, op.63, solo vv, choir, orch, 1980; Hommage à Arthur Honegger (H. Naef), op.68, choir, orch, 1983; Clair-obscur (L. Delarue-Mardrus, M. Gevers, A. Audra, M. Pomès, L. Paulin), op.74, female vv, 1986; Vade retro (A. Pasquali), op.79, choir, orch, 1991; Campana (A. Rimbaud), op.85, vocal qt/choir, 1995

Solo vocal: Détresse en paradis (Naef), op.7, 1v, pf, 1946; Blasons des fleurs (15th cent.), op.30, S/T, gui/hpd/pf, 1958; Ethiopiques (L.S. Senghor), op.49, spkr, orch, 1971–2; Jardins (Zbinden), op.53, S, Bar, orch, 1974; La Solitude (S. Sicaud), op.71, S, orch, 1985

### instrumental

4 syms.: op.18, 1953, op.26, 1951–6, op.77, 1988–9, op.82, 1992

Other orch: Pf Conc., op.3, 1944; Concertino, op.6, tpt, perc, str, 1945–6; Divertissement, op.10, db/vc, orch, 1948–9; Conc. da camera, op.16, pf,

str, 1950–51; Suite française, op.23, str, 1954; Rhapsodie, op.25, vn, orch/pf, 1956; Jazzific 59–16, op.28, jazz band, str, 1958; Conc. breve, op.36, vc, orch, 1961–2; Vn Conc., op.37, 1962–5; Orchalau-Conc., op.38, chbr orch, 1962; Lémanic 70, ov, op.48 (1970); Conc., op.56, ob, str, 1976; Conc., op.57, 1977; Prosphora, op.61, 1979; Torneo veneto, op.64, str, 1981; Conc. grosso, op.66, vn, str, 1982–3; Haifa, op.70, 1983–4; Triade, op.78, 2 tpt, str/org, 1990; Sinfonietta, op.81, 1991; Poème, op.84, va, str/pf, 1993–4; CI Conc., op.87, 1996; Triptyque, op.89, trbn, str/pf, 1998

Chbr: Sonatina, op.5, fl, pf, 1945; Septet, op.8, fl, cl, hn, str qt, 1947; La fête au village, op.9, vn, vc, 1948; Trio d'anches, op.12, ob, cl, bn, 1949; Trio, op.13, tpt, hn, trbn, 1949; 4 miniatures, op.14, fl, 1950–55; Sonata, op.15, vn, pf, 1950; 3 pièces, op.20, 4 hn, 1953; Prélude, fugue et postlude, op.39, tpt, pf, 1964; Capriccio, op.43, fl, eng hn, bn, vn, hpd, 1968; Hommage à J.S. Bach, op.44, db, 1969; Sonate en trio, op.46, 2 va da gamba, hpd, 1969; Dialogue, op.50, tpt, org, 1972–3; M K 2, op.55, 2 fl, 1976; Str Qt, op.60, 1978–9; Alligun, op.69, str qt, 1983; 3 esquisses japonaises, op.72, hp, 1985; Mouvements, op.75, vn, va, vc, 1986–7; Narbonne Festival, op.80, 2 tpt, hn, trbn, tuba, 1991; Kalamala, op.86, 2 hp, 1995; Alternances, op.88, fl, va, hp, 1997; Hexade, op.91, gui, 1998

Pf: Suite brève en ut, op.1, 1937–42; Ballade romantique, op.2, 1943; 3 préludes, op.4, 1944–6; Jazz Sonatine, op.11, 1949–50; 4 solitudes, op.17, 1951; Album pour mon chien, op.19, 1953; Pianostinato, op.45, 1969; Sonata fantastica, op.54, 1975–6; 3 paysages helvétiques, op.65, 1975, rev. 1982; Méditation sur le nom de G.E.R.B.E.R., op.90, 1998

Org: Variations libres, op.32, 1960; Interlude sur le nom de Tristan, op.42, 1966; Cathédrale, op.83, 1992

Principal publishers: Breitkopf & Härtel, Foetisch, Schott

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**C. Tappolet:** *Julien-François Zbinden: compositeur* (Geneva, 1995)

PATRICK MÜLLER

## Zbruyeva, Yevgeniya (Ivanovna)

(*b* Moscow, 24 or 26 Dec 1867/5 or 7 Jan 1868; *d* Moscow, 20 Oct 1936).

Russian contralto. She was the daughter of the singer and composer Pyotr Bulakhov. She graduated from Yelisaveta Lavrovskaya's class at the Moscow Conservatory in 1893 and joined the Bol'shoi the following year. In 1905 she joined the Mariinsky Theatre in St Petersburg and taught at the conservatory (1915–17). Zbruyeva's voice was deep, rich and smooth, powerful and beautiful throughout its wide range. Her clear diction, precise intonation and keen, subtle phrasing made her a finished performer. Her great roles were Glinka's Vanya and Ratmir, and Marfa in *Khovanshchina* (which she sang at the 1911 Mariinsky première), but she was also

extraordinarily successful in such character parts as Solokha (Rimsky-Korsakov's *Christmas Eve*) and the Innkeeper (*Boris*). Her memoirs are published in the collection *Muzikal'noye nasledstvo* ('Musical heritage', i, Moscow, 1962).

I.M. YAMPOL'SKY

## Zeami [Motokiyo, Kanze Saburō]

(*b* ?1363; *d* ?8 Aug 1443). Japanese *nō* actor and writer. As a boy he was known as Fujiwaka. He was the eldest son of Kan'ami Kiyotsugu, the founder of the Kanze school of *nō*. Their performance in 1374 so impressed the shogun Ashikaga Yoshimitsu that he invited them to his court and became their lifetime patron, and eventually *nō* became the official performing art of the shogunate. Of about 50 surviving *nō* plays by Zeami, the most famous are *Takasago*, *Izutsu* and *Matsukaze*. He also wrote many treatises and essays, the most important of which is *Fūshi Kaden* (1400), better known as *Kadensho* ('Book of Flowers'), a treatise on the aesthetics of *nō*. After the death of Yoshimitsu in 1428, Zeami fell foul of his successor, Ashikaga Yoshinori, and was banished to Sado Island in 1434. Whether he returned to Kyoto is not known.

See also [Japan](#), §IV, 1.

MASAKATA KANAZAWA

## Zeani [Zehan], Virginia

(*b* Solovastru, 21 Oct 1925). Italian soprano of Romanian birth. After studying in Bucharest and with Pertile in Milan, she made her début at Bologna in 1948 as Violetta, which she also sang at her London (1953, Stoll Theatre), Vienna (1957), Paris (1957), Metropolitan (1966) and Bol'shoy (1969) débuts and at Covent Garden (1959). She made her Scala début in 1956 as Handel's Cleopatra opposite Nicola Rossi-Lemeni (whom she married) as Julius Caesar. In 1957 she created Blanche in *Dialogues des Carmélites* at La Scala. She participated in important revivals of *Maria di Rohan* (1965, Naples), Rossini's *Otello* (1968, Rome) and Verdi's *Alzira* (1970, Rome). Originally a specialist in coloratura parts including Lucia, Elvira (*I puritani*) and Adèle (*Le comte Ory*), she began in 1970 to undertake more dramatic roles, notably Aida, Manon Lescaut, Tosca, Magda Sorel (*The Consul*) and Giordano's Fedora (1977–8, Barcelona). Zeani had a naturally beautiful voice, and performed with great dramatic conviction; among her recordings she is best represented by her intense, involving Violetta.

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GV (*G. Gualerzi; C. Williams*)

HAROLD ROSENTHAL/ALAN BLYTH

# Żebrowski, Marcin Józef

(fl Częstochowa, 1748–65, 1780). Polish composer and musician. In 1748–65, and probably again in 1780, he was a member of the chapel at the Pauline Monastery in Częstochowa as a highly esteemed violinist and virtuoso bass singer. Over 30 manuscripts of his works, dating from 1752 to 1798, are extant, and are perhaps in part autograph copies; a complete edition of his works is currently in preparation.

Żebrowski is a typical representative of the *galant* style in sacred music, as is most evident in the ornamentation of his melodic lines. However, some of his music also displays features of the late Baroque, such as the use of polyphony (including double counterpoint), concertato techniques and multi-sectional structures. Generally, his works for voices and instruments use cantata-like forms, with frequent use of developed solo vocal passages in arias. There is no difference in structure between his *Sonatae* and *Andante pro processione*, which are short da capo pieces played at processions during Mass.

## WORKS

MSS mostly in PL-CZp

Sacred: 6 Masses, 1 lost; 2 vespers; Mag, ed. in WDMP, lxiv (1968); Ecce vidimus eum; Mittit ad virginem; Rorate caeli; 5 arias and duets, incl. Salve regina, ed. in WDMP, lxviii (1971); 6 Andante pro processione, 2 ed. in ZHMP, xxxii (1990); 12 Sonatae pro processione, 5 ed. in ZHMP, xxxii (1990)

Doubtful: Symphony

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**R. Pośpiech:** 'Twórczość mszalna Marcina Józefa Żebrowskiego' [Żebrowski's Mass settings], *Muzyka*, xxxi/1 (1986), 67–97

ZYGMUNT M. SZWEYKOWSKI

# Zecchi, Adone

(b Bologna, 23 July 1904; d Bologna, 20 Dec 1995). Italian composer, conductor and musicologist. He studied the violin and, later, composition with Alfano and Nordio at the Bologna Conservatory. He then undertook much work as a conductor and organizer, founding and directing the choir Euridice, the Bologna Chamber Orchestra and, in 1950, the female G.B. Martini madrigal group. A teacher of choral music and choral conducting (1942–60), fugue and composition (1960–65) at the Bologna Conservatory, he was director from 1965 to 1974. He was secretary of the Italian Contemporary Music Society (1956–9), president of the Association of Italian Choirs and of the National Association of Music Teachers, a member of the Accademia Filarmonica di Bologna e di Roma and of the RAM, London. He also contributed to newspapers and periodicals, was editor of the journal *Educazione musicale*, and was responsible for the publication of several collections of popular Italian songs.

Zecchi's early works are neo-classical, sometimes exhibiting rigorous contrapuntal structures. In the 1950s he used a flexible version of dodecaphony, which became stricter in the later, more developed *Caleidofonia* and *Trattenimento musicale*. He also wrote much music for stage, radio and television.

## WORKS

(selective list)

Orch: Partita, 1933; Ricercare e toccata, 1942; 2 astrazioni in forma di fuga, 1945; 2 invenzioni, 1948; Caleidofonia, vn, pf, orch, 1963; Trattenimento musicale, str, 1969

Choral: Ditirambo, 4 vv, male chorus, 1938; Requiem, chorus, orch, 1945; 3 frammenti di Anacreonte, chorus, 1973

Chbr: Sonata, vn, pf, 1926; Divertimento, fl, hp, 1932, version for fl, hp, str qnt, 1942; Sonata, vn, pf, 1934; Pf Trio, 1939; Quatuor du temps perdu, pf qt, 1959; Musiche per un balletto immaginario, hp, 1960; Bicinium, 2 fl, 1973

TV score: Il mulino del Po (R. Bacchelli), 1962

Principal publisher: Bongiovanni (Bologna)

## WRITINGS

*Collana di saggi verdiani* (Bologna, 1952)

*Il coro nella storia* (Bologna, 1960)

with R. Allorto: *Educazione musicale* (Milan, 1962)

*Il direttore di coro* (Milan, 1965)

with R. Allorto: *Il mondo della musica* (Milan, 1969)

Other articles and essays

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R. Vlad: *Storia della dodecafonia* (Milan, 1958), 219–21

T. Gotti: 'Adone Zecchi, 5 anni di direzione', *Annuario 1965–70 del Conservatorio di musica 'G.B. Martini' di Bologna* (1971), 233–7

T. Gotti: 'Adone Zecchi, 10 anni di direzione', *Profili di un decennio, 1964–74* (Bologna, 1974)

R. Zanetti: *La musica italiana nel novecento* (Busto Arsizio, 1985), 966, 1260–61

ROBERTA COSTA

## Zech.

American family of musicians of German origin. They were active in San Francisco.

(1) Jacob Zech

(2) Frederick Zech jr

(3) William Frank Zech

Zech

**(1) Jacob Zech**

(b Bad Dürkheim, 25 July 1832; d San Francisco, 13 Sept 1889). Piano maker. After the death of his father Franz Phillip Zech (1789–1849), a piano maker, he went to New York and worked for five years at Nunns & Clark and Steinway. In May 1856 he moved to San Francisco, and by March 1857 had built his first instrument. The following September a square piano of his manufacture was awarded first prize at the Mechanics Institute Fair. By 1867 he had custom-built 494 instruments.

Zech's son, August Friedrich Zech (b San Francisco, 20 May 1857; d San Francisco, 20 April 1891), studied at the Leipzig Conservatory from 1876 to 1880 and in San Francisco. He became music director of the Arion Singing Society and several other German singing societies in San Francisco.

Jacob Zech's brother, Frederick Zech sr (1837–1905), was also a piano maker who went to San Francisco from Philadelphia to work for his brother. Between 1862 and 1864 he ran his own manufactory but was later employed at other piano companies, including his brother's.

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*Alta California* (San Francisco, 16 May 1867), 1

**N.E. Michel:** *Historical Pianos, Harpsichords, and Clavichords* (Pico Rivera, CA, 1963), 70

Zech

**(2) Frederick Zech jr**

(b Philadelphia, 10 May 1858; d San Francisco, 15 Oct 1926).

Composer, pianist, conductor and teacher, nephew of (1) Jacob Zech. After arriving in San Francisco in 1860, he studied music there, then in Berlin (1878–82). On 30 November 1882 he presented an orchestral concert of his compositions in Platt's Hall in San Francisco, an unprecedented event in the history of the city. Hitherto, local musicians had been represented by popular piano pieces and songs. In 1902–3 he financed and directed a series of symphony concerts featuring several of his orchestral tone poems. He later taught at the College of Notre Dame, Belmont, California. His manuscripts are held by the Music Library of the University of California, Berkeley, and his correspondence is at the California Historical Society, San Francisco.

**WORKS**

(selective list)

Orch: 4 pf concs., 1881–96; Larghetto and Menuetto, 1881; Introduction and Fugue, 1881, rev. 1894; Concert Ov., 1892; 5 syms., c1883–1893; 5 sym. poems, 1892–1906; Vc Conc., 1907; Vn Conc.

Inst: 3 vn sonatas, 1895–9; Cl Sonata, 1897; Vc Sonata, 1897; 2 str

qts, 1897–1902; Pf Qnt, 1903; Fl Sonata, 1906; Pf Trio

Ops: La Paloma, or The Cruise of the Excelsior (3, M. Fairweather-Widemann), San Francisco, 1896; Wa-Kin-Yon, the Red Man (3, Fairweather-Widemann), San Francisco, 1914

Vocal: 3 Lieder, male chorus, 1881; 2 Lieder, 4vv, 1881; Lobet den Herrn, 4vv, 1881; The Absent Sailor, Mez, orch, 1883; c50 songs, 1v, pf

MSS in US–BE

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Zech

### (3) William Frank Zech

(*b* San Francisco, 22 July 1869; *d* San Francisco, 26 May 1950). Violinist, conductor and teacher, brother of (2) Frederick Zech jr. After study under Joseph Joachim at the Hochschule für Musik, Berlin (1892–7), he returned to San Francisco, founded and led the Zech String Quartet (1901–4), and from 1905 the Zech Orchestra which flourished for over 35 years. He was also musical director of the Arion Singing Society and the San Francisco Musical Club, and a faculty member and orchestra conductor at San Francisco State College; an award for music undergraduates was established in his memory.

His son, Norman Frederick Zech (*b* San Francisco, 31 May 1914; *d* San Francisco, 28 Aug 1997), a violinist, conductor and teacher, studied at San Francisco State University and the University of Southern California. He served as Dean of Instruction and professor of music at Reedley College, Reedley, California, from 1939 to 1975, and was also the director of the Reedley Baroque Strings and Community Orchestra from 1974.

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**N.F. Zech:** 'A Pioneer California Music Family', *Lifeline: Genealogical Society of Riverside*, iii/2 (1967), 37

## Zechlin, Ruth

(*b* Grosshartmannsdorf, Saxony, 22 June 1926). German composer, harpsichordist and organist. She studied at the Leipzig Musikhochschule (1943–9), where her teachers included Johann Nepomuk David and Wilhelm Weismann (composition), Karl Straube and Günther Ramin (organ) and Anton Rohden and Rudolf Fischer (piano). From 1950 she taught at the Hanns Eisler Musikhochschule, Berlin, where she became professor for composition in 1984, the first woman in Germany to be so appointed. In 1970 she was elected to the DDR Akademie der Künste,

where she gave a composition masterclass, and in 1990 she was made vice-president of the Berlin Akademie der Künste. As a performer of harpsichord and organ she has specialized in early English keyboard music, the music of J.S. Bach and contemporary music. Her many honours include the Hanns Eisler Prize (1968), the National Prize of the DDR (1975, 1982), the Heidelberg Women Artists' prize (1996) and the Cross of Merit (first class) of the Federal Republic of Germany (1997).

The strictly linear nature of Zechlin's early works shows her attempt to overcome traditional tonal and formal compositional styles; she first adopted a freely tonal language and later drew upon a range of contemporary resources. Her compositions develop from her musico-dramatic sense, which determines the nature and length of a work through patterns of tension and relaxation. Influenced by the music of Henze and Lutosławski, and particularly by Schoenberg's *Pierrot lunaire*, she has found her central inspiration in the work of J.S. Bach, whose style is at the heart of her polyphonic thinking. She has extended a polyphonic approach to tonal areas, rhythmic structures, dynamics, instrumentation and form. In her orchestral work *Musik zu Bach* (1983) small, splintered melodic cells coalesce into a vertically and horizontally transparent whole. In *Metamorphosen* (1982) sound surfaces developing out of a single pitch eventually merge to form a 12-part canon. One of her few works to make a direct political statement is *Wider den Schlaf der Vernunft* for organ (1989), a protest against the East German system. Many of her compositions borrow ideas from the visual arts, architecture and literature. Although she has written many operatic and vocal works her main emphasis has been on instrumental composition.

## WORKS

(selective list)

for fuller list see [GroveW](#)

### stage

Reineke Fuchs (Funkhörspiel, G. Deicke, after J.W. von Goethe), 1962, stage version, 1967, Berlin, 1968; La vita: Konstellationen (ballet, Zechlin), 1983, Berlin, 1985; Sommernachtsträume (Die Salamandrin und die Bildsäule) (op, F. Göhler, after C.M. Weiland), 1990; Die Reise (chbr op, H. Müller, after Motekiyo), 1992, Saarländ, 1998; Un baiser pour le roi (dance score), 1995, Passau, 1995; Die Geburt der Blauen Blume, 1996, Passau, 1997; incid music; documentary film scores

### instrumental

Orch: Vn Conc., 1963; Sym. no.1, 1965; Sym. no.2, 1966; Chbr Sym. no.1, 1967; Sym. no.3, 1971; Chbr Sym. no.2, 1973; Org Conc. no.1, 1974; Pf Conc., 1974; Kristalle, hpd, str, 1975; Org Conc. no.2, 1975; Briefe, 1978; Musik, 1980; Situationen, 1980; Metamorphosen, 1982; Musik zu Bach, 1983; Linien, hpd, orch, 1986; Kristallisation, 1987; Vn Conc. 'Hommage à György Kurtág', 1990–91; Stufen, 1993; Conc., 'Venezianisches', hpd, str, 1994; Hommage à Heidelberg und seine Manessische Handschrift, 1995; Triptychon 2000, 1997–8; Our Father,

soloists, orch, 1998; Varianten zu Goethes 'Märchen', chbr orch, 1998  
Chbr: Str Qt no.1, 1959; Str Qt no.2, 1965; Amor und Psyche, ens, hpd, 1966; Keunergeschichten (after B. Brecht), spkr, ens, 1966; Str Qt no.3, 1970; Str Qt no.4, 1971; Str Qt no.5, 1971; Hommage à PHL, str qnt, perc, 1973; Begegnungen, 1977; Str Qt no.6, 1977; Szenen 'Hommage à Shakespeare', 1978; Aktionen, 4 solo str, 1979; Reflexionen, 14 str, 1979; Katharis, ob, vc, perc, 1981; Prometheus (F. Kafka), spkr, pf, perc, 1986; Synthese, org, perc, 1986; 7 Versuche und 1 Ergebnis, sax qt, 1988; Alternativer Baukasten, 1993; Circulation, 8 perc, 1994; Reminiszenzen, vn, kbd, 1996; Ruhe und Bewegung, 2 org, 1996; 5 Studien und 1 Collage, 1996; Hommage à Henry Purcell, rec, hpd, 1997; Aphorismen zu Goethes 'Urworte. Orphisch', ob, hpd, 1998; Musikalische Antworten auf J.S. Bach, fl, org, 2000

Solo: pour le flûte, 1973; Beschwörungen, perc, 1980; Da capo, vn, 1982; 5 Mobiles, hp, 1988; Musik, vc, 1988; 3 Briefe an HWH, ob, 1992; Musik zu Kafka II, perc, 1992; In memoriam Witold Lutosławski, va, 1995; Inkarnation, hpd, 1996; Figurinen für Tom, ob, 1997; An Aphrodite, ob, 1998; Inspirationen, cymbals, 1998

### **keyboard**

for org unless otherwise stated

Tocatta and Passacaglia, hpd, 1962; Spektrum, 1973; Evolution, 1981; Genesis, 1981; Traum und Wirklichkeit, 1982; Fantasie, Interludium und Fuge, spinet, 1986; Im Salon der Rahel Levin, hpd, 1986; 3 Miniaturen, pf, 1989; Verkündigung, 1989; Wider den Schlaf der Vernunft, 1989; Diagonalen, hpd, 1990; Bicinien pour Jacques, hpd, 1992; Geistliches Triptychon, 1992; Evolution II, 1994; Hommage à J.S. Bach, hpd, 1994; Musik zu Epiphanie, 1996; Die sieben letzten Worte Jesu am Kreuz, 1996; Requiem, 1997; Auferstehung, 1998

### **vocal**

Mass, chorus, 1946; Ode an die Luft (P. Neruda), Mez, orch, 1962–4; Canzoni alla notte (S. Quasímodo), Bar, orch, 1974; Das Hohelied (Bible), T, orch, 1979; Angelus Silesius' Sprüche, mixed vv, 1983; Das A und O, A, perc, 1992; Geistliche Kreise, 3 choruses, 1995; 3 Lieder (Hildegard von Bingen), Mez, fl, 1996; Sonnengesang des Franz von Assisi, 8-pt chorus, 1996; 2 poèmes (L. Aragon, S. Mallarmé), female vv, fl, 1997; Kantate, 1v, org, 1998; Stabat Mater, T, org, 1998; Dies Irae, A, org, 1999

MSS in *D-Bsb*

Principal publishers: Breitkopf & Härtel, Deutscher Verlag, Bärenreiter, Henschel, Lienau, Peters, Ries & Erler, Verlag Neue Musik, Zimmermann

Principal recording companies: Arte Nova, Eterna, Berlin Classics, Melodia, Wergo

## **BIBLIOGRAPHY**

*GroveW* (R. Sperber) [incl. further bibliography]

**U. Stürzbecher:** 'Ruth Zechlin', *Komponisten in der DDR: 17 Gespräche* (Hildesheim, 1979), 150–71

**H. and J. Mainka, eds.:** *Ruth Zechlin: Situationen, Reflexionen: Gespräche, Erfahrungen, Gedanken* (Berlin, 1986)

**M. Hansen:** *Komponieren zur Zeit: Gespräche mit Komponisten der DDR* (Leipzig, 1988), 296–311

**U. Stürzbecher:** 'Laudatio für Ruth Zechlin', *Gegenwelten*, ed. R. Sperber (Heidelberg, 1997), 257–61

BETTINA BRAND (with ROSWITHA SPERBER)

## Zechner, Johann Georg

(b Gleisdorf, 9 April 1716; d Stein an der Donau, 7 June 1778). Austrian composer and organist. He held posts as organist at the Benedictine abbey of Göttweig, Lower Austria (1736–43), and choral director of St Veit, Krems an der Donau (1746–53); between 1743 and 1746 he apparently studied philosophy and theology, and at some time between 1750 and 1752 he was ordained priest. In 1753 he was appointed to the charge of the Chapel of All Saints at Stein an der Donau, a sinecure which allowed him to devote the rest of his life exclusively to composition.

Zechner was a leading figure in a group of composers who wrote for the monasteries and the nobility in Lower Austria. His compositions were distributed in all the Habsburgian countries and in southern Germany. His extensive output of liturgical music covers almost all contemporary genres and he was one of the first to feature extensive solo writing for the organ in some of his *Missae solemnes*. The early works still show the influence of Fux and Caldara, but more popular rhythmic and melodic elements become prevalent in the motets and arias and his later works are in a fully developed early Classical style. An interesting feature is his combination of *galant* melody with scholarly counterpoint. Zechner also composed seven *applausus* works for the abbey at Göttweig. Notable among his instrumental output, which has much in common with that of G.C. Wagenseil and M.G. Monn, are some late instances of music for lute and some early examples of keyboard concertos.

### WORKS

MSS in A-Gd, GÖ, H, HE, KR, LA, M, MZ, R, SEI, Wgm, WIL, Wn, Wp; CZ-Bm, Pak, Pnm; H-Bn, Gc

Vocal: 37 missae solemnes, 1 ed. F.W. Riedel, *Grosse Orgelsolo-Messe* (Stuttgart, 1999); 19 missae ordinariae; 8 masses, a cappella; 6 requiem; 20 vespers, pss; 27 Marian antiphons; 13 lits.; 5 TeD; 3 Veni Sancte Spiritus; Stabat mater; 61 Lat. offs, motets; 56 Ger. motets, arias; 12 orats; 2 ops; 7 applausus works; other sacred and secular works

Inst: 10 syms., 2 ed. in *The Symphony 1720–1840*, ser. B, vi (New York, 1982); 4 hpd concs., ed. in MAM, xxxi–xxxiv (1973); Vn conc.; 4 divertimentos, partitas, 2 for 2 vn, vc, ed. in MAM, xxiv (1970); other pieces, org/lute

### BIBLIOGRAPHY

MGG1 (F.W. Riedel)

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- R.N. Freeman:** *The Practice of Music at Melk Monastery based upon the Documents 1681–1826* (Vienna, 1989)
- G. Chew:** 'The Austrian pastorella and the *stylus rusticanus*: Comic and Pastoral Elements in Austrian Music, 1750–1800', *Music in Eighteenth-Century Austria*, ed. D.W. Jones (Cambridge, 1996), 133–93
- F.W. Riedel, ed.:** *Kirchenmusik mit obligater Orgel: Untersuchungen zum süddeutsch-österreichischen Repertoire im 18. und 19. Jahrhundert* (Sinzig, 1999)

FRIEDRICH W. RIEDEL/DAVID WYN JONES

## Zeckwer, Camille

(*b* Philadelphia, 26 June 1875; *d* Southampton, NY, 7 Aug 1924). American composer. He learnt music with his father, then studied with Dvořák in New York (1893–5) and Philipp Scharwenka in Berlin, where he also studied violin with Florian Zajic. He settled in Philadelphia as a teacher and became director of the Academy of Music on the retirement of his father Richard Zeckwer (*b* Stendal, Germany, 30 April 1850; *d* Philadelphia, 31 Dec 1922) in 1917. His music evokes romantic images by the sparing use of Impressionist harmonic and melodic devices within conventional formal structures. He wrote numerous popular piano pieces (such as *Ballads of the Sea* op.25) and performed his Piano Concerto in E minor op.8 (1897) three times with the Philadelphia Orchestra (1899, 1904, 1914). He composed two symphonic poems: *Sohrab and Rustum* (after Matthew Arnold) op.30 (1915); and *Jade Butterflies* op.50, which won the Chicago North Shore Festival Prize and was performed by the Chicago SO under Frederick Stock on 30 March 1922. His cantata *The New Day* op.24 (SATB, pf 4 hands) won the Cleveland Mendelssohn Prize in 1914. His three-act opera, *Jane and Janetta* op.20, was never performed. He also wrote chamber music and songs.

MSS in *US-PHf*

Principal publishers: Fischer, Presser

OTTO E. ALBRECHT/MICHAEL MECKNA

## Zedda, Alberto

(*b* Milan, 2 Jan 1928). Italian conductor and musicologist. He studied at the Milan Conservatory with Votto and Giulini, and he made his conducting début in 1956. He worked in the USA (1959–61) teaching and coaching the winners in American vocal competitions. He then took charge of the Italian

repertory at the Deutsche Oper, Berlin (1961–3), worked with the New York City Opera in a similar capacity from 1963 and began guest conducting more widely. In 1969 he published (in Milan) a critical edition of *Il barbiere di Siviglia*, which was taken up by several companies and recorded under Abbado (1972); Zedda used it for his Covent Garden début in 1975, and in 1989 with the Cologne Opera in East Asia.

This publication heralded much scholarly research for the Fondazione Rossini at Pesaro, of whose complete edition of Rossini (Pesaro, 1979–) Zedda is joint general editor, with Philip Gossett. Zedda conducted numerous performances in Europe and America of familiar and less familiar Rossini works such as *Adelaide di Borgogna*, *Ermione* and *Maometto II*; his edition of *La Cenerentola* was also recorded by Abbado (1971). Zedda's editorial attention extended to Monteverdi, whose *L'incoronazione di Poppea* he recorded in his own version; to Bellini, in a recording of *Beatrice di Tenda* (1986) and the revision of the vocal parts for *I Capuleti e i Montecchi*; and to Donizetti, for whose *L'elisir d'amore* he discovered (in Paris) and restored an aria for Adina (1987, Bergamo). He was artistic director of La Scala, Milan from 1992 to 1993. Zedda's other recordings include an admired version of Rossini's *Tancredi*.

PIERO RATTALINO, NOËL GOODWIN

## Zednik, Heinz

(b Vienna, 21 Feb 1940). Austrian tenor. After studying in Vienna, he made his début in 1964 at Graz as Trabuco (*Forza*). Engaged at the Vienna Staatsoper for more than 30 years, he created Kalb in von Einem's *Kabale und Liebe* (1976). He sang David, Mime and Loge at Bayreuth (1970–80) and made his Metropolitan début in 1981 as Mime and Loge. He sang at Frankfurt, Zürich and Salzburg, where he created the Producer in Berio's *Un re in ascolto* (1984), repeating it at La Scala (1986). He also took part in the premières of Krenek's *Kehraus um St Stephan* at the Ronacher, Vienna (1990), and Schnittke's *Gesualdo* at the Vienna Staatsoper (1995). An excellent character actor with a strong voice, he had a repertory of some 140 roles, ranging from Monostatos, Pedrillo and Jaquino to Vašek, Remendado, Valzacchi, Herod and the Captain (*Wozzeck*). He made many recordings, including Pedrillo, Monostatos, the Captain and such vivid cameos as the Shabby Peasant (*Lady Macbeth of the Mtsensk District*), a Drunken Cossack (*Mazeppa*) and the spoken role of Njegus (*Die lustige Witwe*).

ELIZABETH FORBES

## Zeffirelli, Franco [Corsi, Gian Franco]

(b Florence, 12 Feb 1923). Italian director and designer. After working for the spoken theatre and in films, he turned to opera in 1948. His early stagings in Italy were of Rossini and Donizetti operas, including *La Cenerentola* at La Scala in 1953. He gave new life to Italian Romantic

opera with his production of *Lucia di Lammermoor* (with Joan Sutherland) at Covent Garden in 1959, and later that year he turned to *verismo* with *Cavalleria rusticana* and *Pagliacci*, also at Covent Garden. Both productions were still running 25 years later. In 1963 he collaborated with Karajan on an opulent, Romantic staging of *La bohème* at La Scala, which established him as one of the leading Italian opera directors of his generation. His production of *Falstaff* for the Metropolitan in 1964 was criticized as fussy and un-Shakespearean. In 1965 he worked with Maria Callas on her *Tosca* at Covent Garden and *Norma* at the Paris Opéra. In 1966 he staged the première of Samuel Barber's *Antony and Cleopatra* at the opening of the new Metropolitan Opera building. His *Otello* at La Scala in 1976 and *Carmen* at the Vienna Staatsoper in 1978, both conducted by Carlos Kleiber, were widely recognized as exemplary in their lyrico-dramatic power. His *Turandot* at La Scala in 1983 and *La traviata* in New York, Florence and Paris (1985–6) were the culmination of a growing trend in his work towards spectacular opulence, thought by many to be over-elaborate and prohibitively expensive for most opera houses. He has, however, always remained very popular with subscribers at the Metropolitan Opera. He has made films of *La traviata* (1983) and *Otello* (1986), in both of which a number of controversial cuts were made.

ANDREW CLARK

## Zehan, Virginia.

See [Zeani, Virginia](#).

## Zehavi, Oded

(*b* Jerusalem, 2 Feb 1961). Israeli composer. He studied with André Hajdu and Jan Radzynski, then at the Rubin Academy in Jerusalem (BM 1986), with Crumb at the University of Pennsylvania (MA 1990), and at SUNY, Stony Brook (PhD 1995). After returning to Israel in 1992, he became composer-in-residence of the Haifa SO (1993–7) and the Israel Chamber Orchestra (1998–9). He was awarded the Prime Minister's Prize for Composers in 1995. Coordinator of music studies at Haifa University, he teaches at several other music institutions. His works have been performed by the Kirov Opera Orchestra and the LSO. Striving to be communicative, Zehavi integrates various stylistic approaches, ranging from neo-Romantic to dense, almost atonal writing. In his vocal works, such as *Erga* (1995), Zehavi reflects the influences of Argov and Wilensky, two important Israeli song writers. His concertos for viola (1994) and violin (1998), show the influence of Radzynski, and demonstrate Zehavi's gift for melody and orchestration. Further information is given in R. Fleisher: *Twenty Israeli Composers: Voices of a Culture* (Detroit, 1997), 288–99.

### WORKS

(selective list)

Dramatic: Suspects (op, 2, S. Lapid), 2000; music for theatre, film and TV  
Inst: Va Conc., 1994; Dagan, 1996; El male (Kaddish), 1996; Vn Conc., 1998; other orch and chbr works

Vocal: L.H.M. Israeli War Requiem, 1991; Erga, 5 songs, A, orch, 1995; Stav, 3 A, chbr orch, 1997; 3 Jerusalem Songs, A, orch, 1998; Tohm, song cycle, S, chbr orch, 1998; arrs. of folk and pop music

Principal publisher: Israel Music Institute

RONIT SETER

## Zehetmair, Thomas

(*b* Salzburg, 23 Nov 1961). Austrian violinist. His parents started teaching him the violin at five, and from 1973 he studied at the Mozarteum with his father, Helmut Zehetmair, also learning composition. Later he worked with Franz Samohyl, Max Rostal and Nathan Milstein. In 1975 he won the 'Jugend musiziert' competition and in 1978 the international Mozart competition. That year he made his *début* in Vienna, and since then he has been regarded as one of the most interesting exponents of the Austro-German violin literature. From 1981 he studied performance practice with Nikolaus Harnoncourt, for whom he acknowledges admiration. His playing of Bach, clearly influenced by the period instrument movement, strikes a good balance between the excesses of that tendency and the equally questionable practices of the old school. Sometimes, as in his 1997 recording of the Beethoven Concerto with Frans Brüggen conducting, he has played a violin set up in period fashion. Zehetmair often appears with chamber orchestras, directing the players himself in the concertos of Bach, Haydn and Mozart; and since 1993 he has shared the direction of the Camerata Bern with Ana Chumachenko. In addition to many of the great concertos, for which he has often written his own cadenzas, he has recorded such neglected works as Schumann's C major Fantasie. In 1987 he gave the first performances of two solo sonatas by Karl Amadeus Hartmann, and he has since given the *premières* of works by Dieter Schnebel, Valentin Silvestrov, Isang Yun, Wilhelm Killmayer and Heinz Holliger. In chamber music he has appeared and recorded with Alfred Brendel, Malcolm Frager, Gidon Kremer, Tabea Zimmermann, Richard Duvan and Cyprien Katsaris, as well as his own string quartet. He plays a 1751 violin by Giovanni Battista Guaragnini.

### BIBLIOGRAPHY

*Campbell GV*

**D. Rooney:** 'On the Fantastical Edge', *The Strad*, ciii (1992), 231–3

TULLY POTTER

## Zehm, Friedrich

(*b* Neusalz an der Oder [now Nowa Sól], Silesia, 22 Jan 1923). German composer. He began music studies with Lampe at the Salzburg Mozarteum and studied composition with Genzmer and the piano with Picht-Axenfeld at the Freiburg Musikhochschule (1948–51). After working as a pianist, composer and private teacher, he was music reviewer for the Amerika-Haus, Freiburg (1956–63). In 1963 he took a post as reader for Schott. He

also served as docent for composition at the University of Mainz. He has received special awards from the cities of Düsseldorf and Stuttgart, including the Robert Schumann Prize, and an award from the Esslinger Künstlergilde. Through Genzmer, Zehm is linked to the Hindemith tradition of straightforward music that often takes on a lyrical quality. His work is less contrapuntally conceived than Hindemith's, however, and relies more on contrasting blocks of sound and instrumental doublings. A free use of 7th and 9th chords is typical of Zehm's tonal harmonic vocabulary; his rhythmic style includes the use of ostinato and, on occasion, jazz elements.

## WORKS

(selective list)

Orch: Allegro concertante, 1960; FI Conc., 1962; Capriccio, perc, chbr orch, 1968; Rhythmophonie, 1970; Divertimento ritmico, 1970; Conc. da camera, ob, str, 1971; Conc. in Pop, pop group, orch, 1973; Schwierigkeiten und Unfälle mit einem Choral, conductor, 10 wind, 1975; Divisions on the song 'Let it be', str, 1976

Vocal: La belle cordière (Labé), S, insts, 1958; Lyrische Kantate (J. Bissier), Bar, orch, 1966; Deutsche Messe mit Einheitsliedern, chorus, congregation, 5 brass, 1968; Ein Bündel Chansons von frech bis poco triste (F. Grasshoff), 1969; Grasshoffiade, male chorus, 1969; Nonstop-songs, chorus, insts, 1970; Vagantenlied, chorus, insts, 1970; 6 Gedichte (M.L. Kaschnitz), Mez/Bar, pf, 1976; a cappella choruses

Chbr: Wind Qnt, 1954; Pf Trio, 1962; Musica pastorale, 6 wind, 1966; Canto e rondo, tpt, pf, 1969; 6 caprices, 2 fl, 1969; Serenade, fl, gui, 1969; Konzertstück, 10 wind, 1970; Pentameron, bn, pf, 1970; Str Qt, 1971; Wind Trio, 1971; Stücke, 4 brass, 1972; Tripelmusik, vn, kbd, perc, tape, 1973; Wind Trio, 1973; Trias, perc, 1974; Sisyphos, db, perc, hpd, 1975; Sonatina giocosa, cl, pf, 1976; Hindemith Variations, 2 ob, eng hn, 1979; Musica notturna, gui, 1980; 6 preludes and fugues, gui, 1980; Rhapsodische Sonate, vn, pf, 1982; Wie spät ist es, Signor Haydn? pf duet, 1982; 3 Elegies, va, pf, 1987

Principal publishers: Schott, Simrock, Zimmermann

GEORGE W. LOOMIS

## Zeiler, Gallus

(*b* Kempten, 10 May 1705; *d* Füssen, 7 Jan 1755). German composer. He was educated at the monastery schools at Ochsenhausen and Ottobeuren (though there is no evidence that he sang in the choir of either) and at Innsbruck University. In 1721 he entered the Benedictine house of St Mang at Füssen, where his activities were by no means confined to music. As well as being organist for seven years, he taught Latin and Greek in the school, served a nearby parish and administered the monastery's vineyard. After being elected abbot in 1750, he arranged for the building of a new organ in the abbey church.

Despite Zeiler's other occupations, he found time to compose a great deal of church music in the simple style, suitable for parish choirs, which was

current at the time. From 1732 to 1740 he seems to have published almost one volume a year, though not all are extant. Unlike most of his contemporaries he does not seem to have written masses or sets of vesper psalms, preferring to set less usual texts: he published a set of 20 Benedictions for the Corpus Christi week, and another of responses to the Holy Week Lamentations. In four-voice pieces and in solo arias his music is typical of the simple, tuneful style of the period; his instrumental writing is unusual, however, in that his viola parts are obligatory (most church music required only two violins and continuo). Zeiler does not seem to have been one of the most popular church composers of his day, presumably because of the comparatively limited liturgical usefulness and non-standard scoring of much of his music; Marianus Königsperger, himself a skilful composer, regarded Zeiler as the best church composer of his generation.

## WORKS

all printed works published in Augsburg

Dulia harmonica (1732), lost

Cithara Mariana sedecim antiphonis, 4vv, 2 vn, va, b (1734)

XII Concert, 2 vn, vc, org (c1735)

XXX deutsche Arien auf das ganze Jahr eingetheilt (1736)

Canticum Marianum bipartitum XII Magnificat complectens, 4vv, insts, op.5 (1737)

Latria musica Deo eucharistico sacra complectens 20 Benedictiones pro solemnibus octavae Corporis Christi, 4vv, insts (1739)

XVI antiphonae (1740)

Responsoria ad Lamentationes Hebdomadae Sanctae; 4 Alma Redemptoris, 5 Ave regina, 5 Regina coeli, for 1v, 2 vn, va, bc, *D-Dkh* according to *EitnerQ*

ELIZABETH ROCHE

## Zeira, Mordecai

(*b* Kiev, 6 July 1905; *d* Tel-Aviv, 1 Aug 1968). Israeli composer of Ukrainian birth. In 1924 he emigrated to Palestine, where he helped to found the Kibbutz *Afiqim*. The following year he joined the Ohel Workers' Theatre; there he met Yoel Angle who directed the theatre's chorus and wrote incidental music. After Angle's death in 1927, Shlomo Rozovsky, his successor, agreed to give Zeira music lessons. Zeira began by re-composing songs written by his friends. Songs written during this period include *Ashreiha-ish* ('Joyful is the man') and *Paqad adonai* ('God Commanded'). The latter of these, originally performed in Yemeni style, became a hit. From the 1930s onwards, Zeira composed hundreds of songs that accompanied and reflected the changing life of the Israeli people in their new society. Any events in the Hityashvut (establishment of new settlements), whether cultural, political or religious, found their expression in his work. During World War II, Zeira enlisted in the British Army, continuing to write songs for various Jewish military units. Later, during the Independence War (1948), he went from trench to trench organizing singing among the soldiers. His songs were published by the hundreds in song books and recorded on Israeli and international labels.

Collections of his works include: *Shirim* ('Songs', 1948); *Mivhar yesirotav* ('A selection of his work', 1960); *Laylah laylah* ('Night after night', 1998); and children's collections *Pil pilon* ('Elphi Elephant', 1978) and *La-pe<sup>c</sup>otim* ('For toddlers', 1960).

Principal publisher: Culture Works

NATAN SHAHAR

## Zeisl, Eric [Erich]

(*b* Vienna, 18 May 1905; *d* Los Angeles, 18 Feb 1959). American composer of Austrian birth. A student of Richard Stöhr, Joseph Marx and Hugo Kauder, Zeisl achieved early recognition, publishing his first songs at the age of 16 and winning the Austrian State Prize in 1934 for the *Requiem concertante* (1933–4). He was compelled to leave Austria and went first to Paris (1938) and then to the USA (1939). He moved from New York to Hollywood to work for Metro-Goldwyn-Mayer (1941), then settled in Los Angeles and became professor of theory and composition at Los Angeles City College in 1949. His gifts for melody, orchestration and dramatic expression were first developed in the songs of his Austrian years. Evident in his other Austrian compositions are the variation techniques and contrapuntal textures that would become lifelong preoccupations. In the USA, where he produced roughly half of his output, he abandoned song in order to devote more attention to instrumental pieces, sacred music and especially dramatic works, which powerfully express his Jewish heritage. Throughout his career he derived his large forms principally from those of the Baroque and Classical periods, but after his emigration earlier Austro-German Romantic elements were replaced by a combination of soaring, cantillation-like melodies, modal harmonies, metric shifts, flexible rhythmic patterns and dark orchestral colours.

### WORKS

Stage: *Leonce and Lena* (Singspiel, 3, J. Kafka, after H.P. Königsgarten, after G. Büchner), 1937; *Job* (op, 2, Kafka, after J. Roth), 1939–41, 1957–9, inc.; *The Return of Ulysses* (incid music, E. Ludwig), 1943; *Uranium 235* (ballet, M. Dekobra), 1945–6; *The Vineyard* (ballet, B. Zemach, after Bible), 1953; *Jacob and Rachel* (ballet, Zemach, after Bible), 1954

Orch: *Passacaglia-Fantasia*, e♭, 1933; *Kleine Sinfonia*, f♯-a, 1935–6; *Scherzo und Fuge*, a–D, str, 1936–7 [from *Str Qt no.1*, 1930–33]; *November*, 6 sketches, chbr orch, 1937–8; *Music for Christmas*, G, 1950; *Pf Conc.*, C, 1951–2; *Conc. grosso*, d–F♯, vc, orch, 1955–6

Choral: *Afrika singt* (F. Horne, L. Hughes), c1930; *Requiem concertante*, S, A, T, B, SATB, orch, 1933–4; *Cant. of Verses* (A. Silesius, Bible), SATB, orch, 1935; *Requiem ebraico* (Ps xcii), S, A, Bar, SATB, org/orch, 1944–5; *4 Songs for Wordless Chorus* (*Songs for the Daughter of Jephtha*), SA, pf/str, hp/pf, tpt, timp, 1948; *From the Book of Psalms*, T, TB, orch, 1952

Chbr and solo inst: Triosuite, b–B, vn, vc, pf, c1920–24; [13] Pieces for Barbara, pf, 1944; 4 Pf Pieces for Good Players, 1944; Prelude, a, org, 1944; Sonata barocca, fl–D, pf, 1948–9; Sonata 'Brandeis', e–C, vn, pf, 1949–50; Sonata, a–A, va, pf, 1950; Sonata, a–D, vc, pf, 1951; Str Qt no.2, d–G, 1953; Trio 'Arrowhead', d–D, fl, va, hp, 1956

Songs: 3 Lieder (? , Schreyvogel, Mäding), S, Bar, pf (c1922); Mondbilder (C. Morgenstern), Bar, pf/orch, 1928; 6 Kinderlieder (C. Brentano and A. von Arnim: *Das Knaben Wunderhorn*, R. Dehmel), S, pf/orch (1933); 6 Lieder (J.F. von Eichendorff and others), Bar, pf (1935); 7 Lieder (A. Holz and others), S, pf (1936); Prayer 'For the United Nations' (Bible), S, pf/org/orch, 1945

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Principal publishers: Belwin-Mills, Doblinger, Fischer, Österreichischer Bundesverlag, Transcontinental, Universal

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MALCOLM S. COLE

## Zeisler [née Blumenfeld], Fannie

(*b* Bielitz, 16 July 1863; *d* Chicago, 20 Aug 1927). American pianist of Austrian origin. She was taken to the USA in 1868 by her parents, who settled in Chicago, adopting the name of Bloomfield. She studied there under Bernhard Ziehn and Carl Wolfsohn, and in 1878 went to Vienna, where she studied with Leschetizky for five years. She returned to the USA in 1883 and at once made a name as a pianist. In 1893 and 1894 she made concert tours in Germany. In 1898 she appeared in London and at the Lower Rhine Music Festival at Cologne; she made European tours in subsequent years. She married Siegmund Zeisler, a Chicago lawyer, in 1885. She was a cousin of the pianist Moriz Rosenthal. Her style was one of individuality, fiery intensity and incisiveness. Critics noted particularly the beauty and power of her tone and the clarity and polish of her passage work. She had a special interest in promoting the works of female composers, and published a paper called 'Women in Music' in the Music Teachers National Association *Official Report ... 1890*.

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RICHARD ALDRICH

## Zeitlin, Zvi

(b Dubrovnik, 21 Feb 1922). American violinist of Russian origin. After studying at the Hebrew University, Jerusalem, his principal violin training was at the Juilliard School, New York, under Sascha Jacobson, Louis Persinger and Ivan Galamian. He made his début with the Palestine Orchestra in 1940, and first performed in New York in 1951, and in London (Wigmore Hall) in 1961. The same year he made débuts in Vienna, Milan, Stockholm and Amsterdam. As well as playing the standard repertory, he was specially involved with contemporary music and gave first performances of concertos written for him by Paul Ben-Haim (1962), Sverre Jordan (1965) and Carlos Surinach (1982) and other works by Jacob Druckman, Robert Starer, Ben-Zion Orgad, Samuel Adler and Verne Reynolds. He was one of the few violinists of his generation to have Schoenberg's concerto in his repertory, and brilliantly mastered its musical and technical difficulties; he gave its first performances in South America (1961) and Israel (1970) and recorded it in 1971 with Kubelík conducting, a performance that reflects intensity of expression more than tonal variety or accuracy of intonation. His other recordings include music by American composers and the complete works for violin and piano by Stravinsky. He joined the faculty of the Eastman School of Music, Rochester, in 1967, and in 1974 became the first holder of the Kilbourn Professorship there. Between 1976 and 1982 he was a member of the Eastman Trio, with whom he recorded works by Schubert, Tchaikovsky, Glinka, Arensky and Rachmaninoff. His research areas include Hebrew biblical cantillation, and he has discovered six concertos by Pietro Nardini (1722–93), one of which he has edited for publication. Zeitlin played a Guarneri violin, the 'Count Doria' (1734).

MICHAEL STEINBERG/R

## Zeitoper

(Ger.: 'opera of the times').

Term for a type of opera current in Germany especially during the 1920s and 30s, dealing with issues 'of the times', usually socio-political ones. It is applied to such works as Krenek's *Jonny spielt auf* (first performed in 1927), which deals with the claims of pleasure-seeking as opposed to intellectual pursuits, Hindemith's *Neues vom Tage* (1929), a satire on social behaviour, and Weill's *Die Bürgschaft* (1932), a wide-ranging commentary on current civilization and its values.

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## Zekert, Josef.

See *Seger, Josef*.

## Zelenka, István

(*b* Budapest, 30 July 1936). Swiss composer of Hungarian birth. He studied at the Liszt Academy of Music and, after emigrating to Austria in 1956, at the Vienna Music Academy. In 1962 he settled in Switzerland where he held the posts of sound engineer, manager and producer for Radio Romande; he has also taught at the Geneva Conservatoire. As a composer, Zelenka has combined the serial influences evident in his early works with electro-acoustic techniques and Cagean indeterminism. From the 1960s onwards, his compositions, often featuring critical or ironic titles, are characterized by an abandonment of traditional formal structures. Rather than mirroring the linearity of narrative, his works integrate a multitude of gestural signs, inviting comparisons with music drama. In his later works a reflection on context, both musical and extra-musical, plays an increasingly important role; his 'philophonique' compositions, performed in an urban area over several days, weave networks of sonorous and visual correspondences between the performers and their environment. Many scores are notated graphically, include chronometric indications, or superimpose autonomous modular compositions.

### WORKS

(selective list)

Stage: *Ein Zwischenspiel* (chbr op), 1960

Inst: *Trio*, vn, hn, pf, 1958; *Gué*, hp, hpd, gui, chbr orch, 1966; *Dictionnaire*, orch, 1967; *Prétexte II*, va, trbn, gui, elec org, 1969; *A propos FAFNER*, orch, 1971; *Progression/Regression?*, vc, pf, 1979; *Médaille, pile et face*, orch, 1984; *Insulaire*, vc, pf, perc, 1986; *musique nécessaire/musique possible?*, pf, 1989; *gerüst*, pf, 1990; *The Trumpet Shall Sound*, vc, 1990; *cependant l'OZONE, par exemple*, pf, 1991; *The Skinscrapers Testimony*, perc, 1995; *weder/doch -sogar- Konzept für!*, 1–3 insts, 1995

Vocal: *Requiem pro viventibus*, S, str trio, 1957; *Union libre* 1977, female v, fl, vc, pf, 1977; *Glock, Glück ist?*, spkr, mixed chorus, cl, 1978; *AIR(E)S*, 1v, cl, trbn, vc, pf, perc, 1987; *jäh+*, spkr, chorus, org, 1994

El-ac and other works: *Dove, dove, signore, signori*, 1v + actor, pic + actor, cl + actor, trbn + actor, pf + actor, tape, 1971; *Un peu de SALADE encore, monseigneur?*, Mez, hn, pf, perc, tape, 1982; *Parking Music*, 3 cars, tape recs, loudspeakers, 1984; *Phontaine*, installation, 1984; *Jeune et bronzé*, fl, gui, tape rec, 1987; *Mais où êtes-vous passé, mon CHou?*, spkr, trbn, tape rec, 1987; *... sind wir nicht immer verpflichtet ...*, accdn, tape rec, 1988; *Etat de siège(s)*, vn, 5 tape recs, 1989; *Musique piétonne*, 1989; *KUKUKUPOPOL*, 1993; *warumweltfreundlich erregt*, 1995; *Wer ist der Verantwortliche? Wer wird verantwortlich gemacht? Wer nimmt die Verantwortung auf sich?*, 1995; *ein laden/einladen*, 1996;

exercice/extasis, 1996; observateur? complice, 1997; phon mir aus: ein – 1 Modell, 1997; Quer – eine WerkStadt in 3 Phasen, 1997

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VINCENT BARRAS

# Zelenka, Jan (Lukáš Ignatius) Dismas

(*b* Louňovice pod Blaníkem, bap. 16 Oct 1679; *d* Dresden, 22/23 Dec 1745). Czech composer.

1. Life.
2. Works.

## WORKS

## BIBLIOGRAPHY

JANICE B. STOCKIGT

Zelenka, Jan Dismas

### 1. Life.

Zelenka's first teacher was probably his father, Jiří, cantor and organist of the parish church of Louňovice, a village south-east of Prague. Music for a school drama of 1704 performed at the Jesuit College of St Mikuláš in the Lesser Town, Prague, is Zelenka's earliest known composition (zww245, music lost). Further works composed for the Jesuit Collegium Clementinum in Prague have led to the supposition that he received a Jesuit education in that city. In 1709 he was attached to the Prague household of a member of the von Hartig family, possibly Jan Hubert. Zelenka moved to Dresden about 1710–11 as a violone player in the Hofkapelle. His starting salary of 300 thaler rose to 400 in 1714, and remained at that level for the next 18 years. Zelenka attributed this increase to a performance of his *Missa Sanctae Caeciliae* (zww1), given in 1711 in the new Catholic Hofkirche. This church, open to the public, was established following the conversion in 1697 of the Saxon elector, Friedrich August I, who became King of Poland in that same year. From 1710 the chaplains there were administered by the Jesuit province of Bohemia. Young Bohemian musicians provided the usual liturgical music; royal musicians performed on high feast days and state occasions.

The years 1716–19 represent a period of study and travel for Zelenka, although details remain unclear. Accounts of a visit to Naples (Rochlitz) and study in Venice with Lotti (*Fürstenaug*) have not been confirmed, but a Saxon court document dated 26 November 1715 ordered 1200 thaler for the journey to Italy of four Dresden musicians, Christian Petzold, Johann Georg Pisendel, 'Selencka' and J.C. Richter. Although Zelenka had asked the king for the opportunity to spend a year of study in Italy and France (1712), it was in Vienna that he received instruction from the imperial Kapellmeister J.J. Fux. Various works (zww149, 166, 183 and 185) and

sections of the *Collectaneorum musicorum libri quatuor* (*D-Dlb* Mus. 1-B-98) are dated from Vienna between 1717 and February 1719. In later petitions Zelenka wrote that there, by royal command, he had served the electoral prince for 18 months. By Carnival 1719 he had returned to Dresden.

Following the closure of the Dresden opera in 1720, musical attention turned to the royal chapel, where the Kapellmeister J.D. Heinichen, G.A. Ristori (director of the Polish Chapel and the *Comici Italiani*) and Zelenka began to compose, collect and arrange music for its use. The support and patronage of the electoral prince and his Habsburg consort, Maria Josepha, led to a vigorous promotion of Catholic liturgical music in Dresden. Major compositions from the beginning of this era include Zelenka's celebrated set of six sonatas (zww181) and works for Holy Week (zww53 and 55–6). In 1721–2 Zelenka visited Prague, and in 1723 the Collegium Clementinum commissioned him to compose and direct his *Melodrama de Sancto Wenceslao* (zww175) for the Prague celebrations marking the coronation of Charles VI and Elizabeth Christine as King and Queen of Bohemia. An account in the *Litterae annuae Collegii Societatis IESU Pragae ad S. Clementem ad annum 1723* confirms the enormous success of the performance, given on 12 September 1723 in the presence of the imperial couple: it even reports that some noble spectators expressed a preference for Zelenka's melodrama over Fux's opera *Costanza e Fortezza* for these celebrations. Zelenka's instrumental compositions dated 'Praga, 1723' were probably intended for events during the coronation festivities.

Early in 1726 Zelenka began to compile an inventory of his compositions and collected works, *Inventarium rerum musicarum ecclesiae servientium* (*D-Dlb* Bibl. Arch. III Hb 787<sup>d</sup>). Despite his vast output of sacred vocal music in the second half of the 1720s, he continued to be paid as a middle-ranking instrumentalist, although in a formal document of 1729 he styled himself 'Compositore di S: M: Re di Polonia'. Following Heinichen's death in July 1729, Zelenka assumed most of the musical responsibilities for the Dresden royal chapel. Not surprisingly, he expected to succeed Heinichen as Kapellmeister, but his hopes were dashed by the increasing desire of the electoral princes for the re-establishment of opera. Throughout the 1720s Italian singers had been employed in Dresden and a new, specially trained group arrived in 1730, followed in 1731 by Hasse. From this time Zelenka's compositional activity significantly decreased. Hints of illness and a long court case are provided in an undated draft of an appeal to Maria Josepha. After the death in February 1733 of Friedrich August I, for whose Dresden exequies he composed the music (zww46–7), Zelenka presented his successor, Friedrich August II, with a petition (dated 18 November 1733) requesting the position of Kapellmeister. He also sought reimbursement for his earlier Viennese expenses, copying costs, and a salary supplement he believed should have been paid to him following Heinichen's death. Eight Italian arias dated October 1733 (zww176) were probably intended to support the petition by demonstrating his potential for secular vocal composition. Notwithstanding these efforts, it was Hasse who, in 1733, formally received the coveted title.

In the years that followed, frequent visits of the court to Poland and Hubertusburg led to the loss of sustained royal patronage for the music of the Dresden Catholic chapel, and to a lack of co-operation by certain members of the *Hofkapelle* in the performance of liturgical music. The Saxon *Hof- und Staats-Calender* listed Zelenka as 'Contra Basso & Compositeur' (1732), 'Compositeur' (1731–2) and, from 1735 until his death, 'Kirchen Composit[eur]'. In 1736 his annual salary rose to 800 thaler, the result of a further petition. Zelenka died of edema ('Wassersucht') during the night of 22–3 December 1745 and was buried on 24 December in the Catholic cemetery in Dresden. Fürstenau reported that contemporaries regarded Zelenka as 'a reserved, bigoted Catholic, but also a respectable, quiet, unassuming man, deserving of the greatest respect'. From Zelenka's unknown beneficiaries (he was unmarried), Maria Josepha purchased his compositions and musical estate, thus preserving these treasures for Dresden. Among his composition students were J.J. Quantz, J.G. Harrer and Johann Georg Röllig.

[Zelenka, Jan Dismas](#)

## 2. Works.

Compared with that of many of his contemporaries, Zelenka's musical output was not large. His greatest works were composed in the early 1720s and during his final years (especially the masses beginning with zwv17 and the litanies zwv151–3). Yet the most prolific years were those of the second half of the 1720s, and this has led to Reich's observation that Zelenka's creative curve did not coincide with the curve of productivity (Horn and Kohlhase, 1989, pp.280–81). His musical idiom is highly original, and his liturgical works show a concern for the rich musical expression of texts. This, combined with contrapuntal mastery, elicited the admiration of Zelenka's contemporaries (Bach, Telemann, Pisendel, Mattheson and Mizler), and later commentators (Gerbert, Rochlitz and Fürstenau). In large- and small-scale psalm compositions the structural features of refrain and ostinato, the use of *cantus firmi* and recurring musical-rhetorical figures may all be traced back to practices of the Monteverdi era. Many of the psalm settings conclude with remarkable double fugues; others demonstrate Zelenka's concern with large-scale cyclic form. The final masses and litanies, powerful expressions of Zelenka's spirituality, are especially notable as examples of monumental 'number' works, comprising great choral movements with powerful ritornellos, arias in the *galant* style and *a cappella* choruses in an archaic style. Extraordinary rhythmic invention (elements of which may be derived from Bohemian folk music) is characterized by asymmetrical groupings of bars, frequent use of triplets, concern with rhythmic proportions, patterns, and recurring rhythmic phrases. Harmonic motifs and sequences abound. Repeated shifts between parallel major and minor tonalities, chromaticisms emanating from the use of the *passus duriusculus* and concentrated harmonic progressions with amassings of suspensions (reminiscent of Lotti) frequently appear. A symbolic and programmatic background to the six sonatas (zwv181) has been sought in analytical studies (Reich, 1987).

As well as being influenced by Fux, Zelenka was alert to contemporary developments in French and Italian music, and this is especially evident in the capriccios composed in Vienna about 1717–18 (zwv182–5). A quirky

humour is sometimes displayed, especially in certain movements of the capriccios, with their high horn parts. From the late 1720s characteristics of the *galant* style are increasingly apparent and, beginning in the early 1730s, the influence of Hasse is discernible (Horn, 1996/7, p.151).

The autograph scores indicate that most liturgical works require four vocal soloists, four-part choir, strings (the tenor viola disappeared from Zelenka's scores in the mid- to late 1720s), ripieno oboes (occasionally 'con sordini') and basso continuo. Flutes are frequently employed, recorders are used for pastoral Christmas music (zvw8, 171 and 172) and the chalumeau often has an obbligato role. Trumpets and timpani are joined by a pair of horns in certain festive masses and trombones appear in requiem music. Zelenka's imaginative orchestration is especially evident in *Gesù al Calvario* (zvw62), where the concerted obbligato woodwind writing in one aria (no.20) anticipates orchestration practices of the Classical era.

Some of Zelenka's liturgical compositions were listed in the Breitkopf catalogues of 1761, 1764 and 1769. Others were held by the Concert of Ancient Music in London (zvw107), G.J.D. Poelchau (zvw8, 11 and 55), R.G. Kiesewetter (zvw55), Otto Jahn (zvw11), St Michael's College, Tenbury (zvw7 and 16) and the Gesellschaft der Musikfreunde, Vienna (zvw16, 19, 21 and 46). The rich collection of Zelenka sources in the Czech Republic bears testimony to a continuous interest in, and performance of, his music in his homeland. Zelenka himself possessed copies of numerous works by older polyphonic masters as well as works by Bohemian, Austrian and Italian contemporaries and near contemporaries. His adaptations of liturgical works by Palestrina and sections from Frescobaldi's *Fiori musicali* (1635) reflect the organization and performing practices of the distinguished Dresden orchestra, and his reworkings of settings (held in his collection) by other composers often heightens dramatic relationships between text and music; this is especially true of his reworkings of psalm settings.

Zelenka, Jan Dismas

## WORKS

autograph, in D-Dlb, unless other source information given

numbering is from the Zelenka Werke Verzeichnis (ZWV, after Reich) in Horn and Kohlhase (1989)

## masses

for S, A, T, B, SATB and instruments unless otherwise stated

1, Sanctae Caeciliae (G), 1711, rev. c1712–28; 2, Judica me (frags.), 1714, rev. c1720–23 (see 30); 3, Corporis Domini (without GI) (C), c1719; 4, Sancti Spiritus (D), 1723/c1729; 5, Spei (C), 1724, missing (formerly *D-Dlb\**); 6, Fidei (Ky, GI) (C), S, A, B, SATB, insts, 1725; 7, Paschalis (D), 1726/c1732; 8, Nativitatis Domini (D), 1726, *CZ-Pu, D-Bsb, Dlb\** (Ky, GI, Cr); 9, Corporis Dominici (D), c1727, *CZ-KR* (as S Antonii de Padua), *D-Bsb*; 10, Charitatis (D), c1727; 11, Circumcisionis D.N.J.C. (D), 1728, ed. R. Rügge (Adliswil-Lottstetten, 1983); 12, Divi Xaverii (without Cr) (D), 1729; 13, Gratias

agimus tibi (D), S, S, A, A, T, B, SATB, insts, 1730, ed. T. Kohlhase (Stuttgart, 1983); 14, Sancti Josephi (without Cr) (D), c1732; 15, Eucharistica (Ky, Gl) (D), 1733; 16, Purificationis (D), S, S, A, T, B, SATB, insts, 1733, *Dlb* (partly autograph); 17, SS Trinitatis (a), 1736, ed. in EDM, 1st ser., ciii (1987); 18, Votiva (e), 1739, ed. in EDM, 1st ser., cviii (1995); 19, Dei Patris (C), 1740, ed. in EDM, 1st ser., xciii (1985); 20, Dei Filii (Ky, Gl) (C), c1740, ed. in EDM, 1st ser., c (1989); 21, Omnium sanctorum (a), 1741, ed. in EDM, 1st ser., ci (1989)

Mass movements: 26, Ky, San, Ag (d), SATB, insts, 1722/c1724; 27, Ky (a), S, SATB, insts, 1725; 28, Ky (d), missing (formerly *Dlb*\*); 29, Christe eleison (e), A, insts, c1740, ed. T. Kohlhase (Stuttgart, 1981); 30, Gl (F), 1724 (reworking of 2); 31, Cr (for Caldara's Missa Providentiae) (d), SATB, insts, c1728; 32, Cr (F), SATB, SATB, insts, c1724; 33, Cr (g), SATB, insts, c1725, *CZ-Pnm*; 34, San, Ag (g), SAATB, bc, c1728; 35, San (a), SATB, insts, 1725; 36, San (d), SSATTB, bc, c1728; 37, Ag (C), B, SATB, insts, c1724; 38, Ag (G), S, SATB, insts, 1725; 39, Ag (g), missing (formerly *D-Dlb*\*)

### other large sacred vocal

for S, A, T, B, SATB and instruments unless otherwise stated

Offices for the dead: 45, Requiem (c), *CZ-Pnm*; 46, Requiem for Elector Friedrich August I (D), 1733; 47, Invitatorium, 3 lectiones, 9 responsoria for Elector Friedrich August I, 1733, nos.3, 5, 7 ed. T. Kohlhase (Stuttgart, 1983); 48, Requiem (d), for anniversary of Joseph I, c1730–32, *SK-MO*; 49, Requiem (int, seq) (F), before 1730, *CZ-Pnm*; 50, De profundis (d), A, T, B, B, B, SATB, insts, 1724, ed. in MAB, II/v (1971), ed. W. Horn (Stuttgart, 1980)

Music for Holy Week: 53, [6] Lamentationes Jeremiae prophetae pro hebdomada sancta (c, F, Bf, g, A, F), A, T, B, insts, 1722, ed. in MAB, II/iv (1969), ed. T. Kohlhase (Stuttgart, 1987); 54, [3] Lamentationes Jeremiae prophetae pro hebdomada sancta (Bf, F, F), A, T, B, bc, 1723; 55, [27] Responsoria pro hebdomada sancta, 1723, ed. T. Kohlhase and W. Horn (Stuttgart, 1995); 56, Miserere (d), S, T, B, SATB, insts, 1722; 57, Miserere (c), S, SATB, insts, 1738, ed. in EDM, 1st ser., cviii (1995); 58, Immisit Dominus pestilentiam, 1709; 59, Attendite et videte, S, A, T, B, SAATTBB, insts, 1712; 60, Deus dux fortissime, S, A, T, B, SATB, SATB, insts, 1716; 61, Il serpente di bronzo (cantata sacra, S. Pallavicini), S, A, A, T, B, SATB, SATB, insts, 1730; 62, Gesù al Calvario (componimento sacro, M. Boccardi), S, S, A, A, A, SATB, insts, 1735, ed. H.-J. Irmen (Vaduz, 1980); 63, I penitenti al sepolcro del Redentore (orat, Pallavicini), A, T, B, SATB, insts, 1736; 206, Benedictus Dominus (g), ed. J. Vojtěšková and T. Kohlhase (Stuttgart, 1991)

Psalms: 66, Dixit Dominus (a), c1725; 67, Dixit Dominus (D), c1728; 68, Dixit Dominus (D), 1726, ed. M. Hutzler (Stuttgart, 1984); 69, Dixit Dominus (F), c1728, missing (formerly *D-Dlb*\*); 70, Confitebor tibi Domine (a), c1727–8; 71, Confitebor tibi Domine (c), B, insts, 1729, ed. V. Kalisch (Stuttgart, 1981); 72, Confitebor tibi Domine (e), 1725, ed. in MAB, II/v (1971); 73, Confitebor tibi Domine (e), c1728–9; 74, Confitebor tibi Domine (G), missing (formerly *Dlb*\*); 75, Beatus vir (a), A, SATB, insts, 1725, ed. in MAB, II/v (1971); 76, Beatus vir (C), S, T,

B, SATB, insts, 1726, ed. V. Kalisch (Stuttgart, 1983); 77, Beatus vir (d), missing (formerly *Dlb\**); 78, Laudate pueri (A), missing (formerly *Dlb\**); 79, Laudate pueri (a), missing (formerly *Dlb\**); 80, Laudate pueri (A), missing (formerly *Dlb\**); 81, Laudate pueri (D), T/S, insts, c1729, ed. V. Kalisch (Stuttgart, 1981), ed. W. Reich (Merseburg, 1982); 82, Laudate pueri (F), B, SSA, insts, c1725, ed. V. Kalisch (Stuttgart, 1982)

83, In exitu Israel (d), c1725, ed. in MAB, II/v (1971); 84, In exitu Israel (g), SATB, insts, c1727–8, ed. W. Horn (Stuttgart, 1983); 85, Credidi (a), c1727–8, ed. V. Bělský (Prague, 1990); 86, Laudate Dominum (F), missing (formerly *Dlb\**); 87, Laudate Dominum (F), T, SATTB, insts, c1728, ed. V. Bělský (Prague, 1990); 88, Laetatus sum (D), S, A, SATB, insts, c1726; 89, Laetatus sum (D), missing (formerly *Dlb\**); 90, Laetatus sum (A), S, A, insts, c1730 or later, *CZ-Pak*; 91, In convertendo (g), S, A, T, SATB, insts, c1728, ed. V. Bělský (Prague, 1990); 92, Nisi Dominus (a), c1726; 93, Nisi Dominus (a), missing (formerly *D-Dlb\**); 94, Beati omnes (g), S, A, T, SATB, insts, c1728; 95, De profundis (a), 1728; 96, De profundis (c), T, B, SATB, insts, c1727, ed. V. Bělský (Prague, 1990); 97, De profundis (d), c1725 (rev. of zwv50), ed. in MAB, II/v (1971), ed. W. Horn (Stuttgart, 1980); 98, Memento Domine David (Ef), c1728; 99, Ecce nunc benedicite (a), c1739; 100, Confitebor (Bf), c1728; 101, Domine probasti me (F), c1728; 102, Lauda Jerusalem (a), T, SATB, insts, c1728; 103, Lauda Jerusalem (d), missing (formerly *Dlb\**); 104, Lauda Jerusalem (F), T, SATB, insts, 1727

Magnificat settings: 106 (a), missing (formerly *Dlb\**); 107 (C), S, SATB, insts, c1727, ed. T. Kohlhase (Stuttgart, 1984); 108 (D), S, A, SATB, insts, 1725, ed. in MAB, II/v (1971), ed. W. Horn (Stuttgart, 1985)

Hymns: 110, Ave maris stella (inc.) (d), S, A, SATB, bc, c1726 or later; 111, Creator alme siderum (d), S, A, SATB, insts, 1725; 112, Crudelis Herodes (g), SATB, bc, 1732; 113, Deus tuorum militum (C), SATB, bc, c1729 or later; 114, Exsultet orbis gaudiis (D), SATB, bc, c1730; 115, Jam sol recessit (d), SATB, bc, c1726; 116, Jesu corona Virginum (d), SATB, bc, c1729 or later; 117, Iste confessor (a), SATB, bc, c1729 or later; 118, Ut queant laxis (a), SATB, insts, c1726–7; 119, Veni creator Spiritus (a), SATB, bc, c1726–7; 120, Veni creator Spiritus (C), SATB, bc, c1729 or later

Marian antiphons: 123, Alma Redemptoris mater (A), S, insts, c1727–8; 124, Alma Redemptoris mater (a), SATB, insts, c1725–6; 125, Alma Redemptoris mater (a), SATB, insts, c1729; 126, Alma Redemptoris mater (D), A, insts, 1730; 127, Alma Redemptoris mater (d), S, A, insts, c1729; 128, [6] Ave regina (a, d, C, g, G, a), SATB (with S, T, B in no.6), insts, 1737, no.4. ed. T. Kohlhase (Stuttgart, 1983); 129, [3] Regina coeli (C, a, C), SATB, insts, after 1728; 130, Regina coeli (A), S, S, SSATB, insts, 1729; 131, Regina coeli (A), missing (formerly *D-Dlb\**); 132, Regina coeli (C), missing (formerly *Dlb\**); 133, Regina coeli (D) (inc.), c1731; 134, Regina coeli (F), S, S, A, insts, c1726–7; 135, Salve regina (a), S, insts, 1730 (see 204); 136, Salve regina (a), SATB, insts, c1727; 137, Salve regina (a), SATB, insts, *Bsb*; 138, [2] Salve regina (C, D), missing (formerly *Dlb\**); 139, Salve regina (d), B, insts, 1724; 140, Salve regina (g), SATB, insts, c1725–6; 141, Salve

regina (g), SATB, insts, *Bsb, PL-Wu*

Te Deum: 145 (D), S, S, A, T, B, SSATB, insts, c1724, ed. T. Kohlhase (Stuttgart, 1986); 146 (D), S, S, A, T, B, SATB, SATB, insts, 1731

Litanies: 147, De venerabili sacramento (C), 1727; 148, De venerabili sacramento (D), 1729; 149, Lauretanae (C), 1718; 150, Lauretanae (G), SATB, 1725; 151, Lauretanae (G), S, SATB, insts, 1744, ed. in EDM, 1st ser., c (1989); 152, Lauretanae (F), S, A, T, SATB, insts, 1741/4, *CZ-KR, D-Dlb\** (inc.), *I-Mc*, ed. in EDM, 1st ser., ci (1989); 153, Omnium sanctorum (a), after 1730, *CZ-Pk, Pnm*; 154, Xaverianae (D), S, A, T, B, B, B, SATB, insts, 1723; 155, Xaverianae (c), 1727; 156, De S Xaverio (F), 1729

Processionals: 157, [10] Sub tuum praesidium (g, c, d, d, e, F, g, G, d, g), SATB, bc, c1729–34, *D-Bsb\**; nos. 1–3 ed. T. Kohlhase (Stuttgart, 1984); 158, no. 1 of Statio quadruplex pro processione Theophorica (Bf), SATB, bc, before 1710; 159, Pange lingua 'pro stationibus Theophorica' (c), missing (formerly *Dlb\**)

### small sacred vocal

161, Angelus Domini descendit (A), off, T, SSATB, insts, 1723/5; 163, [4] Asperges me (F, F, G, G (inc.)), SATB, bc, c1725, no. 1 ed. T. Kohlhase (Stuttgart, 1983); 164, Barbara dira effera (F), motet, A, insts, c1733; 165, Chvalte Boha silného (G), B, insts, *CZ-Pnm*, ed. J. Smolka (Prague, 1990); 166, Currite ad aras (C), off, T, insts, 1716; 167, Da pacem Domine (BF), SATB, SATB, insts, c1740, ed. V. Bělský (Prague, 1990); 168, Gaude laetare (A), motet, T, insts, 1731; 169, Haec dies (C), hymn, SATB, insts, c1730, ed. J.E. Floreen (Stuttgart, 1987); 170, Haec dies (F), hymn, SATB, insts, c1726; 171, O magnum mysterium (E), motet, A, insts, 1723/c1728, ed. S. McAdoo (New Jersey, 1997); 172, Proh! Quos criminis in clementia (F), motet, T, insts, 1723/c1726; 233, Eja triumphos pangite (C), off, SATB, insts, 1715, ed. in Kohlhase (1993)

### secular vocal

175, Sub olea pacis (melodrama de S Wenceslao, M. Zill), 1723, ed. in MAB, II/xii (1987); 176, 8 Italian arias, 1733; 177, Questa che il sol produsse, serenata (S. Pallavicini), S, S, S, S, A, SATB, insts, 1737; 178, Emit amor, 2 canons, c1723, ed. in Horn and Kohlhase (1989); 179, Vide Domine, cantilena circularis, pubd as Canon mit 14 Vorkehrungen in G.P. Telemann: *Der getreue Music-Meister* (Hamburg, 1728), ed. in Horn and Kohlhase (1989); 245, Via laureta (school drama), music lost, lib pubd (Prague, 1704); 211, Qui nihil sortis (BF), motet, c1730, *D-Dlb*

### instrumental

181, [6] sonatas (F, g, Bf, g, F, c), 2 ob (vn, ob in no. 3), bn, bc, c1721–2, ed. C. Schoenbaum (Kassel, 1955–65), ed. W. Horn and W. Reich (Kassel, 1992–6); 182–5, 190 [5] capriccios, D (c1717), G (1718), F (c1718), A (1718), G (1729), 2 hn, 2 ob, bn, 2 vn, va, bc, all ed. in MAB, I/lxi (1963); 186, Conc. a 8 (G), ob, bn, 2 vn, va, vc, bc, 1723, ed. C. Schoenbaum (Vienna, 1960); 187, Hiponcondrie a 7 (A), 2 ob, bn, 2 vn, va, bc, 1723, ed. in MAB, I/lxi (1963); 188, Ouverture a 7 (F), 2 ob, bn, 2 vn, va, bc, 1723, ed. C. Schoenbaum (Vienna, 1960); 189, Simphonie a

8 (a), 2 ob, bn, 2 vn, va, bc, 1723, ed. in MAB, I/lxi (1963); 191, [9] canons on the hexachord, c1721, ed. in Horn and Kohlhase (1989)

### doubtful works

lost unless otherwise indicated

for details see Horn and Kohlhase (1989) and Horn (1994)

Masses: 22, S Blasii (C), *CZ-Pnm*; 23, mass (D), *SK-MO*, *CZ-Pu*; ZWVdeest, In honorem B. Alberti Magni (D), *PL-Pa*; mass (D), *Pa*; 200, mass (C), *CZ-Bm*; 213, mass (D) (Ky, Gl), based on movts by D.N. Sarri, *D-Dlb*; 214, mass (D), based on setting by C. Baliani, *Dlb*; 215, mass (g), based on setting by F.B. Conti; 240, S Conservationis (formerly in *CZ-Pak*); 242, Tranquilli animi (formerly in *Pak*); 247, Requiem, 1724

Mass sections: 201, Cr (D), *A-Wn*; 202, San, Ag (G), c1725, ed. T. Kohlhase (Stuttgart, 1983); 216, Cr (D), *D-Dlb*; 237, 2 Ky, 2 Cr (cited in inventory of Zerbst castle, 1743)

Sacred vocal listed in Zelenka's *Inventarium*: 230, Ag (a); 231, Animae poenitentis (c), aria; 232, Ave regina (a); 234, Gaudia mille (C), motet; 236, Iste confessor (C), hymn; 241, Missa Theophorica; 243, Quid [hic] statis, motet; 244, Tantum ergo (c)

Other sacred vocal: 203, Lamentationes Jeremiae prophetae, *D-Dlb* (partly autograph); 204, Salve regina (a), c1719, *Dlb\** (rev. as 135); 205, Salve regina (F) (formerly in *Dlb*); 162, 2 arias, O sponsa amata, Lauda Sion salvatorem, both *CZ-Bm* (attrib. Zechner and Zelenka); 207, Benedictus sit Deus Pater (D), ed. T. Kohlhase (Stuttgart, 1982); 208, Propter veritatem (F), grad, *A-Wgm*; 209, Sollicitus fossor (D), motet, c1730, *D-Dlb*; 210, Veni Sanctus Spiritus (D), 1739, *Dlb*; 217, Salve regina duplex (by G. Zeiler); 218, Salve regina (d) (by A. Reichenauer); 219, Salve regina (by J.V. Rathgeber); 220, 18 Cantiones sacrae (by G.P. da Palestrina); 221, O sing unto the Lord, anthem, *GB-Ob* (from 7)

Instrumental: 212, 6 trumpet fanfares (C), c1722, ed. J. Burghauser (Prague, 1961), ed. K. Janetzky (Leipzig, 1962), ed. C. Blümel (Leverkusen, 1985); 246, 5 concs., 1723

Zelenka, Jan Dismas

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*Grove6* (C. Schoenbaum)

*MGG1* (H. Unverricht)

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**E. Troida:** 'O skladbách J.D. Zelenkových' [Zelenka's compositions], *Cybil*, iv (1929), 17 only, 30–32, 48–9, 64–6, 75 only, 78–80

**N. Schulz:** *Johann Dismas Zelenka* (diss., U. of Berlin, 1944)

**G.H. Hausswald:** 'Johann Dismas Zelenka als Instrumentalkomponist', *AMw*, xiii (1956), 243–6, lvi (1930), 5–7, 21–3, 46–7, 64 only, 77–8; lvii (1931), 12–14, 41–3, 59–61, 80–83, 97 only; lviii (1932), 7–10, 39–46, 68–78

**C. Schoenbaum:** 'Die Kammermusikwerke des Jan Dismas Zelenkas', *Musikwissenschaftlicher Kongress: Vienna 1956*, 552–62

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## Zelenscius, Mikołaj.

See [Zieleński, Mikołaj](#).

## Żeleński, Władysław

(*b* Grodkowice, nr Kraków, 6 July 1837; *d* Kraków, 23 Jan 1921). Polish composer, conductor, pianist and teacher. He studied in Kraków with Jan Germasz (piano) and Franciszek Mirecki (harmony), then (from 1859) in Prague with Alexander Dreyschock (piano) and Joseph Krejčí (composition). From 1866 to 1870 he studied composition in Paris with Henri Reber and Berthold Demcke. He had earlier studied philosophy at

the University of Kraków and in 1862 received the PhD from the University of Prague. In 1871 he returned to Poland. He was appointed professor of harmony and counterpoint at the Warsaw Music Institute (1872–8) and became director of the Warsaw Music Society (1878). In 1881 he moved to Kraków, where he was initially a teacher of theory at the music school. In 1888 he helped to establish the conservatory of the music society in Kraków, and became its director. He also conducted symphony concerts and wrote articles for the Kraków journal *Czas*.

Żeleński is considered the most significant 19th-century Polish opera composer after Moniuszko. There are obvious influences from French grand opera, such as the inclusion of grandiloquent choral sections and ballet numbers in *Konrad Wallenrod*; from the Polish operatic tradition, especially Moniuszko (folklore elements and lyrical solo parts); and from Wagner, in the harmony, the blurring of divisions between scenes and the use of leitmotifs, and in the dominant role of the orchestra in *Stara baśń* ('Old Fable'). His songs also have a lyrical quality. They are mainly on Polish texts (including Mickiewicz and Krasiński) and occupy an important position in the development of 19th-century Polish song after Moniuszko.

In general, Żeleński's compositional language is conservative, similar to that of Mendelssohn. His instrumental music is in Classical forms and shows structural symmetry combined with clearly tonal, functional harmony. The majority of Żeleński's published works are piano pieces and solo songs; the few published symphonic and vocal-instrumental works were issued mainly in piano reductions. Most of his works are lost and it is therefore difficult to establish a comprehensive list. It is also difficult to establish the number of pieces within genres, because the sources are unreliable and contradictory, often using different titles to refer to the same piece.

## WORKS

### stage

*Konrad Wallenrod* (op, 4, Z. Sarnecki and W. Noskowski, after A. Mickiewicz), Lemberg, Hrabiego Fryderyka Skarbka, 26 Feb 1885 (Kraków, 1886)

*Goplana*, ?1891 (op, 3, L. German, after J. Słowacki), Kraków, Miejski, 23 July 1896 (Kraków, 1896)

*Janek [Johnny]* (op, 2, German), Lemberg, Miejski, 4 Oct 1900, *PL-Kj*, vs (Kraków, 1900)

*Stara baśń [Old Fable]* (op, 4, A. Bandrowski-Sas, after J.I. Kraszewski), Lemberg, Miejski, 14 March 1907, *Kj*, vs (Kraków, 1910)

Incid. music

### vocal

3 masses, chorus, orch; other sacred works

8 secular cants.; choral songs

c100 songs, 1v, pf

### orchestral

2 syms.: b, 1871, perf. 1872, a, 1912, both lost, *Symfonie leśne [Spring Symphony]*, op.41

*Ovs.*, incl. 1 untitled, 1857, *W Tatrach [In the Tatra Mountains]*, op.27,

1872 (Leipzig, n.d.)

Romance, vc, orch, op.40 (Leipzig, n.d.); Pf Conc., E♭, op.60 (Brunswick, n.d.)

Suite of Polish dances, op.47; other dance suites, krakowiaks, mazurkas, polonaises, marches

### chamber

5 str qts, incl. Variations on an original theme, op.21 (Leipzig, before 1870), F, op.28, 1875 (Leipzig, n.d.), A, op.42 (Wrocław, n.d.)

Piano Quartet, op.61 (Brunswick, n.d.)

Pf trios, incl. E, op.22 (Leipzig, n.d.), Kołysanka [Lullaby], op.32 (Leipzig, n.d.)

Sonatas, vn, pf, incl. F, op.30 (Warsaw, n.d.); miniatures for vn, pf and vc, pf

### keyboard

Pf: 2 sonatas: op.5 (Milan, 1859), op.20 (Leipzig, n.d.); Grand scherzo de concert, op.35 (Leipzig, n.d.); Thème varié, op.62 (Warsaw, n.d.); other works

Org: 25 Preludes, op.38 (Warsaw, n.d.)

### WRITINGS

with **G. Roguski**: *Nauka harmonii i pierwszych zasad kompozycji* [The Theory of Harmony and First Principles of Composition] (Warsaw, 1877)

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ZOFIA CHECHLIŃSKA

## Zeljenka, Ilya

(b Bratislava, 21 Dec 1932). Slovak composer. While attending the gymnasium in Bratislava he took private lessons in harmony and counterpoint with Zimmer and studied the piano with Rudolf Macudziński. From 1951 to 1956 he studied composition with Cikker at the Bratislava Academy of Music and Dramatic Art. Appointments followed as dramaturg for the Slovak PO (1957–61) and as producer and lecturer for

Czechoslovak radio in Bratislava (1961–8). In the charged political atmosphere in Slovakia during the late 1960s Zeljenka was joint chairman of the Slovak Composers' Union; in 1972 he was expelled from the Union, and thereafter his works were rarely performed in public. During the early 1990s he was president of the Slovak Music Union and director of the Bratislava international festival of contemporary music, Melos-Ethos. From 1985 to 1996 he taught at the Academy of Music and Dramatic Art, where his pupils included Alexander Mihalič. Zeljenka's works have been performed at prominent music festivals throughout Europe.

Encouraged by his affinity for physics, chemistry and astronomy, Zeljenka has come to regard music as a form of science. (He is also the author of prose and a gifted orator, philosopher and visual artist.) His first pieces, some of which were composed in the style of Prokofiev (e.g. Symphony no.2, 1961) or else Bartók, Honegger and Stravinsky (e.g. Piano Sonata no.1 or the Piano Quintet no.2), stemmed from improvising at the piano. In the 1960s he experimented with sound, form and pitch organization: *Štuktúry* and *Polymetrická hudba* ('Polymetric Music') employ serial technique (though a 12-note row of Webern's was used in the earlier Piano Quintet no.2, 1958); *Ošvięcim*, *Metamorfózy XV*, *Zaklínadlá* ('Incantations') and *Hry* ('Games') are studies in timbre, and make use of echo, spatial effects and various qualities of the voice (e.g. whispering, shouts and hoarseness); while *Structures*, in addition, uses aleatory devices. He also experimented with time and polyrhythms; for example, *Polymetric Music* (1969) for 20 string instruments is performed with the aid of purpose-made metronomes with lights, *Quartet* (1964) is for solo pianist and three tape-playback piano 'voices'. The effect in many of his works relies on stage presentation and requires a great deal of acting on the part of performers. In the early 1960s Zeljenka became the first Slovak composer to write electro-acoustic music for film.

In the next decade, and as the consequence of public performances of his works being prohibited, Zeljenka turned to writing for folk ensembles; among these pieces were *Vajano* and *Musica slovaca*. Away from the public eye, however, and working in seclusion, he devised a new musical language that was cellular, based on earlier experiments and which became the basis for horizontal and vertical organization – a quarter-tone scale incorporating major and minor 2nds. This is found typically in *Elégia* for solo violin and strings and the Second Piano Sonata; slightly later are *Musica per pianoforte ed archi* (1975) and *Šest' štúdií* ('Six Studies') for organ (1976). The ensuing reduction of musical material strengthened the meditative quality of Zeljenka's music, lending a new atmospheric and philosophical dimension. Several works from this period contain social commentary in support of his long-held views on the failings of society. The Fourth Symphony, as the ballet *Hrdina* ('Hero', 1978), for example, presents the story of a prisoner who decides to leave the safety of his prison cell even at the likely cost of losing his life. The cantata *Slovo* ('The Word', 1980), in a similar vein, criticizes the communist regime.

During the 1980s and 90s Zeljenka perfected and consolidated features of his musical language. He returned to rhythmic processes and polyrhythms in *Hry pre Biancu* ('Games for Bianca') and *Hry pre jedného* ('Games for One'), while the String Quartet no.8 (1995) represents further

experimentation with quarter-tones. What is new, however, is the use of traditional genres including the Mass, Passion and opera.

## WORKS

(selective list)

### vocal

Ops: Báthoryčka (2, P. Maťo, after J. Záborský), 1994; Posledné dni Veľkej Moravy [The Last Days of Greater Moravia] (P. Maťo and P. Smolík, after Záborský), 1996

Choral: Ošvięcim (cant., M. Kováč), 2 nar, 2 chorus, orch, 1959; Hudba pre zbor a orchester [Music for Chorus and Orch], 1965; Zaklínadlá [Incantations] (Zeljenka), chorus, orch, 1967; Hry [Games], 13vv, perc, 1968; Caela Hebe, chorus, orch, 1970; Intermezza, 1972; 3 madrigaly, 1973; Spievať? [To Sing?] (cant., J. Botto), nar, chorus, orch, 1973; 3 bagately, 1975; Hry a riekanky [Games and Nursery Rhymes], 1977; Večer [Evening] (M. Válek), 1977; Hassleriana, chorus, fl, perc, 1980; Hry [Games], children's chorus, 1980; Hudba pre madrigalistov [Music for Madrigalists] (C. Morgenstern), chorus, fl, ob, cl, bn, hn, perc, 1980; Slovo [Word] (cant., Válek), nar, chorus, orch, 1980; Lamentoso, zborohra, 1985; Pieseň mladosti [Song of Youth], chorus, tpt, timp, 1986; Vokálna poéma na Bottovu Smrť Jánošíkovu [Vocal Poem on the Death of Jánosík], chorus, tpt, timp, 1988; Chvála spevu [Eulogy of Singing], 1991; Syn človeka [The Son of Man] (Passion), chorus, chbr orch, 1993; Cantate domino, chorus, 4 hp, 1994; Fortuna, male chorus, tpt, 1994; Virtus, male chorus, tpt, 1995; Missa serena, Bar, B-Bar, chorus, chbr orch, 1995

Solo vocal: Galgenlieder (C. Morgenstern), S, fl, cl, str qt, pf, 1975; Mutácie [Mutations], S, B, vn, fl, cl, bn, hn, perc, 1979; Musik für Morgenstern, B, cl, str, 1983; Rozmar [Caprice], S, b cl, 1983; Aztécke piesne [Aztec Songs], S, pf, perc, 1986; Hry pre jedného [Games for One], 1v, fl, pf, bongos, 1992; Sourire, S, pf, perc, 1995; Aztécke piesne II, B+4 bongos, fl, vc, 1997; see instrumental [Str Qt no.6]

### instrumental

Orch: Sym. no.1, 1953; Dramatická ouvertura, 1955; Karikatúra, 1956; Sym. no.2, C, str, 1961; Revolučná predohra [Revolutionary Ov.], 1962; Štuktúry, 1964; Pf Conc. no.1, 1966; Komorná hudba [Chbr Music], chbr orch, 1972; Sym. no.3, 1972; Vn Conc., str, 1974; Musica per pianoforte ed archi, 1975; Musica slovacá, str, 1975 [based on folk music from Čičmany and Dolné Vadičovo]; Sym. no.4 'Hrdina' [Hero], ballet on a theme by F. Pokorný, 1978; Pf Conc. no.2, 1981; Ouvertura giocosa, 1982; Conc., cl, str, xyl, timp, 1984; Rozhovory [Dialogues], vc, str, 1984; Sym. no.5, 1984; Hudba pre Warchala [Music for Warchal], suite, str, 1987; Musik für Leipziger Kammerviolen, 4 va, db 1987; Concertino, str, cl, pf, perc, 1988; Vn Conc., 1989; Zakliaty pohyb [Magic Movement], 1989; Concertino, db, str, 1994; Conc. for Orch, 1994; Double Conc., 2 vc, str, 1994; Symfonietta giocosa, str, 1995; Concertino, pf, str, 1997

Str qts: no.1, 1963; no.2, 1976; no.3, 1979; no.4, 1986; no.5, 1988; no.6 'Zariekania' [Magic Formulae] (R. Pandulová), A, str qt, 1988; no.7 'Pamiatke Beethovena' [In Memory of Beethoven], 1992; no.8, 1995

Other chbr: Pf Qnt no.1, 1953; Pf Qnt no.2, vn, va, vc, cl, pf, 1958; Metamorphoses XV (Ovid), nar, ens, 1966; Polymetrická hudba [Polymetric Music], 8 vn, 4 va, 4 vc, 4 db, 1969; Pf Trio, vn, va, pf, 1975; Wind Qnt no.1, 1977; 3 skladby pre Nato Gabunija [3 Compositions for N. Gabunija], vn, pf, 1978; Husľové duetá [Violin Duets], 2 vn, 1981; Hudba, fl, pf, perc, 1985; Hudba, vc, pf, 1985; Wind Trio, fl, ob, bn, 1985; Pastorale, fl, hp, 1986; Capriccio, fl, db, 1988; Marekánia, fl, perc, 1992; Sonata, vn, pf, 1992; Sonata, bn, pf, 1993; Wind Qnt no.2, 1993; Mobíla, ob, pf, 1994; Concertino, tpt, org, 1995; Marekánia, cl, perc, 1995; Musica semplice, str qt, 1995; Quartettino semplice, 3 cl, b cl, 1995; Trio, fl, vn, vc, 1995; Flautové duetína, 2 fl, 1996

Pf: Bagately, 1953; Karikatúra, 1956; Sonata no.1, 1957; Qt, pf, tape playback, 1964; Sonata no.2, 1974; Sonata no.3, 1985; 5 etud, 1988; 3 Preludes and Fugues, 1989; Sonata no.4, 1989; Chvála rytmu [Eulogy to Rhythm], 1993; Toccata, 2 pf, 1994; Hallo Mr Finnissy, 1995; Aforizmy, 1997; 24 invencií, 1997

Other solo: Ligatury, org, 1972; Prelude and Fugue, vn, vc, 1973; Reliéfy, org, 1979; 3 monológy, vc, 1980; Listy priateľom [Letters to Friends], org, 1984; 3 skladby [3 Compositions], fl, 1984; 3 kusy [3 Pieces], va, 1985; Poéma, vn, 1988; Hry pre Biancu [Games for Bianca], pf + 4 bongos, 1991; Pulzácie [Pulsations], org, 1992; Toccata, org, 1992; Ostináto, org, 1993; 3 Preludes and Fugues, org, 1993; Duettina, vn, 1994; Helios-toccata, org, 1995; Hudba, org, 1995; Monodrama, vn, 1995; Polarity, vc, 1995; Hry pre Jordanku, pf+tom-tom, 1997; Kontrasty, vn, 1997

El-ac: Elektro-akustické štúdio 001, prep pf, 1962; 65 000 000 (film score, dir. M. Horňák), 1962; Slnko v sieti [The Sun in the Net] (film score, dir. Š. Uher), 1962; Voda a práca [Water and Work] (film score, M. Slivka), 1963; Každý týždeň sedem dní [7 Days a Week] (film score, E. Grečner), 1964; Polymetria II, cptr, synth, 1995; Polymetria III, cptr, synth, 1995

Other film scores; incid music

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Principal recording companies: Opus, Supraphon

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YVETTA LÁBSKA-KAJANOVÁ

## Zell [Zelle], Christian

(*b* ?1683; bur. Hamburg, 13 April 1763). German harpsichord maker. The year of his birth is conjectured from an entry in the register of deaths and burials at the Jacobikirche in Hamburg stating that he was 79½ when he died. According to Krickeberg and Rase he was probably a pupil of Michael Mietke. He is first mentioned in 1722 in the register of citizens of Hamburg. On 1 September that year he married the widow of the instrument maker Carl Conrad(t) Fleischer (1680–1721/2), whose workshop near the old Gänsemarkt opera house he took over. There were three children of the marriage, all with godparents from Hamburg families of musicians. Christian Zell is thought not to have been related to the painter and draughtsman Gottfried Zell, active in Hamburg 1788–90. Three surviving Zell harpsichords are known: one dated 1728, in the Museum für Kunst und Gewerbe, Hamburg (see [Harpsichord](#), fig.13), another, dated 1737, in the Museu de la música, Barcelona, and a third (1741), owned by the Ostfriesische Landschaft, in the Steinhaus Museum of the Norddeutsche Orgelakademie in Bunde, near Leer, Lower Saxony. A wing-shaped harpsichord lid, acquired in 1992 by a private collector in Hamburg and showing scenes from Ovid's *Metamorphoses*, is as likely, from its pictorial composition and choice of subject, to have come from the Hamburg workshops of Hieronymus Albrecht Hass and his son Johann Adolph as from that of Zell.

Zell harpsichords were prized not only for the richness of their decoration, with lacquered chinoiserie in the typical Hamburg style, but above all for their matchless tone. The interest generated by instruments of this quality may be gauged from the increasing frequency of visits by players and especially makers eager to examine the 1728 harpsichord.

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ALEXANDER PILIPCZUK

## Zellbell, Ferdinand (i)

[*den äldre*] (*b* Uppsala, 14 or 15 April 1689; *d* Stockholm, 6 July 1765). Swedish organist and composer. As one of a family that had come to Sweden from Lüneburg, Germany, in the 17th century, he was a member of the Swedish royal chapel from 1715 to 1762. He was also active as an organist, notably at the Storkyrka in Stockholm from 1718–19; after 1753 his duties there were fulfilled by his son, Ferdinand *den yngre*, although he retained the post until his death. He was active as a music teacher, and played both the harpsichord and string bass in addition to the organ, on which he was regarded by J.H. Roman as an outstanding performer. His musical style is difficult to determine owing to attribution problems, but the authentic chorale preludes *30 praeludia pro exitu* show the influence of Buxtehude. The instrumental works show traces of the *galant* style.

His brother Anders (*b* Uppsala, between c1680 and c1690; *d* Uppsala, Sept 1727) was a civil servant, who from 1697 to his death functioned on occasion as cathedral organist and *director musices* in place of C. Zellinger; on 31 March 1726 he received an organist's post.

### WORKS

some works may be by F. Zellbell (ii)

30 praeludia pro exitu, 1720–28, Järpen, Skansborgs skola

? 69 intonationes, org, in Brita Strobill notebook, S-ÖS

? Conc., D, *Skma*

? Sinfonia, C, *Skma*, ed. in *The Symphony 1720–1840*, ser. F, iii (New York, 1983)

? Vn Conc., D, *SK*

Choralbok författad af Ferdinand Zellbell; Svenska psalmernas melodier ... redigare afsatte och nödtorfteligen förbättrade af Ferdinand Zellbell år 1749: both *Sk*

### WRITINGS

*Temperatura sonorum*, frag. of theoretical work [advertised in the *Posttidningar* (Stockholm, 1740)], in Brita Strobill notebook, ÖS  
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INGMAR BENGTTSSON/BERTIL H. VAN BOER

## Zellbell, Ferdinand (ii) [*den yngre*]

(*b* Stockholm, 3 Sept 1719; *d* Stockholm, 21 April 1780). Swedish musician and composer, son of [ferdinand Zellbell \(i\)](#). He studied with his father and J.H. Roman; in 1741–2 he travelled to Germany and studied with Telemann and others. On his return to Sweden he received, in 1743, an assistantship to his father's post as organist of the Storkyrka in Stockholm, assuming most of the duties and half the salary from 1753. On 18 July 1750 he succeeded Per Braut as *hovkapellmäster*, but his salary was not paid until 1762, when he was appointed to succeed his father. Zellbell visited St Petersburg in 1758 and, for the tsarina's birthday, composed his first opera, *Il giudizio d'Aminta*. From 1759 he contributed to Stockholm's musical life primarily as director of the public concerts and as a member of the Order of Freemasons (which he had entered on 28 June 1758). Zellbell was the only professional musician among the founders of the Swedish Royal Academy of Music (1771), and from 1772 to 1774 acted as the director of education at the academy's newly opened school. In 1773 he was commissioned to write the short opera-ballet *Sveas högtid*, which was performed the following year in a concert version. He died unmarried and destitute, leaving a large collection of printed books and music.

Contemporary opinions on his personality and importance as a musician were sharply divided: he was condemned by some for his indolence and old-fashioned taste, and praised by others for his skill as an organist and improviser. His extant authenticated works are stylistically mixed, though *galant* elements can be discerned. Zellbell often indicated dynamic contrasts more carefully than his contemporaries, but the tendency towards mechanical repetition found in his father's music is often evident.

### WORKS

(selective list)

some works may be by F. Zellbell (i); unless otherwise stated, MSS in S-Skma

#### vocal

Passaggier che su la sponda (aria, P. Metastasio), S, 2 cornetts, str, 1735–50

Där mildhet spiran för (aria, H.C. Nordenflycht), S, str, for birthday of King Frederik I, 17 April 1750, S-St

Befalla Herranom din väg (duet), 2 S, bc, *Uu*

Auf, Zion, auf! (cant.), B, orch, St Petersburg, 8 Nov 1758

Il giudizio d'Aminta (op, L. Lazzaroni), St Petersburg, 17 Dec 1758

Söta vän hor döden brotit (aria), S, bc, 1760–65, *SK*

Att wara fri för fel (cant.), S, 2 fl, bc, 1763

Wår kung, wår bror (aria, J. Fant), A, 2 fl, str, for initiation of King Adolphus Frederik as a freemason, 11 Sept 1771

## instrumental

4 sinfonias, C, D, D, d, 1 ed. in *The Symphony 1720–1840*, ser. F, iii (New York, 1983); ? Sinfonia, C [attr. F. Zellbell (i)]

Ov., d; ov., D [MS dated 21 April 1742], *S-Uu*; ov., D, from *Sveas högtid* (opera-ballet), *St*

Introduzione, g, orch; Lamento, c, orch

Conc., a, bn (1 movt); Conc., D, vc [MS dated Hanover, 1741]; Conc., D, 3 vn, bc, L

Sonata, G, hpd (1 movt), 1 of projected set of 12 announced in *Stockholm Post*, no.84 (1754)

Various small pieces, kbd

## lost works

Andakts Upmuntran (cant.), for centenary of the Jakobskyrka, Stockholm, 1743

Så har vi dager fått (cant., Nordenflycht), for ennoblement of Adolphus Frederik, 1743

Musica marina al turcheso eller Turkisk watten musique, orch, 1762, perf. 1767

? Choral pieces in Pergolesi's *Stabat mater* for perf. in Stockholm, 1764

*Sveas högtid* eller Fria konsternas vördnadsoffer åt Dygderna (op, G.F. Gyllenborg), Stockholm, 1774, some excerpts, *S-St*

? Chorale book, mentioned in notice of 1782

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INGMAR BENGTSSON

## Zelle, Christian.

See Zell, Christian.

## Zeller, Carl (Johann Adam)

(*b* St Peter in der Au, 19 June 1842; *d* Baden, nr Vienna, 17 Aug 1898). Austrian composer. As a boy he had a fine soprano voice and showed facility on several instruments. He studied with the village teacher and organist, and at the age of 11 joined the boys' choir of the court chapel in Vienna. He studied law at Vienna University, at the same time studying

composition with Simon Sechter, and in 1869 took a doctorate in law at Graz University. After practising as a solicitor with the land tribunal he entered the Ministry of Education and Culture in 1873. His compositions include ballad plays, songs and choral works: a comic opera *Joconde*, set in Scotland in Cromwell's time, was produced in 1876. His greatest success was achieved with the operetta *Der Vogelhändler* (1891), which revived the fortunes of Viennese operetta during the 1890s. Supported by a richness of melodic invention and fine handling of the voice and ensemble numbers, it has remained one of the classics of the genre. *Der Obersteiger* (1894), though also a success and scarcely inferior in invention, has remained familiar mainly through the tenor solo 'Sei nicht böß'. Zeller's last years were unhappy: by 1895 he had risen to a high position in the ministry, but signs of nervous and mental disorder began to appear. After he was retired on pension he was found guilty of perjury, but the conviction was later repealed.

## WORKS

operettas first produced in Vienna unless otherwise stated

*Joconde* (comic op, 3, M. West and Moret), Wien, 18 March 1876, vs (Vienna, 1877)

*Die Fornarina* (comic op, 3, F. Zell and R. Genée), Munich, Gärtnerplatz, 18 Oct 1879

*Die Carbonari* (3, West and Zell), Carltheater, 27 Nov 1880; rev. as *Capitän Nicoll* (West and H. Hirschel), Berlin, Friedrich-Wilhelmstädtisches, 5 Nov 1881

*Der Vagabund* (3, West and L. Held), Carl, 30 Oct 1886

*Der Vogelhändler* (3, West and Held, after Varin and Biéville: *Ce qui deviennent les roses*), 10 Jan 1891, vs (Vienna, 1891)

*Der Obersteiger* (3, West and Held), Wien, 5 Jan 1894, vs (Vienna, 1894)

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Numerous songs, choruses

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ANDREW LAMB

## Zelman, Alberto

(*b* Melbourne, 15 Nov 1874; *d* Melbourne, 3 March 1927). Australian violinist and conductor. He was the son of an Italian musician who had taken an opera company to Australia in the 1860s. Alberto, who was

largely self-taught in music, made his first appearance as a violinist at six, and at 17 toured as a soloist in Tasmania and New Zealand; in his early years he also conducted light opera. He taught privately, at the Melbourne University Conservatorium and at the Albert Street Conservatorium. He founded several musical organizations in Melbourne, including the Melbourne String Quartet (1905) and the Melbourne SO (1906), which then consisted largely of amateurs and his own pupils. For 16 years he was conductor of the Melbourne Philharmonic Society, giving many choral works (including the Australian premières of several by Elgar) with leading soloists from Australia and abroad. He conducted one season with Melba. In 1922 he and his wife (the Australian soprano Maude Marie Harrington) undertook a European tour, during which he conducted the LSO and the Berlin PO. Moresby wrote of his broadly flowing style and his pure and beautiful violin tone, as well as his warm and sympathetic temperament. (I. Moresby: *Australia Makes Music*, London, 1948)



## Zeltenpferd

(fl c1400). Composer. Reaney attributed a three-voice Gloria in *GB-Lbl* Add.29987 (ed. in *CMM* xi/6, 1977, p.115, and in *PMFC*, xii, 1976, p.25) to [Antonio Zacara da Teramo](#), partly on the basis of a slight similarity (especially in the 'Amen') to Zacara's (four-voice) Gloria 'Micinella'. This attribution was generally rejected; but when it was noted (by F. LeClercq) that the same music appears in the lost Strasbourg manuscript (*F-Sm* 222, now known only from Coussemaker's transcription, *B-Bc* 56.286) ascribed to 'Zeltenpferd', Fischer argued that this could be a corruption of 'z. de Teramo'. The piece is cited as 'Et in terra Zeltenpferd' twice in the treatise *De minimis notulis*, also known only from *F-Sm* 222 (ed. in *CoussemakerS*, iii, 414 and 415), which might therefore endorse the correctness of the name. On the other hand, the name is otherwise unknown and may be a pseudonym (like 'Zacara'), and the word appears in early German contexts to denote an odd manner of walking, which would evidently apply to Zacara; moreover, the work is very much in the North Italian mannerist style, unlike anything otherwise known by Germanic composers, and is in several ways reminiscent of Zacara. Pending further investigation, the case remains open.

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DAVID FALLOWS

## Zelter, Carl Friedrich

(b Berlin, 11 Dec 1758; d Berlin, 15 May 1832). German composer, conductor and teacher. His father George, a mason from Saxony, settled

about 1750 in Berlin, where he worked as a building contractor and married Anna Dorothea Hintze, daughter of a cloth-worker; Carl Friedrich was the second of two sons of this marriage. Zelter was first taught at home and then attended the Joachimsthaler Gymnasium. At his father's wish, he trained as a mason, becoming in 1783 a master mason and partner in his father's business, which he took over in 1787; he remained a member of the Berlin masons' guild until 1815. In 1787 Zelter married Sophie Eleonora Flöricke, née Kappel, who had three children by her first marriage and bore him eight more but died in 1795. A year later he married the singer Juliane Pappritz (d 1806), who bore him two children.

Zelter was familiar with music from early childhood. He taught himself to play various instruments (including the violin and piano) and later took formal violin lessons. In 1779 he played part-time in the orchestra of the Theater am Gendarmenmarkt, and a few years later he played first violin in J.A. Hiller's Berlin performance of *Messiah*. His early compositions date from this period. Zelter finally took composition lessons (1784–6) with C.F.C. Fasch, who later founded the Berliner Sing-Akademie. He became a member of this organization in 1791 and its conductor after Fasch's death in 1800. Under Zelter, the Sing-Akademie became a model for the performance of sacred music from the past, and similar institutions were founded throughout Germany. While a *cappella* singing predominated at first, it soon began performing choral works with instrumental accompaniment, provided by an ensemble, the Ripienschule, which Zelter founded in 1807. Its repertory ranged from polyphony of the 16th and 17th centuries to contemporary works; Zelter set high standards with his performances of Handel's oratorios, Bach's motets, cantatas and *St Matthew Passion*, Haydn's *Creation* and *Seasons* and Mozart's Requiem. Zelter also established the Liedertafel, a patriotically inclined men's choir, in 1809, and he was appointed professor of music of the Akademie der Künste in Berlin the same year.

On his initiative, institutes for teaching church and school music were founded in Königsberg (now Kaliningrad; 1814), Breslau (now Wrocław; 1815) and Berlin (1822); he took over complete responsibility for the Berlin institute in 1823. He also founded a student 'collegium musicum vocale' (1830). His many pupils included A.W. Bach, Eduard Grell, A.B. Marx, Felix Mendelssohn, Giacomo Meyerbeer, Otto Nicolai and G.W. Teschner. In 1829 Zelter received an honorary doctorate from the University of Berlin. He died only a few weeks later than his friend Goethe.

Zelter's work had consequences for the whole of German musical life in the 19th century, and led to a realization that music education should now be delivered by state-maintained institutes and civic music societies. Zelter, who was himself active in both kinds of organizations, saw his prime task as their creation and development, and he devoted himself to it passionately and tirelessly. It was this side of Zelter's character that drew Goethe to him. According to P.C. Kayser and J.F. Reichardt, Goethe found in Zelter the musical adviser he had been seeking. Their correspondence, eventually comprising almost 900 letters (1799–1832), grew increasingly intimate, and finally, when Goethe wrote to Zelter about the suicide of his stepson Karl Flöricke, employed the familiar pronoun 'du'. Accounts of notable events – the meeting between Goethe and Beethoven in 1812, the

production of *Der Freischütz* in 1821, the performance of Bach's *St Matthew Passion* in 1829 – make it a valuable source of music history. Goethe and Zelter also discussed basic questions relating to music – notably the lied – and its position among the arts. The correspondence reveals Zelter's natural outspokenness and his earthy wit and humour, as well as profound shocks that he suffered.

Zelter is remembered primarily as a composer of lieder. Of his 210 solo lieder, 75 are to texts by Goethe. In a letter of 10 January 1824 to Carl Loewe, Zelter describes some of his aesthetic principles in songwriting: the text must take priority, the strophic song is to be preferred to 'absolute through-composing', the accompaniment must stay in the background (so that 'if necessary the melody could exist without it'). His setting of *Der König in Thule* is a classically simple, self-contained melodic structure with dark tone-colours and an Aeolian modal quality. Goethe praised the *Mitternachtslied* in a letter to Zelter of 19 March 1818, saying: 'Your midnight six-eight time is all-exhausting. Such quantities and qualities of tone, such diversity of movement, of rests and of pauses for breath! It is always the same and ever-changing!' Zelter, he wrote earlier, understood 'the character of such a piece, with its recurrent strophes, so well that you feel it anew in every individual part, where others would destroy the impression of the whole by introducing obtrusive details in what is called through-composing' (letter to Wilhelm von Humboldt, 14 March 1803). This opinion, which Zelter no doubt shared, does not imply the outright rejection of the principle of through-composition, but merely questions its suitability for the setting of classical lyric poetry. Goethe particularly liked the powerful, sturdy tone of Zelter's male choruses, which he preferred to a more elegiac style. At their best, these works display many varieties of humour, which may be conveyed subtly (as in *Beherzigung*), directly (*Meister und Gesell*) or with a touch of irony (*Flohlied*). Outstanding among his sacred works are a Requiem for Fasch (now lost), the motet *Der Mensch lebt und bestehet* and the oratorio *Die Auferstehung und Himmelfahrt Jesu*. None of the large projects that he and Goethe discussed was ever realized: Goethe could not warm to the operatic subjects of Samson and Hercules suggested by Zelter, and Zelter left his incidental music to Goethe's *Götz von Berlichingen* unfinished, nor did he carry out his plans to set Goethe's play *Pandora* and write a Reformation cantata.

Zelter always felt compelled to express his artistic ideas in writing: hence his autobiographies and memoranda, commemorative addresses and testimonials, reviews and music criticism, sketches and analyses of projects, and in particular the surviving letters, which number over 1000 in all. His contributions to such journals as *Deutschland*, *Lyceum der schönen Künste* and the *Allgemeine musikalische Zeitung* reflect an understanding of music history derived from the Berlin school of the 18th century. He left a valuable and extensive collection of music, containing many Bach manuscripts. While this may have been intended chiefly for the use of the Sing-Akademie, Zelter also drew from it his profound understanding of musical works and sources, and thereby gained a reputation as an authority on the church music of the past and on the works of Handel, Bach and his sons, the Grauns and others. Of the Viennese Classical composers, Haydn and Mozart were the closest to him; his introductory text for the Sing-Akademie's performance of *The Creation* on 31 March 1826

appeared in the fifth volume of *Kunst und Altertum*. He had an ambivalent attitude towards Beethoven (whom he met in 1819): while he admired the *Egmont* overture and *Wellingtons Sieg*, he seems otherwise to have flinched from Beethoven's novelty and radicalism. He was opposed to some tendencies in contemporary music (such as those in the works of Weber and Berlioz), and ignored others (as in the case of Schubert).

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[B] *Carl Friedrich Zelter: Lieder, Balladen und Romanzen*, ed. F. Jöde, NM, lx (1930)  
[J] *C.F. Zelter: Fünfzig Lieder ... für eine Singstimme und Klavier*, ed. L. Landshoff (Mainz, c1932) [L] *C.F. Zelter: Lieder*, ed. R. Kubik and A. Meier, EDM, 1st ser., cvi (1995) [fac.] [K]

### vocal

Die Auferstehung und Himmelfahrt Jesu (orat, K.W. Ramler), 4 solo vv, chorus, orch, 1807, pt i *D-Bsb\** (chorus and insts only)

Sacred: Hallelujah, lobet den Herrn (Ps cl), 4vv, orch, 1782 [for ded. of new organ at Georgenkirche, Berlin], *Bsb*; Averte faciem, motet, double choir, bc, 1791, ?lost; TeD, solo vv, double choir, 1801, lost; Requiem ... für Fasch, 4 solo vv, chorus, 1802, perf. 3 Aug 1803, lost; Der Mensch lebt und bestehet (M. Claudius), motet, double choir, bc, 1803, MS lost, edn (Rodenkirchen, 1960); Wer spannt den Bogen (Friedrich Leopold Graf zu Stolberg-Stolberg), motet, double choir, 1803, *Bsb*; Quando corpus, 1806 [on death of Juliane Zelter], lost; Den Menschen treibt ein ewig Streben, 4 solo vv, chorus, org, 1811 (Berlin, n.d.) [on death of Prince Louis of Prussia], lost; Der Mensch geht eine dunkle Strasse (C.A. Tiedge), 4vv, org, 1811 (Berlin, 1821); Gl, 4vv, pf, 1817, *Bsb\**; Kirchenmusik zur Reformationsfest, 4vv, orch, org, 1817, lost; Tenebrae factae sunt, 4 solo vv, chorus, 1818 (Leipzig, n.d.), edn (Boston, 1987); Ein kurzes Requiem, 4vv, 1823 [arr. of G.O. Pitoni: Dies irae], lost; Gl, 4vv, 1824, ?lost; Liturgische Chöre für die Berliner Agende, 1829, *Bsb*; Beatus vir, 4vv, insts, *A-Wn*; Ecce benedicite Domino (Ps cxxxiv), 3vv, ?lost; Have anima pia, 6vv, lost; Gl, 6vv, ?lost; 12 chorales, solo vv, chorus, *D-Bsb*; for further chorales, undated and lost works, see Lederbur and Kruse

Cant.: La Medea (Sanseverino), ?1782, lost; Serafina, o du, den meine Seele liebt (C.M. Wieland), S solo, orch, 1783, frag. *Bsb*; Warum ist euer Blick so tief gesenkt? (J.D. Sander or K.W. Ramler), solo vv, chorus, orch, Berlin, 25 Oct 1786 [on death of Frederick the Great and accession of Friedrich Wilhelm II], lost; Dir, die du Heil und Segen: Auf den Geburtstag einer geliebten Mutter (C.F. Nicolai), 1v, chorus, orch, 1793, *Bsb\**; Der Fromme geht dahin (Ribbeck), 4 solo vv, chorus, orch, 1806, ?lost; Die Gunst des Augenblicks (F. von Schiller), 4 solo vv, chorus, pf, orch (Berlin, ?1806), ed. in NM, xcii (1932); Johanna Sebus (Goethe), Bar, chorus, insts, 1810, *D-WRgs\**, arr. for 1v, chorus, pf (Leipzig, ?1810), ed. in NM, xci (1932)

Other choral: Ode an die Freude (F. von Schiller), chorus, pf (Berlin, 1793); Hymnus an die Sonne: In Flammen nahet Gott (Tiedge), 1v, double choir, pf, 1808, *Bsb*; Quis sit desiderio (Horace: Odes I), 4 solo vv, chorus, c1820, autograph MS in Cincinnati Art Museum; Hymnus

in solemnia academiae: Felix ad est, solo v, chorus, 1825, lost; Das Gastmahl (Goethe), solo vv, chorus (Berlin, 1832); Divis orte bonis optime prussiae, chorus, lost

Opera, scenas etc.: Das Orakel (op, C.F. Gellert), c1778, frag., lost; O Dio, se in questo istante (scena and aria, P. Metastasio), 1781, *D-Bsb*; Misero me! ah! che veggo! (scena and aria, Metastasio), 1783, lost; Barbaro, che a tuoi nodi (scena and aria, Metastasio), S solo, insts, *Bsb*; Dove sei mia bella Nice, *Bsb*; Le tendre coeur de la bergère, *Bsb*; Vieni, audace nemico (scena and aria, Metastasio), lost

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### instrumental

Orch: Va Conc., 1779, *B-Bc*, ed. R. Jauch (Leipzig, n.d.)

Kbd: Variations ... sur la composition chantée à Berlin de la romance du Mariage de Figaro, hpd, ?op.1 (Berlin, ?1786); 8 variazioni d'un rondo, hpd/pf, op.2 (Berlin ?1786); Tanz und Opfergesang aus der Oper Axur oder Tarar von Salieri mit ... Veränderungen, pf, op.4 (Berlin, 1792); La malade, pièce caractéristique, pf (Berlin, 1792); Sonata, c, hpd, ?op.3, 1793, *D-Bsb*; Canzonetta con variazioni, 2 hpd, *WRGs*; individual works in anthologies, incl. *Clavier-Magazin* (Berlin, 1787), *Kleine Clavier- und Singstücke* (Berlin, 1794)

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HANS-GÜNTER OTTENBERG

## Zemlinsky [Zemlinszky], Alexander (von)

(b Vienna, 14 Oct 1871; d Larchmont, NY, 15 March 1942). Austrian composer and conductor. Although closely linked to the Second Viennese

School (Schoenberg was his pupil), Zemlinsky was no outright revolutionary. While undisputedly a conductor of the first rank and an interpreter of integrity, he lacked 'star quality' and was overshadowed by more domineering personalities. His music is distinguished by an almost overpowering emotional intensity. It took several decades before it became known and began to be appreciated.

1. Life.

2. Works.

WORKS

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ANTONY BEAUMONT

Zemlinsky, Alexander

1. Life.

His father, born in Vienna of Slovakian Catholic descent, converted to Judaism in 1870; his mother, born in Sarajevo, was the daughter of a mixed Sephardi-Muslim marriage. At the age of four he showed aptitude at the piano, and after completing his regular schooling in 1886 he enrolled at the Vienna Conservatory, studying the piano with Door, harmony and counterpoint with Krenn and Robert Fuchs (1888–90), and composition (1890–92) with the latter's brother, J.N. Fuchs. From 1893 onwards his first chamber compositions were performed at the Wiener Tonkünstlerverein, in whose concerts he also often appeared as pianist and conductor. Brahms was impressed by his work and recommended him to Simrock. In 1895–6 Zemlinsky conducted an amateur orchestra, the Polyhymnia, in which Schoenberg played the cello. Their friendship, initially an informal teacher-pupil relationship, became close: Schoenberg composed his D major Quartet under Zemlinsky's supervision, and his op.1 lieder are dedicated in gratitude to his 'teacher and friend'. Also in 1896, with the opera *Sarema* (for which Schoenberg had prepared much of the vocal score), Zemlinsky won the Luitpold Prize in Munich; in 1900 Mahler gave the première of his second opera, *Es war einmal ...*, at the Vienna Hofoper. In 1901 Schoenberg married his sister, Mathilde, and between April and November of that year Zemlinsky himself became passionately involved with his pupil Alma Schindler. She taunted him with his diminutive stature and unattractive appearance, however, and ultimately rejected him in favour of Mahler.

From 1903 Zemlinsky taught orchestration at the Schwarzwald school, where his pupils included Berg, Horwitz, Jalowetz, Erwin Stein and Webern (a later, private composition pupil was Korngold). In 1904, with Mahler's support, he and Schoenberg founded the Vereinigung Schaffender Tonkünstler to promote new music in Vienna. But from 1900, due to the early death of his father, he was also obliged to seek regular paid employment. Until 1903 he was Kapellmeister at the Carltheater, and from 1903 at the Theater an der Wien (both operetta houses). In 1904 he was appointed chief conductor at the Volksoper, where the repertory extended to Mozart and Wagner (and, in 1906, to the Viennese première of *Salome*). In 1907 he joined Mahler at the Hofoper; after the latter's resignation he was engaged at Mannheim, but the contract was not implemented. In 1908, returning to the Volksoper, he conducted the influential Viennese première

of Dukas' *Ariane et Barbe-bleue*; his own *Kleider machen Leute* followed in 1910.

The acclaim with which each new work of his had been greeted gradually abated, and in 1911 he accepted the musical directorship of the Neues Deutsches Theater in Prague. Although the theatre schedule allowed little time for composition, his finest works – the Maeterlinck songs, the Second Quartet, the *Lyrische Symphonie*, *Eine florentinische Tragödie* and *Der Zwerg* – date from his Prague period. His assistants included Kleiber (1911–12), Webern (1917–18) and Szell (1919–20), and Viktor Ullmann as chorus master (1921–7). With the founding of the Czech Republic in 1918, the position of the German minority became precarious, but Zemlinsky proved an able diplomat and succeeded in securing the future of the Deutsches Landestheater, as it was now renamed. In 1920 he was appointed rector of the Deutsche Akademie für Musik und Bildende Kunst, where his pupils in his composition masterclass included Krása. From 1923 he was a frequent guest conductor with the Czech PO, playing a key role in establishing that orchestra's Mahler tradition; abroad he became a champion of Czech music, conducting notable premières of Smetana, Janáček and Suk. As an opera conductor he cultivated ensemble theatre at a high level and was particularly admired for his Mozart and Strauss: Stravinsky recalled *Figaro* in Prague as the most satisfying opera performance opera he had ever heard. In 1924 Zemlinsky conducted the world première of Schoenberg's *Erwartung* at the Prague ISCM Festival, but relations with his brother-in-law subsequently deteriorated – partly for personal reasons, partly due to disagreement over the technique of 12-note composition. When Schoenberg reverted to Judaism in 1933, Zemlinsky failed to follow suit: the rift was complete. While he continued to support the music of Schoenberg, and particularly of Berg, whose *Wozzeck* fragments he performed in 1925, his interest in other recent developments led him also to champion the music of Hindemith, Krenek, Schulhoff, Stravinsky and Weill.

Despite the stability of his Prague existence, he made several attempts to return to Vienna or further his career in Germany. In 1923 Max von Schillings offered him the post of Generalmusikdirektor at the Staatsoper in Berlin; his refusal, prompted by the galloping inflation then prevailing in Germany, proved to be a serious miscalculation. The advent of Hans Wilhelm Steinberg as first Kapellmeister in Prague caused an uneasy rivalry, nurtured by the press, and in 1927 Zemlinsky accepted Klemperer's invitation to Berlin, in a subordinate position at the Kroll Oper. When the theatre was closed in 1931, Zemlinsky was offered the position of Generalmusikdirektor at Wiesbaden, but he chose to remain in Berlin, teaching score-reading at the Musikhochschule and expanding his activities as guest conductor to France, Italy, Russia and Spain. In December of that year he conducted the first Berlin production of Weill's *Mahagonny*. His setting of Klabund's *Kreidekreis*, completed in 1932, reflects a certain influence of Weill, but also of Krenek's *Johnny spielt auf*.

With the highly acclaimed Zürich world première of *Der Kreidekreis* in 1933 Zemlinsky broke a creative silence of some six years. Forced to leave Germany earlier that year (although his music continued to be performed there until 1935), he returned to Vienna and concentrated his energies on

composition. He completed the short score of *Der König Kandaules* in 1936 but was obliged to abandon the orchestration at the time of the Anschluss, in March 1938. In September he fled with his wife and daughter via Prague to New York. Bodanzky had promised to perform *Kandaules* at the Metropolitan Opera, but the libretto was deemed unsuitable and the score set aside. Obligated to compose school pieces and other trivia in order to eke out a living, Zemlinsky started work on a new opera, *Circe*, but in the autumn of 1939 he was crippled by a stroke. Partial reconciliation with Schoenberg and a nationwide NBC broadcast of the Sinfonietta under Mitropoulos could only momentarily alleviate the gloom of his final years. Although the *New York Times* published an obituary, in Europe his death went virtually unnoticed.

Zemlinsky, Alexander

## 2. Works.

Following the example of Brahms and Robert Fuchs, Zemlinsky adopted and refined the technique of developing variation (maximal exploitation, modification and transmutation of minimal thematic particles). His textures are predominantly polyphonic; the tradition of 'Viennese *espressivo*' determines the inflections of his melodic line; in his harmony, which upholds longstanding Austro-German conventions of key symbolism, Zemlinsky seeks innovatory solutions but eschews the furthest extremes of dissonance. 'A great artist, who possesses everything needed to express the essentials, must respect the boundaries of beauty, even if he extends them far further than hitherto' (letter to Schoenberg, 18 February 1902). He remained true to this credo throughout his creative life: ultimately, the breach with Schoenberg was inevitable. Although his music demonstrates strong emotional affinity with that of Berg, Zemlinsky never entirely crossed the threshold of atonality; and where Berg sought the most logical solution to each structural problem, Zemlinsky delighted in asymmetry, in the subtle aberration of logical processes. Craftsmanship of a consistently high level is coupled in his music with a sure instinct for vocal writing and a precise ear for instrumental sonority.

In his earlier works Zemlinsky steered a middle course between the antipodes of Wagner and Brahms. Yet *Sarema* and *Es war einmal ...*, despite their indebtedness to the former, demonstrate an individual talent for colour and dramatic pacing. The First Quartet and the Clarinet Trio, overtly Brahmsian in form and content, possess a nervous intensity typical of the *fin-de-siècle* artist and far removed from the objectivity of their classical models. The outcome of the Alma Schindler affair changed Zemlinsky radically. In *Die Seejungfrau*, his first musical reaction to this personal debacle, emotional intensity often rises to fever pitch. Despite an incohesive libretto, in which Alma is indirectly depicted both as fairy princess and outcast woman, *Der Traumgöрге* contains some of his finest music. With the large-scale free forms of the two Oscar Wilde operas Zemlinsky achieved a striking integration of music and drama, a 'seismographic reactivity to the many stimuli with which he permeated himself' (Adorno, 1963). *Der Zwerg* is the catharsis of his Alma-instilled *idée fixe*, the 'tragedy of an ugly man'. The early Symphonies in D minor and B $\flat$  major had shown that techniques of developing variation were ultimately incompatible with traditional sonata form. Applied to developing

variation and every other musical parameter, 'seismographic' structure enabled Zemlinsky to generate tightly argued large-scale forms within a symphonic outer framework. The most striking examples of this art are the Second Quartet (also notable for its exploitation of polyrhythm) and the *Lyrische Symphonie* (1922–3).

In 1924 the Third Quartet, with its angular lines, irregular rhythms, astringent harmonies and spare textures, abruptly ushered in a new style. The ensuing five years were almost barren (an operatic project, *Der heilige Vitalis*, and a six-movement string quartet were abandoned), but the *Symphonische Gesänge* and *Der Kreidekreis* consolidated the process of rejuvenation. The Fourth Quartet (written on the death of Berg) and the lieder opp.22 and 27 carry the terse, pessimistic manner of the preceding works to its logical conclusion, while the Sinfonietta, Psalm xiii and *Der König Kandaules* move freely between the composer's older and newer styles.

Among his smaller works, Zemlinsky's lieder stand out as models of craftsmanship and artistic sensibility. He possessed an instinctive empathy for verse wide ranging in style and origin, from *Wunderhorn* poetry to Franco-Belgian symbolism, from the erotic intensity of Dehmel to the wry humour of the *Überbrett!*. The Maeterlinck songs (1910–13) are arguably his masterpiece in this field, but earlier collections, particularly opp.7, 8 and 10, are also very fine.

Had Zemlinsky outlived the war, he would, like Korngold, Wellesz and Hans Gál, have experienced his eclipse by the post-Webernian serialists. Together with Schreker, to whom he has often been likened, he all but vanished from concert and opera programmes until the later 1960s. Thereafter, in the wake of the rehabilitation of Mahler, his music experienced a renaissance. Major works, such as the Fourth Quartet and Psalm xiii, which had neither been published nor performed during his lifetime, were discovered among his posthumous papers; *Die Seejungfrau*, which had not been performed since 1908, was reassembled from separate manuscripts in Vienna and Washington; *Der Traumgörge*, scheduled for performance by Mahler in 1907 but cancelled by Weingartner, finally received its world première in 1980.

Zemlinsky, Alexander

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- Der Triumph der Zeit (ballet, 3, H. von Hofmannsthal), 1901, inc.; act 2 separated as Ein Tanzpoem, 1901–4; Zürich, 19 Jan 1992
- Ein Lichtstrahl (mime drama with pf, 1, O. Geller), 1901
- Der Traumgörge (op, 3, L. Feld), 1904–6; Nuremberg, 11 Oct

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- Der König Kandaules (op, 3, A. Gide, trans. F. Blei), 1935–8, orchestration completed A. Beaumont, 1993; Hamburg, Staatsoper, 6 Oct 1996

### choral

- Minnelied (H. Heine), TTBB, 2 fl, 2 hn, hp, c1895
- Frühlingsglaube (L. Uhland), SATB, str, 1896
- Geheimnis (unidentified), SATB, str, 1896
- Hochzeitsgesang (Jewish liturgy), cantor (T), SATB, org, 1896
- Frühlingsbegräbnis (P. Heyse), S, Bar, SATB, orch, 1896, rev. c1903
- Psalm lxxxiii, S, A, T, B, SATB, orch, 1900
- 14 Psalm xxiii, SATB, orch, 1910
- Aurikelchen (R. Dehmel), SSAA, c1920
- 24 Psalm xiii, SATB, orch, 1935

### orchestral

- Symphony [no.1], e, c1891, fragment
- Symphony [no.2], d, 1892–3
- Lustspielouvertüre, 1895
- Suite, c1895
- Symphony [no.3], B♭, 1897
- Drei Ballettstücke, from Der Triumph der Zeit, 1901
- Die Seejungfrau, symph. fantasy after H.C. Andersen, 1902–3
- 18 Lyrische Symphonie (R. Tagore), S, Bar, orch, 1922–3
- 23 Sinfonietta, 1934

### chamber and solo instrumental

- Romanze, D♭, vn, pf, 1889
- Terzet, str trio, 1892
- String Quartet, e, c1893
- String Quintet, d, 2 vn, 2 va, vc, 1894–6, movts 2–3 lost
  
- Suite, A, vn, pf, 1895
- 3 Trio, d, cl/vn, vc, pf, 1896
- 4 String Quartet no.1, A, 1896
- 15 String Quartet no.2, 1913–15
- 19 String Quartet no.3, 1924
- Zwei Sätze, str qt, 1927
- 25 String Quartet no.4 (Suite), 1936
- Hunting Piece, 2 hn, pf, 1939
- Humoreske, wind qnt, 1939

## piano

- Sonata [no.1], G, 1887
- Sonata [no.2], c, 1890
- Nocturnes, D, E, 1889
- Scherzo, 1889
- Vier Miniaturen, c1891
- Drei Stücke, 1891
- Zwei Stücke, 1891
- Drei leichte Stücke, 1891
- Zwei Stücke, 4 hands, 1891
- 1 Ländliche Tänze, 1892
- Vier Balladen, c1893
- Albumblatt, 1895
- Skizze, 1896
- 9 Fantasien über Gedichte von Richard Dehmel, 1898
- Menuett, pf, 1901
- Drei Stücke, 4 hands, 1903

## songs

for 1v, pf unless otherwise stated

- 17 early songs, 1889–1895
- Orientalisches Sonett (H. Grasberger), 1895
- Waldgespräch (J.F. von Eichendorff), S, 2 hn, hp, str, 1896
- Nun schwillt der See so bang (P. Wertheimer), 1896
- Süsse, süsse Sommernacht (A. Lynx), 1896
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- 2 Lieder (Heyse, T. Storm, J.W. von Goethe and others), 2 vols., 1895–6
- 5 Gesänge (Heyse, D. von Liliencron and others), 2 vols., 1896–7
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- 8 Turmwächterlied und andere Gesänge (Jacobsen, Liliencron), 1899
- 10 Ehetanzlied und andere Gesänge (O. Bierbaum, Morgenstern and others), 1900–01
- In der Sonnengasse (A. Holz), 1901
- Herr Bombardil (R.A. Schröder), 1901
- Maiblumen blühten überall (Dehmel), S, 2 vn, 2 va, 2 vc, c1903
- Es war ein alter König (H. Heine), 1903
- Mädels, kommst du mit zum Tanz? (Feld), c1904
- Über eine Wiege (D. von Liliencron), 1904
- Schlummerlied (R. Beer-Hofmann), 1905
- Zwei Balladen (V. Klemperer, H. Amann), 1907
- Fünf Lieder (Dehmel), 1907
- 13 [6] Gesänge (M. Maeterlinck), Mez/Bar, pf, 1910–13, orchd 1913, 1922
- Noch spür ich ihren Atem (Hofmannsthal), 1916
- Hörtest du denn nicht hinein (Hofmannsthal), 1916
- Die Beiden (Hofmannsthal), 1916

—	Harmonie des Abends (C. Baudelaire, trans. A. Englert), 1916
20	Symphonische Gesänge (L. Hughes, C. Cullen and others, trans. H. Kesser and others), Mez/Bar, orch, 1929
—	Und einmal gehst du (Eigner), 1933
22	Sechs Lieder (Morgenstern, Goethe and others), 1934
—	Das bucklichte Männlein ( <i>Des Knaben Wunderhorn</i> ), 1934
—	Ahnung Beatricens (F. Werfel), 1935
27	Zwölf Lieder (S. George, Kalidasa, Goethe and others), 1937
—	Three Songs (I. Stein-Firner, trans. A. Matullath), 1939
MSS in <i>US-Wc, NYp, A-Wn, Wst, Wgm</i>	

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Zemlinsky, Alexander

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## Zemp, Hugo

(b Basle, 14 May 1937). Swiss-French ethnomusicologist. He met the anthropologist Denise Paulme and her husband the ethnomusicologist André Schaeffner during a trip to the Côte d'Ivoire in 1958 and thereafter reorientated his musical career, studying musicology and anthropology at the University of Basle (1958–61) while finishing a diploma in percussion at the Basle Conservatory (1960). He then attended the Ecole Pratique des Hautes Etudes and took the doctorate with Paulme and Schaeffner in 1968; he also joined the CNRS at the Musée de l'Homme, Paris, then directed by Gilbert Rouget, in 1967. He was appointed to teach ethnomusicology in 1981 at the University of Paris X-Nanterre; in 1982 he was made editor of the recording series Collection CNRS/Musée de l'Homme, to which he has contributed recordings both before and during his term as editor (*Traditional Polynesian Music of the Ontong Java*, 1972; *Jüüzli: Yodel for the Muotatal Switzerland*, 1990; *Solomon Islands: 'Are'are Intimate and Ritual Music*, 1995; *Voices of the World: an Anthology of Vocal Expression*, 1996).

Zemp's extensive fieldwork in West Africa, Oceania and Switzerland have resulted in writings which are now standard reference works. His dissertation was one of the first books on African music written from the anthropological perspective outlined in Merriam's *Anthropology of Music*; Zemp has also explored the sophisticated polyphony and structures of vernacular oral traditions of the 'Are'are of the Solomon Islands in a number of publications (1978, 1979, 1995). His films (such as *Voix de tête, voix de poitrine*, 1988) and writings about film, particularly concerning yodelling, investigate for the first time the visualization of musical structure as well as the physiological and acoustical aspects of overtone singing. His writings, recordings and films have earned him several international awards.

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SUSANNE FÜRNISS

## Zemtsovsky, Izaly Iosifovich

(b Leningrad, 22 Feb 1936). Russian ethnomusicologist and folklorist. He studied composition at the Leningrad College of Musical Education with Ustvol'skaya (diploma, 1955), and philology, folklore (with Vladimir Propp) and linguistics at Leningrad University (BA 1958). He obtained graduate degrees in ethnomusicology (1960) and composition (1961) at the Leningrad Conservatory, and in 1960 joined the staff at the Leningrad

Institute for the History of the Arts, where he took the *kandidat* degree in ethnography and folklore in 1964 and later served as head of the folklore department until 1995. During the 1970s and 80s he conducted fieldwork in regions throughout the USSR. He obtained a further doctoral degree at the Kiev Institute of the Arts, Ethnography and Folklore in 1981 and served as department chair at the Pedagogical University, Leningrad, 1989–93.

Zemtsovsky was appointed visiting professor at UCLA in 1994. He then became a research fellow at the University of Wisconsin (1995–6), after which he was appointed visiting professor at the University of California, Berkeley. His professional duties have included executive board member of ICTM (1989–93), liaison officer for UNESCO (1993–7) and adviser for the Center of Jewish Culture in Los Angeles (from 1994). A prolific author, his publications include five monographs and over 400 articles. He has concentrated his scholarship on the musics of European Russia, the origin of melodies, Jewish traditional music and the history of ethnomusicology.

## WRITINGS

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MARIYA IVANOVNA RODITELEVA

## Zemzaris, Imants

(b Riga, 14 April 1951). Latvian composer and critic. He graduated from Skulte's composition class (1974) at the Latvian State Conservatory. Since 1972 Zemzaris has been teaching composition and music theory at the Emils Dārziņš Music School in Riga, and writes as a music critic in weekly publications. Zemzaris's characteristic genres are instrumental chamber music and symphonic miniatures. He refers to the worlds of literature, theatre and painting by appending to his works poetic epigraphs or polysemantic titles. He also creates poetic signs and symbols by citing well-known musical styles, collages and models. With the freedom of a postmodernist, Zemzaris uses both historical styles and jazz and rock music idioms to achieve complicated subtexts with simple musical text. He favours extended repetitions of his material in the spirit of minimalist music. His music is in general lyrically fragile, sophisticated and intellectualized.

## WORKS

(selective list)

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Chbr and solo inst: Antikvārs [The Antiquarian], 2 pf, 1973; Warsaw Triptych, pf, 1973; Play Time, pf, 1974; Three Sisters (after A. Chekhov), fantasia, 2 pf, 1975; A Little Rock Music, pf trio, 1976; Suite, G, pf, 1977; Pf Sonata, 1980; 4 Preludes on a Theme by A. Kalniņš, wind qnt, 1981; Pirms sniega (Before the Snowfall), str qt, pf, 1983; Lauks [The Field], org, 1984; Jāņu diena [Midsummer Day], hn, vn, vc, pf, 1986; Pastorāles vasaras flautai [Pastorales for a Summer Flute], org, 1986; Mežezers [The Lake in the Wood], org, 1992; Viva la sonatina, pf, 1995; Augu iezīmošana [Plants Covering Up for the Winter], pf, 1995; Brīnumskaņdarbi [Miracle Pieces], pf qt, 1995; Trollis [Troll], fl, org, 1995; Liriskas skices [Lyrical Sketches], str qt, 1998

Choral and solo songs, incid music, film scores

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ARNOLDS KLOTIŅŠ

## Zenaro, Giulio

(*b* Salò, second half of the 16th century; *d* after 1590). Italian composer. As with many minor Italian madrigalists of the period, there is little record of his activities. He probably spent much of his career working in the environs of Venice, perhaps in the employ of Lorenzo Vettori, Archbishop of Candia, to whom he dedicated his 1588 collection. That he spent some time in Rimini in 1590 can be determined from the dedication of his volume of that year. Zenaro published a total of 64 madrigals.

## WORKS

Il primo libro de madrigali, 5vv (Venice, 1588), inc.

Il primo libro de madrigali, 3vv (Venice, 1589)

Madrigali spirituali, 3vv (Venice, 1590)

1 Latin contrafactum, 1601<sup>18</sup>

PATRICIA ANN MYERS

## Zenatello, Giovanni

(*b* Verona, 22 Feb 1876; *d* New York, 11 Feb 1949). Italian tenor. He studied as a baritone at Verona with Zannoni and made his début at Belluno in 1898 as Silvio in *Pagliacci*; the next year, at the Mercadante, Naples, he sang Canio in the same opera. He continued his studies with Moretti in Milan, and after a period in minor theatres, he appeared at Lisbon (1902) and during the 1902–3 season at La Scala (*La damnation de Faust* and *Un ballo in maschera*). He sang at La Scala frequently until 1907, taking the leading tenor roles in many premières there, notably of Giordano's *Siberia* (1903) and *Madama Butterfly* (1904). He was often engaged in South America, notably at Buenos Aires (1903 and 1910), and was first heard at Covent Garden in 1905 as Riccardo, returning until 1909 and again in 1926 (as Otello). He made his New York début in 1907 at the Manhattan Opera House, where he sang regularly until 1910; during the next few years he worked mainly at the Boston Opera (1910–14 and 1915–17). After retiring from the stage in the 1928–9 season he directed a school of singing in New York (among the pupils was Lily Pons), and for several seasons he was manager of the Verona Arena, where he had inaugurated the opera performances as Radames (1913). Among his qualities were a

warm and resonant baritonal timbre, and a clear, easily produced top register. A vigorous and passionate interpreter of Don José, Canio and Puccini's Des Grieux, he was also much admired in Verdi (especially as Radames and Otello), although his style sometimes showed the coarsening influence of *verismo*.

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RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

## Zenck, Hermann

(*b* Karlsruhe, 19 March 1898; *d* Freiburg, 2 Dec 1950). German musicologist. He studied music at Karlsruhe Conservatory and in 1919 gained the Scheffel State Prize for composition. He then studied musicology under Sandberger at Munich and under Kroyer at Heidelberg and Leipzig, obtaining the doctorate at Leipzig in 1924 with a dissertation on Sixt Dietrich; he completed the *Habilitation* there in 1929 with a work on Willaert. In 1932 he went to Göttingen University as an external lecturer, becoming reader there in 1934 and full professor in 1937. In 1942 he was appointed professor at the University of Freiburg, but his activity there was hampered by the war. Although he had served in World War I he was called up again and was a POW from 1944 to 1946. When the series of *Denkmäler* was reorganized by its publishers he took charge of the *Landschaftsdenkmäler* for Lower Saxony. In his research he concentrated mainly on medieval and Renaissance music and was responsible for many important scholarly as well as performing editions.

## WRITINGS

*Sixtus Dietrich* (ca. 1492–1548) (diss., U. of Leipzig, 1924; Leipzig, 1928 as *Sixtus Dietrich: ein Beitrag zur Musik und Musikanschauung im Zeitalter der Reformation*)

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KARL GEIRINGER

## Zenck, Martin

(b St Peter, Schwarzwald, 9 Aug 1945). German musicologist. After taking private lessons in clarinet and music theory, he studied musicology with Dammann at Freiburg University, with philosophy and German literature as secondary subjects. He continued to study musicology (MA 1973, PhD 1975) with Dahlhaus at the Technische Universität, Berlin, where he completed the *Habilitation* in 1982 and acted as lecturer, 1982–6; he was also a producer for WDR (1984–6) and a lecturer at the Darmstadter Ferienkurse (1984–6). He was acting professor at Essen University (1986) and Saarbrücken University (1988) and was appointed full professor at Bamberg university in 1989; that same year he was also made lecturer on 20th-century music at the Würzburg Musikhochschule. He has been invited to lecture on 20th-century music at congresses and research institutes world-wide and has received many fellowships, including a five-month research grant from the Paul Sacher-Stiftung (2000). Zenck's scholarship has focussed on the reception history of Bach in the 18th and 19th century, 19th-century German and Austrian composers (particularly Schubert) and Adorno's theories of aesthetics.

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(b Wiesbaden, 22 Nov 1936). German composer and conductor. He studied the piano with August Leopolder and Edith Picht-Axenfeld, composition with Kurt Hessenberg and Wolfgang Fortner, and conducting with Carl Ueter at the Musikhochschule in Frankfurt and Freiburg. He began his professional career in 1959 as Kapellmeister for the Städtische Bühnen, Freiburg. From 1964 to 1968 he was the principal conductor of the Bonn opera and in 1969 accepted the post of general music director in Kiel. In 1971 he was appointed principal conductor of the Saarbrücken RSO, which became one of Europe's leading contemporary music ensembles under his direction. He went on to co-found the Musik im 20. Jahrhundert festival with Christof Bitter, commissioning compositions from both young and well-established composers. In 1984 he moved to Hamburg, where, as the general music director of the Staatsoper, he was first to produce Nono's opera *Intolleranza*. He also served as the general music director of the city. From 1987 to 1990 he conducted the Radio Chamber Orchestra, Hilversum, and served as principal guest conductor of La Monnaie, Brussels. In addition to performing internationally as a guest conductor, he has been appointed co-conductor of the SWF Orchestra of Baden-Baden/Freiburg (from 1999).

Zender's conducting career has always been closely paralleled by his composing. His works, however, cannot be associated with one particular style or school of composition. The series *Canto I–VIII* (from 1965), influenced by his contact with Chinese and Japanese cultures, explores a new conception of musical time. In these works a teleological understanding of time is replaced by a cyclic understanding that allows forces pulling in seemingly opposite directions to combine. In *Shir hashirim* (1995–6) this temporal philosophy is applied to large-scale form; new harmonic structures develop out of the transcription of temperaments into the equal-tempered system. His re-compositions, arrangements, or as he calls them 'composed interpretation[s]', of music by Schubert (*Schubert-Chöre*, 1986; *Winterreise*, 1993) and Debussy (5 *préludes*, 1991) confront the music of the past. Similarly, the String Quartet 'Hölderlin lesen I' (1979) borrows a 'stylistic glissando' from Beethoven's musical language. Other notable works include two compositions for musical theatre: *Stephen Climax* (1979–84) and *Don Quijote de la Mancha* (1989–91). In 1988 he accepted the post of professor of composition at the Frankfurt Musikhochschule. His many honours include two fellowships to the Villa Massimo, Rome (1963–4, 1968–9), where he became friendly with Bernd Alois Zimmermann, the Frankfurt music prize (1997), the Goethe prize (1997) and membership in the Hamburg (1985), Berlin (1989) and Munich (1990) arts academies.

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### instrumental

Orch: *Schachspiel*, 1969; *Modelle*, variable insts, 1971–3; *Zeitströme*,

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Chbr and solo inst: 3 Nocturnes, hpd, 1963; 3 Stücke, ob, 1963; Qt, fl, vc, pf, perc, 1964–5; Trifolium, fl, vc, pf, 1966; Chiffren, hpd, 1976; Happy Band, scherzo, 12 wind, 1976; Litanei, 3 vc, 1976; Lo-Shu I, 1–3 fl, 1–3 vc, 1–3 perc, 1977; Lo-Shu II (Mondschrift), fl, 1978; Lo-Shu III, fl, 24 insts, 1978; 5 Haiku (Lo-Shu IV), fl, str, 1982; Angezogen vom Ton der Flöte, 3 études, fl, 1985; Lo-Shu VI (5 Haiku), fl, vc, 1989; Memorial, 3 studies, pf, 1989; Spazierwege und Spiele (14 Stücke für Kinder), pf, 1990; 5 Haiku, str qt, 1991

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### other

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WILFRIED GRUHN

## Zeneműkiadó Vállalat.

Original name of [Editio Musica Budapest](#).

## Zenngel, Narcissus.

See [Zängel, Narcissus](#).

## Zeno, Apostolo

(*b* Venice, 11 Dec 1668; *d* Venice, 11 Nov 1750). Italian poet, librettist, scholar and antiquarian. He was educated by the Somaschi fathers in the Venetian classical tradition, but was also familiar with the empiricism of Galileo and with rationalism. In 1691 he founded the Accademia degli Animosi, where he became prominent at a very young age as a poet in the late-Baroque mould. Like the more famous Accademia degli Animosi it had as its aim the restoration of Arcadian 'good taste'. Zeno took part in the debate between G.G. Orsi and Bouhours, defending in a letter to Orsi of 29 October 1706 certain verses of Tasso's *Gerusalemme liberata* against the accusation by the Frenchman that they were artificially refined. With Scipione Maffei, Antonio Vallisnieri and his brother Pier Caterino Zeno he founded the *Giornale de' letterati d'Italia* (Verona, 1710). He was the chief editor between 1710 and 1718, entrusting the position to his brother when he left for Vienna to become court poet and historian. His prolific correspondence with distinguished men of letters (Orsi, L.A. Muratori, G. Fontanini, G. Gigli, A. Maghabechi, F. Marmi and the brothers A.M. and S. Salvini) reveals details of his projects, such as that on the history of Italian poets, and confirms his belief in the civilizing influence of culture; his interest in collecting books, manuscripts, medals and coins, and in scholarly research is also evident. Zeno kept his work for the theatre and his scholarly activities separate, and while the former allowed him financial security, he considered it to be less prestigious.

His first libretto, set by C.F. Pollarolo in 1696, was *Gli inganni felici*, in which the pastoral plot is complicated by incredible misunderstandings and comic lines. He produced librettos for the commercial theatres of Venice and Milan, often collaborating with [Pietro Pariati](#), who versified the dramas. His choice of the theatre as a means of communication was motivated not only by the financial rewards, but also by the practical possibilities of theatre as an art. However, he strove endlessly to meet the demands set down by the impresarios, greedy for profit, and singers. In spite of his copious libretto production, Zeno always felt constrained by the requirements of opera as a spectacle: content and form were heavily conditioned by the need to entertain – 'if one does not allow oneself many extravagances, the main purpose of such compositions, which is

enjoyment, is lost' (letter to Muratori of August 1701). This was somewhat at odds with his aspirations towards the austere restraint of tragedy: 'something has to be conceded to the indulgences of the age, to decoration, to music' (letter to P.C. Zeno of 6 January 1720, on the Venetian production of *Lucio Papirio*).

In 1709–10 Zeno was commissioned by the Habsburg pretenders to the Spanish throne to write *Atenaide* and *Scipione nelle Spagne*, dramas delineating the monarch's role as servant of the state, concerned with respect for the law and the virtues of justice, clemency and self-restraint. He thus showed himself adept in the functions of court poet, a post which he held in Vienna from 1718 until 1729, when Pietro Metastasio was summoned, ostensibly to help the older poet but in effect to replace him. Zeno returned to Venice in the same year and sent one more libretto, *Enone* (1734), to his former patrons. In the latter years of his residence in Vienna he had turned towards scholarly matters, organizing the coin museum of Charles VI, and when he returned to Italy he concerned himself exclusively with study.

While recent studies have suggested that it was not Zeno who initiated the 'reform' of opera, the word *riforma* appears frequently in his letters on the subject of the theatre. In a letter to Giuseppe Gravisi of 3 November 1730, immediately after he had left the service of the court, he stressed as intrinsic limitations to the verisimilitude of opera 'the need to sing the da capo in ariettas, and all those changes of scene'. The first of these caused him special difficulties in sacred dramas, where he found it unseemly to provide dignified personages with trifling passages; and the second prevented exact observance of the rule of unity of place, which he had to relax, though he kept the action within a single town.

The specific objective behind Zeno's reform was moral rectitude. In the same letter to Gravisi, he complained about the 'scant regard' poets had for the ethical aspect of the theatre, seeing that they aimed to arouse passions, particularly love, rather than to keep a rein on them. The idea of catharsis seemed necessary to Zeno, but not only as a purgation by means of terror and pity: he also created examples of virtue to be admired and imitated in his dramas, thus achieving the happy ending traditionally expected in court dramas (the happy ending of a married couple should perhaps be seen in moral terms as a celebratory metaphor of the eternal renewal present in the stable dynastic lines of Zeno's clients). Zeno's dramatic verse was inspired by G.B. Guarini's pastoral tragicomedies: the characters are of noble condition, as tragedy required, the emotional orientation is towards pathos, not terror, and the sadness of the audience is assuaged with a happy ending. The operas written in Vienna are of this type (*Meride e Selinunte*, 1721; *Euristeo*, 1724; *Imeneo*, 1727).

Zeno continued with dramas on mythical subjects, even though he was particularly attracted to historical subjects for their intrinsic and noble realism. He maintained a strong respect for history, punctiliously citing his sources, both classical and medieval, in his plot summaries. His directions for scene changes (few in number) reveal his care for historical and iconographical evidence, whether the subject was Greek, Roman (*Flavio Aricio Olibrio*, 1707) or Byzantine, medieval or Nordic (*Faramondo*, 1698;

*L'amor generoso*, 1707; *Engelberta*, 1708; *Sirita*, 1719). He paid particular attention to the scenic atmosphere of exotic subjects, which the public found particularly delightful – Chinese (*Il Teuzzone*, 1706), Persian (*Ormisda*, 1721), Egyptian (*Nitocri*, 1722) and Indian (*Gianguir*, 1724).

Zeno dedicated to his imperial patrons his *Poesie sacre drammatiche* (Venice, 1734), which is important as a poetic testament because it traces his move from the commercial theatres of Venice to the Viennese court theatre, which marked a turning-point in the ethical aspect of his *Iodevol riforma*; freed from the constraints of pecuniary success, conscious that his patrons were concerned with the more enduring profits of praise and prestige, he could put forward on the imperial stage models of human perfection. These, according to his assertion in the dedication, would be directly inspired by the imperial pair themselves and by august persons of classical antiquity. However, the main means of making drama was by catharsis through admiration, which could best be achieved in sacred drama; by its more austere tone and discourse this approached more closely his objective of the restoration of tragedy.

Zeno expressed doubt on how effective the reform had been in a letter to Gravisi of 1735: 'Save for a few of them, I consider them as failures and monstrosities'. Yet many were remarkable successes, produced often in a variety of theatres and set to music by diverse composers.

LIBRETTOS  
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ELENA SALA DI FELICE

Zeno, Apostolo

LIBRETTOS

**theatrical works**

drammi per musica unless otherwise stated; selective list of settings

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*Antioco* (with P. Pariati), Gasparini, 1705 (Hasse, 1721, Gurecký, 1729); *Artaserse* (with Pariati), Giannettini, 1705 (Orlandini, 1706; Sandoni, 1709; Ariosti, 1724); *Ambleto* (with Pariati), Gasparini, 1706 (D. Scarlatti, 1715; Vignati, 1719; Carcani, 1742); *Statira* (with Pariati), Gasparini, 1706 (Albinani, 1726); *Il Teuzzone*, Magni and Monari, 1706 (Lotti, 1707; Orlandini and others, 1712; G. Casanova and Fioré, 1716; Feo, 1720; Ariosti, 1727; Nicolini, 1725), *L'amor generoso*, Gasparini, 1707 (Orlandini and Ceruti, 1708; Costanzi, 1727; Vivaldi, 1731, as *Alvilda regina de' Goti*; Galuppi, 1737, as *L'Alvilda*); *Anfitrione* (tragicommedia, with Pariati), Gasparini, 1707

*Flavio Anicio Olibrio* (with Pariati), Gasparini, 1708 (Porpora, 1711; Porta, 1726, as *Il trionfo di Flavio Olibrio*; Vinci, 1728; E. Duni, 1736, as *La tirannide debellata*; Jommelli, 1740, as *Ricimero re de' Goti*); *Engelberta* (with Pariati), Fiorè, 1708 (Albinoni and Gasparini, 1709; Orefice and Mancini, 1709; C.F. Pollarolo, 1711; Bioni, 1729; Paganelli, 1743); *Astarto* (with Pariati), Albinoni, 1708 (Fago, 1709; G. Bononcini, 1715; Predieri, 1715, as *Astarte*; Conti, 1718; Caldara, 1725; Hasse, 1726; Galuppi, 1736, as *Elisa regina di Tiro*; Terradellas, 1739); *Il falso Tiberino* (with Pariati), C.F. Pollarolo, 1709; *Atenaide*, Fiorè, Caldara and Gasparini, 1709 (Ziani, A. Negri and Caldara, 1714; Vivaldi, 1728); *Zenobia in Palmira* (with Pariati), Chelleri, 1709 (Leo, 1725; Brusa, 1725, as *L'amore eroico*)

*Scipione nelle Spagne*, comp. unknown, 1710 (A. Scarlatti, 1714; Caldara, 1722; Albinoni, 1724; Ferrandini, 1732; Arrigoni, 1739; Leo, 1740; Bertoni, 1768); *Costantino* (with Pariati), Gasparini, 1711 (Lotti and Caldara, 1716; Orlandini, 1731, as *Massimiano*); *Merope*, Gasparini, 1712 (Fiorè, 1716; Orlandini, 1717; Predieri, 1718; Torri, 1719; Broschi, 1732; Giacomelli, 1734; Vivaldi, 1737, as *L'oracolo in Messenia*; Brivio, 1738; G. Scarlatti, 1740; Jommelli, 1741; Terradellas, 1743, Cocchi, 1748; Perez, 1750; Capranica, 1751; Gassmann, 1757; Sciroli, 1761; Latilla, 1763; Sala, 1769; Insanguine, 1772; Guglielmi, 1775; Traetta, 1776)

*Alessandro Severo*, Lotti, 1717 (Mancini, 1718; Chelleri, 1718; Sarro, 1719; Orlandini, 1723; Giacomelli, 1732; Handel, 1738; Bernasconi, 1738; Sacchini, 1763); *Ifigenia in Aulide*, Caldara, 1718 (Orlandini, 1732; Porpora, 1735; Porta, 1738; Salari, 1776); *Sirita*, Caldara, 1719; *Lucio Papirio dittatore*, Caldara, 1719 (A. Pollarolo, 1721; Giacomelli, 1729; Porta, 1732; Holzbauer, 1737; Hasse, 1742; Graun, 1745, as *Quinto Fabio*; Manna, 1748; Galupi, 1751; Paisiello, 1767; Anfossi, 1771, as *Quinto Fabio*; Bertoni, 1778, as *Quinto Fabio*; Bortnyansky, 1778, as *Quinto Fabio*; Cherubini, 1779, as *Quinto Fabio*; Borghi, 1781, as *Quinto*

Fabio; Marinelli, 1791; Zingarelli, 1794)

*Don Chisciotte in Sierra Morena* (tragicommedia per musica, with Pariati), Conti, 1719; *Alessandro in Sidone* (with Pariati), Conti, 1721 (G. Bononcini, 1737); *Meride e Selinunte*, Porsile, 1721 (Porpora, 1726; Chiarini, 1744); *Ormisda*, Caldara, 1721 (Orlandini, 1723; A. Pollarolo, 1723, as Cosroë; Cordans, 1728; Handel, 1730); *Nitocri*, Caldara, 1722 (Sellitto, 1733; Leo, 1733; Giacomelli, 1736; Cocchi, 1751; Agnesi-Pinottini, 1771; Mercadante, 1824); *Euristeo*, Caldara, 1724 (Hasse, 1732); *Andromaca*, Caldara, 1724 (Feo, 1730); *Gianguir*, Caldara, 1724 (Giacomelli, 1729; Porta, 1732; Giai, 1738; V. Ciampi, 1759); *Semiramide in Ascalona*, Caldara, 1725; *I due dittatori*, Caldara, 1726; *Imeneo*, Caldara, 1727; *Ornospade*, Caldara, 1727; *Mitridate*, Caldara, 1728 (Giai, 1730; Porpora, 1730); *Caio Fabbrizio*, Caldara, 1729 (Hasse, 1732; Scalabrini, 1743; Auletta, 1743; Graun, 1746; Scolari, 1755; De Majo, 1760); *Enone*, Caldara, 1734

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Zeno, Apostolo

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## Zeno, George.

See [Lewis, George](#).

## Zenobi [Zanobi], Luigi [Cavaliere Luigi del Cornetto]

(*b* Ancona, 1547/8; *d* ?Naples, after 1602). Italian cornett player and writer. He was engaged as a cornett player at the court of Maximilian II in Vienna in November 1569; he left without permission in November 1573 after unsuccessfully seeking a post at the Bavarian court. After a period in Rome he returned to Vienna in 1575; by 1583 he had gained a knighthood, probably from Rudolf II. He was recruited by the court of Ferrara in 1583, where he was 'the most highly paid single musician in the history of the Este court to that time' (*NewcombMF*). During various periods of leave in Rome he sought singers for the court; in 1587 he was directing music at the Oratory of Filippo Neri. He returned to Vienna before Alfonso II d'Este's death in 1597. His last years seem to have been spent in Naples at the court of the viceroy (Francisco Ruiz y Castro); five letters are dated from there in 1601–2.

From his letters (18 of which are extant) we learn that he was a painter and a miniaturist; he also wrote a cycle of one hundred sonnets on the death of Maximilian II (1576), dedicated to the Duke of Savoy (in *I-Tn*), as well as madrigal verse. He is mentioned as a virtuoso cornett player by the painter Gian Paolo Lomazzo (1584) and remembered with admiration by Costanzo Antegnati (*L'arte organica*, 1608) and Vincenzo Giustiniani, who heard him play the cornett so softly that it did not drown out the sound of the harpsichord (*Discorso sopra la musica de' suoi tempi*, 1628).

Zenobi is the author of a long letter (in *I-Rv*) to an unnamed prince, probably written about 1600, on the qualities of a perfect musician. It reveals him as a keen observer of musical practice and discerning judge of singers. He details the requirements for a good singer, a good director (*rimettitore*) and a good composer, stressing the importance of knowing how to improvise counterpoint. Taking up the voice parts in turn, he discusses ornaments, ranges, and vices to be avoided. He also treats of the performing practice of string and wind players and harpsichordists, as well as the role of the accompanist.

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BONNIE J. BLACKBURN

## Zenti, Girolamo [Zentis, Hieronymus de]

(*b* Viterbo, ?1609–11; *d* Paris, 1666/7). Italian maker of harpsichords, spinets and organs. His first recorded commission is from 1635, and in 1641 he was appointed to maintain Pope Urban VIII's keyboard instrument collection. Zenti was perhaps the best known Italian keyboard maker of his day. His craftsmanship is neat, although not elaborate, but his extensive employment at the royal courts in Stockholm (1652–6), Paris (1660–c1662) and England (1664) bears testimony to the regard of his contemporaries for his instruments. He was in Paris again in 1666 and died there some time before Easter the following year (see Barbieri). It seems that during Zenti's periods abroad his wife oversaw his workshop in Rome, with various assistants.

No organ by Zenti survives. In 1660 he was commissioned by Camillo Pamphili to build the new organ of S Agnese in Navona, Rome, but never executed the work, having taken up the appointment to the French court.

The inventory of instruments belonging to Ferdinando de' Medici in Florence in 1700 (see Gai) lists six harpsichords and spinets by Zenti, dating three of them: 1653 (made in Stockholm), 1656 and 1658 (both made in Rome). A harpsichord now in the Deutsches Museum, Munich, bearing a faked Cristofori inscription, has been attributed to Zenti and is probably identical with the instrument of 1658 in the Medici inventory (see Wraight, 1991). Only five of the surviving signed instruments are thought to be authentic: a bentside spinet of 1637 (see Spinet, fig.3), an undated trapezoidal spinet in ebony, and harpsichords made in 1656, 1666 and 1668. The last of these was apparently finished in Paris by Zenti's workshop after his death (see Wraight, 1997), and is in most respects a French rather than an Italian harpsichord. A harpsichord formerly attributed to Zenti in the Musikinstrumenten-Museum, Universität Leipzig, originally with split sharps, is now known to have been made by Querci. It is probable that Zenti was the first to build bentside spinets, the whereabouts of a possible earlier example by the French maker Montazeau, reportedly dated 1632, being unknown.

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EDWIN M. RIPIN/DENZIL WRAIGHT

## Zerafa, Benigno [Beninju, Beninn]

(*b* Rabat, 25 Aug 1726; *d* Valletta, 20 March 1804). Maltese composer. As a boy soprano in the Mdina Cathedral *cappella*, he received his early instruction from its *maestro*, Pietro Gristi (1696–1738). On 8 July 1738, with financial help from the cathedral chapter, he became a student at the Conservatorio dei Poveri di Gesù Cristo, Naples, under Francesco Feo, Alfonso Caggi and Girolamo Abos. He returned to Malta in 1744 and on 22 August, when not yet 18 years old, was appointed *maestro di cappella* at the cathedral. His irascible temper was the probable cause of an incident which led to his dismissal in 1751. A suitable replacement not being found, he was reinstated on 15 April 1753 with even better conditions, and he was able to enlarge and refine the *cappella*. He held the post until he died, although only nominally after 1785 because of failing health. His last composition, *Litaniae B. Mariae Virginis*, is dated 1782.

Zerafa, who had been ordained priest on 19 September 1750, was a gifted composer. 170 of his works are extant (in Mdina Cathedral), all sacred and encompassing virtually all contemporary genres as well as the *stile antico*. Unusually, he preferred 'Kyrie–Gloria–Agnus Dei' settings of the Mass. He composed several such works with multi-movement structures, either for double or for single four-part choir, with instrumental accompaniment. A sensitive and technically accomplished composer of depth and individuality (Heighes), the economy and asceticism of his *stile breve* create an aura of humble devotion in his music.

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(selective list)

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Pss, canticles, hymns: Dixit Dominus, SATB, SATB, insts, 1743; Mag, SSATB, insts, 1744; Beatus vir, B, insts, 1745; TeD, SATB, insts, 1746; Mag, SATB, insts, 1753; Dixit Dominus, SATB, SATB, insts, 1755; Salve regina, SSB, bc, 1764; Laudate pueri, S, insts, 1764; Nisi Dominus, S, 2 vn, org, 1764; Beatus vir, S, insts, 1765; Confitebor, S, insts, 1765

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JOSEPH VELLA BONDIN

## Zerbst.

Town in eastern Germany. Zerbst was an important provincial centre during the years 1603 to 1793. Music was cultivated in the court, in the Schlosskirche (officially opened in 1719) and in the three principal churches in the town: St Bartholomäikirche, the Nicolaikirche and Trinitatiskirche. There are also reports of musical activities in the town organized by the journeymen from the various guilds in the 16th century and there were at least three annual fairs when the Stadtpfeifer (town wind players) performed with the journeymen.

The Schlosskapelle was in existence by 1215 and was reformed in 1541. The flowering of music in the court took place in the first half of the 18th century, lasting from the expansion of the court Kapelle in 1709 by Prince Karl Wilhelm to the dispersal of the court for a short period in 1758 due to the aggressive actions of Frederick the Great, after which the court gradually declined while the prince remained absent in Luxembourg.

In its heyday the court enjoyed a lively musical life, with a constant flow of visiting operatic and theatre groups and guest soloists, including J.C. Freislich, C.F. Abel, F. Benda, J.C. Hertel and C.P.E. Bach. From 1708 to 1716, guest players, including possibly J.P. Kunzen, took on the duties of the Kapellmeister. The official Kapellmeister were J.B. Kuch (from c1716 to 1722), J.F. Fasch (to 1758), J.G. Röllig (to 1790) and B.L. Heidicke. In 1794, following the death of Friedrich August, the last reigning prince of Anhalt-Zerbst, the posts of Kapellmeister of the Zerbst Schloss and of organist of St Bartholomäikirche were amalgamated.

The Kapelle gradually grew from a small string ensemble in 1721 to a full orchestra of 15 instrumentalists with four singers in 1757 (listed in Marburg), with additional trumpeters and drummer for ceremonial duties. Carl Höckh (Konzertmeister 1733–70), Fasch and Röllig took on several important pupils, including J.G. Seyffarth (1735), J.W. Hertel (1742–3), G.P. Weimar (1758–63) and F.W. Rust (from 1762).

There are several detailed reports on the repertory of the court and a library of surviving music (the Zerbster Musikstube), currently in *D-ORB* and *HAmi*. In addition to the court instrumental music, there was a rich provision of concerted sacred music in the Schlosskirche, much of which was composed by Fasch, including a number of mass settings exchanged with the court of Dresden. Notable was the cycle of oratorio Passion performances instituted by Kuch in 1720 which lasted uninterrupted to 1764. Zerbst was the only venue other than Hamburg to adopt a four-year cycle following the Gospel order, and the only centre to adopt multi-part Passion settings in four to seven parts, each performed in separate services from Palm Sunday to Good Friday. Three settings survive: St Luke (Fasch?), St John (Fasch, 1748) and St Mark (Röllig, 1750).

With the demise of the court and the passing of the ownership of Zerbst to Anhalt-Dessau in 1793, Zerbst ceased to be a significant musical centre.

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NIGEL SPRINGTHORPE

## Zerewucius, Zachariáš.

See Zarewutius, Zachariáš.

## Žerotín.

Czech musical society founded in 1880 in [Olomouc](#).

## Zervos, Yorgos [George]

(*b* Cairo, 17 Dec 1947). Greek composer and musicologist of Egyptian birth. He studied theory and piano at the Hellenic Conservatory, Athens (1975–7), and then composition with Ioannidis at the Orpheion (1977–81). He then went to Paris, where he studied musicology and the aesthetics of music at the Sorbonne, as well as composition with Xenakis. He also attended Boulez's seminars at the Collège de France (1982–3) and spent time at IRCAM. He has held a number of teaching posts at Greek conservatories, including the Orpheion (1977–8), the National Conservatory (1978–9) and the Athenaeum (1984–5). In 1998 he was appointed lecturer in the department of musical studies at Athens University.

Zervos is anything but a prolific composer. Meticulously conceived and elaborated, his atonal writing, illustrated in such works as *Anabase: chanson I* (1986–7) and *Horochronia I* (1988) and *II* (1989), achieves a clarity of statement and form through economy and abstraction. Despite its emotional restraint, however, his approach does not exclude broad dramatic gestures, as is demonstrated in the ballet *Eros and Psyche* (1997), which, with its sombre, doom-laden atmosphere, ranks among the most remarkable Greek scores of the 1990s.

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(selective list)

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- 'To kontsérto ya piano ke orchistra op.42 tou Arnold Schoenberg, mia asymvatotita metaxy tou dodhekaphtongikou ke tou rhythmikou-melodhikou ylikou' [Arnold Schoenberg's Piano Concerto op.42, an incompatibility between twelve-note and rhythmic-melodic material], *Moussikologhia*, nos.10–11 (1998), 124–38

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GEORGE LEOTSAKOS

## Zesen, Philipp von

(*b* Priorau, nr Dessau, 8 Oct 1619; *d* Hamburg, 13 Nov 1689). German poet and writer. He studied at the Gymnasium in Halle and at the age of 12 compiled a lexicon of rhymes, which shows his early interest in verse. While at the University of Wittenberg he published his first work, the *Hochdeutscher Helicon* (1640), and worked extensively with August Buchner on poetry; his acquaintance there with Malachias Siebenhaar proved valuable for both, since Siebenhaar became the chief composer of songs to his poems. In Hamburg on 1 May 1642 Zesen founded the Teutschgesinnte Genossenschaft, a philological society whose members included Harsdörffer, Schwieger and the Dutch poet Jakob van der Vondel. At first he and Rist were close, but by 1648 they had split. With Hamburg as a base but without any permanent position, Zesen travelled to various parts of Germany, to France and in 1643 to London, and he often visited Leiden and Amsterdam. He was ennobled in 1653.

Zesen was one of the most gifted German Baroque writers. In poetic structure he synthesized Dutch verse forms and rhythms with those of

Opitz, Rist and Buchner, and he achieved a depth of expression rare at the time. He wrote original poetry not only in German but in Dutch, Latin and French too, and he translated poetry from these languages into German. Many of his strophic poems – German, Dutch and translations – were set to music, usually under his own supervision; some come from novels, for which he is specially important. The settings, by Siebenhaar and other Hamburg friends such as Weckmann and the elder Johann Schop, are not monodic and subscribe to the Hamburg school's care for the correlation of poetic and musical rhythm; many of the tunes are taken from the Dutch (and ultimately French) repertory.

### WORKS SET TO MUSIC

for other writings see Goedeke

Frühlingslust, oder Lob-, Lust- und Liebes-Lieder und poetischer Rosenwälder Vorschmak (Hamburg, 1641)

Dichterische Jugendflammen in etlichen Lob-, Lust- und Liebes-Liedern (Hamburg, 1651<sup>5</sup>)

Gekreuzigter Liebesflammen, oder Geistliche Gedichte Vorschmak (Hamburg, 1653<sup>5</sup>)

Salomonis des ebreischen Königes geistliche Wohl-lust, oder Hohes Lied (Amsterdam, 1657), music by J. Schop (i); (enlarged 2/1674), music by J.U. Sultzberger

Die reinweisse Hertzogin (Hamburg, 1668<sup>8</sup>)

Schöne Hamburgerin (Hamburg, 1668<sup>7</sup>)

Dichterisches Rosen- und Lilientahl (Hamburg, 1670<sup>6</sup>)

Andächtige Lehr-Gesänge von Kristus (Nuremberg, 1675), music by Siebenhaar

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*MGG1* (U. Härtwig)

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**G.C. Thomas:** *Philipp von Zesen and Music* (diss., Harvard U., 1973)

**T.J. Minnes:** *Zesens Rosen-Mand und kleinere poetologische Schriften: ein Kommentar* (diss., SUNY, Stony Brook, 1981)

JOHN H. BARON

## Zesso, Giovanni Battista

(*fl* early 16th century). Italian composer. The theorist Giovanni Del Lago mentioned him as having been his teacher in Padua. Three of Zesso's frottolas were intabulated in Bossinensis's second collection (RISM 1511),

which contains a number of works by other lesser composers. *Dun bel matin* and *E quando andaretu* use popular tunes: the former was also set by A. Capriolus, and the latter is related to the folktune that became known as Rosina, one of the standard patterns of the 16th century.

## WORKS

all for 4 voices

Anima mia diletta, 1508<sup>3</sup>, ed. in Jeppesen (1935); Deh non piu no, 1507<sup>4</sup> ('Ionnes B. Gesso'); [Dun bel matin] damor, 1507<sup>3</sup>; E quando andaretu al monte, 1507<sup>3</sup>, ed. A.W. Ambros, *Geschichte der Musik*, v (Leipzig, rev. 3/1911 by O. Kade), 534; Io non manchi di fede, RISM 1511 (lute intabulation), ed. in IMi, new ser., iii (1964); Io t'ho donato il core, 1507<sup>3</sup> (lute intabulation in RISM 1511), ed. in Rubsamen and IMi, new ser., iii (1964); Jesu benigno e pio, 1508<sup>3</sup>, ed. in Jeppesen (1935); Starala ben cussi, RISM 1511 (lute intabulation), ed. in IMi, new ser., iii (1964)

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**W. Rubsamen:** *Literary Sources of Secular Music in Italy (c.1500)* (Berkeley, 1943)

**K. Jeppesen:** *La frottola* (Copenhagen, 1968–70)

STANLEY BOORMAN

## Zeugheer, Jakob [Herrmann, Jakob Zeugheer]

(*b* Zürich, 20 July 1803; *d* Liverpool, 15 June 1865). Swiss violinist and composer. He studied the violin first with Wassermann in his native town, and in 1818 went to Munich, where he studied the violin with Ferdinand Fränzl and composition with Gratz. The example of Schuppanzigh and of the four brothers Moralt suggested to Zeugheer the idea of attempting the same with his friends at Munich, as 'das Quartett Gebrüder Herrmann'. The other members were Joseph Wex, Carl Baader and Joseph Lidel. They started in 1824, touring in Germany, Switzerland, the Netherlands, Belgium, France and England, playing with particular success at Dover, Ramsgate and Brighton, where they settled for five months. Later tours took them throughout the British Isles, where in many places they were the first professional quartet ever to appear. By the spring of 1830 the 'brothers' had had enough of a roving life and Zeugheer settled at Liverpool, where he remained till his death.

In 1831 Zeugheer became conductor of the Gentlemen's Concerts at Manchester, a post he retained until 1838. The Liverpool Philharmonic Society, originally a private society, had begun in 1804 to give public orchestral concerts, and Zeugheer conducted them from 1843 until shortly before his death. But the great work of his life at Liverpool was teaching.

Zeugheer wrote two symphonies, two overtures, a cantata, two sets of entr'actes, a violin concerto, a pot-pourri for violin and orchestra, a quartet, an Andante and Rondo for violin and piano, and a choral polacca, few of them published. At Liverpool he wrote an opera, *Angela of Venice*, to his pupil Chorley's libretto, but it was neither produced nor published.

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**E. Dejung:** 'Zeugheer', *Dictionnaire historique et biographique de la Suisse*, ed. M. Godet, H. Turler and V. Attinger (Neuchâtel, 1921–33)

RUSSELL MARTINEAU/R

## Zeuner, Charles (Heinrich Christoph)

(*b* Eisleben, Germany, 20 Sept 1795; *d* Philadelphia, 7 Nov 1857).

German-American composer, compiler and organist. He studied in Weimar with Hummel, then with Michael Gotthard Fischer in Erfurt, where in about 1822 he published a set of piano variations and four polonaises. He was apparently a court musician near his birthplace, and also served as a musician in the military. He probably arrived in Boston in 1830, when he made his first concert appearance on 13 February, playing the organ and piano and singing in his own works. He became organist for the Handel and Haydn Society in September of the same year. During his years in Boston he held posts as organist at three city churches, and also taught the organ, theory and singing. In 1839 he moved to Philadelphia, where he became organist at St Andrew's Episcopal Church, and then at Arch Street Presbyterian Church.

Zeuner composed a number of songs and piano works, and many hymn tunes, of which 'Hummel' and 'Missionary Chant' are still in use. His two organ concertos are the first extant written in the USA; he also wrote the earliest published American voluntaries. He compiled three collections of church music and a musical manual for Sunday schools. He also wrote larger works for choral and instrumental groups, much of high quality. His most ambitious work, and perhaps the first of its kind to be composed in the USA, was the oratorio *The Feast of Tabernacles* (1832), which received eight complete performances by the Boston Academy of Music in 1837. His fine abilities as a composer are evident in 20 manuscript organ fantasias and fugues, which show a thorough understanding of J.S. Bach's music.

## WORKS

MSS in US-Wc and PHf

Vocal: Missa solemnis no.1, c (Leipzig, n.d. [1826]); Mass no.3, E♭<sub>2</sub>; c1824–30; *The Feast of Tabernacles* (orat), 1832, choral parts pubd (Boston, 1837); 8 services, liturgical settings; 7 anthems; c244 hymn tunes, chorales, chants; 5 cants.; 47 songs, some separately pubd; 8 glees; 3 canons; 6 other works

Inst: Variations, A, pf, orch; Rondo polacca, hn, orch/str; Variations on 'Home Sweet Home', hn, str; Variations on Mozart's 'Là ci darem la mano', vn, pf; 4 marches, band

Solo kbd: Voluntaries, org (Boston, 1830); 2 org concs., 1830, 1831; Voluntaries, org (Boston, 1840); 20 fantasias and fugues, org; 28 marches, 8 variations, 4 waltzes, 4 polonaises, 3 divertissements, 2 rondos, 12 other works, pf, some separately pubd

Edns: Church Music ... Anthems, Motets, and Chants (Boston, 1831); The American Harp (Boston, 1832); The Ancient Lyre (Boston, 1833); The New Village Harmony: a Musical Manual for Sabbath Schools (Boston, 1833)

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**B. Pursley:** *Charles Zeuner's Concerto No.1 for Organ and Orchestra* (diss., U. of Kansas, 1988)

J. BUNKER CLARK

## Zeuner, Karl Traugott

(b Dresden, 28 April 1775; d Paris, 24 Jan 1841). German pianist and composer. He studied the piano in Dresden and composition with D.G. Türk in Halle; in 1802 while in St Petersburg he also took lessons from Clementi. On a later visit to Russia he taught the young Glinka, who found his theoretical teaching dull though he made progress as a pianist. He undertook concert tours to Paris in 1803, and in 1805 to Vienna, where he settled briefly (and was employed by Prince Golits'in). He returned to his home city and continued to tour Europe as a successful concert pianist until just before his death on a visit to Paris. Though less admired for his composition than his playing, he wrote some technically skilled if uninspired piano pieces, chamber music and songs which were much in vogue in his time. These included fantasias and variations for piano, a Polonaise for piano duet op.10, string quartets (opp.11, 14 and 15), two piano concertos (op.12 in G and op.13 in E $\flat$ ) and several ballets.

## BIBLIOGRAPHY

*EitnerQ*

MGG1 (K. Laux) [incl. list of works]

M.I. Glinka: *Zapiski* [Memoirs] (St Petersburg, 1887)

D. Brown: *Mikhail Glinka* (London, 1974)

JENNIFER SPENCER/MICHAEL MUSGRAVE

## Zeuner, Martin

(*b* Mupperg, nr Coburg, 1554; *d* Ansbach, bur. 13 Dec 1619). German composer and organist. He was appointed to the collegiate church of St Gumbertus at Ansbach on 16 June 1576 with a yearly salary of 50 florins and remained at this post until his retirement. On 20 June 1610 he was called to play the positive, regals and other instruments at the Brandenburg-Ansbach court; he was entrusted with composing the ceremonial music for the marriage of Margrave Joachim Ernst in 1612. He retired on 17 September 1616 after playing a leading role in the musical life of Ansbach for 40 years. Municipal tax records show that he was involved in several disputes concerning the payment of taxes and his various dealings in wine, and on 5 October 1615 the margrave settled in his favour a quarrel concerning singing and organ playing in which he had become involved with the Konrektor. His German songs (1617) show the influence both of prominent earlier German composers of such pieces, notably Georg Forster and Leonhard Lechner, and of such Italians as Gastoldi, Marenzio and Orazio Vecchi. They are predominantly contrapuntal, as are some of the chorale settings (1616). Other chorales, however, are chordal pieces in a more modern style with very simple harmonies; the frequent modulation and the cadential appoggiaturas anticipate Bach. Zeuner's wedding music (1612), for 12 and 24 voices, is in the polychoral Venetian tradition adopted in Germany by such composers as Hassler and Lechner, who may have influenced him.

### WORKS

[17] Cantilena pia in solemnitatem nuptialem ... Henricii Wilhelmis Comititis Solmensis, 12vv (Ansbach, 1612)

Votum musicale in nuptias D.J. Ernesti, Marchionis Brandenburgensis, 24vv (Ansbach, 1612)

82 schöne, geistliche Psalmen, 5vv (Nuremberg, 1616); ed. in PÄMw, xxviii (1904/R)

Schöne teutsche weltliche Stücklein, 4, 5vv (Nuremberg, 1617)

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BlumeEK

EitnerQ

GerberNL ('Zeuner, Maximus')

G. Schmidt: *Die Musik am Hofe der Markgrafen von Brandenburg-Ansbach* (Kassel, 1956), 40ff

E. FRED FLINDELL

## Zeutschner, Tobias

(*b* Neurode [Nowa Ruda, Poland], 1621; *d* Breslau [Wrocław], 15 Sept 1675). German composer, organist and poet. He received a Protestant

schooling at Bernstadt. Though he was drawn into the religious upheaval that afflicted Silesia, he was also receptive to his musical environment, and he may have been taught music by Löwenstern. His first post was nearby at Öls, where he was organist and also a member of the council from 1643 to the spring of 1649. From 4 May 1649 he was an organist and schoolmaster in the New City of Breslau and from 8 October 1655 was organist of the second most important church in Breslau, St Maria Magdalena. From 24 February 1654 he was permitted to sign himself 'Notarius Caesareus Publicus'. The many surviving copies of his 1661 volume (as well as transcriptions of it) indicate that he was one of the most successful exponents of the simplified sacred concerto. The characteristics of his style – clear-cut forms (with sinfonias, interludes, solo episodes and tutti ritornello sections), smooth harmony and parlando choral declamation – were particularly suited to music intended for use in the home as well as in church; following traditional theological thinking, he regarded devotion as more important than art. His song collections of 1667 and 1670 contain settings of his own poems and show him clearly following in Löwenstern's footsteps, without, however, adopting his complex metrical structures.

## WORKS

Decas prima, oder Musicalischen Fieisses erster Theil, 3–5, 7vv, vns ad lib (Breslau, 1652)

Ein hertzlicher Wunsch: O dass ich dich mein Bruder, 2vv, 2 vn, bc (Breslau, 1652), lost

Threnodia, oder Briegische Trauer-Klage: Höchster Gott, schaw unsern Jammer, 4vv (Breslau, 1659), lost

Neu-Jahrs-Lied, auff das 1660ste Jahr Christi: Gott und Vater, reich von Güte, 4vv (Breslau, 1660)

Musicalische Kirchen- und Haus-Freude, 4–6vv, 2 vn, 3 trbn, 2 clarinos (Leipzig, 1661)

Musicalischer Hausandacht erstes Zehn (Brieg, 1667); several melodies ed. in *ZahnM*

Unser Wandel ist im Himmel, 5vv, 2 vn, trbn, trbn/va, trbn/vle, bc (Breslau, 1670)/R1991 in Bircher)

Musicalischer Hausandacht anderes Zehn (Brieg, 1670); several melodies ed. in *ZahnM*

Ade, du süsse Welt, birthday ode, 3vv, 2 vn, bc (n.p., 1670), lost

O Trauerstund, und stock-dick finstrer Tag, 4vv (Brieg, n.d.) [5vv version, *D-Bsb*]

1 chorale in P. Sohr: Musicalischer Vorschmack (Ratzeburg, 1683)

Musicalischer Wunsch: Der Herr gebe euch vom Taw des Himmels, 18 or 23vv, 1656, *D-Bsb*\*

Halleluja, höret an die Geburt, 18vv, *Bsb*

Musicalischer Zuruff: In suis Deus profecto sit, 8vv, 10 insts, 1668, *Bsb*\*  
Te Deum, 15 or 20vv, *Bsb*

Ach Jesu, liebes Kind, 1v, 2 va, bc, *PL-WRu*

Ich, der Herr, ich bin der erste, 4vv, 2 vn, *D-LUC*

Jesu dulcis memoria, 3vv, 2 vn ad lib, 3 va, bc, *S-Uu*; doubtful authenticity

Several lost MS works, see *MGG1*

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- W. Braun:** 'Berliner Kirchenmusik im letzten Drittel des 17. Jahrhunderts: zur Sammelhandschrift Koch aus der ehemaligen Singakademie', *Jb des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz* (1996), 166–93

WERNER BRAUN

## Zeyfas [N. Golodnova; Zh. Kozina; N. Mikhaylova], Natal'ya Mikhaylovna

(b Rostov-na-Donu, 7 Oct 1947). Russian musicologist. She studied musicology at the Moscow Conservatory (1965–70) with Yu.A. Fortunatov (her other teachers included I.A. Barsova and V.A. Zuckermann), and she completed her postgraduate studies at the Leningrad Institute for Theatre, Music and Cinematography with L.N. Raaben in 1974. In 1975 she obtained the *Kandidat* degree and in 1993 the doctorate. After working as a music journalist for the Moscow Radio (1970–78), she was an editor for *Sovetskaya muzika* (from 1992 called *Muzikal'naya akademiya*), 1978–94. She has taught music history from 1992 at the A.V. Sveshnikov Academy of Choral Art, where she was appointed senior lecturer in 1994 and acting professor in 1997. Her scholarly interests include the music and the musical aesthetics of the 18th century, the work of contemporary composers from Russia and the former Soviet Union (especially Georgia), musical theatre and incidental music. Opposed to the idea of a 'pure science' of musicology, she strives to make her scholarly writings lively and accessible and her journalistic writings on music relevant to other cultural issues. She has also published under the pseudonyms Golodnova, Kozina and Mikhaylova.

### WRITINGS

- 'Zametki ob éstetike zapadnoevropeyskogo barokko' [Notes on the aesthetics of the Western European Baroque], *SovM* (1975), no.3, pp.99–106
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- 'Zabıtiy "otets simfonii" (Dzh.B. Sammartini)' [The forgotten 'father of the symphony' (Sammartini)], *SovM* (1985), no.2, pp.91–5
- 'Gija Kanschelis Opera "Musik für die Lebenden"', *Sowjetische Musik im Licht der Perestroika: Interpretationen, Quellentexte, Komponistenmonographien*, ed. H. Danuser, H. Gerlach and J. Köchl (Laaber, 1990), 207–13
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- 'Simfoniya "Ognennogo angela" (3 simfoniya Prokof'yeva)' [The 'Fiery Angel' Symphony (Prokofiev's Third Symphony)], *SovM* (1991), no.4, pp.35–41
- 'Motsart i traditsiya muzikal'nogo barokko' [Mozart and the tradition of Baroque music], *MAk* (1992), no.2, pp.184–6
- Natsional'noye, individual'noye i obshchechelovecheskoye v muzıke Gia Kanceli: problemı tvorcheskoye éstetiki i stilya* [Nationality, individuality and humanity in the music of Giya Kancheli: problems of creative aesthetics and style] (diss., Russian Institute of the Arts, 1993)
- "Tret'ye dıkhaniye" gruzinskoy operi?" [The 'third wave' of Georgian opera?], *Muzikal'niy teatr: nadezhdi i deystvitel'nost'*, ed. E. Kurilenko (Moscow, 1993)

TAT'YANA S. KYUREGYAN

## Zeydman, Boris Isaakovich

(*b* St Petersburg, 28 Jan/10 Feb 1908; *d* Tashkent, 30 Dec 1981). Russian composer and teacher. He studied with Steinberg at the St Petersburg Conservatory (1927–31) and then taught there (1933–9) before moving to Central Asia and the Caucasus where he spent the rest of his life helping to establish and develop professional composition in Azerbaijan and Uzbekistan. Zeydman instilled in Uzbek traditional musicians a feeling for and understanding of the principles of Western genres. After a spell in the Baku Conservatory, he was appointed in 1957 to teach at Tashkent Conservatory where he remained until his death. His creativity includes

compositions from many different genres, including chamber pieces, opera and ballet. He was a co-founder of Uzbek's composer's school. His students included Amirov, Kazhlayev, Mukhatov, Khalilov, Kurbanov and Saydaminova. He has received numerous awards including that of People's Artist of Uzbekistan.

## WORKS

(selective list)

Dramatic: Gnev narodniy [The People's Wrath] (op, A. Badalbeyli), 1941, Baku, 28 Dec 1941, collab. A. Badalbeyli; Maskarad (op, after M.Yu. Lermontov), 1945; Gore ot uma [Woe from Wit] (op, after A. Griboyedov), 1946; Ferganskiy rasskaz [The Ferghana Story] (musical drama), 1958, collab. T. Djalilov; Zaiynab va Omon [Zainab and Omon] (op, Zulfiya), 1958, collab. T. Sadikov, D. Zakirov and Yu. Radjabi; Chelovek, kotoriy smeyotsya [The Laughing Man] (ballet, Badalbeyli, M. Satanovsky, after V. Hugo), 1962; Drakon i solntse [The Dragon and the Sun] (ballet, A. Ginzburg), 1964; Sin zhenitsya [The Son is Marrying] (musical drama), 1964, collab. Yu. Radjabi and S. Yudakov; Zolotoy klyuchik [The Golden Key] (ballet, after A. Tolstoy), 1965; Dvenadtsataya noch' [Twelfth Night] (op, after W. Shakespeare), 1968; Rusскиye lyudi [The Russian People] (op, after K. Simonov), 1970; film scores, incid music

Orch: Pf Conc. [no.1], 1931; Pf Conc. [no.2], 1935; Bn Conc., 1938; Khosrov i Shirin [Khosrov and Shirin], dramatic sym., 1941; Sinfonietta [no.1], 1943; Vc Conc., 1949; Sinfonietta [no.2], 1957; Vn Conc., 1958; Sym. Conc. [no.1], 1963; Pesni bor'bi [Songs of Struggle], sym., 1966; Sym. Conc. [no.2], 1970; Dni vesni [Days of Spring], sym., 1971

Chbr works, choral music and songs

RAZIA SULTANOVA

## Žganec, Vinko

(*b* Vratušinec, Međimurje, Croatia, 22 Jan 1890; *d* Zagreb, 12 Dec 1976). Croatian folksong collector. At Zagreb he graduated from the Theological Faculty (1914) and took a doctorate in law in 1919; he studied music privately, and until World War II practised law and published many legal studies. Subsequently he was the curator of the Zagreb Ethnographic Museum (1945–8), then worked for the Institute for Traditional Arts (1948–64; director 1948–52), and also lectured on traditional music at the Zagreb Academy of Music (1949–68). He first collected folksongs in Međimurje (then Muraköz, Hungary) in 1908, more intensively after 1920. The important collection published in 1924–5 led to correspondence with Bartók concerning archaic Hungarian song types and Yugoslav folk music in general (*Béla Bartók: Letters*, ed. J. Demény, Budapest, 1971).

From the 1940s Žganec devoted his full energies to folk music collecting and research (chiefly for the Institute of Folk Art in Zagreb), using a tape recorder from 1952. His collection of more than 15,000 folksongs with melodies includes about 4000 from Međimurje. A full edition of the Međimurje collection is underway. From his other chief area of collection, Croatian Zagorje (north and northeast of Zagreb), he published over 750

songs, collected in 1947–8, and from Koprivnica (east of Zagorje) over 400 songs. He also collected across northern Croatia, along the Croatian coast, in Istria, in Dalmatia and its islands, and among the Croats in the Gradišće (Burgenland) province of Austria, as well as among Croatian enclaves in Hungary. His articles on the music of regions (Dalmatia, Međimurje, Istria, Slavonia, Susac island) provide valuable information about the survival of traditional genres and instruments. His manuscripts, transcriptions and recordings are kept in the Institute of Ethnology and Folklore, Zagreb.

Žganec's writings include a volume of lectures (1962), which serves as a basic textbook on Croatian folk music, and an article on the 'Istrian scale' (his theory concerning a special characteristic of Croatian folk music). His numerous compositions are chiefly choral arrangements of folksongs. He was president of the Yugoslav IFMC National Committee (1952–66); in 1966 he became a full member of the Yugoslav (later Croatian) Academy of Sciences and Arts, Zagreb.

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- Narodne popijevke Hrvatskog zagorja* [Folksongs of the Croatian Zagorje], i: *Napjevi* [Melodies]; ii: *Tekstovi* (Zagreb, 1950–52); iii: 'Etnomuzikološka studija za knjigu Narodne popijevke Hrvatskog zagorja', *Zbornik za narodni život i običaje JAZU*, xliv (1971)
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- Hrvatske narodne popijevke iz Koprivnice i okoline* [Croatian folksongs from Koprivnica and the surroundings] (Zagreb, 1962) [with comments and musical analysis]
- Jačkar: hrvatske narodne jačke iz Gradišća (Austrije)* [Croatian folksongs from Burgenland (Austria)] (Čakovec, 1964) [collected by M. Meršić, with commentary by Žganec]
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- Hrvatske pučke popijevke iz Međimurja* [Croatian traditional songs from Međimurje], ed. J. Bezić, G. Marošević and R. Bonifačić (Zagreb, 1990–92) [402 songs with comments and musical analysis]

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# Zgureanu, Teodor

(b Condrătești, Ungheni, 24 May 1939). Moldovan composer and choral conductor. He graduated from the Kishinev Institute of Arts where he studied choral conducting with L. Aksyonova. He has since conducted the leading choral ensembles of Moldova such as the Doina chorus (1967–76) and state radio and television choir (1976–87). In 1988 he founded the Renaissance choir which, under his direction, has won a number of awards and performed internationally. Zgureanu won the ‘best conductor’ prize at competitions in Varna, Bulgaria (1995), and Debrecen, Hungary (1996). He has headed the choral conducting department of the Chișinău Institute of Arts and in 1992 was appointed professor. He was awarded first prize by UNESCO for the *Trei madrigale* (‘Three Madrigals’) in 1995; he has also received many official awards. His output is associated with most choral genres. In stylistic terms, he combines techniques prevalent in post-World War II composition with ancient Moldovan folklore and Byzantine chant. Miniatures such as *Ninge* (‘It is Snowing’) and *Peisaj de iarnă* (‘Winter Landscape’) are notable for their colouristic choral writing and new effects.

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VICTORIA TCACENCO

# Zha Fuxi

(*b* Yongshun, Hunan, 1895; *d* 1976). Chinese performer and scholar of the *qin* plucked seven-string zither. Brought up in Hunan, he studied the *qin*, and *qin* songs, from 1908. Moving to Shanghai, he helped found the celebrated Jin Yu qinshe *qin* society in 1936, while maintaining the amateur tradition of the *qin*. He made a lecture tour of the USA in 1945. Having taken part in a revolt against the Nationalist airline for which he worked, he moved to Beijing after the People's Republic of China was established in 1949. There he founded the Beijing Qin Research Association and joined the Chinese Music Research Institute, in whose intense scholarly atmosphere he thrived in the 1950s, working alongside eminent musician-scholars such as [Yang Yinliu](#) and [Guan Pinghu](#). In 1956 Zha Fuxi led a major project to document *qin* players over the whole of China; the recordings and transcriptions of this project form the basis for our understanding of *qin* styles today. He further undertook painstaking historical work on *qin* scores, initiating the major project of facsimiles *Qinqu jicheng*, a series of historical biographies of *qin* players, and writing many articles. His historical work was also manifest in his interpretations of *qin* songs and vocal music from other early collections of notation. *See also* [China](#), §IV, 4(ii)(a).

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STEPHEN JONES

## Zhang Jianting

(*b* Wuxi, Jiangsu province, 23 Feb 1909; *d* 24 April 1984). Chinese Suzhou *tanci* ballad singer. Zhang's career began at the age of nine as a religious ballad singer travelling with his uncle from one village to another. Reaching Hangzhou in 1921, Zhang joined the Hongqingtang Shaoxing *daban* troupe. Over the next five years he performed in a number of operatic and ballad genres, including Beijing opera. Zhang took Zhu Yongjun as his Suzhou *pingtan* (*tanci*) balladry teacher in 1926, improving his skills as a singer-instrumentalist in this important Chinese narrative genre.

Zhang used his knowledge of the repertory of other ballad styles to develop new *pingtan* texts, and began to perform in this style across Jiangsu and Zhejiang provinces. From 1929 he became a successful singer in Shanghai, his reputation increasing over the following two decades. In 1951 Zhang was assigned to the newly established Shanghai People's Pingtan Troupe (Shanghai Shi Renmin Pingtan Gongzuotuan).

Zhang's style, developed continuously throughout his career, has become one of the primary 'schools' of *pingtan* performance. Influenced initially by the singer Ma Rufeï, Zhang later adapted elements of the performance style of Xia Hesheng and [Jiang Yuequan](#), adding his own rhythmic and melodic innovations and the results of his early encounters with such forms as Beijing opera. For instance, in his version of *The White-Haired Girl* (*Baimao nü*) (1958) Zhang extends the standard vocal range upwards a minor 3rd.

See also [China](#), §IV, 1(ii).

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PENG BENLE

## Zhang Ziqian

(*b* Yangzhou, 1899; *d* Tianjin, 1991). Chinese *qin* zither master. Born in the historical site of the Guangling school, Zhang studied *qin* as a teenager with Sun Shaotao. By his early twenties he was already an accomplished performer, though remaining true to the amateur ideal of the *qin*. In the 1930s Zhang moved to Shanghai, acquainting himself with the *qin* players Zha Fuxi and Peng Zhiqing; their regular meetings led in 1936 to the founding of the Jin Yu qinshe (*Qin* Society of Contemporary Yu Region) in Suzhou. After the founding of the People's Republic, Zhang was enlisted to the state-sponsored Shanghai Folk Music Troupe (Shanghai minzu yuetuan), and in 1957 he was appointed a teacher of *qin* at the Shanghai Conservatory. Zhang promoted the Guangling style through his performances, teaching and publications. His distinctive style of rhapsodic rhythm and flexible phrasing can be heard in his recordings of pieces such as *Meihua sannong* ('Three Variations of Plum Blossom'), *Pingsha luoyan* ('Geese Descending on the Sandbank') and *Longxiang cao* ('Soaring Dragon').

See also [Qin](#); [China](#), §IV, 4(ii)(a).

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JOSEPH S.C. LAM

## Zhao Songting

(*b* Dongyang county, Zhejiang province, 29 Aug 1924). Chinese *dizi* bamboo flute player. He trained as a teacher in Zhejiang, following this with an education in both Western and Chinese music and a course of legal study in Shanghai (1949). During the 1940s he was active as a music teacher in his home county, joining the Zhejiang Song and Dance Troupe (Zhejiang Sheng Gewutuan) as *dizi* soloist in 1956. At this time he was already active as a composer and arranger of music for the *dizi*, and taught pupils at both the Zhejiang College of Arts (Zhejiang sheng yishu xuexiao) and the Shanghai Conservatory of Music. Employment of such techniques as circular breathing in compositions such as *Sanwuqi* ('Three-Five-Seven'), based on a melody from Zhejiang traditional *wuju* opera, illustrates Zhao's attempts to contribute to the new solo repertory for his instrument. However, Zhao's middle-class background implicated him in the anti-rightist campaign of 1958, and five years of imprisonment ensued.

Further periods of captivity and victimization followed during the Cultural Revolution (1966–76); not permitted to perform during this phase, Zhao concentrated on the development of refinements in *dizi* design and on teaching a succession of pupils, many of them now leading professionals. Since 1976 Zhao has resumed his former posts and interests, also publishing two sets of essays and teaching materials for his instrument.

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[Special selection of famous pieces for Chinese bamboo flute]  
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JONATHAN P.J. STOCK

## Zhao Yuzhai

(*b* Yuncheng, Shandong province, 2 Feb 1924). Chinese *zheng* zither player. He is noted as a leading exponent of the *zheng* zither and the two-string fiddle *leiqin*. A member of the Shandong school of performance, Zhao is also composer of the highly influential *zheng* piece *Qingfeng nian* ('Celebrating the Harvest', 1955), one of the first compositions for this instrument in which left- and right-handed plucking techniques are used simultaneously, a notion probably inspired by piano performance technique. This composition, which reworks Shandong folk tunes including *xiaoxi liushui* ('The Flowing Brook'), was intended for use by *zheng* performers in the new traditional music programmes then being opened at conservatories across China. In other works Zhao introduces aspects of *pipa* four-string lute technique and blends fingering techniques from several different schools of *zheng* performance. He also draws on the repertory of the local narrative singing tradition Shandong *qinshu*. Until the early 1950s, Zhao was active mostly as a performer, visiting many parts of China; thereafter he worked in a number of educational institutions, including the Shenyang Conservatory of Music.

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JONATHAN P.J. STOCK

## Zhelobinsky, Valery Viktorovich

(*b* Tambov, 14/27 Jan 1913; *d* Leningrad, 13 Aug 1946). Russian composer. He studied under Shcherbachyov at the Leningrad Conservatory (1928–32) and from the late 1920s was active as a concert

pianist. In 1942 he taught at the College of Music in Tambov, where until 1943 he was chairman of the Composers' Union. A collection of his writings, entitled *Imenini* [Namedays], was published in Leningrad in 1935.

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Syms.: 1930, 1932, 1939, 1942, 1944, 1946

Pf concs.: 1933, 1934, 1938–9

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DETLEF GOJOWY

## Zheng.

A plucked half-tube zither with movable bridges, one of the principal Chinese zithers, the others being the [Qin](#) and the ancient *se* (see [China](#), §III). Discussed here are construction, early history, tuning and notation; for living traditions and repertoires, see [China](#), §IV, 4(ii)(b).

The *zheng* consists of a soundbox with adjustable bridges over which a number of strings are stretched. The size of the *zheng* ranges from 120 to 170 cm long and 20 to 35 cm wide, depending on the number of strings. The soundboard is made of *wutong* wood (*Firmiana platanifolia*), the bottom being flat and the upper board convex. The wood used for the sides and bottom is traditionally hardwood: red sandalwood, rosewood or sometimes boxwood. The bridges, used for fine tuning, are usually made of wood, occasionally of ivory or bone. The strings are secured on pins at one end of the instrument, stretched over individual bridges, and wound around tuning pegs at the other end. While silk strings were traditionally used, today they are most commonly of steel wound with nylon. The bridges divide the strings into two sections, the portion to the right delineating the open-string tuning mode and the plucking area, that to the left the area where ornamentations and pitch modifications may be made.

The *zheng* has a history of over 2500 years. The 2nd-century dictionary *Shuowen jiezi* states: 'The *zheng* has plucked strings and a bamboo body. [Its music onomatopoeically] sounds "*zheng*".' Another 2nd-century document, the *Fengsu Tongyi*, indicates: 'The *zheng* [prior to the 1st century ce] had five strings and the body of a *zhu* [another ancient zither made of bamboo]'. The Chinese character for *zheng* has two portions: the upper, *zhu* ('bamboo'), probably refers to the use of bamboo in the construction of the body during its early development; the lower, *zheng*, is clearly a representation of its sound when played (Cao, 1983, p.2). While it is possible that the ancient *zheng* distributed in north-central China was made of bamboo and had five strings, no evidence has been found for the theory that it derived from a combination of two 'prototype' zithers, the *se* and the *zhu*.

*Zheng* performance was first documented in the *Shiji* ('Records of the Historian', 237 bce): '[People of the Qin state, now Shaanxi province] beat clay drums and earthen jars, play *zheng* and slap their thighs to accompany songs. This is the true music of Qin'. Some sources state that the *zheng* was invented by Meng Tian (d 210 bce), a general of the Qin state. However, because the lower portion of the character has the same pronunciation and form as the word *zheng* (to quarrel), other legends emerged describing how a fight between two people over a 25-string *se* zither led to the division of the instrument in half, thus creating both a 12-string and 13-string *zheng*. Since ancient Chinese custom and literature commonly credits famous persons or mythical beings with the invention of musical instruments, caution is needed in assessing such legends.

Traditional Chinese scholarship supposed that the *zheng* originated in north-central China. In the 1970s, however, several 12- and 13-string zithers dating to the 6th or 7th century bce were unearthed in Guangxi and Jiangxi provinces in southern China. Based on their construction and the way their strings are mounted, they are almost certainly identifiable as *zheng* types (Huang, 1987). Since these instruments are older than any other known *zheng*, these archaeological finds have challenged traditional notions about the northern origin of the instrument. It is now suggested that the *zheng* may have originated in southern China, or that it may have had multiple origins (Xiang, 1994).

Fu Xuan's poetic essay *Zhengfu xu* (c265 ce) describes the *zheng* of that period as follows: 'Its upper part is convex like the vault of heaven; its bottom flat like the earth; its inside is hollow so as to accommodate the six points of the compass, and its 12 strings with their bridges symbolize the 12 months of the year'. Thus by this period the number of strings in north-central China had already increased from five to twelve. During the Han dynasty, the *zheng* was part of the string and wind ensemble which accompanied *xianghe ge* ('harmonious song'), a singing and dancing tradition in north-central China. In the Sui, Tang and Song dynasties (581–1279), the *zheng* was a member of court musical ensembles, which performed *yanyue* (banquet music) and *qingshang yue* (music deriving from *xianghe ge*) (Yang, 1981, p.219). According to the Tang encyclopedia *Tongdian* (801) both 12-string and 13-string *zheng* were then in existence; the *zheng* was introduced to Korea as the 12-string *kayagum* and to Japan as the 13-string [Koto](#).

By the 18th century the number of strings had increased to 14 or more. It is generally assumed that the 16-string *zheng* was in fashion before the 19th century. Since the mid-20th century, *zheng* zithers have been constructed with 18, 21 and even 25 or 44 strings. While the 21-string *zheng* is most commonly used, the 16-string *zheng* is still in use by some traditional musicians, especially along the southeastern coast of mainland China and in Taiwan.

Before the Song dynasty, the instrument was placed on the performer's knees with the end pointing away to the left (Liu and Yuan, 1988, p.83), a position still preserved in *kayagum* performance. Now the *zheng* is played on a table or a pair of stands (fig.1). The technique used in playing is twofold. With the right hand the performer plucks the strings with the fingernails (either real or simulated), which produce single notes, octaves or harmonies. The thumb plays outwards while the index and middle fingers play inwards. Subtle nuances are achieved through different levels of intensity in plucking, through the use of the nail only or a combination of fingernail and fingertip flesh, and by variation of the plucking positions on the strings. Traditionally, the left hand is used to apply pressure to and release the strings for ornamentation, such as vibrato, portamento and pitch alterations. In contemporary practice the left hand may also join the right hand in playing melody on the right side of the bridges.

The open strings are tuned to an anhemitonic pentatonic scale of *sol la doh re mi*, usually in either the key of G or the key of D, with the lowest string tuned to D. The 16-string *zheng* is tuned to give three complete octaves, while the 21-string *zheng* has four complete octaves. By moving certain bridges the key can be transposed.

The earliest known *zheng* notation is preserved in the 12th-century Japanese manuscript *Jinchi yoroku* which, together with signs for fingering movements, employs 13 Chinese characters and numbers to represent the 13 strings of the instrument. This is believed to be Chinese *zheng* notation used in the Tang dynasty (Picken, 1981; Cheng, 1991, p.15). At least from the Qing dynasty, the *gongche* system of notation, which uses Chinese characters to denote a kind of *solfeggio*, was widely used for *zheng* music. (fig. 2). The *ersi pu* ('2–4 notation') (fig. 3) used until recently in Chaozhou music, which uses seven numbers and metrical symbols, is also considered to have been handed down from the Tang and Song periods (Chen, 1978). In the early 20th century, cipher notation became a common teaching device. Although Western staff notation is used by some conservatory-trained musicians, cipher notation is more widely used.

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HAN MEI

## Zhiganov, Nazib Gayanovich

(*b* Ural'sk, Kazakhstan, 2/15 Jan 1911; *d* Ufa, Bashkir Republic, 1 June 1988). Tatar composer. He was orphaned at the age of five and, 12 years later, made his own way to Moscow to attend a music college before transferring to the conservatory there in 1935; he graduated in 1938 from the composition class of Litinsky. In 1939 he was appointed artistic director of the Tatar Opera Theatre and also became the chairman of the Tatar Composers' Union, a post he held until 1978. He taught orchestration in the Kazan' Conservatory (1945–88, professor 1953); he held numerous official positions and received the USSR State Prize in 1948 for the opera *Altinchech* ('Golden-Haired').

Zhiganov is regarded as the founder of Tatar art music. He aspired to attain European standards of professionalism in the writing of stage and orchestral works – he wrote the first Tatar symphony while still a student (first performance: Kazan' 1938) – and in order to establish his achievements in these areas he founded the Kazan' Conservatory which became a major musical centre in the Middle Volga and Ural' regions. The first 20 years of his creative life were dedicated to operatic composition (he wrote more operas than any other Tatar composer); these years (1937–57) were those in which the first exponents of Tatar art music familiarized themselves with European techniques and forms. However, Zhiganov was innovative in his approach to Western genres and incorporated many Tatar aspects into his art: he established a type of monologue 'opera-poem' with *Jalil* which, along with many of his other stage works and his 16 symphonies, relies heavily on Tatar folk sources.

### WORKS

(selective list)

Ops (all staged in the Tatar State Theatre of Opera and Ballet, Kazan'): Kachkin [The Fugitive], 1939; Irek [Freedom], 1940; Altinchech [Golden-Haired], 1940; Ildar, 1942, rev. 1954; Shagiir [The Poet], 1947; Tulyak, 1945, rev. as Tulyak and Su-Slu, 1967; Namus [Honour], 1950; Jalil, 1957

Ballets: Fatikh, 1943; Zugra, 1946; 2 Legends: Zugra and Nzheri, 1970

Cants.: My Republic, chorus, orch, 1960; Hello, Moscow, chorus, orch, 1980

16 syms., 1937, 'Sabantuy' [Ploughing Holiday], 1968, 'Lyric', 1971, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985

Other orch: Kirlay, sym. poem, 1946; Suite on Tatar National Themes, 1949; Nafisa, sym. poem, 1952; Sym. Novels, 1964; Sym. Songs, 1965

Other works: pf works incl. Sonata, over 100 romances for 1v, pf, folksong arrs., choruses

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MARGARITA PAVLOVNA FAZULAYEVNA

## Zhilin, Aleksey Dmitriyevich

(*b* Kursk province, *c*1766; *d* Moscow, *c*1848). Russian composer. At the age of six months he lost his sight, but nevertheless he learnt to play the piano, violin, cello and guitar. In 1808 he was appointed Kapellmeister of the Institute for Blind Workers in St Petersburg, where he directed the orchestra and gave concerts. He left the Institute in 1818, and after a brief sojourn in Moscow went to live in his home town of Kursk. He returned to Moscow in 1837, where he remained until his death.

His first known composition is a song written in 1809; the following year in St Petersburg he produced a *Journal de musique pour le piano-forte*, which was intended solely as a collection of his own compositions. The *Journal* contains six polonaises, one of which has a part for solo voice, six marches, quadrilles, waltzes and écossaises, together with variations on six Russian folk tunes. Some of these piano pieces were published in the first volume of the keyboard anthology *Russkaya fortepiannaya muzika* (ed. N.A. Kopchevsky, Moscow, 1986). In 1814 some of Zhilin's songs were published in an eight-part collection entitled *Erato*. These short strophic pieces have a melodic and harmonic vocabulary which, if not adventurous, is attractive in its simplicity; the sentimental texts are chosen from the works of Zhukovsky, Kheraskov and some minor poets such as Neledinsky-Meletsky and Dmitriyev. His song *Malyutka shlem nosya* ('The Little Lad in the Helmet') is composed to a text from A.F. Merzlyakov's play *Velizariy*, first produced in 1806. As well as composing a piano concerto (performed 1815), Zhilin also wrote an overture for full orchestra. The scores of both works are lost.

GEOFFREY NORRIS

# Zhilyayev, Nikolay Sergeyevich

(b Kursk, 6/18 Oct 1881; d 20 Jan 1938). Russian critic, composer and teacher. A member of the London Geographic Society. Zhilyayev first studied with Taneyev (1896–1900) and was one of his favourite pupils; he later studied with Ippolitov-Ivanov at the Moscow Conservatory, graduating in 1905. His activity as a composer was limited to the period 1905–9, and several of his works were published by Jurgenson. After a round-the-world trip during which he visited Grieg at his house in Troldhaugen (1907), he appeared as a pianist with the singer M. Deysha-Sionitskaya at the *Muzikal'niye vystavki* ('Musical Exhibitions') in Moscow. He was active as a music critic and wrote for the journals *Zolotoye runo* ('The Golden Fleece'), *Moskovskiy yezhenedel'nik* ('Moscow Weekly'), *Muzika* ('Music') and for the newspaper *Rul'* ('The Rudder') (in which he used the pseudonym Peer Gynt). One of Skryabin's close friends, Zhilyayev made editorial corrections to a number of his works during the composer's final years, including the piano sonatas nos. 8, 9 and 10. Not long before World War I Zhilyayev began teaching; among his first pupils were Stanchinsky, Feinberg and Anatoly Aleksandrov; as a member of the editorial board of the Music Sector of Gosizdat during the 1920s and 30s, he edited Skryabin's complete works (in 1933 he was responsible for the publication of a symphony by Debussy written in his youth). Professor of composition at the Moscow Conservatory (1926–30, 1933–7), his pupils there included Yevgeny Golubev, Aram Khachaturian, L. Knipper, Kirill Kondrashin, A. Spadavecchia and D. Zhitomirsky. Zhilyayev was a victim of the Stalinist purges.

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- 'A.N. Skryabin i yego tvorchestvo' [A.N. Skryabin and his work], *Rul'* (1909), no. 159
- 'Shopen i Shumann (parallel)' [Chopin and Schumann (a parallel)], *Moskovskiy yezhenedel'nik* (1910), no. 30
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- with K. Kuznetsov:** 'Tsezar' Frank' [César Franck], *Muzika* (1922), 4
- 'K voprosu o podlinnom tekste sochineniy Skryabina' [On the question of Skryabin's urtexts], *Muzikal'naya nov'* (1923), no. 1, pp. 9–11
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MIKHAIL MISHCHENKO

## Zhitomirsky, Aleksandr Matveyevich

(*b* Kherson, Ukraine, 11/23 May 1881; *d* Leningrad, 16 Dec 1937). Russian composer and teacher. He studied the violin under Ye. Mlinarsky in Odessa (1892–97) and under K. Prill in Vienna (1898–1900) where he also attended a course in composition and the piano. In the 1900s he entered the St Petersburg Conservatory, studying under Rimsky-Korsakov (orchestration and composition) and Lyadov, graduating in 1910. He later taught there (1915–37) and in 1919 he became a professor. Many outstanding musicians graduated from his class including Andrey Balanchivadze, Mikhail Chulaki, Aleksandr Gauk, Khristofor Kushnaryov, Aleksandr Melik-Pashayev and Mikhail Yudin.

### WORKS

Orch: Simfonicheskaya poěma, op.10, 1915; Suite, 1929; Geroicheskaya poěma [Heroic Poem], 1933; 'Vesenneye', poěma pamyati N. Rimskogo-Korsakova ['Vernal', a Poem in Memory of Rimsky-Korsakov], 1933; Traurnoye shestviye pamyati S. Kirova [Funeral Procession in Memory of S. Kirov], 1935; Vn Conc., 1937

Chbr: Str Qt, c1923; pieces for violin, cello and piano

7 russkikh narodnikh pesen [7 Russian Folk Songs] 1v, str qt; Obrabotka yevreyskikh pesen [Arrangement of Jewish Songs] 1 solo v, chorus, pf; romances (1v, pf)

MIKHAIL MISHCHENKO

## Zhitomirsky, Daniil' Vladimirovich

(*b* Pavlodar, Yekaterinoslav province, 9/22 Dec 1906; *d* Moscow, 27 June 1992). Russian musicologist and critic. He studied the theory of music at Kharkiv Conservatory under S.S. Bogatiryov and later studied the theory and history of music with Ivanov-Boretsky and composition with Zhilyayev at the Moscow Conservatory, graduating in 1931. He took the *Kandidat* degree in 1942 with a dissertation on Tchaikovsky and the doctorate in 1968 with a dissertation on Schumann. In the late 1920s and early 1930s he was a member of the Russian Association of Proletarian Musicians (RAPM) and, as music critic, was on the editorial staff for the journals *Proletarskiy muzikant* ('The Proletarian Musician') and *Za proletarskuyu muziku* ('For Proletarian Music'). He began teaching the history of music at

the Moscow Conservatory in 1931. He was forced to leave his post in 1937 and despite being quickly reinstated was once again dismissed in 1948, in connection this time with the campaign against cosmopolitanism. He continued his teaching career at the conservatories of Azerbaijan in Baku (1949–53) and Gor'kiy (1955–70) and in 1965 became a senior scientific officer at the Moscow Institute for the History of Art.

Schumann and the aesthetics of German romanticism form the central themes of Zhitomirsky's research work. For his monograph on Schumann, as well as his work on Schumann's letters and articles, he was awarded the International Schumann Prize in 1966. He also studied Russian musical culture focussing on the turn of the 19th and 20th centuries. Remarkable in this respect was his study of Skryabin, a composer whose creative work he examined for the first time in all its diverse associations with the spiritual strivings of the age. He also wrote on Soviet composers of the 1920s such as Davidenko, Kastal'sky and in particular Shostakovich. In his articles, reviews and reminiscences on Shostakovich, Zhitomirsky displayed his nonconformist attitude that was also evident in his presentation at the Leningrad conference of 1968, which shed new light on the history of Soviet music. His study of contemporary Western music is also notable with his article 'K izucheniyu zapadno-yevropeyskoy muziki XX veka' ('Towards a Study of Western European Music of the 20th Century') being a landmark for Soviet musicology in overcoming the old dogmas and prohibitions. During the last years of his life, however, his attitude towards contemporary music and especially the composers of the avant garde took on a more censorial note. His book on the Western musical avant garde (1989) contains evidence of this new line of thought.

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TAMARA NIKOLAYEVNA LEVAYA

# Zhivotov, Aleksey Semyonovich

(*b* Kazan', 1/14 Nov 1904; *d* Leningrad, 27 Aug 1964). Russian composer. In 1930 he completed studies at the Leningrad Conservatory with Shcherbachev. He was a committee member of the Leningrad Composers' Union (1941–4, from 1948) and received the title Honoured Artist of the RSFSR in 1957. His reputation rests chiefly on his song cycles and also on the highly modernist *Fragmenti*.

## WORKS

(selective list)

Orch: Suite, 1927; Elegiya pamyati S.M. Kirova [Elegy in Memory of Kirov], 1935; Tantseval'naya syuita [Dance Suite], 1935; Romanticheskaya poëma, 1940; Geroicheskiy marsh [Heroic March], 1946; Prazdnichnaya uvertyura [Festival Ov.], 1947; Teatral'naya syuita [Theatre Suite], 1949; Geroicheskaya poëma (1963); entertainment music

Chbr: *Fragmenti*, fl, cl, bn, tpt, pf qnt, 1928

Choral: *Zapad* [West] (revolutionary poems), T, chorus, orch, 1932

Song cycles: *Liricheskiye étyudi* (N. Gorskaya), 1934; *Schast'ye* [Happiness] (Gorskaya), 1943; *Pesni o Leningrade* [Songs about Leningrad] (Gorskaya), 1944; 4 *Romansī* (D. Davīdov), 1946; *Vesna* [Spring] (M. Isakovskiy, S. Shchipachev, A. Prokof'yev), 1949; 5 *Romansī* (Isakovskiy), 1950; other songs

16 incid scores, film music

Principal publishers: Sovetskiy Kompozitor, Soviet State Publishing House, Universal, Sikorski

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DETLEF GOJOWY

# Zhol-khang, bSod-nams Dar-rgyas

(b Lhasa, 1922). Tibetan teacher and researcher. He came from an aristocratic family and showed interest in folksongs and dances from an early age. At 16 he entered the Nang-ma'i sKyid-sdug society and studied a range of instruments, especially the *pi-wang* (fiddle) and the *sgra-snyan* (lute); his main teachers were Bai Walli and A-jo rNam-rgyal. In 1978 he was appointed music teacher at what was to become Tibet University in Lhasa. He then became vice-director of its arts department and vice-chairman of the Tibet Music Association. With the *gar* master Pa-sangs Don-grub, he played an important role in the resurrection of Tibetan music, particularly traditional music theory and *nang-ma* and *stod-gzhas* forms, although his expertise ranges over all the Tibetan performing arts. He sat at most of the government conferences on traditional performing arts. Together with Garpa Tashi Tsering he is an important figure in the revival of *nang-ma* music in Tibet. Most of the *nang-ma* that is played in Lhasa nowadays has been taught by Zhol-khang. He is considered the authority on the subject and has published two books, twelve articles in Tibetan journals and one series of recordings.

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ISABELLE HENRION-DOURCY

## Zhong.

Bronze bell of the Han Chinese, used mainly in ritual music. Early Chinese bells are of many sub-types, differentiated by shape of the cross-section (leaf-shaped, elliptical or round), curve of the 'mouth' (concave or flat), lateral profile (elongated or broad), method and angle of suspension (vertical, oblique or hand-held upright) and method of striking (internal clapper or external beater). The term *zhong* is used both as a general reference to all clapperless bells (including *bo*, *nao* and *zheng*) and as a specific reference to one sub-type. Bells with internal clappers are

generally called *ling*. Metal used in most Chinese bell construction is an alloy of three or more parts of copper to one part of tin.

## 1. Structures and types.

### (i) *Zhong*.

The bell specifically identified as *zhong* has a leaf-shaped cross-section (oblate ellipsoid), concave mouth (or rim) and a slightly expanding profile from the crown outward (fig.1). Suspension methods are of two types. Most common among ancient bells is the elongated handle or shank (*yong*) extending out from the crown, with a small ring at its base from which the bell is suspended at an oblique angle. The second suspension method is by a loop (*niu*), from which the bell hangs vertically (rather than diagonally). Both types are suspended in a frame, together with other bells in a set (*bianzhong*), and struck externally with a beater. While most *zhong* measure between 15 and 40 cm in total height, some are as small as c9 cm and as large as c153 cm. Outer surfaces are typically decorated with raised rectangular ribs, repetitive claw-like (or horn-like) designs and protruding knobs or 'nipples' – typically four clusters (two on each side of the bell) containing nine knobs each. The early sets were tuned by maintaining uniform thickness while varying the size (smaller bells producing a higher pitch). The most distinctive acoustical feature of bells in this shape is their ability to produce two pitches, commonly (but not always) a minor 3rd apart: one pitch when struck at the lower centre, the other at an area between the centre and left or right lower corner.

### (ii) *Bo*.

The *bo* bell typically has an elliptical or round cross-section (though some are leaf-shaped), a flat mouth, and a loop on its crown for vertical suspension. Unlike the *zhong* bell, it is capable of sounding only a single pitch. On older *bo* bells, the outer surface is also more elaborately decorated than the *zhong*, with abstract zoomorphic designs and hangers in the shape of dragons or other auspicious animals (fig.2). Most single *bo* bells are about 40 cm in height, though some are as large as about 112 cm. When constructed in sets (also called *bianzhong*), *bo*-type bells are usually of uniform size but of varying thickness (bells with thicker metal producing a *higher* pitch).

### (iii) Other bells.

Remaining Chinese bell types, such as *nao*, *zheng*, *chun*, *ling* and *duo*, are mostly historic relics. The ancient *nao*, most similar in appearance to the *zhong*, is relatively short and broad, without clapper, and usually decorated with *taotie* (stylized animal face) masks on both sides. Most small *nao* bells were clearly designed to be held by the handle mouth upward and struck with a beater. As shown by Tong Kin-woon, large *nao* bells (70 cm or more in height, sometimes identified as *yong*) were most likely mounted on poles. The *zheng* bell has the appearance of a thin, elongated *zhong*; it was held and struck like the *nao*. The *chun*, which is the most dissimilar from the above sub-types, has a round cross-section, with a crown larger than its rim, and a *niu*-type hanger usually in the shape of a tiger or horse. Small bells with internal clappers, such as *ling* (with a loop on its crown and

a flange on one or both sides) and *duo* (a bell externally resembling the *nao* and larger than the *ling*), were designed to be hand-held and shaken.

## 2. History and usage.

The earliest clapperless bells found in China, uncovered in Shaanxi province sites and dating to about 2100 bce, are made entirely of clay. Virtually nothing is known about their usage. Bells constructed of bronze, notably *nao* and *zheng*, first appeared during the late Shang dynasty (13th–11th centuries bce). Numerous small *nao* bells have been found in Henan province and elsewhere on the Central Plain, often in sets of three and five; very large single *nao* bells have also been found. The *Zhouli* states that ‘the metal *nao* is used to stop the drum’, implying use by army commanders for the purpose of signalling. Since *nao* bells also appeared in tuned sets, they may have been used for ceremonial occasions as well.

The bell known as *zhong*, with its longer body, distinctive decorative features and mouth-downward oblique suspension, emerged during the Zhou dynasty (11th–3rd centuries bce). *Zhong* bells were normally constructed in tuned sets (*bianzhong*) for melodic performance. During the 20th century, uncountable numbers of these sets were broken up and sold piece by piece to art dealers outside China. Of the sets still intact, most noteworthy are those found at Changtaiguan Tomb #1 and the tomb site of the Marquis Yi of the Zeng state. The 13-bell Changtaiguan set, found in a mid-Zhou site in Henan province, is now kept at the Chinese Historical Museum in Beijing. The bells are of varying size, each producing two pitches distributed within a two-octave range (allowing limited chromatic capability), and suspended by *niu* loops mouth downward from an elaborately decorated frame. More spectacular in size, decoration and diversity is the 65-piece *bianzhong* found at the tomb of Marquis Yi of the Zeng state, a 5th-century bce site in Hubei province, now kept at the Hubei Provincial Museum (see China, §II, 2). The bells in this set are of three different types, suspended from a three-tiered frame: 45 very large *yong*-type *zhong* on the lower two tiers, 19 *niu*-type *zhong* on the upper tier, and a single *bo* bell in the middle of the bottom tier. The pitch range spans five octaves, with full chromatic capability in the middle three octaves.

By the Song dynasty (960–1279), the use of *bianzhong* in ritual performances had become more or less standardized, but several elements had changed. As seen in 12th-century Chinese instruments preserved in Korea (P’yongjong) and other sources, sets of bells usually totalled 16, suspended in a two-tiered frame. Most *bianzhong* sets from this period onward are of the *bo* construction, with same-sized barrel-shaped (or other related) profiles, *niu* hangers and flat mouths. Furthermore, these single-pitched bells were tuned chromatically over a range of one octave and a minor 3rd (for a 16-bell set). Two *bianzhong* sets dating from the Qing dynasty (1644–1911), with 16 *bo*-type bells tuned in this manner, are preserved at the Palace Museum and Confucian shrine in Beijing. The prevailing bell types of the Qing period are still employed in the Confucian ritual celebrations in Taiwan, though occasionally the ancient Zhou-style bells are used as well.

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ALAN R. THRASHER

## Zhou Long

(b Beijing, 8 July 1953). Chinese-American composer. Born to artistic parents, he began piano lessons at an early age. During the Cultural Revolution he was sent to work on a rural state farm. He enrolled in Beijing's Central Conservatory of Music when it reopened in 1977 and completed the doctorate in 1993 at Columbia University, where his teachers included Chou Wen-chung, George Edwards and Mario Davidovsky. In 1989 he became the director of Music from China (New York). Among his honours are awards and fellowships from the American Academy and Institute of Arts and Letters, the Guggenheim and Koussevitzky foundations, the International Composition Competition (d'Avray, France, 1991) and the BBC Masterprize competition (1998). He is married to the composer Chen Yi.

Although many of Zhou's early works are characterized by folk-like melodies and tonal harmonies, he was quick to explore new media and extended instrumental techniques after his arrival in the USA. His later style mediates Chinese musical traditions and free atonal composition. In addition to combining Chinese and Western instruments in some ensemble works, he has experimented with electronic techniques, and written new music for traditional Chinese 'silk and bamboo' ensemble. A number of chamber works show the influence of Buddhist thought.

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(selective list)

Orch: Fisherman's Song, 1981, unpubd; Dong shi (ballet), 1983, unpubd; Sym. 'Guang ling san', 1983, unpubd; Da qu, perc, orch, 1991, unpubd; King Chu Doffs his Armour, pipa, orch, 1991; Peking Drum, pipa, orch, 1994; Poems from Tang, str qt, orch, 1995 [2 movts arr. as 2 Poems from Tang, str qt, orch, 1998]

Vocal (all unpubd): Li sao (cant., Qu Yuan), female v, ens, 1988; Konghou fantasia (Li He), S, erhu, pipa, zheng, 1995; 2 Poems (The Book of Songs), SATB, 1997

Chbr and solo inst: Song of the Ch'in, str qt, 1982; Taiping Drum, vn, pf, 1983, unpubd; Valley Stream, di, guan, zheng, perc, 1983, unpubd; Green, dizi, pipa, 1984, unpubd; Song Beneath the Moon, 2 guan, yangqin, 1984, unpubd; Triptych of Bell-Drum Music, perc, 1984; Soul, pipa, str qt, 1987; Dhyana, fl, cl, vn, vc, pf, 1990; Ding, cl, perc, db, 1990; Su, fl, hp, 1990; Wu ji (pf, zheng, perc)/(pf, hp, perc)/(pf, tape), 1991; Tian ling, pipa, 14 insts, 1992; Wild Grass, vc, 1993; Five Maskers, brass qnt, 1994; The Ineffable (fl, vn, vc, pipa, zheng, perc)/(fl, zheng, perc), 1994; Metal-Stone-Silk-Bamboo, dizi, fl, vn, cl, vc, perc, 1997; Tales from the Cave, huqin, perc qt, 1998

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JOANNA C. LEE

## Zhou Xinfang

(*b* Qingjiang, Jiangsu province, 14 Jan 1895; *d* Shanghai, 8 March 1975). Chinese actor. A specialist in *laosheng* (old male) roles, Zhou first performed in such a role in Hangzhou, the Zhejiang province capital, at the age of seven, and in 1907 acted in Shanghai. In 1908 he went for training to Beijing's Fuliancheng School, and there got to know and became lifelong friends with Mei Lanfang. He left Beijing soon after, spending most of his career in Shanghai. He supported the Communists after 1949, being a member of the National People's Congress for over a decade and joining the Communist Party in 1959. Zhou was deeply involved in politics and used the stage for political causes, especially against the Japanese. Despite his left-wing sympathies he was persecuted as a reactionary when the Cultural Revolution erupted in 1966.

Zhou created many new roles. His singing was noted much more for its expressive quality than the beauty of its sound, some even calling his voice gritty. In 1956 a film on his artistic life was issued in Shanghai.

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COLIN MACKERRAS

## Zhubanova, Gaziza Akhmetovna

(b Aktyubinsk region, Kazakhstan, 2 Dec 1927). Kazakh composer. She was the daughter of the composer and scholar Akhmet Zhubanov, who was the organizer and conductor of the Kazakh Instruments Orchestra. She studied composition with Gnesin and Streicher at the Gnesin Institute, Moscow, and with Shaporin at the Moscow Conservatory, from which she graduated in 1954, continuing with postgraduate work until 1957. Between 1962 and 1968 she was chairwoman of the Kazakh Composers' Union. She taught composition at the Alma-Ata Conservatory from 1967 and was its director from 1975 to 1987.

A significant part of Zhubanova's output consists of large-scale works, in which a blurring of generic boundaries is evident: traits of oratorio appear in her operas, such as *Enlik-Kebek* and *Dvadtsat' vosem'* ('Twenty-Eight'), as do operatic traits in oratorios, including *Pesnya Tat'yani* ('Tat'yana's Song'). She has perpetuated the Eastern tradition of writing dedications; for example her 'Zhiger' Symphony is dedicated to the folk composer Dauletkerei, and the opera *Kurmangazi* to a famous exponent of the Kazakh instrumental genre, the *küi*. In both its meditative and its dynamic forms, the *küi* is often the basis of Zhubanova's music; authentic *küis* act as cultural symbols where they appear in her compositions, but the versions she herself has written, even those that occur, paradoxically, in choral textures, still remain within the nature of the genre.

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Stage: *Khirosima* [Hiroshima] (ballet, 1, A. Mambetov), 1966; *Enlik-Kebek* (op, 3, S. Zhiyenbayev, after M. Auyezov), 1975; *Dvadtsat' vosem'* [Twenty-Eight] (op, 2, Mambetov), 1981; *Kurmangazi* (op, 3, H. Yergaliyev), 1987 [completion of A. Zhubanov's op]; *Karagoz* (ballet, 2, Mambetov, G. Aleksidze, after Auyezov), 1990; *Buranniy Edigey* (Legendi Aytmatova) [Blizzard Edigey (Aytmatov's Legends)] (op, 3, Mambetov, Zhiyenbayev, after Ch. Aytmatov); incid. music [over 30 scores]

Orch: Vn Conc., 1957; Sym. no.1 'Zhiger' [Energy], 1973; Sym. no.2 'Ysla de las mujeres', 1983; Pf Conc., 1986; Sym. no.3 'Sarozekskiy

metafori' [Sarozek Metaphors], 1989; Vc Conc., 1991

Choral: Danushpan [Genius] (orat, K. Murzaliyev), 1969; Kui-poéma (H. Yergaliyev), unacc. chorus, 1973; Aral'skaya bil' [Aral Story] (orat, S. Zhiyenbayev), 1978; Pesnya Tat'yaní [Tat'yana's Song] (orat, after A.S. Pushkin: *Yevgeny Onegin* and other poems, trans. Abay), 1983; Vozlyubi chelovek cheloveka [Man, Love Man] (orat, O. Suleymenov, R. Gamzatov, Yu. Drunina, Aytmatov, I. Bergman), 1988

Chamber and solo inst: Str Qt, 1952; Pf Trio, 1985; Str Qt, 1990; Suite, tpt, pf, cel, perc, 1992; pieces for fl, qobuz, va; pf sonatas, preludes and other pieces

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OL'GA MANULKINA

## Zhu Jian'er [Zhu Rongshi]

(b Tianjin, 18 Oct 1922). Chinese composer. A self-taught musician, he began his musical career conducting an army brass band in the 1940s. In 1949 he started working in the Shanghai film industry, before studying at the Tchaikovsky Conservatory in Moscow (1955–60). He worked for the Shanghai Opera House on his return, becoming composer-in-residence of the Shanghai Symphony Orchestra in 1975. Zhu is exceptional among Chinese composers of his generation for his remarkable capacity to adapt himself to the changing political climate. After his studies in Moscow his brazenly Romantic music was criticized in China for its revisionist spirit and he stopped composing for a while. In the late 1960s he was swept along by the revolutionary ardour of the Maoists and began to compose choral cantatas on texts of Mao Zedong. By the end of the Cultural Revolution he had lost faith in his political music and in himself, but in the 1980s he embarked on an astonishing second career as an orchestral composer.

His Symphony no.1, completed in 1986, is musically indebted to Britten and Shostakovich and took him nine years to write. In subsequent explorations in this genre he paid tribute to many Western models, from Bartók to Ligeti and beyond. His moving Symphony no.4 (1990) for *dizi* and strings, which won the Queen Marie José prize in Geneva, shows that true musical innovation in China is not the exclusive domain of younger composers. Of the nine symphonies Zhu had composed by 1998, three were completed in 1994 during a stay in the USA.

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(selective list)

Syms.: no.1, 1977–86; no.2, 1987; no.3 'Tibetan', 1988; no.4, dizi, str, 1990; no.5, Chin. large drum, orch, 1991; no.6, '3 Y', tape, orch, 1994; no.7, 'Sounds of Heaven, Sounds of Earth, Sounds of Man', perc ens, 1994; no.8 'Qiusuo', vc, 1 perc player, 1994; no.10, male v, guqin, orch, 1998

Other orch: Festival Ov., 1958; In memoriam, str, 1978; Sym. Fantasia, 1980; Sketches in the Mountains of Guizhou, 1982; The Butterfly Fountain, erhu, orch, 1983; A Wonder of Naxi, 1984; Suona Conc., 1989; Sinfonietta, 1994; Mountain Soul, 1995; 100 Years of Vicissitudes, 1996

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FRANK KOUWENHOVEN

## Zhu Jingqing.

See [Sang Tong](#).

## Zhukov, Sergey Viktorovich

(b Zhytomyr, Ukraine, 30 Aug 1951). Russian composer. He studied with Chulaki at the Moscow Conservatory and completed a postgraduate course in 1980, when he was accepted into the Composers' Union. His artistic diversity manifests itself through the range of stylistic, linguistic and temporal sources he draws on in works which span the widest of genres. His ballet *Solyaris*, based on the science fiction novella by Stanisław Lem, employs an orchestra amplified by an expanded percussion section and synthesizer in a counterpoint of earthly and cosmic references; likewise, *Zhrebiy Nemezidi* ('The Destiny of Nemesis') is notable for its singular combination of dancing clarinetist, ballerina and tape. His compositional style ranges from the folkloristic and tonal to one which employs aleatory, constructivist, minimalist, serialist and sonoristic methods. He has also drawn on Baroque models in works such as the *Pesni proshchaniya* ('Songs of Farewell') for soprano, flute, viola da gamba and harpsichord. In his setting of texts he stresses psychological subtext and is drawn towards metaphor, while in spiritual terms he is attracted to Daoism, anthroposophy and mysticism. Since the mid-1980s the religious aspect of his work has been embodied in his use of *znamenniy* and Gregorian chant. His works

have been heard at festivals in Belgium, the Czech Republic, Russia and the USA. He has carried out research on the creative process, musical semantics and the organ in Russia.

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Stage: Solyaris (ballet, 2, after S. Lem), 1988–1990, Dnepropetrovsk, Theatre of Opera and Ballet, 1990; Zhrebiy Nemezidi' [The Destiny of Nemesis] (choreog. composition), dancing clarinettist, ballerina, tape/synth, 1992; Bessonnitsa [Insomnia] (ballet, after Pushkin), 1999, Moscow, Bol'shoy Theatre, 1999

Choral: Dramaticheskii triptikh (V. Mayakovsky), solo vv, chorus, orch, 1973; Mgnoveniya, begushchiye chredoy [Moments Running by Turns] (orat, I. Bunin), nar, solo vv, children's chorus, women's chorus, orch, 1986–7; Blagoslovi, dushe moya, Gospoda [Praise the Lord, O My Soul], 1992; Molitva pokayaniya prepodobnogo Serafima Sarovskogo [The Prayer of Repentance of the Most Holy Serafim Sarovsky], 1994; Otkroveniye Ioanna Bogoslova [The Revelation of Ioann Bogoslov], 1995; Blazheni' [They are Blessed] (Bible: *The Sermon on the Mount*), 1996

Orch: Poëma, vn, orch, 1976; Khoreograficheskiye kartini' [Choreographic Pictures] [after N.V. Gogol': *Viy*], 1984; Sym., 1985; Perc Conc., 1990; Kontsert-partes, str, 1992; Kontsert-misteriya [Conc.-Mystery], vn, vc, pf, orch, 1993–4; Conc., cl, hpd, orch, 1996–7; Conc. grosso, vn, vc, pf, str, 1997; Difiramb na temu Perotina [A Dithyramb on a Theme by Perotin], 1997

Chbr and solo inst: Listki iz al'boma: tsikl graficheskikh igr [Pages from an Album: a Cycle of Graphic Games], pf, 1976–98; Sonata-capriccio, vc, 1980; Partita, vn, 1983; Prelomlenniye zvuki [Refracted Sounds], wind qnt, 1984; Peysazh [Landscape], cl, 1988; Pf Sonata, 1988; Lik i preobrazheniye [The Image and Transfiguration], org, 1991; Transformii zamknutogo prostranstva [Transformations of an Enclosed Space], fl, 1995; Vision, vn, vc, pf, 1997 [after Gogol': *Viy*]

Other vocal: Chyorniiye klavishi [The Black Keys] (suite, È. Meželaitis), 1973; Vocal Qts (V. Mayakovsky), 1974; Spivanochnki [Little Songs] (chbr cant., trad. Ukrainian texts), 2 S, inst ens, 1975; Na beregu [On the Shore] (8 novellas, A. Tarkovsky), S, nar, str qnt, kbd insts, tape, 1977; Èkho (3 poems, A.S. Pushkin), S, pf trio, 1979; Monologi (cant., M. Tsvetayeva), S, str orch, perc, 1981; Chbr Cant. (T. Shevchenko), S, str orch, 1982; Pesni proshchaniya [Songs of Farewell] (Y.K. Leopold), S, fl, va da gamba/vc, hpd/pf, 1992; Sadovnik i smert' [The Gardener and Death] (P.N. van Eyck), C/Ct, vc, perc, 1993

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ALLA VLADIMIROVNA GRIGOR'YEVA

## Zhukovsky, Herman Leont'yovich

(*b* Radyvyliv [now Chervonoarmiyske], Volhynia region, 29 Oct/11 Nov 1913; *d* Kiev, 15 March 1976). Ukrainian composer. He studied the piano and composition with Revuts'ky at the Kiev Conservatory, graduating in 1941, and returned to teach theory there (1951–8). In 1950 he was awarded the Stalin Prize even though his opera of that year *Vid shchyroho sercia* ('From the Whole Heart') was officially banned for ideological deviation; he was made National Artist of Ukraine in 1973. He wrote in many genres, but his chief contribution lay in the nine operas and three ballets he composed between 1939, with the opera *Maryna*, and 1971, with the ballet *Divchyna i Smert'* ('Death and the Maiden'), the latter of which is arguably one of his best. His musical style is a slightly modernistic version of the prevailing socialist realism. In *Divchyna i Smert'* the cantilena passages are sharply contrasted with episodes in which elastic motoric rhythms are etched in sharply, albeit traditional, harmonic schemes.

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**Ballets:** *Rostyslava*, 1956; *Lisova pisnya* [Forest Song], 1961, Moscow, 1 May 1961; *Divchyna i smert'* [Death and the Maiden], 1971

**Cants.:** *Prazdnik v karpatakh* [Festival in the Carpathians], 1949; *Slavsya, otchizma moya* [Hail, my Fatherland], 1949; *Klyatva molodyozhi mira* [Prayer of World Youth], 1951; *Oktyabrskiy novelli* [October Novellas], 1957; *Dnepr shumit* [The Dnieper Ripples], 1957

**Orch:** *Pf Conc.*, 1938; *Vn Conc.*, 1953; *Carnaval, dance suite* 1967; *Hutsulske kaprichiyo* [Hutsul Capriccio], vn, orch, 1967

Film scores, chbr works, choruses, songs, Ukr. folksong arrs.

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VIRKO BAILEY

# Zhukovsky, Vasily Andreyevich

(*b* Mishenskoye, Belev district, Tula province, 29 Jan/9 Feb 1783; *d* Baden-Baden, 24 April 1852). Russian poet and translator. He was a highly placed official in the government of Tsar Nicholas I. As one of the prime representatives of the Romantic movement in Russia he cast a long shadow over Russian opera in the 19th century. A friend of Glinka, he steered the latter towards writing the opera that won him immortality, *A Life for the Tsar*; Zhukovsky contributed the text of the famous (or infamous) patriotic epilogue-apotheosis that became an alternative tsarist anthem. Earlier, his ballad *Gromoboy* had formed the basis for Aleksey Verstovsky's magic-romantic opera *Vadim* (1832), as well as its much later sequel *Gromoboy* (grand fantastic opera, 1854). Rachmaninoff and Taneyev composed song-settings of Zhukovsky's poems, and Janáček's *Pohádka* for cello and piano is based on the epic poem *Skazka o tsare Berendyeye* ('The Tale of Tsar Berendyey'). His translations (which include the standard Russian singing text for Haydn's *The Seasons*) formed the basis for librettos to the operas *Undina* (A.F. L'vov, after La Motte Fouqué, 1848), *The Maid of Orléans* (Tchaikovsky, after Schiller, *Die Jungfrau von Orléans*, 1881) and *Nal' i Damayanti* (Arensky, after the Mahābhārata, 1904).

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RICHARD TARUSKIN

# Zhu Qinfu

(*b* nr Wuxi, 1902; *d* 1981). Chinese Daoist ritual drum master. Zhu Qinfu was a Daoist priest and master of the ritual music of the southern Jiangsu area known as *Shifan gu* and *Shifan luogu*. Brought up in a family of Daoists in Wuxi, he also frequented the élite Tianyun she society. Around 1940 he set up a group of outstanding Daoist musicians called *Shi wuchai*. His close collaboration with the musicologist [Yang Yinliu](#) from 1937 resulted in major and influential publications on the local *Shifan* music. In 1947 he led performances in Shanghai; though published and broadcast, the recordings have not apparently survived the Cultural Revolution.

Under the People's Republic of China, in 1952 Zhu was incongruously enlisted to the orchestra of the Central Opera and Ballet Academy in Beijing. He was liberated from this job by the cutbacks of 1962, whereupon the major conservatories, to their credit, seized on the chance to employ him to teach and record his old art. This was interrupted by the Cultural Revolution; he was only able to continue his teaching in 1978. The Shanghai Conservatory made audio and video recordings of his drum playing before his death in 1981.

See also China, §IV, 4(i).

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STEPHEN JONES

## Zhu Quan

(*b* 1378; *d* 1448). Chinese musician and theorist. Born the 17th son of Zhu Yuanzhang, founder of the Ming dynasty, Zhu Quan was a prince of many talents and interests. In Chinese music history he is remembered as the author of two most important documents, the *Shenqi mipu* (Wondrous and secret notation, preface 1425), and the *Taihe zhengyin pu* (Song register of great harmony and accurate tones, preface 1398). Two music dramas by Zhu have also been preserved.

The *Shenqi mipu* is the earliest known extant anthology of *qin* music. In addition to the notated music of 64 *qin* compositions from the Song, Yuan, Ming and earlier dynasties, the preface describes how Zhu Quan spent 12 years compiling the document, collecting ancient scores, selecting music from a repertory of over 1000 pieces, and writing informative programme notes about individual works. Zhu himself is thought to be the composer of *Qiu hong* ('Autumn Geese'), an extensive piece that appears at the end of the anthology.

The *Taihe zhengyin pu* lists 678 titles of Yuan and early Ming dramas and the names of their authors, classifies 335 labelled melodies (*qupai*) of 'northern arias' (*beiqu*) into 12 modally defined groups, illustrates phrase and linguistic-tone schemes of the arias, and provides a miscellany of notes on musicians and singing techniques.

See also [Qin](#); [China](#), §II, 5 and IV, 1(i) and IV, 4(ii)(a).

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## Zhu Rongshi.

See [Zhu Jian'er](#).

## Zhu Zaiyu

(*b* 1536; *d* 1611). Chinese scholar, mathematician and music theorist. Heir apparent of the sixth prince of Zheng under the Ming dynasty, Zhu Zaiyu probably formulated the first system of equal temperament in world history.

Zhu's achievement was based on the studies of his father, Zhu Houhuan (1518–91), He Tang (1474–1543) who taught his father, and many Song and Ming dynasty scholars. Zhu studied widely, as is evident from the long bibliography in his *Yüelu quanshu* (Collected works of music theory), which he presented to the court in 1606. The 15 individual treatises in the collection were completed over a period between 1551 and 1606: for example, the *Lüxue xinshuo* (New theory of musical pitches), which represents Zhu's theory and calculation of pitches of equal temperament, was completed by 1584; the *Lülü jingyi* (Essentials of music theory), which preserves Zhu's important comments on the experiments of many Song and Ming music theorists, was written between 1584 and 1596. The collection includes a substantial amount of notated music, including pieces for the state sacrifice honouring imperial ancestors and antiquarian songs with *qin* accompaniments to folk tunes of his time, as well as a series of pictograms illustrating the choreography of ritual dances.

See also [China](#), §II, 5.

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## Zhyvny, Wojciech.

See [Żywny, Wojciech](#).

## Ziak, Benedikt.

See [Schack, Benedikt](#).

## Ziani, Marc'Antonio

(*b* Venice, *c*1653; *d* Vienna, 22 Jan 1715). Italian composer, partly active in Austria, nephew of [Pietro Andrea Ziani](#). Towards the end of the 17th century he was a leading composer of opera for Venice, and he was a major figure at the imperial court in Vienna early in the 18th century.

1. Life.

2. Works.

WORKS

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[Ziani, Marc'Antonio](#)

### 1. Life.

The most important influence on Ziani's early life was probably his uncle, with whom he may have studied. Certainly Pietro Andrea's reputation and connections, particularly in Venice and Vienna, must have aided Ziani throughout his life. Marc'Antonio began his career as an opera composer in 1674 by adapting older works for the Venetian stage. In 1677 he acted as an intermediary for his uncle (who was in Naples) during negotiations with S Marco concerning the latter's post as first organist; after Pietro Andrea resigned, Marc'Antonio boldly applied for the position, but was passed over. Pietro Andrea may have arranged for his nephew's first opera, *Alessandro Magno in Sidone*, first performed in Venice in 1679, to be repeated in Naples later that year. Ziani may have attended his uncle's deathbed in Naples early in 1684. Letters written in 1699 and 1703 suggest that he spent a considerable amount of time in Bologna, and possibly studied there.

On 28 September 1686 Ziani became *maestro di cappella di chiesa* to Ferdinando Carlo Gonzaga, last Duke of Mantua; his uncle's past service to Empress Eleanora Gonzaga in Vienna may have influenced this appointment. Caffi's assertion (*Storia della musica*, 1854–5) that the duke paid Ziani to give music lessons to Caldara remains unproven. Although Ziani was in Ferdinando Carlo's service until at least 1691, he remained active in Venice, where the duke often visited. He soon became (with Pollarolo) one of the republic's leading opera composers. He was a member of the Venetian congregation of St Cecilia (1687) and the instrumentalists' guild Arte de Sonadori (*c*1694, presumably as an organist); he may also have been involved (as Pietro Andrea had been) with the Ospedale degli Incurabili. His Venetian operas were revived numerous times in other cities; *Tullo Ostilio* was particularly successful. In 1695 he supervised a production of *L'amante eroe* (as *Alessandro amante eroe*) in Turin.

Already at the height of a brilliant career in Venice, on 1 April 1700 Ziani was appointed vice-Hofkapellmeister to Emperor Leopold I in Vienna. In December 1711 he participated in the coronation of Charles VI at Frankfurt, and on 1 January 1712 Charles officially promoted him to Hofkapellmeister (the previous Hofkapellmeister, Antonio Pancotti, died in 1709). In Vienna, Ziani's duties included composing operas and shorter dramatic pieces for birthdays and namedays of imperial family members, as well as for carnival; he probably wrote several of the anonymous dramatic works performed in Vienna during these years. He also composed *sepolcri* for the annual Good Friday celebrations, as well as masses and motets for special feasts and saints' days. On his death he was succeeded by his vice-Hofkapellmeister, J.J. Fux.

Ziani's excellent reputation continued to be evident after his death, when the emperor granted life pensions not only to his widow but also to his brother Francesco. An elaborate memorial service was held at S Salvatore, Venice, in which Senesino participated. Ziani's works continued to be performed regularly in Vienna until the 1740s, and he was mentioned in Bartolomeo Dotti's *Satire* (Amsterdam, 1709) and Lotti's plagiarism dispute with Bononcini. He continued to be highly regarded until the late 18th century: Arteaga, for example, included him among those composers who wrote 'in the very best taste'. A Pietro Ziani (*b* c1663, possibly Marc'Antonio's brother) was named one of the best violinists in Venice in 1706; he was active both at S Marco and the Mantuan court.

[Ziani, Marc'Antonio](#)

## **2. Works.**

Ziani's first known works, modestly presented as 'retouchings' of operas by more famous masters, are instead virtual recompositions that show a secure grasp of Venetian styles. His arias of the early 1680s typically feature a repeating bass pattern, often imitated by the voice; the most successful numbers (like those of his uncle) are poignant, slow arias in 3/2 or a measured 4/4. His recitative is graceful and melodious, its harmonic motion and melodic inflections carefully tailored to reflect the ebb and flow of the drama. A hallmark of Ziani's style throughout his career was an attempt to achieve variety in both form and texture. His works show a reluctance to capitulate entirely to the da capo aria trend, often favouring altered A sections with codas, as well as more complex forms and occasional arioso fragments. By the 1690s he was finding imaginative ways to vary the instrumental texture using just the 4-part strings and continuo (with occasional trumpet) typical in Venice; for example, he sometimes included elaborate obbligato lines for continuo instruments.

In Vienna, Ziani had tremendous resources at his disposal. He was part of a brilliant team that included the Bononcinis, Fux and Ariosti, the court poets Cupeda, Bernardoni and Stampiglia, the designers Burnacini and the Galli-Bibienas, plus an impressive stable of singers and a large and interesting assortment of virtuoso instrumentalists (including theorist and composer F.B. Conti). Ziani took particular advantage of the latter group: many arias feature difficult obbligato parts for violin, cello, viola da gamba, bassoon, trombone (in sacred works), and lute (*L'Ercole vincitor dell'Invidia*, 1706); he was one of the first to use the chalumeau (*Caio*

*Popilio*, 1704). In 1702 the oboe joined the Viennese orchestra; thereafter Ziani's works regularly require oboes, often playing independent parts, and sometimes forming a concertino contrasting with the strings. Schoenbaum saw parallels with Bach in Ziani's treatment of solo instruments, in the contours of his themes and in the nature of his thematic development.

Like his uncle, Ziani exemplified the superb technique favoured at the imperial court. His command of counterpoint is often apparent, as in the double fugues of the introductions to his *sepolcri*, and the cantus firmus movement 'La scala' in the opera *Il sacrificio d'Isacco* (1707), in which the strings portray the character's increasing anxiety by weaving elaborate counterpoint around a series of rising hexachords. Wellesz felt that such pieces 'have scarcely ever been surpassed'. Ziani's operas and oratorios have extensively developed sinfonias and ritornellos; those in *sepolcri* contain striking chromatic passages that may have influenced Vivaldi. Affective chromaticism is also prominent in his later vocal writing.

A vast number of liturgical pieces by Ziani survive, most apparently dating to his years in Vienna; some were still in the repertory of Austrian monasteries as late as 1785. These works use both *stile antico* ('con l'organo e senza') and more modern concerted styles, with a rich range of instruments.

Ziani, Marc'Antonio

## WORKS

music lost unless source given

### operas

drammi per musica in three acts, first performed in Venice

unless otherwise stated

La schiava fortunata (G.C. Corradi, after G.A. Moniglia), S Moisè, 1 Jan 1674, *I-MOe*, *Vnm*, arias *MOe*; rev. of A. Cesti, Semirami

Leonida in Tegea (N. Minato), S Moisè, 9 Feb 1676, *Vnm*, arias *Vc*, *Vqs*; rev. of A. Draghi's setting

Alessandro Magno in Sidone (La virtù sublimata dal grande) (A. Aureli), SS Giovanni e Paolo, carn. 1679, *Nc*, *Vnm*, arias *D-HVs*, *I-MOe*, *Nc*, *Rvat*, *Vqs*; aria ed. M. Zanon, *36 arie italiane di 36 diversi autori dei secoli XVII e XVIII* (Milan, 1959)

Damira placata (?F. Acciaiuoli, after Aureli), site of S Moisè, carn. 1680, *Vnm*; perf. with puppets

L'Alcibiade (Aureli), SS Giovanni e Paolo, carn. 1680, *MOe* (perf. Modena, 1685), *Vnm*, arias *B-Bc*, *I-Vqs*

La Flora (N. Bonis), S Angelo, carn. 1681, *Vnm*, arias *Bca*, *Rvat*, *Vqs*; completion of op by A. Sartorio

Tullo Ostilio (Alba soggiogata dai Romani) (A. Morselli), S Salvatore, carn. 1685, *D-Mbs* (perf. Verona, ?1689), *F-Pc* (perf. Reggio, 1686), arias *D-MÜs*

L'inganno regnante, o vero L'Atanagilda regina di Gotta (Corradi), SS Giovanni e Paolo, 26 Dec 1687, arias *GB-Lbl*, *Ob*, *I-Rvat*

Il gran Tamerlano (Corradi), SS Giovanni e Paolo, 1689, arias *F-Pn*, *I-*

*MOe*

La Falsirena (Marte deluso) (R. Cialli), S Angelo, carn. 1690, arias *D-MÜs, GB-Lbl, Och, I-MOe, Rli, Rvat*

Creonte (Cialli), S Angelo, carn. 1691, arias *F-Pn, GB-Cfm, I-Rvat*

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La Virtù trionfante dell'Amore e dell'Odio (Gl'amori ministri della fortuna) (F. Silvani), S Salvatore, aut. 1691, arias *GB-Lam, I-Rvat*

La Rosalinda (A. Marchi, after B. Morando), S Angelo, 11 Nov 1692, arias *I-Rvat*

L'Amore figlio del Merito (M. Noris), S Angelo, carn. 1694, arias, *PAC, Rvat*

La moglie nemica (Silvani), S Salvatore, 10 Jan 1694, arias, *PAC, Rvat*

Il Domizio (Corradi), S Angelo, carn. 1696, arias *F-Pn, I-Rvat*

La finta pazzia d'Ulisse (Noris), S Salvatore, carn. 1696, arias *Rvat*

La costanza in trionfo (Silvani), S Angelo, 3 Nov 1696, *D-AN*, arias *B-Bc, I-Vc, Vlevi*

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La ninfa bizzarra (dramma pastorale, Aureli), Venice, Dolo, nr Novo Teatro, Oct 1697

Eumene (Zeno), S Angelo, aut. 1697

Odoardo (Zeno), S Angelo, carn. 1698, arias *Ob, I-Rvat*

L'Egisto re' di Cipro (Corradi), S Cassiano, aut. 1698, arias *B-Bc*

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Il Gordiano pio (D. Cupeda), Vienna, Wiener Neustadt, 26 Aug 1700, *D-B, I-Vgc*

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Temistocle (azione scenica, 3, Zeno), Vienna, Favorita garden, 27 June 1701

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La fuga dell'Invidia (poemetto drammatico, 1, P.A. Bernardoni), Vienna, Hof, 15 Nov 1701

Il Romolo (Cupeda), Vienna, Favorita, 20 Aug 1702

L'Esopo (tragicomedia per musica, 3), Vienna, Hof, 13 Feb 1703, *A-Wn* (Act 3 only)

Caio Popilio (trattenimento musicale, 1, Cupeda), Vienna, Gran Sala avanti il Teatro, 9 Jun 1704, *Wn*

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La Flora (poemetto drammatico pastorale, 1, Bernardoni), Vienna, 21

April 1706, *Wn, D-DI*; with arias by Joseph I

*Il Meleagro* (Bernardoni), Vienna, Hof, 16 Aug 1706, *A-Wn*

*L'Alboino*, Vienna, Hof, carn. 1707, *Wn* (Act 3 only); lib not by Corradi

*Il campidoglio ricuperato* (festa per musica, S. Stampiglia), Vienna, Hof, 26 July 1709, *Wn*

*Chilonida* (Minato), Vienna, Hof, carn. 1710, *Wn*; with arias by Joseph I; possibly perf. 21 April 1709

*L'Atenaide* [Act I] (Zeno), Vienna, Hof, 19 Nov 1714, *Wn, D-W*; Act 2 by A. Negri, Act 3 by A. Caldara

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3 requiem settings, *A-HE, KN, Wn*

116 motets, etc., *H, HE, KN, Wgm, Wm, Wn, CH-Saf, CZ-Bm, K, D-B, Lem, OB, I-Vgc*; 5 motets ed. in DTÖ, ci-cii (1962); 2 pieces ed. K. Shifrin, *The Solo Baroque Trombone in Chamber Music*, i, ii (Nottingham, 1987)

11 sepolcri: *Il fascietto di Mirra, in petto alla sposa de'sacri cantici* (?D. Cupeda), 1701; *Le profezie adempiute e le figure illustrate* (?Cupeda), 1702; *La tempesta de'dolori* (?Cupeda), 1703; *Il mistico Giobbe* (Cupeda), 1704, *A-Wgm* (excerpts), *Wn, D-Rp*; *Le due Passioni: una di Christo nel corpo, l'altra della vergine madre nell'anima* (P.A. Bernardoni), 1705, *I-Vnm* ('Il sepolcro', not by B. Marcello; ?autograph); *La morte vinta sul Calvario* (Bernardoni), 1706, *A-Wn, I-Vgc*; *Il sacrificio d'Isacco* (Bernardoni), 1707, *A-Wn, I-Vgc*; *La Passione nell'orto* (Bernardoni), 1708, *A-Wn, I-Vgc*; *Giesù flagellato* (Bernardoni), 1709, *A-Wn, I-Vgc*; *La sapienza umana, illuminata dalla religione nella Passione del figliuolo di Dio* (G.B. Ancioni), 1710, *A-Wn, I-Vgc*; *Il sepolcro nell'orto* (S. Stampiglia), 1711, *A-Wn, I-Vgc*

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*Introduzione per musica al problema della prima accademia ... se si possi trovare un'amore senza speranza* (cant., Bernardoni), 1706, *A-Wn\**

*Introduzione per musica al problema della seconda accademia ... sè più innamorata bella donna che pianga, ovvero Bella donna, che canti* (cant., Bernardoni), 1706, *Wn\**

*Introduzione per musica al problema d'un' accademia* (cant., Bernardoni), 1707

*Introduzione per musica per una altra accademia* (cant., Bernardoni), 1707

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nos.1–12 probably by T.G. Albinoni, nos.13–22 probably by Ziani; see also 'Doubtful Works' (6 sonatas)

Sonata, 2 vn, bc, GB-Ob

### attributed to 'ziani'

15 masses, 5 requiem settings, 8 vespers settings, other sacred pieces, A-Ee, H, KR, LA, CZ-Bm, Pak, St František, Prague, D-DS, F-Pn

Arias and cants. D-DS, Kl, MÜs, F-Pn, GB-Lbl, I-Bc, Nc, Vc, US-IDt

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Ov., C, 2 vn, bc, A-WIL

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6 sonatas (B, g, e, f, A, F), 2 vn, 2 va, vc, org, GB-DRc, Och; arr. a 3 in 6 sonates (Amsterdam, 1702), Ziani's Aires (London, 1703), attrib. 'Ziani' in these sources, probably by Albinoni

6 sonatas, 3 vn, vc, bc, A-Wst, attrib. Marco Ziani

Sonata a 6, D, tpt, str, bc, GB-Och, attrib. 'Ziani', probably by Albinoni

9 toccatas, hpd, I-Nc, attrib. 'D. Nicolò Ziani Napoletano'

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## Ziani, Pietro Andrea

(*b* Venice, probably before 21 Dec 1616; *d* Naples, 12 Feb 1684). Italian composer and organist, uncle of [Marc'Antonio Ziani](#). He became a deacon on 19 March 1639 and took holy orders on 22 December 1640. At this time he was a member of the convent of canons regular at S Salvatore, Venice, where he was also organist. In his op.2 (1640) he is mentioned as holding both functions, but in his op.3 (1641) he is described only as organist at the church of S Salvatore and may thus have left the congregation of canons regular. In 1654 he appeared for the first time as an opera composer in Venice with *La guerriera spartana*. During most of the 1650s he was employed at St Mark's, but in what capacity is unclear. From 15 May 1657 to 21 June 1659 he was *maestro di cappella* at S Maria Maggiore, Bergamo. In 1660 he dedicated his op.6 to Archduke Ferdinand Karl of the Tyrol and in the late autumn of 1662 went to Innsbruck; at the end of that year he went to Vienna as vice-Kapellmeister to the dowager Empress Eleonora. While he was in her service he directed performances of theatre and church music at Dresden in December 1666 and January 1667 to celebrate the marriage of the Elector Johann Georg III of Saxony to Princess Anna Sophia of Denmark. On 20 January 1669 he became first organist of St Mark's, Venice. He succeeded Cavalli, who had been appointed *maestro di cappella*, and early in 1676, following Cavalli's death, he applied unsuccessfully to follow him in that post too, which must have been his real ambition. In 1677 (as he had already done in 1673) he attended performances of his works in Naples. Illness forced him to overstay his leave of absence, and after lengthy negotiations he was relieved of his post in Venice. He was given a teaching post at the Conservatorio S Onofrio, Naples, and the title of honorary organist at the court, where in 1680 he was appointed *maestro di cappella*. His position gave him the opportunity to present several of his old operas from Venice and Vienna on the Neapolitan stage. From his correspondence with Marco Faustini (in *I-Vas*) it appears that he was of a sickly constitution and was often forced into persistent and seemingly petty quarrels over payment.

Ziani wrote his first three operas for the short-lived Teatro S Apollinare. His *Fortune di Rodope e Damira*, the only opera staged in Venice during

Carnival 1657, was the last opera presented there. Marco Faustini was the impresario at this theatre; after 1657 he left to reopen the Teatro S Cassiano, which he in turn left in 1660 to manage the Teatro SS Giovanni e Paolo. Faustini engaged Ziani for all the theatres he managed. 12 letters that Ziani sent to Faustini from Vienna and Innsbruck, 1665–6, document the process involved in arranging a Venetian opera production. These reveal the remarkable speed at which some operas were composed; for example, Ziani claimed to have written *Annibale in Capua* in five days.

The librettos Ziani set for the commercial theatres of Venice combine serious and comic elements; few adopt the heroic stance and historical subject matter that prevailed later in the century. The dramatic texts he set for Vienna were sometimes on a smaller scale than opera. Several of these were for court occasions, such as the birthday of Emperor Leopold I or of the dowager Empress Eleonora. In the course of Ziani's career, Cavalli, the dominant figure in Venetian opera to the 1660s, was superseded by the younger generation of Antonio Sartorio, Carlo Pallavicino and Giovanni Legrenzi. Along with Cesti, Ziani was important in the transition from Cavalli's style to that of the younger generation, chiefly by responding to the mid-17th-century audience's desire for easily accessible lyricism. In one of his letters, he claims that the public has lost interest in long soliloquies (characteristic of Cavalli), preferring canzonettas. The contrast between the 38 arias of *Le fortune di Rodope e Damira* and the 63 of his last opera, *L'innocenza risorta* (1683), illustrates the change that took place during his career.

Formal variety and smooth transition from one declamatory style to another characterize Ziani's operas. Up to the early 1670s he used a variety of aria forms, any of which could be strophic: bipartite arias, arias in *ABB'* form and arias with refrains, including arias in incipient da capo form. By the late 1670s, da capo form predominates. He often used ostinatos and walking basses for situations in which a character confronts implacable forces. Arioso passages, often in triple metre, are smoothly integrated into recitative. Ziani's instrumental forces respond flexibly to the voice. Most of the arias, like recitative, are accompanied by continuo alone. Detachable ritornellos sometimes follow or, less often, precede continuo arias. In the accompanied arias, upper melodic instruments usually alternate with the voice. The little documentation that survives suggests that the forces for Ziani's Venetian operas were small – 10 to 15 players, on strings, continuo and sometimes one or two trumpets.

Ziani's oratorios display characteristics similar to those of the operas, but there is a greater emphasis on weighty musical elements, especially contrapuntal writing. Fugal movements are also prominent in Ziani's sonatas, most of which are in three or four movements. Most begin with such a movement, whose features include a regular beat and part-writing that often gives rise to harmonic asperities. The finales are generally in the manner of a gigue. The sonatas are similar in style to those of Venetian contemporaries of Ziani such as Legrenzi and Massimiliano Neri.

## **WORKS**

### **operas**

drammi per musica in three acts unless otherwise stated

La guerriera spartana (prol, 3, G. Castoreo), Venice, S Apollinare, carn. 1654, music lost

Eupatra (prol, 3, G. Faustini), Venice, S Apollinare, carn. 1655, music lost

Le fortune di Rodope e Damira (prol, 3, A. Aureli), Venice, S Apollinaire, carn. 1657, *I-Bborromeo*, *MOe*, *Nc*, *Vnm*

L'incostanza trionfante, ovvero Il Theseo (prol, 3, F.M. Piccioli, after Plutarch), Venice, S Cassiano, carn. 1658, music lost

Antigona delusa da Alceste (prol, 3, Aureli), Venice, SS Giovanni e Paolo, carn. 1660, *Vnm*

Annibale in Capua (prol, 3, N. Beregan), Venice, SS Giovanni e Paolo, carn. 1661, *D-ANsv*, *I-Nc* (arias), *Rvat*, *Vnm*; sections ed. in Wolff 1937

Gli scherzi di Fortuna subordinato al Pirro (prol, 3, Aureli), Venice, SS Giovanni e Paolo, carn. 1662, *Vnm*

Le fatiche d'Ercole per Deianira (prol, 3, Aureli), Venice, SS Giovanni e Paolo, carn. 1662, *Vnm*; rev. A. Perruccio, Naples, S Bartolomeo, carn. 1679, *Nc*

L'amor guerriero (prol, 3, C. Ivanovich), Venice, SS Giovanni e Paolo, carn. 1663, *Vnm*; sections ed. in Wolff 1937

Oronisbe (componimento drammatico in musica, 3, A. Draghi), Vienna, 9 June 1663, music lost

La congiura del vizio contro la virtù (scherzo musicale, 1, D. Cupeda), Vienna, 15 Nov 1663

La ricreazione burlesca (1), Vienna, 1663/8, *A-Wn*

L'invidia conculcata dalla Virtù, Merito, Valore della S.C. Mta di Leopoldo imperatore (componimento drammatico, Draghi), Vienna, 1664, *Wgm* (1 dance), *Wn*, *I-Vgc*

Circe (Ivanovich), Vienna, 9 June 1665, *Vnm*

Cloridea (Draghi), Vienna, 1665, *Vnm*

Doriclea (prol, 3, G. Faustini), composed for Venice, SS Giovanni e Paolo, carn. 1666, but only prol perf. as prol to Cesti: Orontea

L'onore trionfante (D. Federici), Vienna, Favorita, 9 June 1666, music lost

Elice (introduzione ad un regio balletto, Federici), Vienna, 18 Nov 1666, *A-Wgm*, *Wn*

Galatea (favola pastorale per musica, 3, Draghi), Vienna, 19 Feb 1667, *Wgm* (sections), *Wn*

Alciade (prol, 3, Faustini), Venice, SS Giovanni e Paolo, carn. 1667, music lost

Semiramide (M. Noris, after G.A. Moniglia), Venice, SS Giovanni e Paolo, aut. 1670, *D-AN*, *I-Vnm*; sections ed. in Wolff 1937

Ippolita reina delle amazzoni [Act 3] (C.M. Maggi), Milan, Ducale, 1670, *I-Nc*; Act 1 and arias added to Act 2 by L. Busca, Act 2 by P.S. Agostini

Heraclio (Beregan), Venice, SS Giovanni e Paolo, carn. 1671; with prol (G. Cicinelli), Naples, S Bartolomeo, Dec 1673; *Nc*, *Vnm*, *Vqs* (arias)

Attila (Noris), Venice, SS Giovanni e Paolo, carn. 1672, *IBborromeo*, *Vnm*, *Vqs* (arias)

Chi tal nasce tal vive, ovvero L'Alessandro Bala (A. Perruccio),

Naples, S Bartolomeo, Dec 1678, *MC, Nc*, arias in *Gl* and *Nc*  
Candaule (A. Morselli), Venice, S Cassiano, week before 9 Dec 1679;  
as Candaule re di Lidia, Naples, Real Palazzo, ded. 21 Dec 1679; *D-AN, I-Vnm*, arias in *B-Bc, GB-Ob, I-MOe, Tn* and *Vqs*; sections ed. in Wolff 1937

Enea in Cartagine (M.A. Catania), Palermo, 1680, music lost  
L'innocenza risorta, ovvero Etio (Morselli), Venice, S Cassiano, week before 6 Feb 1683; as *Il talamo preservato dalla fedeltà di Eudossa*, Reggio Emilia, 1–11 May 1683, *MOe* (facs. in IOB, xii, 1978)

Prol (Cicinelli) to G.A. Boretti: *Marcello* in Siracusa, Naples, 1673, music lost; rev. of A. Sartorio: *Orfeo*, Naples, 1682, *Nc*

Doubtful: *Cleandra* (N. Minato), Bologna, 1678 [adaptation of Draghi: *Chilonida*]

### oratorios

*Santa Caterina*, Vienna, 1662, *A-Wn*

*Oratorio di S Pietro piangente* (P. Guadagni), Vienna, 1664, *Wn*

*Oratorio dell'incredulità di S Tomaso* (G.A. Scacchi), Vienna, 1665, music lost

*Gli affetti pietosi per il sepolcro di Cristo* (D. Federici), Vienna, 1666, music lost

*Lagrima della Pietà nel sepolcro di Cristo* (Federici), Vienna, 1667, music lost

*L'Assalone punito* (Padre Lepori), Vienna, 1667, *Wn, I-Vgc*

*Il cuore umano all'incanto*, Naples, 1681, *Nf*

*Le stimate di S Francesco*, *Nf*

### sacred vocal

Partitura delli [24] motetti, libro primo, 1v, op.2 (Venice, 1640)

[13] *Sacrae laudes complectentes tertiam, missam psalmosque dominicales*, 5vv, 2 insts, op.6 (Venice, 1660)

5 Lat. motets, 1649<sup>6</sup>, 1656<sup>1</sup>, 1668<sup>2</sup>

3 masses, 8vv, vns, one dated 1672; 2 Mag settings, 6vv, insts; *Stabat mater*; *Lamentations*, 1–3vv, insts; 4 pss; 6 motets, 3, 5, 6, 8vv, vns; hymns, 1–4vv, 2 vn, 1667; lt. sacred work, 1v, vns; further sacred works: *Kl, I-Nf, Vnm, Vsm*, Mauritiusarchiv, Krems

### secular vocal

*Fiori musicali raccolti ... nel giardino de madrigali*, 2–4vv (Venice, 1640)

*Il primo libro di canzonette*, 1v, op.3 (Venice, 1641)

[16] *Canzonette*, 1v, op.8 (Venice, 1670)

2 lt. arias, 1v, bc, 1656<sup>4</sup>

4 lt. cants., 2 duets, madrigals, 2–3vv: *GB-Lbl, I-Bc, Nc, Nf*

### instrumental

[20] *Sonate*, a 3–6, op.7 (Freiburg, c1667), 12 repr. 1678 also as op.7

*Ziani's Aires or Sonatas in 3 Parts*, 2 vn, bc, op.1 (London, 1703)

6 sonates, 2 vn, bc (org) (Amsterdam, c1710)

6 sonatas, str; 2 sonatas, 2 vn, 4 va, bc (org), 1670; sonata, tpt, str,

For doubtful works attrib. 'Ziani' see MGG1

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THEOPHIL ANTONICEK, H.S. SAUNDERS

## Zich, Otakar

(*b* Králové Městec, 25 March 1879; *d* Ouběnice, nr Benešov, 9 July 1934). Czech composer and aesthetician. While studying mathematics at Prague University (where he took the doctorate in 1901) he was a pupil of the Czech musicologist and aesthetician Otakar Hostinský from 1897 to 1901; later he attended a course in composition under Stecker. From 1901 he taught physics and mathematics at a secondary school in Domažlice, a town in the Chod region of south-west Bohemia which at that time retained a strong folk tradition. He used the time spent in this region to collect folksongs and dances, which in turn influenced his own compositions. In 1906 he returned to Prague and completed his *Habilitation* as an aesthetician at the university in 1911 with a work on the apperception of music. When the university in Brno was established, he became professor of philosophy (1919) but returned to Prague in 1924 to become professor of aesthetics.

Zich was essentially a self-taught composer, finding his models in the 19th-century Czech national music, particularly that of Smetana and Fibich; he also admired European Romanticism and had a particular affinity for Mahler. Because of his close relation to folk art, he stood apart from the mainstream of early 20th-century Czech music (which tended to follow western European trends). He seldom took his inspiration from modern sources, the most significant exception being his opera *Vina* ('Guilt'), where following the Expressionist plot he showed a fine sense for dramatic musical effect. His compositions are mostly vocal (arrangements of folksongs, choruses, cantatas, a melodrama, operas); neither during his lifetime nor later did his music gain public response and many of his compositions exist only in manuscript.

Zich's scholarly heritage is much more important. Together with Hostinský he is considered the founder of Czech musicology, particularly its aesthetics, and a founder of specific semantic theory in music. As early as his *Habilitationsschrift* he showed exceptional depth of knowledge; this and a scholar's detachment combined fruitfully with his feeling and understanding (gained as a composer) of all the subtle components of creative and apperceptive processes in music. His basic orientation came through his teacher Hostinský, an adherent of German formalism and psychology of positivism, and through his studies with him of the traditions of Herbart, Vischer, Hanslick and Riemann he was confronted with the central problem of musical thinking – in Riemann's words, the 'logic' of

music. To Hostinský's dualistic theory (absolute as against programme music) he added the study of musical apperception, attempting to state the difference between the imaginative meanings and affective-reactive meanings of music. Next to psychological aesthetics, which enabled him to elaborate a relatively precise notion of the creative and apperceptive processes, he also attempted the objective analysis of a work as form, or 'musical morphology'. Through these two methods he examined the quality of the work of art; at the same time he was aware of the limitations of his approach and employed the experience and intuition of an artist to arrive at the final analysis. His studies of Smetana, Dvořák and Berlioz occupy a special place among his works.

His son Jaroslav Zich (*b* Prague, 17 Jan 1912) studied philosophy and musicology at Prague University and composition with Foerster. He has drawn on his experience as a pianist and composer for his theoretical writings, in which he has made a particular study of the aesthetic problems in musical performance.

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selective list

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- 1 Osudná svatba [The Ill-Fated Wedding] (cant., trad.), 1905
- 2 Pátý hrobeček [The Fifth Grave] (cant., J. Stretz), 1906
- 3 Zimní balada [Winter Ballad] (cant., J. Neruda), 1906
- 4 Ze srdce [From the Heart] (Neruda), Bar, orch, 1907
- 5 Polka jede [The Polka Rides] (cant., Neruda), 1907
- 6 Romance o Černém jezeře [Romance of the Black Lake] (melodrama), 1907
- 7 Malířský nápad [A Painter's Whim] (op, 1, Zich after S. Čech), 1908, Prague, National Theatre, 11 March 1910
- 8 Matičce [To my Mother] (Neruda), Bar, orch, 1911
- 10 Vina [Guilt] (op, 3, J. Hilbert), 1911–15, Prague, National Theatre, 14 March 1922
- 12 Preciézky (op, 1, after Molière: *Les précieuses ridicules*), 1924, Prague, National Theatre, 21 May 1926
- 13 Střepiny dnů [Fragments of Days] (J. Jiří), Mez/Bar, orch, 1926
- 14 Czech Suite, vn, vc, 1928
- 16 Z mělnické skály [From the rock of Mělník] (Neruda), Bar, orch, 1909, rev. 1915

Partsongs, folksong arrs.

Orchestration of B. Smetana: Czech dances, 1919–23

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JOSEF BEK

## Zichy, Count Géza

(*b* Sztára, Hungary [now Slovakia], 23 July 1849; *d* Budapest, 14 Jan 1924). Hungarian pianist and composer. Although he lost his right arm in a hunting accident when he was 14, he became a celebrated piano virtuoso and made frequent concert tours from 1880. He studied composition with Robert Volkmann and the piano with Liszt, who orchestrated his ballad *Der Zaubersee* (now lost), transcribed his *Valse d'Adèle* (originally for left hand) and wrote a preface to his *Six études pour la main gauche seule* (Paris, 1878); the two became intimate friends and performed together in benefit concerts. Zichy also attained prominence as a jurist and administrator in Budapest; between 1891 and 1894 he was Intendant of the Royal Hungarian Opera, his appointment precipitating Mahler's resignation as music director. From 1895 to 1918 he was president of the National Conservatory. In 1911 he was elected to the Hungarian Academy of Sciences, giving an inaugural address on Liszt (in *Akadémiai Értesítő*, Budapest, 1911). His music shows little individuality. His numerous piano pieces and transcriptions, written to enrich his concert repertory, are interesting chiefly for their use of specialized left-hand techniques. In addition to these and several choral and instrumental works, he wrote five operas to his own texts: *Alár* (produced in Budapest, 1896), *Roland mester* (Budapest, 1899) and a trilogy on the life of Rákóczi (Budapest, 1905–12); he also wrote a ballet, *Gemma* (Prague, 1903). He published two volumes of poetry and an autobiography.

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JOHN S. WEISSMANN/MÁRIA ECKHARDT

## Žídek, Ivo

(*b* Kravaře, nr Opava, 4 June 1926). Czech tenor. He studied in Ostrava, where he made his début as Werther (1944), then joined the Prague Opera

in 1948, his roles including Tamino, Don Carlos, Siegmund, Hoffmann, Tom Rakewell and Peter Grimes. Many of his greatest successes were in Janáček operas, most notably as Gregor in *The Makropulos Affair*, Števa and Laca in *Jenůfa* and Skuratov in *From the House of the Dead*. In 1966 he sang the Inventor in the première of Kašlík's *Krakatit*. He also appeared in Vienna, Wexford, Germany, South America and at the Edinburgh Festival (1964 and 1970 as Dalibor and as Mazal in the British première of Janáček's *The Excursions of Mr Brouček*). Though occasionally reported as sounding strained or coarse, he was widely acclaimed for the commanding style of his acting and the clear-cut intensity of his singing. Recordings include ardent performances as Jeník in *The Bartered Bride* and Števa in *Jenůfa*. He became Intendant of the Prague National Opera in 1989.

J.B. STEANE

## Židek, Paulus.

See [Paulirinus, Paulus](#).

## Ziegfeld, Florenz, jr

(*b* Chicago, 15 March 1867; *d* New York, 22 July 1932). American theatrical producer. His father, Florenz Ziegfeld sr, was head of the Chicago Musical College, but the younger Ziegfeld's reaction to a background of classical music was a lifelong aversion to great musical masterpieces. In 1893 the elder Ziegfeld was appointed music director for the World's Columbian Exposition and sent his son to Europe to obtain performers; however, the younger Ziegfeld returned with music hall artists and circus acts. It was only after his marriage to Anna Held that Ziegfeld began to produce musicals, initially as vehicles for his wife, although they always included a chorus of beautiful girls in striking costumes.

Among Ziegfeld's early productions were *Papa's Wife* (1899), *The Little Duchess* (1901), *The Red Feather* (1903), *Mam'selle Napoleon* (1903), *Higgledy Piggledy* (1904) and *A Parisian Model* (1906). In 1907 he introduced the first of his annual *Follies*, to which he added his name in 1911 and which he later advertised as 'glorifying the American girl'. The *Ziegfeld Follies* ran until 1925, with two more versions in 1927 and 1931; four shows bearing Ziegfeld's name were also produced after his death (1934, 1936, 1943, 1957). His other productions included *Sally* (Kern, 1920), *Kid Boots* (Tierney, 1923), *Rio Rita* (Tierney, 1927), *Show Boat* (Kern, 1927), *Rosalie* (G. Gershwin and Romberg, 1928), *The Three Musketeers* (Friml, 1928), *Whoopee* (Donaldson, 1928), *Bitter Sweet* (Coward, 1929) and *Simple Simon* (Rodgers, 1930). Ziegfeld's reputation was such that contemporary critics referred to Kern's and Hammerstein's work as 'Ziegfeld's *Show Boat*'.

Ziegfeld built his own theatre in New York, the Ziegfeld, which he opened in 1927. Although he was often accused of being indifferent to music, he always sought the best composers for his shows as a matter of sound business practice: from the *Follies* came such songs as *Shine on harvest*

*moon* (by Bayes and Norworth, 1908), *Row, Row, Row* (William Jerome and Jimmy Monaco, 1912), *Hello, Frisco!* (Louis Hirsch, 1915), *A pretty girl is like a melody* (Berlin, 1919), and *Shaking the Blues Away* (Berlin, 1927). Ziegfeld's name remains synonymous with theatrical opulence and glamour more than 60 years after his death.

See also [Revue](#).

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GERALD BORDMAN

## Ziegler.

Austrian firm of woodwind instrument makers. Its founder, Johann Joseph Ziegler (*b* Komorn [now Komárom], Hungary, 1795; *d* Vienna, 10 March 1858), was granted a privilege to trade in Vienna in 1821. He made all kinds of woodwind instruments for orchestral use, as well as the csakan, an instrument which enjoyed great regional popularity during the early 19th century. Ziegler worked on improvements to instrument design, for instance introducing metal clarinet mouthpieces. In 1837 he sold six clarinets (two in A, two in B and two in C) and two bassoons to the Vienna Hofmusikkapelle. It says much for the efficiency of his firm and the quality of its instruments that it could meet extremely large orders: in 1845 Ziegler apparently supplied instruments to the bands of 30 Austrian regiments, and he had a flourishing export business. After Ziegler's death the firm was continued by his son Johann Baptist (*b* 19 April 1823; *d* 10 Jan 1878) who maintained its tradition of high quality. His instruments were awarded a gold medal at the 1867 Paris Exposition. The firm continued until the early 20th century, trading under the name of Johann Ziegler Nachfolger. Ziegler instruments bear the mark of the double eagle and the wording *i: ziegler/wien* (to 1847 and after 1858) or *i: ziegler & sohn/wien* (1847–58).

In the Austrian territories in particular, the Ziegler flute with its full, soft tone and its extended range (lowest note *b*, and *g* when made with an extension) remained the orchestral instrument of choice until the 20th century, when it was superseded by the stronger tone of the Boehm flute. Unlike its rival, the Ziegler flute had an inverted conical bore. Ziegler's key system represented a further development of the Classical and early Romantic design, with several doubled keys.

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RUDOLF HOPFNER

## Ziegler, Caspar

(*b* Leipzig, 15 Sept 1621; *d* Wittenberg, 17 April 1690). German poet. From 1638 to 1654, when he was a law and theology student in Leipzig, Ziegler was active as an amateur poet. From 1654 until his death he was an important professor of law and eventually Rektor at the University of Wittenberg and a prominent civic official there, and had practically no more connection with the arts.

A friend of Rosenmüller and Schütz, he exerted some influence on both. His poetry, apparently mostly sacred, served for occasional music, and a few poems became chorale texts. More important, his treatise *Von den Madrigalen* (?Leipzig, 1653, enlarged 2/1685; ed. D. Glodny-Wiercinski, Frankfurt, 1971), written at Schütz's request, set forth rules for German madrigal poetry that were then observed until well into the 18th century. Hitherto German poets had not provided texts comparable to Italian madrigals, but after analysing the structure of the Italian poems, Ziegler adapted them to the peculiarities of German prosody. The German madrigal should consist of any number of lines, usually from seven to eleven and rarely fewer than five or more than sixteen; the lines should have seven or eleven syllables if the ending is feminine, six or ten syllables if it is masculine; a caesura is optional in lines of ten or eleven syllables; the rhyme scheme varies, but no more than three consecutive lines may pass without some rhyme; and only authentic rhymes are considered. As a relatively free, non-strophic poem the German madrigal is ideal for recitative and was so used, even by Bach.

JOHN H. BARON

## Ziegler [née Romanus], Christiane Mariane von

(*b* Leipzig, bap. 30 June 1695; *d* Frankfurt an der Oder, 1 May 1760). German poet and cantata librettist. The daughter of a prominent Leipzig family, she began to pursue a professional literary career in her late twenties after she had been widowed twice and lost the children of both marriages. Johann Christoph Gottsched became her mentor and principal sponsor. She published her first collection of verse, *Versuch in gebundener Schreib-Art*, in 1728; a second volume followed a year later. In 1731 she brought out a collection of letters and became a member of the Deutsche Gesellschaft in Leipzig, whose prize for poetry she won in 1732 and 1734. In 1733, at Gottsched's recommendation, the Faculty of Philosophy of Wittenberg University elected her imperial poet laureate. Ziegler's last

publication, *Vermischte Schriften in gebundener und ungebundener Rede* – probably a revised version of a lost collection announced in the Leipzig fair catalogue of 1736 – appeared in Göttingen in 1739. Two years later, she married Wolf Balthasar Adolf von Steinwehr, professor of philosophy at the University of Frankfurt an der Oder, whom she had met in Gottsched's circle.

In the spring of 1725, J.S. Bach wrote a series of nine cantatas (BWV 103, 108, 87, 128, 183, 74, 68, 175, 176) to librettos that Mariane von Ziegler subsequently published in the first volume of her *Versuch*. Bach and Ziegler may have met through a mutual friend, Maria Elisabeth Taubert; whether they actually worked together, however, remains uncertain. The published versions of the librettos differ markedly from those used by Bach, and some of the variants suggest that Bach altered Ziegler's verses substantially when composing his cantatas. Bach set no further texts by Mariane von Ziegler, even though she published more librettos in her collection of 1729. The reason for this may have been that Bach began to work with Christian Friedrich Henrici, whom Gottsched and his circle (to which Ziegler belonged) opposed.

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JOSHUA RIFKIN/KONRAD KÜSTER

## Ziegler, Christian Gottlieb

(*b* Pulsnitz, Saxony, 25 March 1702; *d* after 1760). German composer and theorist. He was a son of the Pulsnitz schoolmaster and organist, Johann Gottlieb Ziegler. He learnt music from his father until he was 13; in 1715 he studied at the Halle orphanage, and in 1720 embarked on three years of theological study at Halle University while continuing his musical studies with his uncle, Johann Gotthilf Ziegler. As a member of the Halle collegium musicum he composed, according to Gerber, several cantatas, overtures, concertos and trios and arranged their performance. In 1723 he was in Dresden, profiting from contact with J.D. Heinichen, S.L. Weiss, Christian Pezold and J.G. Pisendel, and above all learning from Heinichen and Pezold 'much about music' (according to Walther). In 1724 he returned to Halle and embarked on a three-year course in law; after that he went to Quedlinburg as court organist, becoming organist of St Benedikti in 1730. An unpublished treatise, *Der wohlinformierte Generalbassist*, is mentioned by Walther and Gerber as having been written between 1728 and 1731, and the New York Public Library has a manuscript *Anleitung zur musicalischen Composition*, written in Quedlinburg in 1739. His only surviving musical work is a cantata *Kommt herzu (A-Wn)*, written for birthday celebrations for Princess Amalia of Prussia at the Quedlinburg convent on 9 November 1760.

For bibliography see [Ziegler, Johann Gotthilf](#).

DIETER HÄRTWIG

## Ziegler, Johann Gotthilf

(*b* Leubnitz, nr Dresden, 25 March 1688; *d* Halle, 15 Sept 1747). German organist and composer. A member of a large Saxon family of musicians, he had his first instruction from his father Daniel Ziegler, a schoolmaster and organist in Pulsnitz. He then studied under Pezold, organist of the Sophienkirche in Dresden, where he attracted attention as a child prodigy at the court of August II. Later he travelled around Germany, working with various orchestras including the collegium musicum in Halle; it was directed by the well-known pedagogue A.H. Francke, whose pupil he was for nearly three years. In 1710 he studied for six months with Zachow; he then read law and theology at Halle University for three years, and in 1715 studied with J.S. Bach in Weimar. According to Walther he was also a pupil of Johann Theile of Naumburg. In 1716 Kirchhoff, organist at the Liebfrauenkirche in Halle, certified his musical proficiency and he became assistant organist at the Ulrichskirche there, succeeding Meissner in 1718 as *director musices* and organist, a post he held until his death. He was much in demand as a teacher. Between 1716 and 1726 he received three invitations to a post in Reval, which he used to negotiate better conditions at Halle. In 1746 he applied to succeed Kirchhoff, but W.F. Bach was appointed.

Ziegler was the most notable member of his family and, with Zachow and Kirchhoff, was a leading figure among late Baroque composers in Halle. His fame as a composer and as an organist and teacher spread well

beyond the city. Apparently none of his compositions survive; they included four cycles of church cantatas and two each of gospels and epistles, to texts by C.F. Hunold (Menantes), J.J. Rambach and Ziegler himself. The foreword to Rambach's *Geistliche Poesien und Cantaten* (Halle, 1720) states that the work owed its existence to Ziegler's initiative; presumably Ziegler commissioned (and repeatedly set) these texts, which are among the best church cantata poetry of the period. All the music has disappeared, but texts of some of Ziegler's works have survived, among them the solo cantatas *Christi Glieder*, *Christi Brüder* of 1716 (text no.13 in J.M. Heineccius: *Hundertjähriges Denckmahl der Reformation*, Halle, 1718) and *Da hörst du, Mensch* of the same date (in J.G. Ziegler: *Texte zur Music, welche in der St. Ulrichskirche allhier am 18. Sonntag nach Trinitatis gehalten worden*, Halle, 1716). In both works, da capo arias and recitatives alternate with chorales for the congregation. In 1721 Ziegler wrote in a letter that he had composed and performed 'for three whole years a new church piece for every season'. In 1740 he wrote the *Trauer-Music* for the funeral of Friedrich Wilhelm I. He composed for other cities besides Halle, including a *Leichen-Music* (1736) for a funeral in the noble family of Zerbst, and other music for weddings and funerals. The *24 Polonoises pour le clavecin* (1764) attributed by Eitner to Ziegler were in fact written by a Johann Gottfried Ziegler, possibly a relative.

Ziegler wrote three treatises which remained unpublished: *Neuerfundener Unterricht vom Generalbass*, 1718 (lost), *Neuerfundene musicalische Anfangsgründe, die sogenannten Galanterien betreffende* (lost) and *Unterricht von der Composition* (in *D-Bsb*).

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DIETER HÄRTWIG/PETER WOLLNY

## Ziegler [Zügler], Joseph Paul

(*b* Vienna, 14 Sept 1722; *d* Vienna, 18 Oct 1767). Austrian violinist and composer. After teaching the violin at the Jesuit seminary in Vienna, he became a cathedral musician at the Stephansdom and played at the court chapel. About 1753 he gave violin lessons to Dittersdorf, who later spoke of him as 'a very fine violinist and a skilful and worthy composer of chamber

music. He took great pains with me'. Through Ziegler's recommendation Dittersdorf gained his first musical appointment. Ziegler's chamber and sacred compositions were highly esteemed in Vienna and he was also respected as a virtuoso; Albrechtsberger and Joseph and Michael Haydn praised his playing.

## WORKS

all MS

Masses, 4vv, orch: C, D, A-H, KR; C, H, KN, KR; A, C, KR, Wp

Litanies, orch acc.: *Lytaniae Lauretanae*, C, H; *Lytania de BVM*, H; 2 *Lytaniae*, KN; *Lytaniae solennes*, KN; *Lytaniae (Lauretanae)*, G, KN, Wn; *Lytaniae*, TU; *Lytaniae de venerabili*, TU

Other sacred works: *Salve regina*, S, orch, org, KN, KR; *Te Deum*, KR; c20 motets, antiphons, offertories (arias, arias with chorus), H, KN, KR

Inst: Vn Conc., Wgm; *Sinfonie*, 1758, Wn; *Divertimento*, KR; *Sonata*, vn, bc, lost

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GERNOT GRUBER

# Zieharmonika

(Ger.).

See [Accordion](#).

# Ziehn, Bernhard

(b Erfurt, Germany, 20 Jan 1845; d Chicago, 8 Sept 1912). German-American music theorist. After settling in 1868 in Chicago, he taught mathematics, German and music at the German Lutheran School (1868–71) before establishing himself as a private music teacher. His independent and original views were greatly admired by Hans von Bülow, Hugo Kaun, Leopold Godowsky, Ferruccio Busoni, George P. Upton and others. Ziehn's critical essays are mostly polemic, whether championing (Theodore Thomas, Anton Bruckner) or condemning (Hugo Riemann, Eduard Hanslick, Philipp Spitta). His system of exercises for pianists led him to the realization that passages beginning on D or A yield upward and downward an exact symmetry of tones and of fingering – a principle of 'symmetric inversion' he subsequently applied to music theory. His textbooks on harmony and composition are distinguished by a minimum of rules and explanations and a wealth of music examples (from Schütz and Rameau to Bruckner and Boito). While still structuring chords by 3rds, he strongly rejected Riemann's functional harmony and proceeded from accepting and interpreting literally the equally tempered division of the octave. The result

is a chromatic and enharmonic system, occasionally complicated in its terminology, but pointing to the later language of Skryabin and Schoenberg. His 'enharmonic law' affirms that 'every chord tone may become the fundamental'.

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SIEGMUND LEVARIE

## Ziehrer, C(arl) M(ichael)

(*b* Vienna, 2 May 1843; *d* Vienna, 14 Nov 1922). Austrian bandmaster and composer. His father financed his musical education at the Vienna Conservatory in return for a contract giving Carl Haslinger publishing rights. In 1863 Haslinger launched Ziehrer with an orchestra at the Dianasaal following financial disagreement with Johann Strauss II. Competition from the Strauss's probably led Ziehrer to three years as bandmaster to the 55th Infantry Regiment from 1870. He then formed an orchestra for the 1873 Vienna Weltausstellung and in 1874 founded the musical journal *Deutsche Musik-Zeitung*. While he was bandmaster of the 76th Infantry Regiment (1875–7) he changed his publisher to Doblinger. Later, he hired many of Eduard Strauss's musicians, naming them the Former Eduard Strauss Orchestra which led to an unpopular lawsuit; self-banishment took him

through Eastern Europe and Germany with a reconstituted orchestra. He met his wife, Marianne Edelmann, an operetta singer, in Berlin in 1881.

He was appointed bandmaster of the Hoch und Deutschmeister Regiment in 1885, which also performed as a civilian orchestra. With them he raised standards to unprecedented levels and attracted huge crowds. He was subsequently invited to represent Austria at the World's Columbian Exposition in Chicago in 1893, which was followed by an extended American tour, and which led to his dismissal for overstaying his leave. Renaming his band the Chicagoer Konzert-Kapelle he toured Germany widely. Later, he would retire each summer to the mountains to compose operetta: his farce *Die Landstreicher* (1899) ran for a record 1500 performances. Further successes were staged in Vienna and other European cities, and a few reached Broadway. His last operetta *Das dumme Herz*, with Alexander Girardi in the leading role, was curtailed by the war. The local character of his operettas limited their international appeal and all but three are no longer in the repertory; however, dance arrangements, marches and some songs and overtures from them remain popular.

In 1903, as a guest conductor, he was instrumental in forming the Wiener-Tonkünstler Orchestra, the forerunner of the Vienna SO, to perform popular music to high standards. In 1909 Emperor Franz Joseph finally appointed him as Imperial Court Ball Director in recognition of his popularity and contribution to music. Ziehrer, the only director not from the Strauss family, conducted the last Court Ball in 1914. The war destroyed him and he died penniless.

The greatest rival to the Strauss brothers, Ziehrer's long career was similar to Johann Strauss II except for the periods as a military bandmaster. This experience gave a brashness and swagger to his compositions which, influenced by local folk music, created his unmistakable style. Though not an innovator he was a master of original melody. Often performed are the waltzes *Wiener Bürger*, *Weaner Mad'In* and *Herrreinpaziert!*, and his military legacy remains in the *Freiherr von Schönfeld-Marsch*. A monument to him stands in the Prater, and the Austrian National Library runs a permanent exhibition in the Theatre Museum and holds most scores, which belong to the Ziehrer Foundation. Some film footage of Ziehrer survives and Willi Forst produced a film of his life in 1949. Max Schönherr promoted his music through Austrian radio, and Ariola Eurodisc produced the first modern orchestral recordings with Robert Stolz in 1972 (Wiener Musik). Increased interest in his work has led to further new recordings.

## WORKS

(selective list)

### orchestral

dates of first performance: opp.1–209, 1863–73; opp.210–373, 1874–85; opp.374–497, 1886–99; opp.498–566, 1900–22

c130 waltzes, incl. *Der Himmel voller Geig'n*, op.34; *Grazer Juristenball-Tänze*, op.80; *Fachblätter*, op.102; *Fidele Grundsätze*, op.162; *Walzer der Kaiserin*, op.177; *Wienerisch!*, op.211; *Wiener*

Volkspose, op.314; In der Sommerfrische, op.318; Alt-Wien, op.366; Oesterreich in Tönen, op.373; Faschingskinder, op.382; Weaner Mad'In, op.388; Natursänger, op.415; Wiener Bürger, op.419; Wiener Ball-Photografian, op.425; BackfischerIn, op.432; Liebesrezepte, op.434; Heimathsgefühle, op.436; Gebirgskinder, op.444; Donausegen, op.446; Evatöchter, op.448; Clubgeister, op.452

Märchen aus Alt-Wien, op.458; Nachtswärmer, op.466; Parfum-Walzer, op.469; Schneeballen, op.471; Ziehereien, op.478; Singen; Lachen; Tanzen, op.486; In lauschige Nacht, op.488; Mein Herz hängt an Wien, op.500; Von der Donau-zur Spree, op.502; Buberl Komm!, op.505; Sammt und Seide, op.515; Herreinpaziert!, op.518; Sei brave, op.522; Tolles Mädell, op.526; Liebeswalzer, op.537; Ball bei Hof, op.547; Casimir-Walzer, op.551; O diese Husaren!, op.552; Ich Lach!, op.554 and Kulturbilder, op.563

c84 marches, incl. Oesterreichischer Kriegermarsch, op.11; Auersperg-Marsch, op.111; Franz Josef-Marsch, op.151; John-Marsch, op.285; Militär-Marsch, op.321; 's ist mein echt's Wienerblut, op.367; Hoch und Neider, op.372; Dorner-Marsch, op.377; Wacht an der Donau!, op.385; Freiherr von Schönfeld-Marsch, op.422; Der Vater des Regiments, op.431; Werner-Marsch, op.439; Columbus-Marsch, op.457; Der Zauber der Montur, op.493; Mein Feld die Welt, op.499; Auf! In's XX. Jahrhundert, op.501; Beim-Militär, op.516; Der Herr Leutnant, op.527

c210 polkas, incl. Die Lustigmacherin, op.4; Milostenka, op.9; Badner Park-Polka, op.65; Im Fluge, op.78; Bürgerlich und Romantisch, op.94; Pfeilschnell, op.108; Augensprache, op.120; Die beiden Nachtigallen, op.128; Gruss an Pest, op.140; Zieherei, op.200; Schäferstündchen, op.278c; Neue Welt-Blümchen, op.316; Immer lustig, op.324; Leben heisst Geniessen!, op.325; Vinea-Galopp, op.332; Liebesbrief, op.370; Das liegt bei uns im Blut!, op.374; Pfiffig, op.384; Loslassen!!!!, op.386; Schneidig, op.387; Busserl, op.389; Endlich allein!, op.390; Boshaft!, op.424; Wurf-Bouquet, op.426; Nadelstiche, op.429; Frauenlogik, op.445; Matrosen-Polka, op.449; Cavallerie-Polka, op.454; Lieber Bismarck; schaukle nicht, op.465; Electrisc, op.492; Sternschnuppen, op.510

c15 other dances, incl. 100,000 Éljen! Czardas, op.51; D'Kernmad'In Steierische Tänze, op.58; Aus dem Volksmunde Ländler, op.189; Metternich Gavotte, op.378; Echt Wienerisch Tänze, op.381; Goldene Myrthe Gavotte, op.495; Diplomaten Gavotte, op.511; Goldene Jugendzeit Gavotte, op.523; Fächer-Polonaise, op.525

c40 potpourris, quadrilles, arrangements and other works, incl. Wien's Tanzmusic seit 50 Jahren, potpourri, op.27; Verliebt, op.319 Nr.1; romance; Der Traum eines österreichischen Reservisten, tone poem (1914)

## vocal

23 operettas (first performed in Vienna unless otherwise stated; most pubd in vs in Vienna at time of first production; incl. some orch. potourris), incl. Das Orakel zu Delfi (2, C. Costa), Linz, Stadttheater, 21 Sept 1872; König Jérôme (4, A. Schirmer), Ringtheater, 28 Nov 1878; Wiener Kinder (3, L. Krenn and C. Wolff), Carl, 19 Feb 1881; Ein Deutschmeister (3, R. Genée and B. Zappert), Carl, 30 Nov 1888;

Der schöne Rigo (2, Krenn and C. Lindau), Venedig in Wien, 24 May 1898; Die Landstreicher (prelude, 2, Krenn and Lindau), Venedig in Wien, 29 June 1899

Die drei Wünsche (prelude, 2, Krenn and Lindau), Carltheater, 9 March 1901; Der Fremdenführer (prelude, 3, Krenn and Lindau), An der Wien, 11 Oct 1902; Der Schätzmeister (3, A. Engel and J. Horst), Carl, 10 Dec 1904; Fesche Geister (prelude, 2, Krenn and Lindau), Venedig in Wien, 7 July 1905; Ein tolles Mädel (2, W. Sterk), Wiesbaden, 24 Aug 1907; Der Liebeswalzer (3, R. Bodansky and F. Grünbaum), Raimund, 24 Oct 1908; Ball bei Hof (3, Sterk), Stettin, Stadt, 22 Jan 1911

Manöverkinder (3, O. Friedmann and F. Lunzer), Kaisergarten, 22 July 1912, rev. as Der Husarengeneral (3, Friedmann and Lunzer), Raimund, 3 Oct 1913; Fürst Casimir (3, M. Neal and M. Ferner), Carl, 13 Sept 1913; Das dumme Herz (3, R. Oesterreicher and Sterk), Johann-Strauss, 27 Feb 1914; Die verliebte Eskadron (3, Sterk), Johann-Strauss, 11 July 1930 [posth., arr. K. Pauspertl]

8 Spls, incl. Wiener Luft (3, B. Rauchenegger), An der Wien, 10 May 1889; Herr und Frau Biedermeier (1, Sterk), Munich, Lustspiel, 9 Jan 1909; Deutschmeisterkapelle (1, H. Marischka and Oesterreicher) Raimund; 30 May 1958 [posth., arr. M. Schönherr]

c50 popular operetta songs, incl. In lauschiger Nacht; O Wien; mein liebes Wien; Küsse im Dunkeln; Rote Rose

c60 Lieder, couplets and hymns, incl. Wiener Lieder, op.326–31

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**M. Schönherr:** *Lanner, Strauss, Ziehrer* (Vienna, 1983)  
**J.E. Diamond:** *From Gold to Silver* (London, 1994)

JOHN E. DIAMOND

## Zielche [Zielcke], Hans Heinrich [Hinrich]

(bap. Plön, 22 Feb 1741; d Copenhagen, 13 June 1802). German composer and flautist. He learnt to play the flute from his father. In 1757, after he had spent some time in Lübeck, Duke Friedrich Carl of Plön financed his studies in Hamburg, where he took composition lessons with Telemann and flute lessons with F.H. Graf. After the duke's death, the Duchy of Plön was annexed by Denmark in 1761 and the Hofkapelle was dissolved. Zielche first went with other Plön court musicians to Hamburg, where he organized performances and sold tickets to concerts. In 1770, together with other musicians from Plön, he joined the royal orchestra in Copenhagen; he was solo flautist under J.G. Naumann from 1785, and was also court organist. Around 1780 he married the singer Anna Elizabeth Maria Franziska Almerigi. For a time Zielche was the most highly paid court musician in Copenhagen. He retired in 1796 and lived in Copenhagen until his death.

Zielche's virtuosity, much admired by Copenhagen audiences, finds expression in his chamber works, which give prominence to the flute. They show the influence of Telemann and also, like his symphonies, that of the Mannheim composers. His *Singspiel Belsor i Hytten*, hardly any of which has been preserved, was unsuccessful. Zielche's printed works went into a number of editions and were listed in the Breitkopf catalogue.

## WORKS

(selective list)

most MSS in DK-Kk

*Belsor i Hytten, eller Den unventede opdagelse* (Spl), 1776, frag. extant 6 sonates, fl, bc (Berlin, n.d.), also as op.1 (Berlin, n.d.); 6 qts, fl, vn, va, b, op.2 (Copenhagen, 1779); 3 quartetto, fl, vn, va, vc; 6 solo, fl, vc; Trio, 2 fl, bc; 12 fl duos; 6 syms. (1724)

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*DBL3* (T. Krogh)

**C. Thrane:** *Fra Hofviolonernes Tid: Skildringer af det kongelige Kapels Historie* (Copenhagen, 1908)

**T. Krogh:** *Zur Geschichte des dänischen Singspiels im 18. Jahrhundert* (Berlin, 1923), 49

**N. Friis:** *Det Kongelige Kapel fem Aarhundreder ved Hoffet: paa Teatret og i Koncertsalen* (Copenhagen, 1948)

**N. Heydemann:** *Das Musikleben am Plöner Hof in der Zeit Herzog Friedrich Carls* (Nordelbingen, 1993), 53

**J. Kremer:** "Telemannischer Geschmack" in Dänemark: zur Geschichte der deutsch-dänischen Musikbeziehungen im 18. Jahrhundert', *DAM*, xxii (1994), 9–16

JOACHIM KREMER

## Zieleński [Zelenscius], Mikołaj

(fl 1611). Polish composer and organist. From his publication of 1611, dedicated to Wojciech Baranowski, Archbishop of Gniezno and primate of Poland from 1608, it is known that he was organist and director of music to the archbishop. Dunicz showed that this position applied to the primate's private chapel and residence at Łowicz; it is not known whether it also applied to Gniezno Cathedral (see Podejko). In dedicating his work Zieleński affirmed that Baranowski had 'cultivated' his talent, that his work originated 'through [his] recommendation and in [his] service', that it appeared in print thanks to his 'liberality and generosity', was 'accomplished for the first time by a Pole in a new way' and was the fruit of 'no new zeal' on his part in the archbishop's service. Also in 1611 he took part in a court case at Łowicz.

Zieleński's *Offertoria/Communiones totius anni* of 1611, his only known music, comprises two separate cycles for the church's year – liturgically rather free and incomplete – as well as additional motets and sacred symphonies. The two parts have separate title-pages but share a common

dedication and list of contents. Among the 56 compositions in the *Offertoria* there are only 44 offertories, the main unifying feature in the volume being the monumental polychoral character of all the settings: there are 12 works for seven voices and 43 for eight – all for two choirs – and a 12-part *Magnificat* for three choirs. The choirs are split into high and low voices, and Zieleński emphasized their differences by the addition of instruments, while uniting them in their dialogues by the use of imitation. A continuo part for organ is provided throughout. The *Offertoria* is recognized as the most outstanding achievement by a Polish composer of the period.

If the contents of the *Offertoria* are monumental, those of the *Communiones* are more intimate. Of the 66 titles only 53 are *communiones*, or antiphons, but the total number of compositions is actually 57, since nine are variants. The volume consists of works for solo voices with accompaniment and also three instrumental fantasias. There are five works for three voices (in the original index nos.28–32, including two of the fantasias), 32 for four (nos.1–18, 20–27, 33–43, including the other fantasia, five works being found in two versions), 14 for five (nos.19, 44–59, three in two versions) and six for six (nos.60–66, one in two versions). The solo pieces are the earliest Polish monodies and the other vocal pieces the earliest Polish concertatos; the vocal parts are enhanced by Italianate embellishments. The instrumentation, which is precisely designated though optional, embraces richer groups than those in the *Offertoria* and includes string, wind and plucked instruments. The three fantasias are the earliest Polish works specifically intended for instrumental ensemble. The *Communiones*, however, also contains motets in a traditional late Renaissance imitative style, and only their dramatic expressiveness and frequent chromaticisms testify to their comparatively late date. All Zieleński's work indeed is typical of the age of transition from Renaissance to Baroque styles, and he is certainly the most outstanding Polish composer of his time.

## WORKS

Edition: *Mikołaj Zieleński: Opera omnia*, ed. W. Malinowski and Z. Jachimecki, MMP, ser.A, i/1–5 (1966–91) [M i–v]

*Offertoria totius anni, quibus in festis omnibus Sancta Romana Ecclesia uti consuevit*, 7, 8vv, insts ... aliquot sacrae simphoniae cum *Magnificat*, 12vv (Venice, 1611); M i–iii; 2 ed. in *Muzyka polskiego odrodzenia* (Kraków, 1953; Eng. trans., 1955); 1 ed. in WDMP, xli (1960, 2/1966); 3 ed. H. Feicht, *Muzyka staropolska* (Kraków, 1966); 2 ed. in MAP, *Baroque*, i (1969)

*Communiones totius anni quibus in solennioribus festis Sancta Romana Ecclesia uti consuevit ad cantum organi*, 1–6vv, insts, cum ... vocis resolutione, quam Itali gorgia vocant ... aliquot simphoniae, 4–6vv, et tres fantasiae, insts (Venice, 1611); M iv–v; 5 ed. J. Surzyński, *Monumenta musices sacrae in Polonia*, i–ii (Poznań, 1885–7); 1 ed. in Opieński, suppl.; 4 ed. W. Gieburowski, *Cantica selecta musices sacrae in Polonia* (Poznań, 1928); 13 ed. in WDMP, xii, xxxi, xxxiv, xli, xlv, liii, lxx (1953–73); 3 fantasias ed. in *Florilegium musicae antiquae*, xx (Kraków, 1967); 4 ed. in MAP, *Baroque*, i (1969)

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- J.J. Dunicz:** 'Do biografii Mikołaja Zieleńskiego' [Towards a biography of Mikołaj Zieleński], *PRM*, ii (1936), 95–7
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- W. Malinowski:** 'Transkrypcja wykonawcza "Communiones" Zieleńskiego: podstawowe problemy' [Transcriptions of Zieleński's *Communiones*: basic problems], *Pagine*, i (1972), 45–51
- W. Malinowski:** *Polifonia Mikołaja Zieleńskiego* (Warsaw, 1974)
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- M. Perz:** 'W sprawie dokumentacji fantazji Mikołaja Zieleńskiego', [On the documentation of Zieleński's fantasias], *Muzyka*, xxxvi/3 (1991), 83–4
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MIROSLAW PERZ

## Zielińska, Lidia

(b Poznań, 9 Oct 1953). Polish composer. While attending Koszewski's composition class at the Poznań Academy she was a violinist with the Duczmal Chamber Orchestra (1972–4) and the Poznań PO (1972–8). In 1983 she was appointed to the staff of the academy. She has worked in electronic studios in Poland and abroad, conducted multimedia and educational projects, especially as a founder-member of the group House of World Rhythms, and in 1990 co-founded Brevis, the first independent music publishers in post-communist Poland. From 1989 to 1992 she was artistic director of the Poznań Spring festival of contemporary music. She is the recipient of many national and international prizes.

Her compositional interests are wide-ranging: in addition to her concert music, she has created a number of performance-art pieces and worked in theatre and radio (the luminous *Cascando* after Beckett brings a number of these threads together). Her music is impressionistic, pulsating and unpredictable in its expression: background frequently becomes foreground; dance and folk materials merge into oscillating groups of notes; underlying pentatonism or diatonism in her music is distorted, for example

by glissandos and oboe multiphonics in *Pleonazm* (1987); and minimalist repeated phrases arrive at unexpected junctures, particularly in *Mała symfonia atroficzna* ('Little Atrophic Symphony', 1988).

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Orch: *Vn Conc.*, 1979; *Pożegnanie z Tooropem* [Farewell Mr Toorop], 1981; *2 tańce* [2 Dances], str, 1981; *Epitafium pamięci poznańskiego czerwca 1956* [Epitaph in Memory of Poznań, June 1956]; *Fikcja* [Fiction], 1986; *Mała symfonia atroficzna* [Little Atrophic Sym.], 1988

Choral: *Muzyka konkretna*, chorus, orch, 1987; *Muzyka na Wielki Tydzień* [Music for Holy Week], chorus, perc, 1988; *Jednostka TOGO* [TOGO Unit], male chorus, pf, 1995

Chbr and solo inst: *Minuten-Sonate*, op inst, 1981; *Traktat* [Treaty], ob, str trio, 1982; *Kołysanka-gagaku* [Gagaku Lullaby], db, 1984; *Sonet o Tatrach* [Sonnet on the Tatras], bells, accdn, vn, tpt, trbn, 1985; *Glossa*, vn/va, 1986; *Pleonazm*, ob, vn, str, 1986; *Str Qt*, 1987; *Jacquard*, 15 pfms, 1991; *Fago*, bn, db, accdn/elec kbd, 1992

El-ac: *Tańce polskie według księdza Baki* [Polish Dances according to Father Baka], tape, 1986; *Utwór fabularny* [Feature Piece], sax, tape, 1987; *Musica humana albo Skąd się biorą symfonie* [Musica Humana or How Symphonies are Born], radio piece, 1989; *Grafika II*, 10 insts, live elects, 1991; *Short Piece*, fl, cptr/tape, 1992; *Zeitschlingen*, sound spectacle, 1994; *Schon wieder diese weissen Mäuse*, radio piece, 1996; *Expandata*, perc, tape, 1997; see also dramatic and multimedia works

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ADRIAN THOMAS

**Zieliński, Jarosław**

(*b* Lubocza Królewska, 31 March 1847; *d* Santa Barbara, CA, 25 July 1922). Polish pianist and composer. He graduated from secondary school in Lemberg, having studied music under F. Guniewicz and Mikuli while still at school. He continued his studies in Berlin and Vienna with Schulhoff and Frey, and in Milan with Ceruti. In Vienna he also graduated from the Theresianum Imperial Military Institute. After the failure of the January uprising he left in 1864 for the USA, where he settled permanently and fought in the Civil War; he left the army in 1865 and started giving concerts. In 1869 he went to live in Michigan, first at Grand Rapids, later in Detroit, and in 1878 became director of the music department at Fairmount College, Tennessee. From 1888 to 1910 he lived in Buffalo, giving frequent concert performances in different states of the USA. He organized a music department at the University of Bailey Springs, Alabama, in 1893, and in 1894 became head of the conservatory in Olean. In 1910 he moved from Buffalo to Los Angeles, where he founded a piano school. Zieliński composed a number of piano miniatures; he also made transcriptions and wrote songs.

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JERZY MORAWSKI

## Zieritz, Grete von

(*b* Vienna, 10 March 1899). Austrian composer and pianist. She studied at the Graz music school (1912–17) with Hugo Kroemer (piano) and Mojsisovics (composition). In 1917 she moved to Berlin and continued her studies with Martin Krause (piano) and Rudolf Maria Breithaupt. From 1919 she taught at the Stern Conservatory. She began to attract notice as a composer in 1921 with the first performance of her Japanese songs for soprano and piano. In 1926 she went to the Berlin Hochschule für Musik to continue her composition studies with Schreker, and it was through him that she forged a strongly individual style. In 1928 she was awarded the Mendelssohn Prize for composition as well as the Schubert Grant from the Columbia Phonograph Company. She was the first woman to receive the title of honorary professor from the Austrian president (1958); later honours included the Austrian Ehrenkreuz für Wissenschaft und Kunst (1978) and the Verdienstkreuz am Bande der Bundesrepublik Deutschland (1979). Zieritz toured extensively in Germany and other countries, often performing her own works. In 1988 her *Zigeunerkonzert* was played to celebrate her 89th birthday in a concert given by the Moscow PO. As a composer she was most at home in chamber works, many of which feature wind instruments, but she also wrote a substantial number of orchestral, choral and solo vocal pieces. She never abandoned tonality. Many of her musical ideas had their genesis in visual images and pictures, and her writing is distinguished by vivid tone painting and clarity of form.

## WORKS

(selective list)

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Chbr and solo inst: Str Qt, 1916; 2 Fugues, pf, 1921; Prelude and Fugue, pf, 1921; Bokelberger Suite, fl, pf, 1933; 6 Dämonentänze, pf, 1948; Suite, a fl, pf, 1952; Trio, cl, hn, bn, 1955; Die Jagd, cl, hn, pf, 1957; Musik, cl, pf, 1957; Dance Suite, gui/hpd, cl, bn, perc, 1958; Concertino, cl, hn, bn, str qnt, 1965; Sextet, bn, str qnt, Triptychon, fl + pic + a fl, 1968; Trio, ob, cl, bn, 1971; Le roi a fait battre tambour, ob d'amore, 1973; Cascade, tpt, 1975; Arabeske und Aria, eng hn, pf, 1976; Danza, 3 gui, 1979; Ildico und Attila, vn, 5-str db, 1979; Une humoresque diabolique, db, 1980; Folkloristische Fantasie, vn, pf, 1982; Triptychon, vn, 1984–6; Cassandra-Rufe, 8 solo insts (vn, va, vc, db, cl, Fl, a, b cl, bn), nonet, 1986

Vocal: Vogellieder, S, fl, orch, 1933; 5 Gesänge (F. Nietzsche), 4 solo vv, pf, 1935; 6 Gesänge (S. George), Bar, str qt, 1935; Hymne (Novalis), Bar, orch, 1942; 3 Gesänge (F. Blücher von Wahlstatt), Bar, vc, pf, 1946; Zigeunermusik, S, fl, vn, pf, 1955; Die Zigeunerin Agriffina, S, orch, 1956; Zlatorog, Bar, cl, hn, pf, 1957–9; Berglied, mixed vv, 1962; 7 Gesänge (contemporary black poetry), mixed chorus 8vv, 1966; Japanische Lieder, S, chbr orch, 1972; Lieder zum Mond (C. Lavant), S, ww qt, 1974; 3 Lobgesänge (Pol. poems), Mez, pf, 1979

Principal publishers: Astoria, Ries & Erler

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ROSARIO MARCIANO/R

## Zierler, Steffan.

See Zirler, Stephan.

## Ziernicki, Ignacy

(b 1752; d 1829). Polish organ builder. Active in Kraków and its environs, he seems to have specialized in large structures, building organs for Wawel Cathedral (1785), St Mary (1800) and the Franciscan and Dominican churches. The Dominican church organ perished in the great

fire of 1850. The organ built for St Mary was of high quality and served the congregation for more than a century before falling victim to the Romantic trend in organ building. Ziernicki's last, equally prestigious assignment was a reconditioning of the main organ of the Marian sanctuary at Jasna Góra (Częstochowa) started in about 1828 and cut short by his death the following year. For further information see J. Gołos: *Polskie organy i muzyka organowa* (Warsaw, 1972; Eng. trans., 1992, as *The Polish Organ, i: The Instrument and its History*).

JERZY GOŁOS

## Ziesak, Ruth

(b Hofheim am Taunus, 9 Feb 1963). German soprano. She studied with Christoph Prégardien at the Musikhochschule in Frankfurt and with Elsa Cavelti. She made her début as Valencienne in *Die lustige Witwe* in Heidelberg in 1988, and then worked at the Deutsche Oper am Rhein (1990–91). Her first international engagement was as Pamina with Solti at the 1991 Salzburg Festival. She later sang the role at La Scala, the Staatsoper in Munich, Dresden's Sächsische Staatsoper and the Vienna Staatsoper. She made her début at the Opéra Bastille in Paris as Susanna in 1993, followed by Sophie in 1998, and first appeared at Covent Garden in 1997 as Ighino (*Palestrina*). Her other roles include Ilia and Sophie. Ziesak is also an accomplished soloist in concert works; she won first prize at the lieder competition at 's-Hertogenbosch, and following her Viennese recital début in 1991 has gained a reputation as a discerning interpreter of lieder. Among her many recordings those of Pamina for Solti, Marzelline for Dohnányi, Aennchen for Janowski, Gretel for Runnicles, the title role of Schumann's *Genoveva* for Harnoncourt and Wolf's *Italienisches Liederbuch* reveal her pure tone and fresh, unaffected style.

ALAN BLYTH

## Zieyeva, Malika

(b Fergana Basin, 1 Feb 1956). Uzbek *dutār* player. From 1970 to 1974 she attended the Fergana College of Art. From 1974 to 1979 she studied the *dutār* with Fakhriddin Sadyqov at the Tashkent State Conservatory, learning many pieces from the traditional classical repertory including well-known *makom* melodies such as *Shafolat*, *Chohorgoh* and *Chully Iroq*. In 1979 she began working with the Uzbek State Radio *naqam* ensemble founded by Yunus Rajabi. During the next two decades many of her performances were recorded for the archives of Uzbek State Radio, and in 1987 she received a Golden Gramophone award from the Melodiya recording company. Her use of ornamentation in performance has been acclaimed. She was appointed to teach at the Tashkent State Conservatory in 1991 and founded an ensemble of female *dutār* players in 1993, maintaining the tradition of the Fergana area where the *dutār* is especially associated with women.

RAZIA SULTANOVA

# Ziffrin, Marilyn J(ane)

(b Moline, IL, 7 Aug 1926). American composer and musicologist. She studied at the University of Wisconsin, Madison (BM 1948), Columbia University Teachers College (MA 1949) and the University of Chicago. Her composition instructors included Karl Ahrendt and Alexander Tcherernin. After teaching in the public schools, she joined the music department at Northeastern Illinois University (1961–6) and later taught at New England College (1967–82). She has also taught composition privately at St. Paul's School (1972–92). Her many honours include fellowships from the MacDowell Colony and first prize in the Delius Composition Competition (1971) for *Haiku*.

Influenced primarily by the music of Bach, Bartók, Stravinsky, the synagogue and jazz, Ziffrin's style can best be described as postmodern. Expressive and vibrant, her music often includes clear melodic lines juxtaposed against complex rhythmic gestures. Dissonance and quartal harmonies dominate many pieces. Several of her works have been recorded. Her writings include the biography *Carl Ruggles: Composer, Painter, Storyteller* (Urbana-Champaign, IL, 1994).

## WORKS

(selective list)

Film score: *White Lies*, 1984

Orch: *Waltz*, rev. 1957; *Ov.*, band, 1958; *Small Suite*, str, 1963, rev. 1975; *Piece*, 1976–77; *Colors*, rev. 1979; *Salute to Lexington*, ov., band, 1985; *Sym. 'Letters'*, 1v, orch, 1988; *Movie Music*, suite, 1993; *Cl Conc.*, 1994–5; *Strings*, str, 1996

Vocal: *Jewish Prayer*, SATB, 1950; *Death of Moses* (cant.), SATB, 1954, rev. 1983; *3 Songs* (M. Brand, C. Hill), Mez, pf, 1957; *Prayer*, SATB, 1966; *Haiku* (K. Martin), song cycle, S, va, hpd, 1971; *Trio*, S, xyl, tuba, 1973–4; *Chorus from Alcestis* (Euripedes), 1990; *3 Songs of the Trobairitz*, S, pf, 1991; *Choruses from the Greeks*, SATB, 1992; *New England Epitaphs*, SATB, 1994; *Clichés*, SATB, 1997; *Encore no.2*, 2vv, pf, 1997; *For Love of Cynthia* (Propertius), song cycle, Bar, accdn/(vn, hn, pf), 1997; *2 Songs*, S, va, pf, 1998

Chbr: *The Little Prince*, suite, cl, bn, 1953; *Make a Joyful Noise*, rec qnt, 1966; *In the Beginning*, perc ens, 1968; *XIII*, ens, 1969; *Str Qt no.1*, 1970; *Movts*, cl, perc, 1972; *Sonata*, vc, org, 1973; *Pf Trio*, 1975; *Qnt*, ob, str qt, 1976; *Conc.*, va, ww qnt, 1977–8; *Sono*, vc, pf, 1980; *Yankee Hooray*, pf 4 hands, 1984; *Duo*, 2 a rec, 1985; *Conversations*, db, hpd, 1986; *Tributum*, cl, va, db, 1992; *Fantasy*, 2 pf, 1995; *Flute Fun*, 2 fl, 1995; *Trio*, cl, bn, pf, 1995; *The Encore*, 2 pf, 1996; *Lines and Spaces*, brass qnt, 1996; *Str Qt no.2*, 1999; *Concertino*, str qt, fl, ob, bn, pf, 1999

Solo inst: *Theme and Variations*, pf, 1949; *Pf Suite*, 1955; *Toccata and Fugue*, org, 1956; *Rhapsody*, gui, 1958; *4 Pieces*, tuba, 1973; *Fantasia*, bn, 1986; *Incantation and Dance*, gui, 1989–90; *3 Movts*, gui, 1989; *Themes and Variations 'In Memoriam'*, org, 1989–90; *Obsolo*, ob, 1994; *Recurrences*, pf, 1998

Principal publishers: Editions Orphee, Frank E. Warren

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MALINDA BRITTON SCHANTZ

## Zigeunertanz

(Ger.: 'gypsy dance').

A dance imitating [Gypsy music](#). Several examples survive among colourful popular pieces by German composers, including Hans Neusidler's 'Der Zeuner tantz' (*Ein neues Lautenbüchlein*, 1540) and Wolff Heckel's 'Der Züner tantz' (*Lautten Buch*, 2/1562); both of these have an appended triple-time after-dance ('Hupff auff' or 'Proportz'). Neusidler's dance is characterized by a florid, improvisatory melody to be played in high positions on the top string of the lute, accompanied by a simple bass line played on the unstopped lower three courses, suggesting an imitation of the fiddle and bagpipe combination typical of Hungarian Gypsy dance music (see [Hungary](#), §II, 3).



## Ziino, Agostino

(*b* Palermo, 24 Dec 1937). Italian musicologist, son of [Ottavio Ziino](#). After studying with Aurelió Roncaglia and Luigi Ronga at Rome University and graduating in 1962, he taught history of music at Perugia Conservatory (1962–3). Subsequently he studied musicology at Freiburg University with Reinhold Hammerstein, at the Pontificio Istituto di Musica Sacra in Rome with Eugène Cardine and Higinì Anglès and at the Scuola di Paleografia e Filologia Musicale in Cremona with Raffaello Monterosso and Federico Mompellio. He taught music history at Cremona, (1967–71), and later at the universities of Messina, Siena (1979–81), Naples (1981–95) and at the Tor Vergata University, Rome, in 1995. He was visiting professor at UCLA during 1986 and has also lectured at Certaldo.

His principal research interests are medieval Italian and French music, with particular reference to the *lauda* and the Ars Nova. He has identified a number of important manuscript sources, including the Turin manuscript T.III.2 at the Biblioteca Nazionale Universitaria, and has also worked on subjects from later periods, such as Lorenzo il Magnifico, Palestrina and Tasso, Pietro della Valle, Francesco Lambardi, Stradella and the Roman Baroque cantata, the 18th-century *fiesta teatrale* in Naples, and 19th-century figures Luigi Romanelli, Giovanni Agostino Perotti and Wagner.

Ziino worked for the journal *Nuova rivista musicale italiana* (1967–9) and in 1972 joined the editorial board of *Studi musicali*. He was chairman of the Società Italiana di Musicologia, 1988–94. He is an active member of the Accademia Nazionale di S Cecilia in Rome and their representative on the UNESCO cultural committee. In 2000 he received the A. Feltrinelli Award from the Accademia Nazionale dei Lincei.

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- ‘Polifonia “primitiva” nella Biblioteca Capitolare di Benevento’, *AnMc*, no.15 (1975), 1–14
- ‘Testi laudistici musicati da Palestrina’, *Studi palestriniani [I]: Palestrina 1975*, 383–408
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- ‘Luigi Romanelli e il mito del classicismo nell’opera italiana del primo Ottocento’, *Chigiana*, new ser., xvi (1979), 173–215
- “Magister Antonius dictus Zacharias de Teramo”: alcune date e molte ipotesi’, *RIM*, xiv (1979), 311–48
- ‘Ancora sulla sequenza “Ave stella matutina”: note sull’Amen polifonico’, *Le polifonie primitive in Friuli e in Europa: Cividale del Friuli 1980*, 311–22
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- with F. Trinchieri Camiz:** 'Caravaggio: aspetti musicali e committenza', *Studi musicali*, xii (1983), 67–90
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- with F. Zimei:** 'Nuovi frammenti di un dispense lauderio fiorentino', *Col dolce suon che de te plore: studi su Francesco Laudini e la musica del suo tempo* (Florence, 1999), 485–505

# Ziino, Ottavio

(b Palermo, 11 Nov 1909; d Rome, 1 Feb 1995). Italian composer, conductor and teacher. He was director of the conservatories of Palermo, Naples and Rome, and a member of the Accademia di S Cecilia. He was also director of two important musical institutions from the time of their foundation: the Teatro Lirico Sperimentale in Spoleto and the Orchestra Sinfonica Siciliana, with which he produced interesting series of concerts, of which the Giornate di Musica Contemporanea deserve special mention. In writing his *Ricordi di un musicista* (Palermo, 1994) at the end of his busy career, Ziino declared that compared with other aspects of his multiple artistic personality, he considered composition to be his main musical activity. A pupil of Antonio Savasta, an exceptional teacher who instilled in him a love of counterpoint, Ziino completed his studies under Pizzetti (composition) and Bernardino Molinari (conducting). He was an active, highly competent conductor, with a repertory which ranged from orchestral music of every period and style to opera; this repertory allowed him to assimilate contemporary idioms, which he did with discernment, never merely copying famous models. A prolific composer, his melodic style – while based on Sicilian folksong – avoids the explicit quotation of folk material; his pieces show a contrast between lively, rhythmic movements and spare-textured calm adagios. Among his most important works are the *Hymni cristiani in diem* and the series of solo concertos, which develop single-movement form and allow the thematic material to be circulated internally while avoiding the schematic nature of many cyclical forms.

## WORKS

(selective list)

Orch: Poema eroico, 1931; Sinfonia in un tempo, 1933; Adagio e fuga, str, pf, org, 1935; Sinfonia in tre tempi, 1939; Sinfonia all'italiana, 1942; Rapsodia, 1945; Sinfonia in quattro tempi, 1946; Sym. no.2 'Melbourne', 1955; Piccola sinfonia concertante, 1958; Ouverture giocosa, 1960; Tema, 7 variazioni e fuga, 1966; Evocazioni, fl, orch, 1970; Preludio, adagio e finale, 1971; 3 pezzi sacri, 1974; Pf Conc., 1976; 2 studi, 1976; Adagio, str, 1978; Vn Conc., 1981; Ob Conc., 1983; Vc Conc., 1985; Str Conc., 1987; Va Conc., Palermo, 3 May 1987; Conc., org, str, perc, Lecce, 19 Sept 1992

Vocal: *Hymni cristiani in diem* (cant.), S, Bar, chorus, orch, 1957; 3 liriche su poesie di Quasimodo, S, orch, 1973

Chbr and solo inst: Sarabanda e allegro, vn, pf, 1930; Pf Qnt, 1931; Sonata no.1, vn, pf, 1931; Str Qt, 1931; Sonata, vc, pf, 1946; Sonata no.2, vn, pf, 1950; Str Qt, 1958; Preludio evocativo, pf, 1960; Trio, vn, vc, pf, 1960; Adagio e allegro, 2 fl, pf, 1987; Tema e variazioni, pf, 1988; Arioso e burlesca, vn, pf, Gorizia, Sept 1990

ROBERTO PAGANO

## Zikr.

See Dhikr.

# Zilberstein, Lilya

(b Moscow, 19 April 1965). Russian pianist. She studied with Ada Traub at the Gnesin Special Music School from 1971 to 1983, and then with Alexander Satz at the Gnesin Institute from 1983 to 1990. Her first prize in the Busoni Competition in 1987 led to a German début in 1988 in Munich and to an exclusive recording contract with Deutsche Grammophon. She has subsequently given concerts throughout Europe as well as in New York and Tokyo, and has performed Rachmaninoff's second and third concertos with the Berlin PO under Claudio Abbado. Her many recordings, which include works by Brahms, Debussy and Ravel as well as the Russian Romantic repertory, show great technical command and musicality.

DAVID FANNING

# Zilcher, Hermann (Karl Josef)

(b Frankfurt, 18 Aug 1881; d Würzburg, 1 Jan 1948). German composer, pianist and conductor. Born into a family of musicians, he studied at the Hoch Conservatory in his home town and then embarked on a career as a pianist. In 1908 he joined the staff of the Munich Academy of Music, and from 1920 to 1944 he was principal of the Würzburg Conservatory, where he also conducted and played a large part in the Mozart festivals founded in 1922. As a composer he represented a current of south German traditionalism that was heavily dependent on Schumann and Brahms and sometimes inclined to a popular style. Zilcher employed Impressionist harmonies on occasion, and he also drew on Baroque music and on folksong. His large output (about 100 works were published) is not always strikingly individual, but his music gives an impression of vivid inventiveness, with convincing contrapuntal thematic development.

## WORKS

(selective list)

Ops: Fitzebutze (R. Dehmel), perf. 1903; Dr Eisenbart (O. Falckenberg), perf. 1922

Orch: 5 syms., opp.1, 17, 27, 84, 112; 5 suites, opp.4, 54b, 71, 73a, 76; 3 vn concs., opp.9, 11, 92; 2 pf concs., opp.20, 102; Accdn Conc., op.114

Chbr: Sonata, op.16, vn, pf; Sym., op.30, 2 pf; Pf Qnt, op.42; 2 pf trios, opp.56, 90; Str Qt, op.104

Many songs incl. Dehmel-Zyklus, op.25, Deutsches Volkslied-Spiel, op.32

Orats, choruses incl. Reinhart, op.2, Liebesmesse, op.27

Principal publisher: Breitkopf & Härtel

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T. Hlouschek: *Hermann Zilcher* (Jena, 1952) [incl. list of works]

KLAUS KIRCHBERG

## Zildjian.

Turkish and American family of cymbal makers comprising the Avedis Zildjian Co. of Norwell, Massachusetts, and K. Zildjian of Istanbul. The family traces its lineage back to Avedis Zildjian, a Constantinople alchemist who in 1623 discovered a process for treating alloys. He applied this process to the making of cymbals, an already flourishing craft in Turkey. The details of his secret were closely guarded and have been passed down through the family. For three centuries, with the exception of the short period of political exile of Aram Zildjian, Zildjian cymbals have continued to be manufactured in Turkey (see fig.1; see also Cymbals, fig.1 ).

In 1928 Aram, rehabilitated in Constantinople, contemplated retirement, and (being childless) passed the family secret to his nephew Avedis (*b* Dec 1889; *d* 8 Feb 1979) who lived in the USA. In 1929 Avedis established a foundry in North Quincy, later moving to Norwell. Soon after World War II, Avedis initiated his sons Armand (*b* 18 Feb 1921) and Robert into the craft; they continued the tradition in the Norwell factory until December 1981, when Armand became the Norwell company's president (retaining the trade names A. Zildjian and K. Zildjian). The firm passed to Armand's daughter Craigie in 1996. Robert established a new company, Sabian Ltd, in Meductic, New Brunswick, Canada, for the manufacture of Sabian cymbals. Zildjian and Sabian Ltd are now great competitors in the lucrative cymbal industry.

The brilliant and unique 'Zildjian sound' continues to be heard in the world's greatest orchestras and dance bands and wherever cymbals are used. The metallurgical formula of Zildjian cymbals is known to be 80% copper and about 20% tin with the addition of a small amount of silver. The methods of casting, rolling, tempering and hammering are also no secret. What is not known, however, is the ingenious method of treating alloys in the cymbal casting process that was discovered in 1623. Zildjian now make cymbals of all types, two octaves of crotales, hand hammered gongs and a wide range of mallets.

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JAMES BLADES/JAMES HOLLAND

## Ziliani, Alessandro

(*b* Bussetto, 3 June 1906; *d* Milan, 18 Feb 1977). Italian tenor. He studied with Alfredo Cechi in Milan and in 1928 made his début there at the Dal Verme in *Madama Butterfly*. At Rome he sang in the première of Wolf-Ferrari's *La vedova scaltra* (1931) and Mascagni's *Pinotta* (1932). In that

year he also made his début at La Scala, where he continued to appear until 1946. His roles there included Dmitry in *Boris Godunov*, Enzo in *La Gioconda* and Des Grieux in *Manon Lescaut*, in which he was widely considered to be the best of his generation. He made guest appearances at San Francisco in 1938 and travelled extensively in Europe. When Busoni's *Turandot* had its Italian première in 1940 he sang the role of Calaf. He also appeared with Maria Callas in the revival of Rossini's *Armida* at the Florence Festival of 1952. In later years he turned to operetta, films and concert work; he then established himself as an agent, promoting, among others, the career of Luciano Pavarotti. His recordings include the part of Alfredo in the first electrical recording of *La traviata* and display a resonant lyric voice and pleasing style.

J.B. STEANE

## Zillig, Winfried (Petrus Ignatius)

(*b* Würzburg, 1 April 1905; *d* Hamburg, 18 Dec 1963). German composer and conductor. He studied with Schoenberg from 1925 to 1928, first privately in Vienna, then as a student at the Preussische Akademie der Künste in Berlin. He was an assistant of Kleiber's at the Berlin Staatsoper (1927–8). He worked as a solo coach and conductor at the Staatstheater in Oldenburg (1928–32). There he helped mount one of the first performances of Berg's *Wozzeck* outside a major opera house. Zillig held the post of conductor in Düsseldorf from 1932 to 1937 and in Essen from 1937 to 1940. He was then the principal musical director of the Reichsgautheater in occupied Poznań (1940–43). From 1947 to 1951 Zillig conducted at the Hessische Radio in Frankfurt, and from 1959 until his death he led the music division of NDR. As conductor and lecturer, he energetically promoted the music of Mahler, Schreker, Reger and Schoenberg, and was responsible for the first European performances of many works. Some of his radio programmes served as the basis for his survey of 20th-century music *Variationen über neue Musik*.

Together with Webern, Berg and Eisler, Zillig was one of Schoenberg's first students to employ 12-note techniques. He came to view 12-note harmony as a more general form of traditional tonality. His musical style has often been characterized as a synthesis of Schoenbergian and Stravinskian styles. Inspired by Schoenberg's Suite op.29, Zillig often divided his note row into diatonic units, such as four triads. He also favoured chords frequently associated with contemporary French music, such as tertian harmonies, major-minor triads, and the *Petrushka* chord. His 12-note music often suggested tonal centres. Rhythms in his compositions tended to be more pointed, less fluid than Schoenberg's. Zillig's dodecaphonic/neo-classical amalgam remained remarkably consistent over his lifetime.

Zillig exaggeratedly claimed, after 1945, that his music was banned by the National Socialist cultural authorities. However, many of his post-1933 compositions had their premières in Nazi Germany. With the success of his film score for *Der Schimmelreiter* (1933), Zillig received many commissions for film music and other incidental music, including for the Reichsfestspiele at Heidelberg. In 1936 his *Romantische Sinfonie in C* was commissioned and performed by the Reichssinfonieorchester of the Nationalsozialistische

Kulturgemeinde. An opera, *Das Opfer* (1937), a heroic tale of self-sacrifice set at the South Pole, fared less well, principally because of its quirky libretto and demanding chorus parts. The folkloric *Die Windsbraut* (1941) enjoyed a successful première in Leipzig. At the war's end Zillig was at work on an opera based on *Troilus and Cressida*, which he hoped would be 'worthy of the heroism' of his times. He also composed about 150 songs during this period. In his last years he completed Schoenberg's oratorio *Die Jakobsleiter*, on the basis of Schoenberg's sketches, and prepared the vocal score of the same composer's opera *Moses und Aron*. As a composer his reputation increased with the publication of most of his compositions in the late 1950s. By then, the difficulties of his works were easily comprehended and his music was valued for its Romantic sound, rhythmic verve and orchestral imagination.

## WORKS

### dramatic

Rosse (op, R. Billinger), 1932; Gaukelei, ballet, 1935; Das Opfer (op, R. Goering), 1937; Die Windsbraut (op, Billinger), 1940; Troilus und Cressida (op, Zillig, after W. Shakespeare), 1949, rev. 1963; Musik zu einem abstrakten Film, 15 insts, 1954; Bauernpassion (TV op, Billinger), 1955; Die Verlobung in St Domingo (radio op, after H. von Kleist), 1956; Das Verlöbniß (op, Billinger), 1962

Many film scores (incl. Panamericana, 1958–62) and other incid music for stage and radio from 1933

### instrumental

Orch: Choralkonzert, 1924; Ov., 1928; Vorspiel zu Strindbergs Traumspiel, chbr orch, 1929; Konzert für Orchester in einem Satz, 1930; Conc., vc, wind orch, 1932–52; Schwarze-Jäger-Suite, winds, hp, 1934; Romantische Sinfonie in C, 1936; Tanzsymphonie, 1938; Lustspielsuite, chbr orch, 1939 [arr. of chbr work]; Fantasia irica, hp, str, 1953; Vn Conc., 1955; Fantasia, Passacaglia and Fugue on the Meistersinger Chorale, 1963

Chbr: Scherzo, vc, pf, 1925; Str Qt no.1, 1927; Serenade no.1, 8 brass, 1927–8; Serenade no.2, 9 insts, 1929; Serenade no.3, pf, 1931; Lustspielsuite, wind qnt, 1938; Tema con variazioni, str qt, 1941; Str Qt no.2, 1944; Serenade no.4, 15 insts, 1952; Sonata, vc, 1958

### vocal

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GREGORY S. DUBINSKY

## Ziloti [Siloti], Aleksandr Il'yich

(*b* nr Kharkiv, 27 Sept/9 Oct 1863; *d* New York, 8 Dec 1945). Ukrainian pianist and conductor. He studied the piano at the Moscow Conservatory with Zverev from 1871 and with Nikolay Rubinstein, Taneyev, Tchaikovsky and Hubert from 1875, graduating with a gold medal in 1881. He worked with Liszt in Weimar (1883–6), co-founded the Liszt-Verein in Leipzig, and made his professional début there in 1883. Returning in 1887, he taught at the Moscow Conservatory, where his students included Goldenweiser, Maksimov and his cousin Rachmaninoff. In this period he began work as editor for Tchaikovsky, particularly on the first and second piano concertos. He left the conservatory in May 1891 and from 1892 to 1900 lived and toured in western Europe. He also toured New York, Boston, Cincinnati

and Chicago in 1898. From 1901 to 1903 Ziloti directed the Moscow PO; from 1903 to 1917 he organized, financed and conducted the influential Ziloti Concerts in St Petersburg, where he presented Auer, Casals, Chaliapin, Enescu, Hofmann, Landowska, Mengelberg, Mottl, Nikisch, Schoenberg and Weingartner, and local and world premières of works by Debussy, Elgar, Glazunov, Prokofiev, Rachmaninoff, Rimsky-Korsakov, Skryabin, Sibelius, Stravinsky and others. Diaghilev first heard Stravinsky at a Ziloti Concert. In 1918 Ziloti was appointed intendant of the Mariinskiy Theatre, but late the following year fled Soviet Russia for England and finally settled in New York in 1921. From 1925 to 1942 he taught at the Juilliard School of Music, where he became a venerated figure and occasionally gave recitals of Liszt's music. His private students included Marc Blitzstein and Eugene Istomin. He wrote over 200 piano arrangements and transcriptions and made orchestral editions of Bach, Beethoven, Liszt, Tchaikovsky and Vivaldi. Ziloti also made eight piano rolls and published reminiscences of Liszt, *Moi vospominaniya o F. Liszte* (St Petersburg, 1911; Eng. trans., 1913/R).

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CHARLES BARBER

## Zimbabwe

, Republic of.

Country in southern Africa. It has an area of 390,759 km<sup>2</sup>. The most vibrant forms of contemporary Zimbabwean music draw on indigenous traditions of the Shona, Ndebele and various minority linguistic groups; syncretic genres that emerged during the colonial period; music of Christian churches; and a variety of urban popular styles. European classical music has a relatively small presence, mainly among the white élite and the post-independence black élite. Chishona (Shona) is the mother tongue for approximately 71% and Sindebele (Ndebele) for 16% of a population of 12.39 million (2000 estimate). Many people also speak English, the former colonial language and now an official language. Europeans and Asians, the two largest foreign groups, comprise no more than 2% of the population. The majority of Zimbabweans live as agriculturalists/herders and farm labourers in rural areas, and 20% of the population live in Harare and Bulawayo, Zimbabwe's two largest cities. For the black working class, there is much movement between urban townships and rural homesteads; both indigenous music styles and urban popular traditions are performed in the townships and countryside. There is a major collection of audio and video recordings of indigenous and urban popular music and dance in the National Archives of Zimbabwe in Harare.

1. Historical background.
  2. Indigenous traditions.
  3. Modern developments.
- BIBLIOGRAPHY

THOMAS TURINO

## Zimbabwe

### 1. Historical background.

Before the 19th century the region of Zimbabwe was inhabited by a number of local chieftaincies and kingdoms. Linguistic groups, including Zezuru, Korekore, Karanga, Ndau and Manyika, became known collectively as 'the Shona' during the colonial period. The Ndebele fled Zululand in South Africa in the early 19th century, taking over what is now south-western Zimbabwe near Bulawayo.

A variety of mission groups accompanied colonial occupation (1890–1980). Christianity has been widely accepted and adapted in myriad ways to indigenous religious beliefs. Shona religion, which remains central for many people, maintains relationships with family and lineage ancestors through spirit possession within special ceremonies. These ceremonies remain primary sites for indigenous musical performance along with *guva* (grave) ceremonies held a year after death, and at weddings, funerals, agricultural tasks such as grinding and threshing, and also at informal beer parties and *jit* dancing in rural areas and beerhall performances in the cities. Municipal governments and social organizations have held festivals for indigenous performers since the 1960s. Professional dance troupes also perform indigenous dance at tourist locations.

## Zimbabwe

### 2. Indigenous traditions.

*Hosho* (gourd rattles) and a variety of *ngoma* (drums) are the most common indigenous instruments among the Shona and Ndebele. Short single-headed drums played with sticks as well as taller, 1.2 metre high single-headed drums played in pairs with hands are used for a variety of dance genres; the heads are attached with pegs and tuned with the application of heat to the drumhead. The Shona are well known for their performance of several regional types of Lamellophones, including the Zezuru *mbira* from the Harare area, the *hera* and *matepe* of Korekoreland in the north, the *njari* (fig.1), originally associated with south-central Zimbabwe, and the *karimba*. Each of these instruments has its own distinctive key arrangement, number of keys and tunings. Whereas the *hera* and *matepe* have remained largely localized in the north, the *njari* was widely diffused in the first half of the 20th century, later replaced by the 22 key Zezuru *mbira* as the most popular Shona lamellophone after the 1960s. The term *mbira* is sometimes used generically to refer to lamellophones; in such contexts the Zezuru *mbira* is distinguished by a variety of names such as *mbira huro* and *mbira dza vadzimu*.

*Ngororombe* panpipes are performed in large ensembles with drums, *hosho* and leg rattles in north-eastern Zimbabwe, usually in pairs with two and three tubes played in interlocking fashion. Several *chipendani* (fig.2) and *mukube* (mouth bows) are performed for informal entertainment. Less

commonly, animal-horn trumpets are used as drones. Popularized by Kwanongoma Music College in Bulawayo since the 1960s, the marimba is now played throughout Zimbabwe. Most Zimbabwean genres involve solo or group singing.

Shona music is organized in cycles. *Mbira* and *matepe* pieces are based on cycles of four phrases of 12 fast pulses each (12/8); particularly common in *ngororombe*, *karimba* and a good deal of dance-drumming and choral vocal music are cycles comprising two 12/8 phrases. Dance-drumming genres may also have cycles of 16 (8/8) and 18 (9/8) pulses. The music is usually heptatonic with descending melodies. Responsorial singing and the interlocking or hocketing of many rhythmic and melodic parts at different structural levels are standard practice. Dense overlapping textures are favoured. Like much African music, instrumental and vocal parts may be categorized according to their ground and elaboration functions. *Hosho*, supporting drums, and the basic *kushaura mbira* part supply the foundational structures for elaboration by singers, lead drummers, accompanying *mbira* players and dancers. In choral music one group of singers may maintain the basic ostinato, which might be either a single melody or the resultant of call-and-response parts, while others provide overlapping, interlocking variations. Distinctive Shona vocal techniques include yodelling and a good deal of improvised singing on vocables; Ndebele singing often resembles slower Zulu choral styles with an emphasis on the outer voices.

There is a plethora of regional dance-drumming, instrumental and vocal genres. In Mashonaland these are often categorized by their relationship to spirit possession. The *mbira* and *matepe* genres are closely associated with spirit possession ceremonies that take place indoors, although this music is also frequently performed for secular occasions. *Karimba* are typically used in secular contexts, and *njari* have both ritual and non-ritual uses. *Ngororombe* is not associated with spirit possession but rather with recreational outdoor activities at weddings, beer drinks and *guvas*; *guva* ceremonies may involve spirit possession inside and other activities outside the house.

Among the dance-drumming genres in the north-east, *dhinhe* and *dandanda* are almost completely restricted to spirit possession ceremonies inside the house. Performed with call-and-response singing, *hosho* and two short drums, *dandanda* songs are typically two-phrase ostinato in 12/8 patterns. Like *mbira* dance music, *dandanda* is performed collectively. Dancers enter individually at will and move in their own personal styles. In the same region, the *jerusarema* dance is strictly associated with outdoor recreational activities. Performed with two tall *ngoma* (drums), *hosho*, woodblocks and vocals, *jerusarema* is a playful dance comprising active and resting sections of two 4/4 sections each. In the active sections, the male dancers clap interlocked patterns with woodblocks as a base for the drummer's varied repertory of formulaic patterns; in the resting sections the male dancers are silent and the drummer plays a simple holding pattern. The men sing vocables and yodel throughout both sections. The main dancing by individuals, couples or groups of women during the active section involves a series of standardized moves, playful choreography and mime. Recreational dance-drumming genres, such as *shangara* from

central Zimbabwe and *mbukumba* from further south, emphasize intricate rhythmic footwork. *Muchongoyo*, associated with the Ndaou people of south-eastern Zimbabwe, is a militaristic dance style modelled on certain Nguni dances of South Africa and requires great choreographic precision. *Isitchikitcha* was originally a dance associated with spirit possession among the Ndebele, but more recently it is sometimes performed as a recreational dance.

## Zimbabwe

### 3. Modern developments.

#### (i) Colonial syncretic styles.

Mission and government school singing generated several derivative styles. Adult choirs in urban townships maintained the same style comprising hymns, North American spirituals, choir music by black middle-class South African composers, and secular songs from England and the United States (e.g. *Shortin' Bread*) sung with tonal harmonies in precise homophonic arrangements and enunciation of the texts. In contrast, *makwaya* emerged in rural areas and among the urban working class. *Makwaya*, like the term itself, which is an Africanization of 'choir', involved adaptation of school performance practices according to indigenous aesthetics. *Makwaya* singing variably combines triadic harmonies and homophonic singing with call-and-response, overlapping textures, freer variations, harmonies in 4ths and 5ths and indigenous vocal techniques such as yodelling.

Beginning in the 1920s European zithers, harmonicas, accordions and banjos were brought to Zimbabwe from South Africa by returning migrant workers. From the 1940s through the 1960s itinerant acoustic guitarists performed styles ranging from North American country and blues (Jimmie Rodgers was an important model) to a wide variety of local indigenous songs. Both recreational and religious dance-drumming songs were adapted to a two-finger picking style (thumb and index finger), with chords played in standard tunings to accompany the guitarists' singing. *Mbira* pieces were performed with a slide, or bottle-neck, technique on guitars with open tunings. Innovative performers, including Jeremiah Kainga, Josaya Hadebe, George Sibanda, Ngwaru Mapundu and Pamidze Benhura, performed for tips in beerhalls, on streets and at township parties. These performers were sometimes hired to entertain farm workers and miners and were recorded for radio broadcast. In the 1950s and 60s acoustic guitarists superimposed fast 12/8 Shona rhythms onto South African chord progressions (e.g. I–IV–I–V) and *tsaba*, *marabi* and *jive* rhythms in moderate 4/4 time to create the *jiti*, or *jiti*, dance genre. *Jiti* was then diffused to rural villages where it is still performed with drums, *hosho* and group singing. In the 1970s and 80s *jiti* was readapted to guitars by urban electric bands, and it remains one of the most prominent urban popular genres in Zimbabwe.

After World War II various mission groups began to foster an Africanization of church music in contrast to previous policies that discouraged indigenous music-making. Several missionaries who became prominent ethnomusicologists, including A.M. Jones, Robert Kauffman and John Kaemmer, were involved in this effort. Olof Axelsson characterized the

resulting acculturated church music as incorporating responsorial singing, descending melodies, adherence to language tones, polyrhythmic structures and the use of parallel 4ths and 5ths as African, with adherence to diatonic scales and tonal harmony with the addition of 3rds as European. In contemporary Zimbabwe, African church performance runs the gamut from standard cosmopolitan repertory and style to the use of music and dance strongly based in indigenous styles, aesthetics and practices.

## **(ii) Urban popular music.**

By the mid-1930s a form of urban popular concert music grew out of the school singing tradition in the townships of Harare and Bulawayo. As concert music emerged, the number of performers was reduced from the school choirs, and instrumental accompaniment in the form of a combination of guitar, piano, bass, traps and woodwinds was added, but the focal point was usually a vocal quartet, quintet or sextet. From the late 1940s through the 1960s these groups were closely modelled on the Mills Brothers and the Ink Spots and also similar South African groups such as the Manhattan Brothers. Their concerts involved cosmopolitan popular music, carefully choreographed dance, and skits for well-dressed, middle-class African audiences in township recreation halls. Kenneth Mattaka's Bantu Actors was the prototype, and sometimes training ground, for many of the most prominent groups, such as De Black Evening Follies, the Epworth Theatrical Strutters, the City Quads, the Golden Rhythm Crooners and the Cool Four. Dorothy Masuka, Zimbabwe's first international singing star, was born in Bulawayo. Performing in a style reminiscent of Miriam Makeba, she worked in South Africa with Makeba and the Manhattan Brothers and in Zimbabwe with the Golden Rhythm Crooners in the late 1950s and early 1960s. She lived and performed outside the country from the mid-1960s to 1980.

The origin of many instrumental jazz and dance bands in Zimbabwe may be traced to the Police Band, which supplied instruments and training for members who moonlighted. August Musarurwa, Zimbabwe's most revered jazz saxophone player and composer, left the Police Band in 1947 and formed the Cold Storage Band, later renamed the Bulawayo Sweet Rhythm Band. He recorded his international hit, *Skokiaan* (referring to illicit alcohol), with this group for Gallo of South Africa (GB11 52.T); sheet music with words by Tom Glazer was published by Gallo in 1952. The text refers to 'happy, happy Africa', and this may be the source for the title of Louis Armstrong's version of the song. Musarurwa's music was known as *tsaba-tsaba*, a southern African derivation of swing in duple metre on simple harmonic vamps (e.g. I-IV-I-V, I-V). Musarurwa and other Zimbabwean jazz bands emphasized the basic melody more and improvisation less than their North American counterparts. Jazz dance bands, including the Harare Hot Shots and the City Slickers, performed for both black and white ballroom dancing, a particularly popular activity among the colonial black middle class.

The acoustic guitar, concert and jazz traditions declined in popularity with the advent of rock-and-roll around 1960. A host of young combos comprising two electric guitars, bass, traps, vocals and occasionally saxophones emerged during the 1960s and 70s. At first their repertoires

included covers of North American rock and rhythm and blues artists; rumba and cha cha cha diffused to Zimbabwe by Zairean bands after the late 1950s, and, in the late 1960s, South African *mbaganga*, an electrified, bass-heavy style of urban jive in duple metre. The liberalization of liquor laws and the opening of African night clubs after 1957 inspired the formation of new bands with professional aspirations. Between 1966 and 1974 groups such as the Harare Mambos, the Springfields with Thomas Mapfuno, Saint Paul's Band, the Zebrons and the Beatsters experimented with adapting indigenous Shona songs to rock rhythms and styles as part of their bid to appeal to new audiences.

A gradual shift from rock-based to indigenous aesthetics and style occurred as this trend progressed. In 1968, M.D. Rhythm Success included indigenous drums and drumming in their guitar-band rendition of a *jit* song in 12/8, and in 1973 they recorded, in indigenous style, a song based on the classical *mbira* piece *Kuzanga* (Gallo GB.3739 and GB.3815). In 1974, Lipopo Jazz, originally a Harare-based Zairean rumba band, recorded a song based on the *mbira* piece *Taireva* (GB.3868), as did Thomas Mapfumo with Joshua Hlomayi and the Hallelujah Chicken Run Band, Ngoma Yarira, based on *Karigamombe* (Teal AS 105). For this genre the four-phrase *mbira* cycle is performed with a damped technique by the guitar, bass and sometimes keyboards and with the drummer playing the triplets of the *hosho* part on the highhat. In conjunction with the Liberation War of the 1970s, urban audiences were increasingly receptive to arrangements of indigenous music. A number of electric bands, including Thomas Mapfumo and the Blacks Unlimited, Oliver M'tukudzi, Jonah Sithole and Storm, Jordan Chataika and the Highway Stars, the Green Arrows, among others, were performing indigenous-based music with political lyrics in the late 1970s and early 1980s. Thomas Mapfumo emerged as the foremost national and international exponent of this style in the 1980s and 90s. In the mid-1980s he added *mbira* players to his band and continued to develop his indigenous style of singing. In response to Mapfumo's international success, a new generation of bands emerged in the late 1980s that performed *jit*, *mbira* music and a variety of other indigenous Shona and Ndebele genres, thus maintaining this unique Zimbabwean style alongside other international popular styles.

[Zimbabwe](#)

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## Zimbala

(Sp.).

See under [Organ stop](#) (*Zimbel*).

## Zimbalist, Efrem (Alexandrovich)

(*b* Rostov-na-Donu, 9 April 1890; *d* Reno, NV, 22 Feb 1985). American violinist, composer and teacher of Russian birth. His father, a professional violinist and conductor of the Rostov Opera, taught him for the first few years. In 1901 Zimbalist joined Auer's class at the St Petersburg Conservatory, and received the Gold Medal and the Rubinstein Prize on his graduation in 1907. That year he made his débuts in Berlin (7 November) and London (9 December). He made a memorable appearance

at the Leipzig Gewandhaus on 1 January 1910 under Nikisch, playing the Tchaikovsky Concerto. At his American début in Boston on 27 October 1911 Zimbalist introduced Glazunov's Concerto. His success made him decide to settle in the USA. He married twice, in 1914 the singer Alma Gluck with whom he frequently appeared in joint recitals as a violinist and also as an expert accompanist, and in 1943 Mary Louise Curtis Bok, founder of the Curtis Institute, Philadelphia.

In 1928 Zimbalist began to teach at the Curtis Institute, and was director from 1941 to 1968. Among his best-known students were Oscar Shumsky and Norman Carol. He retired from the platform with a farewell concert in New York on 14 November 1949, but returned in 1952 to give the première of Menotti's Violin Concerto, dedicated to him. He also played the Beethoven Violin Concerto with the Philadelphia Orchestra as late as 1955. He served on the jury of the Tchaikovsky Competition in Moscow in 1962 and 1966.

Zimbalist was usually considered, with Elman and Heifetz, to represent the Auer school at its best. Yet the three were very dissimilar. Less emotional than Elman's and less perfectionist than Heifetz's, Zimbalist's interpretations derived their strength from a searching penetration into the meaning of the music. His quiet temperament led to unhurried tempos; his performances were noble, fine-grained, never extrovert. In general he avoided virtuoso exhibitionism, yet he could play Paganini with flair and was one of the first to use Emile Sauret's intricate cadenza for the Violin Concerto in D.

Like Flesch, he gave a series of five programmes spanning violin music over four centuries, which led to his publishing *Solo Violin Music of the Earliest Period* (Bryn Mawr, 1951). Among his compositions are an opera, *Landara* (1956), a symphonic poem, *Portrait of an Artist* (1945), concertos, chamber music and effective solo violin music (*Carmen Phantasy*, *Sarasateana*, *Coq d'Or Phantasy*). He was also a skilful transcriber.

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BORIS SCHWARZ/R

## Zimbel (i)

(Ger.).

A term found in medieval sources for the [Cymbala](#).

## Zimbel (ii)

(Ger.).

See under [Organ stop](#).

## Zimbelstern

(Ger.).

See under [Organ stop](#).

## Zimerman, Krystian

(*b* Zabrze, 5 Dec 1956). Polish pianist. He studied with Andrzej Jasinski, first privately and then at the Katowice Conservatory. He gave his first recital at the age of six and in 1975 became the youngest-ever winner of the International Chopin Competition in Warsaw. Feeling the need to expand his horizons, Zimerman worked intensively with Rubinstein, one of his greatest musical heroes, in 1976. In 1980 he curtailed his flourishing career and took a 14-month sabbatical in London. On his return to the concert platform his playing was marked by even greater freshness and vitality, which he attributes to his refusal to give more than 50 or 60 concerts a year. Among the finest pianists of his generation, he has made numerous recordings, including the Lutosławski Concerto (written for him and first performed by him in 1988), the complete Beethoven and Brahms concertos (the latter with Bernstein), much Chopin and an imaginative coupling of Liszt's B minor Sonata with several of his later, prophetic works, including *La notte*. He has also recorded an award-winning disc of the complete Debussy preludes and a disc of the Respighi and Richard Strauss violin sonatas with Kyung-Wha Chung. Fiercely self-critical, Zimerman has long resisted the temptation to record his celebrated readings of Szymanowski's piano music.

BRYCE MORRISON

## Zimmer, Ján

(*b* Ružomberk, 16 May 1926; *d* Bratislava, 21 Jan 1993). Slovak composer, pianist and teacher. He studied the organ, the piano with Anna Kafendová (from 1941) and composition with Suchoň at the Bratislava Conservatory before continuing his studies in composition under Farkas at the Budapest Music Academy (1948–9) and in Salzburg (1949). From 1945 to 1948 he contributed to Czechoslovak radio and, for the next four years, taught theory and the piano at the Bratislava Conservatory. Thereafter he devoted his time to composition and, exceptionally, to performance as a concert pianist.

His compositional style had its roots in the work of Suchoň, manifested by his emphasis on concise structure (based mostly on Classical or Romantic forms) and in the use of modally extended tonality, with elements of

dodecaphony in works of the 1960s. After an early period of compositional constructivism and sober emotionality (as in the Concerto grosso, 1951), he tended towards large, teleologically closed symphonic pieces, mainly as a consequence of political and cultural pressure. This change involved building upon contrast between meditative sections and exalted, extravagant gradations. While the chamber works of his mature compositional period display intimate expressivity (e.g. *Piesne bez slov* ('Songs without Words'), *Four Madrigals* and *Smaragd*), his symphonic works from the same period show a predilection towards Baroque polyphony, which he convincingly combines with Romantic potency in instances such as the eighth and eleventh symphonies. The music of his opera-oratorio *Oidipus* draws upon Renaissance monody, while *Herakles* combines stimuli from Greek theatre with the poetics of Bertolt Brecht. His pieces and concertos for piano contain a virtuoso and highly idiomatic style of writing.

## WORKS

(selective list)

Ops: *Oidipus* (2, prol and epilogue, Zimmer, after Sophocles), op.48, 1963, unstaged, rev. 1919 for Czechoslovak TV; *Herakles* (op-pantomime, 4, Zimmer), op.70, 1972–82, unstaged, rev. 1987 for Czechoslovak TV; *Odlomený čas* [The Broken-Off time] (2, epilogue, Zimmer, after L.N. Tolstoy: *Bozheskoye i chelovecheskoye* [The Divine and the Human]), op.76, 1977

Syms. [12]: op.21, 1955; op.26, 1958; op.33, 1959; op.37 (J. Kostra), S, T, chorus, orch, 1959; op.44, 1961; 'Improvisata', op.51, 1965; op.54, 1966; op.68, 1971; op.72, 1973; 'Homage à J. Haydn', op.82, 1979; op.98, 1980; op.107, orch, org, tape, c1985

Other orch: Pf Conc. no.1, op.5, 1949; Conc. grosso, op.7, 2 pf, perc, pf, 2 str orch, 1951; Pf Conc. no.2, op.10, 1952; Vn Conc., op.15, 1953; Concertino, op.19, pf, str, 1955; Conc., op.27, org, str, perc, 1957; Pf Conc. no.3, op.29, 1958; *Strečno*, sym. poem, op.34, 1959; Pf Conc. no.4, op.36, 1960; Pf Conc. no.5 op.50, left hand, 1964; Conc., op.57, 2 pf, orch, 1967; *Piesne bez slov* [Songs without Words], op.66, str, 1970; Pf Conc. no.6, op.71, 1972; *Oslobodenie* [Liberation], sym. poem, op.78, 1975; Chbr Conc., op.102, str, portative org, 1983; Pf Conc. no.7, op.106, 1985

Vocal: *Jar v údolí* [Spring in the Valley] (R. Dilong), op.3, S, pf, 1947; *Povstanie* [Uprising] (cant., M. Procházka), op.17, male chorus, orch, 1954; *Holubica pokoja* [The Dove of Peace] (cant., J. Kostra), op.41, solo vv, chorus, orch, 1960; *Pamiatke Jiřího Wolkra* [In Memory of Jiří Wolker] (J. Wolker), song cycle, op.43, B, pf, 1961; 4 Madrigals (Eng.), op.52, chorus, 1964; 4 Motets (Latin), op.58, chorus, 1967; *Smaragd*, song cycle, op.64, S, pf, 1969; *Letters to Hebrews* (3 madrigals), chorus, 1977

Chbr: *Fantasia and Toccata*, op.32, org, 1958; *Sonata*, op.31, va, 1958; Str Qt no.1, op.39, 1960; Conc., D, op.42, org, 1960; *Poetická sonáta*, op.85, vn, pf, 1976; *Variations*, op.87, 2 vn, va, 1977; Str Qt no.2, op.100, 1983; Str Qt no.3, op.110, 1987

Pf: 7 sonatas: op.4, 1948, op.45, 1961, op.55, 1966, op.69, 1971, op.90, 1978, op.94, 1980, op.113, 1988; *Tatry* [The High Tatra], Suite no.1, op.11, 1952, arr. orch; 4 sonatas, 2 pf: op.16, 1954, op.35,

1959, op.53, 1965, op.73, 1973; Tetry, suite no.2, op.25, 1956, arr. orch

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VLADIMÍR ZVARA

## Zimmerman, Franklin B(ershir)

(*b* Wauneta, KA, 20 June 1923). American musicologist. He attended the University of Southern California, where he took the BA in 1949 and the MA in 1952. He earned the BLitt at Oxford in 1956, then returned to USC to complete the doctorate on Purcell in 1958. His teachers have included Ingolf Dahl, Halsey Stevens, Egon Wellesz and Sir Jack Westrup. He began his teaching career at the State University of New York, Potsdam (1958–9). From 1958 to 1964 he taught at USC. He was professor of music and director of the collegium musicum at Dartmouth College, 1964–8, and following a brief period teaching at the University of Kentucky (1968), he became chairman of the music department at the University of Pennsylvania. He retired in 1993.

Zimmerman is noted for his research on English Baroque music, particularly the music of Restoration England and the works of Purcell and Handel. His numerous Purcell studies culminated in a thematic catalogue (1963) arranged by form and performing medium, and a biography (1967) including much material on genealogy and cultural history. He has also edited works by C.F. Abel (*Six Symphonies, opus 1*, The Symphony 1720–1840, ser. E, ii, New York, 1983).

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PAULA MORGAN

## Zimmermann, Agnes (Marie Jacobina)

(*b* Cologne, 5 July 1847; *d* London, 14 Nov 1925). English pianist and composer of German birth. Her family moved to England when she was a young child. From 1857 to 1864 she attended the RAM, studying the piano with Cipriani Potter and Ernst Pauer, and composition with Charles Steggall and George Macfarren (who later wrote his third piano sonata for her); she won the King's Scholarship in 1860 and again in 1862. She made her professional *début* in 1863 at the Crystal Palace, where she performed two movements of Beethoven's 'Emperor' Concerto. In 1865 she gave the first of a long-running series of recitals and chamber concerts at the Hanover Square Rooms, continued from 1875 at St James's Hall. Zimmermann was praised for her clarity and control, and was regarded as one of the country's leading pianists. She performed regularly at the Popular Concerts in London and accompanied Joachim (the dedicatee of her first violin sonata), Neruda and Alfredo Piatti; she also made several tours of Germany.

Zimmermann's own compositions are rooted in Classical forms; her piano pieces and chamber music were widely played during her lifetime, though

her songs and other vocal works were less highly regarded. She also edited the sonatas of Mozart and Beethoven and the piano works of Schumann.

## WORKS

selective list; some MSS at GB-Lam

Chbr: Sonata, vn, pf, d, op.16 (1868); sonata, vc, pf, g, op.17 (1872); suite, vn, vc, pf, d, op.19 (1873); sonata, vn, pf, a, op.21 (1876); sonata, vn, pf, g, op.23 (1897); str qt, E $\flat$ ; qnt, fl, ob, cl, bn, pf, E $\flat$ ; pf trio, A; pf qt, c

Pf solo: Bolero, op.2; Barcarolle, op.8; Mazurka, op.11 (1869); Marche, op.13 (1869); Gavotte, op.14 (c1870); Presto alla tarantella, op.15 (c1869); Gavotte, op.20 (c1873); Suite, op.22 (1878); Bourée, op.24 (1883); Sonata, g; others

Vocal: solo songs; duets; partsongs, 4vv; Benediction Service (1901)

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SOPHIE FULLER

## Zimmermann, (Johann) Anton

(*b* Breitenau [now Široká Niva], nr Bruntál, bap. 27 Dec 1741; *d* Pressburg [now Bratislava], c8 Oct 1781). Austrian composer. He probably received his musical education in Silesia; later he was organist at the cathedral in Königgrätz (now Hradec Králové, Czech Republic). From the early 1770s he was active in Pressburg, where his Singspiel *Narcisse et Pierre* is reported to have been performed in 1772 (as documented by the *Pressburger Zeitung*); in 1773 he composed works for the St Cecilia festivities there. His works were first listed in the Breitkopf thematic catalogues in 1769 and 1772–84; the earliest manuscript sources date from 1770, and printed sources apparently from 1775. Early in 1776 he was appointed Kapellmeister and court composer to Count Joseph Batthyány, the Archbishop (cardinal from 1778) of Hungary. Zimmermann developed the orchestra into an outstanding ensemble of over 20 musicians (including the double bass virtuoso Johannes Sperger), in which wind instruments seem to have been prominent; he conducted from the first violinist's chair and remained the head of the orchestra until his death. The orchestra performed publicly twice a week, with secular works dominating its repertory. From 1780 Zimmermann was also the organist at St Martin's Church.

The widely scattered sources of Zimmermann's works are the subject of current research, and as yet a fully accurate account cannot be given. He

wrote many symphonies, mostly in the early and mid-1770s, at least two of which have been confused with Haydn's. The *Sinfonia pastoritia* in G, an early example of a pastoral symphony, is important for its use of Moravian folk music. The double bass concertos are notable for their thematic links between solo and tutti passages. In his string chamber music Zimmermann approached Mozart's musical language and reached a high level of invention and originality. His divertimentos, cassations, nocturnes and partitas are marked by charm, virtuosity and instrumental effects. After Georg Benda, Zimmermann was one of the first composers of melodrama who was capable of dramatic characterization in music. His church compositions have fugal sections and are richly scored.

Some works attributed to Zimmermann may be spurious, as he has often been confused with like-named contemporaries (see *GerberL*, *GerberNL* and *EitnerQ*). He is almost certainly not the Lieutenant de Zimerman whose chamber sonatas were published in Paris about 1765.

## WORKS

principal sources: A-KR, MÖ, Wgm, CZ-Bm, K, Kra, Pnm, D-RH, SWI, H-Bn, KE, I-Fc, SK-BRm, BRnm, Mms, TN, TR

### vocal

Masses: 6 in C; 3 in D; 1 in A; c6, doubtful, also attrib. C.D. von Dittersdorf, J. Haydn, Hofer, I. Holzbauer, K. Loos, Novotny, F.N. Novotny, S. Seiler; 3, spurious, by F.X. Bixi, K. Vogl, M. Haydn

Other sacred: Der sterbende Heiland (orat), doubtful; 6 grads, 1 doubtful, also attrib. T. Gabrielli; 6 offs, 2 doubtful, also attrib. L. Hofmann, G. Huber, Ryba; 2 TeD; 1 ps; 6 motets; 2 Tantum ergo, 1 doubtful, also attrib. Bixi; 3 Veni Sancte Spiritus, 1 doubtful; Pange lingua, doubtful; Vexilla regis; 3 Ave regina; 6 Regina coeli; 6 Salve regina, 1 doubtful, also attrib. Bixi; 7 Litaniae lauretanae, 1 doubtful, also attrib. L. Hofmann; Litaniae lauretanae, spurious, by J.A. Kobrich; 4 arias; 1 chorus

Stage: Narcisse et Pierre (Spl, A. Berger), Pressburg, 1772; Die Wilden (melodrama or incid music, J. Schilson), Pressburg, 13 Dec 1777, lost; Andromeda und Perseus (melodrama, A. Cremery), Vienna, Hofburg, 23 April 1781, arr pf (Vienna, 1781); Zelmor und Ermide (melodrama); Leonardo und Blandine (melodrama, 1), doubtful, arr. pf (Vienna, n.d.)

Other works: Denis Klage auf Tod M. Theresien (cant., Denis), 1v, hpd (Pressburg, c1781); Ziehet ein zu diesen Thoren (cant.), vv, orch

### instrumental

Syms.: c9 in C, ed. Z. Fekete (Vienna and Basle, 1950), 1 also attrib. Haydn; 6 in D; 5 in E $\flat$ ; 3 in E; 3 in F; 5 in G, incl. Sinfonia pastoritia, 1 ed. in the Symphony 1720–1840, ser. B, xiv (New York, 1985), 1, doubtful, also attrib. G.B. Sammartini; 3 in A; 5 in B $\flat$ ; 1, F, spurious, by I. Pleyel

Concs. (only solo insts listed): Grand concert, hpd/pf, op.3 (Vienna, 1782); 1 for hpd; 1 for vn; 3 for db, incl. 1 in D, c1778, ed. R. Malaric (Vienna and Munich, 1978), 1 in D, c1779, 1 in E $\flat$ ; 1 for bn; 1 for bn, lost, listed in Breitkopf suppl., 1769; 1 for 2 bn; 1 for hp, 1 for ob, both lost

Chbr: 6 quartetti, str, op.3 (Lyons, c1775); 6 duetti, hpd, ?vn, op.1 (Lyons, ?1776), lost, listed in Breitkopf suppl., 1776–7; 6 sonate, hpd, vn, op.2 (Lyons, 1777), ed. D. Múdra (Vienna and Munich, 1998); 3 sonate, hpd, vn, op.1 (Vienna, 1779); Quartetto, A $\square$ ; 2 vn, vc, hpd (Pressburg, before 1794); 6 sextets, 2 vn, va, 2 hn, bc; 12 qnts, 3 vn, va, vc, ed. J. Mezei (Budapest, 1996); 12 qnts, 2 vn, 2 va, vc; Qnt, A, 2 vn, 2 hn, vc; 12 qnts, fl, 2 vn, va, vc, lost, listed in Traeg catalogue, 1799; Quartetto, 2 vn, va, vc; Quartetto, G, vn, va, vc, hpd; 3 trios, vn, va, vc, 2 ed. D. Múdra (Bratislava, 1996); Duetto, fl, vn, ed. D. Múdra (Bratislava, 1994); 2 duets, hpd, vn; Duetto, hpd, vn; Duetto, vn, bc; Belagerung von Valenciennes, vn, pf (Vienna, n.d.), lost; Sonata, vn, vc, op.4; Sonata, hpd, vn

Other inst: (for ens unless otherwise stated): 5 cassations; 10 divertimentos, 1 lost, listed in Breitkopf suppl., 1782–4; 6 ländler, str, lost, ed. P. Polák in Tance (Bratislava, 1966); 13 minuets; Notturmo-quartetto, str; 3 other nocturni; 4 partitas; 1 serenata, 2 vn, 2 va, 2 cl, 2 bn, bc; 3 preludes, kbd, 1 doubtful, also attrib. Albrechtsberger; 3 fugues, kbd, 1 doubtful; 7 versets org, 1 in F, doubtful, also attrib. M. Haydn, in F.P. Rigler: Anleitung zum Gesange, und dem Klaviere (Ofen [now Buda], 1798); 12 zingareses, pf, ed. G. Papp in Hungarian Dances 1784–1810 (Budapest, 1986)

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ČSHS

DlabáčKL

EitnerQ

GerberL

GerberNL

NewmanSCE

WurzbachL

ZL

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MILAN POŠTOLKA/DARINA MÚDRA

# Zimmermann, Bernd Alois

(b Bliesheim, nr Cologne, 20 March 1918; d Grosskönigsdorf [now Pulheim], nr Cologne, 10 Aug 1970). German composer. Remaining independent from the various fashionable schools of the 1950s and 60s, he steadfastly developed and perfected an individual style in which quotations, carefully woven into a colourful atonal fabric, often played an important part. His single opera, *Die Soldaten*, is widely acknowledged as the most important in German since those of Berg.

Zimmermann studied philosophy, German literature and music education before embarking on professional training in music at the universities of Cologne and Bonn, and at Musikhochschulen in Cologne and Berlin. His studies were temporarily interrupted by military service; he was posted to the Russian front and to occupied France, where he became acquainted with scores of Stravinsky and Milhaud that greatly influenced his subsequent development. In 1942 he resumed his studies, which now included musicology, at the University of Cologne (1943–4) and the Cologne Musikhochschule under Heinrich Lemacher, Paul Mies, Philipp Jarnach and others. His musical pursuits included work with dance orchestras and amateur choruses, as well as compositions and arrangements for broadcast documentaries and radio dramas. After additional study with Wolfgang Fortner and René Leibowitz (1948–50) at the Darmstadt summer courses, he was appointed to a lectureship in musicology at the University of Cologne (1950–52). His earlier experiences with broadcasting bore fruit in his subsequent appointment as director of radio drama, film and stage music at the Cologne Hochschule (from 1957, professor 1962). He was elected president of the German section of the ISCM in 1956. His later years were disrupted by recurrent illness and great personal duress. His numerous awards include two fellowships to the Villa Massimo, Rome (1957, 1963), the grand prize of Nordrhein-Westfalen (1960) and the art prize of the City of Cologne (1966).

Zimmermann applied his knowledge of historical contrasts and connections in composition, drawing in particular on medieval Catholic philosophy, on literature from Aeschylus and Dante to Dostoyevsky and Mayakovsky, Pound and Joyce, and on music from the Renaissance to the 20th century (particularly Bach, Mozart and Debussy). His philosophy of time lay at the foundation of his pluralist theory of composition. He observed that time can be perceived as a unity of past, present and future, as a type of internalized consciousness or awareness. In his essay *Intervall und Zeit* (Mainz, 1974), he encapsulated his position in the assertion that 'Music is essentially understood through the arrangement or ordering of progressions of time ... as an experience which occurs both in time while also embodying time within itself.' Quotation, in his view, was no mere ornament but a sign of the real simultaneity of musical occurrences.

Zimmermann's earliest works, such as the *Kleine Suite* for violin and piano (1942), *Sinfonia prosodica* for orchestra (1945) and *Concerto for Orchestra* (1946, rev. 1948), provoked discussion from the time of their first performances. Early critical reviews by Herbert Eimert, Hans Heinz Stuckenschmidt and Heinz Joachim recognized a strong personal identity,

a forceful rhythmic and harmonic alchemy, and a juxtaposition of contrasts within firmly grasped formal designs. Zimmermann's adoption of dodecaphony as a thematic resource, technique and system, can be traced in the series of works that followed shortly thereafter. His use of serialism at this stage was personalized and conditioned by his own needs, rather than inspired by any readiness to echo the Second Viennese School. The Trumpet Concerto (1954), for example, is based on both a 12-note row and the black American spiritual *Nobody knows de trouble I see*. Complete in one movement, the concerto adopts techniques reminiscent of the chorale prelude, with the spiritual theme serving as the chorale, as well as making extensive use of jazz media and techniques. Among his most important scores from the second half of the 1950s is *Perspektiven*, subtitled 'Music for an imaginary ballet for two pianos' (1955–6). Commissioned for the tenth anniversary of the Darmstadt summer courses, it is his first thoroughly serialized work.

*Canto di Speranza*, a cantata for cello and orchestra (1953–7), emerged from a long creative gestation, initially appearing in 1953 as the first of two designated cello concertos. In its later form, Zimmermann perceived its conceptual origins as related to the *Cantos* of Ezra Pound, responding to Pound's treatment of speech rhythms and the presence of ideas on multiple levels. The cantata *Omnia tempus habent* (1957) is rigorous in its serialism and has been described as one of Zimmermann's most extreme works. Though it signified the fulfilment of the serial principle, it was to be subsumed into a pluralist composition, the opera *Die Soldaten* (1958–60).

By the middle of the 1950s, Zimmermann was seriously contemplating the possibility of opera and music theatre, deliberating as to whether a modern setting of Ben Jonson's *Volpone* might prove a fruitful point of departure. Eventually abandoning the idea, he was alerted in the summer of 1957 to the possibilities of J.M.R. Lenz's *Soldaten*, a text explored over 20 years earlier by Manfred Gurlitt. In a letter to Ludwig Strecker in 1958 Zimmermann expressed his admiration and enthusiasm for the text, applauding not only its drama of class conflict and social criticism, but also its demonstration of the power of character and circumstance, forces able to destroy even fundamentally honest human beings recognizable in everyday life. Serving as his own librettist and dramaturg, Zimmermann condensed Lenz's lengthy original text into four acts by enacting several different scenes simultaneously over stages mounted at different levels or angles. To accomplish such dramaturgical condensation, he harnessed a range of technological resources and devices, including the splicing and interpolation of film strips. Influenced by the scores of *Wozzeck* and *Lulu*, he composed the music for the four acts in a sequence of genres, indicated in recurrent titles such as 'Strofe', 'Ricercare', 'Toccata', 'Ciâconna', 'Nocturne', 'Rappresentazione', 'Rondino' and 'Tropi'. Numerous scenes are linked by interludes or intermezzi, while a dodecaphonic all-interval row, divisible into four three-note cells, provides a correspondence with Lenz's desired unity of 'internal scenario'. Also noteworthy are the superimposed layers of musical quotation in different styles, such as the *Dies irae* chant and the Bach chorale *Wenn ich einmal soll scheiden*. The third 'Toccata' (Act 3), which combines no less than seven of Lenz's original scenes, represents a zenith in Zimmermann's pluralist composition.

Among Zimmermann's later scores, the sonatas for solo cello (1960) and solo flute (*Tempus loquendi*, 1963) are noteworthy, deriving their aesthetic impulse from the third book of Ecclesiastes from the Vulgate and featuring multiple movement or sectional schematas. The five movements of the Cello Sonata carry interdisciplinary titles; the middle group both affords scope for improvisation and requires a mastery of novel performance techniques, including the use of quarter-tones. In the flute sonata, where seven of the 13 movements require bass flute, there is an even greater emphasis on timbral vacillation. The sixth dialogue, viewed by the composer as a macro-structural cadence, employs a collage of layered textures, utilizing quotations from Mozart's Piano Concerto K467, figures from Debussy's *Jeux*, a citation of the *Veni creator spiritus* and jazz elements.

Zimmermann's free adaptations of folk, vernacular and early music, including the *Rheinische Kirmestänze* for 13 wind (1950–62) and the *Giostra Genovese* (1962) on 16th-century dances by Gibbons, Byrd, Frescobaldi and others, occupy a middle ground between his numerous incidental works for theatre, radio and television and his major compositions engaging pluralist techniques. These works, in particular the second, prefigure the *Musique pour les soupers du Roi Ubu* (1962–6), in which early dances underpin and act as scaffolding for a score elaborated by the use of quotation from manifold sources.

Compositions written during the last five years of Zimmermann's life place an increasing emphasis on two developing temporal concepts. The first of these, *Zeitausdehnung* (expansion of time, as opposed to the contraction and concentration of time), Zimmermann identified as the particular innovation of Webern. Its musical manifestation predominates in two orchestral works: *Photoptosis* (1968) and *Stille und Umkehr* (1970). The second concept, foreshadowed in *Soldaten*, developed from his strong identification with a compassionate humanism that could generate a form of *Bekenntnismusik* in which, again through pluralist quotation, various texts or text fragments are overlaid or used in quick succession. This technique is exemplified by *Requiem für einen jungen Dichter* (1967–9), a moving evocation of European history between 1920 and 1970, which includes texts by a variety of authors, including James Joyce, Ezra Pound, Albert Camus and Ludwig Wittgenstein. Smaller segments of text montages draw on the words of Pope John XXIII, Joseph Goebbels, Adolf Hitler, Neville Chamberlain, Imre Nagy, Mao Zedong, press reports and other sources. The musical form is comprised of sections differentiated through the type and combination of texts, the applied musical materials and various style parameters. As in *Soldaten*, Zimmermann favoured such titles as 'Ricerca', 'Tratto', 'Rappresentazione', 'Elegia' and 'Lamento' to indicate various sections. His final score, *Ich wandte mich und sah an alles Unrecht, das geschah unter der Sonne* (1970) for two narrators, solo bass voice and orchestra, completed five days before his death, is expressive of a deep-seated hopelessness and pessimism, yet has a succinctness and directness almost without comparison in his oeuvre. Its textural sources include the Preacher Salomo in the translation of Martin Luther, the Book of Ecclesiastes, as well as Dostoyevsky's *Grand Inquisitor*.

[WORKS](#)

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ANDREW D. Mc CREDIE (with MARION ROTHÄRMEL)

Zimmermann, Bernd Alois

### WORKS

#### dramatic

Des Menschen Unterhaltsprozess gegen Gott (radio op, 3, H. Rüttger, after P. Calderón), 1952, Westdeutscher Rundfunk, Cologne, 12 June 1952; Die Soldaten (op, 4, Zimmermann, after J.M.R. Lenz), 1958–60, rev. 1963–4, Cologne, 15 Feb 1965

Concert works also intended for ballet production: Alagoana, Kontraste, Perspektiven, Présence, Musique pour les soupers du Roi Ubu, Vc Conc.

#### orchestral

Sinfonia prosodica, 1945; 3 Stücke, 1945, unpubd; Symphonisches Vorspiel, 1945, unpubd; Conc. for Orch, 1946, unpubd, rev. 1948; Sym., 1 movt, 1947–51, unpubd, rev. 1953; Conc., str, 1948 [after Str Trio]; Symphonische Variationen und Fuge über 'In dulci jubilo', 1949; Alagoana, caprichos brasileiros, 1950–55; Rheinische Kirmestänze, 13 wind, 1950–62; Vn Conc., 1950; Conc., ob, small orch, 1952; Conc., vc, small orch, 1953 [rev. as Canto di speranza, 1957]; Kontraste, music to an imaginary ballet, 1953; Metamorphose, suite, small, orch, 1954 [from film score]; Tpt Conc. 'Nobody knows de trouble I see', orch, 1954; Laquitas, danza del antiplano, 1956, unpubd; Impromptu, 1958; Dialoge, conc., 2 pf, orch, 1960, unpubd, rev. 1965; Antiphonen, va, small orch, 1961–2; 5 capricci, orch, 1962 [after G. Frescobaldi]; Giostra Genovese, small orch, 1962 [after 16th- and 17th-century dances]; Musique pour les soupers du Roi Ubu, ballet noir, 1962–6; Un petit rien, small orch, 1964; Vc Conc. 'en forme de "pas de trois"', 1965–6; Photoptosis, prelude, 1968; Stille und Umkehr, orch sketches, 1970; numerous arrs. of light and folk music for radio, unpubd

#### vocal

5 Lieder, Mez/Bar, pf, 1942–6: Es fiel ein Stern ins Meer (H. Gloth), An der Brücke stand jüngst ich (F. Nietzsche), Stimme eines Armen an der Hand eines Engles (R.M. Rilke), Initiale (Rilke), Schenke im Frühling (Li Bai [Li Tai-po], trans. Klabund); 3 geistliche Lieder (E. Bertram), Mez/Bar, pf, 1946; Altdeutsches Bild, Altkölnischer Meister, Abendglocke; Die Brunnlein, die da fließen (cant., trad.), A, Bar, SATB, 11 insts, 1947, unpubd; Tantum ergo, chorus 4vv, 1947; Lob der Torheit (burlesque cant., J.W. von Goethe), S, T, B, chorus, orch/(2 pf, insts, perc), 1948; Omnia tempus habent (cant., Vulgate), S, 17 insts, 1957–8; Die Soldaten, vocal sym., 6 solo vv, orch, 1957–63 [from op]; Requiem für einen jungen Dichter (lingual, various), spkr, S, Bar, 3 choruses, orch, jazz group, org, tape, 1967–9; Ich wandte mich und sah an alles Unrecht, das geschah unter der Sonne (ecclesiastical action, *Ecclesiastes*, Dostoyevsky), 2 spkr, B, orch, 1970

## chamber, solo instrumental and tape

Extemporale, pf, 1939–46; Kleine Suite, vn, pf, 1942, lost; Str Trio, 1944, unpubd; Capriccio, pf, 1946, arr. 4 hands, 1946, unpubd [on folksong themes]; Enchiridion, short pieces, pf, 1949–52; Sonata, vn, pf, 1950; Sonata, vn, 1951; Metamorphosen, pf, 1954; Perspektiven, music to an imaginary ballet, 2 pf, 1955–6; Sonata, va, 1955; Konfigurationen, 8 pieces, pf, 1956; Sonata, vc, 1960; Présence, ballet blanc, pf, trio, 1961; Tempus loquendi, pezzi ellittici, fl + a fl + b fl, 1963; Monologe, 2 pf, 1964 [after Dialogue, 2 pf, orch, 1960]; Tratto, choreographic study, tape, 1965–7; Die Befristeten, jazz qnt, 1967; Intercomunicazione, vc, pf, 1967; 4 kurze Studien, vc, 1970; Tratto II, choreographic study, tape, 1970

## incidental music

Das Grün und das Gelb (puppet drama, F. Schneckengerber), 1952, unpubd [used in Kontraste; orch suite, 1952]; Die Grasharfe (Capote), 1954, unpubd; Metamorphose (film score, M. Wolgensinger), small orch, 1954, unpubd; Miss Sara Sampson (G.E. Lessing), 1954, unpubd; Sam Egos Haus (Saroyan), 1954, unpubd; Die Verschwörung des Fiesco zu Genua (Schiller), 1954, unpubd; Der Graf von Ratzeburg (Barlach), 1955, unpubd; Die Sündflut (Barlach), 1955, unpubd; Der Lügner (Goldoni), 1956; unpubd; Melusine (Goll), 1956; unpubd; Der Ruhetag (Claudel), unpubd; numerous radio scores, unpubd

Principal publisher: Schott

Principal recording companies: Wergo, Sony, CPO, Koch, ECM

## Zimmermann, Bernd Alois

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‘Unzeitgemässe Betrachtungen zur Musik und der jungen Generation’,  
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- E. Ebbeke:** *Zeitschichtung: Gesammelte Aufsätze zum Werk von Bernd Alois Zimmermann* (Mainz, 1998)

## Zimmermann, Frank Peter

(b Duisburg, 27 Feb 1965). German violinist. He studied at the Folkwang Hochschule, Essen, with Valery Gradov, the Staatliche Hochschule in

Berlin with Saschko Gawriloff, and from 1980 with Hermann Krebbers in Amsterdam. He made his début in 1975 playing Mozart's G major Concerto k216, and in 1976 he won the Jugend Musiziert competition. Zimmermann subsequently appeared as a soloist throughout Europe and made his US début in 1984 with the Pittsburgh SO. He has since followed an international solo career, performing with the world's leading orchestras and conductors, and has often played in major festivals. Notable among his many recordings are Tchaikovsky's Concerto and Prokofiev's First Concerto with the Berlin PO conducted by Maazel, Mozart sonatas with Alexander Lonquich and Paganini's 24 Caprices (1985). He plays the 'Hilton' Stradivarius of 1691, strung with gut strings, on which he produces a beautiful, pure tone.

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**S. Tomes:** 'Steady Success', *The Strad*, xcix (1988), 624–7

MARGARET CAMPBELL

## Zimmermann, Heinz Werner

(b Freiburg, 11 Aug 1930). German composer. He first received composition tuition from J. Weismann, then studied with Fortner in Heidelberg (1950–54). After taking examinations to teach composition in Freiburg he became lecturer and Fortner's successor at the Kirchenmusikalisches Institut Heidelberg. Zimmermann's proximity to one of the most important Protestant theological faculties, together with the cultivation of church music in Heidelberg, directed his attention to biblical texts, above all psalms, and he began to examine the legacy of the movement to renew church music. In 1963 he was appointed director of the Berliner Kirchenmusikschule in Spandau. His awards include a scholarship for the Villa Massimo, Rome (1965–6). In 1967 he received an honorary doctorate from Wittenberg University, Springfield, Ohio. He taught in the USA, from 1967, and at New College, Oxford (1969). From 1975 to 1996 he taught composition in Frankfurt at the Hochschule für Musik und Darstellende Kunst.

Zimmermann is regarded as an outstanding representative of modern sacred symphonic writing for choirs. Prosody and jazz idioms were early on fundamental to his work, and instrumental recitation already characterized his early compositions. Inspired by his study of American spirituals, he created a new kind of choral music, in which biblical prose is sung syllabically, the vocal parts written using the rhythms of speech and underpinned by a plucked double bass (to which his addition of an augmented cantus firmus is often rhythmically related). He unites central European and North American musical traditions while maintaining a Lutheran fusion of the sacred and the secular. Traditional genres and forms are filled with new content, through his combination of jazz rhythms with contrapuntal techniques such as fugue (*The Bible of Spirituals*). His inclusion of jazz elements, which he understands as 'international folklore', serves to represent over and above the compositional and artificial a philosophical idea. From 1965 he tested possibilities of a 'polystylistic polyphony', combining counterpoint, prosody and jazz rhythm, as well as further developing quotation, collage and montage procedures (*Credo in*

*Missa profana*). His musical idiom is fundamentally vocal, and he broadens the harmony by 'twin and triplet chords', in which two or three different independent chords are combined.

## WORKS

(selective list)

Inst: 4 Orgelpsalmen, 1955; Va Conc., 1980–86; Str Qt, 1982–8; Pf Conc., 1985–96; Ob Conc., 1987–94; Str qnt 1988–99; Prolog und Fuge, org, 1989–90; 3 Orgelvorspiele, 1994

Choral: Make a joyful noise unto God (Ps lxvi.1–3), motet, 1964; Chorvariationen über ein Thema von Distler, S, chorus, 1964; Two Spiritual fantasies, 1968; Ps cxxi, 1973; Wachet auf, ruft uns die Stimme, choral fantasia, 1979; Nun sich das Herz von allem löste (choral fantasia, J. Klepper), 1980; Gott ist Liebe, motet, 1990; Grosser Gott meines Lebens, ich will Dir lobsingeln (motet, G. von LeFort: TeD), 1992

Choral with insts: Lobet, ihr Knechte des Herrn, motet, chorus, db, 1956; Uns ist ein Kind geboren, motet, chorus, db, 1956; Psalmkonzert, cant., B-Bar, chorus, children's chorus, 3 tpt, vib, db, 1956–7; Das Vater Unser, motet, chorus, db, 1957; Weihnacht, 4 motets, chorus, db, 1957–8; Herr, mache mich zum Werkzeug Deines Friedens, motet, chorus, db, 1958; 6 neue Lieder, org/chorus, 1959–68; Vesper, 5 movts, chorus, vib, cimb, db, 1960–61; Missa profana, S, M, A, T, B, chorus, jazz group, elec noises, orch, 1962–77; 3 Fragen (G. Benn, H.M. Enzensberger, I. Bachmann), T, spkr, chorus, chbr orch, 1966–8; Ps c, chorus, 1969; Ps xxiii, chorus, org, db, 1970; 5 Hymns, org/chorus, 1970–71; 4 Collagen (after J.S. Bach), chbr chorus, pf, 1972; Ps xiii, chorus, org, db, 1973; Ps cxxxiv, male chorus, hp, org, 1974; Come, let us praise the Lord, carol, org/chorus, 1974; 3 Nestroy-Collagen, chorus, 2 pf, 1976–7; Ps cl, coloratura S, 2 chorus, org, 1978; St Thomas-Kantate ('O komm, Du Geist der Wahrheit'), Mez, Bar, chorus, orch, 1981–2; The Bible of Spirituals (orat, 2 pts, 16 texts of Amer. Spirituals), S, A, T, B, chorus, children's chorus, orch, 1984–7; Nunc ('Herr, nun lässest Du Deinen Diener'), chorus, vib, org, db, 1987–8; TeD, S, Bar, chorus, orch, 1990–98; Neujahrslied ('Von guten Mächten') (D. Bonhoeffer), chorus, org, db, 1991; Symphonia sacra (Symphonie des Lichtes) (Bible, Ger. spiritual poetry), 5 movts, S, T, B, jazz combo, chorus, orch, 1992–5

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- H.U. Engelmann:** 'Heinz Werner Zimmermann 60 Jahre', *Musik und Kirche*, lx (1990), 226–8
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## Zimmermann, Julius Heinrich

(*b* Sternberg, 22 Sept 1851; *d* Berlin, 25 April 1922). German music publisher and woodwind and brass instrument manufacturer. He had factories in St Petersburg (1876), Moscow (1882) and Riga (1903). The headquarters of the publishing firm was established in Leipzig in 1886, with the actual printing being carried out by Breitkopf & Härtel. Zimmermann became friendly with Balakirev in 1899 and thereafter published all the works of that composer. It may be that it was Zimmermann's exhortations that encouraged the prolificness of the final decade of Balakirev's life. He also published the majority of the compositions of Balakirev's protégé Sergey Lyapunov. Other composers' music published by him include Medtner, Josef Hofmann, Tausig, A.S. Taneyev and Reinecke. He suffered financial hardship during World War I, but, although he resumed the publication of music by Russian composers in 1919, he was unable to reopen his former Russian factories and shops. In 1928 the proprietor became Wilhelm Zimmermann and, after World War II, the firm was established in Frankfurt.

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EDWARD GARDEN

## Zimmermann [Zimmerman], Pierre-Joseph-Guillaume

(*b* Paris, ?19 March 1785; *d* Paris, 29 Oct 1853). French pianist, teacher and composer. The son of a Paris piano maker, he entered the Conservatoire in 1798 to study piano with Boieldieu and harmony with J.-B. Rey and then Catel. In 1800 he won a *premier prix* for piano (over Kalkbrenner) and in 1802 a *premier prix* in harmony; later he studied composition with Cherubini. From 1811 he assisted in teaching the piano at the Conservatoire and in 1816 was appointed professor. In 1821 he was selected to succeed A.-F. Eler as professor of counterpoint and fugue, but decided to teach the piano only and the vacant post went to Fétis. He was one of the most influential French keyboard teachers of his time; his pupils included Franck, Alkan, Louis Lacombe, Ambroise Thomas, Bizet and A.-F.

Marmontel (who succeeded him in 1848). He also taught Gounod (who became his son-in-law). He retired early from public performance in order to devote himself to teaching and composition. His *Encyclopédie du pianiste* (1840) was intended to train the pianist both as executant and composer. He was a Chevalier of the Légion d'Honneur.

## WORKS

(selective list)

Ops: L'enlèvement (oc, 3), Paris, OC (Ventadour), 26 Oct 1830; Nausicaa, unperf. [intended for Opéra]

Sacred choral: Première messe solennelle, 4vv (Paris, 1846); Requiem héroïque (Paris, 1846); Pie Jesu (Paris, 1853)

Other vocal: 3 romances, 1v, pf, incl. Croyez-vous qu'elle m'aime encore? (C. Bonjour), pubd in *The Harmonicon*, ii (1824); Mon fils est là (E. Scribe), pubd in *The Harmonicon*, vi (1828)

Orch: 2 pf concs.

Solo pf: Variations on A. Boieldieu's romance 'S'il est vrai que d'être deux', op.2 (Paris, 1818); Fantaisie on the air 'Salut', op.3; Sonate, op.5; variations on 'Guardami un poco', op.6; Badinage on 'Au clair de la lune', op.8; Le bouquet de romarin, air varié, op.12; Rondo on the air 'C'est le solitaire', op.14, pubd in *The Harmonicum*, iii (1825); Solo, op.19; 24 Etudes, op.21 (Paris, ?1840); La Gasconne, 'bluette' with variations

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FRÉDÉRIC ROBERT

## Zimmermann, Tabea

(b Lahr, 8 Oct 1966). German viola player. Encouraged by her elder siblings, who wanted to play trios, she started playing a small viola at three and at five began learning the piano. From 1979 she studied with Ulrich Koch at the Staatliche Hochschule für Musik in Freiburg and from 1986 with Sándor Végh at the Salzburg Mozarteum. She was a prizewinner at international competitions at Geneva in 1982, Paris in 1983 – where she was awarded a new Etienne Vatelot viola – and Budapest in 1984. She then began an outstanding career which has taken her all over the world. Her US début was made in 1993 and in 1995 she gave her first recital in Carnegie Hall, New York. Zimmermann is among today's finest viola virtuosos, with a superb technique and an ample, supple tone; but she is also an artist of rare profundity. She is often heard in concert with the pianist Hartmut Höll or the conductor David Shallon, and other close colleagues are the oboist Heinz Holliger, and violinists Gidon Kremer, Thomas Zehetmair and Frank Peter Zimmermann (not related to her). She gave the first performances of Volker David Kirchner's *Shibboleth* and Mark Kopytman's *Cantus V*, both in 1990; Wilhelm Killmayer's *Die Schönheit des*

*Morgens* and Ligeti's Viola Sonata (dedicated to her), both in 1994; and of Alexander Goehr's *Schlussgesang* in 1997. Goehr's *Sur terre, en l'air* was written as a musical portrait of her. Her recordings include the Bartók and Schnittke concertos, Hindemith's *Die Schwanendreher*, Kopytman's *Cantus V*, the Brahms and Shostakovich sonatas, a viola transcription of Schubert's *Winterreise* and songs by Adolf Busch (with Höll and his wife Mitsuko Shirai). From 1987 to 1989 she taught at the Musikhochschule in Saarbrücken and in 1994 she was appointed professor of viola at the Musikhochschule in Frankfurt. In 1995 she was awarded the Frankfurt Music Prize and in 1997 the International Prize of the Accademia Chigiana.

TULLY POTTER

## Zimmermann, Udo

(b Dresden, 6 Oct 1943). German composer. A member of the Dresden Kreuzchor as a boy, he then attended the Dresden Hochschule für Musik (1962–8), where he studied composition with Thilman, in addition to conducting and singing. His studies were completed by attending Kochan's masterclasses at the German Academy of Arts in East Berlin (1968–70). Between 1966 and 1968 he received the GDR's Mendelssohn Scholarship three times, and in 1972 he was awarded the Hanns Eisler Prize of Radio DDR. In 1974 he became founder and director of the Studio Neue Musik of the Dresden Staatsoper and Radio DDR. He became professor of composition at the Dresden Hochschule für Musik in 1982, and directed the Werkstattbühne für Zeitgenössisches Musiktheater in Bonn from 1985 to 1990. In 1986 he was appointed director of the Dresden Centre for Contemporary Music, and in 1988 artistic director of the Musica-Viva-Ensemble, Dresden.

In 1990 Zimmermann became director of the Leipzig Opera, which he has led in a series of startling productions; indeed, under his directorship, the repertory of Leipzig Opera has become unique among opera companies in Central Europe. Since 1990 he has held numerous other posts, including president of the board of trustees of the Stiftung Kulturfond in Berlin, composer-in-residence at the Salzburg Festival (1991 and 1995), president of the Freie Akademie der Künste, Leipzig (since 1992), artistic director of the Musica Viva series of the Bayerischer Rundfunk (1997) and president of the Jean Sibelius Gesellschaft Deutschland (since 1999). He also holds membership of the European Academy of Arts and Sciences, the Akademie der Künste, Berlin, and the Freie Akademie der Künste, Hamburg. He is multiple winner of the UNESCO Composers' Tribune, Paris, and has won numerous other national and European prizes.

Zimmermann has conducted his works and those by other composers with all major European orchestras since 1979. As might be expected from his work in theatre, the form of Zimmermann's own music is often strongly dramatic. A clear structure, and the use of serialism, aleatory elements and collage are among the features of his works. Compositional techniques are rarely used for their own sake; rather they remain subordinate to the dramaturgy and to the subject of the piece. Occasionally, tonality continues to play a certain role. In the 1960s Zimmermann grappled with the music of Henze and with the 'Polish School' (Lutosławski, Penderecki and Baird).

Lutosławski's influence can be felt in *Musik für Streicher* (1968) and in *Reflexionen über Ernst Barlach* (1970). With respect to aesthetics, Zimmermann is drawn to Rihm and Schnittke. He rejects both intellectual and technical projections as well as the 'New Simplicity', and regards as important a music motivated by moral considerations and human emotions. This aspect is most manifest in his operas: in *Weisse Rose*, composed in two versions (1966–8 and 1985), he exposes the tragic fate of the students Hans and Sophie Scholl who were active in the resistance against Hitler. Zimmermann's vocal and stage music is founded on the role of the text; in the vocal part, therefore, he prefers syllabic settings which frequently carry features of recitative. He does not treat the lyrics as linguistic stock, but as a starting-point to provide a formal integrity and fulfil functional purposes. In his instrumental works as well, Zimmermann is often guided by non-musical considerations: for instance, the mood and attitude of García Lorca's lyrics is present in *Sinfonia come un grande lamento* (1977), composed in commemoration of the poet. Zimmermann's compositional output has decreased since the late 1980s (the only substantial work of the 90s is the opera *Gantenbein*), as he has become increasingly committed to his work as musical manager and director. He will be director of the Deutsche Oper, Berlin, from 2001.

## WORKS

(selective list)

Ops: Die weisse Rose (I. Zimmermann), 1966–7, rev. 1968; Die zweite Entscheidung (I. Zimmermann), 1969–70; Levins Mühle (I. Zimmermann, after J. Bobrowski), 1971–2; Der Schuhu und die fliegende Prinzessin (P. Hacks), 1974–6; Die wundersame Schustersfrau (U. Zimmermann, E. Schmidt, after F. García Lorca), 1978–81; Weisse Rose (W. Willaschek), 1985; Gantenbein (Willaschek, after M. Frisch), 1997

Orch: Dramatische Impression, vc, pf/orch, 1963, rev. 1986; Vn Conc., 1964; Timp Conc., 1966, rev. 1983; Musik für Streicher, 1968; L'homme (after E. Guillevic), 1970; Sieh, meine Augen (after E. Barlach), chbr orch, 1970; Tänzerinnen – Choreographien nach Dégas, 21 insts, 1973; Cantiones, 1973; Mutazioni, 1973; Musik (after H. Arp), 2 pf, orch, 1974; Sinfonia come un grande lamento, 1977; Songerie, chbr orch, 1982; Va Conc., 1982; Mein Gott, wer trommelt denn da?, 1986; Danse la marche (Hommage à W. Lutosławski), 1994

Chbr/solo inst: Sonatine, vn, pf, 1964; Movimenti caratteristici, vc, 1965; Pf Sonata, 1967; Episoden, wind qnt, 6 timp, pf, 1965 (rev. as Kontraste, chbr ens, 1970); Str Qt, 1974; Die Spieldose, hpd, 1981; Canticum marianum, 12 vc, 1984

Vocal: 3 motets, chorus, 1959, 1961, 1962; 5 Gesänge (W. Borchert), Bar, chbr orch, 1964; 3 Lieder (P. Neruda), 1v, pf, 1965; Sonetti amorosi (G. Stampa), A, fl, str qt, 1966; Holunderblüte (Bobrowski), 1v, pf, 1968; Der Mensch (cant., Guillevic), S, 13 insts, 1970; Ein Zeuge der Liebe, die besiegt den Tod (T. Różewicz), S, chbr orch, 1973; Ode an des Leben (Neruda, L. Carus), A/Mez, 3 choruses, orch, 1973–4; Psalm der Nacht (N. Sachs, after Ps cxxix), chorus, perc, org, 1976; Hymne an die Sonne (H. von Kleist), S, a fl, hpd, 1976; Wenn ich an Hiroshima denke (S. Kurihara), S, pf/chbr orch, 1981/2; Pax questuosa, vv, 3 choruses, orch, 1982; Mahnung (Kurihara), S, orch, 1986; Gib Licht meinen Augen, oder ich entschlafe des Todes (Willaschek), S, Bar, orch, 1986; Nouveaux

divertissements d'après J.-Ph. Rameau, chorus, chbr orch, 1988; Wenn ein Wintervogel das Herz ... (R. Lutter), Bar, pf, 1990

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- 'Über die "Weisse Rose"', *Im Osten nichts Neues?: zur Musik der DDR*, ed. H. Hopf and B. Sonntag (Wilhelmshaven, 1989), 127–33
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LARS KLINGBERG

## Zimmermann, Walter

(b Schwabach, Franconia, 15 April 1949). German composer. He studied with Heider in Nuremberg (1968–70) and performed as a pianist in the arsnova-ensemble. In 1970 he went to Cologne, where he attended courses on new music given by Kagel. Largely self-taught as a composer, he later studied at the Institute of Sonology, Utrecht (1970–73) with Otto Laske, at the Jaap-Kunst ethnological centre, Amsterdam, and at the Alexander Hamilton Institute, USA (1974), where he took a computer studies course.

In 1977 he founded the Beginner-Studio in Cologne, where he organized concerts for a number of years. He has lectured at the Darmstadt summer courses (1982–4) and taught at the Royal Conservatory, The Hague, the Karlsruhe Musikhochschule and the Essen Folkwang-schule. In 1993 he was appointed professor of composition at the Berlin Hochschule der Künste. His honours include the Förderpreis of the city of Cologne (1980), first prize of the Ensemblia Mönchengladbach (1981), a bursary from the Villa Massimo, Rome (1987), the Schneider-Schott prize (1989) and the Italia Prize (1990) for *Die Blinden*.

Zimmermann's music derives from the tension between abstract concepts and their translation into sound. Greatly influenced by the thinking and music of Cage and Feldman, he considers a negation of the composer's personality to be a precondition for the creative process. His works – explorations of musical material, rather than means of musical expression – are often based on the structure of philosophical and literary texts.

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Stage: *Die Blinden* (statisches Drama, after M. Maeterlinck), 1984; *Über die Dörfer* (op, after P. Handke), 1985–6; *Hyperion* (op, after F. Hölderlin), 1990

Orch: *Akkordarbeit*, pf, orch, tape, 1971; *In Understanding Music the Sound Dies*, 21 insts, 1974; *Ländler-Topographien*, 1979; *Ataraxia*, pf, orch, 1988; *Diastasis/Diastema*, 2 orch, 1992; *Clinamen–Epikur–Transkriptionen*, orch, 1996

Chbr and solo inst: *Parabel*, str qt, 1965; *Gliss*, 5 trbn, 1970; *Einer ist keiner*, 7 insts, 1972; *GAZE–Beduinenlied*, ob, tape, 1976–93; *Mandingo–Koroharfe*, mand, 1976–93; *10 fränkische Tänze*, str qt, 1977; *Erd-Wasser-Luft-Töne*, trbn, pf, glass harmonica, 1979; *20 Figuren-Tänze*, 6 insts, 1979; *25 Kärwa-Melodien*, 2 cl, 1979; *15 Zwiefache*, 2 gui, 1979; *Keuper*, str qt, 1980; *Riuti*, perc, 1980; *Wolkenorte*, hp, 1980; *Ephemer*, pf trio, 1981; *Garten des Vergessens*, pf trio, 1983; *Glockenspiel*, perc, 1983; *Lösung*, va, vc, db, 1983; *Fragmente der Liebe*, sax, str qt, 1987; *Lied im Wüstenvogelton*, b fl, pf, 1987; *The Echoing Green*, vn, pf, 1989; *Geduld und Gelegenheit*, vc, pf, 1989; *Festina lente*, str qt, 1990; *Die Sorge geht über den Fluss*, vn, 1991; *Distentio*, str trio, 1992; *Schatten der Ideen 1*, octet, 1992; *Schatten der Ideen 2*, pf qt, 1993; *Shadow of Cold Mountain*, 3 rec, 1993; *Kindheitsblack*, va, cel, 1994; *Neue Apologie des Buchstaben B*, fl, cl, str trio, 1994; *Schatten der Ideen 3*, accdn, 1994; *Ursache und Vorwitz*, hn, vn, vc, pf, perc, tape, 1994; *Groll & Dank*, 6 pfms, 1995; *North-West-Passage*, ens, tape, 1995; *El balle de la Conquista*, fl, ob, perc, 1996; *In der Welt sein*, hn, 1996; *Monade/Nomade*, trbn octet, 1996

Kbd: *Nothing but*, pf, cel, hpd, elec org, 1969; *As a Wife has a Cow*, pf 4 hands, 1970; *Beginner's Mind*, pf, 1975; *Abgeschiedenheit*, pf, 1982; *Wüstenwanderung*, pf, 1986; *Ein wenig Grazie*, pf, 1994

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- F. Zehenreiter:** 'Walter Zimmermann: der dialektische Komponist', *Positionen*, no.3 (1993), 25–8

FRIEDRICH SPANGEMACHER

## Zinck [Zink], Bendix [Benedict] Friedrich

(*b* Husum, Holstein, bap. 8 March 1743; *d* Ludwigslust, 23 June 1801). German instrumentalist and composer, brother of [Hardenack Otto Conrad Zinck](#). His father, also named Bendix Friedrich Zinck, was a town musician in Husum, then cathedral organist in Schleswig (c1783), who wrote *Kleine Duette für verschiedene Instrumente* and other pieces for wind instruments (according to *GerberL*). Zinck studied the violin, harpsichord and organ with his father. About 1764 he visited Norway and stayed for a time in Christiania (now Oslo), and in 1767 he became a violinist at the Ludwigslust Hofkapelle of the Duke of Schwerin, where he served until his death. From Ludwigslust he made several concert tours to Dresden, Hamburg (where he studied composition with C.P.E. Bach), Berlin, London and elsewhere, becoming known as a violinist and keyboard player. In 1781 he married the court singer Charlotte Nussbaum (1760–1817).

At the centre of Zinck's compositions are his 15 symphonies, including one published by J.J. Hummel (*Simphonie à grand orchestre*, Berlin and Amsterdam, 1780) and 14 in manuscript in the Landesbibliothek Mecklenburg-Vorpommern, Schwerin. They show him to be a disciple of C.P.E. Bach, who 'personally esteemed and loved him' (*GerberNL*). His other works held in Schwerin are a setting of Psalm ciii for four voices and instruments, and *Hin an dein Creuz zu treten* (text by G.B. Funk), a cantata-like Passion chorale. The Cölestine, a combined organ and glass harmonica of three manuals which has been wrongly attributed to B.F. Zinck, was the invention of a Zink who was a deputy headmaster in Hessen-Homburg (now Bad Homburg) in 1800.

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DIETER HÄRTWIG

# Zinck [Zink], Hardenack [Hartnack, Harnack] Otto Conrad

(*b* Husum, Holstein, 2 July 1746; *d* Copenhagen, 15 Feb 1832). German composer and instrumentalist, brother of [Bendix Friedrich Zinck](#). Like his brother, he was taught several musical instruments and harmony by his father. He continued his studies in Hamburg for ten years and performed in both amateur and public concerts there; he also had the special esteem of his teacher, C.P.E. Bach, under whose direction he performed as a singer in 1768. In 1777 he was recruited as first flautist and chamber musician in the Ludwigslust Hofkapelle of the Duke of Schwerin, where he dedicated himself increasingly to composition, learning from imitation of Classical models and from C.P.E. Bach's *Versuch*, Kirnberger's *Kunst des reinen Satzes* and Marpurg's theoretical writings (preface to his *Sechs Clavier-Sonaten*, 1783). In August 1786 he visited Copenhagen, where he gave a highly successful concert, appearing as a flautist, keyboard player and composer. A year later he was offered the post of *Singmeister* (first accompanist) in the Copenhagen Kongelige Kapel through the Hofkapellmeister J.A.P. Schulz. He accepted it, and his wife, Elisabeth Pontet Zinck, an outstanding singer at the Schwerin and Ludwigslust courts since 1779, soon took a similar post at the Danish court in Copenhagen. Zinck was also organist at the Vor Frelsers Kirke (1789–1801), a teacher at Blaagaards Seminary (1791–1811) and editor of the authorized hymnbook (*Choral-Melodier*, 1801). Following the example of C.F.C. Fasch in Berlin, he founded a Singakademie in 1800.

As a flute and keyboard virtuoso, and particularly as a composer, Zinck was rightly considered one of the most gifted members of the Ludwigslust Hofkapelle. Unlike his brother, he was less interested in symphonies than in lieder and lyrical keyboard pieces. His six keyboard sonatas, which C.F. Cramer praised highly, are admirably suited to the keyboard and rich in invention, and link the keyboard sonatas of C.P.E. Bach with those of the turn of the century. In the preface to this collection Zinck advocated 'characteristic instrumental pieces with new and eloquent expression'; he also explained in detail the programmatic ideas of the sixth sonata, whose finale leads directly to a ballad-like choral setting of 12 verses by Count F.L. Stolberg. Following C.P.E. Bach's example, Zinck took part in the newly evolving relationship between vocal and instrumental music by using instrumental sound, rather than text, as a starting-point.

The four volumes of *Compositionen für den Gesang und das Clavier* (1791–3) contain lieder with German and Danish texts, pieces from the Singspiel *Selim og Mirza* and sonatas and variations for keyboard instruments. Apart from C.P.E. Bach and J.A.P. Schulz, Zinck was also influenced by J.H. Rolle, as shown, for example, by the folklike melodies of his oratorio *Das Weltgericht*. Zinck's cantatas, like similar compositions of his Schwerin contemporaries, were meant for the *concerts spirituels* in popular character introduced there by Duke Friedrich of Mecklenburg.

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MSS in D-SWI unless otherwise stated

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Other vocal: Empfindungen eines Mecklenburgers bey der Geburt eines jungen Prinzen (cant.), S, orch, 1778; Halleluja, gelobet sey des Herren Name (cant.) for birthday of Duchess Louisa Friderica, 4vv, orch, 1779, *D-ROu, SWI*; Cantate par Enigheds-Selskabets Stiftelsesfest, 1784, *DK-Kk*; Selim og Mirza (Spl, P.A. Heiberg), Copenhagen, 1790; Compositionen für den Gesang und das Clavier (Compositiones for sangen og klaveret), i–iv (Copenhagen, 1791–3); Cantate auf den Geburtstag eines Freundes, Venskabet, cant., org motet, all *Kk*

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DIETER HÄRTWIG

# Zincke, Hans Friedrich August.

See [Sommer, Hans](#).

## Zinck-Pass

(Ger.).

See [Cinque pas](#).

## Zindelin, Philipp

(*b* Konstanz, c1570; *d* Augsburg, Feb 1622). German composer and instrumentalist. He matriculated at Freiburg University in 1589. For 11 years he was a musician in the service of Cardinal Andreas of Austria at Konstanz. He then moved to Augsburg and worked as a cornettist, organist and composer in the service of the town, the cathedral and the influential Fugger family, Maximilian Fugger being a particular patron of his. In 1614 he applied for the post of Kapellmeister at Augsburg Cathedral, in succession to Bernhard Klingenstein, but Georg Mezler was preferred to him. He was a talented instrumentalist and received a special subsidy for training younger cornett players. He was also highly esteemed at the Munich court, where he frequently performed as a cornettist; he received five payments for compositions, the last being in 1619. He was also connected with the court at Innsbruck, being personally acquainted with Archduke Leopold, a keen patron of music.

Zindelin's output consists entirely of church music, most of it in Latin and showing a preference for serious subject matter and Marian texts. In general he can be described as a typical composer of the turn of the century: his roots were clearly in the 16th century, but he was also influenced to some degree by early Baroque practices. The 1615 collection of *Magnificat* settings and antiphons is one of the first publications with continuo to appear in Germany after those of Aichinger. There are sections in one, two and three parts, though their style is not noticeably different from that of the four-part tutti. The use of short motifs, touches of homophony and some independence in the continuo part all betray early 17th-century influence; however, there is little of the polarization between soprano and bass or the emphasis on word-painting found in similar compositions of the period. Chorales also influenced his work, which thus to some extent reflects the religious dichotomy that prevailed in Augsburg at the time.

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Lugubria, 5vv (Dillingen, 1611)

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Symphonia Parthenia, 4vv, bc (Augsburg, 1615)

3 motets, 1604<sup>7</sup>, 1605<sup>1</sup>, 1629<sup>1</sup>

5 motets, 1622<sup>2</sup>

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A. LINDSEY KIRWAN/STEPHAN HÖRNER

## Zineroni, Agostino

(b Bergamo; fl 1599). Italian composer. He is known by one work, *Missa, beatae vergine cantica, sacraeque cantiones vulgo motecta appellatae, tum viva voce ... genere octo vocibus* (Venice, RISM 1599<sup>5</sup>). At the time of its publication he was *maestro di cappella* at Bergamo Cathedral.



## Zingarelli, Niccolò Antonio

(b Naples, 4 April 1752; d Torre del Greco, nr Naples, 5 May 1837). Italian composer and teacher. Left fatherless at the age of seven, Zingarelli was enrolled in the Conservatorio di S Maria di Loreto, where his father had taught singing, and studied with Fenaroli, Speranza, Anfossi and Sacchini. After his graduation in 1772 he became organist and violin teacher at Torre Annunziata. When his first patron the Duchess of Castelpagano gave him her support, however, he began his career as an opera composer, in the theatres of northern Italy, Florence and Rome. His first cantata was performed in 1778 and his first opera, *Montezuma*, in 1781. Although Haydn did not praise this work as highly as once was supposed, he nevertheless produced it (and later *Alsinda*) at Eszterháza. Between 1785 and 1803 Zingarelli was principally known as an opera composer.

In 1790 he visited Paris, where his opera *Antigone* was performed, without success, and *Les Hespérides* and *Pharamond* were tentatively accepted but not produced. In the same period three other operas, *L'olympiade*, *Les femmes* and *Zadig* were composed in collaboration with his pupil Isabelle de Charrière but never performed, despite various attempts to produce them; the unsettled conditions due to the Revolution compelled his return to Italy. He petitioned the chapter of Milan Cathedral for the post of *maestro di cappella* in 1793, and obtained it in 1795; the following year he accepted a similar post at the Santa Casa, Loreto, where he remained until 1804 (although retaining the right to succeed Carlo Monza at Milan Cathedral). There he composed the *Annuale di Loreto*, sacred compositions for the entire church year, as well as his most famous opera, *Giulietta e Romeo*. After Guglielmi's death in 1804 Zingarelli became musical director at S Pietro, Rome. In 1811, when Napoleon had his infant son crowned King of Rome, the French occupiers of Rome demanded solemn musical festivities in all the churches, but Zingarelli refused to comply on the grounds that he recognized only the pope, Pius VII (then imprisoned at Fontainebleau), as

king of Rome. For this he was arrested and imprisoned, but at Napoleon's personal intervention he was sent to France, where he endeared himself to the emperor by writing a full-scale solemn mass that lasted only 20 minutes. In 1813 he was appointed head of the newly consolidated conservatory S Pietro a Majella in Naples. After the execution of Murat and the restoration of the Bourbons he retained his position because of his loyalty to the pope and his abstemious and exemplary Catholic life, and his approval by the Austrians for having set Carpani's translation of the emperor's hymn to music. After Paisiello's death in 1816 Zingarelli was also appointed musical director of Naples Cathedral.

Opinions differ about his success as a teacher and administrator of the Naples Conservatory, but the conventional portrait of Zingarelli as a vindictive reactionary is an exaggerated one. He encouraged his students to study the works of foreign as well as Italian composers, stressed the importance of a mastery of the fundamentals of harmony and counterpoint, and emphasized the composition of melody and the search for musical simplicity. His most famous pupils were Morlacchi (at Loreto), Mercadante, Michael Costa and Bellini. From 1804 he received many honours from various European monarchs and musical societies, culminating in his knighthood from Ferdinando I in 1822. He continued to compose, though almost exclusively church music and one-movement symphonies, until his death. He was a highly prolific composer in all vocal and in many instrumental genres.

Zingarelli was the last major composer of *opera seria*. Most of his librettos are on mythological subjects with happy endings, and his last opera, *Berenice*, is based on a libretto originally by Zeno. His best-known opera, *Giulietta e Romeo* (1796), loosely modelled after Shakespeare's tragedy and with a happy ending, was internationally performed until about 1830 (often as a pasticcio, with pieces added by other composers) and was a favourite vehicle for Maria Malibran. Many of his best operas, including *Artaserse*, *Pirro*, *Giulietta e Romeo*, *Ines de Castro* and *Edipo a Colono*, were revised by his contemporaries. Although he was not particularly inclined to comedy, he wrote at least two successful comic operas, *Il mercato di Montefregoso* (1792) and *Il ritratto* (1799), both performed at La Scala, Milan.

One of the principal characteristics of Zingarelli's style is the simplicity (and often the sweetness) of his melodic language; his almost obsessive search for a natural style sometimes leads to a certain banality of melodic material. His arias were written specifically for such singers as Crescentini, Rubini, Pasta and Malibran and are in a very simple style, leaving plenty of room for improvisation. His orchestration sometimes shows interesting attempts to exploit the possibilities of single instruments, whether with the voice or alone, but genuine originality is only rarely achieved, and usually in his early works. His tendency to increase dramatic complexity, especially at key moments in the action, results in a combination of traditional forms, often highly extended, and more modern forms (secco or accompanied recitatives, rondos or cabalettas, ensemble or chorus scenes); however, he frequently resorts to conventional solutions to recurring musico-dramatic problems. Zingarelli's main interest was in the expression of tenderness or pathos, and this is best exhibited in his arias for solo voice and string

accompaniment, often for secondary characters. Some of these arias retained their popularity into the 1820s and 30s.

After 1811 Zingarelli stopped writing operas and returned to composing or revising oratorios in which he adapted his own style to new tastes through more complex dramatic structures, more elaborate choral writing and by abandoning the castrato voice.

His secular cantatas, with string or orchestral accompaniment, occupy an important place in his output. Since Zingarelli wrote them throughout his career they demonstrate, more than the operas and sacred music, all his various attempts at stylistic renewal, and are thus important from a historical perspective. Of the dramatic cantatas, the more interesting date from before 1790, such as *Pigmalione* (1779); in the years immediately following, as his interest in Haydn and Mozart waned, he showed greater respect for the formal models and styles current in the late 18th-century cantata. His refined literary taste is reflected in his choice of texts by Dante, Petrarch, Ariosto and his favourite, Tasso. In his mature compositions Zingarelli attempted to adapt to the new sentimental genre which swept Naples in the wake of the success of the French *romance* and led to the creation and popularity of the salon song. He also wrote a large number of concert arias, duets and terzettos. For the collection of settings of the poem *In questa tomba oscura* (1808), Beethoven wrote one song but Zingarelli ten, an example of his prolific, if not always discriminating, creativity.

In contrast to the symphonic style of the Viennese mass or the dramatic masses of Cherubini, Zingarelli's church music is completely functional, intended to support the liturgical ceremony rather than to serve as independent compositions. His sacred works range from motets for solo voice with organ accompaniment, through choruses ranging from two-part boys' choirs to eight-part double choruses, all with organ accompaniment (*musica di capella*), to masses or mass sections with full orchestra (*musica a pieno*). Masses for one or two choirs with a florid soprano solo and organ accompaniment are generally early works. Many of his works for Lent are given a particularly penitential and sombre colour through his use of a reduced orchestral accompaniment consisting solely of violas, cellos, bassoons, basses and organ.

Zingarelli was a pioneer in the setting of sacred devotional works to vernacular texts. Of these, the various settings of devotions on the three hours of Christ's agony stand out: Zingarelli seems to be the only composer from whom a large number of works for this occasion has survived; despite his rather schematic approach to the treatment of the individual texts, they are powerfully expressive. He also wrote vernacular settings of the *Stabat mater* sequence and of various psalms. Since his sacred music was intended to support rather than to dominate the liturgy, it is difficult to single out individual works on the basis of their musical merit alone, but his mass for Napoleon, the *Missa classica di requia*, the F major *Dixit* in which an orchestral ostinato is superimposed on the psalm tone, a *Christus e miserere* for three solo voices, organ and solo cello, and his settings of Psalms xli and cxii may be considered his best works written specifically for the church. His most famous sacred work is the *Christus e miserere alla Palestrina* for unaccompanied chorus, written for the students

of the Naples Conservatory in 1826. His large non-liturgical choral works include operas on sacred topics and oratorios which range from the classic Neapolitan type (his setting of Metastasio's *Passion*) to two massive choral works written in his late years, his setting of *Isaiah xii* for the Birmingham Festival, 1829, and his oratorio *Saulle*; Sir Michael Costa made his London début with the revised second version. The best of his non-liturgical choral works are his intimate Nativity cantatas.

Zingarelli's sonatas and symphonies are generally short one-movement works rather than the multi-movement instrumental cycles of his contemporaries. One of the few composers of the time to write for the organ, he was most interested in the pastorale and its lilting 6/8 rhythm. His numerous fugues, perhaps originally contrapuntal exercises, can also be played on the organ. Most of his chamber music seems to have been written for teaching purposes and consists primarily of duos for two similar string instruments (even two double basses); his best chamber work, a quartet for two cellos, bassoon and contrabass, was probably a prelude to a Lenten devotion. His symphonies represent the peak of his instrumental music, and after 1815 reflect his interest in the music of Haydn and Mozart in their rich orchestral writing, and particular emphasis on the woodwind. Apart from 12 three-movement symphonies which date from his Milan days, they are one-movement works, generally with a slow introduction, highly contrapuntal treatment of the first group of themes, and frequent motivic relationships between groups of themes. They may have been used as 'overtures' to solemn masses, especially the four funeral symphonies.

Zingarelli's relative isolation from contemporary musical currents and his deeply ingrained conservatism caused him to compose, at his best, in a dignified neo-Classical idiom distinguished by skilful counterpoint and noble melodies, but his music at its worst is superficial, stereotyped, dull and even trivial. He was both industrious and prolific and wrote rapidly, often choosing the easiest rather than the best solution to a compositional problem; in the few instances when he revised a work, his second inspirations were superior to his first ones. He believed that Rossini's music had swept his aside. His posthumous reputation was marred by the bitter attacks of Fétis and the unflattering comments by Méhul, Spohr and Fellerer. The sheer bulk of his musical output and the dispersal of his manuscripts has inhibited detailed studies of his work.

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for individual manuscript locations see GroveO

I quattro pazzi (int), ?Naples, Conservatorio di S Maria di Loreto, 1768  
Motezuma (3, V.A. Cigna-Santi), Naples, S Carlo, 13 Aug 1781  
Alsinda (3, F. Moretti), Milan, Scala, 22 Feb 1785  
Ricimero (3, F. Silvani), Venice, S Benedetto, 5 May 1785  
Armida (3, J. Durandi/S. De Rogatis), Rome, Dame, Feb 1786  
Antigono (2, after P. Metastasio), Mantua, Ducale, 13 April 1786  
Ifigenia in Aulide (3, Moretti), Milan, Scala, 27 Jan 1787  
Artaserse (3, after Metastasio), Trieste, Regio, 19 March 1789  
Antigone (3, J.F. Marmontel), Paris, Opéra, 30 April 1790, *F-Po\**  
La morte di Cesare (3, G. Sertor), Milan, Scala, 26 Dec 1790  
Pirro, re d'Epiro (3, G. de Gammera), Milan, Scala, 25 Dec 1791  
Annibale in Torino (2 or 3, Durandi), Turin, Regio, carn. 1792  
Atalanta (?3, C. Olivieri), Turin, Regio, carn. 1792  
L'oracolo sannita (3, D. Del Tufo), Milan, Scala, carn. 1792  
Il mercato di Monfregoso (ob, 2, after Goldoni: *Il mercato di Malmantile*), Milan, Scala, 22 Sept 1792  
La Rossana (3, P. Calvi), Genoa, S Agostino, carn. 1793, arias  
La secchia rapita (ob, 2, A. Anelli), Milan, Scala, 7 Sept 1793  
Apelle (2, A.S. Sografi), Venice, Fenice, 18 Nov 1793  
Alzira (3, ?G. Rossi, after Voltaire), Florence, Pergola, 7 Sept 1794  
Quinto Fabio (2, after Zeno: *Lucio Papirio dittatore*), Livorno, Accademia degli Avvalorati, aut. 1794  
Il conte di Saldagna (3, Moretti), Venice, Fenice, 24 Dec 1794, *F-Pn\**  
Gli Orazi e i Curiazi (2, G. Sernicola), Naples, S Carlo, 4 Nov 1795  
Giulietta e Romeo [Romeo e Giulietta] (3, G. Foppa), Milan, Scala, 30 Jan 1796  
Andromeda (2, G. Bertati), private perf., Venice, 1796  
La morte di Mitridate [Il Mitridate] (2, Sografi), Venice, Fenice, 27 May 1797  
Meleagro (3, G. Schmidt), Milan, Scala, Jan 1798  
Carolina e Mexicow (3, G. Rossi), Venice, Fenice, carn. 1798  
Ines de Castro (2, A. Gasperini), Milan, Carcano, 11 Oct 1798  
I veri amici repubblicani (3, G. Boggio), Turin, Regio, 26 Dec 1798  
Il ritratto (ob, 2, L. Romanelli), Milan, Scala, 12 Oct 1799  
Il ratto delle Sabine (2, Rossi), Venice, Fenice, 26 Dec 1799  
Clitennestra (2, F. Salfi), Milan, Scala, 26 Dec 1800, *I-Mr*  
La notte dell'amicizia (G. Foppa), Venice, Fenice, carn. 1802  
Edipo a Colono (2, Sografi), Venice, Fenice, 26 Dec 1802  
Il bevitore fortunato (ob, 2, Romanelli), Milan, Scala, Nov 1803  
Il ritorno di Serse (G. De Ferrari), Modena, Ducale, 8 July 1808  
Baldovino (2, J. Ferretti), Rome, Argentina, 11 Feb 1811  
Berenice, regina d'Armenia (2, Ferretti, after Zeno: *Lucio Vero*), Rome, Valle, 12 Nov 1811  
Malvina, Naples, S Carlo, carn. 1829, collab. M. Costa

Undated, lost, only frags. extant: Alessandro nelle Indie; Adriano in Siria; Attilio Regolo; Catone in Utica; Castore e Polluce; Ciro riconosciuto; Demetrio; Enea e Lavinia; L'eroe cinese; Les femmes

[collab. I. de Charrière]; Ipermestra; Irene; Nitteti; Le nozze di Dorina; Olympiade [collab. Charrière]; Partenope; Il re pastore; Zadig [collab. Charrière]

### sacred

La passione di Gesù Cristo (orat, Metastasio), Milan, 1787

Other orats, incl. Giuseppe in Egitto, 1797 Il figliuol prodigo, 1800; Saulle ovvero Il trionfo di Davide (G. Ferretti), Naples, Lent 1805; La riedificazione di (?after Metastasio: Giuseppe riconosciuto) Gerusalemme, Florence, 1812; L'amor filiale, c1815; Il sacrificio d'Abramo (?after Metastasio Isaaco, figura de redentore), c1815; Cantico d'Isaiah profeta, xii, Birmingham, 1829

23 masses, vv, orch, incl. 1 for 8vv, 1 dubious; 58 messe di gloria, vv, org, incl. 1 for 8vv; 4 pastoral masses, 3–4vv; 15 masses, 2–4vv, org; 15 Requiem, incl. 5 for vv, orch; numerous mass sections

?55 Mag; 23 TeD, 3–8vv, incl. 7 with org, 14 with insts; lamentations; lits

Annuale di Loreto, 541 pss and propers, 1794–1804; 15 Stabat mater, incl. 7 with org, insts, 8 with org; 6 Dolore di Maria santissima [It. Stabat mater]; several Pater nosters, incl. 1 to It. text of Dante; Christus e miserere alla Palestrina, 4vv a cappella, Naples, 1826 (Naples, c1860); several other Christus e miserere, vv, insts; 33 Dixit; other pss, incl. lii, cxiii, cxvii, cxxxvii; Pange lingua, 1837; Responses, vv a cappella; many motets, ants, grads, Lat. and It. hymns, 1–5vv, org/orch

16 Le tre ore di agonia, incl. 7 with org, str, 9 with org; after c1820; 2 Quando Gesù all'ultimo lamento, sonetti sacri

Dio salvi Francesco Imperatore (Vienna, 1798), text trans. Carpani from Austrian imperial hymn; Domine salvum fac Imperatorem Napoleonem, Paris, 1811

### secular vocal

c20 cants., incl. Elpino e Nice, 1778; Pigmalione, 1779; Il trionfo d'amore (Metastasio), c1785; La danza (?Metastasio); Alcide al bivio (Metastasio), 1787; L'amistà; Didone; La Galatea (?Metastasio); Il nome (?Metastasio); Saffo; La morte di Alceste, 1789; Telemaco, c1793; La vendetta giurata o sia L'Oreste, c1793; All'armi franche, Jesi, 1798; Ulisse nell'isola di Circe; Il lamento dal Conte Ugolino (Dante), c1805; Francesca da Rimini (Dante), c1805; La nascita del Re di Roma, c1811; La fuga in Egitto, Naples, 1837

Odes (Sappho, Anacreon), c1805

In questa tomba oscura (Carpani), 10 settings (Vienna, 1808)

Gerusalemme liberata, canto xii (Paris, c1808)

Many concert arias, duets, terzettos, mostly orch acc., incl. Eno, monologue, 1812

Numerous solfeggios, mostly S

### instrumental

12 3-movt sym., c1785; 53 1-movt sym., c1815–c1835; 4 1-movt funeral sym.

3 str qts; 4 1-movt str qts; Qt, a, 2 vc, bn, db

Duettings, 2 vn; 1-movt sonatas, 2 vc; 1-movt sonatas, 2 db; 1-movt sonatas/etudes, db

7 1-movt sonatas; sonatina, d; 39 fugues; 21 marches: all org

11 pastorales, org/pf; 3 sonatas, pf, c1775

Many fugues and partimenti

Zingarelli, Niccolò Antonio

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## Zingarese, alla

(It.: 'in gypsy style').

A performance direction found particularly in virtuoso violin music of the late 19th century. Brahms marked the finale of his G minor Piano Quartet op.25 'Rondo alla zingarese'. See also [Gypsy music](#).



## Zingel, Hans J(oachim)

(*b* Frankfurt an der Oder, 21 Nov 1904; *d* Cologne, 16 Nov 1978). German harpist and musicologist. He was the son of Rudolf Ewald Zingel (1876–1944), an organist, choral conductor and composer in Greifswald. From 1923 to 1927 he studied at the Staatliche Hochschule für Musik in Berlin with harp (under Max Saal) as his main subject. He then studied musicology under Max Schneider, with German literature and aesthetics as secondary subjects, at the universities of Berlin, Breslau (1927–8) and Halle (1928–30). He took the doctorate in Halle in 1930 with a dissertation on harp playing from the 16th century to the 18th. Harpist in the Städtische Orchester of Lübeck from 1932, he joined the Städtische Orchester of Halle in 1934 and the Gürzenich Orchestra in Cologne in 1938, where he remained until his retirement in 1969; he also played in the Bayreuth Festival Orchestra (1933–8, 1951–6). He became lecturer in harp (1948) and professor (1974) at the Staatliche Hochschule für Musik in Cologne. He published numerous studies on the history of harps and harp music as well as harp tutors and modern performing editions of early harp music.

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HANS HEINRICH EGGBRECHT

# Zingoni [Singoni, Zingone], Giovanni Battista

(*b* Florence, 1718/20; *d* Colliges [now Colligis], nr Laon, 21 April 1811). Italian tenor and composer. He studied in Naples at the Conservatorio di S Maria della Pietà dei Turchini. In 1749 he competed unsuccessfully for the post of *maestro di cappella* of S Stefano (dei Cavalieri) in Pisa. Between 1751 and 1752 he was active in Savona as a singer and *maestro di cappella*, and he held the same post at S Ambrogio in Alassio between March 1753 and December 1754. From 1756 onwards his career as a singer and composer took him to a number of European cities. In 1759 he joined the opera company of the De Amicis family; in the autumn of 1760 his opera *Zenobia* was performed in Amsterdam with Anna Lucia De Amicis in the title role. In 1762 the De Amicis company appeared, with Zingoni, in the Smock Alley Theatre in Dublin, where on 27 February of that year Zingoni's comic opera *La creanza* was performed. From the end of 1762 until May 1763 he was in London, where he sang secondary roles at the Haymarket Theatre under the direction of J.C. Bach. From February 1764 Zingoni was in Holland as *maestro di cappella*, composer and singer to the House of Orange. Leopold Mozart, in Holland at the time, refers to him as the 'princesses' teacher' at The Hague between the end of 1765 and 1766. The latter year saw the publication of his eight symphonies, op.1, in Amsterdam. These symphonies are conventional and well-crafted pieces, produced in a period when the genre was undergoing considerable development. As well as being praised by J.A. Hiller and appearing in the Breitkopf sales catalogue, the Paris publisher Simon Le Duc obtained the rights to reprint them in 1767. Documents indicate that from 1764 to 1768 and from 1778 to 1781 Zingoni received a salary from the Dutch court, which became an annual pension from 1782 to 1810. From 1786 he was living in Colliges, a small town near Laon, where he died in 1811, at about the age of 91.

## WORKS

### dramatic

Chi tutto vuole aver nulla possiede (int), Savona, Collegio dei Padri Gesuiti, 1752 and 1762, I-SA

Zenobia (dramma per musica, P. Metastasio), Amsterdam, Gran Teatro, aut. 1760, music lost

La fausse épouse (oc, 3), Amsterdam, Gran Teatro, wint. 1761, music lost

La creanza (dramma per musica), Dublin, Smock Alley, 27 Feb 1762, music lost

Arias in Extrait des airs françois de tous les operas nouveaux (Amsterdam, n.d.); 2 arias in Extrait des airs françois des opéras nouveaux (Liège, c1766); 1 aria in A Select Collection of Vocal Music, Serious and Comic (London, 1770)

3 arias, *Gf*; 2 arias, *D-Bsb*

#### sacred

Cr, 3vv, 2 vn, 2 ob, 2 hn, va, bc, *GB-Lbl*

Dixit Dominus, 4vv, 2 vn, 2 hn, bc, *I-Gf*

Dominus e Dixit, 3vv, 2 vn, bc, *Gf*

#### instrumental

8 syms., 2 vn, 2 ob, 2 hn, va, bc, op.1 (Amsterdam, 1766)

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CARMELA BONGIOVANNI

## Zink (i)

(Ger.).

See [Cornett](#).

## Zink (ii)

(Ger.).

See [under Organ stop](#).

## Zink, Benedict.

See [Zinck, Bendix Friedrich](#).

## Zink, Harnack Otto Conrad.

See [Zinck, Hardenack Otto Conrad](#).

## Zinman, David (Joel)

(b New York, 10 July 1936). American conductor. After early violin studies at the Oberlin Conservatory he studied theory and composition at the University of Minnesota and took up conducting at Tanglewood. He then worked in Maine with Monteux (1958–62), serving as his assistant from 1961 to 1964. Zinman was principal conductor of the Netherlands Chamber Orchestra from 1965 to 1977, music director of the Rochester PO from 1974 to 1985 and chief conductor of the Rotterdam PO from 1979 to 1982. After two years as principal guest conductor, Zinman was appointed music director of the Baltimore SO in 1985, a position he held until 1998. With that orchestra he made important recordings (including a series of Schumann symphonies and much American music) and transformed a regional ensemble into a leading American institution, his musical strengths complemented by an engaging manner, a deep commitment to music education and community relations, deft use of the media and self-deprecating humour ('I am the Mel Brooks of the violin', he once declared). He has also appeared with leading orchestras and festivals in the USA, Canada and Europe. Zinman has given numerous premières at Baltimore and elsewhere, including works by Adams, Bolcom, Danielpour, Daugherty, Kernis, Kirchner, Rouse and Torke. His recording of Gorecki's Symphony no.3 with the London Sinfonietta was an international bestseller. Zinman became music director of the Zürich Tonhalle Orchestra in 1995 and the following year was appointed music director of the Aspen Festival and received the Peabody Award from Johns Hopkins University.

CHARLES BARBER

## Zinsstag, Gérard

(b Geneva, 9 May 1941). Swiss composer and flautist. He studied the flute at the Geneva Conservatory, the Paris Conservatoire and the Accademia Chigiana, Siena. After playing in various European orchestras (1964–7), he became a member of the Zürich Tonhalle-Orchester (1967–75). It was during this period that he began to study composition, working with Hans Ulrich Lehmann at the Zürich Conservatory (1973–5) and privately in Stuttgart and Hanover with Helmut Lachenmann (1975–7). From 1976 to 1978 he was an active participant in the Darmstadt summer school. He later lived in the USA (1979–80, 1983), Berlin (1981–2) and Paris (1982), where he worked at IRCAM. In 1986 he co-founded the Tage für Neue Musik Zürich with Thomas Kessler, serving as co-director until 1994. His honours include the title of guest of honour at the Leningrad Spring Festival (1990) and a sabbatical grant from the city of Zürich (1991).

Zinsstag is interested in the antithesis of harmony and discord, 'finished sounds' and open-ended noises, illusion and reality. He tries to eliminate such distinctions by relating the musical to the extra-musical, manipulating beautiful sounds until they are unrecognizable and showing the beautiful side of ugliness. His works have been influenced by philosophers and writers such as Samuel Beckett, Christopher Caudwell, Jean-Paul Sartre and Leon Trotsky (*Foris*, 1979), Ernst Bloch and Karl Marx (*Trauma*, 1980–81) and Edmund Husserl (*Tempor*, 1991–2). Frequently including musical

quotations, his music oscillates between the poles of matter and memory. His imagination for sound and his increasing interest in dance, singing and folk music (such as in *Espressivo*, 1990) have led to vibrant, colourful compositions.

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Orch: Innanzi, db, orch, 1978; Foris, 1979; Altération, chbr orch, 1980; Tempi inquieti, pf, 2 perc, orch, 1984–6; Anaphores, pf, orch, 1989; Alteration, chbr orch, 1991, frag.; Tahir, va, str orch, perc, 1995

Chbr and solo inst: Déliements, fl, org, 1975; Tastenfelder, 3 typewriters, pf, tape recorder, 1975; Suono reale, pf, 1976; Perforation, 2 vc, elec gui, 2 pf, 3 perc, 1980; Incalzando, 2 pf, 1981; Artifices I, 18 insts, 1982–3; 7 Frags., str qt, 1982–3 [nos. 1, 2, 3, 6, 7 arr. as 5 Frags.]; Cut Sounds, org, 1984, rev. 1991; Stimuli, va, vc, db, 1984; Artifices II, 2 tapes, 10 insts, elecs, 1988; Espressivo, cymbals, 13 insts, 1990; Tempor, fl, cl, str trio, pf, 1991–2; Diffractions, 3 perc, 1993; Artifices III, fl, cl, elec gui, synth, perc, elecs, 1994; Str Qt no.2, 1994–5; ... u vremenu rata ..., perc, 1994; Ergo, pf, small wind ens, perc, 1996

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ANTON HAEFELI

## Zinzendorf (und Pottendorf), (Johann) Karl (Christian Heinrich) von

(*b* Dresden, 5 Jan 1739; *d* Vienna, 5 Jan 1813). Austrian diarist, nephew of Nikolaus Ludwig von Zinzendorf. A highly placed government official, he chronicled aristocratic life in Vienna and elsewhere in his diary, which he kept from the age of eight to his death. This diary, in 76 volumes, is in the Haus- Hof- und Staatsarchiv in Vienna. The *Tagebücher* or diaries comprise volumes 6–57 and begin at the time of Zinzendorf's move to Vienna in 1761. Factual and reliable, they have long been consulted by

music historians to establish what was performed when, where and for whom; only rarely, however, do they also provide performance details or critical commentary. Although Zinzendorf was a connoisseur of the theatre, he was not especially musical. He generally attended concerts, particularly of instrumental music, only if they were society events. His comment at a performance of Handel's *Messiah* on 7 April 1789 is characteristic: 'I became somewhat bored although the music was very beautiful'; he knows the music to be beautiful only because others have said so. However, precisely because he defers to the judgment of others in musical matters, he functions as the ideal spokesman for his class.

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DOROTHEA LINK

## Zinzendorf, Nikolaus Ludwig von

(*b* Dresden, 26 May 1700; *d* Herrnhut, 7 May 1760). German religious leader. The founder in 1722 of the Renewed Moravian Church, he was from infancy subject to the ardent Pietism of both sides of his family, which was of noble lineage. Spener, the father of Lutheran Pietism, was his godfather. The early death of his father, and his mother's remarriage, left him under the care of his maternal grandmother on a country estate, where the precocious child acquired a deep sense of personal attachment to Christ. At the age of ten he went to Francke's school at Halle; his six years there were a time of difficult adjustment, but deepened his piety and zeal for future Christian service.

As a nobleman Zinzendorf could not become a pastor. Reluctantly he studied at Wittenberg for three years in preparation for state service, privately reading more theology than law. A grand tour of cultural centres following university introduced him to men of differing religious views; thereafter doctrine was of lesser importance to him than the 'heart religion' which united all Christians. His own preference was the Augsburg Confession. On this tour he saw a painting of the crucified Saviour in Düsseldorf which implanted in him a lifelong fixation on the sufferings of Christ, vividly expressed in his hymns and other writings.

In 1721 he half-heartedly accepted an appointment as councillor at the Saxon court. At the same time, a year before his marriage, he bought a manorial estate in Upper Lusatia, on which he hoped to foster Pietism. It became a haven for Moravian refugees seeking to revive the church of their forefathers, the *Unitas Fratrum* (Unity of Brethren). Named Herrnhut, this settlement became the prototype for others in Europe and America. After 1727 he gave all his time to the emerging Moravian Church of which he later became a bishop. Exiled from Saxony from 1736 to 1747 for his religious innovations, he became the 'pilgrim count', travelling on behalf of Pietist societies in Europe and missions overseas.

To Zinzendorf, singing had above all to express Christian experience. He himself wrote some 2000 hymns and stimulated others to write. Most Moravian hymns were sung to German chorale tunes. Gifted with a fine voice, he led song services and initiated the famed *Singstunde*, a service built around stanzas spontaneously but skilfully chosen to form a unified theme. He believed that only memorized hymns could express the Christian's deepest feelings. Zinzendorf was original and imaginative, and directed his congregations to make the widest possible use of organs, orchestras, brass ensembles and choirs. The Moravian Church under his direction absorbed much of the rich musical life of 18th-century Germany. He also encouraged the use of music to add enjoyment and enthusiasm to the performance of daily tasks. He reinstated the love-feast (*agapē*) of the New Testament Church, which in the Moravian Church has become a musical service during which the congregation eats a simple meal.

Zinzendorf published many hymns, sacred texts and other writings; a collected edition has been published, edited by E. Beyreuther and G. Meyer (Hildesheim, 1962–6).

See also [music of the Moravians](#).

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JOHN R. WEINLICK

## Zipoli, Domenico

(*b* Prato, 16/17 Oct 1688; *d* Santa Catalina, nr Córdoba, Argentina, 2 Jan 1726). Italian organist and composer. He was the sixth child born to Sabatino Zipoli and Eugenia Varrochi. The Prato Cathedral organist-choirmasters in his youth were both Florentines: Ottavio Termini (from 1703) and Giovanni Francesco Beccatelli. On 12 September 1707 he

petitioned Cosimo III, Grand Duke of Tuscany, for six scudi monthly so that he could study at Florence, where the cathedral organist from 1703 was Giovanni Maria Casini. On 2 February and 9 March 1708 he cooperated with Casini, Caldara, Gasparini and 20 others in composing an oratorio produced at Florence under the supervision of Orlandini by the Compagnia di S Marco, and later that year at the Oratorians' church in a version with arias by Zipoli replacing those of Omodei Sequi. Supported by a further ducal charity grant, he moved to Naples in 1709 for lessons with Alessandro Scarlatti but left in the same year after disagreements and went to study at Bologna under Lavinio Felice Vannucci; he next went from Bologna to Rome for lessons with the veteran Bernardo Pasquini. Staying in Rome after Pasquini's death in 1710, he composed two oratorios of which only the librettos survive, *S Antonio di Padova* (1712) and *S Caterina vergine, e martire* (1714). In 1715 he was appointed organist of the Jesuit church at Rome and the next year published the keyboard collection on which his fame rests, *Sonate d'intavolatura*. The Princess of Forano to whom he dedicated the work, Maria Teresa Strozzi, may have been related to the bishop, Leone Strozzi, who had confirmed him at Prato Cathedral on 2 May 1699. Throughout his stay in Rome Zipoli lodged with Filippo Baldocci, prior of S Giovanni dei Fiorentini.

Zipoli joined the Society of Jesus on 1 July 1716, and soon after went to Seville to await passage to the Paraguay province. With 53 other prospective Jesuit missionaries he sailed from Cádiz on 5 April 1717. After a violent storm he and the others disembarked in July at Buenos Aires, and after 15 days set out for Córdoba. By 1724 he had completed with distinction the required three years each of philosophy and theology at the Jesuit Colegio Máximo and university in Córdoba. He was ready to receive priest's orders in 1725, but died (of tuberculosis) without them for lack of a bishop in Córdoba to ordain him that year.

Zipoli was one of many excellent musicians recruited by the Jesuits between 1650 and 1750 for work in the so-called Paraguay reductions. His music was much in demand in South America: the viceroy in Lima asked for copies, and as late as 1784 a three-part orchestrally accompanied mass was copied in Potosí and sent to Sucre (Higher Peru, now Bolivia). Jesuit documents of 1728, 1732 and later note his continuing reputation up to at least 1774 in Yapeyú and other Guarany Indian villages from which Europeans were excluded; at one mission, S Pedro y S Pablo, nine 'motetes' by Zipoli were listed among the effects left after the expulsion of the Jesuits. In the 1970s some 23 works by Zipoli (including copies of known keyboard pieces) were discovered among a large collection of manuscripts at the San Rafael and Santa Ana missions in eastern Bolivia (they are now deposited at Concepción, Apostolic Vicariate of Ñuflo de Chávez). At San Rafael the Swiss Jesuit Martin Schmid (1694–1772) may have prepared a Spanish drama celebrating the lives of Loyola and Francis Xavier, which ended with a paragraph in the Chiquitano language summarizing the moral of the drama. In 1997 the Argentine scholar Bernado Illari interpolated excerpts into this (including some possibly by Zipoli) to form an 'opera', *S Ignacio*.

The charm and winsomeness of Zipoli's 1716 keyboard works inspired their republication in London by Walsh and in Paris (1741; the harpsichord

music only). The first part, for organ, consists of a brilliant prefatory toccata followed by five sets of short versos, each set ending with a canzona (of which much the most elaborate is the last in G minor), two elevations, a post-communion, an offertory and a folklike pastorale. The second part, for harpsichord, contains four short dance suites and two partitas (or variations). Zipoli moved freely between keys, timed his modulations exquisitely, never laboured an imitative point, made a virtue of concision, and wrote melodies instead of mere contrapuntal lines. His South American mass, copied at Potosí in 1784, closing with the 'Osanna', exhibits similar virtues. He was the most renowned Italian composer to go to the New World in colonial times and the most famous to have chosen the Jesuit order.

## WORKS

### oratorios

#### only librettos extant

Sara in Egitto (D. Canavese), Florence, Compagnia di S Marco, 1708, collab. others

S Antonio di Padova (C. Uslenghi), Rome, Oratorio della Chiesa Nuova, 1712

S Caterina vergine, e martire (G.B. Grappelli), Rome, Oratorio S Girolamo della Carità, 1714

#### other works

Sonate d'intavolatura, org, hpd, parte prima (?Rome, 1716; 2/c1722 as A Third Collection of Toccatas, Vollentarys and Fugues ... with particular Great Pieces for the Church), parte seconda (?Rome, 1716; 2/1725 as Six Suits of Italian Lessons ... with great Variety of Passages and Variations, hpd/spinet, op.1); ed. in *I classici della musica italiana*, xxxvi (Milan, 1919); ed. L.F. Tagliavini (Heidelberg, 1959)

Missa, SAT, 2 vn, org, bc, Sucre, Archivo Nacional, Música 1208 [?pasticcio, copied 1784]; contains concordances with a Missa brevis (ky and Gl) and Misa de San Ignacio (Cr and San), both Concepción, The Apostolic Vicariate of Ñuflo de Chávez, Bolivia

Messa concertata, 8vv, insts, lost, mentioned by G.B. Martini, see *MGG1*

Ave maris stella, S, vn, bc (odd verses), SAT, vn, bc (even verses);  
 Beatus vir, S, SAT, 2 vn, bc; Confitebor tibi Domine, A, SAT, 2 vn, bc;  
 Deus ad adjutorium, SAT, 2 vn, bc; Deus ad adjutorium, S, T, SATB, vn, bc;  
 Dixit Dominus, S, T, SATB, vn, bc; Laudate Dominum omnes gentes, SATT, vn, bc: all Concepción, The Apostolic Vicariate of Ñuflo de Chávez, Bolivia

Letania, Tantum ergo, see Claro

Cants.: Dell'offese a vendicarmi chiamo all'armi, Bar, bc, *D-Bsb*; Mia bella Irene, S, bc, *GB-Lcm*

Sonata, vn, bc, *D-DI*; ed. in Erikson-Bloch

Retirada del emperador de los dominios de S[ua] S[antidad], kbd, Concepción, The Apostolic Vicariate of Ñuflo de Chávez, Bolivia; other works, kbd, org (incl. ?earlier versions of some in 1716 vol., ?autograph), *I-MAC*

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StevensonRB

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ROBERT STEVENSON

## Ziporyn, Evan

(b Chicago, 1959). American composer and clarinetist. He took the BA at Yale (1981) and the MA and doctorate at the University of California, Berkeley. His composition teachers included Bresnick, Imbrie, Grisey, Lewin, Schwantner, Felciano and Anthony Davis. He also studied the clarinet (with Keith Wilson), Balinese drumming and jazz performance. After graduating from Yale, Ziporyn spent a year in Bali studying under I Made Lebah. From 1990 he taught at the MIT, in 1993 he became director of the ensemble Gamelan Galak Tika (a group that has provided him with opportunity to explore combinations of Indonesian and Western instruments) and in 1977 he joined the staff at Yale. For several years he has been a prominent performer at the New York Bangon a Can festival.

Ziporyn's career embodies jazz clarinet playing, composition in a postmodernist vein and ethnomusicology. Not surprisingly, his music embraces the differences between music cultures. For instance, in *Luv*

*Time* (1984) three saxophones perform riffs in the style of John Coltrane against a background of rubato piano chords and Balinese percussion, while *Tree Fire* (1994) blends electric guitars and synthesizers (and the musical rhetoric of such instruments) with a Balinese gamelan using traditional techniques. Much of his music features virtuoso clarinet writing (he is also an accomplished bass clarinetist) and repetitive harmonic progressions, affecting accessibility and the suggestion of jazz.

## WORKS

Large ens: *White Dwarf*, orch, 1980; *Is: this*, chbr orch, 1980; *Second Prize*, chbr orch (1981); *Pleasureville*, *Pain City*, orch, 1985; *Filling Station*, orch, 1986; *Night Bus*, Sundanese gamelan degung, 1990; *Kekembangan*, sax qt, Balinese gamelan gong kebyar, 1990, collab. I. Nyoman Windha; *Tire Fire*, gui qt, Balinese gamelan gong kebyar, 1993; *Houtman's Men in Buleleng*, wind ens, guis, perc, 1994; *Kebyar Maya*, solo vc, vc ans, 1995; *Amok!*, Balinese gamelan gong kebyar, MIDI (2 p mrs) 1996; *Tsmindao Ghmerto*, b cl, wind ens, 1997

Small ens: *33 Vortices*, 5 cl, 1978; *10 Str Qts*, 1979; *Luv Time*, chbr ens, 1984; *Twine*, S, b cl, 2 sax, vn, 1985; *What she Saw There*, b cl/vc, 2 Mar, 1988; *Tree Frog*, b cl, bar sax, trbn, vn, kbd, perc, 1990; *Dog Dream*, fl, cl, vn, vc, elec, 1990; *Bossa Nova*, brass qnt, 1991; *Esto House*, elecs, 1991; *Be-In*, str qnt, 1991; *Aneh Tapi Nyata*, gui, pf, perc, Balinese perc, 1992; *Perques*, elec insts, 1994; *Weeds*, elec insts, 1994; *Pay Phone*, elec insts, 1994; *Eel Bone*, str qt, 1996; *Dreams of a Dominant Culture*, fl, cl, vn, vc, elec pf, perc, 1997; *Serenity Now*, wind nonet, 1998; *Melody Competition*, 6 perc, 1999

1 or 2 insts: *2 Obsessions*, cl, 1980; *Weltscenen*, pf, 1981; *The Water's Fine*, pf, 1983; *It is and it isn't*, 2 cl, 1985; *Some Coal*, pf, 1985; *Waiting by the Phone*, cl, 1986; *Fractal Head*, pf, 1987; *Walk the Dog*, b cl, tape, 1991; *China Spring*, ob, pf, 1991; *The Motions*, va + elecs, 1991; *Studies in Normative Behaviour*, perc, 1991; *Tsmindao Ghmerto*, b cl, 1992; *Bindu Semara*, cl, 1994; *Partial Truths*, b cl, 1997; *Current Rate*, 2 pipa, 1998

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'It's Monk's Time', *PNM*, xx (1981–2), 10–11

with **J. Bauberger**: 'Getting it Wrong', *Worlds of Music*, xxxiv/3 (1992–3), 22–56 [a study of Balinese ornamentation and pedagogical techniques]

'Who Listens if you Care', *New Observations* (1991), wint.; repr. in *StrunkSR2*, vii

KYLE GANN

## Zipp, Friedrich

(b Frankfurt, 20 June 1914; d Freiburg, 7 Oct 1997). German composer, teacher and organist. In 1933 he attended the Hoch Conservatory in Frankfurt, where he studied the organ with Walcha and composition with Sekles, and also studied at the university of Frankfurt. From 1934 to 1938 he continued his studies at the Staatliche Hochschule für Musikerziehung und Kirchenmusik in Berlin-Charlottenburg, where his teacher of composition was Armin Knab. Under Knab's influence Zipp developed a keen and lasting interest in German and international folk music and particularly the treasury of old chorale tunes. He learnt to compose with the most archaic musical elements, convinced that they would best convey his personal musical expression. From 1938 until his war service (1941–5) he was active in Frankfurt as an organist and teacher. In 1947 he was appointed lecturer in composition at the Staatliche Hochschule für Musik in Frankfurt, later becoming a professor (1962–76).

Zipp's sacred composition was guided by his conviction that genuine church music depends upon the composer's inner relationship to the liturgy and to the laity. 'Hence, we should have the courage to compose in a modest style', he stated, 'realizing that the simplest solution is often the best'. Rejecting 12-note, serial and electronic techniques, Zipp produced spirited music for use in church services, and a quantity of *Gebrauchsmusik* for church musicians, amateurs, laity and children. His use of intervals is unpretentious, involving parallel 4ths, 5ths and octaves and unresolved 7ths; there are brief modal excursions, and simple counterpoints, creating rather frugal and at times archaic music, its simple musical structure enabling audiences immediately to understand his work. In his efforts to reach lay choirs, Zipp revived *Junktim* and *Alternatimpraxis*; he also cultivated medieval, Renaissance and Baroque figurations, part-writing and forms.

Zipp's investigation of the entire Pythagorean tradition led him to favour a form of tonality which consistently grants structural priorities (also in chords and intervals) to the lower 'enmelic' pitches of the overtone series. This remained a feature of his organ chorale preludes, toccatas, arrangements and 'free pieces'. His subtle melodic gifts aided him in attaining a welcome and expressive folksong-like style of great economy and unaffected simplicity.

## WORKS

(selective list)

Orch: Kirchensuite, str (1962); Tokkata, aria e danza sacra (1970)

Sacred vocal: 40 Advent and Christmas Songs, 1v, pf (1961); Fröhlich soll mein Herze springen, Christmas cant., mixed chorus, 2 vn, org, vc ad lib (1968); Gott ist Liebe, 3 motets, mixed chorus (1970); Jauchzt, alle Lande, Gott zu Ehren, cant., mixed chorus (1974); Kleine geistliche Konzerte, opp.38 and 44, various vv and ens

Secular vocal: Wunderhorn-Lieder, op.5, 1v, pf/insts (1967); Chinesische Jahreszeiten, op.19, unacc. mixed chorus (1940); Madrigale nach Rokoko-Texten, unacc. mixed chorus (1955); Alte Minnelieder, 1v, pf/str ens (1957); 4 alte Minnelieder, 1v, rec, ob/vn, vn, va, vc (1988); 3 Russian Folksongs, 1v, pf (1961); 40 Folksongs, 1v, vn (1 player) (1968); Wolkenlieder, unacc. mixed chorus (H. Claudius) (1976); many other

folksongs from different countries and song settings for all combinations

Org: Freie Orgelstücke, vol.1 (1958), vol.2 (1962); 10 Chorale Preludes, (1966)

Pf: O du lieber Augustin – Metamorphosen, 1975; Tokkata quasi fantasia, 1978

Other inst/chbr: Conc. grosso, op.29a, ob, str (1945); Str Qt, C, op.25, 1947; Kammerkonzert, pf, a cl, vc, str qnt, 1961; Sonatine, op.23a, rec/fl/vn, pf (hpd), 1948; Festliche Musik, Bl, 3 tpt, 2 trbn (1960); 'Sonne der Gerechtigkeit', 2 tpt, 2 trbn, org (1966); Tokkata, pastorale e fantasia, cl/va, pf (1992)

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*Vom Wesen der Musik* (Heidelberg, 1974)

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E. FRED FLINDELL

# Zirler, Stephan [Cirlerus, Stephanus; Zyrlerus, Stephanus; Zierler, Steffan]

(*b* Rohr, Bavaria, c1518; *d* Heidelberg, end of July 1568). German composer. In 1529 or 1530 he was a chorister in the electoral court in Heidelberg, where he met Georg Forster, Caspar Othmayr and Jobst von Brandt and, like them, studied with Lorenz Lemlin. Forster later dedicated to Zirler the fourth part of his *Frische teutsche Liedlein* (Nuremberg, 1556) as a seal to the friendship formed in Heidelberg. In 1537 Zirler became a student at Heidelberg University, and then was made an official at the Palatine court in Heidelberg, eventually serving as personal secretary to Elector Friedrich III. In his religious belief Zirler inclined towards Calvinism. All except one of Zirler's 23 songs were published in Forster's *Frische teutsche Liedlein*. Most of them retain the principle of the tenor cantus firmus, though the tenor has largely lost the character of a leading voice, the texture being either imitative or chordal. These songs were popular in their day, and there are transcriptions for lute or organ in the collections of Ochsenkun, Jobin, Neusidler, Schmid and Paix. In 1569 Clemens Stephani published a Latin psalm setting for four voices.

## WORKS

22 songs, 4vv, 1540<sup>21</sup>, 1549<sup>36</sup>, 1556<sup>28</sup>, 1 song, 4vv, *D-Rp* 855; 3 ed. in *Cw*, lxiii (1957), 3 ed. in *EDM*, 1st ser., lx (1969); intabulations in 1558<sup>20</sup>, 1572<sup>12</sup>, 1574<sup>13</sup>, 1577<sup>12</sup>, 1583<sup>23</sup>

1 motet, 4vv, 1569<sup>1</sup>

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FRANZ KRAUTWURST

## Zirra, Alexandru

(*b* Roman, 2/14 July 1883; *d* Sibiu, 23 March 1946). Romanian composer and teacher. He studied at the Iași Conservatory (1902–5) with G. Musicescu, T. Cerne (harmony) and E. Mezzetti (singing), and then took composition lessons with C. Gatti at the Milan Conservatory (1905–7, 1909–11). Returning to the Iași Conservatory to teach harmony (1907–9, 1911–25, 1931–40), he directed the institution from 1922 until 1924, and he was also professor of harmony and singing and director of the Cernăuți Conservatory (1925–31, now Chernovtsy, Ukraine); in these appointments he established a reputation as a remarkable teacher.

As a composer he was above all attracted to the theatre. Most of his six stage works are based on episodes in Romanian history, and all attest to his supreme handling of the dramatic-lyrical genre of which, with Caudella, Drăgoi, Nottara and Stephănescu, he was an originator. His greatest achievements in this manner were the opera *Alexandru Lăpușneanu* and the musical fairytale for children *Capra cu trei iezi* ('The Goat with Three Kids'). Zirra's operas give pride of place to the choruses and vocal lines, and there is extensive use of ideas from folk music: recitatives in folk style, melodies built from *doina* motifs, modal harmonies and an orchestration influenced by folk instruments. Occasionally Zirra drew on Byzantine chant, as in the friars' chorus in the third act of *Alexandru Lăpușneanu*, producing excellently effective results. He had a gift for treating powerful dramatic conflicts, despite his essentially lyrical temperament, and this predilection may explain the large number of programmatic orchestral works. The symphonic poems, suites and even the symphonies are based on literary ideas, generally concerned with the village life and landscape of Zirra's native Moldavia. Again the material is rooted in the music of the Gypsies and peasants. Zirra collected folksongs in his youth, and his early works were largely songs in a folklike style.

## WORKS

(selective list)

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VIOREL COSMA

## Ziryāb [Abū 'l-Hasan 'Alī ibn Nāfi']

(*b* Iraq; *d* Córdoba, Spain, Aug 852). Arab musician. A *mawlā* ('freedman') of Caliph al-Mahdī (775–85) at Baghdad, he was a pupil of Ibrāhīm al-Mawsilī and a rival of Ishāq al-Mawsilī at the court of Hārūn al-Rashīd (786–809). He left Baghdad for Syria, served the Aghlabid ruler Ziyādat Allāh (817–38) in Qairawan (Tunisia), and later received a generous welcome from 'Abd al-Rahmān II (822–52) in Córdoba. His influence there as a court musician and companion (*nadīm*) must have been exceptional: customs in clothing and eating that he had brought from Baghdad became fashionable, and the tradition of his school of music was maintained by his descendants at least two generations after his death. Like his contemporary al-Kindī he seems to have known the musical theory of late antiquity and to have reconciled it with the teachings of his masters in Baghdad. Details of his vocal training techniques are described by Ibn Hayyān (*d* 1076) in his *Kitāb al-muqtabis* ('Enlightening book') cited by al-Maqqarī (*d* 1632) in his *Nafh al-tīb*, a history of Muslim Spain. Like some of his colleagues in Baghdad he is said to have introduced a fifth string on the lute, to have replaced the wooden plectrum with a plectrum made from an eagle's wing feather and to have improved the resonance and purity of

tone of the lute. The first steps in the development of the later four-movement *nawba* (*nūba*) are perceptible in his performing practice as described by Ibn Hayyān. A collection of his song texts was made by Aslam ibn 'Abd al-'Azīz, the brother of one of his sons-in-law.

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ECKHARD NEUBAUER

## Zister

[Ger.].

See [Cittern](#).

## Zítek, Vilém

(*b* Prague, 9 Sept 1890; *d* Prague, 11 Aug 1956). Czech bass. He was apprenticed and worked as a mechanic; at 18 he joined a choral society, then entered Pivoda's school of singing as a pupil of Alois Vávra (1909–11). In 1912 he joined the Prague National Theatre, at first in small parts; he also performed in plays and ballets. In the 1920s and 30s he was the company's leading member and was given many opportunities by Otakar Ostrčil, then head of opera, with whom Zítek maintained a close friendship and who greatly valued him as an artist. Zítek studied with Giovanni Binetti in Milan in 1925 and then took short engagements in Turin, Copenhagen, Milan, Stockholm, Paris, Berlin, Florence, Yugoslavia and the USSR. He was the first Czech singer to be made National Artist (1946); his career was cut short by a heart attack in 1947.

Zítek had a sonorous, perfectly controlled voice of wide compass and with rich possibilities of expression and timbre, an outstanding ability as an actor (acquired by studying the great Czech actor, Eduard Vojan) and a highly developed feeling for the heroic. Among the most remarkable of his dramatic roles were Vodník in *Rusalka* (Dvořák), Kecal in *The Bartered Bride*, the Devil in *The Devil's Wall* and Chrudoš in *Libuše* (by Smetana), Boris Godunov, Mozart's Figaro, Don Giovanni, Pizarro, Don Quichotte and Philip II in *Don Carlos*. His performances were often compared with Chaliapin's, whom as a singing-actor he much resembled.

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ALENA NĚMCOVÁ

## Zither.

A term having two main senses in modern organology. The first denotes (in both English and German) a large category of string instruments also known as 'simple chordophone' (defined in §1 below); the second, more limited and perhaps more familiar sense refers to a small group of Alpine folk and popular instruments. From the late 15th century the term 'zither' was used exclusively to denote chordophones with necks, of the cittern type. It was only from the early 19th century that the name began to be used for descendants of the north European *Scheitholt* type of instrument (see §§2 and 3 below), which had no neck and frets placed directly on the box. From the *Scheitholt* evolved the modern Alpine instrument still known as the zither (Fr. *cithare*; Ger. *Zither*; It.  *cetra da tavola*); other types of fretted zither are found elsewhere in Europe.

1. The generic term.
2. The modern Alpine zither.
3. Other fretted zithers.
4. East and South-east Asia.

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### Zither

#### 1. The generic term.

According to the classification system of Hornbostel and Sachs (1914; see [Chordophone](#)), a zither is a 'simple chordophone', consisting solely of a string bearer (and its string or strings) or of a string bearer with a resonator that can be detached without destroying the sound-producing apparatus. Zithers are thus distinguished from 'composite chordophones', such as harps and lutes, in which the string bearer and a resonator are organically united and cannot be separated without destroying the instrument. Whereas the strings of a lute or lyre extend past the face of the instrument along a neck or out to a yoke, and those of a harp extend away from the

soundboard, the strings of a zither do not go beyond or away from the body of the instrument. The variety of musical instruments that fit this description can be seen in fig.1.

## Zither

### 2. The modern Alpine zither.

The present form of the south German and Austrian instruments that are generally known simply as zithers dates from the 19th and early 20th centuries. Structurally they have the same elements as other fretted zithers (a box, fretted melody strings and open strings), but their playing technique is distinct. The five chromatically fretted metal melody strings, which are usually tuned by machine screws, are individually finger-stopped with the left hand and plucked with a plectrum attached to the right thumb; the remaining fingers of the right hand select individual notes or chords from the open gut or nylon strings (numbering perhaps 30 or more and tuned by metal wrest-pins).

The early forms of the modern zither, known as *Kratzzithern*, were played in the same way as the *Scheitholt* (see §3 below), although they have differently shaped bodies. The crucial innovation was that the frets were no longer anchored directly to the box but placed on a fingerboard stuck to it (fig.3) These early zithers derived their names from the manner of playing, which was to 'scratch' (*kratzen*) or strum with a horn plectrum, a quill or the like. One *Kratzzither* type, the *Raffelzither* ('grater zither'), had a fingerboard but no accompanying strings; another had a curved body and octave strings with shorter scalings fitted to a wrest plank of their own, the *Oktävchen* or *Trompeterl*.

The *Schlagzither* (struck zither; fig.4) differed from the *Scheitholt* and *Kratzzither* types in the abandonment of bourdon tuning and in the technique of striking the strings separately with the fingers and a plectrum on the thumb. The fingerboards of both the *Kratzzither* and the *Schlagzither* have partly diatonic fret patterns, usually producing a major scale beginning with the lower fourth. To increase the musical possibilities open to the *Kratzzither*, some were made with two or three differently scaled fingerboards on the same body (fig.5). Sections tuned a 4th or 5th from each other allowed a change to another register. Such double zithers are still used in Switzerland, known as *Schwyzzer Zither*.

The body shape of some modern zithers is analogous to that of guitars or citterns (the 'Mittenwald' form); others imitate the structure of keyboard instruments with transverse stringing (such as the spinet and clavichord), with the rounded projection on the side furthest from the player (the 'Salzburg', 'Hallein' or 'Pinzgau' form). The 'Salzburg' has become the more usual. There were many attempts to improve the zither's acoustics and structure. The *Luftresonanzzither* ('air resonance zither'), attributed to Johann Jobst of Graz around 1890, had a second soundhole located above the wrest plank; the special structure of the wrest plank and fingerboard was intended to reduce their vibration-damping effects. The *Harfenzither* ('harp zither') had a pillar (the *Baronstange*) between the wrest plank and the middle of the body.

In the modern zither the accompanying strings are tuned in 4ths and 5ths. Initially, many different tunings existed; a few standard tunings were established in the late 19th century (Table 1). Various efforts were made to devise an arrangement that would be both physiologically practicable for the right hand and based on functional harmony. Nikolaus Weigel (*Theoretischpraktische Zitherschule*, 2/1844) was the first to call for a 28-string zither having a complete chromatic fingerboard, and for the accompanying strings to be tuned in 4ths and 5ths on the basis of the circle of 5ths. Different regional tunings of the melody strings subsequently came into use. 'Stuttgart tuning' (e''-e''-a'-d'-g-c), probably developed by the Stuttgart instrument maker Lorenze Kriner, was in use until the early 20th century. For 'Munich tuning' (a'-a'-d'-g-c), the accompanying strings are notated up an octave in the treble clef; both this system and 'Vienna tuning' (a'-d''-g'-g-c) are still used. Normal modern tuning for the 40–42 string zither is shown in Table 1. The tuning of the 'Perfekta' zither (fig.7) superimposes the third circle of 5ths on the second, thus better accommodating the span of the hand. In the 'Reform' zither (see fig.6) the first five strings of the fifth circle of 5ths are placed under the strings of the second circle, passing over a bridge about 2 to 3 mm lower. In the 'Ideal-Reform' zither there are additional strings in the first and second circle of 5ths passing over a second lower bridge. These modifications decreased the distance between the outer strings of the third circle of 5ths and the fingerboard. The transformation of the zither into a concert instrument and the construction of an entire zither family began in the mid-19th century, only a few years after the introduction of the new tuning system. Concert zithers differ from their predecessors in having a fully chromatic fingerboard with 29 frets, and in the enlarged scaling of the fingerboard strings (while the stringing remains unchanged). The modern zither family, whose earliest member is the *Altzither* (1851), is described in Table 2.

## Zither

### 3. Other fretted zithers.

While iconographical evidence suggests that unfretted box zithers were used in Europe from at least the 12th century (see [Psaltery](#)), zithers with one or more fretted strings have been used extensively in some form or other in most of Europe except the British Isles, Italy and the Iberian and Balkan peninsulas. They appear to be of north-west European development, and have not been traced back much further than the 16th century. Since zithers with one or more stopped strings and several bourdons existed previously in eastern Asia, the idea may have been brought to Europe after European merchants had visited the East in the 16th century. The large number of regional variants in Europe and the circumstances in which they have developed provide a striking example of non-evolutionary history. Although a rectangular instrument with few strings seems to have been the earliest, there has been no universal change towards larger and more complex forms. Rather, different forms seem attributable to different situations. Chronology cannot be consistently established, and terminology can be variable, even within small areas.

Among 31 angel musicians in a fresco from 1560 in the church of Rynkeby in Denmark, there is one playing a long, narrow, rectangular zither, stopping one of its strings with two left-hand fingers and striking with the

right-hand fingers (see fig.8). The instrument is much longer than the brass-strung *Scheitholt* ('wooden log') depicted in Praetorius's *De organographia* (1618) and called by him a disreputable (*lumpen*) instrument. This had one melody string with 18 frets beneath it, set directly into the box, and two or three bourdon strings – one tuned to the same pitch as the melody string, another hooked down at a third of its length (thus giving a 5th higher), and an optional one an octave above the first. All were tuned by laterally set, hand-turned wooden pegs. The melody string was stopped against the frets by a small rod held in the left hand, and the right-hand thumb struck across all the strings. A Danish schoolmaster, Hans Mikkelsen Ravn, mentioned in his *Heptachordum danicum* (1646) an instrument called 'langeleg', somewhat like a monochord and played by peasants. In Norway in the 17th century, an instrument called 'langspil' was referred to by Anders Arrebo, who described it as being between a crwth and a *Hackbrett* and used for ballad tunes. In 1699 the Friesian organist-pedagogue Claas Douwes described the *noardske Balke* as an instrument of some 60 to 90 cm, with three or four strings and diatonic frets under the melody string, the rest being unison-tuned bourdons; some players used a rod for stopping and a plectrum for striking, others stopped with the left-hand thumb and sounded the strings with a bow. The earliest known use of this name is in 1660; in Reynvaan's *Muzikalwoordenboek* (1795) it was synonymous with *hommel* ('drone'). In Iceland in 1772, a Swedish traveller, Uno van Trojel, noted a bowed *langspil* with six brass strings; presumably these were in three double courses. In 1809 W.J. Hooker was more specific about technique and use:

... Danish and Icelandic songs ... which she accompanied with tunes upon the Lang-spil ... It is usually played with a bow of horsehair ... but the Etatstroed's daughter frequently made use only of her fingers, as with a guitar ... she pressed the end of her thumb upon the wires, moving it up and down to produce the different modifications of sound.

Apart from some instruments of conservative styling, such as the [Epinette de Vosges](#), most modern fretted zithers have elements of structure and technique derived from sources other than these three- or four-string instruments. In the Norwegian *langeleik* and the [Appalachian dulcimer](#), strings are still generally tuned by lateral wooden pegs. The *langeleik*, however, has up to ten bourdons, three of the short ones sometimes being set in a second pegbox at the opposite end from the main one, and pyramid-shaped individual bridges (see Norway, II, 3, fig.2). Its playing technique includes the use of three fingers on the melody string, enabling the player to produce the elaborate characteristic Norwegian gracing, and stylized rhythmic striking patterns executed with a flexible plectrum. Virtually all other fretted zithers have strings fixed to sagittal iron wrest pins tuned with a key; on some instruments melody strings are tuned by machine heads.

Like the *langeleik*, the *kisfejes citera* (the characteristic Hungarian instrument) has some bourdons set in separate pegboxes, but they are always at the same end as the main pegbox; both rod and finger-stopping are used and plectra range from quills or wood to flexible plastic. Those zoomorphic- or anthropomorphic-headed instruments with many courses

are the most spectacular of European zithers (see fig.9). Rectangular instruments resembling the *Scheitholt* are considered by some scholars to be fairly new to Hungary; it is this type that is now sometimes electronically amplified. Terminology in central Europe is shifting: in the Hungarian plains the *kisfejes citera* was often called 'tambura', a term that could also denote a small 'zitherized' lute, while in Czechoslovakia the zither name is 'kobza', which in Romania denotes a true lute.

Not all zithers are plucked. Bowing has been an occasional alternative sounding method for fretted zithers that were generally plucked or struck. A few true bowed zithers have also been known in Europe. The *Streichmelodion* and *Schossgeige* were four-string instruments invented in the late 19th century in south German and Austrian regions, where they are still used to a small extent; they might well be described as zitherized fiddles and guitars. Baltic fretted monochords are also classified as a kind of zither. They consisted of a single string over a long, tapering box with 28 or 30 chromatic frets, generally with the note names painted in. Such an instrument was known as *Psalmmodikon* in Sweden, *versikannel* in Karel'skaya ASSR, *mollpill* in Estonia and *diga* in Latvia; it was popular in the 19th century as an aid in teaching singing and for playing regional and religious songs. Unfretted bowed zithers have included the *Trumscheit* and the Icelandic *fidhla* (see [Iceland](#), fig.1), both now extinct. A two-string bowed zither was formerly played by some of the indigenous peoples of Mexico: this may have been imported in the early Colonial period for teaching purposes.

See also [Iceland](#), §II, 1, and [Norway](#), §3. For unfretted zithers, see [Harp zither](#).

## Zither

### 4. East and South-east Asia.

It is clear from Chinese archaeological finds and historic citations that zithers were already major instrument types in China by the mid-Zhou dynasty (c7th–5th centuries bce). That they were known many centuries earlier is apparent from the pictographic character of about the 12th century bce for *yue* (meaning 'music'), a graph depicting silk strings over wood. Other string instrument types were not known in China until later periods. There are several early zither types still in use, all of which have been found in Zhou burial sites and cited in texts from the ancient *Shijing* onward. Of these, the bridgeless **Qin** (pronounced 'chin') is unquestionably the most highly venerated. Having emerged from earlier (generally smaller) models, the *qin* of today, with a soundbox of irregular shape (c120 cm in length) and seven silk strings, was in recognizable form by about the 3rd century ce. Perhaps because of its close association with Confucian ideology and the values of the literati class, the *qin* was not widely known outside of China.

The zither *se* is a generally larger instrument, with rectangular soundbox, 25 strings and a bridge under each string. Early *se* zithers found in Zhou and Han sites are short (c100–20 cm) and broad (c40 cm), their length increasing to nearly double this (c200 cm) by the 18th century. The primary function of the *se* throughout history has been mostly restricted to the ritual tradition of the imperial courts.

Third among the major Chinese zithers is the *Zheng*, an instrument shorter and thinner than the present-day *se*, with variable string numbers (12 or 13 during the 8th century) and a bridge under each string. The early 20th-century Chaozhou style of *zheng* (south China) is close in size to the *qin* (c110–20 cm), though with highly arched soundboard and 16 metal strings; the late 20th-century style is considerably longer (c160 cm), with more gently arched soundboard and 18 or 21 metal strings. The *zheng* is a 'popular' (i.e. non-ritual) instrument, with a large solo and chamber repertory. Its influence upon other East Asian zither traditions has been considerable. Less significant of the Chinese zithers are the ancient five-string *zhu* (for which specimens have been found in Zhou sites) and the medieval multi-string bowed *yazheng* (still marginally preserved in Hebei province).

Numerous related zithers subsequently emerged among other Asian cultures, most being adaptations of Chinese types. The Japanese *koto* and Korean *kayagum* were among the earliest, both appearing by the 8th century ce, possibly earlier. The 13-string *Koto* (c180 cm) with movable bridge under each string is a clear adaptation of the 13-string Tang-style *zheng*. While the word *koto* is Japanese, it is written with the same Chinese graph for *zheng*, and it shares significant repertory characteristics as well. The Korean 12-string *Kayagŭm* is shorter (c145 cm for the *sanjo kayagŭm*), with tall wooden bridges and stylized carvings of 'ram's horns' at the lower end of the instrument. Distantly related to the *koto* is the Japanese *Wagon* (c190 cm), a six-string zither with movable bridges. The *wagon* is documented from the 2nd century ce onwards and is believed by scholars to be indigenous to Japan. Two other Korean zithers, the *komun'go* and *ajaeng*, are more idiosyncratic. The six-string *komun'go* (c150–60 cm) has 16 broad, fixed frets glued to the soundboard, and three movable bridges. Appearing in 7th-century-ce tomb paintings, it was possibly derived from the Chinese 'horizontal' *konghou* (which was a zither in appearance if not in name). The seven-string *ajaeng* (c160 cm) with movable bridges is unusual in that it is bowed with a rosined stick (rather than plucked). Appearing between the 10th and 14th centuries, the *ajaeng* was clearly derived from the Chinese *yazheng*.

In cultures to the north and to the south of China, other related zither traditions emerged from about the 14th century onwards. Among Mongolian people the *yatga* zither (c160 cm), with between ten and 13 strings, has been in use since this period. In Thailand the three-string, fretted *čhakhē* (literally 'crocodile', c130 cm), used in the traditional *mahōrī* ensemble, appears to reflect both Indian and Chinese influences. The 16-string Vietnamese *Dàn tranh* (90–110 cm), however, is identical in all essential features to the Chaozhou-style *zheng* of south China, from where it was introduced.

There are yet other Asian zithers which are less clearly related to the above types. The most ancient are probably the various tube zithers marginally preserved among peoples of the Pacific islands. Constructed from tubular sections of stout bamboo, their multiple strings are usually raised up from the bamboo surface itself (i.e. idiochordal) and plucked with the fingers of both hands or struck with a stick. Examples include the *kolitong* (or *kulibit* and known by many other names) in the Philippines (c60 cm), the rare *celempung bambu* in West Java (c80 cm) and the *zharong* (Chinese: *zhuqin*, 'bamboo *qin*') among the Yao and other tribal peoples of south-west China. Zither types very possibly similar to these were reported in the 2nd-century-ce Chinese dictionary *Shuowen jiezi* as being constructed from a bamboo tube and possessing five strings.

Finally, among the tribal peoples of South-east Asia there are very unusual single-string zithers. The Thai *phin* is a short stick zither (c80 cm) with one or two metal strings and an attached half-gourd resonator. It bears close similarities to Indian zithers, notably the early *bin* (or *vina*) from which its name derives. Another is the *Dàn bau* (c100 cm) of minority peoples of northern Vietnam and south-west China, a box zither with a single metal string attached to a flexible stem (for pitch control), and performed on the harmonic series.

Zither

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## Zither harp.

See [Harp zither](#).

## Zitôle

(Ger.).

See [Citole](#).

## Zitter

(Ger.).

See [Cittern](#).

## Ziv, Mikhail Pavlovich

(*b* Moscow, 25 May 1921; *d* Moscow, 30 May 1994). Russian composer. He graduated in 1947 from the Moscow Conservatory (where he studied composition with Kabalevsky), having taught theory at the music college attached to the conservatory since 1944. His output is chiefly associated with the stage, cinema and television. He worked for the Sovremennik, MKhAT and Chekhov theatres, and his scores were all performed in theatres in either Moscow, Leningrad, Sverdlovsk or other Russian cities. He wrote the scores for more than 40 films, including *Ballada o soldate* ('Ballad about a Soldier') and *Chistoye nebo* ('A Clear Sky') which were both directed by G. Chukhrayem and which were popular during the Krushchiov thaw. Ziv also wrote the music for more than 20 cartoons and television films. His style is oriented towards the aesthetics and vocabulary of socialist realism; his music is marked by sincerity, vivid melodic content, emotionalism and a capacity for direct communication. He wrote a number of articles about Galina, Kabalevsky and Shchedrin.

### WORKS

(selective list)

Stage: *Nastoyashchiy muzhchina* [A Real Man] (operetta), 1965; *Pervaya lyubov'* [First Love] (ballet), 1967; *O Subbota* [Oh, Saturday] (op), 1968; *Sin korolevskogo ministra* [The Son of the King's Minister] (comic op), 1973; *Lopushek u Lukomor'ya* [The Simpleton on the Seashore] (children's op), 1975; *Gospoda artist'i* [Messieurs, Artistes]

(operetta), 1981; Semero soldatikov [7 Little Soldiers] (operetta), 1984  
Inst: Str Qt [no.1], orch, 1945; Sym. [no.1], orch, 1946; Pf Qnt, 1947;  
Prazdnichnaya [The Festive], suite, orch, 1949; Na slavyanskiye temi  
[On Slavic Themes], suite, orch, 1950; Str Qt [no.2], 1955; Sinfonietta  
[no.1], orch, 1958; Sym. [no.2], orch, 1960; Sinfonietta [no.2], orch,  
1962; Sym. [no.3], orch, 1968

Other works incl.: Bili nebilitsi [True Tall Stories] (orat, L. Tolstoy),  
1972; a cappella choruses, songs, incid music, over 40 film scores,  
TV scores, 20 cartoon scores, pf works

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no.8, pp.88–9

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pp.36–8

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1994)

LYUDMILA KORABEL'NIKOVA

## Živković, Milenko

(*b* Belgrade, 25 May 1901; *d* Belgrade, 29 June 1964). Serbian composer,  
musicologist, teacher and conductor. He studied at the Stanković Music  
School in Belgrade, where he also graduated in law in 1924; his  
composition studies were continued with Grabner at the Leipzig  
Conservatory (1925–9) and with d'Indy at the Schola Cantorum (1929–31).  
He directed the Stanković Music School (1937–47) and taught at the  
Belgrade Academy of Music (1937–64), where he was professor of  
composition, rector (1951–7) and dean (1957–60). At the latter institution  
he was responsible for the training of many who later became leading  
composers. In 1958 he was elected to corresponding membership of the  
Serbian Academy of Sciences and Arts. His compositions treat folk  
elements in a modern harmonic style, and his treatise on harmony is an  
original contribution.

## WORKS

(selective list)

Stage: Zelena godina [Green Year] (ballet scenes), 1937; Decja soba  
[Children's Room] (children's op), 1940

Orch: Simfonijski prolog, 1932; Svita iz Rugova [Suite from Rugovo],  
1957

Choral: Vizantijska liturgija [Byzantine Liturgy], male chorus, 1932;  
Rođenje Vesne [Vesna's Birth] (cant.), 1934; Igre iz Makedonije  
[Dances from Macedonia], chorus, orch, 1947; a cappella pieces

Pf works, incl. Juznoslovenske seljacke igre [Yugoslav Peasant  
Dances], 1940

Songs, film scores, incid music

Principal publishers: Prosveta, Srpska Akademija Nauka i Umetnosti

## WRITINGS

*Umetnost horskog pevanja* [The art of choral singing] (Novi Sad, 1946)

*Nauka o harmoniji* (Belgrade, 1947, 1953)

*Rukoveti Stevana Mokranjca* (Belgrade, 1957)

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STANA DURIC-KLAJN

## Živković, Mirjana

(*b* Split, 3 May 1935). Serbian composer. She studied composition with Rajičić at the Belgrade Academy of Music (graduation, 1964) and later studied with Messiaen and Boulanger in Paris (1967–8). She was appointed professor of theory at Belgrade, and has published essays on harmony and counterpoint as well as analytical studies of works by 20th-century Serbian composers. Her early compositions include neo-Baroque features, though their atonal language is also to some extent Expressionist. Later works, such as *Zaboravljeni kontrapunkt* ('Forgotten Counterpoint', 1980), show a greater economy of means and speak more directly.

## WORKS

(selective list)

Sinfonia poliphonica, orch, 1964; Passacaglia, vn, 1965; Symphonic Torso, orch, 1967; Basma [Incantations], Mez, 4 timp, 1968; Koncertantne metamorfoze, pf, orch, 1974; 4 pohvale [4 Praises], Mez, pf, 1975; Glasovi [Voices], hpd/pf, 1979; Zaboravljeni kontrapunkt [Forgotten Counterpoint], S, A, T, B, 1980; Iz ničije zemlje [Out of Nobody's Land], Mez, pf, 1991

MELITA MILIN

## Živný, Vojtěch [Ziwny, Wojciech; Żiwny].

See [Żywny, Wojciech](#).

# Zmeskall, Nikolaus (Paul), Edler von Domanovecz

(*b* Leštiny, bap. 20 Nov 1759; *d* Vienna, 23 June 1833). Hungarian composer. He arrived in Vienna in 1784 as secretary of the Hungarian Chancellery, a post he held until 1825. An amateur cellist, he became a close friend of Beethoven, who dedicated to him his String Quartet op.95; the Duet in E♭ for viola and cello woo 32 was also probably written for him. He wrote 16 string quartets and a few other chamber works (in *A-Wgm*).

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# Zminský, Emanuel

See [Meliš, Emanuel](#).

# Znamenniy.

A type of chant used in Russian church music. See [Russian and Slavonic church music](#), §2.

# Zobl, Wilhelm

(*b* Vienna, 9 Jan 1950; *d* Hanover, 21 March 1991). Austrian composer and percussionist. He studied at the Vienna Hochschule für Musik, where his teachers included Urbanner and Cerha, with Kotonski in Warsaw (1972–3), at Vienna University and at Humboldt University, Berlin (PhD musicology 1978). During this period, he worked at the Institut für Elektroakustik at the Vienna Hochschule für Musik (1969–72) and at the experimental studio of Polish Radio in Warsaw (1972–3). Active as a percussionist, he founded the improvisatory group Spiegelkabinett. In 1985 he served as visiting professor at the University of São Paulo, and from 1987 to 1991 he taught electro-acoustic music at the Vienna Hochschule für Musik. He was appointed president of the Austrian section of the ISCM in 1988.

Following an exploration of aleatory and postserial techniques, Zobl devoted himself to electro-acoustic composition. From his attempts to develop a new approach to tonality grew his work with animation and his collaboration with songwriters and amateur ensembles. Later, he became interested in ethnic music as a stimulus for integral rhythmic composition. He saw in this genre the possibility of overcoming an outmoded European

conception of music on the one hand, and a chance to open music up to a variety of historical and cultural phenomena on the other. 'Rhythmic composition,' he explained, 'means the conscious transformation and transposition of the cultural experiences that are deposited in rhythms, and is in no way a superficial borrowing from a foreign culture ...'.

## WORKS

(selective list)

Stage: Böhmen liegt am Meer (musikalisches Theater, I. Bachmann and P. Neruda), actress, vc, tape, 1976–7; Der Weltuntergang (op, 6 scenes, P.D. Wolfkind, after J. Soyfer), 1983–4, Vienna, 1984

Other works: Ändere die Welt, sie braucht es, teaching piece, composer, listener, 1973; Gegen den Krieg, spkr, perc, 1976; Das Lied des Skorpion (H.R. Unger), 1v, chbr ens, 1978–9; Diese Erde uns (cant., B. Rump and V. Braun), solo vv, chorus, orch, 1979–80, collab. K. Chydenius, W. Heicking, S. Ortega and M. Theodorakis; Heine Lieder, 2vv, fl, va, db, pf, 1979; Todesfuge (P. Celan), mixed chorus, 2 pf, 1980; Allerlei Rauch (Wolfkind), 1v, 7 insts, 1983; Das Lied von der Erde (Soyfer, Wolfkind), 1v, chbr ens, 1983; Abschiede und Begegnungen (E. Jandl, Heine, Wolfkind and others), 1v, pf, 1983–9; Escada da vida (Book of Daniel), chorus, wind, perc, 1990–91

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**M. Fischer:** 'Composing after Auschwitz: on Wilhelm Zobl', *World New Music Magazine*, i/8 (1991), 32

SIGRID WIESMANN

## Zoeller, Carli [Karl] [Marteau, Léon]

(*b* Berlin, 26 March 1840; *d* London, 13 July 1889). German player of the viola d'amore, bandmaster and composer. At the Berlin Conservatory, Hubert Ries, W. Gärich and A.E. Grell taught him the violin, harmony and counterpoint respectively. He travelled in Germany with an Italian opera company, eventually settling in London in 1873. In 1879 he became bandmaster of the 7th (Queen's Own) Hussars; in 1884 he was elected a member of the Accademia di S Cecilia, Rome, and in 1885 a similar honour was conferred on him by the Istituto Musicale of Florence.

Zoeller's compositions include a comic operetta *The Missing Heir*, a lyric drama *Mary Stuart of Fotheringay*, church music, a scena for soprano and orchestra *The Rhine King's Daughter*, four overtures and other orchestral pieces, a violin concerto, a string quartet and quintet and several songs. As a player of the viola d'amore he did much to revive interest in that instrument, to which purpose he wrote *The Viole d'Amour: its Origin and History, and Art of Playing it* (London, 1885).

## Zografski, Tomislav

(*b* Veles, 29 March 1934). Macedonian composer. He studied at the Skopje Music School and graduated from Zivković's composition class at the Belgrade Academy of Music in 1961. After working as a music journalist for Radio Skopje, he became professor (1967) and then dean of the school of music at the University of Skopje. His works are mostly neo-classical in style and betray influences of Macedonian folk music, particularly in their choice of thematic material. He has also drawn on the tradition of Byzantine-Slavonic Orthodox chant.

### WORKS

(selective list)

Esenski skici [Autumn Sketches] (B. Koneski), 1v, fl, cl, pf, perc, 1959; Fantasia corale, orch, 1961; Zapisi [Writings] (Old Slavonic texts), B, pf, 1963; Cantus coronatus, fl, pf, str, 1966; Patuvanje [A Journey], 2 str orch, 1968; Pohvala Kirilu i Metodiju [In Praise of Cyril and Methodius] (orat, after St Clement), nar, B, 3 choruses, orch, 1969; Sinfonietta, B, orch, 1972, rev. 1994; Esezja doždot [Essay for the Rain] (M. Matevski), 1v, pf, 1982; Symphonia concertante, orch, 1989; Sonata, 2 pf, 1990

Principal publishers: Društvo na kompozitorite na Makedonija, Savez kompozitora Jugoslavije

DIMITRIJE BUZAROVSKI

## Zohrabian, Ashot Patvakani

(*b* Yerevan, 29 Jan 1945). Armenian composer. He studied composition at the Melikian Music College with Bagdasarian (1963–7) and then at the Yerevan Conservatory with Eghiazarian (1967–72). In 1972 he began to teach harmony at the Babadjanian Music College and in 1981 orchestration and composition at the Yerevan Conservatory. He became a member of the Armenian Composers' Union in 1973, and of the Association of Contemporary Music in 1990. In 1993 he was awarded the Khachaturian Prize for *Parable* for chamber orchestra. Zohrabian is one of the leading figures in late 20th-century new Armenian music, and his works have been regularly performed in Moscow, St Petersburg, Kiev, Minsk, the Baltic States and Transcaucasus as well as in festivals in Bratislava, Venice, Cologne (all 1987), Glasgow, London, Paris (all 1989), Seoul (1990), Zagreb, Duisburg (1991) and Zürich (1992 and 1993). Zohrabian's stylistic formation took place under the influence of Boulez and Ligeti but also the harmonic and modal practices of Komitas. This diatonic vein and an urge to bring together new methods and choral traditions typical of early Armenian monody (with modal variation) conditioned the originality of his

serial method. His interests have focused on chamber music, with and without the voice. Irrespective of the absence of broader stylistic evolution, each work follows its own compositional logic. One of the most striking of the early works – *Boomerang Games* (1973–4) – is based on variation principle. The instrumental ensemble sets up a complex game of symmetrically reflected or juxtaposed rhythms. Metro-rhythmic variation, syncopation and rests effect general stylistic mobility, disturbing the periodicity of time. The pointilliste and rhythmic mosaic of *Boomerang Games* (which was performed at the Centre Georges Pompidou by the Ensemble InterContemporain under Méfano) continues in the two cello sonatas composed in 1976 and 1980. From *Elegy* (1979) onwards, the composer developed a meditative aesthetic in which slow tempi are enhanced by glissandi and the microtonic possibilities of a two-part motif. The combination of external stasis with dynamic ornamental development is reminiscent of instrumental improvisations found in eastern music. The lyricism of the *Elegy* was further developed throughout the 1980s, especially in *An Offering to Metsarents*: Metsarents was an Armenian symbolist poet of the turn of the 19th and 20th centuries whose work is often set by Zohrabian. Having left a violin concerto uncompleted at the end of the 1980s due to the earthquake and political upheaval in Armenia, Zohrabian settled down to a productive period in the 1990s with *Parable* (1992), a work of refined introspection. Largely breaking free from his previous confessional vein, he tended towards communication of analytic reflection and spiritual illumination.

## WORKS

(selective list)

Orch: Variations, 1971; Sym. Poem, 1975; Elegy, str orch, 1979; Prinosheniye Metsarentsu [An Offering to Metsarents], str qt, chbr orch, 1981

Chbr and solo inst: Pf Qnt, 1968; 3 Pieces, 2 fl, 2 cl, ob, pf, 1969; Septet, 2 fl, 2 ob, 2 cl, pf, 1970; Boomerang Games, bk 1, fl, ob, cl, str qt, perc, pf, 1973; Boomerang Games, bk 2, fl, ob, cl, str qt, pf, 1974; Sonata [no.1], vc, pf, 1976; Pf Sonata, 1978; Sonata [no.2], vc, pf, 1980; Serenade, 13 insts, 1982; Chant matinal, wind qnt, 1983; Parable, 13 insts, 1992; Ritual, 3 fl, 1993; Str Qt no.1 'Narcisse', 1994; Str Qt no.2 'Kronos' 1998

Vocal: Circles (song cycle, M. Metsarents, D. Varuzhan), S, a fl, ob, cl, pf, 1972; Madrigal (Metsarents), S, chbr ens, 1972; Karmin Hatser [The Red Loaves] (cant., Metsarents), S, chbr ens, 1973; 3 Poems (Metsarents), Mez, 2 vn, vc, pf, 1983; Nor Tagher [New Taghs] (Varuzhan), Mez, pf qnt, 1984; Evening Songs (Varuzhan, Metsarents), S, pf, 1985; An der Knaben Elis (G. Trakl), S, cl, vc, pf, 1993; Lux fulgebit (ps xcii.1), S, 12 insts, 1995

Principal publishers: Sovetakan grokh, Sovetskiy kompozitor, Muzychna Ukraina, Alphonse Leduc, Le Chant du Monde

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- S. Sarkisian:** 'Bekanntnis zur armenischen Tradition bei A. Sograbjan', *Sowjetische Musik im Licht der Perestroika*, ed. H. Danuser (Duisburg, 1990), 215–20

SVETLANA SARKISYAN

## Zoilo, Annibale

(*b* Rome, *c*1537; *d* Loreto, 1592). Italian composer and singer. He spent most of his life in Rome. After singing in the Cappella Giulia from 9 August 1558 until February 1561, he was *maestro di cappella* of S Luigi dei Francesi from 1561 to 1566. From 1567 to June 1570 he held a similar position at S Giovanni in Laterano, and during this period may also have been in the service of Cardinal Guglielmo Sirleto. On 5 July 1570 he joined the choir of the Cappella Sistina as an alto but, according to an entry in the *Diario sistino* for August 1577, was obliged to resign because of ill-health in July 1577. On 25 October 1577 he and Palestrina were appointed by Pope Gregory XIII to prepare a corrected edition of the Roman *Graduale*; Zoilo worked on the *Proprium sanctorum* and the *Antiphonale*. Because of lack of funds the project was abandoned in autumn 1578. There is no record that Zoilo held a full-time appointment for the following three years, although it is known that he was in the service of Cardinal Sirleto for part of the time and from 1577 he was associated with the Oratorio di SS Trinità dei Pellegrini e Convalescenti, receiving payments from this institution in 1579, 1580 and 1582. In December 1581 he was appointed choirmaster of Todi Cathedral. While he was there he continued to compose for the Cappella Sistina and in May 1582 presented it with three masses. From 25 September 1584 until his death he was *maestro di cappella* of the Santa Casa, Loreto.

Zoilo was an important composer of the Roman school of the later 16th century. The style of his music is essentially that of Palestrina. An example of his contrapuntal skill is the Agnus Dei of his *Missa 'Maria et flumina'*, in which the four-part texture of the mass is supplemented by a two-part *canon subdiapente* based on the melody *Maria et flumina*; the canon is a play on the words 'Tu che mi segui' ('You who follow me') in the original text, which is quoted at the beginning of the movement. In his madrigal *Così diss'egli, e' il cielo* (1590) Zoilo commented, perhaps satirically, on the more chromatic style of some of his contemporaries by writing a striking chromatic passage at the words 'nuovi concerti' (new harmonies). His best-known madrigal was *Chi per voi non sospira*, which appeared in several printed collections and was used by Vincenzo Galilei in his *Fronimo* (1584).

### WORKS

## sacred

Missa 'In exitu Israel di Aegypto'; Missa 'Petit fleur content iolye'; Missa 'Maria et flumina', all 4vv, *I-Rvat*

18 responds, 4vv, *Rvat*; 8, ed. K. Proske, *Musica divina*, iv (Regensburg, 1863)

4 suffragia: Sancta Maria succurre miseris; Petrus apostolus; Da pacem, Domine; Qui vult venire post me, all 4vv, *Rvat*

6 motets, 8vv, *D-MÜp, I-Rvat; inc., Rf, Rsc*

1 Nunc dimittis; 1 litany BVM; 1 litania Domini; 2 motets, 8vv, *Rvat*

2 hymns, *Rsg*; 2 motets, *PL-PE*

1 motet, 4vv, 1563<sup>3</sup>; 2 motets, 8vv, 1614<sup>3</sup>; 1 litany BVM, 8vv, 1620<sup>1</sup>

## secular

Libro secondo de madrigali, 4, 5vv (Rome, 1563)

Several madrigals, 4–6vv: 1562<sup>7</sup>, 1567<sup>16</sup>, 1574<sup>4</sup>, 1582<sup>4</sup>, 1582<sup>5</sup>, 1583<sup>11</sup>, 1585<sup>16</sup>, 1585<sup>29</sup>, 1586<sup>9</sup>, 1588<sup>17</sup>, 1 ed. H.B. Lincoln, *L'amoroso ero* (Albany, NY, 1968), 1588<sup>21</sup>, 1589<sup>7</sup>, 1590<sup>15</sup>; 4 ed. in AMI, i (1897/R)

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HARRY B. LINCOLN

## Zoilo, Cesare

(*b* Rome, 1584; *d* ?Rome, after 1622). Italian composer, son of [Annibale Zoilo](#). A letter from his father in 1585 refers to him as being then one year old. As a boy he sang in the choir of S Maria Maggiore, Rome. He was *maestro* of Santo Spirito in Sassia, Rome, from 1610 to 1621; between 1619 and 1622 he also served as *maestro di cappella*, particularly for occasional special services, at the church of S Tommaso di Canterbury of the Collegio Inglese, Rome. According to the dedication of his *Madrigali*, he had also served as a musician in the household of Paolo Giordano Orsini, Duke of Bracciano. He seems to have wished to remain faithful to the tradition of vocal polyphony, for in the preface to his *Madrigali* he explained that they were intended for unaccompanied voices but that he had added a continuo part to conform to current practice in some places of performing such works with only two singers; he added that it would have been in tablature had not printing problems made this impossible.

## WORKS

Madrigali, 5vv, ... aggiuntovi il suo basso continuo a beneplacito (Venice, 1620)

1 motet, 8vv, 1607<sup>2</sup>; 1 motet, 2vv, 1616<sup>1</sup>; 1 motet, 2vv, 1618<sup>3</sup>; 1 motet, 3vv, 1621<sup>3</sup>; 1 motet, 3vv, 1625<sup>1</sup>; 1 secular song, 1v, bc, 1629<sup>9</sup>; 1 motet, 7vv, *I-Rps*

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**A. Allegra:** 'La cappella musicale di S. Spirito in Saxia di Roma', *NA*, xvii (1940), 26–38, esp. 28, 30

**R. Casimiri:** 'Annibale Zoilo (1540?–1592) e la sua famiglia: nuovi documenti biografici', *NA*, xvii (1940), 1–25

HARRY B. LINCOLN

## Zöller, Karlheinz

(*b* Höhr, Westerwald, 24 Aug 1928). German flautist. He trained at the Musikhochschule in Frankfurt and at the Northwest German Music Academy in Detmold. While still a student he won first prize in the 1947 competition sponsored by German radio in Frankfurt. After completing his studies in 1950, he became a much sought-after recitalist and chamber musician. From 1960 to 1969 he was solo flautist of the Berlin PO, and during this period also taught at the Hochschule für Musik in Berlin. He became a member of the Berlin Philharmonic Soloists at its inception. In 1968 the critics of Germany honoured him for his outstanding work. In 1969 he left the orchestra and became professor at the Staatliche Hochschule für Musik in Hamburg. He rejoined the Berlin PO in 1977. Zöller has continued to tour as a recitalist and soloist, and has given the first performances of concertos by Ligeti, Isang Yun and Manfred Trojahn.

GEORGE GELLES/PETER SCHMELZ

## Zollikofer von Altenklingen, Caspar

(*b* St Gallen, July 1707; *d* St Gallen, 12 Aug 1779). Swiss composer. He came from a St Gallen family whose history can be traced back to the 15th century. In 1728 he completed his theological education, and from that time he was active in the service of the church and school in his native city. He was often involved in disputes with the clerical authorities; in 1734 he was obliged to justify himself before the town council, and he was several times suspended from his post. In 1737 Zollikofer became deacon of St Leonhard in St Gallen, and in 1741 became Wednesday and Sunday evening preacher. After further misunderstandings he took up schoolteaching and in 1746 became Latin preceptor at the St Gallen Gymnasium. He returned to church work in 1761 and in 1773 obtained one of the five regular pastorships in St Gallen, becoming fourth city pastor in 1778.

The dedication of Zollikofer's *Gebät-Music* (St Gallen, 1738) describes the work as a domestic songbook for private meditation, comprising 1000 texts

and 330 melodies for two to five voices and basso continuo. His criticism of the traditional Lobwasser Psalms leaves no doubt that he aimed at reforming sacred music through the adoption of more modern songs for congregational singing. It is doubtful whether he met with much success; no St Gallen songbook appeared until 1797. In the *Gebät-Music* itself numerous new songs are found alongside melodies from the Lobwasser Psalter, Heinrich Müller's *Geistliche Seelen-Musik*, Bachofen's *Musicalisches Hallelujah*, the Freylinghausen Songbook and other collections. Zollikofer's share of these melodies, as well as of new text settings and poems not otherwise authenticated, is presumed but not known for certain.

Zollikofer also published the *Wohlriechendes musicalisches Rauch-Werk* (St Gallen, 1740), a collection of 300 'Gebet-Liedern' with 22 melodies for single voice and continuo, and edited the last two editions of *Geistliche Seelen-Musik*, originally published in 1659. For the eighth edition, under the title *Neu vermehrte Geistliche Seelen-Music* (St Gallen, 1744), he added an appendix of 75 *Geistliche liebliche Lieder* (St Gallen, 1744) for four voices and continuo; for the ninth edition (St Gallen, 1753) he mentioned 'more than 70 completely new melodies', but reprinted the 1744 appendix.

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PETER ROSS

## Zöllner, Carl Friedrich

(*b* Mittelhausen, Thuringia, 17 May 1800; *d* Leipzig, 25 Sept 1860). German choral director and composer. He was first taught music by his father, a schoolteacher, and in Leipzig from 1814 he studied music at the Thomasschule with J.G. Schicht, through whose influence he was appointed singing teacher at the Ratsfreischule (1820). In 1822 with Hemleben he established a private music institute for weekly choral rehearsals, and in 1833 founded in Leipzig a Liedertafel known as the Zöllnerverein, a male choral society modelled on Zelter's Berlin organization, which became the model for many later groups. He formed new male choruses at Leipzig in 1840 and 1845, and in 1851 became director of the Künstlerverein. In 1854 he organized a weekly singing group from the Leipzig Kunst- und Gewerbeverein and in 1857 formed another male chorus, which (with those founded in 1845 and 1854) was to become the Zöllnerbund. By 1859 he was directing 20 such societies and 30 took part in the Leipzig musical festival to celebrate the Schiller centenary that year.

Zöllner's main influence was as an organizer and conductor rather than as a composer. He was the leading figure in the tremendously popular male-

chorus movement in the mid-19th century, to which many composers contributed. Many of his own songs emphasize a folklike style and are characterized by youthful spirit and affectionately humorous character; they are among the best produced by the minor masters of this genre and some were issued in English editions, including Tonic Sol-fa. His settings, designed for popular appeal, include six poems from Wilhelm Müller's cycle *Die schöne Müllerin*.

## WORKS

(selective list)

published in Leipzig unless otherwise stated

for complete catalogue see Hänsch (1927)

Male vv: Der Speisezettel: ein Scherz (1841); 10 Lieder und Gesänge, i–ii (1841–2); Des Müllers Lust und Leid (W. Müller: *Die schöne Müllerin*), 6 songs, op.6 (1844); Nachtklänge der Liebe, 5 songs, op.8 (1844); 2 Droh- und Spottlieder für Franzosenhasser (F. Rückert) (1845); Die Zigeuner, op.10 (1847); Die deutschen Bundesstaaten, op.11 (1847); 12 Lieder und Gesänge, op.13 (1848); Wanderlieder (Müller), op.14 (1853); 5 Lieder, op.19 (1855); 6 choruses in *Leichte Männerchöre*, v, ed. F. Abt (Schleusingen, 1856); Gestern, Brüder, könnt ihr's glauben (Schleusingen, 1860); 3 heitere Quartette, op.21 (n.d.); 6 leichte Quartette, op.22 (n.d.); 4 Gelegenheitsgesänge, op.23 (n.d.); 4 heitere Quartette, op.25 (n.d.); 6 heitere Quartette, op.26 (n.d.); Mixed vv: 2 motets, pf ad lib, op.18 (1854–5); 6 Lieder, op.24 (n.d.); Trauungsgesang, op.27 (n.d.)

1v, pf: Liebesfrühling, 9 songs (Rückert and others) (1841) [no.9 for S, T, pf]

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*ADB* (R. Eitner)

*MGG1* (P. Hauschild) [incl. list of works]

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**R. Hänsch**: *Der Liedermeister Carl Friedrich Zöllner* (Dresden, 1927)

**R. Kötzschke**: 'Carl Zöllner', *Sächsische Lebensbilder*, ii (Dresden, 1938), 416–23

**A. Heuss**: 'Franz Schuberts und Friedrich Zöllners "Das Wandern ist des Müllers Lust"', *ZfM*, Jg.96 (1929), 5–10, 65–70

DEANE L. ROOT/MICHAEL MUSGRAVE

## Zöllner, Heinrich

(*b* Leipzig, 4 July 1854; *d* Freiburg, 8 May 1941). German conductor and composer, son of Carl Friedrich Zöllner. He studied music at the Leipzig Conservatory (1875–7) under Reinecke, Jadassohn and E.F. Richter, and in 1878 was appointed director of music at the University of Dorpat (now Tartu, Estonia). In 1885 he became a staff member of the Cologne Conservatory, and began directing the male choral society. From 1890 to

1898 he lived in the USA, where he conducted the Deutscher Liederkrantz in New York; his festival cantata *Die neue Welt* was awarded a prize at the 1892 Cleveland Sangerfest. On his return to Leipzig, he succeeded Kretzschmar as director of music at the university and conducted the Paulus male choir; in 1902 he was Reinecke's successor as professor of composition at the conservatory, and from 1903 music editor of the *Leipziger Tageblatt*. He resigned his Leipzig positions in 1906, and from 1907 to 1914 was the first Kapellmeister of the newly organized Vlaamse Opera in Antwerp. From 1914 he lived in Freiburg, in retirement except for his duties as opera critic for the *Breisgauer Zeitung*.

Zollner's prolific output includes ten operas, several large-scale works for chorus and orchestra, symphonies, overtures, piano music and numerous smaller vocal pieces. He wrote many works for male chorus, a medium popularized by his father, but showed a preference for large forms and forces by adding a full orchestral accompaniment. His most successful opera, *Die versunkene Glocke*, was revived frequently up to 1939.

## WORKS

(selective list)

printed works published in Leipzig unless otherwise stated

### stage

Faust (Musik drama, prol, 4, H. Zollner, after J.W. von Goethe), op.40, Munich, Hof, 19 Oct 1887, vs (1887)

Der Uberfall (op, 2, Zollner, after E. von Wildenbruch: *Die Danaide*), op.65, Dresden, Hof, 7 Sept 1895, vs (Berlin, 1903)

Das holzerner Schwert (2 scenes, Zollner), op.76, Kassel, Hof, 24 Nov 1897, vs (1897)

Die versunkene Glocke (op, 5, Zollner, after G. Hauptmann: *Marchendichtung*), op.80, Berlin, Westens, 8 July 1899, vs (1899)

### vocal

Male chorus with solo v and orch: Lied des Schmieds (J. Wolff), vs (1877); Die Hunnenschlacht (Zollner), op.12 (1880), vs (1881); Das Fest der Rebenblute (H. Krone), vs (1882); Columbus (Zollner), op.30 (1885); Die neue Welt (Festkantate), Cleveland, 1892, vs arr. E. Ring (Milwaukee, 1892)

Male chorus unacc.: Das Krokodil zu Singapur (H. Lingg) (1876); 4 Lieder (E. Geibel, Hoffmann von Fallersleben, Wolff), op.6 (1878); 4 humoristische Mannerchore (Hafis, Hoffmann von Fallersleben, R. Baumbach, F. Ruckert), op.35 (1887)

Songs: 3 Lieder (N. Lenau, E. Kauffer, Ruckert), S, pf, op.2 (1872); Hunold Singuf (Wolff), 8 songs, op.16 (1882); [3] Lieder und Gesange (Baumbach, Zollner, R. Lowenstein), op.31 (Berlin, 1885–6); 2 Lieder (Hoffmann von Fallersleben), op.37 (Berlin, 1887); [13] Lettische Volkslieder, op.58 (?1895)

### instrumental

Orch: 5 syms., E♭; op.20 (1883), F, op.100, d, op.130, e, 1917, d,

1928; Sommerfahrt, episode, str, op.15 (1882); Elegie, vn, chbr orch, op.46; Waldphantasie, op.83; Unter dem Sternenbanner, ov., op.88, 1906; Serenade, fl, str, op.95

Chbr: 6 kleine Stücke, vn, pf, op.3 (1877); 5 str qts, incl. opp.91, 139

Kbd: works for pf 4 hands, incl. Am Bodensee: eine ländliche Geschichte in 12 Walzern, op.27 (1886); works for pf 2 hands, incl. 4 Elegien, op.17, 2 Waltzes (Toronto, 1901)

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**E. Segnitz:** 'Heinrich Zöllner', *20 Biographien zeitgenössischer Tonsetzer*(Leipzig, 1907), 267ff

**T. Kroyer:** 'Die circumpolare Oper', *JbMP* 1919, 16–33

**R. Kötzschke:** *Geschichte der Universitäts-Sängerschaft zu St Pauli in Leipzig, 1822–1922*(Leipzig, 1922)

**G. von Graevenitz:** *Musik in Freiburg* (Freiburg, 1938)

DEANE L. ROOT

## Zolotaryov, Vasily Andreyevich

(*b* Taganrog, 24 Feb/7 March 1872 (?1873); *d* Moscow, 25 May 1964).

Russian composer and teacher. He was the son of an employee from the Taganrog Tobacco Factory. In Rostov-on-Don in 1883 he was elected by the commission for the Court Cappella Choristers to sing in the boys' choir. He studied with Balakirev and Lyadov at the court chapel in St Petersburg, where his gifts as a composer became apparent (under the influence of Balakirev, with whom he studied composition from 1883 to 1887, he wrote a symphony, completed 70 years later in 1962; he dedicated it to the memory of Balakirev and Rimsky-Korsakov). He continued his musical education with Rimsky-Korsakov at the St Petersburg Conservatory (1898–1900), where he won the Rubinstein Prize for his cantata *Ray i Peri* ('Paradise and Peri'), which was presented as his graduation work. In 1902 he wrote his *Simfoniya gneva* ('Symphony of Anger', dedicated to Tchaikovsky), for which he received the Glinka Prize; in 1915 he also won a prize in the Taneyev Competition (organized by the Moscow Society for Chamber Music) for his Fourth Quartet; in 1916 his Fifth Quartet and his four-movement choral symphonic poem *On i Ona* ('He and She') also won the Taneyev Prize. From 1887 to 1900 he was a violin teacher at the court chapel school. His subsequent career as a theory teacher took him to various institutions in western Russia and the Ukraine, including the Moscow Conservatory (1909–18), as a professor in Krasnodar at the Conservatory of Kuban' (1919–24), the Odessa Music Institute (1924–6) and the N. Lisenko Institute of Music and Drama in Kiev (1926–30). He also worked in Sverdlovsk (at the music college, 1930–32) and at the National Conservatory in Minsk (1933–41), where he founded a school of composition; he also made collections and adaptations of Belarusian and Turkmenian folksongs. During the war years he lived in Moscow. His pupils include A. Bogatiryov, K. Dan'kevich, M. Kroshner, M. Paverman, L. Polovinkin, M. Weinberg and I. Zak. Among the awards he received were the titles Honoured Artist of the RSFSR (1932) and People's Artist of the Belarusian SSR (1949).

## WORKS

(selective list)

Stage: Rikiki (operetta, N. Popov), 1917; Dekabristi [The Decembrists] (op, V. Yasinovsky), 1925, rev. as Kondraty Rîl'yeyev, 1957; Khves'ko Andiber (op, Zolotaryov, M. Ryl's'ky), 1928; Ak-Gyul (op, Yasinovsky), 1932–42; Knyaz'-Ozero [Lake Prince] (ballet, M. Klirnkovich, V. Vaynonen), 1949

7 syms.: no.1 'Simfoniya gneva' [Symphony of Anger], 1902 [in memory of Tchaikovsky]; no.2 '1905 god' [The year 1905], 1929, rev. 1955; no.3 'Chelyuskintsi' [The Followers of Chelyuskin], 1934; no.4 'Belarus', 1935; no.5 '1941 god' [The year 1941], 1942; no.6 'Moya rodina' [My homeland], 1944; no.7 'Pamyati Balakireva i Rimskogo-Korsakova' [In memory of Balakirev and Rimsky-Korsakov], 1962

Other orch: Derevenskiy prazdnik (Fête villageoise), ov., 1901; Yevreyskaya rapsodiya [A Hebrew Rhapsody], 1903; Ov.-Fantasy, 1907; Moldavskaya syuita [Moldavian Suite], 1928; Uzbekskaya syuita [Uzbek suite], 1931; Tadzhijskaya syuita [Tajik Suite], 1932; Belorusskaya tantseval'naya syuita [Belarusian Dance Suite], 1936; Pf Conc., 4 hands, 1942; Vc Conc., 1943; 2 concs., emirton, orch, 1955, 1956; works for folk orch

6 str qts: 1899, 1902, 1906, 1912, 1915, 1943

Other chbr: Pf Qnt, 1904; Str Qnt, 1904; Str Trio, 1905; Suite en forme de variations, vn, pf, 1909; Sonata, vn & pf, 1922; other vn and vc pieces

Pf: 2 Sonatas, other pieces

Vocal: Ray i peri [Paradise and Peri] (cant., after W. Samus: *Das Paradies und die Peri*), f, chorus, orch, 1900; On i ona [He and She], sym. poem, chorus; trios, duets, songs, romances, folksong arrs.

Other works: incid music, arrs. of folksongs and works by Lyadov and Vasilenko

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'Vospominaniya o Balakireve' [Reminiscences about Balakirev], *SovM* (1948), no.2, pp.105–9

*Vospominaniya o moikh velikikh uchitelyakh, druz'yakh i tovarishchakh: avtobiograficheskiy ocherk* [Reminiscences of my great teachers, friends and comrades: an autobiographical essay] (Moscow, 1957)

'Zametki o Shestoy simfonii Vaynberga' [Notes on Weinberg's Symphony no.6], *Muzika i sovremennost'*, iii (1965), 170–85

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- S. Nisnevich:** *V.A. Zolotaryov* (Moscow, 1964)
- B. Asaf'yev:** 'Dekabristi V. Zolotaryova' [V.A. Zolotaryov's 'The Decembrists'], *Ob opere* (Leningrad, 1976), 296–7
- S. Miroshnichenko:** 'Osnovopolozhniki teoretiko-muzikovedcheskoy i kompozitorskoy shkol Odessi' [The founders of the school of theory and musicology and the Odessa school of composition], *Odesskaya konservatoriya: zabiitiye imena*, ed. N. Ogrenich (Odessa, 1994), 21–37

LYUDMILA KOVNATSKAYA

## Zoltai, Dénes

(b Gyula, 6 March 1928). Hungarian philosopher and writer on the aesthetics of music. He studied under Georg Lukács at Budapest University, where he took the CSc in philosophy. He was principal research fellow at the Institute of Philosophy of the Hungarian Academy of Sciences until 1972, when he became professor of aesthetics at Budapest University. As secretary to the National Committee of Hungarian Aesthetes he coordinated Hungarian research in aesthetics. The first part of his important book on the history of music aesthetics concentrates on the concept of music in antiquity, during the Enlightenment, and in the work of Hegel; the second deals with the Romantic period. His work, characterized by the interpretative application of Marxist aesthetics and Marxist social philosophy (particularly Lukács's theory of art), also concerns modern theories of music (e.g. those of Adorno, Eisler and Asaf'yev); his essays on contemporary attitudes to music are focussed on the work of Bartók.

### WRITINGS

- trans.: G.W. Hegel: *Esztétikai előadások* [Lectures on aesthetics] (Budapest, 1952)
- A zeneesztétika története, i: Ethosz és affektus* [A history of the aesthetics of music, i: Ethos and affect] (Budapest, 1966, 2/1969; Ger. trans., 1970)
- 'A kritika i művészetelmélet esélyei: Adorno negatív zenefilozófiájáról' [Prospects on a critical theory of art: about Adorno's negative philosophy of music], *Világosság*, x (1969), 749–55
- A modern zene emberképe* [The image of man in contemporary music] (Budapest, 1969; Ger. trans., 1978)
- 'Bartók in Sicht der Frankfurter Schule', *Conference in Commemoration of Béla Bartók: Budapest 1971*, 13–17
- 'Die Problematik der burgerlichen Gesellschaft in den Hegelschen Ästhetik und bei den Romantikern', *Hegel-Jb*, v (1971), 148–52
- Az esztétika rövid története* [A short history of aesthetics] (Budapest, 1972)
- 'Zur Typologie des Verstehenproblems in der Aesthetik des 19. Jahrhunderts', *Musik und Verstehen*, ed. P. Faltin and H.-P. Reinecke (Cologne, 1973), 320–32

with J. Marothy and J. Ujfalussy: 'Szocialista kultúra és marxista zeneszociológia' [Socialist culture and Marxist music sociology], *Magyar zene*, xiv (1973), 189–99

*Bartók nem alkuszik: avagy az úgynevezett esztétikai kompromisszumról cikkek tanulmányok* [Bartók does not bargain, or studies of the so-called aesthetic compromise articles] (Budapest, 1976)

*Kodály Zoltán 1882–1967* (Budapest, 1982)

PÉTER BALASSA

## Zoltán, Aladár

(*b* Mărtiniș, 31 May 1929; *d* Tîrgu-Mureș, 9 July 1978). Romanian composer of Hungarian descent. He studied with Gábor (composition) and Ciolan (conducting) at the Cluj Academy (1946–53), where he also served as assistant lecturer in harmony (1950–56). In Tîrgu-Mureș, he edited the journal *Művelődés* (1955–8), conducted the Song and Dance Ensemble (1958–9), worked as head of department at the radio studio (1959–65) and in 1965 became director of the Tîrgu-Mureș PO. He received the 1967 Enescu Prize. An expert in Hungarian folk music, Zoltán incorporated arrangements of folksongs and dances into pieces written for the ensembles with which he worked. Sonorities of an archaic nature inform his music for voices. The Symphony no.1 (1963) is among his most representative works.

### WORKS

(selective list)

Stage: Búzakoszorú [Wheatsheaf] (children's scene), 1959; Biborkeáné lánya [Mrs Biborka's Daughter] (choreographic scene), 1962; Az aranykapu [The Golden Gate] (dance scene), 1963; Farsangi esték [Carnival Evening] (dance scene), 1969; Bihari kérők [The Brideseeker of Bihar] (dance scene), 1971; Tatrangi Borica (dance scene), 1974

Orch: Divertimento, 2 cl, str, 1952; Ov., 1955; Korondi táncok [Dances from Corund], rhapsody, cl, cimb, str, 1957; Sym no.1, 1963; Marosmenti táncok [Dances from the Mureș Region], 1968; Sym. no.2 'Laudă plailui natal' [In Praise of the Homeland], 1972; Introduzione ed Allegro, 1974–7

Chbr and solo inst: Nonet, wind qnt, str trio, db, 1952–3; Str Qt no.1, 1953; Sonata, bn, pf, 1955; Str Qt, 1965; Suite piccola, pf, 1969

Vocal: Dalok az ifjúságról es szerelemről [Songs of Youth and Love], 1953; Ének a szabadságról [Freedom Song], 1954; Rózsadalok [Rose Songs], 1957; 4 cants., choral pieces, mass songs, songs, folksong arrs.

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ISTVÁN LAKATOS/OCTAVIAN COSMA

# Zonca [Zonka, Zonga], Giovanni Battista

(*b* Brescia, 1728; *d* Gámbara, nr Brescia, 1809). Italian bass. He was a successful singer in Italian opera houses from 1757, and in London, 1761–2. In 1763 he was hired by the Mannheim court of Elector Carl Theodor, where he particularly excelled in serious roles and also sang successfully in *opera buffa*. In 1769 he played at court a glass harmonica constructed by the court astronomer Father Christian Mayr. He was a guest performer at the Teatro S Benedetto in Venice in 1771. In 1778 he moved with the court to Munich, his last role there being Jupiter in Vogler's *Castore e Polluce* (1787). He retired to his estate in Gámbara in 1788. His final documented role was as Polpetta in Farinelli's *La bandiera d'ogni vento* (in Padua, 1800). Mozart commented favourably on Zonca's expressive singing in a letter of 27 December 1780, stating that he wished he had been able to create the part of Idomeneus for him. There is no conclusive evidence that he composed, although he may have written some of the works attributed to his brother (or uncle) Giuseppe Zonca. (*Eitner*Q; *Gerber*L; *Gerber*NL; *Lipowsky*B; *Schmid*D; *Walter*G)

ROBERT MÜNSTER

# Zonca [Zonka, Zonga], Giuseppe [Joseph]

(*b* Brescia, 1715; *d* Munich, 4 Jan 1772). Italian bass and composer active in Germany. After philosophical and theological studies he was ordained a priest, but then dedicated himself to music. On 22 April 1752 he was hired as a bass singer in the Munich Hofkapelle. In 1754 his oratorio *La morte d'Abel* was performed at the court (also performed in Bologna, 1759, and Bonn, 1760, with Beethoven's father in the role of Adamo); his serenata *L'Angelica* and opera *Il re pastore* were presented there in 1758 and 1760 respectively. Lipowsky (1811) praised the unusually deep notes and pleasant upper register of his voice. As a composer he set many texts by Metastasio and followed the methods of Italian *opera seria* without originality. Some of the works attributed to him may have been composed by his brother (or nephew) Giovanni Battista Zonca.

## WORKS

*La morte d'Abel* (orat, P. Metastasio), Munich, Hof, 10 March 1754, lost

*L'Angelica* (serenata, 2, Metastasio), Munich, Hof, 28 Aug 1758, *D-Mbs*

*Il re pastore* (os, 3, Metastasio), Munich, Hof, 15 June 1760, lost

*La partenza* (serenata, Metastasio), collab. N. Jommelli, *Dlb* [? by G.B. Zonca]

Arias: *Cessa o Tirsi*, B, bc, 1783, *A-Wgm* [? by G.B. Zonca]; 4 in *D-Dlb*; 2 in *Mbs*; 1 in *DK* (formerly *DO*); 1 in *SWI*; 1, from *Ipermestra*, in *EB*; aria from *Artaserse*, cited in *Gerber*NL; 21 arias (Metastasio), 2 from *Antigono*, *Artaserse*, *Catone in Utica*, *Demetrio*, *Demofonte*, *Ezio*, *Semiramide*, *Siroe*, cited in thematic catalogue of Electress Maria Anna

Sophie's collection, *Mbs*

2 motets, cited in *GerberNL* [? by G.B. Zonca]

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*EitnerQ*; *GerberL*; *GerberNL*; *LipowskyB*; *SchmidIDS*; *WalterG*

**F.M. Rudhart**: *Geschichte der Oper am Hofe zu München* (Freising, 1865)

G. Haberkamp and R. Münster: *Die ehemaligen Musikhandschriften der Königlichen Hofkapelle und der Kurfürstin Maria Anna in München* (Munich, 1982)

ROBERT MÜNSTER

## Zonta.

See [Giunta](#) family.

## Zopff, Hermann

(*b* Glogau [now Głogów], Silesia, 1 June 1826; *d* Leipzig, 12 July 1883).

German critic and composer. At his father's wish he studied agriculture in Breslau and Berlin, and only after the successful performance of an overture in 1850 did he decide to make music his career. He studied with A.B. Marx and Theodor Kullak at the Stern Conservatory in Berlin, where he later joined the staff to teach music theory. In Berlin he also founded an opera academy and an orchestra, but he moved to Leipzig in 1864, when Franz Brendel chose him to be an editor of the *Neue Zeitschrift für Musik*; four years later he succeeded Brendel as editor-in-chief and continued his advocacy of the New German School. He was also active as a writer, choral director, and teacher of singing and music theory. His compositions include two published but unperformed operas, *Mohammed* and *Maccabäus*, numerous choral works and songs, a symphonic poem *Wilhelm Tell*, *Idyllen* for small orchestra and several chamber pieces, all written in a conservative, tasteful and rather superficial style.

## WRITINGS

*Ratschläge für angehende Dirigenten* (n.p., 1861, rev. 2/1902 by C. Kipke)  
*Grundzüge einer Theorie der Oper* (Leipzig, 1868)

*Die Behandlung guter und schlechter Stimmen im gesunden und kranken Zustande* (Leipzig, 1878)

Essays and articles in *NZM* and the *Neue Berliner Musikzeitung*

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**F. Laurencin**: 'Compositionen von Dr Hermann Zopff', *Neue Berliner Musikzeitung*, xxix (1875), 326–7, 334–5, 342–3

**B. Vogel**: 'Hermann Zopffs op.46 *Maccabäus*', *NZM*, lxxvi (1880), 53–4, 65–6

Obituary, *NZM*, lxxix (1883), 345–6

CHRISTOPHER FIFIELD

## Zoppa, alla

(It.: 'halting', 'limping').

A term applied to a rhythm in which the second quaver in a bar of 2/4 time is accentuated, typical of some Hungarian dances, and of American ragtime.

## Zoppis, Francesco

(*b* Venice, c1715; *d* ?Venice, after 1781). Italian musician. In 1739 his opera *Lucio Papirio dittatore* was performed in Graz by Pietro Mingotti's Italian opera company. On 21 November 1745 he was appointed deputy Kapellmeister to the Bonn court of Archbishop Clemens August of Cologne. He held this post until 1752, and then, probably working with Locatelli's touring opera company, went to Prague, where in 1753 his opera *Vologeso* was performed. In 1757 he arrived in St Petersburg, producing his opera *Didone abbandonata* in 1758 and *La Galatea* two years later. He was appointed deputy conductor of the Italian opera under Raupach, and was subsequently promoted to conductor. He is thought to have succeeded to the directorship of the imperial chapel choir after Galuppi left Russia in 1768. In 1781 Zoppis himself left St Petersburg and probably returned to Italy. Among his other works are a setting of Metastasio's oratorio *Isacco*, a *Te Deum* in D, cantatas and arias. (*MooserA*)

GEOFFREY NORRIS

## Zoraqi, Nikolla

(*b* Korça, 24 Jan 1929; *d* Tirana, 9 Nov 1991). Albanian composer and violinist. He studied theory and the violin at the Jordan Misja Art Lyceum, Tirana (1946–c1950) and became leader of the Albanian Philharmonia before studying composition with Shaporin at the Moscow Conservatory (1957–61). After his return he worked at Albanian Radio (1961–75) while also teaching at the Tirana Conservatory. In 1975 he acquired the status of a 'free professional composer', salaried by the state, but continued to teach harmony, analysis and composition at the Conservatory until his death.

One of the most important musical figures of socialist Albania, Zoraqi was capable of highly personal utterances, though his susceptibility to different influences, unproblematic in the Violin Concerto no.2 (1968) with its echoes of Bruch and Wieniawski, lapsed into derivativeness in works such as the First Symphony (1985–7) which is modelled closely on Shostakovich's Fifth. While a number of his instrumental works, notably the 'Festive' Overture (1968), have achieved popularity, his finest achievements are his works for the stage. He was one of the first composers in the 1970s to bring to the stage the major Albanian novelists of the day, such as Agolli and Kadare. His masterpiece is perhaps the opera *Komisari* ('The Commissar', 1974), in which harshly dissonant orchestral writing underpins a succession of hallucinatory musical images. Equally successful and particularly popular were his ballets, especially *Cuca e maleve* ('The Maiden of the Mountains', 1970), in which Zoraqi adopts the number structure and colourful orchestration of Soviet models, Prokofiev and Khachaturian especially, while making use of Albanian folk-dance rhythms.

### WORKS

(selective list)

## stage

dates are of first performance in Tirana unless otherwise stated

Ops: Përtacët [The Lazy Ones] (children's operetta, 1, K. Jakova), composed 1956; Fundi i Golemve [The End of the Golemi Family] (op, 3, Jakova, after D. Shuteriqi), concert perf. of excerpts, 1967; Vjollca e Skënderbeut [The Violet of Scanderbeg] (revue, Ll. Siliqi), composed c1966; Komisari [The Commissar] (op, 3, D. Agolli), 1975; Karikaturat [Caricatures] (children's operetta, ?3, A. Mamaqi), composed 1986–7; Paja [The Dowry] (comic op, 3, S. Mato, after G. Schiro di Maggio), 1989

Ballets: Cuca e maleve [The Maiden of the Mountains] (prologue, 2, L. Papa, choreog. A. Aliaj), 1970; Ritme e ndjenja punëtore [Workers' Rhythms and Longings] (7 scenes, epilogue, choreog. A. Aliaj), 1970; Historia e një kënge [The History of a Song] (choreographic rhapsody, text and choreog. Aliaj), 1971; Tokë e pamposhtur [Undaunted Land] (2, epilogue, I. Kadare, choreog. Aliaj), 1977; Shote e Azem Galica [Shote and Azem Galica] (1, Agolli, choreog. P. Kanaçi), 1982; Joniada [Ioniad] (2, A. Kondo, choreog. Kanaçi), 1984

## vocal

Choral-orch: Shtëpia ku lindi partia [The House where the Party was Born], T, mixed chorus, orch, 1970; Partia ime [My Party] (cant., I. Kadare), female v, mixed chorus, orch, 1979; Flladi i lirisë ne na rrit [We Were Brought Up in the Breeze of Freedom] (Xh. Jorganxhi), mixed chorus, pf, orch, 1982; Ne që rinojmë horizontet [We that Discover New Horizons], 1v, mixed chorus, orch, 1988; Atdheu im [My Fatherland], S, mixed chorus, orch, 1989

Other choral: Kantatë partisë [Cant. to the Party], 1v, mixed chorus, ?unacc., 1966; Porsi era pranverore [Like a Spring Breeze] (Xh. Spahiu), mixed chorus, 1983

Solo vocal (1v, orch unless otherwise stated): Mall dashurie [Longing for Love], S, pf, vn, vc, 1963; Sonet pranverore [Spring Sonnet] (Migjeni), S, A, T, B, pf, 1966; Many songs incl. Këngë për Tiranën [A Song for Tirana], mid-1970s; Tufëza me karafila [A Bunch of Carnations], 1980; Maji ynë [Our May], 1982; Atdheu im [My Fatherland], 1986

## orchestral

Vn concs.: no.1, 1964; no.2, 1968; no.3, 1971; no.4, ?1978; no.5; no.6 [? = Concertino, 1989–90]

Ovs.: no.1, f, 1967; no.2 'Festive', C, 1968; no.3, 1969; no.4, 1979; no.5, 1983; no.6 'Jubileun festojmë' [We Celebrate the Jubilee], 1984

Other works: Poëme, vn, orch/pf, early 1960s; Ballet Suite, 1966; Rhapsody no.1, pf, orch, 1967; Children's Suite no.1, 1970; Cuca e maleve, suite, 1971 [from ballet]; Romanca, fl, orch, 1973; Rini heroïke [Heroic Youth], 1974; Tirana në festë [Tirana in Feast], suite, 1975; Kënga e heroit [The Song of the Hero], vn, orch, 1978; Kaba no.1, 1978; Kaba no.2, vn, orch, 1979; Përshtypje nga Festivali Folklorik i Gjirokastrës [Impressions from the Gjirokastra Festival of Folk Music], conc., pf, orch, 1979; Children's Suite no.2, 1980; Na buzëqeshin agimet [Daybreak's Smile to Us], scherzo, fl, orch, 1980; Vallja e jetës sonë [The Dance of Our

Life], 1980; Vizinë në Muzeun e Armëve [A Visit to the Museum of Arms], sym. suite, 1981; Kaba no.3, vn, orch, 1982; Vallë festive [Festive Dance], 1982; Rhapsody no.2, pf, orch, 1984; Sym. no.1 'Kur lindi partia' [When the Party was Born], 1985–7; Suites from ballets

### chamber

Rondo, str qt, 1960; Suita Shqiptare [Albanian Suite], fl, pf, 1960; Theme and Variations, str qt, 1960; Theme and Variations, 1961; Sonatina, vn, pf, after 1961; Album pjesësh [Album of Pieces], vn, pf, after 1961; Nokturn ?no.1, vn/vc, pf, 1967; Nokturn ?no.2, vn, pf, 1968; Ballade, pf

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**Sh. Vani:** *Kur dëgjomë operën* [When we listen to opera] (Tirana, 1979), 222–31

**S. Kalemi:** *Arritjet e artit tonë muzikor: vepra dhe krijues të muzikës Shqiptare* [Achievements of our musical art: creations and creators of Albanian music] (Tirana, 1982), 119–36

**R.H. Bogdani:** *Koreografi & art i kultivuar* [Choreography and cultivated art] (Tirana, 1998)

**G. Leotsakos:** *Entechni Alvaniki moussiki* [Albanian art music] (forthcoming)

GEORGE LEOTSAKOS

## Zoras, Leonidas

(*b* Sparta, 23 Feb 1905; *d* Athens, 22 Dec 1987). Greek composer and conductor. He studied the violin at the Athens and Hellenic conservatories (1919–24), conducting with Boutnikoff and Mitropoulos and composition with Lavrangas and Riadis. His studies were continued with Kalomiris at the National Conservatory (1926–38) and at the Berlin Hochschule für Musik, where his teachers in conducting were Gmeindl, Schmalstich and F. Stein, and in composition, Blacher, Grabner and Höffer. Zoras was conductor of the Greek National State Opera (1948–58) and at the Deutsche Oper and RIAS radio in Berlin (1958–68). He was appointed director of the Athens National Conservatory in 1968. Although a composer of Kalomiris's circle, Zoras had little in common with his teacher stylistically. His earlier compositions, such as *Thrylos* ('Legend', 1936), show an almost Ravelian treatment of folk material, with spare harmonies. Later works, including the Symphony (1972), are more dense and atonal, with wide-leaping melodies and simple rhythms.

### WORKS

(selective list)

Orch: Nychtiatiko tragoudi [Nightsong], vc, pf/small orch, 1927; Greek Dance, pf/orch, 1931; Violando, 1931–2; Klephtikos horos [Cleftic Dance], 1934; Thrylos [Legend], 1936; Stous agrous [In the Fields], 1947; Sym., 1947, rev. 1950; Ta paediastika [Children's Pieces], 1947; Concertino, vn, 11 ww, 1950; Sym., 1972 [arr. of Str Qt, 1966]

Other inst: Nanourisma [Lullaby], vn/vc, pf, 1927; Capriccio, tpt, pf, 1928; Fantasy on a Folktune, 2 vn, pf, 1928; Ta paediastika [Children's Pieces], pf, 1936, orchd 1947; 2 sonatas, vn, pf, 1950, pf,

1956; Sonatina, hpd/pf, 1961; Str Qt, 1966, orchd 1972; Diigima [Narration], tuba, 1972, tuba, pf, 1973

Vocal: Apokria tis palias Athinas [Carnival in Old Athens], 1v/chorus, pf, 1930; Skitsa [Sketches], 1v, orch, 1925–36; Katochi [Occupation], nar, pf, 1945; 3 Short Melodies, S/Bar, pf, 1948; Nostalgica, S/T, pf, 1948; Sti gis afti [On this Earth] (K. Varnalis), nar, pf, 1939–48; Akariaea (Seferis), S, pf, 1950; To koufari tou Daliki [Dalikis's Corpse], nar, pf, 1950; Hymnos ton hamenon patridon [Hymn for the Lost Homes], Bar, pf/chorus, orch, 1951; I prosfora [The Offering], Bar, pf, 1952–6; Nipenthi ke satires (K. Karyotakis), Bar, pf, 1952–6; Aeonias i mnimi [Eternal be the Memory], male chorus, 1953; Tichi, keria [Walls, Candles] (Cavafy), Bar, pf, 1956; I psichi mas avrio kani pania [Tomorrow our Soul sets Sail] (Seferis), Bar, pf, 1951–6; Ta dora tis agapis [The Gifts of Love], female chorus, 1957; 14 Cavafy Poems, Bar, pf, 1956–60; Ta tragoudia tis mikris Elenis, S, pf, 1961

Principal publishers: Gaitanos, Union of Greek Composers

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*MGG1* (J.G. Papaioannou)

**W.L. Landowski:** *L'année musicale 1937* (Paris, 1938), 115ff, 264ff

**A.S. Theodoropoulos:** 'Synchronoi ellenes mousikoi: 10. Leonidas Zoras', *Angloelliniki epitheorisi*, iii/11 (1948), 358

**G. Leotsakos:** 'Zoras, Leonidas', *Pangosmio viografiko Lexiko* [Universal biographical dictionary], iv (Athens, 1985), 32 only

GEORGE LEOTSAKOS

## Zorin, Dementy Alekseyevich

(*b* c1755; *fl* 1777). Russian composer. He wrote the earliest Russian opera (i.e. Singspiel) to survive in its entirety. *Pererozhdeniye* ('The Rebirth'), concerning an old woman who is magically transformed into a young beauty, was given for the first time in Moscow (Theatre on the Znamenka) on 8/19 January 1777. The St Petersburg première took place in 1779, and it is to this production, for which the music may have been revised, that the extant score pertains (in *RU-SPtob*; chorus and aria in Ginzburg, other excerpts in Rabinovich). The author of the libretto, translated by Zakhar Krizhanovsky (from a language unspecified but almost certainly French), is unknown. For the most part the music is written *na golosi*, that is, to the tunes of existing folksongs and popular songs.

## BIBLIOGRAPHY

*IRMO*

*MooserA*

**A.S. Rabinovich:** *Russkaya opera do Glinki* [Russian opera before Glinka] (Moscow, 1948)

**A.A. Gozenpud:** *Muzikal'niy teatr v Rossii ot istokov do Glinki: ocherk* [The musical theatre in Russia from its origins to Glinka: a study] (Leningrad, 1959)

**Yu.V. Keldish:** *Russkaya muzika XVIII veka* [Russian music of the 18th century] (Moscow, 1965)

RICHARD TARUSKIN

## Zorita [Çorita], Nicasio

(*b* ?Aragon, c1545; *d* ?Tarragona, after 1592). Spanish composer. It seems (according to *StevensonSCM*) that he lived in Valencia until 1578, when he was appointed *maestro de capilla* of Tarragona Cathedral, a post in which he remained until at least 1589. He was offered a higher salary than was normal, having promised to bring to Tarragona – after a brief return to Valencia – a talented choirboy, a male alto and a castrato.

His remarkable *Liber primus ... motectorum* (Barcelona, 1584), which has not been preserved complete, contained 30 four-voice motets, two of them in two parts, and 19 five-voice motets, one – for St Thecla, patron saint of Tarragona – in two parts. It was published by Hubert Gotard, who only a year later brought out the famous collection of madrigals by Joan Brudieu. Zorita's prestige was attested by contemporaries such as the poet and Greek scholar Juan Felipe Mey, whose sonnet in the composer's honour was included in the motet volume, and in particular Pietro Cerone, who praised him highly in *El melopeo y maestro* (Naples, 1613/R, p.109); the relevant passage of Cerone's treatise was misinterpreted by Pedrell and others as an accusation of plagiarism.

A copy of the bass part of the *Liber primus* survives in a South American archive (*CO-B*), and the motets in *E-Bc* were copied alongside works by Palestrina, Guerrero and others. In the motet *Pueri hebraeorum* and in his less well-known works Zorita shows technical mastery and artistic expressiveness which bear comparison with the greatest composers of Renaissance Spain.

### WORKS

(selective list)

Credo, 4vv, *E-Boc*; Ave Maria, 4vv, *Boc*; Salve regina, 5vv, *VAcP*

*Liber primus ... motectorum* (Barcelona, 1584), inc.: 19 motets, 5vv, 30 motets, 4vv

9 motets, 4vv, *Bc* 608 (olim 382), incl. *Pueri hebraeorum*, edn in *Antología polifónica sacra*, ed. S. Rubio (Madrid, 1954–6), i

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*StevensonSCM*

**F. Pedrell:** 'Libros de música españoles raros o desconocidos', *Revista crítica de historia y literatura españolas, portuguesas e hispanoamericanas*, iv/7–10 (1899), 302–8, 420–25

**R. Stevenson:** 'The Bogotá Music Archive', *JAMS*, xv/3 (1962), 292–315, esp. 310–11

ALVARO ZALDÍVAR

## Zorn, John

(b New York, 2 Sept 1953). American composer and saxophonist. As a child he attended the United Nations School, where he had composition lessons with Leonardo Balada and Charles Turner. Later, as a student at Webster College (St Louis), he came into contact with members of the Black Artist Group (BAG) and the Association for the Advancement of Creative Musicians (AACM) and began to play the saxophone. After a stay on the West Coast, he returned to New York in 1974, making his mark as a virtuoso saxophonist on the lively Lower East Side improvisation scene that grew up around such musicians as Eugene Chadbourne, Tom Cora, Fred Frith, Arto Lindsay, Christian Marclay and Elliott Sharp. In an effort to introduce structure into free improvisation, Zorn developed so-called 'game pieces', such as *School*, *Pool*, *Archery* and *Cobra*, that steer musicians' interaction without specifying either the material or syntax of individual parts. His commercial breakthrough came with the release of the Morricone arrangements on the LP *The Big Gundown* (1986). Here, and in succeeding works, he employed abrupt, block-like alternations of contrasting styles and sound-types noted on index cards (hence the name 'file card pieces') to structure the music. His liking for extremes of tempo and dynamics led to the founding (around 1990) of groups such as Naked City and Painkiller, in which he engaged with Pop-Underground genres such as Trash and Speed Metal.

In 1992 Zorn and Marc Ribot formulated the manifesto of what they called a 'radical Jewish culture', the intention of which was to bring out and make visible the Jewish components of American culture. Zorn's Holocaust work *Kristallnacht* (1992) was the first to document his engagement with his Jewish roots. Later, with ensembles such as Masada and Bar Kokhba, he used melodies inflected by Middle Eastern modality as the basis for jazz-inspired improvisation. Fully notated works such as *Redbird* (1995), a piece for chamber ensemble influenced by Morton Feldman, attested to a move away from the primacy of stark contrasts and rapid alternations.

The most charismatic figure in New York's Lower East Side music scene, Zorn has been an archetypal example of the composer in the media age; he ignores the boundaries that have evolved between genres and takes inspiration from every kind of music available. His widely varied influences have included the music of Ives, Partch, Cage and Kagel, as well as Carl W. Stalling, a composer of animated cartoon scores, the hard-core band Napalm Death and improvisers such as Derek Bailey, Ornette Coleman and Anthony Braxton. Rejecting the Western concept of the autonomous genius-composer, he has created an aesthetic of productive collaboration and radical eclecticism. As well as composing and playing the saxophone, he has managed the avant-garde record label Tzadik.

## RECORDINGS

(selective list)

*School* (1979, Parachute P004/006) [game pieces]

*Archery* (1981, Parachute P017/018) [game pieces]

*The Classic Guide to Strategy, Vols. 1–2* (1983–5, Lumina L004/010)  
[sax solos]

*Locus Solus* (1983, Rift 007) [game pieces]

*The Big Gundown* (1986, Nonesuch/Icon 9 79139) [file card pieces]

**Cobra** (1986, Hat ART 2034) [game pieces]  
**Spillane** (1987, Elektra Nonesuch 9 79172–1) [file card pieces]  
**News for Lulu** (1988, Hat ART 6005) [jazz works]  
**Spy vs Spy: the Music of Ornette Coleman** (1988, Elektra/Musician 9 60844) [jazz works]  
**Filmworks (1986–90)** (1990, Eva 2024)  
**Naked City** (1990, Elektra Nonesuch 9 79238)  
**Guts of a Virgin** (1991, Earache Mosh 45)  
**Grand Guignol** (1992, Avant Avan 002)  
**Kristallnacht** (1993, Eva WWCX 2050)  
**Absinthe** (1994, Avant Avan 004)  
**Masada: Alef** (1994, DIW–888)  
**Filmworks II–VI** (1995–7, Tzadik TZ 7306–7310)  
**First Recordings 1973** (1995, Tzadik TZ 7304)  
**Redbird** (1995, Tzadik TZ 7008)  
**Bar Kokhba** (1996, Tzadik TZ 7108–2)

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- E. Strickland:** 'Spillane, the Works ... Looking for Zorn', *Fanfare*, xi/5 (1987–8), 344–55
- A. Lange:** 'Der Architekt der Spiele', *NZM*, Jg.152, no.2 (1991), 33–7 [interview]
- P.N. Wilson:** 'Früchte des (John) Zorn', *NZM*, Jg.152, no.2 (1991), 40–43
- G. Huesmann:** 'John Zorn: von der Verfügbarkeit der Töne', *Die Befreiung der Musik*, ed. F.X. Ohnesorg (Cologne, 1994), 319–37
- A. Jones:** *Plunderphonics, 'Pataphysics & Pop Mechanics* (Wembley, 1995), 143–54
- W. Duckworth:** *Talking Music* (New York, 1995), 444–75

PETER NIKLAS WILSON

## Zoroastrian [Zarathustran] music.

See Iran, §I, 5.

## Zorzi, Juan Carlos

(*b* Buenos Aires, 11 Nov 1935; *d* Buenos Aires, 25 Aug 1999). Argentine and Italian composer and conductor. He studied in Buenos Aires at the Municipal Conservatory (1947–51), composition with Gilardi at the National Conservatory (1952–7) and conducting with Mariano Drago at the National University of La Plata (1957–65). From 1965–7 he studied in Italy, at the Accademia di S Cecilia, Rome (composition with Petrassi) and at the Accademia Musicale Chigiana, Siena (conducting with Franco Ferrara).

His career as a conductor began in Buenos Aires in 1955. He conducted all the leading Argentine orchestras and toured the American continent and occasionally Europe. He was principal conductor of the National SO (1968–9; 1979–83; 1992) and of the Rosario SO (1977–90) and has appeared

frequently at the Teatro Colón, Buenos Aires, conducting both operas and concerts.

He composed music in many genres, including film music. His opera *El timbre* uses a technique invented by him, *espejos intervalicos* (intervallic mirrors). His other two operas, *Antigona Velez* and *Don Juan*, use Argentine subject matter and refer to Argentine folk and popular music. Both combine tonal with atonal passages, in accordance with the requirements of the libretto, and they are related to Argentine national opera and zarzuela. All three operas were conducted by the composer and gained quick public acceptance.

## WORKS

(selective list)

Stage: *Danza para ahuyentar la pena* (ballet), 1956; *El timbre* (tragedia lírica, 1, 6 scenes, J. Collazo, after Zorzi), 1970–3, La Plata, Argentina, 17 June 1975; *Antigona Velez* (tragedia lírica, 3, 4 scenes, J. Collazo, after L. Marechal), 1987–90, Buenos Aires, Colón, 17 Dec 1991; *Don Juan* (tragedia lírica, prologue, 3, J. Collazo, after L. Marechal), 1993–6, Buenos Aires, Colón, 30 Oct 1998

Vocal: *Requiem and Kyrie*, solo vv, chorus, orch, 1956; 2 coros (S. Quasimodo, E. Jebeleanu), 8-pt chorus, 1967; *A ti* (C. Marun), 1v, pf, 1971; *Zamba para la libertad* (Zorzi), 2 solo vv, orch, 1983 [choral version, 1986]; *Que zapatitos me pongo* (C. Nale Roxlo), 1v, pf, 1988; *Tu c'est ma terre* (Zorzi), 1v, pf, 1998; *Despedida* (Zorzi), 1v, pf, 1991; *Plegaria* (Zorzi), 1v, pf, 1991

Orch: *Adagio elegíaco* (in memoriam Gilardo Gilardi), str, 1963; *Variaciones enigmáticas*, 1964–5; *Ludus*, 6 inst groups, 1966; *Fantasia*, vc, orch, 1976; *Fantasia*, pf, orch, 1977; *Conc. for Orch. no.1*, 1978; *Gui Conc.*, 1978; *Adagio*, va, str, 1979; *Suite adolescente*, chbr orch, 1980; *Tanguango*, 1980 [choral version, 1986]; *Requiem para Camila*, 1983; *Epopeya*, 1986; *Tu c'est ma terre* (Zorzi), 1v, pf, 1988; 3 piezas, 1991; *Soldiana* (Homenaje al pintor Raul Soldi), 1991; *La tierra prometida*, str, 1991

Chbr: *Sonata*, vn, pf, 1954; *Pf Qnt*, 1955; 3 piezas, str qt, 1959–60; *Música para Calesita*, chbr ens, 1966; *Espejos*, chbr ens, 1967; 5 canciones sin palabras, 2 gui, 1971; *Tanguango*, 2 gui, 1971

Solo inst: *Danza orgiástica*, pf, 1980

Principal publishers: Barry (Buenos Aires), Editoria Argentina de Compositores, Universal

JUAN MARÍA VENIARD

## Zorzor, Stefan

(b Oradea, 4 April 1932). Romanian composer, active in Germany. He began to learn the piano at the age of seven. The imprisonment of his father by the communist regime in 1950 meant that he was intimidated and deliberately marginalised for many years. After working in a factory Zorzor

enrolled at the Bucharest Academy in 1951 but was expelled after a year; he worked to support his family, was drafted into the army (1953–6), then battled to gain re-admission to the Academy. He studied composition there with Andricu, then with Olah after Andricu's removal. Olah followed Andricu's lead in imbuing Zorzor with a keen interest in new musical techniques. On graduation in 1961 he worked as a proofreader for the Composers' Union until 1965 and taught the piano at the Arts Lyceum no.1. Having developed a highly successful career writing music for film and theatre, he emigrated to West Germany in 1983, where he found cataloguing work with Bayerischer Rundfunk, Henle and Ricordi. Zorzor employs a descriptive compositional style ranging in harmonic language from modality to chromaticism and involving such techniques as heterophony; he excels in writing music for small ensembles.

## WORKS

(selective list)

Orch: Pf Conc., 1960; Conc. no.1, orch, 1965; Nocturnă, 1966; Musica festiva, 3 groups of brass, str, perc, 1967; Deformanți, concertino, 1978; Aarhus Sym., 1990; Pf Conc. no.2, 1991

Chbr and solo inst: Pf Qnt no.1, 1960; Pf Qnt no.2, 1962; Sonata, vn, pf, 1963; Wind Qnt, 1967; Pf Qnt no.3 'Il ritorno', 1968; Circulara, any 5 insts, 1969; Reprise, vc, pf, 1973; Minimal-Sm-ART (5 + 1), fl, str trio, pf, hpd, 1986; Sonatina, 3 fl, 1988; 33 bagatele, 3 fl, 1989–90; Qt, 4 fl, 1994; 9 mișcări [9 Movts], ww inst, kbd inst, 1997

Vocal: Țara mea [My Country] (cant., T. Arghezi), 1956; Bestiarium (C. Morgenstern), 7 lieder, Mez, gui, 1986; Die Begrüssungskantate, chorus, orch, 1992

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**V. Cosma:** *Muzicieni români* (Bucharest, 1970)

OCTAVIAN COSMA

## Zosimus [Zosimos] of Panopolis

(*b* Panopolis [now Ahmīm], Egypt; *fl* Alexandria, 3rd or 4th century ce). Greco-Egyptian alchemist and philosopher. He composed allegories, and 28 books, in the form of letters, on alchemy; only fragments survive. A musical treatise has been attributed to him, but should be considered anonymous and of the 8th or 9th century, although it represents a compilation of the ideas of alchemists of the 3rd and 4th centuries, among whom Zosimus was the most prominent figure.

Two chapters on music occur in the writings of the Greek alchemists, one in the treatise attributed to Zosimus and the other in an anonymous work, wrongly assumed by Berthelot and Ruelle to be a commentary on it. According to Gombosi, these two chapters together form a single treatise and the attribution to Zosimus is incorrect. It survives complete in *I-Vnm* 299 and uses a rare technical term, *stochos*, which in two other

manuscripts is replaced by *stoichos* and in a later one by *ēchos*. Ruelle emended *stochos* to *stoichos* and translated it 'ligne musicale' ('church mode'), which prompted Høeg, Gastoué and Auda to form questionable hypotheses about the modal system of early Christian music. Wachsmann, however, suggested that *stochos* was a synonym for *stoicheion* ('element'), which Lagercrantz confirmed.

In the treatise Pseudo-Zosimus draws an analogy between the four elements of the alchemists' mystical egg and the four elements of music: for each element (*stochos*, *stocheion*) there are six further types (*kentroï*, *isoï*, *plagioï*, *katharoi*, *aēchoï* and *paraēchoï*), so that music consists of 24 elements. By combining them, an infinite number of melodies for hymns, blessings and revelations may be constructed, as well as all music played on wind instruments or plucked strings. The various possible combinations of elements must follow in correct sequence without any resulting disorder of pitch or disturbance of function.

According to Gombosi, the four elements of music should be equated with the four notes of the 'perfect tetrachord', which 'in six different forms produces a total of 24 note degrees'. These in turn correspond to six tetrachords, three ascending and three descending. In that the three ascending tetrachords are combined disjunctly by *diazeuxis*, analogies may be drawn with the neo-Byzantine system of the 'wheel' as well as the ordering of notes in the *Musica enchiriadis*. Although a twofold nomenclature for ascending and descending tetrachords is hardly attested elsewhere, the terminological connections between Pseudo-Zosimus's treatise and Byzantine music theory may point to an interpretation of the 24 elements as modes (*ēchoï*). However, the language is too inconsistent and ambiguous to shed light on the genesis of the Byzantine eight-mode system (*oktōēchos*).

The treatise also lists musical instruments; some are well-known classical instruments, but others, with names probably borrowed from Arabic, are difficult to identify.

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- C. Høeg:** 'La théorie de la musique byzantine', *Revue des études grecques*, xxxv (1922), 321–34, esp. 331ff
- O. Lagercrantz:** *Catalogue des manuscrits alchimistes grecs* (Brussels, 1924–32), esp. ii, 341ff; iv, 399ff
- A. Auda:** *Les modes et les tons de la musique et spécialement de la musique médiévale* (Brussels, 1930/R), 150–61
- A. Gastoué:** 'Über die acht "Töne", die authentischen und die plagalen', *KJb*, xxv (1930), 25–30
- K. Wachsmann:** *Untersuchungen zum vorgotischen Gesang* (Regensburg, 1935), 59–77
- O. Gombosi:** 'Studien zur Tonartenlehre des frühen Mittelalters, III', *AcM*, xii (1940), 29–52
- A. Auda:** *Les gammes musicales: essai historique sur les modes et sur les tons de la musique depuis l'antiquité jusqu'à l'époque moderne* (Woluwé-St Pierre, 1947), 162ff

**E. Wellesz:** *A History of Byzantine Music and Hymnography* (Oxford, 1949, enlarged 2/1961), 72–7

**C. Floros:** *Universale Neumenkunde* (Kassel, 1970), i, 301–2

LUKAS RICHTER

## Zottmayr, Georg

(*b* Munich, 24 Jan 1869; *d* Dresden, 11 Dec 1941). German bass. The son of the bass-baritone Ludwig Zottmayr, he studied in Munich and began his career as a concert singer. After stage appearances in Vienna (1906) and in Prague (1908, Neues Deutsches Theater), he was engaged at Dresden from 1910 to 1927. A true *basso profondo*, he sang several Wagner roles (Gurnemanz, Daland, Pogner, King Mark and Hunding), Mozart's Commendatore and Sarastro, Weber's the Hermit (*Der Freischütz*) and Lortzing's Stadinger (*Der Waffenschmied*).

ELIZABETH FORBES

## Zouhar, Zdeněk

(*b* Kotvrdovice, 8 Feb 1927). Czech composer. He studied at Brno University (PhD 1962) and was a composition pupil of Theodor Schaefer at the Brno Academy, where he later taught as a professor of composition (1962–95). He was head of the music section of the Brno University Library (1953–61), then an editor for Czech Radio until 1970. In 1997 he became head of composition at the academy in Banská Bystrica (Slovakia) and university professor at Brno. His early works show the influence of Janáček and Martinů; he corresponded with the latter, conducted the world première of his *Otvírání studánek* ('The Opening of the Wells') and in 1966 organized the International Martinů Festival at Brno. Later Zouhar made greater use of modality in his music, with loose rhythm and an emphasis on horizontal relationships, eventually becoming more markedly up to date in his resources. He is the author of *Skladatel Jan Kunc* (Prague, 1960) and editor of Martinů miscellany *Sborník vzpomínek a studií* (Brno, 1957).

### WORKS

(selective list)

Dramatic: *Proměna* [Transformation] (radio op, 1, K. Tachovský, after Ovid: *Metamorphoses*), 1971; *Velká láska* [Great Love] (comic op, 1, Tachovský, after H. Sachs), 1986; *Plameny kostnické* [The Flames of Constance] (orat), 1988

Orch: *Triple Conc.*, cl, tpt, trbn, inst ens, 1970; *Variations on a Theme by B. Martinů*, 1979; other works

Vocal: *Rozmarné ukolébavky* [Whimsical Lullabies] (after Czech folk poetry), female/children's chorus, 1955; *Spanilé z nebe pacholátko* [Graceful Heavenly Child] (Czech Christmas carols), chorus, org, 1990; *Žarošická mše pastýřská* [Žarošice Shepherds' Mass], solo vv, chorus, org, 1996 [realization]; songs

Chbr: '151', wind qnt, 1958; *Str Qt no.1*, 1966; *Str Qt no.2*, 1983; *Brass Qnt*, 2 tpt, 2 hn, bn, 1984; *Duo per due boemi*, b cl, pf, 1989

Other: P. Haas: *Sym.*, 1941, completed by Zouhar, 1994

Principal publishers: Panton, Supraphon-Praha

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JAN TROJAN

## Zouk.

A popular music genre of the Creole-speaking Caribbean, particularly Guadeloupe, Martinique, St Lucia and Dominica, but also Haiti and French Guiana. These regions share a similar French and British colonial past and are populated mainly by the descendants of African slaves. The term 'zouk' originated in Martinique where it was the common expression initially for a party, and later for dance parties. In the 1980s it became associated with the music of the group Kassav, whose members, from Guadeloupe and Martinique, now mostly live in Paris.

In *zouk*, musical influences can be so intermingled and disguised in complex arrangements that they are difficult to isolate. A music in perpetual transformation, it is a product of what Guilbault has described as the inter-island cross-fertilization of popular and traditional musics over a long period, part of a network of traditions (including African) with the imprint of many foreign influences. It has absorbed elements from Haitian *cadence-rampa* and *compas direct*; Martinican and Guadeloupan *biguine (classique, vidé and kombass)* and *cadence*; Dominican *merengue*, *cadence* and *cadence-lypso*; Trinidadian calypso and soca rock, North American big band jazz, soul and funk; and Latin American *salsa*. It is played by groups incorporating rhythm and brass sections, synthesizers, guitar and bass. Lyrics (which can follow a verse and refrain pattern) are characteristically about love and romantic relationships.

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**J. Guilbault:** *Zouk: World Music in the West Indies* (Chicago, 1993)

*Un toque latino*, perf. Kassav, Columbia, 491500–2 (1999)

JAN FAIRLEY

## Zsaskovszky.

Hungarian family of church musicians.

(1) András [Endre] Zsaskovszky

(2) Ferenc Zsaskovszky

(3) Endre [András] Zsaskovszky

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**K. Bárdos:** *Eger zenéje 1687–1887* [The music of Eger 1687–1887] (Budapest, 1987)

**K. Bárdos:** *Székesfehérvár zenéje 1688–1892* [The music of Székesfehérvár 1688–1892] (Budapest, 1993)

**M. Eckhardt, ed.:** *Liszt Ferenc hagyatoka a budapesti Zeneművészeti Főiskolan* [Franz Liszt's estate at the Budapest Academy of Music], ii (Budapest, 1993)

MÁRIA ECKHARDT

Zsaskovszky

### (1) András [Endre] Zsaskovszky

(*b* Zsaskó, County Árva [now Žaškov, Slovakia], 22 Oct 1794; *d* Eger, 18 April 1866). Schoolmaster and cantor. His musicality greatly influenced the careers of his children. Following his retirement from teaching, he was a violinist in the orchestra of Eger Cathedral.

Zsaskovszky

### (2) Ferenc Zsaskovszky

(*b* Alsó-Kubin [now Dolný Kubin, Slovakia], 3 April 1819; *d* Eger, 2 Dec 1887). Conductor and composer, son of (1) András Zsaskovszky. He entered the teacher-training college in Kassa (now Košice) in 1837 and completed his musical studies at the Prague Organ School (1841–2). From 1845 until his death he was the conductor at Eger Cathedral and a music teacher at the local teacher-training college. In 1864 he reorganized the boys' choir of the cathedral in the spirit of the Cecilian movement. His compositions include vespers, responsories and hymns; his *Manuale musico-liturgicum* (1853, 2/1876), written with the assistance of his brother (3) Endre Zsaskovsky, helped to bring uniformity to the chants of the various liturgies of the Roman Catholic churches in Hungary, and was an indispensable handbook for hundreds of church choirs until Kersch's *Sursum corda* superseded it in 1902. With his brother he also published collections of secular choral works.

Zsaskovszky

### (3) Endre [András] Zsaskovszky

(*b* Alsó-Kubin [now Dolný Kubin, Slovakia], 21 Jan 1824; *d* Eger, 15 May 1882). Composer and organist, son of (1) András Zsaskovszky. He studied law at Eger before he was appointed organist at Eger Cathedral (1849). Like his brother, he completed his studies at the Prague Organ School (1851–2) and later taught at the teacher-training college in Eger. His sacred compositions include five masses, graduals, offertories, hymns and other choral music; many of these became known abroad as well as at home. A distinguished organist, he wrote the first Hungarian organ tutor, *A gyakorlati orgonász* ('Practical organist'; Eger, 1880), which he dedicated to Liszt. With his brother he published a number of church music books, secular music for choruses and pedagogical works that greatly enriched musical life in Hungary in the late 19th century.

# Zsolt [Zsakovecz], Nándor

(b Esztergom, 12 May 1887; d Budapest, 24 June 1936). Hungarian violinist, composer and conductor. He studied the violin with Hubay and composition with Koessler at the Budapest Academy of Music (1901–6). In 1907 he qualified as a teacher, and soon after he changed his name to the more Hungarian-sounding Zsolt. As a composer, he made a highly successful début in 1908 with the première of his Piano Quintet, which was awarded the Erkel Prize. Also in 1908 he accepted the position of leader of the Queen's Hall Orchestra, London. He returned to Hungary two years later, eventually obtaining a teaching post alongside Hubay at the Budapest Academy, but then returned to the London orchestra in 1913. Interned in England at the beginning of World War I, he was repatriated in 1919, and subsequently served as professor of violin at the Budapest Academy. His students included Sándor Végh. Zsolt frequently played viola in the Hubay String Quartet, and in 1926–7 he made a concert tour of Spain as a violin virtuoso.

Apart from his early works, Zsolt composed primarily character pieces for violin with piano accompaniment. He intended his major work to be the symphony, which was largely finished in London in the summer of 1913 and which Sir Henry Wood was planning to conduct. Frustrated by the war, the première finally took place in Budapest in 1925, most likely after numerous revisions. Zsolt's most important achievement, however, was in training orchestras. He proved a highly successful leader of the academy's student orchestra, and in 1930 he formed, from young unemployed musicians, the Budapest Concert Orchestra, the most significant ensemble of its time next to the Philharmonic Society.

## WORKS

(selective list)

Orch: Vn Conc., 1905–6, unpubd; Sym., 1910–18, rev. 1921–2, unpubd  
Chbr, solo pf: Sonata, vn, pf, 1905; Pf Qnt, 1907–8; Toccata, pf (1915)  
Pieces for vn, pf: Romance, op. 1, 1902; Berceuse, 1909; Elégie, 1909; Valse caprice, 1909; Air (1912); Dragon Flies (Libellules) (1912); Sérénade triste, 1914; In Chains (Enchaîné), 1915; Autumn Leaves (Feuilles d'automne), (1918); Satyr and Dryads, 1917 [transcr. of Scherzo from Sym.]  
Songs: Es ragt ins Meer (H. Heine), 1904; Der erste verlust (J.W. von Goethe), 1905; Der schwere Abend, 1905

Principal publisher: Augener

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**J. Hubay:** 'Visszaemlékezés Zsolt Nándorra' [Recollections of Zsolt], *Pesti napló* (18 Dec 1936)

**A. Siklós:** 'Zsolt Nándor 1887–1936', *A Zene*, xvii/16 (1936), 308–9

**K. Isoz:** 'Zsolt Nándor emlékezete' [Remembrance of Zsolt], *A Zene*, xviii/15–16 (1937), 281–3

LÁSZLÓ GOMBOS

# Zubeldia, Emiliana de [Bydwealth, Emily]

(*b* Salinas de Oro, nr Pamplona, 6 Dec 1888; *d* Hermosillo, Sonora, 26 May 1987). Mexican composer and pianist of Spanish birth. At the age of eight she entered the Pamplona Academia Municipal de Música, studying the piano with Joaquín Maya, and at 15 the Madrid Real Conservatorio, completing her course there in 1906. After her father's death in 1909, she returned to Pamplona; there she was appointed *profesor auxiliar de piano* at the institution from which she had graduated. Her brother, Nestor, canon archivist of Pamplona Cathedral, officiated at her marriage in 1919 to Dr Joaquin Fuentes Pascal (1887–1976), from whom she separated three years later. She then moved to Paris, studying at the Schola Cantorum with the Bach specialist Blanche Selva, for piano, and composition with Vincent d'Indy. She undertook many concert tours in the following years; in 1931 she played at Town Hall, New York, being billed as a Basque composer. She gave a further concert at the Roerich Museum, New York, later in the same year, which culminated with her eight Basque Folk Dances for two pianos, choreographed by dancers from the Centro Basco Americano of New York City. In New York she met the prominent Mexican acoustician, Augusto Novaro (1893–1960), inventor of a keyboard instrument with changeable tone-colour. Already a composer of symphonies, piano music and songs, she was profoundly affected by his harmonic theories and her musical language evolved accordingly. Just over a year later Zubeldia moved to Mexico City, continuing her studies with Novaro and giving her first recital at the Teatro Hidalgo on 18 August 1933. Shortly thereafter she undertook a concert tour of Central America. She took Mexican citizenship in 1942. In 1947, after a decade of teaching in Mexico City, she accepted an invitation to spend a year developing choruses at the University of Hermosillo, but this one year stretched into 40. In August 1956 José Vásquez conducted the orchestra of the Universidad Nacional Autónoma de México in the première of her *Sinfonía elegiaca*, composed in 1940 in memory of her sister Eladia (1887–1939). According to Varela, she wrote 116 works, 42 for voice and piano, 31 for piano, 19 choral, 14 orchestral and 10 chamber. She donated many of her compositions (some published at Pamplona under the name of Emily Bydwealth) to the University of Sonora at Hermosillo.

## WORKS

(selective list)

unless otherwise stated, dates other than those of publication are of first performance

Orch: Euzkadi, sym. poem, 1932; Sinfonía elegiaca, comp. 1940; El desierto de los Leones, sym. poem

Chbr and solo inst (except kbd): Trio España, pf trio (Paris, 1927); Capricho basko, gui, 1929; Paisaje basko, gui, ?1931; Paisaje desde el Pirineo, hp, 1934; Vn Sonata, 1957; Vn Sonata, Fl; Va Sonata

Kbd (solo pf unless otherwise stated): La petite fleur solitaire (Paris, 1928); 8 danzas vascas, 2 pf, 1931; Sonata en 3 movimientos, 1932;

Sonata, 2 pf (Mexico City, 1933); Suite vasca, 2 pf (Mexico City, 1933); Sonata, 1956; Ritmo vasco, 2 pf; 3 pieces: Souvenir de Biarritz, Dans la terrasse, Le printemps retourne [pubd, n.d., under the pseud. E. Bydwealth]

Choral (all for mixed vv): Canciones populares vascas, 1929; Himno al sul (Quechua text), 1932; Misa de la Asunción, 1968; Nuestras vidas son péndulos (R. López Velarde), 1971; Huérfano (López Velarde), 1972; Liñuaren penak (Basque text); Zortiko (Zubeldia)

Songs (1v, pf): Asturiana, pubd in *ReM*, vii/11 (1925–6), suppl.; 6 melodias populares españolas (Zubeldia) (Paris, 1929); 28 other songs, 3 (A. Mairena) pubd (Mexico City, 1952); When the orange blossom time comes back again (E. McGrath de Galván)

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ROBERT STEVENSON

## Zubiaurre (y Urionabarrenechea), Valentín María de

(*b* Garay, Vizcaya, 13 Feb 1837; *d* Madrid, 13 Jan 1914). Spanish composer of Basque descent. He was a choirboy in the basilica of Santiago, Bilbao. In 1852 he was appointed organist in the parish church of Santurce, and the following year left Spain for South America, where he was widely acclaimed. He returned in 1866 and began studies in harmony and composition with Hilarión Eslava at the conservatory in Madrid, where he won first prize in both subjects. In 1873 he was the first recipient of a scholarship for the newly created Spanish Academy of Fine Arts in Rome. After his stay in Rome, he returned to Spain through Germany and France, his travels increasing his awareness of European musical trends. In 1875 he was appointed second *maestro* to the royal chapel in Madrid; three years later he succeeded Eslava as first *maestro*, and also began teaching at the conservatory. He became a full professor in 1891, and continued to teach and compose until his death.

Zubiaurre was a prolific composer of religious music, and wrote several mass settings and motets, a Requiem, and settings for Vespers as well as a *Stabat mater*, *Salve regina*, *Te Deum* and a *St Matthew Passion*. He also composed instrumental music, including character pieces and two sonatas for piano, and a Symphony in E (1870). He is, however, best known for his

operas. The first, *Luois Camoens*, a student work, was never produced. *Don Fernando el emplazado*, composed in 1869, shared first prize in a national competition to promote Spanish opera and was first performed on 12 May 1871 at the Teatro Alhambra in Madrid. A third opera, *Ledia* (or *Leda*), was staged at the Teatro Real on 22 April 1877. Set in Basque country, it features a charming *zortzico* (a lively Basque folk dance in 5/8) and is an important precursor of Basque opera. Sometimes criticized in Spain for the predominance of italianate melody in his stage works, Zubiaurre nevertheless made an important contribution to the move towards national opera in that country in the latter half of the 19th century.

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- J. Subirá:** *Historia de la música teatral en España* (Barcelona, 1945), 192–3
- A. Sagardía:** *Músicos vascos*, iii (San Sebastián, 1972), 137–40
- A. Fernández-Cid:** *Cien años de teatro musical en España (1875–1975)* (Madrid, 1975), 31, 48
- C. Gómez Amat:** *Historia de la música española en el siglo XIX* (Madrid, 1984), 115

WALTER AARON CLARK

## Zubyts'ky, Volodymyr (Danilovych)

(b Goloskovo, Nikolayev province, 2 March 1953). Ukrainian composer. He studied at the Gnesin Music College in Moscow (1969–71), then at Kiev Conservatory (the bayan with V.V. Besfail'ny, composition with Skoryk and conducting with Viktor Gnedash, graduating 1976–9). From 1976 he appeared in various countries as a bayan soloist, and later was president of the Ukrainian Association of Accordion Players (1988–95). He has also taught in the faculty of composition at the Kiev Conservatory (1990–94) of Kiev. He has won prizes in the Helsinki bayan and accordion competition (1975, first prize), the UNESCO composing competition 'Young people for peace' (Bydgoszcz, 1985, special prize and second prize), the Ivanna and Mar'yan Kots' Competition (1991, third prize) and has been awarded the N. Ostrovsky Prize (1986), the N.V. Lysenko Prize (1994), and the title Honoured Representative of the Arts of Ukraine (1993). Vivid national colouring, uninhibited emotions and an easy-going temperament are characteristic of Zubyts'ky's style. His musical language synthesizes folklore sources, jazz and classical traditions. Although he is drawn towards monumental symphonic forms, he writes a great deal for the bayan, and has played an important part in renewing the repertory for folk instruments and employs contemporary techniques when composing for them.

## WORKS

(selective list)

Stage: *Do tret'ikh petukhov* [Before the Third Cock Crows] (op. V. Dovzhik, after V. Shukshin), 1981; *Palata no.6* [Ward No.6] (op. Dovzhik, after A. Chekhov), 1982; *Chumats'kyi shlyakh* [The Oxcart

Drivers' High Road] (op, Dovzhik, after folk poems), 1983; Zaporiz'ki zharty [Zaporozhian Jokes] (ballet, after Gulak-Artemosvky: *Zaporozhets za Dunayem* [The Zaporozhian Cossack Beyond the Danube], 1985; Gey, muzyky! [Hey, Musicians!] (ballet, after Ukr. fairy tales), 1987

Orch: Sym. no.1, 1977; Conc. no.1 'Rustico', 1978; Sym. no.2 'Sinfonia Concertante', 1979; Sym. no.3 'Drammatica', 1980; Conc. no.3 'Concerto festivo', Ukr. folk orch, 1982, rev. 1988; Chbr Sym. no.1 'Lugubre', 1983; Chbr Sym. no.2 'O, étot mir' [O, This World] (A. Rimbaud), 1984; Chbr Sym. no.3 'In memory of B. Lyatoshevsky', 1985; Chbr Sym. no.4 'Sinfonia robusta', 1987; Conc. no.2 'Zaporozhets i sultan' [The Zaporozhian Cossack and the Sultan], 1987; Sym. no.4 'Lacrimosa', 1989; Vn Conc., 1989; Conc. 'Rossiniana', bayan, str, 1992

Vocal: Cant.-Sym., 'Chumatskiye pesni' [Ox-Cart Drivers' Songs] (trad.), 1v, orch, 1982; Cant. no.1 'Monologi solntsa' [Monologues of the Sun], (Dovzhik and M. Ril'sky), 1v, orch, 1985; Cant. no.2 '7 slezin' [7 Teardrops] (trad., B. Oliynik), 1v, orch, 1985; Conc. no.1 'Gor'i moi' [My Mountains] (trad.), chorus, 1986; Sym.-Requiem 'Okean sudeb' [An Ocean of Fates] (C. Baudelaire), 1v, orch, 1986; Conc. no.2 'Yarmarka' (trad.), chorus, 1987; Conc. no.3 'Concerto strumentale' (trad.), chorus, 1993

Film scores, str qts, organ works, many accdn pieces

MSS in UA-Km

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YELENA ZIN'KEVICH

## Zuccalmaglio, Anton Wilhelm Florentin von

(*b* Waldbröl, 12 April 1803; *d* Nachrodt, 23 March 1869). German music scholar, critic and poet of Italian and Dutch extraction. He was educated in Mülheim am Rhein and at the Carmelite Gymnasium in Cologne. After three years' military service he entered the University of Heidelberg in 1826 to study civics and law. There he joined a circle around Thibaut which

concerned itself with early church music and the preservation of folksong repertoires, and with friends he founded a literary student club. He also interested himself at this time with the German language and its dialects, mythology, archaeology, history, astronomy and natural science. In 1829 he published with E. Baumstark his first folksong collection, *Bardale*, and in the same year ceased studying for financial reasons. After living in Cologne, Mülheim and Bouzonville, he became tutor to the only son of Prince Gorchakov of Warsaw in 1833. In Warsaw he met Ernemann, Elsner, Vieuxtemps and Henselt and wrote for periodicals, among them Schumann's *Neue Zeitschrift für Musik*. The Persian Mirza Muharem interested him in oriental poetry and introduced him to oriental mercenaries in the Russian army, whose songs he transcribed. He received honorary doctorates from the universities of Dorpat and Moscow and the title of Regius Professor from the tsar. On returning to Germany in 1840, he issued the second volume of his *Deutsche Volkslieder mit ihren Original-Weisen*, which he had begun with A. Kretzschmer in 1838. He worked in Schlebusch until 1847, then in Frankfurt, Freiburg, Oberlahnstein, Elberfeld, Wehringhausen and finally in Nachrodt. A reworking and expansion of the great folksong collection was completed in 1856 but never published.

Zuccalmaglio was a polymath, his main contributions in the musical field being his articles for the *Neue Zeitschrift für Musik* and, more important, his editions of folksongs. The latter were controversial, and Zuccalmaglio was accused of composing many of the songs. Wiora has shown that he did not do so, but that he made alterations to them which Wiora called 'Romantic coloration'; such alterations may largely be understood as extensions of the normal processes of folksong evolution. Zuccalmaglio's invigoration of folksong in Germany was of great importance and his editions figured significantly in Brahms's work as a folksong arranger.

## FOLKSONG EDITIONS

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with A. Kretzschmer: *Deutsche Volkslieder mit ihren Original-Weisen* (Berlin, 1838–40/R1969)

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ed. E. Yeo: *Erinnerungen* (Bonn, 1988–91)

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R.J. PASCALL

## Zuccari, Carlo

(*b* Casalmaggiore, nr Cremona, 10 Nov 1704; *d* Casalmaggiore, 3 May 1792). Italian violinist and composer. He studied the violin first in his home town, later in Parma, Guastalla and Bologna, and finally in Cremona with Gasparo Visconti. Giuseppe Gonelli taught him counterpoint. In 1723 Zuccari arrived at Vienna in the suite of Count Pertusati. Having won favour at the imperial court, he travelled on to Olomouc, where he stayed for four years, and visited various German towns. In 1733 he married and in 1736 settled in Milan, where he founded a school. In 1741 he participated in the famous academy held at the Collegio dei Nobili under the direction of G.B. Sammartini, who was to call on his services as a violinist on several future occasions. During this period he acquired the nickname Zuccherino quoted in some contemporary sources. Around 1760 he was living in London, where he became a member of the Italian opera orchestra and had some violin compositions published, including his celebrated set of 12 adagios in dual plain and ornamented versions (*The True Method of Playing an Adagio*). He had returned to Italy by 1765, when he led an orchestra under Sammartini in an academy held at Cremona to mark the passage of the Archduke Leopold. Burney reports having heard him in Milan in 1770, noting that Zuccari was considered 'a good musician'. In 1778 he retired to Casalmaggiore.

In the sonatas for one or two violins – the bulk of his surviving output – Zuccari's conservative inclinations are evident. One may point to his regular adoption of a three-movement cycle (the tempo sequence slow–fast–fast being preferred in the solo sonatas as opposed to fast–slow–fast in the trio sonatas), the complexity of melodic elaboration and the exclusion of the bass from the thematic discourse; but despite these 'modern' features his basic harmonic and contrapuntal language departs little from that of Corelli's disciples. In fact, the easy mastery of conventional forms possessed by his contemporaries is supplemented by a similar mastery of contrapuntal procedures associated with earlier generations. A movement such as the fugue in the second solo sonata, where two (occasionally even three) instruments are simulated by means of multiple stopping on the single violin, is a remarkable demonstration of the improvements which a more methodical approach could bring to a well-established species of composition cultivated in Italy from Corelli's time.

## WORKS

[12] Sonate, vn, b/hpd, op.1 (Milan, c1747)

6 sonatas, 2 vn, bc (hpd) (London, c1760)

The True Method of Playing an Adagio Made Easy by 12 Examples, vn, b (London, c1760)

1 movement in Corrette's *L'art de se perfectionner dans le violon* (Paris, 1782)

Vn concs., *D-D1b, F-Pc*; vn sonatas, *B-Bc, D-D1b*; fl sonata, *KA*; vc sonatas, *F-Pn*

4 Adoramus, *D-Bsb*

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MICHAEL TALBOT

# Zucchini [Zucchini, Zuchino], Gregorio

(*b* Brescia, ?c1540 or ?c1560; *d* after 1615). Italian composer. He was a Benedictine monk; the dedication of his *Promptuarium harmonicum* (1616) establishes that he took holy orders in the monastery of S Giorgio Maggiore at Venice at the earliest possible age, probably when he was about 15. He may have been the 'D.nus Gregorius de Brixia' who professed on 29 June 1556, but it is possible, though less likely, that instead a similar entry (with the name 'Georgius') in the monastery's records for 15 August 1575 refers to him. In 1600 he sought the permission of Pope Clement VIII to spend some time in the Roman monastery of S Paolo fuori le Mura, where he composed the masses and motets of his *Harmonia sacra*. He seems also to have stayed for a while at Praglia Abbey, near Padua.

Zucchini's surviving music is exclusively sacred, and much of it is in the traditional style of functional church music for four to seven voices. His first publication, however, contains rich polychoral works for three and four choirs which indicate that he was one of the most important composers who emulated Giovanni Gabrieli. The four-choir mass, the 16-voice *Laudate Dominum* and the 20-voice motet *Sanctificati sunt* from *Harmonia sacra* represent his polychoral technique at its best. He made greater use than many of Gabrieli's followers of imitative part-writing, often beginning a section with an imitative point and broadening the final cadence with polyphonic elaboration. In the four-choir mass, flowing polyphony for all 16 voices together alternates with short concerted phrases in which the choirs are clearly differentiated in antiphonal exchanges. Occasionally, as in the second Kyrie, the choirs join in a solid block of homophonic sound. Zucchini's skilful manipulation of contrasting textures is matched by a strong sense of formal clarity. The works for two choirs are harmonically richer than those for larger forces, and here and in his later, still smaller-

scale works Zucchini sometimes interpreted the text closely in his music. In the book of four- and five-part masses and motets of 1609 he abandoned polychoral writing (to which he apparently never returned) in favour of imitative polyphony. The masses contain much note-against-note writing, and some of the longer movements include sections in *falsobordone*. The seven-voice mass of the 1610 book contains no such sections and is an altogether more expansive work. In 1615 and 1616 Zucchini published music for the canonical hours, and he included in the 1616 book a number of instrumental canzonas for church use.

During his lifetime Zucchini remained almost unknown in Italy, but his *Harmonia sacra* won him renown north of the Alps. His masses were performed at the court of Archduke Ferdinand at Graz, and a manuscript collection compiled for the Hofkapelle there in 1610 includes his mass for four choirs from *Harmonia sacra*; the Pelplin Tablature contains three eight-voice motets from the same volume. It is interesting that, except for a few eight-voice motets, it was the modest four-voice motets and masses that were most often included in Netherlandish and German anthologies; over 30 of his works were printed in collections dating from 1604 to 1628.

## WORKS

all printed works published in Venice

*Harmonia sacra* in qua motecta, missae autem continentur, 8, 10, 12, 16, 20vv (1602); 3 motets, 8vv, copied in *PL-PE* (org tablature), facs. in AMP, ii (1965), incipit in AMP, i (1963)

Motectorum et missarum ... liber primus, 4, 5vv (1609)

Motectorum et missarum ... liber secundus, 6, 7vv (1610)

Missa ... cum nonnullis psalmis integris, divisis, falsibordonibus, Magnificat, et litanis beatae virginis, 4vv (1615)

Promptuarium harmonicum in quo haec nempe missa pro vivis, missa pro defunctis, vespertini psalmi ... Magnificat cum omnitonis falsis bordonis, motecta, litaniae Beatae Mariae Virginis, litaniae sanctorum et cantiones pro instrumentis, 4vv (1616)

9 masses, 4vv; 23 motets, 4, 6–8vv; 2 sacred madrigals, 5vv: 1604<sup>8</sup>, 1613<sup>2</sup>, 1617<sup>1</sup>, 1618<sup>2</sup>, 1621<sup>2</sup>, 1622<sup>2</sup>, 1623<sup>2</sup>, 1625<sup>1a</sup>, 1626<sup>2</sup>, 1626<sup>4</sup>, 1627<sup>2</sup>, 1628<sup>2</sup>, L. Erhard, *Harmonisches Chor- und Figural Gesang-Buch* (Frankfurt, 1659) [probably incl. many repr. from prints listed above]

Missa pro defunctis, 4vv; 3 motets, 4vv; falsobordoni: *D-As*, *LEm*, *Mbs* Mass, 8vv, motets, *Rtt* (org tablature; according to Schmidl), *PL-WRu* (according to *EitnerQ*)

9 motets, lost, formerly Bibliotheca Rudolphina, Liegnitz [Legnica]

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based on *MGG1* (xiv, 1409–12) by permission of Bärenreiter

WOLFGANG WITZENMANN

## Zuckerlandl, Viktor

(*b* Vienna, 2 July 1896; *d* Locarno, Switzerland, 24 April 1965). Austrian musicologist and conductor, active in the USA. Possibly a member of the Schenker's circle of students in Vienna as early as 1912, Zuckerlandl studied the piano with Richard Robert and after army service during World War I, was a free-lance conductor in Vienna, 1920–29. In 1927 he took the doctorate in musicology, with a dissertation on the methods of instrumentation in Mozart's works. (He also took art history and philosophy as secondary subjects.) He was a music critic for the *Ullstein-Blätter*, an editor for the publisher Bermann-Fischer (1927–33) and taught music theory at the Vienna Music Academy until 1938. After fleeing Austria, he taught at Wellesley College (1942) and then worked as a machinist in an arms factory in Boston. In 1946 he became a music theory teacher at the New School of Social Research, New York and in 1948 began his major study on 'the nature, structure and significance of the tonal language which had been used by great composers of the past', supported by a grant from the American Philosophical Society. That same year he joined the faculty of St John's College, Maryland and thereafter received two three-year Bollingen fellowships. In 1960 he chaired for the first time an Eranos Conference held at the Casa Eranos in Ascona, Switzerland, an institute closely associated with C.G. Jung. Zuckerlandl found many like-minded scholars in Ascona and elected to move there after retiring in 1964.

Until the 1990s Zuckerlandl remained an obscure scholar. This was partly due to the curious combination of disciplines his work represents: an advocate of Schenker, Zuckerlandl combined his teacher's theories with observations on language by various German-speaking philosophers (Wittgenstein, Heidegger, Husserl) and theories on folk music by German comparative musicologists (Hornbostel, Stumpf, Helmholtz) to explain the 'true nature' of music. According to Zuckerlandl, music relates directly to the mystical aspects of human existence; based on this theory, he described in phenomenological terms how music could function in all cultures. Although Zuckerlandl's work is grounded in the universalism inherent in 19th-century writings, it serves as an early example of a cross-disciplinary approach to musicology and the provocative insights such a perspective can yield.

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WOLFGANG SUPPAN

## Zuckermann [Tsukkerman], Viktor Abramovich

(*b* Brailov, Ukraine, 6 Oct 1903; *d* Moscow, 30 Sept 1988). Russian musicologist and teacher. He graduated from the Kiev Conservatory, having studied the piano with Boleslav Yavorsky, Felix Blumenfeld and Grigory Kogan, and music theory with Yavorsky and A.A Al'shvang. From 1923 to 1926 he lectured on musicology at the Kiev Conservatory after which he taught at the Moscow Conservatory, where he was head of one of its music theory departments (1936–42) and professor from 1939. While teaching at the conservatory he obtained the *Kandidat* degree (1931) and the doctorate (1958). He was also active in the Union of Soviet Composers and was awarded the Order of the Red Labour Banner (1947), the Order of Lenin (1953) and the title of Honoured Worker of Art of the RSFSR (1966). He trained many prominent Russian musicologists, including I.A. Barsova and Grigor'yeva, and composers, such as Denisov, Eshpay and Peyko.

Zuckermann was one of the founders of the modern Russian musicology during the Soviet era. The main focus of his work was on the theory and the methodology of music analysis. Together with Mazel' and others, he developed a method of 'integral analysis', which sought to interpret a work through the detailed analysis of melodies, harmonies, rhythm and syntactic structures and forms. One of the results of this method was to clarify the basis for a semantics of musical and expressive devices.

Zuckermann's contribution to the history of musical form was significant: his *Variatsionnaya forma* (1974) covers music from Palestrina and Byrd to Stravinsky and Bartók; similarly his *Rondo v yego istoricheskom razvitii* ('The Rondo in its Historical Development', 1988–90) includes music from Caccini and Lully to Skryabin and Stravinsky. His studies of individual composers' styles are also of great scholarly value. Characteristically, he was able to make profound general observations based on a comprehensive analysis of one work in which the qualities typical of a given style were revealed (see his monographs on works by Glinka, 1957, Liszt, 1984, and his article on Mozart, 1988). In his book on Tchaikovsky (1971), which he worked on for 30 years, Zuckermann succeeded in describing the distinctive qualities of Tchaikovsky's lyrical melodies; his discussion includes an analysis of the relationship between the composer's general mental processes and his melodies, and a systematization of characteristic turns of phrase and methods of melodic development. Zuckermann also contributed towards the theory of large-scale development, establishing the rules governing the logic in the structural division of a musical thought (1970). He proposed dividing forms that employ a recapitulation of the musical material into two categories: dynamic forms which heighten the intensity of the recapitulation, and static which do not produce this result.

The concepts of 'dynamic recapitulation' and 'giving dynamism to the recapitulation' introduced by Zuckermann are now firmly established in Russian scholarly and educational literature on music theory.

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GRIGORY L'VOVICH GOLOVINSKY

## Zuckermann, Wolfgang Joachim

(b Berlin, 11 Oct 1922). American harpsichord maker of German origin. He began studying the cello at the age of ten. After moving to the USA in 1938, he read psychology at Queens College, New York (BA 1949), and continued with postgraduate work. His musical interests, however, led him to study piano technology. He was never apprenticed to a harpsichord builder, but having had to deal with harpsichords in the course of his work as a piano technician, he determined in 1954 to build one for his own use in amateur chamber music playing. It was a somewhat simplified one-manual model with little claim to historical authenticity. He continued to produce similar harpsichords which found a ready market. In 1960 he introduced a kit version in response to the evident demand for a basic inexpensive harpsichord. The kit was designed for production on a small industrial scale and by the end of 1969 almost 8000 instruments had been sold. A clavichord in kit form was also developed and marketed.

In 1969 he sold his New York enterprise to D.J. Way of Stonington, Connecticut, but Zuckermann continued to act as consultant to his former company until the late 1970s. The instruments introduced after 1970 were modelled more closely on historical instruments than the earlier ones and production was expanded to include a full range of harpsichords, clavichords and a fortepiano after Johann Walter, marketed both as kits and in finished form. After Way's death in 1994 the firm continued under the direction of Marc Ducornet whose Paris workshop had already been associated with Zuckermann Harpsichords for several years. Zuckermann wrote *The Modern Harpsichord* (New York, 1969).

HOWARD SCHOTT

## Zuffolo [chiufolo, ciufolo]

(It.).

In Italy a name for any small duct flute or whistle. It was first described in the 14th century (Marcuse, 1964) as having two front finger-holes and a rear thumb-hole (it thus falls into the normal pattern for three-hole pipes; see [Pipe and tabor](#)). It was traditionally carved from boxwood and had a conical bore. The narrow compass obtainable from the three finger-holes could be extended to over two octaves by stopping and half-stopping the

bell with the palm of the hand, and by overblowing. In Sicily the term applies to a larger duct flute with a wide-beak mouthpiece and six finger-holes.

A larger, much improved *zuffolo* (lowest note  $c''$ ) appeared during the early 17th century. According to Van der Meer this 'was also called *flautino* and *flauto piccolo* in works by Monteverdi, Praetorius, Schütz, Schein and Telemann; Keiser alone maintains the original name'. The Germanisches Nationalmuseum, Nuremberg, houses a few three-hole duct flutes, some with  $f''$  as the lowest note; instruments such as these were also referred to as *flautino*, *flauto piccolo*, and even *flautino piccolo* by Schein, Telemann and Schürmann, although Keiser again retained the term *zuffolo* (see Van der Meer). The existence of similarly constructed instruments at different pitches might explain the varied ranges which are found in Keiser's opera scores: *Croesus* (1711 and 1730) and *Jodelet* (1726) both have solo passages for *zuffolo* (both occurring in pastoral scenes) with parts extending from  $a'$  to  $d'''$ ; *Tomyris* (1717), however, calls for *traverso* [flute] o *zuffolo*, and the part has a range of  $g'$  to  $e'''$ .

A *zuffolo* of about 8 cm in length was mentioned by Grassineau (*A Musical Dictionary*, 1740) as being used to teach birds to sing. This instrument was popularized in London by the blind musician Picco in 1856 and, having become known as the [Picco pipe](#), was manufactured as a toy into the 20th century.

There has been much confusion about the 18th-century *zuffolo*. Bonanni (*Gabinetto armonico*, 1722) described the *ciufolo del villano* as that small shawm (*ciaramella*) which is used in conjunction with the bagpipe (*zampognari*) in the Abruzzi for dancing. This is no reason for concluding, as some have done, that Keiser's *zuffolo* was a small shawm; indeed he actually imitated the *zampognari* in *Croesus*, using oboes and bassoons. Kleefeld claimed that this *zuffolo* was neither flageolet nor shawm, but panpipes, basing his view on another item in Bonanni's list (*ciufolo*: panpipes), on Walther's conjecture that *ciufolo pastorale* meant panpipes and on V.-C. Mahillon's observation that panpipes were sometimes called *zoffolo pastorale* in Lombardy.

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J.A. FULLER MAITLAND/ANTHONY C. BAINES/MARY TÉREY-SMITH

## Zug (i)

(Ger.: 'pull', 'draught', 'stress', 'procession', 'progression').

In Schenkerian analysis (see [Analysis, §II, 4](#)), a conjunct diatonic succession of notes, encompassing a certain interval, by which movement from one pitch, register or part to another is established; hence one of the chief methods of [Prolongation](#) of a basic musical structure. As a technical term, *Zug* is usually translated as 'progression' or, more precisely, as 'linear progression'. In identifying these progressions in Schenkerian analyses, the interval forms part of the name, thus *Terzzug*, *Quartzug*, *Quintzug*, *Sextzug*, *Septzug*, *Oktavzug* ('3rd-progression', '4th-progression', '5th-progression' etc.).

At the most basic level of an analysis, the background [Layer](#), the function of a *Zug* is to connect the fundamental upper voice ([Urlinie](#)) with an inner voice. In [ex.1](#), for instance, the *Terzzug* *d''–c''–b'* delays the completion of the *Urlinie* movement to *c''*. Because this progression prolongs a note in the *Urlinie* itself, it is called a *Terzzug erster Ordnung* ('3rd-progression of the highest order').

At subsequent structural levels, a linear progression tracks movement in one direction between two voices; in some instances it may be extended to embrace a third voice. In Schenker's analysis of the first movement of Mozart's G minor Symphony, for instance, the initial *Quartzug* *d''–a'* in bars 3–10 is extended downwards by a third, to *f*: This is explained in *Das Meisterwerk in der Musik*, ii (1926), p.113 and fig.1c–d, and summarized in Schenker's *Der freie Satz* (1935), fig.89/3, on which [ex.2](#) is based; the example also shows how the *Quartzug* and the *Terzzug* combine to form a *Sextzug*.

Schenker occasionally used the term *Zug* with a secondary meaning of 'trait' or 'feature', on which he often punned. Thus *Stimmführungszüge* may be taken to mean the various linear progressions that make up a contrapuntal design or simply 'the characteristics of the part-writing'.

WILLIAM DRABKIN

## Zug (ii)

(Ger.).

(1) Slide, as in *Zugposaune* (slide [Trombone](#)) and *Zugtrompete* ([Slide trumpet](#))

(2) A draw-stop on an organ or harpsichord. A *Zugärmchen* is a roller arm; and a *Zugdraht* or *Zugrute* is a pull-down.

## Zügler, Joseph Paul.

See [Ziegler, Joseph Paul](#).

## Zugposaune

(Ger.).

Slide Trombone.

## Zugtrompete

(Ger.).

See [Slide trumpet](#).

## Zuidam, Robert

(b Gouda, 23 Sept 1964). Dutch composer. He studied at the Rotterdam Conservatory with Philippe Boesmans and Klaas de Vries, and in Tanglewood with Knussen and Foss. In 1989 he won the Koussevitzky Composition Prize with *Fishbone*, which launched his international career. While being trained as a classical pianist, he played the guitar in punk bands, and his chameleon-like musical output reflects a natural affinity with the complex compositional procedures of serious music and the simple directness of rock music. Though Zuidam uses a multiplicity of genres and styles, both Western and non-Western, he alludes to his models rather than borrowing from them literally. In his music, which is vigorous and entertaining, rhythm plays a paramount role because 'it forges the link between reason and emotion'. The communicative simplicity and formal transparency of his music stems from a desire for clear musical argument but involves elaborate transformational techniques. These facilitate the music's change of perspective by shifting quickly but smoothly between disparate elements and emotions. Zuidam's talents for twisting the obvious and predictable are considerable. In a way, his music reflects on ordinary perceptions. It is a critique in disguise, seriously humorous and biting, even as it pretends to be sentimental or downright vulgar. His opera *Freeze* turns the modern-day myth of Patricia Hearst into a reflection on the manipulative violence of our high-speed mass media in conflict with human freedom of expression.

### WORKS

Op: *Freeze* (13 scenes, Zuidam), 1994, Munich, Biennale, 5 May 1994

Orch: *White Lines*, wind, perc, pf, 1984–5; *X*, 1986; *Notch*, chbr orch, 1987; *3 Mechanisms* (*Fishbone*, *Chant/Interlude*, *Hex*), winds, pf, 1988–90; *Trance Formations*, 1990; *She's Everywhere, Now That She's Gone*, student orch, 1992; *Trance Position*, 1994; *G-String Mambo*, str, 1994–5; *Trance Figuration*, 1996–7; *Trance Dance*, 1997–8

Chbr and solo inst: *Ground*, pf, 1985; *Skiamachia*, b cl, perc, 1986; *Entretiens avec le professeur Y*, str trio, 1988; *Spank*, pf, 1990; *B'rockqueue*, fl, 1992; *Dinamismo di cane al guinzaglio*, ens, 1990; *Octet*, wind, 1992; *SHAKE Well Before Use*, wind ens, 1993; *Yaz*, pf, 1994, rev. 1997; *Sólo*, gui, 1995; *Ventriloqui*, org, 1996; *For Two Pianos*, 1996–7; *Easy Meat*, pf, 1997

Vocal: *Pancho Villa* (P. Villa, A. Bierce), Mez, pf, 1988–90; *Calligramme/Il pleut* (G. Apollinaire), S, Mez, 1991; *Les murs* (B.-M. Koltès), S, Mez, 2 tpt, 1992, rev. S, Mez, 1997; *McGonagall-Lieder* (W. McGonagall), coloratura S, 4 str, 2 pf, perc, 1997; *Nella città dolente* (Dante, A. Rimbaud), 8vv, 1997

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Principal publishers: Donemus

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FRANS VAN ROSSUM

## Zukerman, Pinchas

(b Tel-Aviv, 16 July 1948). Israeli violinist of Polish descent. His father, also a violinist, encouraged a childhood instinct for music, and at eight he entered the Tel-Aviv Academy of Music, where he studied with Ilona Feher, a pupil of Hubay. In 1961 he was heard by Isaac Stern and Pablo Casals, on whose recommendations he received scholarships enabling him to enter the Juilliard School of Music, New York, with Stern as his legal guardian. There Zukerman studied with Ivan Galamian and extended his interest to the viola, the better to participate in chamber ensembles. He appeared at the 1966 Spoleto Festival in Italy, and the next year was joint winner of the Leventritt Memorial Competition. The resulting solo engagements throughout North America were supplemented by deputizing for an indisposed Stern, and since Zukerman's New York début at Lincoln Center in 1969 he has toured frequently in Europe. His British concert début was at the 1969 Brighton Festival and afterwards in London.

As well as benefiting from the guidance of Stern, Zukerman was much encouraged by Casals at the latter's festival in Prades. He has often appeared as a viola soloist (to which his strong physique more naturally accommodates him), and in this capacity he recorded Mozart's Sinfonia concertante K364, with Stern and the English Chamber Orchestra, and such works as Bartók's Viola Concerto and Berlioz's *Harold en Italie*. Zukerman is chiefly admired for the richness of melodic line he draws from his Guarneri 'del Gesù' violin, his daring spontaneity of expressive phrasing, and his brilliance of technique, including a special delicacy of spiccato effect. His approach to the same concerto may vary in detail according to mood, surroundings, and the orchestra he is appearing with; in Baroque music he plays period-style ornamentation only if it is written out for him. He has continued to enjoy chamber ensemble performance, making distinctive recordings of the complete Mozart violin sonatas, the complete Beethoven violin sonatas (with Daniel Barenboim) and piano trios (with Barenboim and Jacqueline du Pré) and the complete Brahms sonatas, in addition to sonatas by Schumann, Franck, Fauré and Debussy. He has also recorded all the standard Classical and Romantic violin concertos, as well as concertos by Bartók and Berg. In 1971 he first directed performances of Bach and Vivaldi concertos with himself as

soloist, and later some Mozart concertos, and in June 1974 he made a successful conducting début with the (then New) Philharmonia Orchestra at the Royal Festival Hall, London.

Zukerman was artistic director of London's South Bank Summer Music Series (1978–80), and music director of the St Paul Chamber Orchestra, Minnesota (1980–87), which he conducted in the US première of Knussen's *Where the Wild Things Are* (1985). He has also conducted or played in the premières of works by Boulez, Lutosławski, Neikrug (Violin Concerto, 1989) and Takemitsu. He has appeared frequently as a guest conductor, notably with the Dallas SO, and in 1993 was appointed to teach at the Manhattan School of Music, New York.

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**B. Schwarz:** *Great Masters of the Violin* (New York, 1983)

NOËL GOODWIN

## Zukofsky, Paul

(*b* Brooklyn, NY, 22 Oct 1943). American violinist and conductor. He started music lessons when he was three and the violin at four. Two years later he first played in public, and at seven became a student of Galamian. He made his first orchestral appearance in 1953 with the New Haven SO, and a formal début recital at Carnegie Hall in 1956. He specializes in 20th-century music and has complete command of new and traditional virtuoso techniques. He has given the premières of concertos by Sessions (for violin, cello and orchestra), Wuorinen (for amplified violin and orchestra) and the Scottish composer Iain Hamilton, and of works by Babbitt, Carter, Crumb, Wuorinen and others. From 1963 to 1976 he performed frequently with the pianist Gilbert Kalish, with whom he was associated in a repertory of over 300 works. One of the original Creative Associates at the Center for Creative and Performing Arts, SUNY, Buffalo, in 1964, Zukofsky taught at the New England Conservatory and Berkshire Music Center, and joined the faculty of SUNY, Stony Brook, in 1969.

Zukofsky has an extensive list of recordings, which include more than 60 first releases, among them Penderecki's *Capriccio* and concertos by Sessions and William Schuman. In 1974 he recorded an anthology of American violin music written between 1940 and 1970; he has also recorded the Bach solo sonatas and partitas. He has edited works for violin by Cage and Steuermann, composed music himself, and written several books, including one on 20th-century violin techniques, *All-Interval Scale Book* (1977). In 1978–9 he was conductor of the Colonial SO (Madison, New Jersey), and in 1984 was appointed conductor of the Contemporary Chamber Ensemble at the Juilliard School. In addition, he is president of Musical Observations, Inc., and programme coordinator of the American Composers Series at the Kennedy Center.

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MICHAEL STEINBERG/R

## Zulaica y Arregui, José Gonzalo.

See [Donostia, José Antonio de](#).

## Zulu music.

See [South africa](#), §I, 1.

## Zulzul.

See [Zalzal](#).

## Zumaqué, Francisco

(*b* Cereté, 18 July 1945). Colombian composer. He completed his undergraduate studies in composition at the National University of Colombia (1970) and was granted a scholarship to study in Paris with Nadia Boulanger, where he twice won the Grand Prix de Composition (1971, 1973) and experimented with electronic techniques under the supervision of Pierre Schaeffer. He returned to Colombia (1973), then lived in New York (1978–80), working as a composer and arranger for Eddie Palmieri and his Fania All Stars Orchestra. After working from 1982–6 with the Bogotá PO, he was cultural attaché of the Colombian Embassy in Bonn (1986–90); during this period he travelled extensively in Europe, Asia, Africa and the Americas, lecturing about his music and giving concerts. He returned to the USA in 1991.

As a composer Zumaqué was committed to bridging the gap between erudite music and urban and traditional music. His first CD, *Baila, Caribe, baila* (1991), produced in Germany, reflects an experimental fusion of the *mapalé* and *cumbia* rhythms called 'macumbia'. For the quincentenary of Columbus's voyage to America he was commissioned to compose *1492: Genesis*, which was included in a set of three CDs of classical 20th-century Colombian composers. His CD *Voces caribes* (1993) contains arrangements of popular music and compositions in a popular style, including lyrics that border on the *canción protesta*, blended with a touch of black humour. By the time of *Rituales: an Afroamerindian Suite* (1994) he had evolved into a composer able to combine advanced techniques with the rhythms and motifs of popular and traditional music.

### WORKS

(selective list)

Stage: Cantos de mescalito (Zumaqué, after C. Castañeda), B, perc, tape, 1979; La vida es sueño (Calderón de la Barca), 1981; Simón (op), 1983; America 1492 (op), 1992

Vocal: Xochicuicatl (Sp. text), S, fl, cl, perc, pf/cel, vn, va, vc, db, 1975;

Missa sacerdotalis, chorus, orch, 1977; Llanto por el cachorro, S, str ens, 1981; El gran lengua (cant.-ballet, M.A. Asturias), B, TBBB, 1985; Orat. de la paz, S, A, T, B, SATB, children's vv, orch; Zinuh Suite, SATB, orch

Orch: Porro novo, 1976; 1492: Genesis, 1992

Chbr: 7 pieces, b cl, sax, mar, vib, 1989: Onomá, Improvización, Sinú, Carrizo, Urutí, Matanaganti, Chapigana; Banacumi, pic, fl; Bok, Guns, Horák, b cl; Ciclus, perc; La cumbiabamba, str; Centrifuga 6, str, perc; Pikkigui; Str Qt no.1; Str Qt no.2 (Fandango)

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SUSANA FRIEDMANN

## Zumaya [Sumaya], Manuel de

(*b* c1678; *d* Antequerra, Valle de Oaxaca, 21 Dec 1755). Mexican composer and organist. He probably entered the service of Mexico City Cathedral in about 1690, and quickly established a reputation as a prodigy. His name first appears in a document dated 25 May 1694, when the cathedral chapter granted him financial assistance after his father's untimely death and arranged for him to study the organ with the cathedral's principal organist, José de Ydiáquez, and composition with the *maestro de capilla*, Antonio de Salazar.

In honour of the birth of Prince Luis, Zumaya wrote a play, *Rodrigo*, which was staged on 25 August 1707, possibly with music also by Zumaya. The following year he became second organist at the cathedral, and in 1710, despite protestations from the older and more experienced Francisco de Atienza, he was appointed interim *maestro de capilla* and took on some of the ailing Salazar's teaching duties at the *escoleta*. According to a petition made to the chapter on 19 May 1711, Salazar was still teaching composition to 'bachiller Manuel de Zumaya' (the title 'bachiller' indicates that he had already passed examinations in several subjects, including theology). The Duke of Linares, who arrived as viceroy in 1711, soon recognized Zumaya's talents and employed him as a translator of Italian librettos into Spanish and as a writer of new ones. He commissioned from him an opera, *Partenope*, which had its première in 1711, making it the first opera anywhere in the Western hemisphere by an American-born composer. Zumaya's familiarity with Stampiglia's libretto has led some writers to suggest a possible Italian journey during the early 1700s, and this is supported by the ease with which Zumaya captured up-to-date styles, even in his early compositions. If the journey occurred about 1703, this would explain why the mediocre Atienza, rather than Zumaya, had been chosen to serve as Salazar's assistant at that time.

On 20 June 1714 Zumaya was promoted principal organist of the cathedral. The tense competition with Atienza was revived the following year when both men competed for the post of *maestro de capilla* to succeed Salazar, who had retired. Zumaya's outstanding test villancico,

*Sol-fa de Pedro*, won him the post, and he immediately set about commissioning copies of several major choral collections and choirbooks for the cathedral (now in the Museo Virreinal, Mexico City). Between 1734 and 1736 he also expanded the cathedral's orchestral resources, recruiting extra strings, horns and trumpets, and a more complete woodwind section.

In 1738 Zumaya suddenly left Mexico City for Oaxaca with Dean Tomás Montaña, who had been made archbishop there. The cathedral chapter urged Zumaya to return, but to no avail, and in November 1740 they advertised for a replacement. Zumaya, for his part, could not immediately assume the post of *maestro de capilla* at Oaxaca Cathedral, which was held by Tomás Salgado. Instead he became Montaña's personal chaplain, and on 16 November 1742 he was appointed interim curate of the cathedral parish, despite having neither a theological degree nor a command of the various languages of the region. When Montaña died, on 24 October 1742, Zumaya remained in Oaxaca, and on 11 January 1745 finally became *maestro de capilla* there; Salgado was demoted. Zumaya expanded the resources of his new *capilla*, as he had done in Mexico City, and he taught a number of talented young musicians, notably the harpist Juan Mathías de los Reyes. After his death the cathedral chapter purchased his music from a certain Señor Miranda.

Zumaya was one of the most remarkable New World composers of the 18th century, equally at home in pseudo-Renaissance vocal polyphony and in the concerted style of the Baroque. In his Latin motets or *himnos* he most often wrote free imitative counterpoint, but his *Alma Redemptoris mater* paraphrases the plainchant and his Lamentations for the Holy Saturday quote the Spanish Lamentation tone. His harmonic daring, especially with regard to augmented and diminished chords and secondary dominants, sets him apart from other Mexican polyphonists. His Baroque settings are characterized by vigorous motivic activity, instrumental figuration and brisk harmonic motion. In the villancico *Celebren, publiquen* seemingly insignificant motifs appear in the accompaniment, and are then combined in increasingly complex ways to create a sense of forward motion. Similar motivic bonds mould together his villancico *Al prodigio mayor*, the earliest known piece written specifically to honour the Virgin of Guadalupe.

## WORKS

### stage

Incidental music: Rodrigo (play, M. de Zumaya), Mexico City, 25 Aug 1707 (doubtful; music lost)

II Partenope (op. 3, S. Stampiglia), viceregal palace, Mexico City, 1 May 1711 (in Sp.; music lost)

### sacred latin

Edition: *Two Mexico City Choirbooks of 1717: an Anthology of Sacred Polyphony from the Cathedral of Mexico*, ed. S. Barwick (Carbondale and Edwardsville, IL, 1982) [B]

Misa, 5vv, obs, str; Misa de tercer tono, 8vv, insts; Misa Te Joseph, 6vv: all Oaxaca, Cathedral, ed. in *Tesoro de la música polifónica en México*, viii (Mexico City, 1996)

Bonitatem fecisti cum servo tuo Dominum, SATB, SATB, 2 vn, bc, collab.

J.M. de Los Reyes

Clausulas de la Passion, 4vv, Oaxaca, Cathedral

De lamentatione Jeremiae, Sabbato Sancto, 4vv, *MEX-Mc*, ed. in B

Mag primi toni, 4vv; Mag secundi toni, 4vv; Mag tertii toni, 4vv: all Mexico City, Tepotzotlán Monastery, ed. in B

Motets etc., with insts: Laetatus sum (i), 11vv; Laetatus sum (ii), 11 vv;

Lauda Jerusalem, 8vv; Lauda Jerusalem Dominum, 6vv; Lauda Sion

Salvatore, 7vv; Victimae paschali laudes (inc.): all Oaxaca, Cathedral

Motets etc., unacc.: Adjuva nos Deus, 5vv, *Mc*, ed. in B; Aeterna Christi munera, 4vv, *Mc*; Alma Redemptoris mater, 4vv, *MC*; Ave regina caelorum (inc.), 4vv, *Mc*; Christe sanctorum decus, 4vv, *Mc*; Christum regem, 4vv, *Mc*, ed. in B; Christus factus est, 4vv, *Mc*, ed. in B; Confitebor tibi Domine, 4vv, Mexico City, Tepotzotlán Monastery, ed. in B; Credidi propter quod locutus sum, 4vv, Tepotzotlán, ed. in B; Dixit Dominus, 8vv, Oaxaca, Cathedral; Lauda Jerusalem, 8vv, Oaxaca, Cathedral; Lauda Sion Salvatore, 7vv, Oaxaca, Cathedral; Laudate Dominum, 8vv, Oaxaca, Cathedral; Laudemus Deum nostrum, 4vv, *Mc*; Maximus Redemptor, 4vv, *Mc*; Miserere mei, 4vv, *Mc*, 1717, ed. in B; Miserere mei, 4vv, *Mc*, ed. in B; Nobis summa Tiras, 4vv: 2p. of Miris modis repente liber by A. de Salazar, *Mc*; Sacris solemnis, 4vv, *Mc*, ed. in B; Sis Jesu nostrum gaudium, 4vv (doubtful): 2p. of Jesu dulcis memoria by Salazar, *Mc*; Sit Trinitati sempiterna gloria, a4: 2p. of Egregie Doctor Paule by Salazar, *Mc*; Victimae paschali laudes, 7vv, Oaxaca, Cathedral

## villancicos

all with instruments; MSS in Oaxaca Cathedral unless otherwise stated

Edition: *Manuel de Sumaya: Cantadas y villancicos*, ed. A. Tello, Tesoro de la música polifónica en México, vii (Mexico City, 1994) [T]

Acudíd, acudíd, for S Ildefonso, 1719, 6vv, *MEX-Mc*; A la asunción de Nuestra Señora, for the Assumption, *Mc*; Al alva, que brilla, con puros reflexos, for the Virgin of Guadalupe, 4vv; A la purísima Concepción, for the Conception, *Mc*; A las dos serafines, *Mc*; Albricias mortales que viene la aurora, 7vv, ed. in T; Al desnudo infante que hoy nace, for Christmas, 2vv, *GCA-Gc*; Alégrense los astros, *MEX-Mc* (inc.); Alegres luces del día, for Christmas, 1v, ed. in T; Al empeño, a la lucha, for St Peter, 4vv, ed. in T; Al prodigio mayor, for the Virgin of Guadalupe, 4vv, *GCA-Gc*; Al sol en mejor oriente, for Christmas, 2vv; Al solio que por eguido, 4vv, 1717, for the Assumption, *MEX-Mc*; Al ver que las ondas, for St Peter, 6vv, ed. in T; Angélicas milicias, for the Assumption, 8vv, ed. in T; Aplauda la tierra, for St Peter, 12vv, 1718, *Mc*; Aprehended Rossa, for the Conception, *Mc*; Aunque al sueño, for St Peter, 3vv, ed. in T; Ay como gime en el viento, for Christmas, 2vv, 1717, *Mc*

Celebren, publiquen, 7vv, ed. in Tesoro de la música polifónica en México, iii (Mexico City, 1983), ed. in T; Cielo animada en Guadalupe, for the Apparition of Guadalupe, 2vv, *Mc*; Como aunque culpa, for Christmas, 1v, ed. in T; Como glorias el fuego de Pedro canta, for St Peter, 1v, ed. in T; Corred, corred zagales, for Christmas, 4vv, ed. in T; Corrientes que el mar, 4vv, ed. in T; Dejó Pedro la primera, for St Peter, 1720, *Mc*; De la celeste esfera que portento, for Christmas, 1v; De las flores y las estrellas, for the

Assumption, 11vv, 1729, *Mc*; Del vago eminente, for St Peter, 6vv, ed. in T; Diga que no ay dichas calladas, 3vv, *Mc*; Dios sembrando flores, for S María Rosa de Lima, 2vv, 1729, *Mc*; El arca de Dios vivi, 1v (inc.); Él de Pedro solamente, for St Peter, 1v, ed. in T; En María la gracia, for the Conception, 6vv, 1728, *Mc*; Fuego, fuego que se abrassa, for St Peter Nolasco, 8vv, 1719, *Mc*; Hoy ha nacido Dios, 1v (inc.); Hoy sube arrebatada, 1v, private collection, Mexico City; Jesús Dios humanado, 1v (inc.)

La bella incorrupta, for the Apparition of Guadalupe, 8vv, 1725, *Mc*; Los niños de aquesta iglesia, 7vv; Lucientes antorchas, for S Ildefonso, 8vv, 1726, *Mc*; Moradores del orbe, for the Conception, 8vv, 1719, *Mc*; Oíd moradores del orbe escuchad, 5vv, *Mc*; Ola, ha del mar pescadores, 3vv, *Mc*; O muro más que humano, for St Peter, 1v, ed. in T; O Pedro quien pudiera llegar a penetrar, for St Peter, 1v, *GCA-Gc*; O que amargos dolores, 3vv, Morelia, Conservatorio de la Rosas; O que milagro, for S Ildefonso, 6vv, 1718, *Mc*; Oy sube arrebatada, for the Assumption, 6vv, 1719, *Mc*; Pares sean echo, for Christmas, 1710, *Mc*; Pedro es el maestro que se sabe, for St Peter, 4vv, ed. in T; Pescador soberano, for St Peter, 1v, ed. in T; Pregón oíd moradores, for St Peter, 1710, *Mc*; Prevenga amor (doubtful), *GCA-Gc*; Primer villancico de Navidad, *MEX-Mc*; Pues que nace (inc.), for Our Lady, 7vv

Que brava idea, for Christmas, 8vv; Que dice así pajarillos sonoros, 4vv, *GCA-Gc*; Que os llama el sol potencias, for the Holy Sacrament, 1711, *MEX-Mc*; Que por tento escuchen, 2vv, *Mc*; Que se anega de Pedro la nave, for St Peter, 11vv, 1726, *Mc*; ¿Quién es aquella?, for the Apparition of Guadalupe, 6vv, 1725, *Mc*; ¿Quién es esta?, for the Assumption, 6vv, 1724; Resuenen los clarines, 8vv, 1738, *GCA-Gc*; Sabio y amante fue Pedro, for St Peter, 4vv, 1719, *MEX-Mc*, S Eligio (inc.), *Mc*; Sapientísimo le adore (inc.), 1v; Sedeientos que en este mundo, *Mc*; Si duerme el amor, for Christmas, 2vv, *GCA-Gc*; Silencio, silencio, *MEX-Mc*; Si son los elementos, for St Joseph, *Mc*; Si ya a aquella nave, for St Peter, 1v, ed. in T; Sol-fa de Pedro es el llanto, 4vv, *GCA-Gc*; Suspéndanse las voces, for the Conception, 2vv, *Gc*; Toque, toque repique, for the Holy Eucharist, 8vv, *Gc*; Un ciego vx [?viexo], for St Peter, 6vv, 1716, *MEX-Mc*; Villancico a duo, for the Apparition of Guadalupe, 2vv, 1721, *Mc*; Ya la naturaleza redimida, for Christmas, 1v, ed. in T; Y pues que ya las perlas, 1v; Ya se herizael copete, for the Apparition of Guadalupe, 6vv, 1728, *Mc*

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CRAIG H. RUSSELL

## Zumpe, Herman

(*b* Oppach, 9 April 1850; *d* Munich, 4 Sept 1903). German conductor and composer. Trained at the teachers' seminary at Bautzen (where he also received a thorough musical education), Zumpe taught in the local school at Weigsdorf in 1870–71, then went as a teacher to Leipzig, where he furthered his musical studies with Tottmann. He turned to music completely when Wagner called him to Bayreuth in 1872 (an association which became the main influence in his development) to assist in the completion of the *Ring* score. As a conductor he travelled widely throughout Germany and held important positions in Stuttgart (1891), Schwerin (1897) and Munich (1895 and 1900). He also visited London (conducting Wagner at Covent Garden in 1898), Odessa, Madrid and St Petersburg. An energetic and intelligent conductor, he was regarded in his day, especially in Wagner's music, as comparable to Richter, Mottl and Levi. As a composer he was strongly influenced by Wagner; his operas and operettas enjoyed a certain measure of success during his lifetime. At his death he left an unfinished opera, *Sāwitri* (based on the episode of the Mahābhārata which also inspired Holst), which was expected to be his masterpiece.

## WORKS

### stage

Die verwünschte Prinzess (op, 3, F. Hoffmann), 1871–8, not perf.

Fontana (op), inc.

Anahna (fantastic op, Witte), Berlin, Residenz, 1881

Farinelli (operetta, 3, F.W. Wulff, C. Cassmann), Hamburg, Carl-Schultze, 1886, vs (Hamburg, c1886)

Karin (operetta, Wulff, E. Pochmann), Hamburg, Carl-Schultze, 1888, vs (Hamburg, c1888)

Polnische Wirtschaft (operetta, F. Zell, R. Genée), Hamburg, Carl-Schultze, 1889, vs (Hamburg, 1890)

Sâwitri (op, 3, F. Sporck), 1896–1903, Schwerin, 8 Nov 1907, completed by G. Rössler, vs (Leipzig, c1908)

Das Gespenst von Herodin, perf. Hamburg, 1910

### other works

Orch: Sym., 1868; Humoreske; Deutscher Marsch, 1870; Ov. to Max Piccolini, 1872

Chbr and inst: 2 str qts, 1871, 1891; pf pieces

Vocal: Pss xxiii and xci, 4vv (Leipzig, 1892); many songs

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HANS-HUBERT SCHÖNZELER

## Zumpe, Johannes [Johann Christoph]

(*b* Fürth, nr Nuremburg, 14 June 1726; bur. London, 5 Dec 1790). English harpsichord and piano maker of German origin. He may have worked for the Silbermanns and was the most famous of the German keyboard instrument makers known as the '12 Apostles', who emigrated to London about the time of the Seven Years War. Zumpe worked briefly for Burkath Shudi, and married Elizabeth Beeston on 3 December, 1760 before setting up his own shop 'at the sign of the Golden Guittar' in Princes Street, Hanover Square, in 1761. There he probably made a few harpsichords, before commencing his successful square piano business. Fétis (1851) wrote that his first lessons were on a Zumpe piano dated 1762. J.C. Bach probably acted as an agent for Zumpe pianos, which in 1771 cost 18 guineas each.

An early Zumpe square, dated 1766, is preserved in the Württembergisches Landesmuseum, Stuttgart. It has a compass *G'* to *f'''*

with some divided accidentals for fine tuning. Its action is a simplified version of Cristofori's, and came to be called the 'English single action' because it was principally used in England (see *Pianoforte*, fig.9). There was no escapement in this first action, but in the 1780s Zumpe developed his 'double action' which included Cristofori's intermediate lever, but still no escapement; this second action was never widely adopted like the first. The 1766 instrument resembles a clavichord, with the wrestpins, for example, located at the right-hand side of the soundboard. On a typical Zumpe square (see *Pianoforte*, figs.8 and 10), the soundboard is small, the scaling of the tenor and bass strings restricted, and the bottom G a dummy key. The hammers are light and small, and the dynamic range not great; tonally also it rather resembles the large 18th-century clavichord, with the same rich harmonic development. Two hand stops inside the case at the left-hand side of the keyboard raised the dampers in the treble and the bass. Sometimes a third operated the 'lute'; a strip of wood covered with soft leather or cloth was raised to press on the strings from below, at a point immediately in front of the nut, damping the upper partials of the vibrating string. Thomas Gray, writing to William Mason in 1767, observed that 'the base is not quite of a piece with the treble, and the higher notes are somewhat dry and sticky: the rest discourse very eloquent musick'. (See *Pianoforte*, §1, 4, for details of Zumpe's action and a fuller discussion of his place among English piano makers.)

From 1769 to 24 September 1778 Zumpe was in partnership with Gabriel Buntebart. In 1778 Meincke Meyer joined Zumpe and a square of this year by them is now at the Museo degli Strumenti Musicali, Castello Sforzesco, Milan. In 1783 Frederick Schoene, who advertised his piano-making firm as 'Successors to Johannes Zumpe', took over the business. Zumpe's will, dated 1784, states that his address was in Queen Charlotte Row in the parish of St Mary-le-Bow. Although Zumpe is famous for his square pianos, other instruments survive including an English guitar (1762) at the Historisches Museum, Frankfurt, and a mandora (1764) at Glasgow Art Gallery and Museum.

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MARGARET CRANMER

## Zumsteeg, Emilie

(*b* Stuttgart, 9 Dec 1796; *d* Stuttgart, 1 Aug 1857). German composer, pianist, singer and teacher. The youngest of seven children born to the composer Johann Rudolf Zumsteeg, she studied the piano with Schlick and theory with Wilhelm Sutor. Gifted with a fine alto voice, she was soon singing and performing on the piano (e.g. at the Stuttgart Museumskonzerte). As an adult Zumsteeg mixed with leading musicians

and poets. The literary ties reflected her interest in the lied, which formed the basis of her creative reputation. She also wrote several piano works, such as the early *Trois polonaises*, published in 1821 and favourably reviewed in the *Allgemeine musikalische Zeitung*, and sacred choral music. She occupied a central position in the musical life of Stuttgart as a teacher of voice and piano and as a leading member of the Verein für Klassische Kirchenmusik.

Zumsteeg's lieder were still known in the late 19th century (Michaelis) but have not remained in the repertory. She composed about 60 songs. The six lieder of her op.6 received a brief but laudatory notice in the *Allgemeine musikalische Zeitung* in 1842. An earlier collection, *Sechs Lieder* op.4 (Mainz, n.d.), includes mainly simple, strophic songs, but occasionally reveals an Italianate flair, as in the second song, *Morgenständchen* (in Citron). Zumsteeg's originality further surfaces in *Neun Lieder* (Bonn, n.d.): for example, the hint of fantasy in *Ich denke Dein* and the chamber-like setting of *Des Freundes Wunsch*. Two of her lieder appear in the series *Frauen komponieren* (ed. E. Rieger and K. Walter, Mainz, 1992). A full evaluation of her compositions must await further research into her life and the republication of more of her music.

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MARCIA J. CITRON

## Zumsteeg [Zum Steeg], Johann Rudolf

(*b* Sachsenflur, nr Mergentheim, 10 Jan 1760; *d* Stuttgart, 27 Jan 1802). German composer and conductor. His father was in military service before becoming a personal servant of Duke Carl Eugen of Württemberg. After the early death of his mother, Zumsteeg received a good general education at

the Carlsschule in Stuttgart, the military academy founded by the duke, where he became friendly with Schiller and the sculptor Johann Heinrich Dannecker (who made a bust of him). Zumsteeg was originally intended for a career as a sculptor, but his musical talent showed itself early. He studied the cello with the chamber virtuoso Eberhard Malterre and from 1775 with the cello soloist and court Kapellmeister, Agostino Poli, who also taught him composition. Zumsteeg's first works, among them most of the ten surviving cello concertos, were composed during his student days. The most significant works of this period are the melodramatic setting of Klopstock's ode *Die Frühlingsfeier* (1777) and his first stage work, *Das tartarische Gesetz* (1780). The songs for Schiller's *Die Räuber*, which were published anonymously in 1782, are clear evidence of his close friendship with the dramatist.

From 1781 Zumsteeg held the post of solo cellist in the court orchestra, and wrote mostly operas, incidental music and cantatas for festival occasions in the ducal family. These years also saw the composition of numerous songs which appeared in various printed collections, some of them edited by Zumsteeg himself, to help his difficult financial circumstances. Only after the duke had doubled his salary in 1783 could he marry Luise Andreae (who bore him seven children and founded a music shop shortly after his death). From 1785 to 1794 Zumsteeg worked as music master at the Carlsschule, and in 1791, after the death of C.F.D. Schubart, he took over the direction of German music at the court theatre. Finally, in 1793, on Poli's retirement, he was promoted to the post of court Konzertmeister. In contrast to Poli, who in the spirit of Jommelli had maintained the Italian tradition in Stuttgart, Zumsteeg came out unreservedly for the hitherto neglected works of Mozart, and gave the first Stuttgart performances of *Die Zauberflöte*, *Don Giovanni* and *Così fan tutte*. His own greatest success as opera composer came with *Die Geisterinsel* to Gotter's adaptation of Shakespeare's *The Tempest*. His name became widely known through the numerous ballads and lieder published from 1791 onwards, mostly by Breitkopf & Härtel in Leipzig. Zumsteeg himself was able to publish only part of the seven volumes of *Kleine Balladen und Lieder*, comprising 170 settings in all, before his death of a heart attack.

Although Zumsteeg composed a number of instrumental works, vocal music occupies the dominant position in his output. In particular the lieder and ballads, about 300 altogether, are historically significant for their midway position between the Berlin song school and Schubert. Some early songs, such as *Die Entzückung: an Laura* (Schiller) and *Colma* (Goethe), show their dependence on the cantata-like song by their frequent alternation between arioso and recitative sections and their lengthy descriptive interludes. These and other monodies like *Die Erwartung* (Schiller) and *Hagars Klage* (Schücking) are predominantly lyrical; but the large-scale ballads mirror the words in a combination of lyrical, epic and dramatic elements. Zumsteeg tried to do justice to the changing moods of the often unusually long poems by through-composed settings. The longer ballads reveal a striving for an organized design, mainly involving two principles: the open form that is characteristic of *Die Entführung* (Bürger) and the more dramatic *Lenore* (Bürger); and the cyclic form reflected in the ballads *Des Pfarrers Tochter von Taubenhain* (Bürger), *Die Büssende* (F.L.

von Stolberg) and *Elwine* (Ulmenstein). Here the individual sections are set apart from each other by key or tempo, but inwardly held together by means of rhythmic or melodic motifs. But these means were altogether too weak to fuse into one organic whole the various different images, however telling they may be individually. The short ballads contrast with the longer ones generally in their clear formal structure; in *Ritter Toggenburg* (Schiller) and *Robert und Käthe* (Werthes) he used elements of both strophic form and through-composed setting.

Zumsteeg's contemporaries regarded his works as models of interpretative word-setting. His aim was to reflect in the melodic line both the overall mood and the individual words, without thereby neglecting a true cantabile. Recitative is employed circumspectly in the ballads; Zumsteeg was one of the first to use it with any frequency in lyric song. His use of mediant key relations and enharmonic progressions, for example, show his willingness to explore unconventional areas of harmony. The piano accompaniment of many lieder is often simple and betrays its derivation from continuo practice. The ballads, on the other hand, make extensive use of descriptive figurations, and their detailed description of mood reveals their dependence on melodrama.

Zumsteeg's lieder and ballads had a particular influence on the young Schubert, who, according to his friend Josef von Spaun, could 'revel in these songs for days on end'. Schubert's ballad settings from the years 1811–16 reveal striking similarities to those of Zumsteeg: the rhapsodic form, the vivid depiction of mood and the use of recitative are characteristic. Several lieder show close affinities even in melodic structure or other matters of detail. In particular six of Schubert's songs are directly modelled on Zumsteeg's settings of the same texts: *Hagars Klage* (d5), *Lied der Liebe* (d109), *Nachtgesang* (d314), *Ritter Toggenburg* (d397), *Die Erwartung* (d159) and *Skolie* (d507). Besides some instances of melodic correspondence, the close connection is traceable in their formal similarities and the choice of key and metre.

Initially Zumsteeg's operas were still clearly under the influence of Jommelli, but the technique of melodrama, after the style of Benda's *Ariadne*, became increasingly important and found its purest expression in the duodrama *Tamira* (1788), Zumsteeg's only dramatic work in this genre. His last three operas, composed ten years later, actually abandon the dependence on melodrama, but reveal how his art was enriched by his close preoccupation with this form. The subject matter of these operas was taken from the world of magic (*Die Geisterinsel*), medieval chivalry (*Das Pfauenfest*) and oriental fairy tale (*Elbondocani*). His knowledge of Mozart's operas reveals itself in his characterization, his ensemble technique and instrumentation, and, not least, in his melodic style.

Zumsteeg also composed instrumental music, most of which remained unprinted, and 14 sacred cantatas (1795) in simple style, which were all published posthumously and became widely known. The music from his estate is in the Württembergische Landesbibliothek, Stuttgart (cod.mus.II, ff. 9–20 and 50–52).

Two of Zumsteeg's children, Gustav Adolf and Emilie, also had careers in music. Gustav Adolf Zumsteeg (b Stuttgart, 22 Nov 1794; d Stuttgart, 24

Dec 1859), after taking over his mother's music shop (1821), helped to found the Stuttgart male choir Liederkrantz (1824) and later established a music publishing house for choral works (1825), which remained active until it was purchased by Sikorski in 1940.

## WORKS

all printed works published in Leipzig unless otherwise stated; MSS in D-SI

### stage

#### all first performed in Stuttgart

Das tartarische Gesetz (Spl, 2, F.W. Gotter), 28 March 1780

Der Schuss von Gänzewitz, oder Der Betrug aus Liebe (Spl, 3), 2 Feb 1781

Le feste della Tessaglia (allegorische Oper, M. Verazi), 17 Sept 1782, collab. A. Poli, C.L. Dieter, J.F. Gauss

Le delizie campestri, o Ippolito e Aricia (op, Verazi), 22 Sept 1782

Armide (op, 3, J.C. Bock, after G. Bertati), 24 May 1785

Zalaor (op, 3, de la Veaux), 2 March 1787; ov., songs, vs (Leipzig, 1806)

Tamira (Melodram, J.L. Huber), 13 June 1788

Airs du divertissement (Operette, Wargemont), 1796; vs (Stuttgart, 1796)

Le chant des parens éloignés de leurs enfans (Operette, Wargemont), 1796

Die Geisterinsel (Spl, 3, Gotter, after W. Shakespeare: *The Tempest*), 7 Nov 1798; *B-Br* (facs. in *GOB*, xii, 1986); vs (Leipzig, 1799)

Das Pfauenfest (Spl, 2, F.A.C. Werthes), 24 Feb 1801; vs (Leipzig, 1801)

Elbondocani (Spl, 1, J.C.F. Haug), 8 Dec 1803; vs (Leipzig, 1803)

Incidental music: funeral music to Lanassa (K.M. Plümicke), 1784; music to Hamlet (Shakespeare), ?1785, Macbeth (Shakespeare), ?1785; ov. to *Der Mönch von Carmel* (W.H. Dalberg), 1787; others, see Landshoff, 67

#### ballads and songs

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Collections: *Die Gesänge aus dem Schauspiel Die Räuber* (F. von Schiller) (Mannheim, 1782) [suppl. to Schiller: *Die Räuber* (Frankfurt and Leipzig, 2/1782)]; [7] *Gesänge der Wehmut* (J.G. von Salis, F. Matthisson) (1797); [12] *Lieder* (1797); [17] *Kleine Balladen und Lieder*, i (1800); [12] *Kleine Balladen und Lieder*, ii (1800); [19] *Kleine Balladen und Lieder*, iii (1801); [25] *Kleine Balladen und Lieder*, iv (1802); [43] *Kleine Balladen und Lieder*, v (1803); [26] *Kleine Balladen und Lieder*, vi (1803); [28] *Kleine Balladen und Lieder*, vii (1805)

Single songs: *Des Pfarrers Tochter von Taubenhain* (G.A. Bürger), ballad (1791); *Colma* (Ossian, trans. J.W. von Goethe) (1793); *Die Entführung* (Bürger), ballad (1794); *Die Büssende* (F.L. von Stolberg),

ballad (1797); Hagars Klage in der Wüste Bersaba (Schücking) (1797); Lenore (Bürger), ballad (1798); Iglou's der Mohrin Klaggesang (Lafontaine) (1799); Elwine (Ulmenstein), ballad (1801); 3 Gesänge (?K.F. Elsässer) (1801); Das Lied von Treue (Bürger), ballad, completed by G.B. Bierey (1803); Misero genitor, aria, 1785

18 further songs, 2 arias, 1v, kbd, with/without insts, in *Musikalische Monatschrift* (Stuttgart, 1784–5); others, mainly 1782–91, in contemporary almanachs, periodicals etc, complete list in Maier

#### other works

Choral: 2 Missae solennes, D, 1789, 1792, movts arr. as 3 sacred cants (J.F. Schwegler) (1805); 14 sacred cants, 4vv, orch, 1795 (1803–5); Die Frühlingsfeier (ode, F.G. Klopstock), reciter, orch, 1777 (1804); 16 occasional cants, 1782–1801, incl. 9 for Württemberg ducal family, some to texts by C.F.D. Schubart

Inst: Sinfonie, D; 2 ovs.; 5 pieces for wind insts; 10 vc concs., 1777–92, incl. 1 (Augsburg, 1800); 2 fl concs.; Conc., 2 fl, orch; variations, ww insts; Terzetto, 3 vc, 1785; 3 vc duos, incl. Duo concertante (Augsburg, 1800), Duo (1804); 3 duos, fl, vc (Augsburg, 1800); 2 sonatas, vc, b, incl. 1 (1804)

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GUNTER MAIER

## Zunge (i)

(Ger.).

Tongue, as in *Zungenstoss* or *Zungenschlag*; that is, an attack or stroke of the tongue (for further information see [Tonguing](#)).

## Zunge (ii)

(Ger.).

A [Reed](#), as in *Zungenpfeife* (reedpipe), and *Zungenstimmen* or *Zungenwerk* (reed stop or [Reed-work](#)).

## Zupan [Suppan], Jakob

(*b* Schrötten, nr Hengsberg, 27 July 1734; *d* Kamnik, 11 April 1810).

Slovenian composer. In 1749 he was mentioned in the register of the Jesuit University in Graz. In 1757 he went to Kamnik near Ljubljana as a music teacher and by 1773 he was referred to as *Civis chori regens*. He is likely to have taken part in the activities of the Accademische Confoederation Sanctae Caeciliae, a church music society which existed at Kamnik between 1731 and 1784. Some time during the 1780s he wrote the opera *Belin*, which would make it the first opera of its kind in Slovene, and among the first to be written in any Slavonic language. Zupan's surviving works show that he was close to the style of the mid-18th-century South German School of church music.

## WORKS

all extant works pubd in MAMS, xxxvi–xxxviii (Ljubljana, 2000)

Lat. sacred: Missa, C, S, B, 2 vn, 2 clarinos, bc, *Sl-Nk*; Missa, B<sup>1</sup>, 2 S, org, *HR-Klf*; lit, G, S, A, T, B, 2 vn, 2 hn, bc, *Sl-Nk*; TeD, S, A, T, B, 2 vn, 2 clarinos, timp, bc, *Ljs*; 2 Regina coeli, Salve regina, Stabat mater, Hymnus, 2–4vv, insts, bc; 6 Arias (motets), 2 solo vv, insts, bc, *Nf*

Ger. sacred: 4 Arias (motets), S, A, insts, bc; 2 Arias (motets), 2 S, 2 A, insts, bc; all *Nf*

Instrumental: Allegro (sonata), org, *HR-Klf*

Berlin (op, J.D. Dev), after 1780, lost

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BOJAN BUJIĆ

## Županović, Lovro

(b Šibenik, 21 July 1925). Croatian musicologist and composer. He studied Romance and Slavonic languages at the University of Zagreb, graduating in 1950, and musicology at the Academy of Music in Zagreb, where he graduated in 1953. In 1965 he was awarded the doctorate at the University of Ljubljana with a dissertation on Vatroslav Lisinski. He also studied composition in Ljubljana under L.M. Škerjanc. He taught in schools in Zagreb (1950–61) and at the Zagreb Pedagogic Academy (1961–78); from 1978 until his retirement in 1990, he taught in the department of musicology at the Zagreb Academy of Music. In his early career his main interest was Croatian Romantic music, and later he concentrated on Croatian music of the 16th and 17th centuries. He has been awarded the Prize of the City of Zagreb for his extensive study of the life and works of Lisinski. A dedicated and prolific editor, he has also published a series of monuments of Croatian music of the 16th to 19th centuries. His compositions include an opera, a sinfonietta, two string quartets, several cantatas and music for piano and organ.

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## Zur, Menachem

(b Tel-Aviv, 6 March 1942). Israeli composer. After graduating from the College of Music Teachers in Tel-Aviv (1964), he studied theory at the Rubin Academy of Music and Dance, Jerusalem (until 1967). He continued his studies in the USA at the Mannes College of Music (BM 1971), Sarah Lawrence College (MFA 1972) and Columbia University (DMA 1976). During his years in New York he taught at Queens College, CUNY and New York University. In addition to his role as professor of composition and theory at the Rubin Academy of Music and Dance in Jerusalem, he has served as chair of the Israel League of Composers (1992–4) and the Israeli delegate to the ISCM (1992–6). His numerous honours include an award from the ISCM Electronic Music Competition (1975), a Guggenheim Fellowship (1981), two ACUM awards, the Joel Engel Prize (Tel-Aviv, 1991), the Mark Lavri Prize (Haifa) and the ACUM Judges' Prize (1992).

Zur regards his compositional style as a late 20th-century extension of the style of Alban Berg. Although Jewish ideas and sentiments hold particular significance for him, he does not see his music as a direct descendent of styles created by Israeli composers. His main output is chamber music. Within this context he has developed a genre of works entitled *Discussions*, based on dialogue between various instruments. These works explore various technical and artistic parameters employed in later works. The title thus also refers to a dialogue between the composer and his materials.

Zur has also written a substantial amount of large-scale instrumental music. The three movements of the Symphony no.2 'Letters' (1988–94) take the form of 'letters' to three of the founding fathers of modern music: Schoenberg, Stravinsky and Berg. The 'letters' contain no musical quotations, but are written according to the compositional procedures of the composer to whom they are addressed. Thus, they both acknowledge Zur's musical debt to his predecessors and form a musical dialogue with them.

Most of Zur's short vocal compositions are related to Jewish liturgical or sacred texts and are conservative in style. His longer vocal works are dramatic pieces on subjects taken from the Bible (*Lamentations*, 1982; *'Aqedat Yishaq* [The Binding of Isaac], 1989) or from Jewish legend and prayer (*The Golem*, 1988). These compositions are daring and experimental. His setting of Psalm cl in five languages is scored for vocal ensemble and computerized magnetic tape, an addition that sharpens the phonemic structure of each text.

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(selective list)

for fuller list see Tischler (1988)

Stage: Pygmalion (op scene), 1v, pf, 1981; Neighbors (op, 3, H. Mason), 1986

Orch: Double Conc., bn, hn, chbr orch, 1978; Vn Conc., 1978; Short

Sym. (Sym. no.1), 1981; Pf Conc., 1983; Sym. no.2 'Letters', 1988–1994; Concerto grosso, str trio, chbr orch, 1992; Tuba Conc., 1992; Sym. no.3, 1994; Conc., pf 4 hands, str orch, 1997

Vocal: And There Arose a Mist (cant.), chorus, brass qt, perc, tape, 1972; Lamentations (cant., Bible), A, chbr orch, 1982; Qedushah, Bar, 4vv, org, 1983; Hallelujah (Ps cl), mixed chorus, 1984; Shiluvim [Combinations], children's chorus, tape, 1986; The Golem (J. Loew), Bar, ens, 1988; 'Aqedat Yisshaq [The Binding of Isaac] (Bible), children's/women's chorus, 1989; Gesang eines Hundes (after F. Kafka), S, pf, 1994; Hallelujah (Ps cl), vv, tape, 1999

Chbr and solo inst: Discussions no.1, vn, cl, 1972; Concertino, wind qnt, 1973; Sonata no.1, vc, pf, 1973; Trio, hn, vn, pf, 1976; Cl Qnt, 1978; Discussions no.2, va, bn, 1979; Qt, fl, str, 1979; Four for Four, wind qt, 1980; Trio, cl, vn, pf, 1981; Aria da capo, bn, 1983; Sonata, vn, pf, 1984; Str Qt, 1985; Pf Trio, 1987; Fantasy, brass qnt, 1988; Sonata, hn, pf, 1988; Sonata, ob/eng hn, pf, 1988; Sonata no.2, vc, pf, 1991; Discussions no.3, fl, pf, 1994; Discussions no.4, tpt/trbn, pf, 1994; Sonata, 2 pf, 1994; Syncopa, wind octet, 1995; Discussions no.5, cl, pf, 1996; Cadenza, vn, 1997; Discussions no.6, sax qt, tape, 1998; Str Sextet, 1998

Pf: Centers, 1979; Circles Of Time, 1990; On The Wings of an Echo, 1997; Prisma, pf duet, 1999

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ELIYAHU SCHLEIFER

## Zürich.

The largest city in Switzerland and the cultural centre of the German-speaking population. Intensive musical activity in Zürich can be traced back to the Middle Ages. The most important source of German Minnesang, the Heidelberg ('Manesse') Manuscript, originated in Zürich, and the services in the cathedral and the numerous monastic churches rivalled the most splendid in southern Germany. Ulrich Zwingli was pastor at the Grossmünster from 1519 until his death in 1531, and although he was musical, and competent on several instruments, he was firmly opposed to the use of music in divine service. Church music in Zürich ceased in 1525, and the organs were removed from the churches in 1527. Singing was reintroduced by order of the council in 1598, but it was not until the 19th century that the organ gradually resumed its place in the service.

### 1. Concert life.

In the 17th century music in Zürich was dominated by three collegia musica: the first was 'zum Chorherrensaal', followed by the 'ab dem Musiksaal' (from 1613) and 'zur deutschen Schule' (from 1679). Initially they were concerned only with sacred music, but later also performed contemporary German and Italian secular music. The three societies

merged in 1812 to form the Allgemeine Musikgesellschaft Zürich (AMGZ), which since 1813 has produced books on musical subjects in a series of 'Neujahrsblättern', the successors to a series of New Year collections of polyphonic pieces published by two of the collegia musica from 1685 and 1713 respectively.

In the 19th century the AMGZ organized regular subscription concerts with its amateur orchestra, occasionally augmented by professional musicians. Wagner, during his stay in Zürich (1849–58), was conductor of this orchestra from 1850 to 1855. In 1862 the conductorship was taken over by Theodor Kirchner, who exerted a powerful influence on the musical life of Zürich and Winterthur between 1843 and 1872. He was responsible for the appointment in 1862 of Friedrich Hegar as director of the orchestral society founded in 1861 and was himself succeeded by Hegar in 1865. In 1868 Hegar became conductor of the new Tonhalle-Gesellschaft, which promoted public concerts with a professional orchestra. For many years concerts had been held in the Casino, but the need for permanent premises expressed by Wagner in the 1850s continued to be felt, and between 1868 and 1895 the Kornhaus (1840, specially altered 1867–8; see fig.1) was used by the Tonhalle-Gesellschaft. In 1895 a new hall with two auditoriums was built (fig.2) and has been used ever since.

Under Hegar, Zürich became an important musical centre. He was succeeded in 1906 by Volkmar Andrae, who helped to develop Zürich's international reputation and made the Tonhalle Orchestra into a first-class ensemble. When Andrae retired in 1949 the growing demand for concerts led the Tonhalle-Gesellschaft to appoint two successors, Erich Schmid (1949–57) and Hans Rosbaud (1950–62), who were followed by Rudolf Kempe (1965–72) and Charles Dutoit (1967–71). Subsequently the orchestra reverted to having one principal conductor: Gerd Albrecht (1975–80), Christoph Eschenbach (1982–6) and Hiroshi Wakasugi (1987–91). Claus Peter Flor was artistic adviser from 1991 to 1995, when David Zinman was appointed to the post of principal conductor and artistic director, thereby assuming many of the responsibilities previously invested in various committees. The Tonhalle-Gesellschaft has endeavoured to appeal to a broad sector of the public and promotes a wide range of concerts; although it concentrates on the Classical and Romantic repertoires, contemporary music is also included in its programmes.

The Tonhalle Orchestra is the mainstay of Zürich's musical life, but many other instrumental and vocal ensembles, both amateur and professional, are also active. In 1941 Paul Sacher founded the Collegium Musicum, a chamber orchestra, giving a few concerts each season. In 1946 Edmond de Stoutz founded the Zürich Chamber Orchestra, which specializes in Baroque, Classical and contemporary music. After 50 years as music director, de Stoutz was succeeded by Howard Griffiths in 1996. The Camerata Zürich, founded in 1956 by Rätö Tschupp, performs contemporary Swiss music. Since 1986 various chamber and symphonic ensembles have taken part in an annual festival of contemporary music, the Tage für Neue Musik.

Radio Zürich, founded in 1924, supported various ensembles until the mid-1970s. The Swiss RO, conducted by Hermann Hofmann (1930–38) and

Hans Haug (1938–43), was absorbed into the Tonhalle Orchestra in 1944. The Beromünster RO, whose conductors included Scherchen, Paul Burkhard, Schmid and Jean-Marie Auberson, was founded in 1945 as the Beromünster Studio Orchestra, and was renamed in 1958. In 1970 it was transferred to Basle and renamed the Basle RSO. There was a radio choir in Zürich from 1944 to 1972.

H.G. Nägeli, an important supporter of choral music in Germany and Switzerland, founded the Zürich Singinstitut, a mixed chorus, in 1805; it was combined in 1810 with Zürich's first male-voice chorus, which was apparently the earliest of all such bodies. In 1826 Nägeli founded the Sängerverein der Stadt Zürich, which survives as the Zürich Männerchor; its conductors in the 20th century have been Andreae, Hermann Hofmann, Schmid, Jakob Kobelt and Josef Holtz. The Gemischter Chor was founded in 1865, and has worked closely with the Tonhalle Orchestra. Its first conductor was Hegar, followed by Andreae from 1902, Schmid from 1950 and Räto Tschupp from 1975. Other choirs include the Sängerverein Harmonie, founded in 1841, and the Lehrergesangverein, founded by Hegar in 1891. Choirs established in the postwar era include the Kobelt Chamber Choir (1950), the Zürich Oratorio Choir (1950) and the Zürcher Singkreis (1954).

Among prominent composers who visited Zürich were Mozart (1766), Brahms (between 1865 and 1895) and Busoni (1915–20). Notable events have included the Tagung der Deutschen Tonkünstlerversammlung in 1882, at which Liszt was a guest; the opening of the new Tonhalle in 1895, at which Brahms conducted; the foundation of the Schweizerischer Tonkünstlerverein in 1900; festivals of the ISCM in 1926, 1957 and 1991; and a Schütz festival in 1963.

## 2. Opera.

Performances were given at the Aktientheater from 1834 until it burnt down in 1889. Wagner conducted there from 1850 to 1855, and his music dramas have since played an important part in the Zürich repertory. A new building, the Stadttheater, was opened in 1891; it was known from 1964 as the Opernhaus, and extensively renovated in the early 1980s. Zürich held its first international opera festival in 1909. In 1913 the first authorized stage performance of *Parsifal* outside Bayreuth was mounted under the direction of Ernst Reucker. Busoni's *Turandot* received its première in 1917, the composer conducting. Other notable premières were Berg's *Lulu* (1937), Hindemith's *Mathis der Maler* (1938) and *Cardillac* (new version, 1952) and Honegger's *Jeanne d'Arc au bûcher* (1942). Gershwin's *Porgy and Bess* received its European première there in 1945, and the first staged production of Schoenberg's *Moses und Aron* was given in 1957. Works by Paul and Willy Burkhard, Kelterborn, Schoeck, Sutermeister and Zemlinsky have also been performed. Important productions in the 1960s included Martinů's *The Greek Passion*, Sutermeister's *Raskolnikoff*, Schibler's *Blackwood and Co.* and Musorgsky's *Boris Godunov*; Klebe's *Ein wahrer Held* was given its première there in 1975. Music directors have included Rosbaud (1955–8), Christian Vöchting (1958–64) and Ferdinand Leitner (1969–86). Under Claus Helmut Drese, director from 1976 to 1986, the Opernhaus enjoyed a new era of international prominence, with cycles

of Monteverdi and Mozart operas staged and designed by Jean-Pierre Ponnelle and conducted by Nikolaus Harnoncourt. The Tonhalle Orchestra played for productions in the Opernhaus until 1984, when a permanent opera orchestra was formed. The International Opera Studio, founded in 1961, has been the training ground for several notable singers, including Gwyneth Jones, Edith Mathis and Francisco Araiza.

Zürich hosted its first Italienische Gastspiele in 1916. This was followed by the Internationale Festspiele (1921–6), the Jahrhundert-Festspiele (1934) and the Junifestspiele, which developed into an annual festival of high artistic standard under Karl Schmid-Bloss (1931–47). Known in the postwar era as the Junifestwochen, the festival suffered a hiatus from 1993 to 1997, but was revived by the Opernhaus director, Alexander Pereira, as an event embracing concerts, opera and spoken theatre.

### 3. Other institutions.

The Zürich Konservatorium und Musikhochschule was founded on the initiative of Hegar, who was director from 1876 to 1914. Subsequent directors have included Andreae, Carl Vogler, Rudolf Wittelsbach, Sava Savoff and Hans Ulrich Lehmann. The Musikakademie was directed from 1923 to 1959 by Hans Lavater, who developed it into a nationally acknowledged training centre for professional musicians. He was succeeded by Walter Bertschinger and Markus Müller; both the academy and the conservatory came under the general direction of Savoff from 1972 and of Lehmann from 1976. In 1991 it merged with the Konservatorium.

The musicology department of Zürich University, directed from 1927 to 1957 by Antoine-Elisée Cherbuliez, flourished through its association with Hindemith (1951–6). After 1957 the department became internationally renowned as a teaching and research centre under Kurt von Fischer.

The music section of the Zentralbibliothek, directed for many years by Paul Sieber, expanded greatly from 1971 under Günter Birkner and his successor, in 1990, Christopher Walton. It has acquired the musical estate of Furtwängler and the largest collection of manuscripts by 20th-century Swiss composers, as well as a notable group of documents relating to Wagner's stay in Zürich in the 1850s. It also houses the old library of the Stadttheater, discovered in 1974, including valuable 19th-century scores and orchestral parts. The city is also the home of the Schweizerischer Musikpädagogischer Verband (founded 1893) and its Zürich branch (1932); a branch of the Schweizerische Musikforschende Gesellschaft (1920); Pro Musica (1934), a branch of the ISCM; the Schweizerische Gesellschaft der Urheber und Verleger (SUISA, 1924); and a branch of the Schweizerische Musikerverband (1971).

The leading musical businesses in Zürich are those of Musik Hug (established in 1807 and the largest music publishing firm in Switzerland) and Jecklin (1895). The *Schweizerische Musikzeitung/Revue musicale suisse* was published in Zürich from its foundation in 1861 until 1983. Its successor is *Dissonanz* (1984). The main outlet for music criticism is in the *Neue Zürcher Zeitung*, the oldest surviving Zürich newspaper, dating from the mid-19th century; regular weekly reviews appeared as early as 1858. Important critics have included Theodor Billroth, Gustav Weber, Adolf

Steiner, Ernst Isler, Willi Schuh, Willi Reich, Andres Briner, Rolf Urs Ringger, Peter Hagmann, Marianne Zelger-Vogt and Thomas Meyer.

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HANS CONRADIN/ANDREW CLARK

## Zur Mühlen, Raimund von

(*b* Livonia, 10 Nov 1854; *d* Steyning, Sussex, 9 Dec 1931). German tenor and teacher. He studied at the Berlin Hochschule, then with Julius Stockhausen in Frankfurt and with Romain Bussine in Paris. This was followed by a special course of study of Schumann's and Schubert's songs with Clara Schumann. He first sang in London in 1882, later settling in England and becoming a very successful teacher, in London from 1905 and in Sussex from 1925. He was responsible for introducing the Liederabend, bringing the idea to England and giving Schubert a prominent place in the programmes. 'His voice is peculiar and sympathetic', wrote Grove, 'but what gives Zur Mühlen's singing its chief charm is the remarkable clearness of his pronunciation, and the way in which he

contrives to identify the feeling of the words with the music, to an extent which the writer has never heard equalled'.

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JOHN WARRACK

## Zurnā.

Shawm of Turkey, Syria, Iraq, Armenia, Dagestan, Azerbaijan and Georgia. See [Surnāy](#).

## Zusammenklang

(Ger.).

See under [Klang](#) (ii).

## Zusammenschlag

(Ger.).

Term first used by F.W. Marpurg (1755) for an [Acciaccatura](#).

## Zuylen, Belle van.

See [Belle van Zuylen](#).

## Zvonař, Josef Leopold

(*b* Kublov, nr Beroun, Bohemia, 22 Jan 1824; *d* Prague, 23 Nov 1865). Czech writer on music, teacher and composer. He completed his early schooling through the help of a priest, who also instructed him in music theory. Having concluded his studies with Pitsch at the organ school in Prague, he became an assistant there, teaching plainsong as well as the organ, and later served briefly as the school's director. In 1860 he accepted the post of director at the Žofín Academy, where he founded courses for training women as singers and piano teachers. He also taught at various girls' high schools and ran courses for young working people.

After composing some music to German texts, in 1848 Zvonař associated himself with the Czech national movement. He wrote reviews for a Prague newspaper and later in the journals *Dalibor* and *Slavoj*. One of the founders and leading members of the choral society Hlahol and the artists' society Umělecká Beseda, he also gave private composition lessons, with Bendl and probably Dvořák among his pupils.

Zvonař is chiefly remembered as one of the founders of Czech music pedagogy. His work comprises articles on theory, education and music history, including the first survey of Czech music history and arrangements of traditional Czech melodies. His *Navedení* was the first treatise on harmony written in Czech, and brought together for the first time Czech terminology of music theory. He also wrote very valuable studies of folk music, which analyse the relationship of rhythm, words and pitch. A composer of natural though modest talent, he wrote in nearly all genres but provided mostly vocal music. His masses and other sacred works, choruses, cantatas and an unperformed three-act opera *Záboj* are conventional in style, although he achieved considerable popularity in his day as a song composer. His manuscripts are held in the National Museum, Prague.

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MIROSLAV K. ČERNÝ/JITKA LUDVOVA

## Zwaap, Alexander.

See [Delden](#), [Lex van](#).

## Zwart, Jan

(*b* Rotterdam, 20 Aug 1877; *d* Zaandam, 13 July 1937). Dutch organist, composer and organologist. He studied with, among others, Hendrik de Vries, a composer and organist at the Laurenskerk in Rotterdam. From 1893 he worked as an organist in Rotterdam, and from 1898 until his death was organist of the Hersteld Evangelical Lutheran church in Amsterdam, where he gave many recitals on the famous Strumphler organ (now in St Eusebius in Arnhem). There he opposed the practice of playing organ transcriptions and promoted original organ music. He had an extensive repertory, including many then unknown French and German works. From 1929 he gave weekly organ recitals on the radio. He also made a study of historical Dutch organs and organ music, especially the works of Sweelinck, Hendrick Spuy and Anthoni van Noordt. Zwart composed many organ works based on Reformed church songs and in a romantic style, which he published himself along with various articles. The series *Nederlandsche Orgelmuziek*, published in Koog aan den Zaan from 1917, contained over 20 volumes of organ music written by Zwart and other Dutch organists of the time. After his death his sons published many of his choral improvisations. His championing of Reformed church music led to the Dutch premières of Schütz's *St Matthew Passion* (1918) and *St John Passion* (1919).

GERT OOST

## Zweers, Bernard

(*b* Amsterdam, 18 May 1854; *d* Amsterdam, 9 Dec 1924). Dutch composer. Together with Alphons Diepenbrock and Johan Wagenaar he was one of the principal figures in Dutch music at the turn of the century. His father, a well-known amateur singer, owned a book and music shop in Amsterdam where Bernard worked and consequently came to know many notable musicians. In 1881 he attended a performance of the *Ring* in Berlin. Wagner's music proved to be a major influence, shaping Zweers's musical idiom and the style of his future works. He was essentially self-taught but, with the support of his piano duet partner, a businessman, he studied with Jadassohn in Leipzig for eight months in 1881–2. By that time he had already had works performed in Amsterdam, including the *Missa quatuor vocibus* (1877) and his First Symphony (1881). On his return from Leipzig Zweers began to take an active part in Dutch musical life. For several

years, until his hearing deteriorated, he conducted three prominent choirs (the Amsterdam Male-Voice choir, Liedertafel Apollo and the choir of the Mozes- en Aaronkerk). From 1895 to 1922 he was head of theory and composition at the Amsterdam Conservatory, and also gave courses in analysis at the Concertgebouw in which works from all periods, including those of his contemporaries, were studied. Although he taught many well-known composers, including Hendrik and Willem Andriessen, Sem Dresden and Daniël Ruyneman, he did not create a school of followers, preferring to encourage his pupils to develop their own individual style. Diepenbrock studied privately with him for a short time.

As a composer Zweers sought to create a truly Dutch music, free from foreign influences, German in particular. To that end he chose to set Dutch texts, finding his main inspiration in the poetry of P.C. Boutens. His vocal works were performed mostly by his wife and former pupil, the soprano Dora de Louw. Although he was twice honoured by the Queen of the Netherlands, and highly regarded in musical circles, his ideas on Dutch music never took root. His best-known work is the Third Symphony, *Aan mijn vaderland* (1887–90), first performed in its entirety in April 1890. A large-scale work lasting over an hour, it makes extensive use of melodic and motivic transformation and requires an enlarged brass section (including saxhorns in the fourth movement). The style is distinctive but conservative; here as in other mature works there are reminiscences of Tchaikovsky, Brahms and especially Wagner. Other important works include the Preludes and Choruses for Joost van den Vondel's *Gijsbrecht van Aemstel* (1892–4), commissioned for the reopening of the City Theatre in Amsterdam; the *Saskia Overture* (1906), for the Rembrandt tercentenary; *Aan de schoonheid* (1909); and two Tagore settings, *Wijzangen* (1914–15).

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for further list see von Gleich

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Solo vocal (for 1v, kbd, unless otherwise stated): Liedjes der Liefde (Lovendaal), cycle of 7 songs, 1880; Diep in het dennenbosch [Deep in the pine woods] (H. Swarth), 1896; Heidelberg [Song of the Heath] (Swarth), 1896; Invocatio amoris (Boutens), 1909; Kind der aarde (Boutens), 1909; Maanlicht (Boutens), 1909; Zonnekus (Boutens), 1909; Een oud lied, 1910; Laat mij nimmermeer (Boutens), 1910; Sterren (Swarth), 1911; Achter de wuifende duininlijn [Behind the swaying line of dunes] (Boutens), 1914; Leeuwerik [Lark] (Boutens), 1914; Wijzangen (from R. Tagore: *Gitanjali*, trans. F. van Eeden), S, ww qnt, 1914–15; Hart en land (Boutens), 1924

Orch: 3 syms. no.1, 1881, no.2, 1883, no.3 'Aan mijn vaderland', 1887–90; Saskia Ov., 1906

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ANA RYKER

## Zweig, Stefan

(*b* Vienna, 28 Nov 1881; *d* Petrópolis, Brazil, 22 Feb 1942). Austrian writer. In his day a leading European literary figure, he was exceptionally cultivated and had deep humanistic sympathies. His active pacifism dates from his exile in Zürich (1917–18), during which time he met several noteworthy musical figures. After the war he became one of the more highly regarded, widely read and translated Austrian writers of his generation. In 1934 he emigrated to England, and in 1941 settled in Brazil. Distraught at the persecution of the Jews, Zweig committed suicide, together with his wife, in 1942.

His writings include several on musicians – Busoni, Toscanini and Bruno Walter, who were his close friends (Berg was another), as well as Handel, Mahler and Richard Strauss. His significance for music history lies largely in his collaboration with Strauss, which began in 1932. Only one work was produced, the comic opera *Die schweigsame Frau*, after Ben Jonson's *Epicoene, or The Silent Woman*, although 18 different subjects were discussed, most of them proposed by the writer to the musician. Strauss considered that in Zweig he had found a partner equal to Hofmannsthal: 'None of my earlier operas was so easy to compose or gave me such light-hearted pleasure'. Zweig was less satisfied: 'a terribly difficult work and thus the very opposite of my original conception of it'.

As Zweig was Jewish, the opera's première at Dresden in 1935 was attended by a political scandal, which led to its cancellation after the fourth performance. Eventually, he chose to end the working relationship, wishing neither to be made a privileged exception by the Nazi regime nor to see Strauss compromised by their association, which the writer refused to continue even secretly. At Zweig's suggestion, Strauss had the far less gifted Joseph Gregor make a sketch by Zweig into the libretto of *Friedenstag*. Another Zweig idea became the basis of *Capriccio*.

Settings of Zweig's poems were made by Reger, Loeffler, Röntgen and Joseph Marx, among other composers. Seiber wrote incidental music to his adaptation of *Volpone*. An oratorio entitled *Virata* was composed by István Széleányi (1935) after Zweig's *Die Augen des ewigen Bruders*. His autobiography, *Die Welt von Gestern* (1942), is also a lively social and cultural portrait of Vienna during his youth and the early part of the 20th

century and a moving account of the fate of his beloved Europe in and between the two world wars.

Zweig's large collection of musical and other autograph manuscripts included Mozart's *Das Veilchen*, Beethoven's *Der Kuss*, Schubert's *An die Musik*, Brahms's *Zigeunerlieder*, arias by Handel, Gluck and Mozart, the Chopin Barcarolle, a Bach cantata and works by Richard Strauss and Stravinsky, as well as writings by Goethe, Hölderlin, Mörike, Nietzsche, Rilke and Hofmannsthal. A large portion of this collection was donated to the British Library in 1986.

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RICHARD EVIDON/TAMARA LEVITZ

## Zweiller, Andreas

(*b* Judenburg, Styria, c1545–50; *d* ?Graz, Styria, May 1582). Austrian singer and composer. He was chorister in the Stephansdom, Vienna, and in 1559 was admitted to the university there. In 1572 his name appears last in a list of five basses employed at the Graz court household of Archduke Karl II of Inner Austria. At the express wish of the archduke he took holy orders and in 1579, when he accompanied his master to Munich, he was nominated first court chaplain. He himself used the title 'Elimosinarius' (almoner) in 1581. All that has survived of his work is a *Magnificat à 6*, *A la fontaine du pris* (in *A-Gu*, *D-Kl* and *SI-Lu*, ed. in DTÖ, cxxxiii, 1981), based on the chanson with the same title by Willaert. This work shows Zweiller to have been among the earliest composers to write parody *Magnificat* settings, a style with which he had presumably become familiar through contact with Lassus at Munich.

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HELLMUT FEDERHOFER

## Zweiunddreissigstel-Note

(Ger.).

See [Demisemiquaver](#) (32nd-note). See also [Note values](#).

## Zwelinck, Jan Pieterszoon.

See [Sweelinck, jan pieterszoon](#).

# Zwerchpfeiff

(Ger.).

See [Flute](#) or [Fife](#). The term has also been used for a small [Recorder](#) and for the pipe of the [Pipe and tabor](#).

## Zweter, Reinmar von.

See [Reinmar von Zweter](#).

## Zwetler [Zwettler], Theodor [Johann Nepomuk Felix]

(*b* Weitra, Lower Austria, bap. 5 June 1759; *d* Vienna, 30 Aug 1826). Austrian composer. He was a choirboy at the Schottenkloster in Vienna, studied humanities at Krems an der Donau and completed a philosophy course in Vienna. In 1778 he entered the Schottenkloster and in 1783 became a Benedictine priest; he was a priest (1786–1802) at the Laurenzkirche in the parish of Schottenfeld, Vienna, and parish administrator (1802–7) at the Ägydkirche in the Viennese suburb of Gumpendorf, where Haydn was also living. From 18 July 1807 until his death Zwetler was a prior and parish administrator at the Schottenkloster. He did much to improve its music, particularly during the period of peace (1815–48) that followed the Vienna Congress. Under him J.L. Eybler was the choir director, followed in 1824 by Ignaz Assmayr (1790–1862), and Franz Volkert (1778–1845) was the organist. During his administration the abbey's archive and repertory were enriched by many works of the Classical masters, and Joseph Frühwald (1783–1856), Joseph Perschl (1784–1856) and Haydn's former factotum J.F. Elssler were employed as music copyists. Eybler composed his *Missa Sancti Theodori* in honour of Zwetler's patron saint; the work had its première at High Mass on Easter Monday 1821 in the Schotten church. In his last years Zwetler was blind.

Zwetler's works are mostly Latin arrangements, suitable for liturgical use, of oratorios, cantatas, hymns, motets and choruses by Handel, C.H. Graun, Haydn, Antonio Sacchini and J.A.P. Schulz. Of his own compositions only two *Tantum ergo* settings for soprano, alto and organ continuo (published in Vienna, c1835) are extant; because he based the second one on a motif from Peter Winter's Requiem in C minor the manuscripts bear Winter's name and the piece has been attributed to many other composers.

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KARL PFANNHAUSER

# Zwick, Johannes

(b Konstanz, c1496; d Bischofszell, 23 Oct 1542). Swiss reformer, poet and hymnographer. In 1509 he entered Freiburg University to study law, where he met and became a friend of the humanist Bonifacius Amerbach. In 1518 he was ordained and, with his brother, matriculated at Bologna University, later going to study law at Siena University. In 1521 he became instructor in jurisprudence at Basle University and continued his studies in theology. At about this time he became a follower of Luther and eschewed humanism. In 1522 he married and took a parish at Riedlingen. Because of his Reformation activities he was ordered to appear in Rome in September 1524, but when he ignored this it was not pursued. However, because the peasants considered him a member of their party in the Peasants' War of 1525, he was expelled from Riedlingen. Later in the same year he assumed a pastorate in Konstanz where, with his brother Konrad and the brothers Ambrosius and Thomas Blarer, he was to become a leader of the reform movement.

Zwick's most important contributions to the Swiss reform movement were concerned with the Eucharist and the use of hymns. Contrary to the attitudes of Zwingli, Zwick stated that scriptures neither command nor forbid hymn singing in church and that although psalm singing was important, other hymns should also be encouraged. He did not, however, approve of Latin hymns or polyphony. Together with Ambrosius Blarer he edited the third edition of the Konstanz hymnal (1540, 4/1548); his preface, 'Vorred zu Beschirm und Erhaltung des ordentlichen Kirchengesangs', was widely quoted and stands alongside Luther's hymnbook prefaces in importance.

23 hymn texts by Zwick are extant. The 1540 hymnal contains 151 hymns of which 19 are by Luther, 16 by Zwick and nine by the Blarer brothers. He wrote largely festival hymns with didactic messages including two for Ascension in the 1540 edition and one each for Christmas, New Year and the Passion. Zwick also provided a variety of hymns for children – for catechism and hymns of prayer; the 1540 hymnal contains six, which reappear in his *Gebaett für jung Lüt* (Zürich, c1540) with seven additional texts.

Zwick's hymns are usually brief, and, though mostly in local dialect, are notable for the quality of their texts. Melodies were often provided in the hymnal, most of which were well-known tunes, but Zahn listed seven melodies which may have been composed by Zwick. Zwick's hymn writing exercised significant influence on other composers, including Benedictus Ducis and Sixt Dietrich.

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*Zahn*M

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VICTOR H. MATTFELD

## Zwickau.

City in eastern Germany, dating from about 1200. The cathedral (St Marien) was consecrated in 1118, and in 1291 a city school was founded; its pupils provided music for the cathedral, but by 1470 the latter had appointed its own precentor. Typical of many medieval cities, it held performances of mystery plays and Latin comedies, and, in the early 16th century, Protestant plays at the school. The school day began and ended with choral singing; its library, established in 1537, contains some valuable manuscripts, including two volumes of music in a 15-volume original manuscript of Hans Sachs. The city was also a centre for itinerant musicians, a tradition which continued until 1846. On public occasions music was usually provided by the guild of Stadtpfeifers, employed by the city from the mid-15th century; by the mid-16th century there is evidence of an official Stadtpfeiferei. 16th-century precentors at the cathedral included Simon Cellarius, Cornelius Freundt and Johann Stolle. Zwickau's cultural life suffered during the Thirty Years War and as a result of the plagues of 1633 and 1681–3, after which the city never regained its former strength and significance.

The organists of the cathedral were central to Zwickau's musical life; the earliest records of an organ date from the late 14th century. In the 18th century Johann Ludwig Krebs, a pupil of J.S. Bach, was an outstanding organist (1737–43) at the cathedral. About 1800 the middle classes became influential musically. J.G. Kuntsch, cathedral organist and Schumann's piano teacher, founded the Bürgerkonzert choral society, and in 1802 the society performed Haydn's *The Creation*. In 1810 Robert Schumann was born in Zwickau, and even as a boy enhanced the city's musical life, participating in musical-literary evenings and in public performances; in 1821 he played the piano in Friedrich Schneider's *Das Weltgericht*. In 1823 the Stadttheater opened in the Gewandhaus with a performance of Weber's *Der Freischütz*, and in 1837 Kuntsch's successor H.B. Schulze mounted Mendelssohn's *Paulus*. The first Schumann festival was held in 1847, on the initiative of Kuntsch and Emanuel Klitzsch (who composed under the name of 'Kronach'); Robert and Clara Schumann were present and the citizens of Zwickau gave their full support. The festival became an established tradition; since 1963 it has taken the form of a four-yearly international piano competition. Martin Kreisig (1856–1940), founder of the Schumann Collection and Schumann Society (1920), made the first attempts at a systematic organization of the Schumann heritage; his work was continued by Georg Eismann (1899–1968) and Martin Schoppe. On the centenary of Schumann's death (1956) his birthplace was declared a national monument; since 1964 the town council has presented an annual Robert Schumann prize to performers or musicologists. Its

recipients have included Sviatoslav Richter, Emil Gilels, Jacob Lateiner and Dietrich Fischer-Dieskau.

Since World War II Zwickau's musical life has been that of a modern industrial city. There was a chair of music at the Pädagogische Hochschule, the city's theatres mount operas and there are regular symphony concerts. The Robert Schumann Conservatory is the centre of musical education; Schumann research is carried on at the Robert-Schumann-Haus.

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MARTIN SCHOPPE

## Zwilich, Ellen Taaffe

(b Miami, 30 April 1939). American composer and violinist. She studied with John Boda at Florida State University (BM 1960, MM 1962), then moved to New York to study the violin with Galamian. As a member of the American SO under Stokowski, she acquired invaluable training in performance and orchestration. Eventually, she enrolled at the Juilliard School, where she studied with Carter and Sessions and, in 1975, became the first woman to take the DMA in composition. Meanwhile, performances of her music began occurring with increasing frequency: *Symposium* for orchestra (1973) was conducted by Boulez, the *String Quartet 1974* was played at the ISCM World Music Days in Boston and the *Sonata in Three Movements* (1973–4) was performed by her husband, the violinist Joseph Zwilich. Symphony no.1, first performed in 1982 by the American Composers Orchestra under Schuller, brought her international renown in 1983, when it was awarded the Pulitzer Prize in music, making Zwilich the first woman to receive that honour.

The publicity engendered by the prize enabled Zwilich to earn a living exclusively from composition. Her music had already begun to change from the jagged melodies, atonal harmonies and structural complexities of the *Sonata in Three Movements* and the *String Quartet 1974* to a simpler, more accessible vocabulary. That change was partly due to the death of her husband in 1979; afterwards, she became interested in communicating more directly with performer and listener. Although this trend is evident in

the Symphony no.1, it accelerated throughout the 1980s and 90s. Since her earliest mature compositions, Zwilich has been obsessed with the idea of generating an entire work – large-scale structure, melodic and harmonic language, and developmental processes – from its initial motives. However, beginning in the mid-1980s the motivic material itself becomes simpler, its development more audible, its melodic treatment more long-breathed and its harmonic context increasingly tonal.

In subsequent works, Zwilich has employed traditional motivic materials (triads, scales, arpeggios) within classical multi-movement structures, underpinned by recognizable thematic recurrences. Orchestral works like *Symbolon* (1988), Symphony no.2, 'Cello Symphony' (1985), and Symphony no.3 (1992), commissioned by the New York Philharmonic for its 150th anniversary, are characterized by grand gestures, with tonal centres defined by propulsive ostinatos, forceful unisons and lengthy pedal-points. Her orchestral works, the bulk of her more recent output, exude a dark-hued intensity reminiscent of Shostakovich and possess a directness of utterance that has made Zwilich popular with audiences and performers alike. Concise, economical and clean in texture, Zwilich's music might be classified under the rubric 'neo-classic' were it not for its very 'neo-romantic' expressive force.

Beginning in the late 1980s, Zwilich wrote a series of concertos for the more neglected orchestral instruments, including the trombone (1988), the bass trombone (1989), the flute (1989), the oboe (1990), the bassoon (1992), the horn (1993) and the trumpet (1994); she also wrote a Double Concerto for violin and cello (1991). As the first occupant of the Carnegie Hall Composers Chair (1995–9), she composed the Violin Concerto for Pamela Frank (1997) and the String Quartet no.2 for the Emerson Quartet (1998), and designed and hosted an innovative concert and interview series, *Making Music*, devoted to living composers of every stylistic bent. A constant stream of orchestral commissions, numerous repeat performances and an increasingly accessible musical language have combined to make Zwilich one of America's most frequently played and genuinely popular living composers.

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Orch: Symposium, 1973; Sym. no.1 (3 Movts for Orch), 1982; Prologue and Variations, str orch, 1983; Celebration, 1984; Conc. grosso 1985, 1985; Sym. no.2 (Cello Sym.), 1985; Pf Conc., 1986; Images, 2 pf, orch, 1986; Tanzspiel, ballet, 4 scenes, 1987; Ceremonies, band, 1988; Trbn Conc., 1988; Symbolon, 1988; Conc., b trbn, str, timp, cymbals, 1989; Fl Conc., 1989; Ob Conc., 1990; Conc., vn, vc, orch, 1991; Bn Conc., 1992; Sym. no.3, 1992; Conc., hn, str, 1993; Fantasy, 1993; Romance, vn, chbr orch, 1993; Amer. Conc., tpt, orch, 1994; Triple Conc., vn, vc, pf, orch, 1996; Pf Conc. 'Peanuts Gallery', pf, chbr orch, 1997; Vn Conc., 1997; Sym. no.4, children's chorus, mixed chorus, orch, 1999  
Choral: Thanksgiving Songs, chorus, pf, 1986; Immigrant Voices, chorus, brass, timp, str, 1991; A Simple Magnificat, chorus, org, 1995  
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Chbr: Sonata in 3 Movts, vn, pf, 1973–4; Str Qt 1974, 1974; Clarino Qt, 4 tpt/4 cl, 1977; Chbr Sym., fl + pic, cl + b cl, vn, va, vc, pf, 1979; Str Trio, 1982; Divertimento, fl, cl, vn, vc, 1983; Intrada, fl + pic, cl, vn, vc, pf, 1983; Conc. for Tpt and 5 Players, tpt, fl + pic, cl + b cl, pf, perc, db, 1984; Double Qt, str, 1984; Trio, vn, vc, pf, 1987; Qnt, cl, str qt, 1990; Str Qt no.2, 1998

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Many early works withdrawn

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K. ROBERT SCHWARZ/R

## Zwingli, Ulrich [Huldreich]

(*b* Wildhaus, 1 Jan 1484; *d* Cappel, 11 Oct 1531). Swiss humanist and church reformer. Of all the reformers of the 16th century he was the most musically gifted and yet the most antagonistic towards the use of music in public worship. He was educated first in Basle, then in Berne where he came under the influence of the poet, composer and humanist scholar Wölflin. While in Berne, at the age of 12 Zwingli entered the chapel choir of the local monastery simply to further his musical ambitions. Many of his contemporaries (e.g. Bullinger and Myconius) commented on his extraordinary musical gifts. Wyss (see Finsler, 1901) wrote:

I have never heard about anyone who, in the musical arts – that is, in singing and all the instruments of music, such as lute, harp, large viol, small viol, pipes, German flute ... the trumpet, dulcimer, cornett, and waldhorn, and whatever else of such like had been invented ... could take it to hand as quickly as he.

Zwingli studied in Vienna and Basle, receiving the master's degree from Basle University in 1506, the year of his ordination. In 1516 he entered a monastery in Einsiedeln where he must have continued his music-making for his musical reputation almost hindered a decisive step in his career. In October 1518 the office of people's priest became vacant at the Grossmünster, Zürich. Myconius campaigned on Zwingli's behalf but reported that certain influential people in Zürich frowned on his musical activities because they thought it indicated that he was a worldly and sensual man. Zwingli replied that for him music was a private matter that need not offend anyone. He was appointed to the position and began his duties in the Grossmünster on 1 January 1519. He proved to be a powerful and popular preacher. Within three years he had begun his radical reformation in Zürich with the breaking of the Lenten fast and the petitioning of the Bishop of Konstanz for permission for the clergy to marry.

Zwingli's first attempt at a revision of the liturgy, *De canone missae epicheiresis*, appeared in 1523; the canon of the Mass was omitted, along with saints' days, and musical settings were dramatically reduced. His more radical, and wholly vernacular, revision, *Aktion oder Brauch des Nachtmahls*, was published in 1525; it became the pattern for all subsequent Zwinglian worship. Ritual and ceremony were reduced to the barest minimum and music was excluded altogether. In the previous year organs had been decreed to remain silent and three years later they were dismantled in the Grossmünster; no organ was heard in the building until almost 350 years later.

Zwinglian reform spread throughout the northern cantons of Switzerland, but the south remained faithful to the Roman church. Zwingli organized a confederacy against the southern cantons in the two Cappel wars (1529 and 1531), losing his life in the second.

Why a man so musically accomplished should have been so negative towards music in worship is something of an enigma. By all accounts, the musical standard in the Zürich city churches was very poor when Zwingli arrived there; this must have irritated the sensitive musician, who spoke acidly of off-key praises in the churches. To this sensitivity must be added his intellectual and internal understanding of worship. His explanation of *Colossians* iii.16 is significant: 'Here Paul does not teach us mumbling and murmuring in the churches, but shows us the true song that is pleasing to God, that we sing the praise and glory of God not with our voices like Jewish singers, but with our hearts'. It seems that he believed that music had an inherent mystical power which could distract him from his devotions. For Zwingli, music-making was a non-ecclesiastical function. His plague song (and probably also his rhymed version of Psalm lxix) was written to fulfil personal needs, and his Cappel song for corporate needs, but they were to be sung outside the context of public worship.

Zwingli's reformation was of a different order from Luther's. The latter excluded from church life only those matters that were condemned in scripture; Zwingli included only those that were expressly commanded in scripture. For Luther music came next to theology; for Zwingli music was an obstacle for the believer, and if a man practised music at all his aim should be to disturb no-one by it. Church music was adversely affected by

the spread of such views. Konstanz adopted the principles of Zwinglian reform and music was excluded from the churches. Sixt Dietrich wrote, sadly, 'I have no one in Konstanz who sings with me. Music is destroyed, lies in ashes, and the more it is destroyed, the more I love it'. Zwinglian influences may have led the English composers Taverner, Tye and Merbecke to give up composition. Thus Zwingli came to be regarded as the arch-enemy of music, an uncritical view expressed in such places as the funeral sermon for Schütz (1672) and the preface to the second edition of the *Leipziger Gesangbuch* (1730).

This widespread view of Zwingli as the anti-musical reformer is, however, somewhat misleading and does not do justice to Zwingli's broader view of music. Certainly, he eliminated music from church worship but not from schools and institutions of higher learning. In his educational reforms in Zürich, Zwingli specifically promoted the teaching of music especially in the bipartite institution attached to the Grossmünster. The lower level was a grammar school from which students graduated to the second level, a theological seminary for the training of pastors for the reformed churches of the area. Thus, whatever his reservations about music in worship, Zwingli regarded the study of music as an essential part of a pastor's education. Similarly, although he specifically rejected liturgical music, he did encourage non-liturgical religious song, as his own compositions demonstrate.

Three complete song settings by Zwingli are extant: *Hilff, Herr Gott, hilf in diser Not* (the plague song, c1520), a rhymed version of Psalm lxxix *Hilff, Gott, das Wasser gat mir biss an d' Seel* (c1525) and the Cappel song *Herr, nun heb den Wagen selb* (ed. in Egli and others) for use in the first Cappel war of 1529. Bullinger (see Hottinger and Vögeli) reported that Zwingli not only composed the melodies of the Cappel and plague songs but also wrote four-voice settings of them. There are a number of extant contemporary settings of these songs, some of which may have been composed by Zwingli (ed. in Egli and others). In addition, three psalm tunes and two prayer songs (ed. in Egli and others) share characteristics with the known songs of Zwingli. Later in the 16th century Zwingli's three songs were included in reformed psalters and hymnals and, contrary to his intentions, were sung as congregational hymns. (see also [Reformed and Presbyterian church music](#), §1.

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ROBIN A. LEAVER

## Zwiny, Wojciech.

See [Żywny, Wojciech](#).

## Zwischendominante

(Ger.).

See [Applied dominant](#).

## Zwischenspiel

(Ger.: 'interlude').

An interlude or intermezzo. The term has been applied to musical interludes that serve simply to entertain between the acts of operatic works of the 19th and 20th centuries, although 'entr'acte' or 'Entrakt' has often been preferred even in German-speaking countries. It has also been used of those interludes that contribute to the essential dramatic structure of the whole, e.g. the *Zwischenspiel* between Acts 1 and 2 of Schoenberg's *Moses und Aron*; 'Siegfrieds Rheinfahrt' is described as a *Zwischenspiel* in some editions of *Götterdämmerung*, though it is doubtful whether Wagner himself so described it.

In writings about music the word is commonly used of the episodes in a fugue or rondo, the orchestral tutti of a concerto, the purely instrumental interludes in a song accompaniment, organ interludes between the stanzas of a congregational hymn or the passages between statements of the chorale tune in a chorale prelude and, rather loosely, of the *intermedi* and intermezzos of the Renaissance and Baroque theatre.

See also [Act music \(i\)](#), [Entr'acte](#), [Interlude](#) and [Psalm interlude](#).

MICHAEL TILMOUTH

## Zwolle, Henri Arnaut de [Heinrich Arnold von].

See [Arnaut de Zwolle, Henri](#).

## Zwysen, Sebastian.

Organ builder. See [Suisse](#).

## Zwyssig, Alberik (Johann Josef Maria)

(*b* Bauen, canton of Uri, 17 Nov 1808; *d* Mehrerau, nr Bregenz, 19 Nov 1854). Swiss composer. He is best remembered for *Trittst im Morgenrot daher*, now the Swiss national anthem. At the age of 12 he entered the school of Wettingen Abbey. There he studied the piano, organ, violin and guitar, the last-named remaining his favourite instrument. He took his final vows as a Cistercian monk in 1827 and was ordained priest in 1832. He became secretary to the abbot, a music teacher and an organ specialist, but his main post was that of Kapellmeister; he contributed to the abbey's reputation as a distinguished centre of the arts.

In 1841 the radicals resolved to abolish the Aargau monasteries and the monks were dispersed; Zwyssig was offered several outstanding positions, which he declined, preferring to remain in attendance on his abbot. A nomadic existence followed, during which they stayed in St Karl (near Zug) for some time; there Zwyssig composed *Trittst im Morgenrot daher* and it was first performed on 22 November 1841. In 1847 Zwyssig was admitted, with his abbot, to the Cistercian house at Wurmsbach, where he reorganized the archives and taught singing. He remained there until 1854 but continued to seek a monastery of his own as a hostel. Finally Emperor Franz Joseph I allowed him to move to Mehrerau, near Bregenz. Zwyssig took charge of negotiations for the acquisition of a monastery established by the Benedictines in 1097. Its restoration and reopening entailed a great deal of intellectual and physical effort for Zwyssig, who died of pneumonia from the exertion, but with it he achieved his life's goal.

Zwyssig wrote about 80 works, primarily occasional sacred choral pieces suitable for performance in a monastery. He enjoyed a considerable reputation as a composer of simple and pleasant songs in an early Romantic style, dominated by a spirited, clear melodic line; many have become a part of the popular heritage. His 'Swiss psalm', *Trittst im Morgenrot daher*, on a text of his friend Leonard Widmer, quickly became popular; it was included in every songbook and translated into Italian,

French, Romansch and English. Zwysig, not wanting to write a fresh composition, sought out a melody from among his compositions, finding the *Diligam te Domine* (composed in 1835 as a gradual for his Mass in B $\flat$ ) suitable for this purpose. Simple in harmonic construction, emotional in utterance, it is a true work of Romantic naturalism, praising the Swiss people's closeness to nature and trust in God in exuberant language. Another song by Zwysig, *Der Riesenkampf*, became the song of the Swiss student union.

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LUISE MARRETTA-SCHÄR

## Zydeco.

Popular music genre of Louisiana, which is led by the accordion and features drum kit, electric bass, guitar, often brass instruments and the *frottoir* (metal washboard). Zydeco developed after World War II from the genre *la-la*, which featured accordion, fiddle and (wooden) washboard. Modern *zydeco* draws not only on its *la-la* roots, but also incorporates elements of other American genres such as blues and jazz.



## Zykan, Otto M.

(b Vienna, 29 April 1935). Austrian composer and pianist. He studied at the Vienna Music Academy, where his teachers included Karl Schiske (composition), Bruno Seidlhofer and Josef Dichler (piano). He also attended the Darmstadt summer courses (1958, 1964–6), winning the Kranichstein Music Prize of the international piano competition on his first visit. In 1965, with Kurt Schwertsik and H.K. Gruber, he founded the neo-tonal and ironically intended Salonkonzerte, through which he hoped to counter a view of 'music as a substitute religion'. After 1967 the group developed into the MOBart & toneART ensemble, whose productions, linking performance, music and language, related to the 'instrumental theatre' movement. Zykan's most characteristic works are his 'total art

productions', in which processes of permutation extend to movement, sounds and linguistic elements alike, sometimes producing compromise and sometimes distortion, and often reducing critical comment to the absurd. As his creative work has been conceived entirely in relation to the present, a number of his works exist only in a sketch-like draft form. He has mostly dispensed with publication, since the majority of his works depend on his personal interpretation. As a result, a number of compositions have been lost. He has also created TV advertisements for well-known firms.

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(selective list)

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LOTHAR KNESSL

## Żyliński, Faustyn

(*b* Żary or Laskowiec, 13 Feb 1796 or 1793; *d* Warsaw, 19 June 1867). Polish tenor and conductor. He studied the violin and then made his début as a singer in Paisiello's *La frascatana* at Minsk (1814). He sang at Vilnius (1815–23, 1838 and 1851) and, until 1840, at Warsaw, where he performed in operas by Boieldieu, Hérold, Weber, Meyerbeer, Auber and Kurpiński. He also coached the orchestra and deputized for Kurpiński as conductor. Żyliński taught singing at the School for Music and Dramatic Art and, from 1825 to 1827, at the School of Drama and Singing. His repertory included the Mozart and Elsner requiems and oratorio parts. He composed a number of masses, hymns and sacred songs.

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IRENA PONIATOWSKA

## Zylis-Gara, Teresa

(*b* Landvarov, nr Vilnius, 23 Jan 1935). Polish soprano. She studied at Łódź and made her début in 1957 at Kraków as Halka. After winning the 1960 Munich radio prize she sang at Oberhausen, Dortmund (1962) and Düsseldorf (1965–70). She appeared as Octavian at Glyndebourne (1965), made her Covent Garden début in 1968 as Violetta, then sang Countess Almaviva, Donna Elvira and Desdemona, a role she took to La Scala in 1977. She made her Metropolitan début in 1968 as Donna Elvira; later roles there included Tatyana, Suor Angelica, Fiordiligi, Elsa (*Lohengrin*), Elisabeth (*Tannhäuser*), Marguerite, the Marschallin, Mimì, Tosca, Butterfly and Manon Lescaut. She sang throughout Europe and the USA, her repertory including Adriana Lecouvreur, Amelia (*Un ballo in maschera*), Leonora (*Il trovatore*), Liù, Lisa (*The Queen of Spades*), Maddalena de Coigny, and both the Composer and Ariadne. Zylis-Gara was also admired as a concert singer and recitalist. She was a dignified yet impassioned actress, and had a fresh, lyric voice, notable for its smoothness of production. Among her recordings are a radiant Composer under Kempe.

ALAN BLYTH

## Zyrlerus, Stephanus.

See Zirler, Stephan.

# Żywny, Wojciech [Adalbert] [Živný, Vojtěch; Zhyvny, Ziwny, Žiwny, Zwiny]

(*b* Bohemia, 13 May 1756; *d* Warsaw, 21 Feb 1842). Polish piano teacher and composer of Bohemian origin. He studied the violin, the piano, harmony and counterpoint with Jan Kuchař in Bohemia, where his earliest compositions were also written. After a probable stay in Stuttgart and Zweibrücken, he arrived in Poland some time during the reign of Stanisław August (1764–95). For three years he worked at the court of Prince Kazimierz Sapieha; he then moved to Warsaw, where within a short time he became one of the most successful piano teachers. Of the large number of pianists who studied with Żywny, the most famous was Chopin, whom Żywny taught from 1816 until 1822. Chopin thought highly of him, saying that, 'with Żywny and Elsner the greatest ass would learn'; and the greatness of the pupil helped to spread the fame of the teacher. It was Żywny who eventually decided to discontinue Chopin's lessons, feeling that there was nothing further he could teach him. Żywny wrote a number of works for the piano, including sonatas, preludes and polonaises, as well as lieder and overtures. None of his works were published and nearly all are lost. (*ČSHS, SMP*)

ZOFIA CHECHLIŃSKA